

# **Introduction to Braille Music Transcription**

Mary Turner De Garmo

Third Edition

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## **Part 1**

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# Foreword to the 1971 Edition

## The Need for Music Transcribers

Three groups in particular need the services of music transcriber: (1) blind children who attend public schools; (2) blind children who attend residential schools; and (3) blind adult musicians, both professional and nonprofessional.

With thousands of blind children attending regular public schools (some 58 percent) along with the sighted under the integrated program that has been adopted by many states, the need for music transcribers is growing rapidly. For such subjects as English, foreign languages, science, mathematics, etc., there is usually at least one set text. This text may be supplied in press braille through the state, or it may be transcribed or recorded ahead of time by a volunteer. In the music field, however, there is no set text. The individual band, orchestral, or choral part that the blind child may need changes constantly, according to the selections made from time to time by each particular musical director. Without the services of a trained volunteer music transcriber who can turn out this material rapidly, such a child does not have the chance of being able to take his rightful place in the music program that is offered by the school, no matter how talented he may be. Furthermore, he will very likely be unable to study privately with a sighted teacher, if he should so desire, unless the teacher can freely choose the music to be studied. Such freedom can be assured only if a transcriber can be found who is able and willing to provide the scores.

The music transcriber can also serve pupils who attend the residential schools. Although press-braille music is available to them, the choice of material is limited to specific selections that are listed in the music catalogs. In some fields such as keyboard music, the choice is wide; for some instruments the choice is very limited.

The braille music transcriber can also serve blind professional musicians—those who are teaching blind or sighted children or performing professionally in any field of music—by enabling them to broaden their choice of selections and by giving them access to new materials which otherwise might not be available.

In addition to serving the above-mentioned groups directly, the transcriber also can serve them indirectly (and single individuals as well) through the Library of Congress, which tries to provide materials requested by the blind from any place in the United States. This book is designed to train such transcribers, as well as those who wish to work for individuals, so that the national program of providing music for the blind can meet the increasing need.

## Preface to the 2005 Edition

In the decades since Mary Turner De Garmo wrote the first edition of this book, the situation concerning the need for music transcribers has both improved and worsened. The demand for music braille has significantly increased. The means for producing it have become faster and easier. Braille transcribing is now recognized as a profession as well as a volunteer service. The number of available qualified transcribers, however, has declined.

Many states have vastly increased the services that they provide to blind children, and in many cases their legislatures have required that whatever materials are available for sighted children must also be available to blind children in appropriate media. Funds are often available for professional production of music materials in braille, in tape recording, and in large type for children with limited vision.

Use of computers and electronic transfer of computer files has greatly speeded and eased the task of transcribing. Some computer programs have been developed that automatically translate music notation into braille. The advice of trained music braillists is needed by non-braillists who are starting to use the translation programs, to ensure that the result is good music braille. The developers of the programs work closely with certified transcribers to make their programs adaptable for an increasing variety and complexity of music.

The music braille code has been internationally agreed upon. The *New International Manual of Braille Music Notation* contains the assignment of signs and symbols that resulted from the agreement. Many questions of format are deliberately not covered in that manual because among the various countries there are differences of customary usage that do not impinge upon the basic readability of the music braille. *Music Braille Code, 1997*, adopted by the Braille Authority of North America, addresses some of those questions for the countries that BANA represents. This edition adheres to the rules of that code, and it recommends practices that are consistent with those rules in circumstances where no rules are supplied.

At the time of this writing there are fewer than forty certified music transcribers known to be working in the United States. It is fervently hoped that the availability of this new edition of the manual will help attract qualified musicians into learning the transcriber's art, will facilitate the progress of students presently learning, and will serve as a useful reference for active transcribers and all others who are producing music braille by any means.

Sandra Kelly, Music Braille Advisor  
National Library Service for the Blind and Physically Handicapped, Library of Congress

Bettye Krolick, Music Braille Consultant

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Chair, Music Braille Committee, National Braille Association

# Preface to the 2025 Edition

The world of braille music has been transformed in the fifty years since 1971, when Mary Turner De Garmo's introductory manual for music braille was originally issued. Then, as now, limited numbers of braille music titles were produced in quantity by braille presses in North America, in England, and outside the English-speaking world. The unique needs of individual requestors, however, were generally met by individual brailleists whose transcriptions were produced by hand on a Perkins braille or even with a slate and stylus. Requestors waited for weeks or months to receive such transcriptions, which were sent via free-matter postal mail. Only through the laborious process of thermoforming could copies be duplicated.

Now in 2025, computerization has facilitated the whole process of transcribing, duplicating, and disseminating the music. As soon as the braille music file is created by the transcriber, it can be transmitted to the braille reader, who can read it on a braille display or as an embossed hard copy. Particularly noteworthy is the ever-growing BARD archive, a collection of thousands of braille music titles which are instantly accessible to the braille-reading patrons of the Library of Congress, Division for the Blind and Print Disabled.

The community of music brailleists has also been growing and diversifying. As recently as 2005, when the second edition of the De Garmo textbook was issued, music brailleists were a relatively homogeneous group of mature musicians. Since then, the number of certified music brailleists has grown to include men and women of all ages and various backgrounds, including participants in prison braille groups. At the same time the community of braille music users has grown to encompass brilliant young singers and instrumentalists as well as seasoned performers and teachers. Excellent teaching materials continue to be developed and disseminated so that the braille music system can be understood and enjoyed by these readers, who daily rely on braille music at home and in the studio, in schools and universities and churches, and on the concert stage.

Furthermore, the braille music system itself has grown and changed. The adoption of Unified English Braille has affected the literary portions; the 2016 Braille Formats apply to preliminary pages; and, most importantly, the 2015 BANA Braille Music Code has clarified and updated many aspects of the transcription process. While transcriptions from the nineteenth and twentieth centuries will always remain valid and legible, current transcriptions must incorporate the updates.

The third edition of the De Garmo textbook has been prepared in response to all these factors. As a braille music user and a teacher of blind and sighted braille music students, I have often felt overwhelmed by the challenges of revising and updating the text. More and more I appreciate

Mary Turner De Garmo's pioneering work as well as the thoughtfulness and creativity of the 2005 revisers. For guiding me and finishing the project, I humbly thank my collaborators, Christina Davidson, Kathleen Cantrell, and Dr. John Hanson. We also thank the many braillists and braille music readers who generously volunteered their time in proofreading, evaluating, and beta testing each chapter of our work. As we have read and incorporated the numerous recommendations, I have constantly asked myself: "Why didn't I think of that?"

Because this is an introductory book, we have resisted the temptation to comprehensively treat advanced topics such as figured bass, music theory textbooks, chant notation, operatic format, obsolete procedures, and unique features for various instruments (harp, accordion, percussion, bowed strings, and plucked strings). We simply hope that what we have chosen to include will be truly helpful to the many sighted braillists—and the many braille music readers—who are studying braille music on an amateur or professional basis. The preliminary sections and first twenty-eight chapters introduce single-line instrumental and line-by-line vocal formats. To complete the book, the remaining chapters present bar-over-bar keyboard and ensemble formats.

I am most grateful for the privilege of participating in this project.

Karen Gearreald

# Acknowledgments

First and foremost, we highlight the collaboration of Christina Davidson, professional music copyist and certified braille music transcriber, who has devoted countless hours to clarifying the text, reorganizing the information, preparing the music examples, and preparing the layout and complex graphics of this publication. Christina, affectionately known as Tina, passed away in January of 2022 after a courageous battle with chronic illness. We honor Tina by remembering and emulating her generosity, her excellence, and her joyful musicianship.

The editor, John Hanson, not only guided us in proper revisions, but also prepared the front matter and index to this edition. His background in working with the production of the 2005 second edition as past head of the Music Section of the National Library Service for the Blind and Print Disabled, Library of Congress, was an invaluable contribution to this project.

Among many others who have assisted in the revision process, we acknowledge and thank especially Kathleen Cantrell for her co-authorship of Part Two (including many new examples, drills, and exercises) and for her work with the braille components of both parts; Kimberly Morrow and Jeanette Kutash for their hours of braille reading and comments; Steve Friedman, who engraved the printed music for Part Two; and the many students who beta tested each chapter.

Finally, we are grateful for the assistance of Jennifer Dunnam of the National Federation of the Blind, as well as Tamara Rorie, Braille Development Officer at the National Library Service for the Blind and Print Disabled, Library of Congress.

## Resources

### *Braille Formats: Principles of Print-to-Braille Transcription, 2016*

For available versions and variations, consult the website of the Braille Authority of North America (BANA). Downloads are available in both BRF and PDF formats. Online, an HTML version can be accessed. Hard Copy: American Printing House for the Blind: [www.aph.org](http://www.aph.org); 1-800-223-1839. Print Catalog number 7-09653-00 Braille Catalog number 5-09653-00

### *The Rules of Unified English Braille, Third Edition, 2024*

(see BANA home page for links and updates). UEB Rules and Guidelines are available in the UEB page of the International Council on English Braille (ICEB website). Also available from the National Federation of the Blind website.

### *Music Braille Code, 2015*

Developed under the Sponsorship of the Braille Authority of North America. American Printing House for the Blind, P.O. Box 6085, Louisville, Kentucky 40206-0085. MBC 2015 is available in PDF and BRF formats from the National Library Service for the Blind and Print Disabled/ Music Materials. Hard Copy available from: American Printing House for the Blind ([www.aph.org](http://www.aph.org)) 1-800-223-1839. Print Catalog number 7-09651-01, Braille Catalog number 5-09651-01.



# Introduction

## Louis Braille and Bettye Krolick The Need for Braille Music Transcription Procedures for the Course

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### Welcome!

This book is the instructional manual for transcribers who are enrolled in the braille music certification course under the sponsorship of the Library of Congress, National Library Service for the Blind and Print Disabled (NLS). Prerequisites for the course are United States citizenship, certification in literary braille, and the ability to read print music notation. The book is also designed as a reference tool that will continue to help these transcribers after they become certified in music.

Part 1 teaches single-line instrumental and line-by-line vocal music, and after an exam, enables some students to be certified as an Associate Braille Music Transcriber. Part 2 continues with the study of keyboard music and ensemble scores, leading to a final exam and full certification as a Braille Music Transcriber.

A braille edition is available for blind musicians, who can use this book to expand their knowledge of music codes presented in the BANA Music Braille Code 2015 (MBC-2015). No certification is offered to braille readers, but we hope this book will become a valuable resource for the understanding of the music code.

Both the print and braille editions are provided free, in PDF and BRF file formats, downloadable by anyone from the NLS website. Whatever your musical background or goals may be, you are welcome as a user of this book. You are encouraged to read, ponder, absorb, and enjoy.

### Louis and Bettye

Louis Braille (1809-1852) was born into a middle-class family in the French country village of Coupvray, not far from Paris. He lost his sight through a childhood accident and became totally blind by the age of five. His education began in the village school, where he learned by rote as he listened to the lessons and recitations of his sighted classmates. At the age of ten he enrolled at the residential school for the blind in Paris, where (except for brief vacations) he studied and worked for the rest of his life.

Though the academic limitations and unhealthy living conditions at the Paris school must have been discouraging to Louis, he excelled in his studies and became a beloved teacher as well as a renowned cathedral organist. He was also an accomplished pianist, singer, and cellist. In addition, he collaborated on the invention of raphigraphy, a forerunner of the dot-matrix printer.

During Louis' student days at the Paris school, rote learning was the prevailing style of education. Louis learned to read the few books that the school had produced in raised representations of the print characters, but this style of reading was slow, cumbersome, and inefficient. Furthermore, there was no way for the blind students to write down information that they themselves could subsequently read.

In 1821 Captain Charles Barbier came to the Paris school to demonstrate his system of tactile "night writing," which he had invented to facilitate communication among soldiers during military maneuvers. Based on a twelve-dot cell, Barbier's system used raised characters for the phonetic reading and writing of words. Inspired by Barbier's code but aware of its limitations, Louis began developing his own system of six-dot cells to represent literary, mathematical, and musical symbols. The basic design of Louis' braille code was completed by 1825, when he was only sixteen years old; and the code, in substantially the form we know for literary braille today, was published by the school in 1829. Louis continued to revise the musical portion of the code and ultimately gave it the basic form that is now used throughout the world.

Louis Braille and his colleagues began an unbroken line of outstanding blind French organists whose work as performers, composers, and teachers still continues in Paris. In 1863 a braille volume of organ compositions by four of Louis' colleagues, including Gabriel Gauthier, was published by the school in Paris. A copy of this fragile volume has been preserved and restored, and excerpts were published in 2015 for the benefit of all braille readers. It is available online from NLS.

Outside of France, as early as 1866 and as far away as the United States, the merits of Louis' musical code were recognized and celebrated. For some decades thereafter, other systems of dots were devised and advocated for literature and mathematics, but the superiority of Louis' musical system remained unchallenged. Today all aspects of Louis' system have been adopted throughout the world and are used in many languages.

To accommodate various instruments and notational techniques, some additions to the music code have been made from time to time. There are also variations in practice from country to country. Through a series of international conferences, these variations in symbols and format have

been minimized so that today a musically literate braille reader can read a piece of music from any country of the world, even if the language of that country is unknown to the reader. The current international manual of braille music was published in 1996. At almost the same time, in 1997, the Braille Authority of North America (BANA) published an updated edition of the music code for North American readers and transcribers. An even more recent music code, clarifying and updating the 1997 edition, was adopted by BANA in 2015. This new code includes guidance on synchronizing braille music with the recently adopted Unified English Braille (UEB) literary code.

The 1996 and 1997 code books were largely the work of Bettye Krolick (1926-2011), a tireless advocate for the teaching and transcribing of braille music. In addition to her own transcriptions and national and international collaborations, Bettye singlehandedly compiled a comprehensive dictionary of braille music signs and codes. Demolishing the myth that braille music is too "difficult," she visited many schools where, through a short and comfortable demonstration, she proved that a blind child can learn the basics of braille music in just one hour. Bettye also wrote an introduction to braille music for braille readers at the fourth to seventh-grade level. She thus prepared young scholars to participate actively in school bands, orchestras, and choirs.

In the nineteenth century Louis Braille invented braille music in France. In the twentieth century Bettye Krolick popularized and championed braille music in her home country of the United States and far beyond. Our third edition of the braille music transcription textbook is therefore dedicated to Louis and Bettye. He was a frail blind man, destined to live only forty-three years. She was a robust sighted woman whose association with braille music began in midlife and continued into her senior years. He was a cathedral organist who spent his entire life in and near Paris; she was a symphonic violinist and violist who traveled the world.

Both Louis and Bettye worked indefatigably, always manifesting a spirit of grace and good humor. This book has been prepared in that same happy spirit as a tribute to Louis and Bettye.

## **The Need for Braille Music Transcription**

Throughout the twentieth century and even before, braille printing houses around the world produced multiple copies of braille music scores. Many of these precious books have been collected and preserved in Washington, D.C., at the Music Section of the Library of Congress, National Library Service for the Blind and Print Disabled. Gradually these books are being digitized so that even after the original braille pages and printing plates are gone, the transcriptions will remain available for download and duplication.

The mass-produced books, however, cannot begin to meet the many and varied needs of braille-reading musicians. The work of dedicated individual transcribers therefore remains vital. Decades ago these braillists, often serving as volunteers, laboriously punched out the music, dot by dot, on braille frames called slates. This method yielded only one copy at a time. The process became faster and more efficient as music braillists learned to use the Perkins brailier, a manual typewriter with one key for each of the six dots of the braille cell. A still greater advance was the computer, which enables music braillists to transcribe, correct, duplicate, and disseminate their work. These transcriptions, too, are being incorporated into the permanent archives at the Library of Congress and elsewhere.

The present book was prepared as a manual that the Library of Congress has successfully used in teaching and certifying braille music transcribers. Compiled by Mary Turner De Garmo, the first edition was issued in 1971. Revised by a team under the direction of Dr. Lawrence R. Smith, the second edition was issued in 2005. Studying that second edition, dozens of transcribers have been certified: some in their own homes, some in the special-education offices of school districts, and some as incarcerated members of prison braille groups.

Yet the need for braille music transcribers continues to grow, whether their work is requested by individuals or commissioned by such organizations as the Library of Congress. The present third edition of the De Garmo textbook has therefore been prepared, incorporating Unified English Braille and the 2015 BANA music code (MBC-2015). The principal authors of this revision are Christina Davidson (an expert music braillist and print music copyist) and Karen Gearreald (an enthusiastic user of braille music and an experienced teacher of sighted and blind adults).

## **Procedures for the Course**

If you enroll as a student of braille music transcription, the Library of Congress will assign an instructor to you. You will then communicate directly with the instructor. Besides evaluating your answers or exercises for each chapter of the textbook, your instructor will be available to answer your questions about braille music in general or about specific aspects of the chapters. As you proceed through each chapter, remember that accuracy is even more important in music braille than in literary braille. If a word is misspelled or incorrectly typed in literary braille, the braille reader may be able to guess the word from the context; but in an unfamiliar piece of music, the braille reader is totally dependent on the transcriber for pitches, note values, and all other details.

If your work for a chapter contains more than two crucial errors, your instructor will ask you to resubmit all or part of the lesson. A total of three

attempts is permissible for each lesson. If you fall short of this standard, you will be withdrawn from the course. After a waiting period of at least three months, you will have one opportunity to re-enroll.

As you work your way through the course, you must use MBC-2015 to supplement and complement what you are learning from the textbook. The tables, sections, and indexes of the code will greatly facilitate your learning and understanding. In addition, you will always need to consult dictionaries, music theory textbooks, and other reference books, as well as current guidance on the rules and formats of braille for literary and textbook transcriptions.

This course assumes that you understand the general principles of music notation: the seven tones of the music scale; rhythmic values of notes; pitches in the treble and bass clefs; key signatures and time signatures; basic musical terminology; and expression marks such as staccato, accent, and fermata. For the later chapters of the textbook, you will work with various advanced aspects of such matters as chords, intervals, ornamentation, repetition, vocal syllabication, and orchestral notation.

From the beginning of the course, form the habit of studying each lesson so carefully that you take the time to investigate any musical term or concept that you do not clearly comprehend. If you cannot find the answer by using your own printed, online, or personal resources, you may certainly ask your instructor for help. However, you will better remember and appreciate what you discover through your own investigations.

Most chapters of this textbook contain self-study exercises called drills. Instead of allowing yourself to rush through a chapter as you may be tempted to do, please take the time to transcribe and check each drill with the utmost care. The solutions for the drills are shown at the end of each chapter.

After you complete all the chapters of the textbook, your instructor will assign review work to you and will then send you the print manuscript for your final exam. Usually the exam is a standard piece of music that you will be asked to transcribe in full format, including preliminary pages, just as you would transcribe a request from a client. Upon successful completion of the exam, you will receive your official certificate from the Library of Congress.

There is no time limit for completing the braille music transcription course. A few students have successfully finished within months, but a total time of one to two years is more common. As far as your schedule permits, regular study is the key to success. The same principle, of course, holds true in learning a foreign language, studying a musical instrument, achieving

success in a sport, or developing any other skill. Several relatively short sessions of study and practice per week are far more effective than an occasional agonizing marathon.

As you prepare to begin submitting your assignments, be sure that you have access to MBC-2015 in either hard-copy or downloaded form. Take the time now to familiarize yourself with the organization of the code. Please also read sections 1.1 through 1.17. Again, welcome to the ever-challenging world of braille music!

## Questions

Answer the following questions in correct literary braille and submit to your instructor by email. Save the file in "brf" format, which is the universal format for braille files. A variety of braille software programs and embossers can accommodate this format, which you will use when you submit music transcriptions to individual clients, to colleges and universities, and to the Music Section of the Library of Congress, NLS. Review your braille software program for details on saving a file in "brf" format.

1. Describe your musical background.
2. What initially motivated you to learn literary braille? How long have you been certified as a literary transcriber? Describe your experiences as a literary braillist.
3. What has motivated you to study braille music? Upon achieving your certification, how do you plan to use your new skills? If you have already worked with music braille, please describe those experiences, too.
4. In beginning to familiarize yourself with MBC-2015, what have you discovered so far?
5. Mention any other thoughts or questions that this chapter may have brought to your mind.

# Chapter 1

## Formation of the Braille Note Time Signatures Bar Lines

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### 1.1 Formation of the Braille Note

The braille cell consists of six dots, compactly arranged so that the braille reader's finger can easily encompass the entire cell. From the top down, the dots on the left-hand side of the cell are numbered 123; the dots on the right-hand side are numbered 456.

In braille music, a single braille cell shows both the name and the time value of the note. The dots in the upper two-thirds of the cell (dots 1245) show the name of the note. The dots in the bottom third of the cell (dots 36) show the time value of the note. In looking at a printed note, the brailist first considers the name of the note and then the time value.





1 ● 4 ●	<b>Name</b> is shown here (dots 1245)
2 ● 5 ●	
<hr/>	
3 ● 6 ●	<b>Time value</b> is shown here (dots 36)

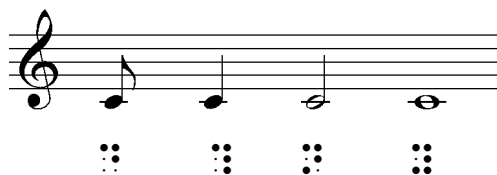
Representing each of the seven notes in the music scale, the upper dots remain constant, regardless of the time value. For example, the note C is always represented by dots 145. Dots 36 change according to the time value of the C.

Four things may be done with the lower dots 36 to show time value.

1. Both may be omitted
2. Dot 6 alone may be used
3. Dot 3 alone may be used
4. Both dots may be used

Each procedure shows a different time value according to the following table:

Upper Dots		Lower Dots		Time Value
Note name	+	None	=	 Eighth note
Note name	+	6	=	 Quarter note
Note name	+	3	=	 Half note
Note name	+	3 and 6	=	 Whole note



Chapters 2-5 will introduce these four basic note values. Transcription of smaller value notes—16<sup>th</sup>, 32<sup>nd</sup>, 64<sup>th</sup>, and 128<sup>th</sup>—will be explained in a later chapter. Throughout this book and in MBC-2015, the British equivalents for note values are as follows:

- Whole note = semibreve
- Half note = minim
- Quarter note = crotchet
- Eighth note = quaver
- Sixteenth note = semiquaver
- Thirty-second note = demisemiquaver
- Sixty-fourth note = hemidemisemiquaver

## 1.2 Time Signatures

The following symbols and procedures will enable you to transcribe the most common time signatures encountered in the drills and exercises in the opening chapters of this textbook. Later chapters will explain how to transcribe changes in time signature that occur during a composition or exercise. MBC-2015, Table 7 and Section 7, discuss the transcription of unusual time signatures.

In braille music, the upper number of a typical time signature is represented by the numeric indicator and an upper number (a number formed in the upper two-thirds of the braille cell). The lower number of the time signature is represented by a lower number (a number formed in the lower two-thirds of the braille cell). A numeric indicator is not used for this lower number. The upper and lower numbers are brailled consecutively, without an intervening space.

### Example 1.2.1



In braille, as in print, special symbols are used for common time (four-four time) and cut time (two-two time).

### Example 1.2.2



The time signature, in braille, is centered on the line above the first line of music at the beginning of a composition and will be shown in all braille examples.

## 1.3 Bar Lines

Music notation is divided into measures by the single bar line. This is represented in braille by a single blank cell between measures.

New sections of music are usually indicated in print by a Sectional Double Bar. The end of a composition is shown with the Final Double Bar. These bar lines are brailled immediately after the music in the measure before the bar line, without an intervening space.

Single Bar Line		single blank cell
Sectional Double Bar		⠠⠠⠠
Final Double Bar		⠠⠠

## **1.4 Braille Music**

The next step is to learn the names of the notes and begin transcribing music. Braille examples will show you the proper way to transcribe the music as each new notation is introduced. You are encouraged to read and transcribe each example. Drills are presented at the end of each chapter as a practice tool to reinforce your skills before you submit the exercises to your instructor.

# Chapter 2

## Eighth Notes

### Format and Procedures for Drills and Exercises

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#### 2.1 Eighth Notes

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



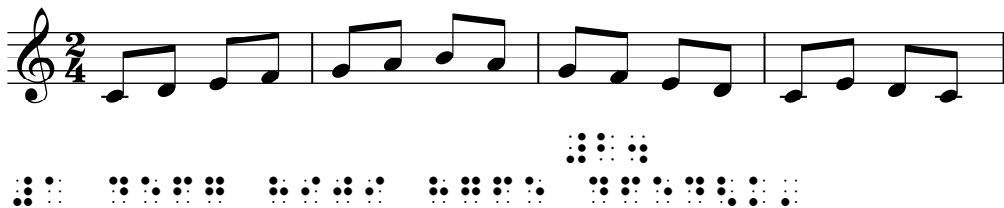
The name of the note is shown in the upper dots (dots 1245). The time value of the eighth note is shown by the absence of the two lower dots (dots 36).

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.

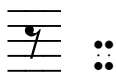
Transcribers and braille readers may initially be perplexed when they notice that the shapes of the notes C through G are identical to the alphabetic letters D through H. Actually, Louis Braille could not have foreseen such confusion. He knew the notes of the scale by the customary French names of his 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


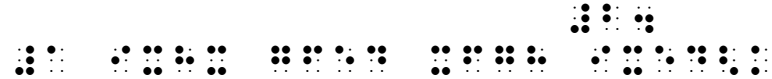


## 2.2 The Eighth Rest

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

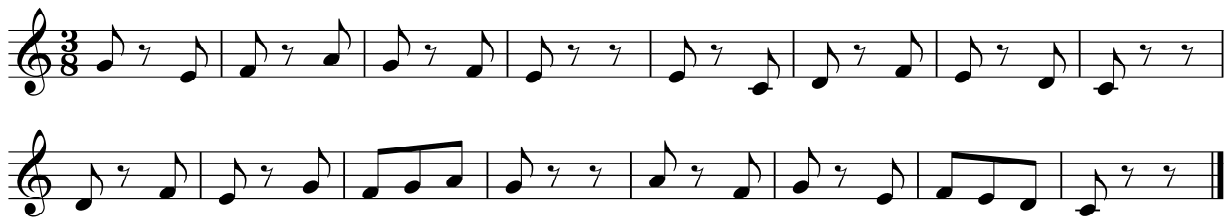
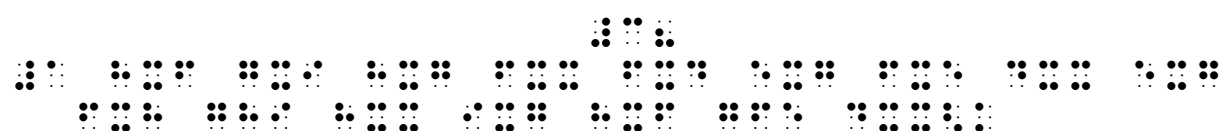
## 2.3 More Examples for Practice

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.

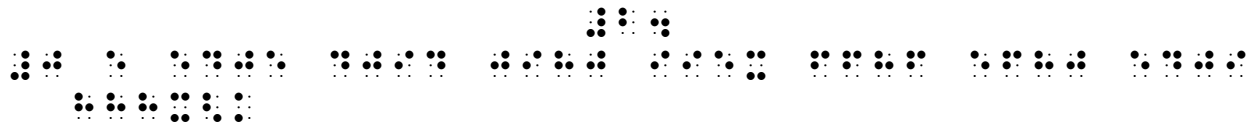
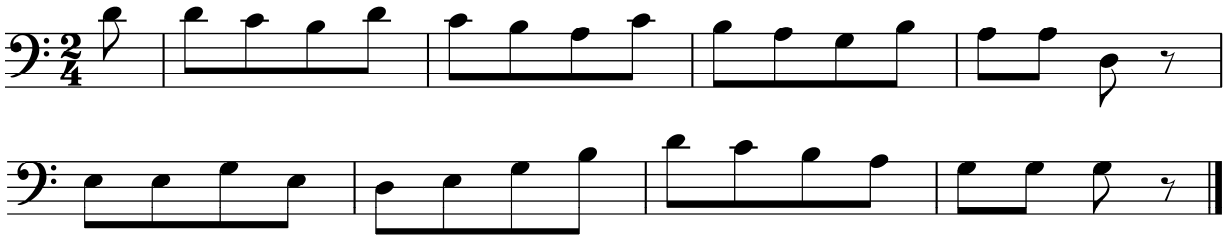
Single-line format is used for braille a single melodic line. Center the time signature on the line above the first line of music. Beginning at the left-hand margin, braille the numeric indicator and number 1 if the first measure is complete. Braille the marginal measure number 0 if the melody begins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

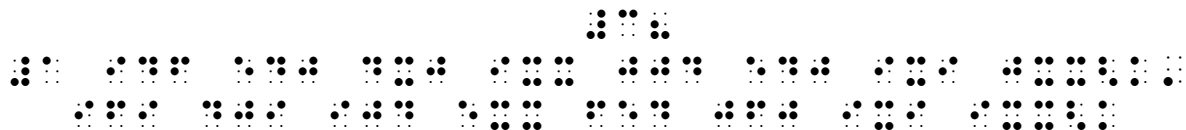
Example 2.3.1

### 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.

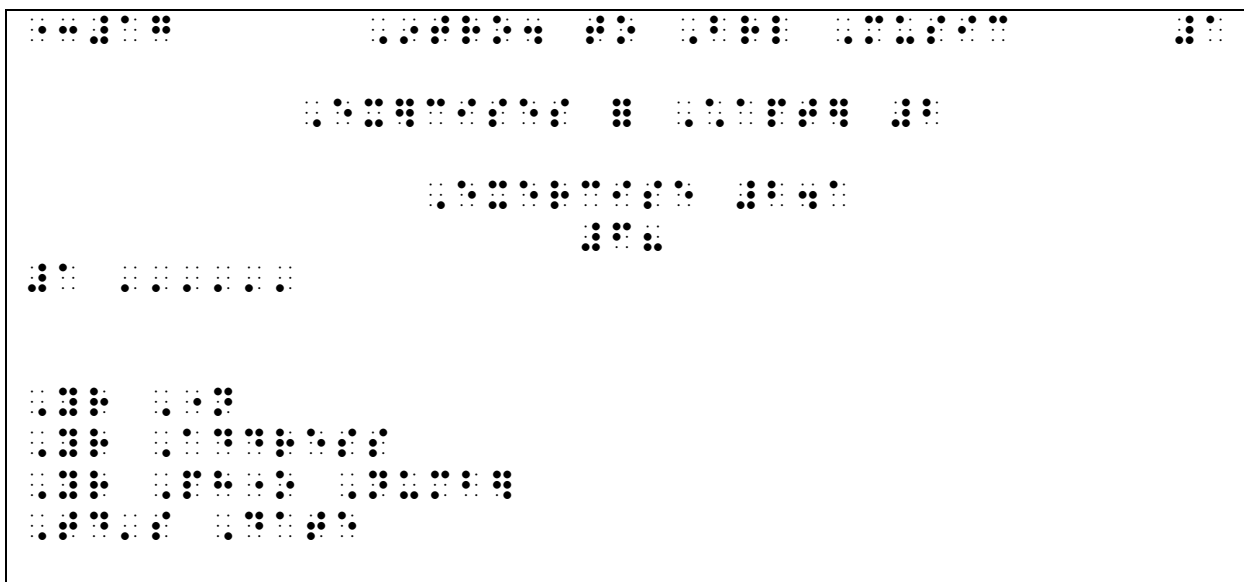
The identification of the lesson, such as "Exercises for Chapter 2," in contracted braille, is then centered on the third line of your first braille page. After another blank line, center the heading "Exercise 2.1," in uncontracted braille. As you will learn later, all text related directly to the music 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

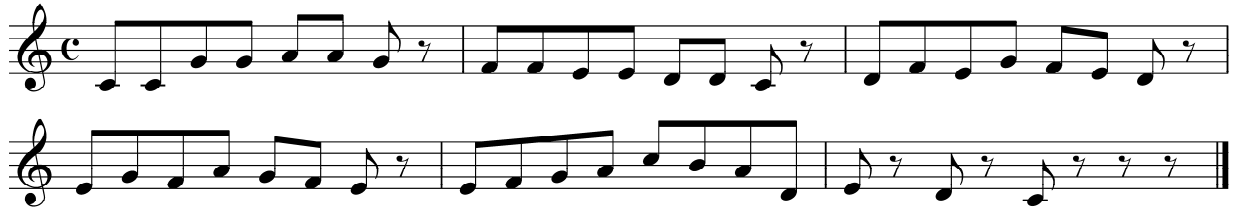


Drill 2.3



Drill 2.3 consists of two staves of music in 4/4 time. The first 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 second 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 first 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 second staff contains three measures: the first has a quarter note E4, an eighth note D4, a quarter note C4, and a quarter rest; the second has a quarter note B3, an eighth note A3, a quarter note G3, and a quarter rest; the third has a quarter note F3, an eighth note E3, a quarter note D3, and a quarter rest.

Drill 2.5

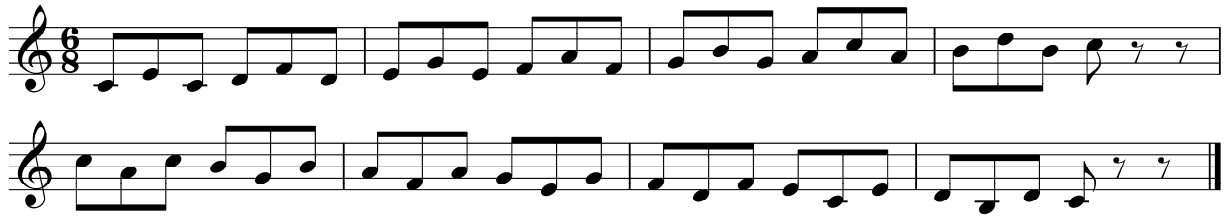


Drill 2.5 consists of two staves of music in 3/8 time. The first staff begins with a bass clef and a 3/8 time signature. It contains eight measures: the first has a quarter note G2, an eighth note F2, and an eighth rest; the second has a quarter note E2, an eighth note D2, and an eighth rest; the third 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 second staff contains eight measures: the first has a quarter note G1, an eighth note F1, and an eighth rest; the second has a quarter note E1, an eighth note D1, and an eighth rest; the third has a quarter note C1, an eighth note B0, and an eighth rest; the fourth has a quarter note B0, an eighth note A0, and an eighth rest; the fifth has a quarter note G0, an eighth note F0, and an eighth rest; the sixth has a quarter note E0, an eighth note D0, and an eighth rest; the seventh has a quarter note C0, an eighth note B-1, and an eighth rest; the eighth has a quarter note A-1, an eighth note G-1, and an eighth rest.

## Exercises for Chapter 2

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

### Exercise 2.1



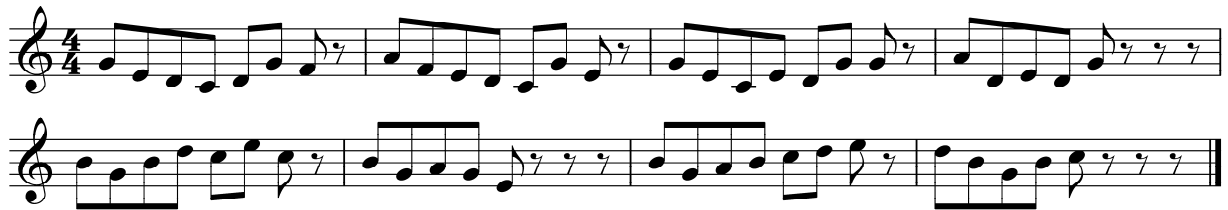
Exercise 2.1 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth notes and quarter notes, ending with a quarter rest followed by two eighth rests. The second staff continues the melody with similar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



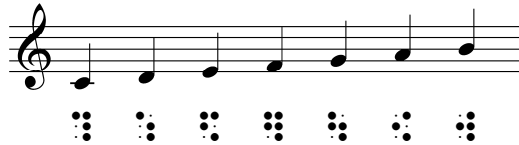
# Chapter 3

## Quarter Notes

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### 3.1 Quarter Notes

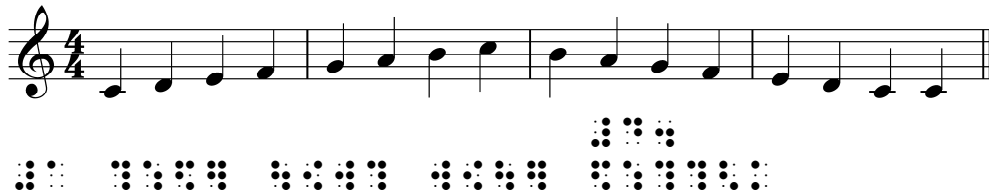
Written as quarter notes, the seven tones of the musical scale are as follows, beginning with C:



Shown in dots 1245 of the cell, the symbols for the pitches of the quarter notes are the same configurations that you have already learned for the pitches of the eighth notes. The time value, quarter, is shown by the addition of dot 6.

Going up and down the scale, practice transcribing the seven quarter notes. Again, you may find it helpful to speak or sing aloud as you transcribe: "C a quarter," "D a quarter," etc.

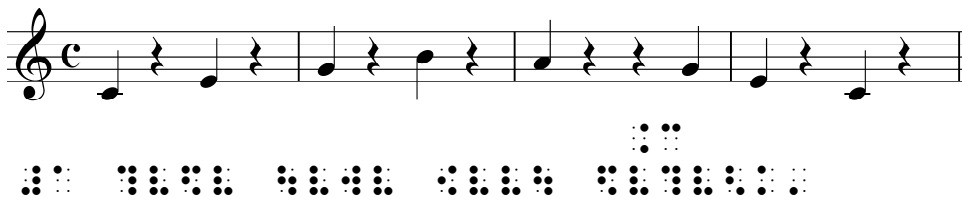
Example 3.1.1



### 3.2 The Quarter Rest

Dots 1236 are the symbol for the quarter rest.    {    ::

Example 3.2.1



### 3.3 Dotted Notes

For dotted notes or dotted rests, the dot is represented in braille by dot 3. The dot immediately follows the note or rest, without the intervention of any other sign.



The single dot increases the value of any note by half its original value.

Example 3.3.1

Example 3.3.1 shows a musical staff in 4/4 time with a treble clef. The notes are: quarter note (C), dotted quarter note (D), quarter note (E), quarter note (F), quarter note (G), quarter note (A), quarter note (B), quarter note (C). The Braille notation below the staff represents this sequence of notes.

### 3.4 Examples for Practice

The following examples combine the concepts learned in Chapters 1-3. After you can comfortably transcribe these examples, you will be ready for the drills and exercises of this chapter.

Try reading the braille while following the print music of each example before transcribing. This will enhance your proofreading skills. Concentrate on the name and time value of each note and rest.

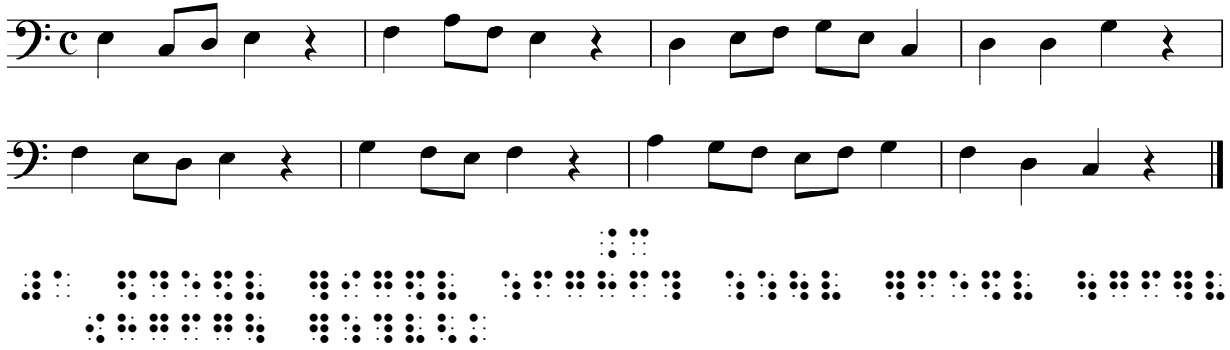
Example 3.4.1

Example 3.4.1 shows a musical staff in 3/4 time with a treble clef. The notes are: quarter note (C), quarter note (D), quarter note (E), quarter note (F), quarter note (G), quarter note (A), quarter note (B), quarter note (C). The Braille notation below the staff represents this sequence of notes.

Example 3.4.2

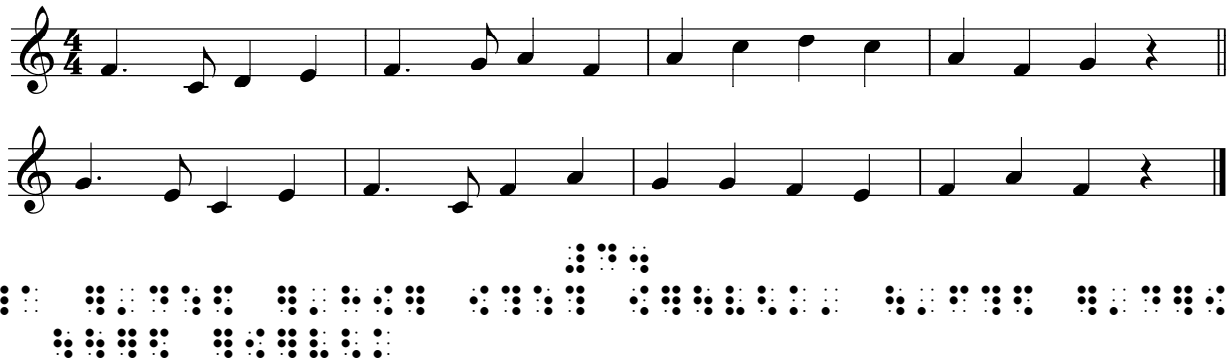
Example 3.4.2 shows a musical staff in 2/4 time with a treble clef. The notes are: quarter note (C), quarter note (D), quarter note (E), quarter note (F), quarter note (G), quarter note (A), quarter note (B), quarter note (C). The Braille notation below the staff represents this sequence of notes.

Example 3.4.3



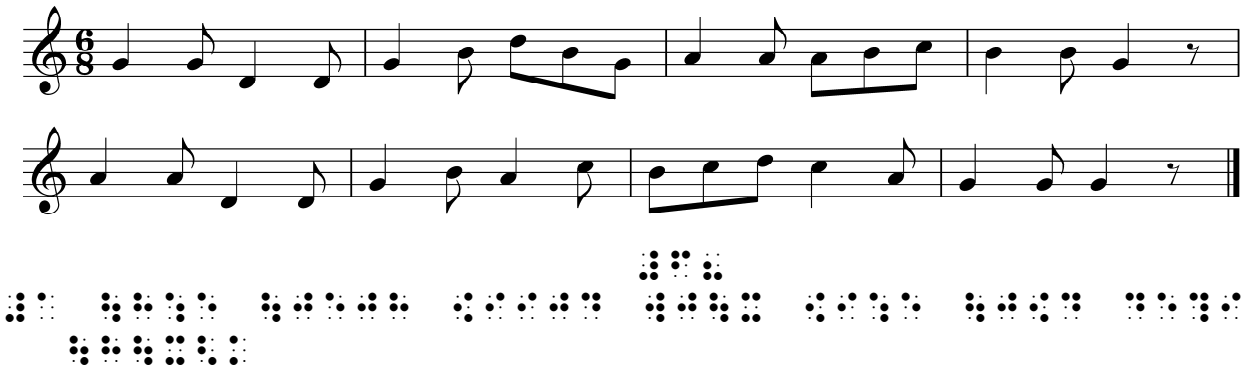
Example 3.4.3 consists of two staves of musical notation in bass clef with a common time signature (C). The first staff contains four measures of music, and the second staff contains four measures. Below the staves is a Braille musical notation system with two rows of dots representing the notes and rests of the piece.

Example 3.4.4



Example 3.4.4 consists of two staves of musical notation in treble clef with a 4/4 time signature. The first staff contains four measures of music, and the second staff contains four measures. Below the staves is a Braille musical notation system with two rows of dots representing the notes and rests of the piece.

Example 3.4.5



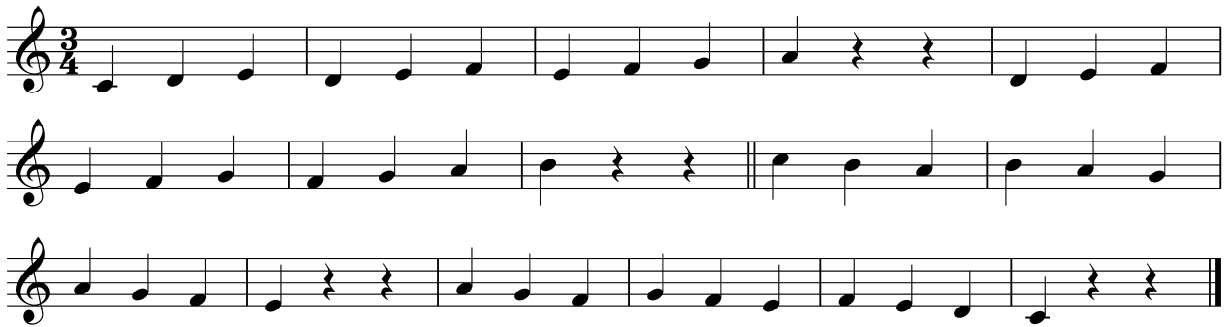
Example 3.4.5 consists of two staves of musical notation in treble clef with a 6/8 time signature. The first staff contains four measures of music, and the second staff contains four measures. Below the staves is a Braille musical notation system with two rows of dots representing the notes and rests of the piece.



## Exercises for Chapter 3

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

### Exercise 3.1



Exercise 3.1 consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by two rests. The second staff continues with quarter notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by two rests. The third staff continues with quarter notes: C4, B3, A3, G3, F3, E3, D3, C3, followed by two rests. The piece concludes with a double bar line.

### Exercise 3.2



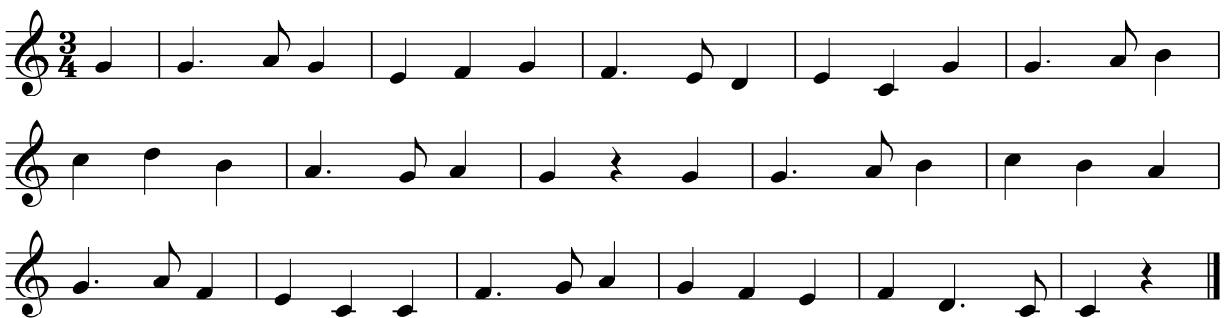
Exercise 3.2 consists of two staves of music in common time (C). The first staff begins with a bass clef. The melody consists of quarter notes: C2, D2, E2, F2, G2, A2, B2, C3, followed by two rests. The second staff continues with quarter notes: C3, B2, A2, G2, F2, E2, D2, C2, followed by two rests. The piece concludes with a double bar line.

### Exercise 3.3



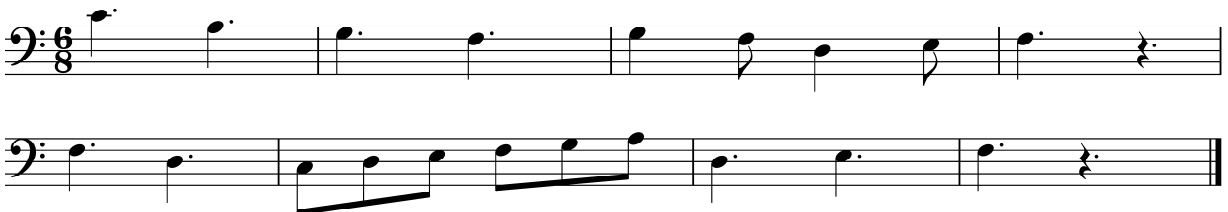
Exercise 3.3 consists of two staves of music in common time (C). The first staff begins with a treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by two rests. The second staff continues with quarter notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by two rests. The piece concludes with a double bar line.

### Exercise 3.4



Exercise 3.4 consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by two rests. The second staff continues with quarter notes: C5, B4, A4, G4, F4, E4, D4, C4, followed by two rests. The third staff continues with quarter notes: C4, B3, A3, G3, F3, E3, D3, C3, followed by two rests. The piece concludes with a double bar line.

### Exercise 3.5



Exercise 3.5 consists of two staves of music in 6/8 time. The first staff begins with a bass clef and a 6/8 time signature. The melody consists of quarter notes: C2, D2, E2, F2, G2, A2, B2, C3, followed by two rests. The second staff continues with quarter notes: C3, B2, A2, G2, F2, E2, D2, C2, followed by two rests. The piece concludes with a double bar line.



# Chapter 4

## Half Notes, Ties

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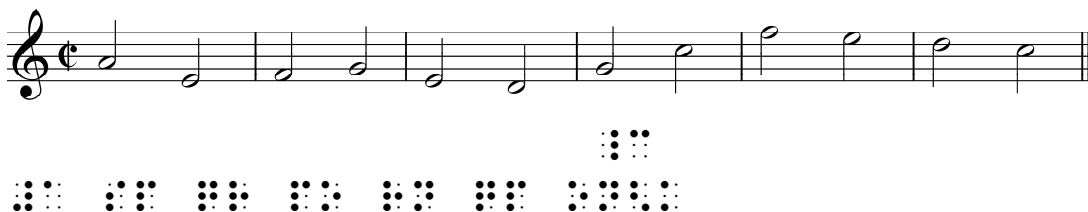
### 4.1 Half Notes

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



Shown in dots 1245 of the cell, the symbols for the pitches of the half notes are the same configurations that you have already learned for the eighths and quarters. The time value, half, is shown by the addition of dot 3.

Example 4.1.1



### 4.2 The Half Rest

Dots 136 are the symbol for the half rest.  $\text{—} \cdot\cdot$

Example 4.2.1


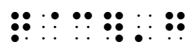




### 4.3 The Tie $\cdot\cdot$



The tie (dots 4, 14) is used to connect two notes of identical pitch.

The tie follows the first of the two tied notes. If the note is dotted, the tie comes after the dot. If the two notes are separated by a bar line, the braille space comes after the tie sign.

Example 4.3.1

a.  

b.  


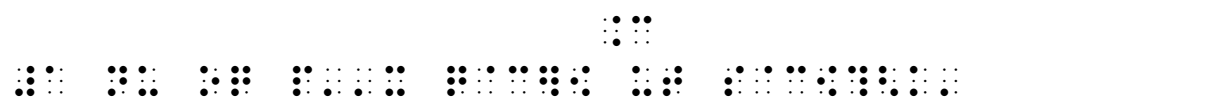
c.  

Example 4.3.2


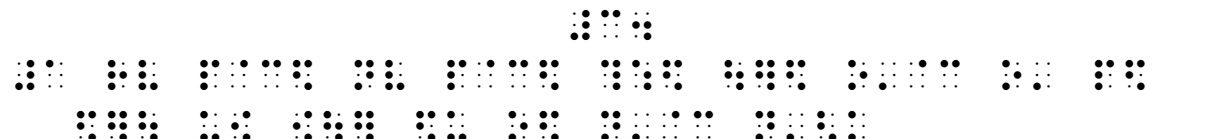



## 4.4 Examples for Practice

Example 4.4.1

Example 4.4.2

Example 4.4.3

Example 4.4.3 consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes. The second staff continues the melody with some rests. The third staff concludes the piece with a double bar line.

Braille transcription for Example 4.4.3. It begins with a treble clef (⠠⠠⠠) and a 3/4 time signature (⠠⠠⠠). The notes are represented by Braille characters corresponding to the notes in the musical notation above.

**Drills for Chapter 4**

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

Drill 4.1

Drill 4.1 is a single staff of music in common time (C). It features a sequence of notes and rests, including a half note, a quarter note, and a half note with a slur.

Drill 4.2

Drill 4.2 consists of two staves of music in 4/4 time. The first staff has a treble clef and the second has a bass clef. The music includes quarter notes, eighth notes, and rests.

Drill 4.3

Drill 4.3 consists of two staves of music in 3/4 time. Both staves have a bass clef. The music includes quarter notes, eighth notes, and rests.

Drill 4.4



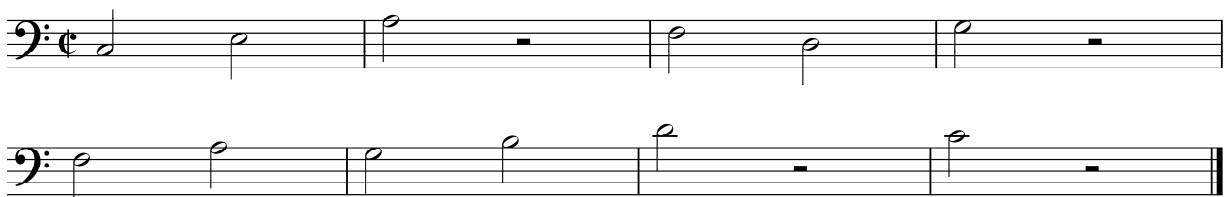
Drill 4.5



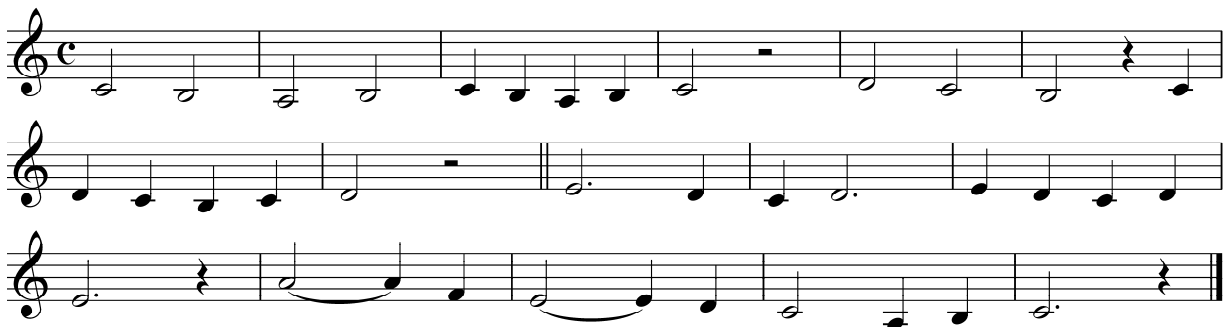
**Exercises for Chapter 4**

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

Exercise 4.1



Exercise 4.2



Exercise 4.3

Exercise 4.3 is a bass clef exercise in 4/4 time. It consists of three staves. The first staff contains four measures: a half note G2, a half note A2, a half note B2, and a half note C3. The second staff contains four measures: a half note G2, a half note A2, a half note B2, and a half note C3. The third staff contains four measures: a half note G2, a half note A2, a half note B2, and a half note C3.

Exercise 4.4

Exercise 4.4 is a treble clef exercise in 6/8 time. It consists of two staves. The first staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Exercise 4.5

Exercise 4.5 is a treble clef exercise in 4/4 time. It consists of two staves. The first staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Exercise 4.6

Exercise 4.6 is a bass clef exercise in 6/8 time. It consists of two staves. The first staff contains four measures: a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second staff contains four measures: a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3.



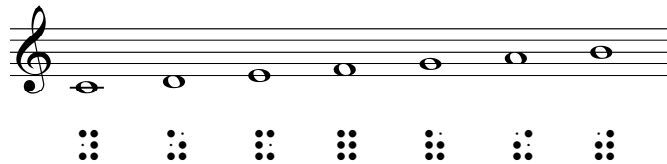
# Chapter 5

## Whole Notes Multiple Measures of Rest

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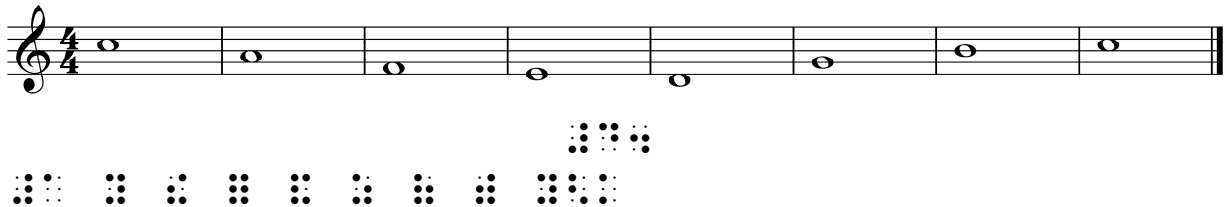
### 5.1 Whole Notes

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




The symbols for the pitches of the whole notes are the same configurations that you have already learned for the eighth, quarter, and half notes. The time value, whole, is shown by the addition of dots 36.

#### Example 5.1.1

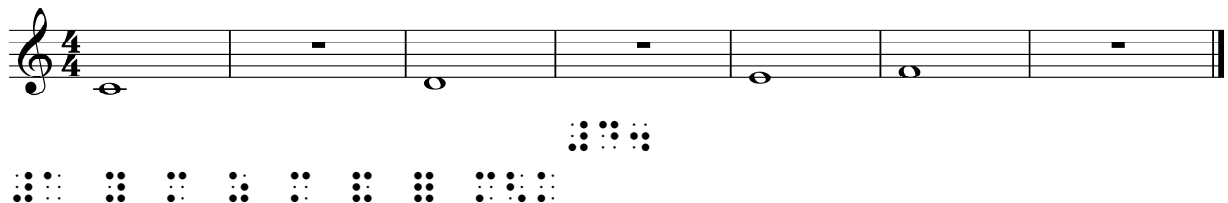


### 5.2 The Whole Rest

Dots 134 are the symbol for the whole rest.  ⠠⠠

The whole rest in common time (4 beats to a measure) represents the same value as the whole note: 4 quarter note beats. The symbol for the whole rest is brailled with a space before and a space after, representing a full measure. No space is used to separate the whole rest from an immediately following sectional or final double bar.

#### Example 5.2.1



The whole rest in print and braille can also represent any full measure of rest, no matter what the time signature. Again, the spaces on either side of the whole rest sign indicate that the rest is a full measure.

Example 5.2.2

a.

b.

Braille notation for Example 5.2.2a:   
 ♪:3/4:G4:Q: | A4:Q: | B4:Q: | | G4:Q: | A4:Q: | B4:Q: |

Braille notation for Example 5.2.2b:   
 ♪:6/8:G4:Q8: | A4:Q8: | B4:Q8: | | G4:Q8: | A4:Q8: | B4:Q8: | | G4:Q8: | A4:Q8: | B4:Q8: | | G4:Q8: | A4:Q8: | B4:Q8: | | G4:Q8: | A4:Q8: | B4:Q8: |

### 5.3 Multiple-Measure Rests

When a silence is prolonged for two or three measures, two or three consecutive whole rests are brailled without spaces between them; this combination is preceded and followed by a space.

Example 5.3.1

Braille notation for Example 5.3.1:   
 ♪:4/4:G4:Q: | A4:Q: | B4:Q: | C5:Q: | | | | | | G4:Q: | A4:Q: | B4:Q: | C5:Q: |

No space is used to separate the cluster of two or three whole rests from a sectional or final double bar.

Example 5.3.2

Braille notation for Example 5.3.2:   
 ♪:3/4:G4:Q: | A4:Q: | B4:Q: | | | | | | | | | | | | | | G4:Q: | A4:Q: | B4:Q: | | | | | | | | |

When the silence lasts for four or more measures, one whole rest is brailled, preceded by the appropriate number including the numeric indicator. This combination is preceded and followed by a space.

Example 5.3.3

The musical notation for Example 5.3.3 consists of two staves in 4/4 time. The first staff begins with a quarter note G4, followed by eighth notes A4 and B4, a quarter note C5, and a quarter rest. The second staff begins with a quarter note G4, followed by quarter notes A4 and B4, a half note C5, and a whole rest. Below the staves is a Braille transcription of the notes and rests.

**5.4 Various Print Methods for Consecutive Measures of Rest**

Print music shows long silences in many ways, particularly in parts for band and orchestral instruments. In braille, the total number of consecutive measures at rest is transcribed as one number, as long as there is no change in time signature, key signature, rehearsal letters or rehearsal numbers, or new section indicated by a double bar.

Example 5.4.1

The musical notation for Example 5.4.1 consists of two staves in 2/4 time. The first staff has a quarter note G4, a quarter rest, a cue (a thick horizontal line) with a '2' above it, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, and a cue with a '4' above it. The second staff has a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a cue with a '6' above it, a quarter note A4, a quarter note B4, and a quarter note C5. Below the staves is a Braille transcription of the notes, rests, and cues.

Cues are not transcribed in braille. Count the total number of measures of rest, including the cued measures.

Example 5.4.2

The musical notation for Example 5.4.2 is a single staff in 6/8 time for a Viola (Vla.). It begins with eighth notes G4, A4, B4, C5, followed by a quarter rest, eighth notes G4, A4, B4, C5, a quarter rest, eighth notes G4, A4, B4, C5, and a quarter rest. Below the staff is a Braille transcription of the notes and rests.

## Drills for Chapter 5

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

### Drill 5.1

Drill 5.1 consists of two staves in bass clef with a common time signature (C). The first staff contains a sequence of notes: a dotted quarter note, a half note, a half note with a slur over it, a half note, a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains a sequence of notes: a half note, a whole note, a quarter note, a quarter note, a quarter note, and a half note.

### Drill 5.2

Drill 5.2 consists of two staves in treble clef with a 4/4 time signature. The first staff contains a sequence of notes: a whole note, a quarter note, a quarter note, a quarter note, a half note, a whole note, a whole note, and a whole note. The second staff contains a sequence of notes: a quarter note, a quarter note, a whole note, a whole note, a whole note, a whole note, a whole note, and a whole note.

### Drill 5.3

Drill 5.3 consists of two staves in treble clef with a 3/4 time signature. The first staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

### Drill 5.4

Drill 5.4 consists of two staves in treble clef with a 4/4 time signature. The first staff contains a sequence of notes: a whole note, a quarter note, a quarter note, a quarter note, a quarter note, a whole note, a whole note, and a whole note. The second staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are fingerings '1' and '4' above the notes in the second staff.

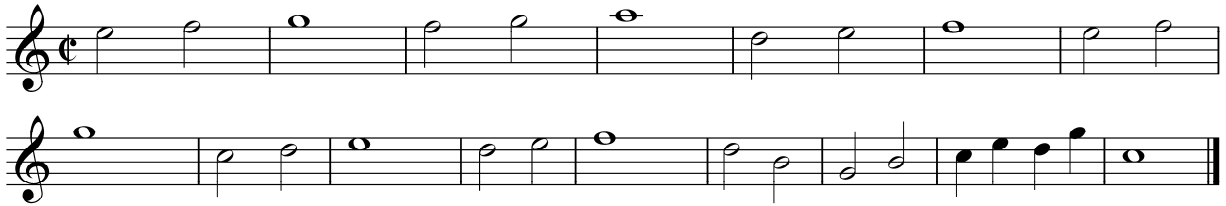
### Drill 5.5

Drill 5.5 consists of two staves in bass clef with a 6/8 time signature. The first staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

## Exercises for Chapter 5

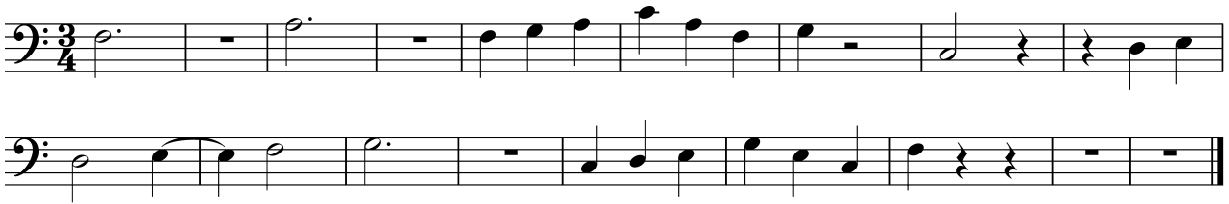
(Submit the following exercises to your instructor in BRF file format)

### Exercise 5.1



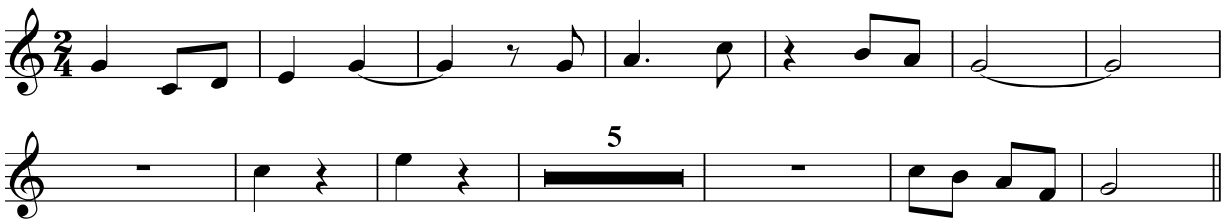
Exercise 5.1 consists of two staves of music in C major, 4/4 time. The first staff contains a sequence of notes: C4 (half), D4 (quarter), E4 (quarter), F4 (half), G4 (quarter), A4 (quarter), B4 (half), C5 (quarter). The second staff contains a sequence of notes: C5 (half), B4 (quarter), A4 (quarter), G4 (half), F4 (quarter), E4 (quarter), D4 (half), C4 (quarter), followed by a double bar line.

### Exercise 5.2



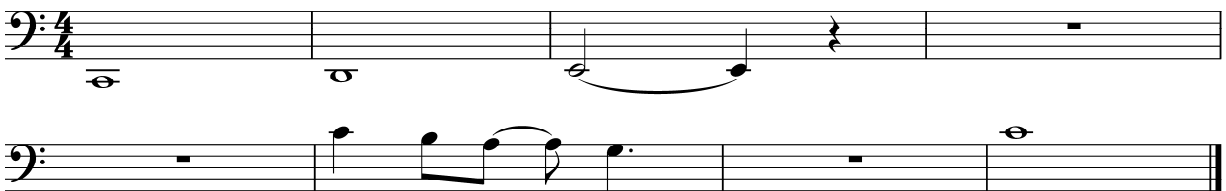
Exercise 5.2 consists of two staves of music in C major, 3/4 time. The first staff contains notes: C3 (half), D3 (quarter), E3 (quarter), F3 (half), G3 (quarter), A3 (quarter), B3 (half), C4 (quarter). The second staff contains notes: C4 (half), D4 (quarter), E4 (quarter), F4 (half), G4 (quarter), A4 (quarter), B4 (half), C5 (quarter), followed by a double bar line.

### Exercise 5.3



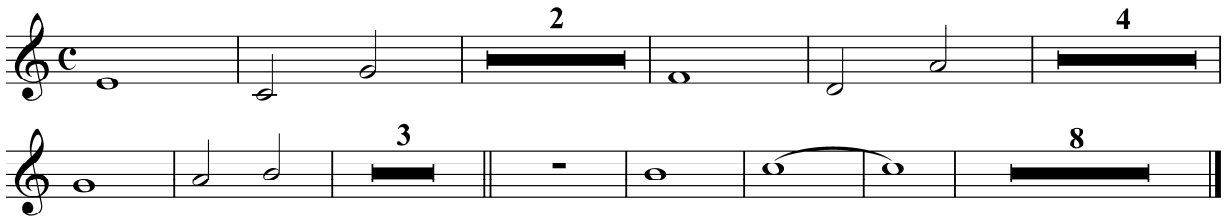
Exercise 5.3 consists of two staves of music in C major, 2/4 time. The first staff contains notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), followed by a double bar line. The second staff contains notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), followed by a double bar line.

### Exercise 5.4



Exercise 5.4 consists of two staves of music in C major, 4/4 time. The first staff contains notes: C3 (half), D3 (half), E3 (half), F3 (half), G3 (half), A3 (half), B3 (half), C4 (half), followed by a double bar line. The second staff contains notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), followed by a double bar line.

### Exercise 5.5



Exercise 5.5 consists of two staves of music in C major, 4/4 time. The first staff contains notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), followed by a double bar line. The second staff contains notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), followed by a double bar line.

## Correct transcriptions of the Drills for Chapter 5

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# Chapter 6

## Accidentals and Key Signatures

### 6.1 Accidentals

Flat:	b	:	Sharp:	#	:
Double Flat:	bb	:::	Double Sharp:	##	:::
Natural:	♮	:			

### 6.2 Directions for Brailleing the Accidentals

The accidental is brailled in front of the note it affects.

Example 6.2.1

Musical notation for Example 6.2.1: A single staff in 4/4 time with notes G4, A4, B4, C5, B4, A4, G4. Braille below: ♯ (dot 2-5), ♮ (dot 2-5), ♭ (dot 2-5), ♯ (dot 2-5), × (dot 2-5), ♭ (dot 2-5), ♮ (dot 2-5).

Accidentals are marked in braille wherever they occur in print. As in print, if two tied notes affected by an accidental are separated by a bar line, the accidental is usually not repeated for the second note.

Example 6.2.2

Musical notation for Example 6.2.2: A single staff in 3/4 time with notes G3, F3, E3, D3, C3, B2, A2, G2. Braille below: ♮ (dot 2-5), ♭ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5).

As in print, the accidental remains in effect during an entire measure for the same note at the same pitch, but not for the same note in a different octave.

Example 6.2.3

Musical notation for Example 6.2.3: A single staff in 3/4 time with notes G4, A4, B4, C5, B4, A4, G4. Braille below: ♯ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5).

Printed music may include accidentals that are not strictly necessary. Such "courtesy accidentals" must also be included in the braille transcription.

Example 6.2.4

Random or confusing associations between the music and literary braille codes should of course be avoided, but occasionally there is a natural and easy association which can be a helpful mnemonic. A prime example is the coincidence between the musical sharp sign and the literary "sh" sign. Similarly, the musical whole rest is identical to the literary "m" as in "measure." Take advantage of these mnemonics if they are handy and helpful for you.

### 6.3 Examples for Practice

Example 6.3.1

Example 6.3.2

## 6.4 Key Signatures

If a key signature consists of one, two, or three accidentals, it is transcribed as the corresponding number of flat or sharp signs, brailled consecutively without spaces between them.

If a signature consists of four or more accidentals, it is brailled as an upper number (including the numeric indicator) followed immediately by a single flat or sharp sign.

Example 6.4.1

Example 6.4.1 shows two rows of musical notation with corresponding Braille transcriptions. The first row shows key signatures with 1, 2, 3, and 4 flats (B-flat, B-flat-E-flat, B-flat-E-flat-A-flat, B-flat-E-flat-A-flat-D-flat) on a single staff. The second row shows key signatures with 1, 2, 3, and 4 sharps (F-sharp, F-sharp-C-sharp, F-sharp-C-sharp-G-sharp, F-sharp-C-sharp-G-sharp-D-sharp) on a single staff. Each musical staff is followed by its Braille transcription, which consists of a series of dots representing the key signature and time signature.

The key signature and time signature are centered together on the braille line immediately above the first line of music. The key signature is brailled first; then the time signature is brailled, without an intervening space.

Example 6.4.2

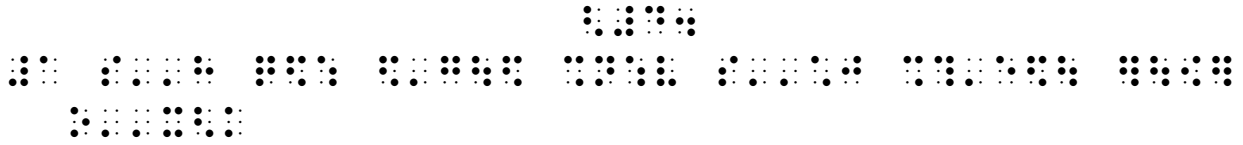
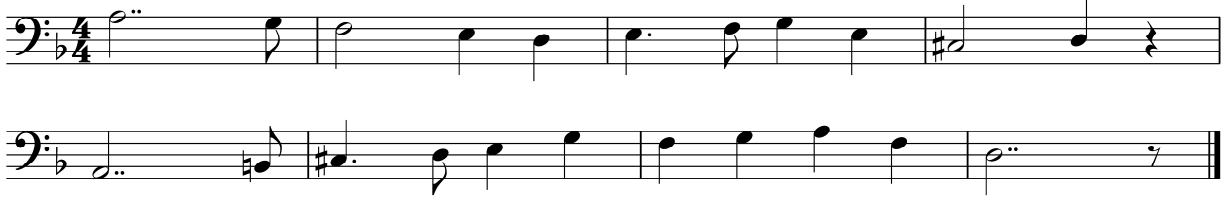
Example 6.4.2 shows three musical staves with their corresponding Braille transcriptions. The first staff is in treble clef with a key signature of one sharp (F-sharp) and a time signature of 4/4. The second staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The third staff is in bass clef with a key signature of one sharp (F-sharp) and a time signature of common time (C). Each staff is followed by its Braille transcription, which includes the key signature and time signature.

## 6.5 Examples for Practice

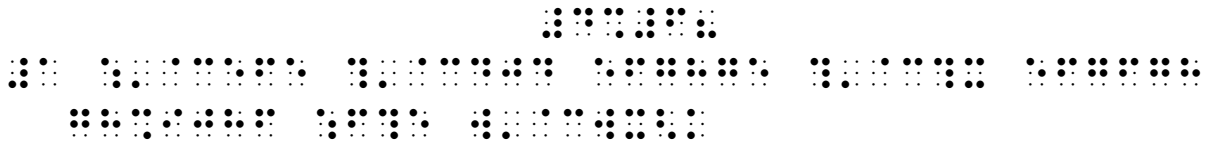
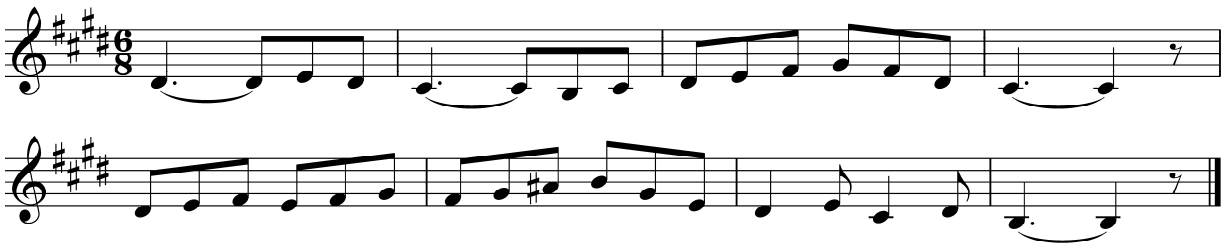
Example 6.5.1

Example 6.5.1 shows two staves of musical notation with their corresponding Braille transcriptions. The first staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a time signature of 4/4. The second staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a time signature of 4/4. Each staff is followed by its Braille transcription, which includes the key signature and time signature.

Example 6.5.2



Example 6.5.3

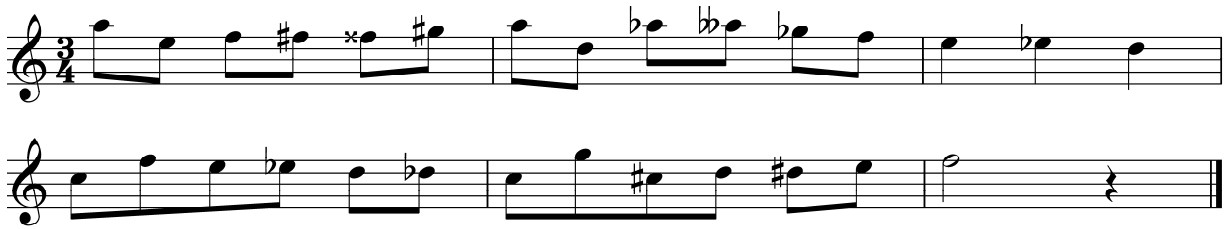


Braille readers, even more than print readers, need to know and apply music theory. In braille the key signature is shown just once, at the beginning of the music, and remains in effect unless and until there is a change. Moreover, the braille key signature does not tell the reader what specific notes are sharped or flatted. To interpret the music correctly, the braille reader must know the names of the flats and sharps for each major and minor key. As in all other aspects of braille music, the transcriber's accurate presentation of the key signature is crucial for the braille reader's success.

## Drills for Chapter 6

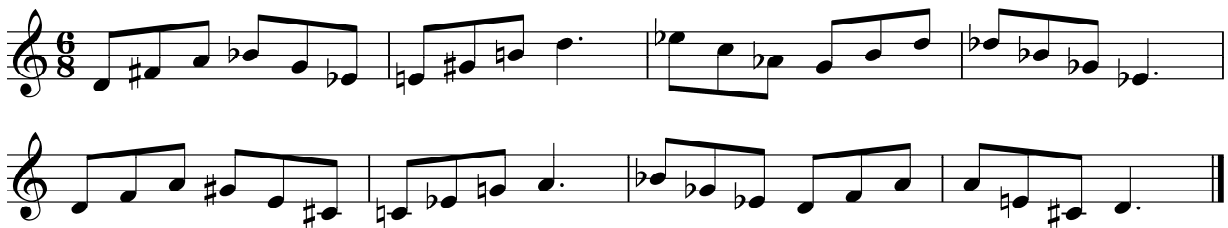
(Correct transcriptions of these drills are at the end of this chapter)

### Drill 6.1



Drill 6.1 consists of two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals. The second staff continues the melody, ending with a double bar line.

### Drill 6.2



Drill 6.2 consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and quarter notes with various accidentals. The second staff continues the melody, ending with a double bar line.

### Drill 6.3



Drill 6.3 consists of two staves of music in common time (C). The first staff begins with a bass clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of quarter and eighth notes with various accidentals. The second staff continues the melody, ending with a double bar line.

### Drill 6.4



Drill 6.4 consists of three staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The melody consists of quarter and eighth notes with various accidentals. The second and third staves continue the melody, ending with a double bar line.

### Drill 6.5



Drill 6.5 consists of two staves of music in 2/4 time. The first staff begins with a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of quarter and eighth notes with various accidentals. The second staff continues the melody, ending with a double bar line.

## Exercises for Chapter 6

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

### Exercise 6.1



Exercise 6.1 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest. The second staff begins with a bass clef and a key signature of one flat (Bb). The melody consists of quarter notes: B3, A3, G3, F3, E3, D3, C3, B2, followed by a quarter rest.

### Exercise 6.2



Exercise 6.2 is a single staff of music in bass clef with a common time signature (C). The melody consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3, B2, followed by a quarter rest.

### Exercise 6.3



Exercise 6.3 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of three flats (Bbb). The melody consists of quarter notes: Bbb3, Ab3, Gb3, F3, E3, D3, C3, B2, followed by a quarter rest. The second staff begins with a bass clef and a key signature of three flats (Bbb). The melody consists of quarter notes: Bbb3, Ab3, Gb3, F3, E3, D3, C3, B2, followed by a quarter rest.

### Exercise 6.4



Exercise 6.4 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of four flats (Bbbb). The melody consists of quarter notes: Bbbb3, Abbb3, Gbbb3, F3, E3, D3, C3, B2, followed by a quarter rest. The second staff begins with a bass clef and a key signature of four flats (Bbbb). The melody consists of quarter notes: Bbbb3, Abbb3, Gbbb3, F3, E3, D3, C3, B2, followed by a quarter rest.

### Exercise 6.5



Exercise 6.5 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 (Bb). The melody consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3, B2, followed by a quarter rest. The second staff begins with a bass clef and a key signature of one flat (Bb). The melody consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3, B2, followed by a quarter rest.

### Exercise 6.6



Exercise 6.6 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of three sharps (F#G#A#). The melody consists of quarter notes: F#4, G#4, A#4, B4, C5, followed by a quarter rest. The second staff begins with a bass clef and a key signature of three sharps (F#G#A#). The melody consists of quarter notes: F#4, G#4, A#4, B4, C5, followed by a quarter rest.

Exercise 6.7

Exercise 6.7 is a bass clef exercise in 3/4 time. The key signature has two flats (B-flat and E-flat). The notation consists of two staves. The first staff contains six measures: a quarter note G2, a quarter note A2, a quarter note B2; a quarter note C3, a quarter note D3, a quarter note E3; a quarter note F3, a quarter note G3, a quarter note A3; a quarter note B3, a quarter note C4, a quarter note D4; a quarter note E4, a quarter note F4, a quarter note G4; a quarter note A4, a quarter note B4, a quarter note C5. The second staff contains six measures: a quarter note D5, a quarter note C5, a quarter note B4; a quarter note A4, a quarter note G4, a quarter note F4; a quarter note E4, a quarter note D4, a quarter note C4; a quarter note B3, a quarter note A3, a quarter note G3; a quarter note F3, a quarter note E3, a quarter note D3; a quarter note C3, a quarter note B2, a quarter note A2. A triplet of three eighth notes (G4, A4, B4) is indicated above the final measure of the first staff. A triplet of three eighth notes (D5, C5, B4) is indicated above the third measure of the second staff.

Exercise 6.8

Exercise 6.8 is a treble clef exercise in 4/4 time. The key signature has two flats (B-flat and E-flat). The notation consists of two staves. The first staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5; a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5; a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6; a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6. The second staff contains four measures: a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6; a quarter note F6, a quarter note G6, a quarter note A6, a quarter note B6; a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F7; a quarter note G7, a quarter note A7, a quarter note B7, a quarter note C8. The final measure of the second staff ends with a double bar line.



# Chapter 7

## Octave Marks

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### 7.1 The Importance of Octave Marks

Almost any voice or instrument can produce a range of many notes. To make music accurately, the braille reader must therefore know more than the simple name and time value of the note. The standard 88-key piano keyboard, for example, has eight Cs. If asked to play C, which of these should the braille reader choose?

The answer is provided by the octave mark, one of the most ingenious aspects of braille music. The octave mark is brailled in the right-hand side of the cell, immediately before the affected note. No symbol ever intervenes between the octave mark and the note. If the note has an accidental, the accidental precedes the octave mark.

The octave mark is the only mechanism that tells the braille reader where the note is to be sounded within the range of the performing instrument or voice. The accurate marking of the octaves is crucial.

### 7.2 Octaves of the Piano

In braille music the entire musical scale is divided into "octaves" of seven tones each, always starting with C and including all the notes through the next B above. There are seven of these C octaves in the piano scale. For purposes of music braille, these octaves have number names: first octave, second octave, etc. Each of the seven octaves is represented by a special braille character or sign called an octave mark.

The compass of the octave is always from the C to the B above, regardless of the key signature or accidentals in the music. The designation of the octave is determined by the written form of the note, not by the absolute pitch. For instance, third-octave C-flat is in the third octave; second-octave B-sharp is in the second octave. The seven octave marks are as follows:

First	Second	Third	Fourth	Fifth	Sixth	Seventh
⠠	⠡	⠢	⠣	⠤	⠥	⠦

Occasionally you may encounter notes at the extreme ends of the musical scale, below first-octave C or above seventh-octave B. Two-character symbols are used to mark such notes. The octave below first-octave C is

called the "sub octave"; the octave above seventh-octave B is called the "super octave."

The following chart shows how the octaves of braille music are related to the piano keyboard and the standard printed bass and treble clef staves. For quick reference remember that "middle C" on the piano is fourth-octave C in braille music.

Example 7.2.1

The diagram illustrates the relationship between octaves in Braille music and the piano keyboard. It is divided into two sections: the lower section (bass clef) and the upper section (treble clef).  
 - **Lower Section (Bass Clef):** Shows the sub octave, 1st octave, 2nd octave, and 3rd octave. Notes are shown on the bass staff, with corresponding piano keyboard diagrams below. Braille notation is provided for each note, with octave marks (dots 4-5) indicating the octave level. Arrows connect notes between adjacent octaves to show their relationship.  
 - **Upper Section (Treble Clef):** Shows the 4th octave, 5th octave, 6th octave, 7th octave, and super octave. Notes are shown on the treble staff, with corresponding piano keyboard diagrams below. Braille notation is provided for each note, with octave marks (dots 4-5) indicating the octave level. Arrows connect notes between adjacent octaves to show their relationship.

Interestingly, the numbering of the octaves was not invented by Louis Braille. Throughout music history there have been many systems for identifying the octaves. The most commonly used system is based on the notes of the piano. Octaves 2-5 are in the middle range of the piano. These are the octaves that you will routinely encounter in braille music.

### 7.3 Octave Marks for Melodic Direction

The first note of any piece of braille music must always have an octave mark so that the blind musician will know where to start. For all subsequent notes the direction of the melody is shown by the presence or absence of octave marks according to crucial, very specific rules. To avoid disaster, the transcriber and the braille reader must scrupulously observe these rules so that the melodic direction of each note will be absolutely clear.

**Rule 1:** The octave is not marked for the second of two consecutive notes if the interval between them is less than a fourth. In other words, the octave is not marked for the interval of a second or third, even when the notes move between octaves.

Example 7.3.1

**Rule 2:** The octave is always marked if the interval is greater than a fifth. Thus the octave is marked for the interval of a sixth, seventh, or greater, even when the notes are within the same octave.

Example 7.3.2

**Rule 3:** For an interval of a fourth or fifth between the two notes, the octave is marked only if the two notes are in different octaves. For the transcriber and the braille reader, this rule is especially challenging because it requires keen and constant awareness of the octave for each of the two notes. The rules for smaller or larger intervals are relatively easy to apply; but whenever the interval is a fourth or fifth, at least a few extra seconds of thinking time may be required. There is no substitute for practice, practice, practice.

Example 7.3.3

### 7.4 Octave Marks for Beginnings

As you have already seen, the first note in any braille music transcription must have an octave mark. The first note in any new line of braille music must also have an octave mark.

The first note after any double bar must have an octave mark.

Example 7.4.1

Whenever the numeric indicator appears in braille music, the next note must have an octave mark. For instance, an octave mark is required on the note where the music resumes after the numeral 4 has been used to designate a silence of four measures.

Example 7.4.2

### 7.5 8va and Other Special Mechanisms

The term 8va (meaning "ottava," the Italian word for "octave") is sometimes used in printed music to show that a note or group of notes is to be played an octave higher than written. The affected notes are bracketed with a dotted line. Normally, in braille music, such notes are transcribed according to the octave rules for the pitches at which the notes will actually sound. No indication of the "8va" terminology is included in the braille score.

Example 7.5.1

In the bass clef of a printed score, the term 8vb may be used to show that the notes are to sound an octave below the written pitch. The term "loco" may be used to cancel the 8va or 8vb indication. Again, such terms are generally not transcribed in braille. These mechanisms in printed music simply facilitate the reading of the score by minimizing the number of ledger lines.

For those rare situations in which a braille-reading student or teacher may need to know about such special indications, methods of transcription are listed in MBC-2015.

Example 7.5.2

The image shows a musical score in bass clef with a common time signature. The melody starts on a line that is two ledger lines below the staff. A dashed line labeled '8vb' indicates that the notes should sound an octave below the written pitch. The word 'loco' is written above the staff to indicate that the notes should be played as written despite the 8vb marking. Below the staff is a Braille transcription of the notes, with upper dots indicating the pitch and dots 3 and 6 indicating the value of each note.

## 7.6 Proofreading

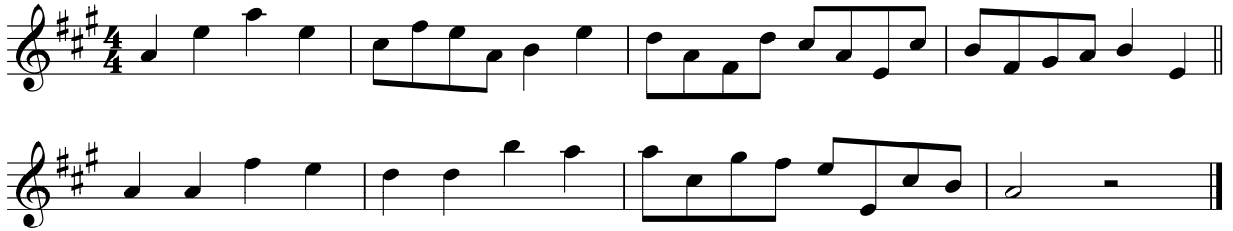
You have already learned to check the notes of your braille music transcription according to pitch (as shown in the upper dots) and according to value (as shown in dots 3 and 6 of the braille character). You should now add a proofreading step by checking the octave placement of each note. However tedious such a step may seem to be, it is time well spent.

## 7.7 Examples for Practice

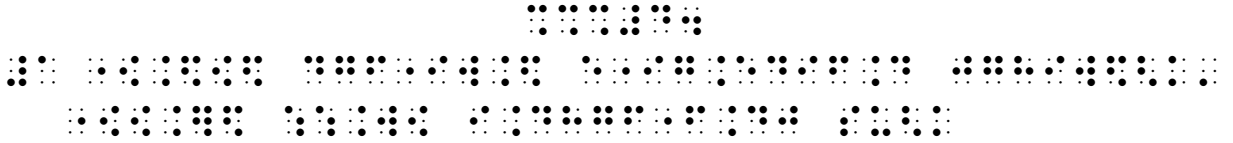
Example 7.7.1

The image shows a musical score in treble clef with a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff is a Braille transcription of the notes, with upper dots indicating the pitch and dots 3 and 6 indicating the value of each note.

Example 7.7.2



Two staves of musical notation in G major, 4/4 time. The first staff contains a melody starting on G4, moving up stepwise to D5, then descending. The second staff contains a bass line starting on G2, moving up stepwise to D3, then descending.

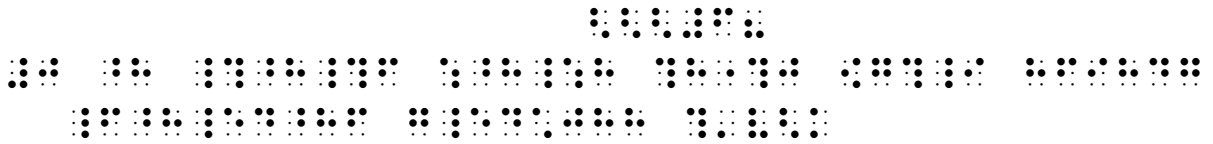


Braille notation for Example 7.7.2, consisting of three lines of Braille characters corresponding to the musical notation above.

Example 7.7.3



Two staves of musical notation in B-flat major, 6/8 time. The first staff contains a melody starting on B-flat3, moving up stepwise to G4, then descending. The second staff contains a bass line starting on B-flat2, moving up stepwise to G3, then descending.



Braille notation for Example 7.7.3, consisting of three lines of Braille characters corresponding to the musical notation above.

## Drills for Chapter 7

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

Drill 7.1



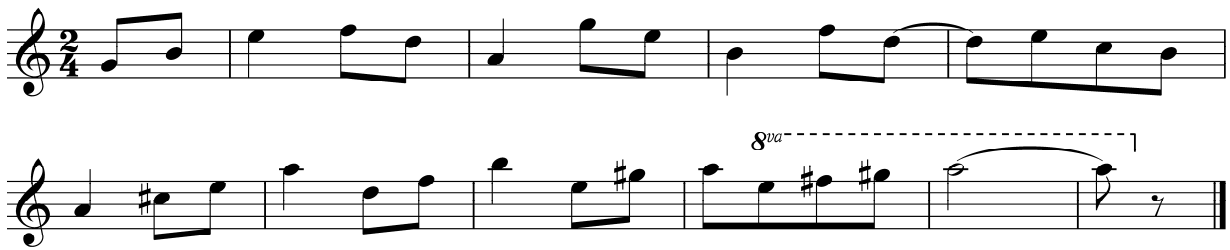
Drill 7.2



Drill 7.3



Drill 7.4



Drill 7.5



## Exercises for Chapter 7

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

### Exercise 7.1

Exercise 7.1 consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest, then G4, F#4, E4, D4. The second staff continues with quarter notes: C4, B3, A3, G3, F3, E3, D3, C3, followed by a whole rest, then D3, E3, F3, G3, A3, B3, C4. The third staff continues with quarter notes: C4, B3, A3, G3, F3, E3, D3, C3, followed by a whole rest, then D3, E3, F3, G3, A3, B3, C4.

### Exercise 7.2

Exercise 7.2 consists of two staves of music in common time (C) with a key signature of one flat (Bb). The first staff begins with a treble clef and contains quarter notes: Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. The second staff continues with quarter notes: Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3.

### Exercise 7.3

Exercise 7.3 consists of two staves of music in 2/4 time with a bass clef. The first staff begins with a key signature of one sharp (F#) and contains quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest, then D3, E3, F3, G3, A3, B3, C4. The second staff continues with quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest, then D3, E3, F3, G3, A3, B3, C4.

### Exercise 7.4

Exercise 7.4 consists of two staves of music in 3/4 time with a treble clef and a key signature of one flat (Bb). The first staff begins with a treble clef and contains quarter notes: Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. The second staff continues with quarter notes: Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3.

### Exercise 7.5

Exercise 7.5 consists of two staves of music in 6/8 time with a bass clef and a key signature of two sharps (F# and C#). The first staff begins with a bass clef and contains eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest, then D3, E3, F3, G3, A3, B3, C4. The second staff continues with eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest, then D3, E3, F3, G3, A3, B3, C4.

Exercise 7.6

Exercise 7.6 is a musical exercise in 3/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The second staff begins with a whole note G4, followed by a whole note A4, and a whole note B4. This is followed by a double bar line, a thick black bar with the number '8' above it, and another double bar line. The sequence then continues with a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, and a quarter note B5. The third staff begins with a whole note G4, followed by a whole note A4, a whole note B4, a whole note C5, a whole note D5, a whole note E5, a whole note F#5, a whole note G5, a whole note A5, and a whole note B5.

Exercise 7.7

Exercise 7.7 is a musical exercise in 6/8 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The second staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, followed by a quarter rest and a double bar line.



# Chapter 8

## The Music Heading

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### 8.1 The Music Heading

At the beginning of a piece of braille music, any textual directions for style and pace (tempo and mood) are tabulated along with metronome indications, the key signature, and the time signature. Per section 1.7 of MBC-2015, this tabulation or combination is called the music heading.

Generally preceded by a blank line, the music heading is centered with at least three blank cells on each side. The music begins on the next line.

You have already learned to transcribe key signatures and time signatures. If there are no textual directions or metronome indications, your music heading will be the combination of the key signature and time signature. After centering this unspaced combination, begin the music on the next line of braille.

### 8.2 Textual Directions for Style and Pace

If there are textual directions at the beginning of the music, they are brailled as the first element of the music heading. These words are brailled in full spelling, without contractions or typeform indicators. The words are capitalized and punctuated according to the print, and are always terminated by a literary period when no other final punctuation is present.

Example 8.2.1

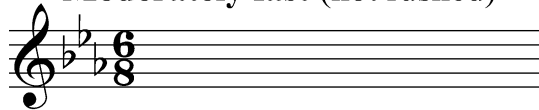
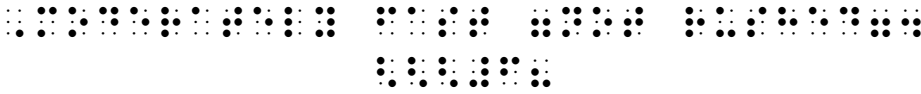
The image shows two examples of musical notation and their corresponding Braille representations. The first example is for the tempo marking "Andante" in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The Braille representation consists of two lines of Braille cells. The second example is for the dynamic marking "Very Brightly" in a 7/8 time signature with a key signature of one sharp (F#). The Braille representation consists of three lines of Braille cells.

If parentheses occur in the words, do not use the standard UEB parentheses. Instead, use the “special parenthesis” (dots 2356) for the opening and closing (see Section 1.3 of MBC-2015).

If the combination of words and signatures is too long to be centered together on a single line of braille, the words are centered on their own line or lines. The key signature and time signature are then centered together on the next line.

#### Example 8.2.2

**Moderately fast** (not rushed)

In an English context, use the UEB symbols for accented letters in foreign languages. The alphabet and accented letter signs of the original language are used in vocal music and for publications that are entirely printed in a foreign language.

#### Example 8.2.3

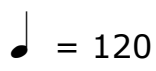
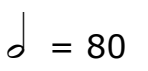
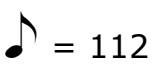
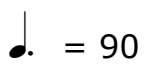




**Più lento e appassionato**


## 8.3 Metronome Indications

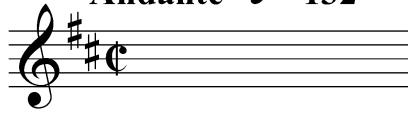

Metronome indications are brailled as an imitation of print usage. The braille music note C, in the required time value, is used to represent the print music note of indefinite pitch. Dots 2356 represent the equals sign. The number or numbers are written with a single numeric indicator. The entire combination is brailled together, without internal spaces, but is preceded and followed by a space.

#### Example 8.3.1

Example 8.3.2

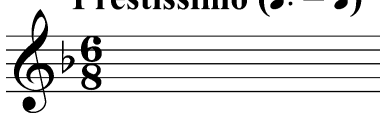

**Andante** ♩ = 132

If the print copy shows two note values, instead of a note value and a number, the braille copy shows the two note values. Parentheses that enclose the metronome marking in print are omitted in braille.

Example 8.3.3

**Prestissimo** (♩ = ♪)

Metronome indications in print music sometimes show the word “circa” or “about,” the abbreviation “ca.,” or some other word to remind the musician that the metronome marking is an approximation. Any such word or abbreviation is transcribed at the beginning of the braille metronome indication and is followed by a space.

Example 8.3.4

♩ = circa 60	ca. ♩ = 60	about ♩ = 60

The metronome indication is usually placed between the textual words and the signatures. If there is not room for the entire centered heading on a single line of braille, then the metronome indication and the signatures are centered together on a separate line.

Example 8.3.5

**Lento assai, cantante e tranquillo** (♩ = 52)




## 8.4 Proofreading

In proofreading your music heading, carefully check the spelling of all words, including accented letters. Be sure that the words are uncontracted and that they end with a literary period followed by a space. Remember, too, that parentheses around metronome indications should be omitted.

### Drills for Chapter 8

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

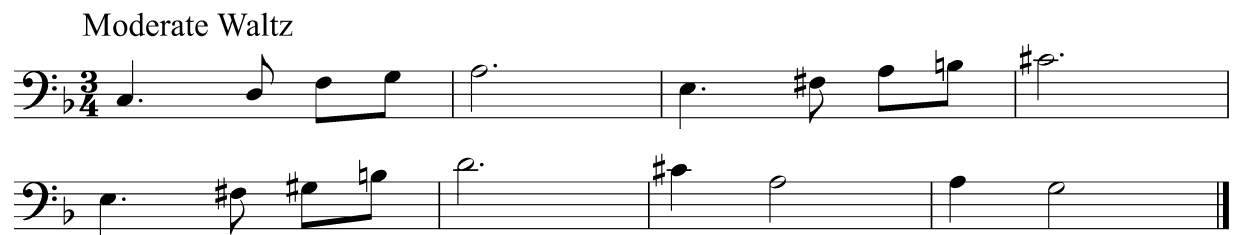
#### Drill 8.1

Andante maestoso (♩ = 92)



#### Drill 8.2

Moderate Waltz



#### Drill 8.3

*Modéré mais sans lenteur et avec élan*



Drill 8.4

**Smoothly (in 2)** (ca. ♩ = 90)



Drill 8.5

**Ben marcato** (♩ = 112)



## Exercises for Chapter 8

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

### Exercise 8.1

*Gently, with emotion* (♩ = 72)



Musical score for Exercise 8.1, featuring two staves in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Gently, with emotion" with a quarter note equal to 72 beats per minute. The melody is written in the treble clef, and the accompaniment is in the bass clef.

### Exercise 8.2

*Allegretto* (♩ = circa 112)



Musical score for Exercise 8.2, featuring one staff in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked "Allegretto" with a quarter note equal to approximately 112 beats per minute. The melody is written in the bass clef.

### Exercise 8.3

*Vivace* (♩ = 108)



Musical score for Exercise 8.3, featuring two staves in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked "Vivace" with a quarter note equal to 108 beats per minute. The melody is written in the treble clef, and the accompaniment is in the bass clef.

### Exercise 8.4

*Leise und sehr egal zu spielen*



Musical score for Exercise 8.4, featuring three staves in 6/8 time with a key signature of two sharps (F# and C#). The instruction is "Leise und sehr egal zu spielen" (Soft and very equal to play). The melody is written in the bass clef.

# Exercise 8.5

*With expression*

The musical score for Exercise 8.5 consists of three staves of music in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a dotted quarter note B-flat4, and an eighth note A4. The second staff continues the melody with a quarter note G4, a dotted quarter note F4, and an eighth note G4. The third staff features a sequence of eighth notes: G4, F4, E-flat4, D4, C4, B-flat4, A4, G4, F4, E-flat4, D4, C4, B-flat4, A4, G4. A dynamic marking of *8va* is placed above the eighth note G4 in the third staff, with a dashed line extending to the eighth note A4. The piece concludes with a double bar line.



# Chapter 9

## Fingering

---

### 9.1 Introduction

You have already learned that the seven octave marks in braille music are brailled in the right-hand side of the cell, immediately preceding the affected note. Representing the printed numerals for fingering, the five finger marks in braille music are brailled in the left-hand side of the cell, immediately after the note. The formation of the five finger marks mirrors the formation of the first five octave marks.

Finger numbers in printed music may refer to different fingers according to the intended instrument. The numeral 1, for instance, refers to the thumb in keyboard music but the index finger in music for bowed string instruments. Regardless of such differences, the braille finger marks are always transcribed according to the printed numbers. The examples, drills, and exercises in this chapter are for keyboard music. MBC-2015 includes special instructions for guitar and bowed string instruments.

### 9.2 The Five Finger Marks

<b>Fingers:</b>	1	2	3	4	5
<b>Marks:</b>	⠠	⠡	⠢	⠣	⠤

The finger mark is transcribed immediately after the affected note. If the note is dotted, the finger mark is transcribed after the dot. If the note is tied, the finger mark is transcribed before the tie.

Example 9.2.1

Example 9.2.2

Example 9.2.3

Finger marks in printed music are shown below, above, or beside the note according to the publisher's convenience. This variation has no effect on the performance of the music and is therefore disregarded in braille transcription.

### 9.3 Change of Fingering

To show a change of fingering on a note, transcribe dots 14 between the two finger marks, with no space among the three signs. The finger mark on the left-hand side in print is brailled first.

Example 9.3.1

a.

b.

### 9.4 Alternative Fingering

If alternative fingerings are shown, braille them consecutively after the note, with no symbol or space between them. You as the transcriber must decide whether to braille the upper or lower fingering first. Once you have made that decision, adhere to it throughout the transcription. Refer to MBC-2015, Section 15.4, regarding use of a place-marker when one of the alternatives is omitted during a sequence of alternative fingerings.

Example 9.4.1

Example 9.4.2

Example 9.4.3

## 9.5 Order of Signs

To be correctly interpreted by the braille reader, braille music symbols must be placed in a definite order and must be appropriately placed before or after the note. For the signs that you have learned so far, the correct order is as follows:

### Preceding the note:

- accidental
- octave mark

### Following the note:

- dot
- finger mark
- tie
- double bar

Note: Starting with this chapter, there will be some drills and exercises in which the transcriber has a choice between equally correct details within a transcription. For instance, alternate fingerings may be shown lower-number-first or upper-number-first, but should be consistent for each individual drill or exercise. The solutions given for the drills are not necessarily the only correct answers.

## Drills for Chapter 9

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

### Drill 9.1

*Allegretto*

Musical notation for Drill 9.1, *Allegretto*. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of two staves of music. The first staff contains four measures of music with fingerings 2, 1, 5, 2, 1, 2. The second staff contains four measures of music with fingerings 1, 2, 3, 2, 4, 4, 2, 1, 1, 2.

### Drill 9.2

*Adagio e molto legato*

Musical notation for Drill 9.2, *Adagio e molto legato*. The piece is in common time (C) with a key signature of one flat (F). It consists of two staves of music. The first staff contains four measures of music with fingerings 2, 5, 4, 4, 3, 1, 4, 4, 3, 2, 5, 4, 1, 2, 3, 1, 1, 2-3, 1. The second staff contains four measures of music with fingerings 4, 3, 2, 4, 3, 2, 4, 3, 5, 1, 2, 3, 1, 2, 1.

### Drill 9.3

*Moderato*

### Drill 9.4

Not too fast ( $\text{♩} = 100$ )

### Drill 9.5

*Lightly, almost in one*

## Exercises for Chapter 9

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

### Exercise 9.1

*Grazioso*

Exercise 9.2

*Con espressione*

Exercise 9.2 is a two-staff musical exercise in 4/4 time, key of B-flat major. The first staff contains four measures of music with fingerings 1, 2, 2, 1. The second staff contains four measures with fingerings 3, 2, 3 2, 4 3, 2 1, 2 1, 3, 1 3, 1. The piece concludes with a double bar line.

Exercise 9.3

*Smoothly*

Exercise 9.3 is a two-staff musical exercise in 3/4 time, key of D major. The first staff contains four measures with fingerings 1 3 2, 1 3, 3 1, 3 2 1, 3, 2. The second staff contains four measures with fingerings 2 3 4, 1, 2 1, 3, 1. The piece concludes with a double bar line.

Exercise 9.4

**Moderato**

Exercise 9.4 is a two-staff musical exercise in 3/4 time, key of B-flat major. The first staff contains four measures with fingerings 3, 5 1, 2 3 4, 2, 4. The second staff contains four measures with fingerings 1 3 2, 1 4, 3 4 3 2, 1 3 2, 1, 5. The piece concludes with a double bar line.

Exercise 9.5

**Allegretto**

Exercise 9.5 is a two-staff musical exercise in 6/8 time, key of D major. The first staff contains four measures with fingerings 3, 2, 3 1, 4 3 1, 2. The second staff contains four measures with fingerings 1, 1, 1, 4 2 1, 2 4 2. The piece concludes with a double bar line.

Exercise 9.6

**Marcia** (♩ = 120)

Exercise 9.6 is a two-staff musical exercise in 2/4 time, key of B-flat major. The first staff contains four measures with fingerings 2, 1, 2, 1 3 2. The second staff contains four measures with fingerings 1, 5 2, 1, 3 4, 5 1, 3 1, 3. The piece concludes with a double bar line.



# Chapter 10

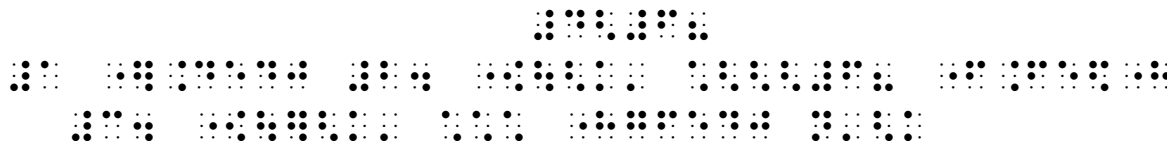
## Change of Signatures Division of a Measure

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### 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 same music. The Braille is arranged in two lines, with a double bar line in the middle of the first line. The first line contains the first measure, and the second line contains the second measure. The Braille characters are arranged in a way that corresponds to the notes and rests in the musical notation.

## 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.

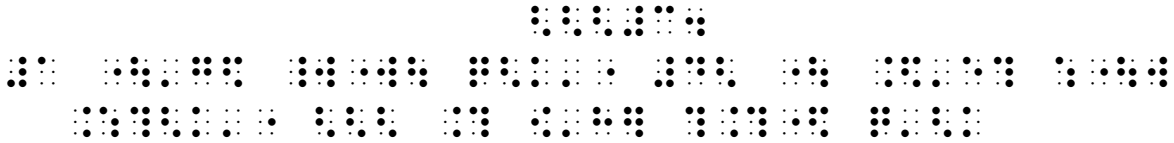
Generally, remember that music is the most compact form of braille. Seldom will you need to use every available space. Clarity and legibility are far more important than conservation of space. In single-line instrumental format (the format of Chapters 1-24), for instance, measures should not be divided 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

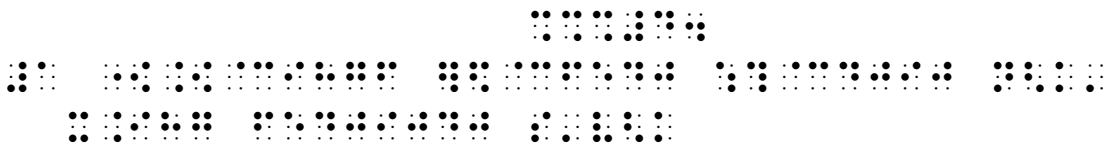
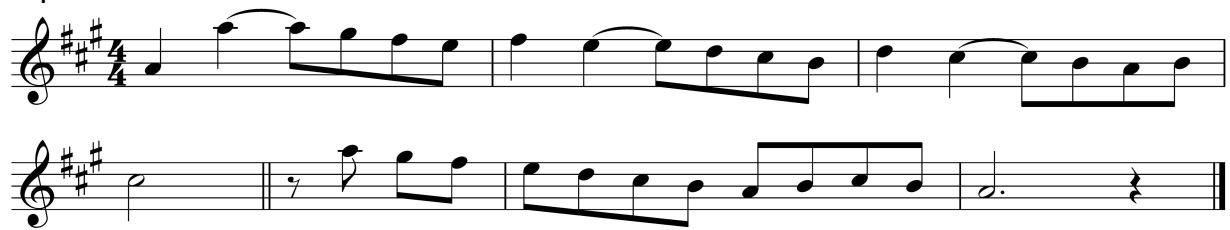
If there is a change of signature within the body of a measure, simply braille a music hyphen, a space, and the new signature or signatures. The measure resumes after another space. Remember the octave mark for the first note of the resumed measure.

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.

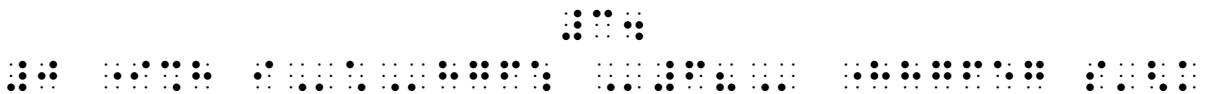
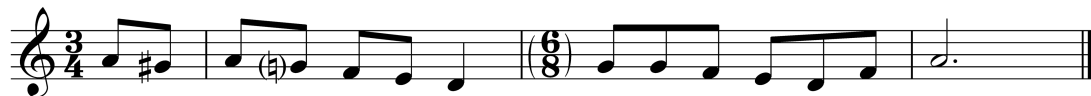
Example 10.5.2



**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.

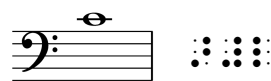
Almost all the examples, drills, and exercises of this book are nonfacsimile. If facsimile transcription is required, that instruction will be stated.

## 10.8 Clef Signs

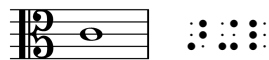
Treble clef (G clef)



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.

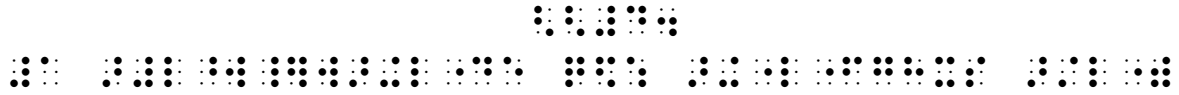
Remember that clef signs are brailled in facsimile transcriptions only. Take special care in determining the pitches of notes for clefs other than the customary treble and bass clef.

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

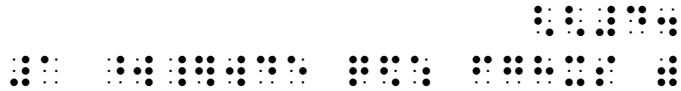
### Example 10.8.1



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, followed by a double bar line, a sharp sign (#), and two more measures of quarter notes.

### 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 flat (Bb), containing six measures of eighth and quarter notes. The second staff starts with a bass clef and a key signature of three flats (Bb, Eb, Ab), containing six measures of eighth and quarter notes, ending with a whole note and a double bar line.

### 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 eighth and quarter notes with slurs. The second staff starts with a bass clef and a key signature of one flat (Bb), containing six measures of eighth and quarter notes with slurs, including a treble clef in the middle. The third staff starts with a bass clef and a key signature of one flat (Bb), containing six measures of eighth and quarter notes with slurs.

Drill 10.4

*Alla marcia*

4 3

Drill 10.5

12/8 12/8

## 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 D major (one sharp), and 3/2 time. It begins with a whole note D4, followed by quarter notes E4, F#4, G4, A4, B4, and C5. The second staff is in treble clef, key of B-flat major (two flats), and 3/4 time. It begins with a quarter note B3, followed by quarter notes C4, D4, E4, F4, G4, A4, and B4. The final measure features a slur over a quarter note B4 and a half note C5, ending with 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 B2, followed by quarter notes C3, D3, E3, F3, G3, A3, and B3. The second staff begins with a whole note B2, followed by quarter notes C3, D3, E3, F3, G3, A3, and B3. The final measure features a quarter note B3 and a half note C4, ending with 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 B3, followed by quarter notes C4, D4, E4, F4, G4, A4, and B4. The final measure features a quarter note B4 and a half note C5, ending with 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 B2, followed by quarter notes C3, D3, E3, F3, G3, A3, and B3. The second staff begins with a quarter note B2, followed by quarter notes C3, D3, E3, F3, G3, A3, and B3. The final measure features a quarter note B3 and a half note C4, ending with 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 C4, followed by quarter notes D4, E4, F4, G4, A4, and B4. The second staff begins with a quarter note C4, followed by quarter notes D4, E4, F4, G4, A4, and B4. The final measure features a quarter note C5 and a half note D5, ending with 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 is in 9/8 time and contains three measures. The second staff is in 12/8 time and contains two measures. The third staff is in 9/8 time and contains three measures. The music features a mix of eighth and quarter notes, with some notes beamed together and others marked with accents.

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 is in 4/4 time and contains four measures. The second staff is in 3/8 time and contains four measures. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others marked with accents.



# 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

Example 11.1.1 shows three staves of musical notation in bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a marginal measure number 1. The second staff begins with a marginal measure number 6. The third staff begins with a marginal measure number 11. The music consists of eighth and quarter notes with rests.

Braille notation for Example 11.1.1, showing the first three lines of the segment. The first line starts with a marginal measure number 1. The second line starts with a marginal measure number 6. The third line starts with a marginal measure number 11. The music is transcribed in bass clef with a key signature of one sharp (F#) and a 3/4 time signature.

## 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 the word signs for rehearsal marks A and B.

### 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, with a double bar line after measure 8. The third staff contains measures 9 through 11. Below the staves is a Braille transcription of the music. The Braille notation includes a music hyphen after measure 8 and a dot 3 after the marginal measure number 8, indicating that the measure from the previous segment is being continued.

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

17 19

## 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

8

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 and 2, 2 and 3, 3 and 4, 5 and 6, and 6 and 7. A double bar line is placed between measures 7 and 8. Below the music is a Braille transcription of the score, including the key signature, time signature, and the notes of each measure.

## 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 eighth notes and quarter notes, including some beamed eighth notes. 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 staff includes a first ending bracket labeled '1'. The third staff includes a second ending bracket labeled '2'. The fourth staff includes a third ending bracket labeled '3'.

### 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, with a section labeled 'A'. The second staff continues the sequence with a section labeled 'B'. The third staff includes a section labeled 'C'. The fourth staff concludes the drill with a final cadence.

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*

1  
2  
3  
4  
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### 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 a single system with five staves. The tempo is marked 'Allegretto'. The key signature is one flat (B-flat) and the time signature is 3/4. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line.





# Chapter 12

## Slurs

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### 12.1 Single Slur Sign for Short Slurred Phrases

Single slur (simple short slur): ⠠

The single slur sign is used for a short phrase of two, three, or four notes. This sign is brailled after each note of the phrase except the last.

Example 12.1.1

The image shows two staves of musical notation in 3/4 time. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Slurs are placed over the first four notes (G4-A4-B4-C5) and the last four notes (B4-A4-G4-F4). The second staff contains notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5. Slurs are placed over the first four notes (G4-A4-B4-C5) and the last four notes (E5-D5-C5-B4). Below the notation is the corresponding Braille notation for the first staff, showing the single slur sign (⠠) after each of the first four notes.

### 12.2 Two Ways to Indicate a Long Slur

	Opening Sign	Closing Sign
Doubled long slur	⠠⠠	⠨
Bracket long slur	⠠⠠	⠨⠠

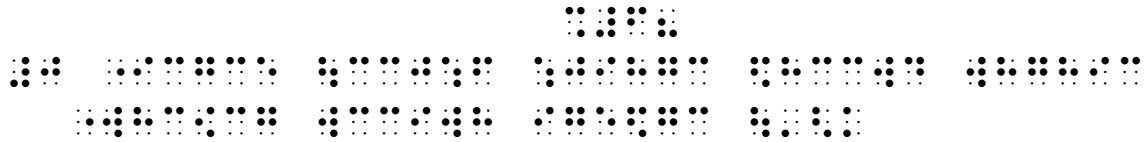
When five or more notes are slurred together, you may indicate the long phrase by doubling the single slur after the first note and by brailing one single slur after the next-to-last note.

Alternatively, you may use a pair of signs called “bracket slurs” to enclose the phrase of five or more notes. The opening bracket slur is brailled before the first note of the phrase. The closing bracket slur is brailled after the last note of the phrase.

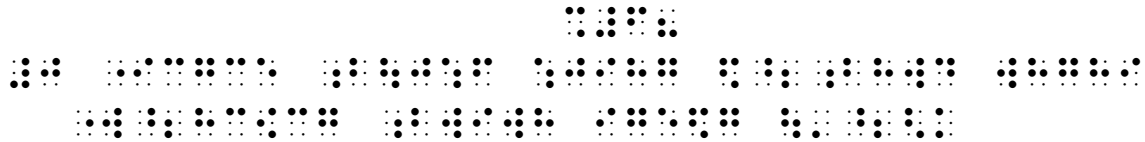
Example 12.2.1



(a) Using doubled long slur



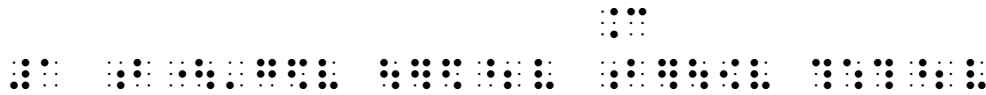
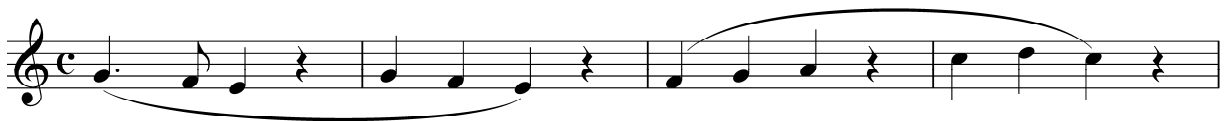
(b) Using bracket long slur



Bracket slurs are generally preferred for long phrases in instrumental music. Interestingly, the shape of the bracket slurs in braille suggests the shape of the long curved line in print. Notice that the beginning bracket slur starts with lower dots in one cell followed by higher dots in the next cell. Conversely, the closing bracket slur starts with higher dots in one cell followed by lower dots in the concluding cell. These easily identifiable shapes make the phrasing obvious to the braille reader.

For purposes of determining the number of notes in a phrase, a rest within the phrase is treated as if it were a note.

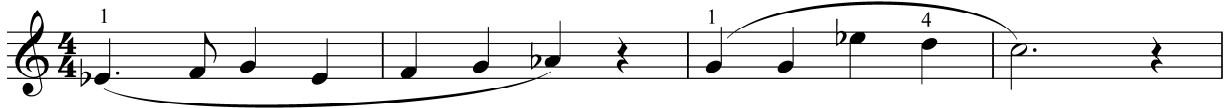
Example 12.2.2



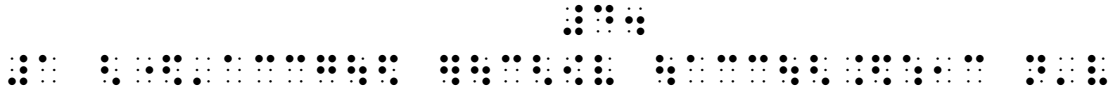
### 12.3 Order of Signs with Slurs

As always in braille music transcription, the order of signs is crucial. The opening bracket slur precedes any accidental or octave mark before the note. Brailled after a note, the single slur or closing bracket slur follows the dot for a dotted note as well as the finger mark for any note.

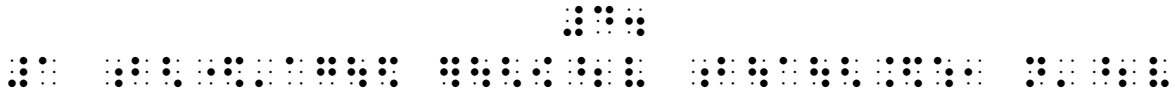
Example 12.3.1



(a) Using doubled long slur



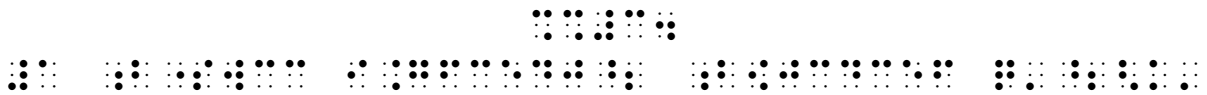
(b) Using bracket long slur



## 12.4 Layered Slurs

When printed music uses two levels of slurring, bracket slurs are used for the large dimension. Single slurs, doubled if necessary, are used for the smaller units.

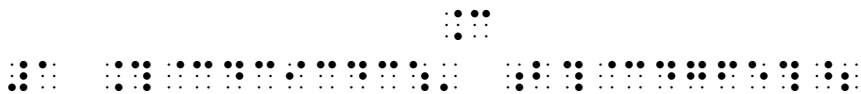
Example 12.4.1



## 12.5 Slurs and Ties Together

When a note is both slurred and tied to another note, the slur is unnecessary in braille and is omitted in nonfacsimile transcriptions. The tied notes count as one note in determining whether the phrase is long or short. Refer to Section 13.5 of MBC-2015 for the proper way to transcribe slurs and ties in facsimile.

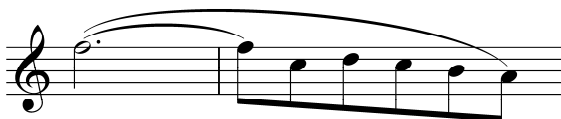
Example 12.5.1





## 12.6 Tied Note at Beginning or End of a Phrase

When a tied note occurs at the beginning or end of a phrase, the placement of the slurs in printed notation is very inconsistent. The following examples illustrate the use of (a) bracket slurs or (b) doubled single slurs in such situations.



Example 12.6.1



- a. 
- b. 


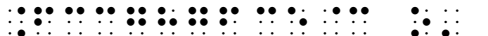
Example 12.6.2



- a. 
- b. 



Example 12.6.3



- a. 
- b. 

Example 12.6.4

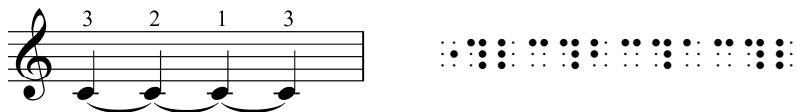


- a. 
- b. 

## 12.7 Distinction between Slur and Tie in Braille

In print, when a curved line connects two notes of identical pitch, it is usually brailled as a tie. However, if the two notes differ in fingering, a single slur is used in braille.

Example 12.7.1



## 12.8. Additional Types of Slurring

When you look into Section 13 of MBC-2015, you will notice that along with the information presented here, there are paragraphs about various kinds of complex or unusual slurring. Some of those situations will be discussed later in this textbook; others will not be mentioned since they seldom occur. It is helpful to know about such possibilities so that if and when you encounter them in your transcription career, you can consult MBC-2015 for

guidance. Similarly, when you have the time and energy for exploring the code, becoming acquainted with other parts of MBC-2015 is a valuable strategy.

## **12.9 Order of Signs**

For the signs that you have learned so far, the correct order is as follows:

### **Preceding the note:**

- reminder tie
- opening bracket slur
- accidental
- octave mark

### **Following the note:**

- dot
- finger mark
- single slur, opening doubled slur
- closing bracket slur
- tie
- double bar
- music hyphen

## Drills for Chapter 12

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

### Drill 12.1

*Andante*

Drill 12.1 is a four-line musical exercise in bass clef, 4/4 time, marked *Andante*. The first line contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The second line continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third line features eighth notes: C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4. The fourth line concludes with eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, ending with a double bar line.

### Drill 12.2

*Vivace*

Drill 12.2 is a two-line musical exercise in treble clef, 3/4 time, marked *Vivace*. The first line contains eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second line continues with eighth notes: C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, ending with a double bar line.

### Drill 12.3

Please use the double slur for long phrases in this drill.

*Un poco lento*

Drill 12.3 is a five-line musical exercise in bass clef, 4/4 time, marked *Un poco lento*. The first line contains eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The second line continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third line features eighth notes: C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4. The fourth line concludes with eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, ending with a double bar line.

### Drill 12.4

Please transcribe the music of Drill 12.3 using the bracket slur for long phrases.

### Drill 12.5

**Andantino**

## Exercises for Chapter 12

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

### Exercise 12.1

Please use the double slur for long phrases in this exercise.

**Allegretto**

### Exercise 12.2

Please transcribe the music of Exercise 12.1 using the bracket slur for long phrases.

Exercise 12.3

Use your own judgment in choosing a method for long phrases in the remaining exercises.

Moderato

Exercise 12.4

Andante

Exercise 12.5

Leggiero

## Correct transcriptions of the Drills for Chapter 12

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Example 13.2.2

When two or more of the symbols appear on the same note in print, they should be brailled in the following order: staccato or staccatissimo; accent; tenuto.

Example 13.2.3

### 13.3 Doubling of Symbols

In braille music, many symbols may be doubled if they occur four or more times in succession. To double a sign, braille it twice at the first occurrence and once at the last occurrence. All of the signs listed in this chapter's Section 13.1 may be doubled except for the swell sign, which is never doubled.

Example 13.3.1

As long as the notes themselves are consecutive, the doubling process is not interrupted by an intervening rest or phrasing marks.

Example 13.3.2

Be sure to terminate doubling before a significant new section of music such as a rehearsal sign, a sectional double bar, a change of key or time signature, or a new movement. If there are at least four occurrences at the beginning of the new section, the doubling is restarted at the beginning of the new section.

Example 13.3.3

The musical score for Example 13.3.3 is in bass clef, 4/4 time, and B-flat major. It consists of two measures. The first measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second measure contains a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. A rehearsal mark 'A' is placed above the first note of the second measure. Braille notation is provided below the staff, corresponding to the notes and symbols in the score.

### 13.4 Symbols that Follow a Note

These symbols are brailled after the affected note, rest, or bar line. None of these symbols can be doubled.

Fermata over or under a note or rest	⠠⠠⠠	
Fermata between notes	⠠⠠⠠	
Fermata above or below a bar line	⠠⠠⠠	
Fermata above or below a sectional double bar	⠠⠠⠠	
Fermata above or below a final double bar	⠠⠠⠠	
Full breath or break	⠠⠠	
Half breath	⠠⠠	

### 13.5 Instructions for Brailleing

The fermata symbol follows the fingering of a note, but precedes a slur, tie, or closing bracket slur.

Example 13.5.1

The musical notation shows a staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, eighth note C4, eighth note B3, eighth note A3 (forming a triplet), quarter note G4 with a fermata. The Braille transcription below uses standard musical notation for notes, rests, and fermatas.

The following are examples of fermatas appearing between notes and on the bar lines.

Example 13.5.2

Example 13.5.2 shows three examples of fermatas in musical notation and their Braille equivalents:

- a) A quarter note G4 with a fermata, followed by a quarter note A4 and a quarter note B4. The Braille transcription shows the note G4 with a fermata symbol, followed by A4 and B4.
- b) A quarter note G4 with a fermata, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The Braille transcription shows the note G4 with a fermata symbol, followed by A4, B4, and C5.
- c) A quarter note G4 with a fermata, followed by a double bar line. The Braille transcription shows the note G4 with a fermata symbol, followed by a double bar line.

The breath mark follows all signs that affect the note, including the fermata. An octave mark is not required for the note following a breath mark.

Various symbols for a break or breath in the music appear above the printed staff to indicate an interruption of the sound. Because these marks are variable and inconsistent, you must use your best judgment to determine whether a symbol represents a full breath or a half breath. The symbol for the full breath is appropriate when there is a rest or some other clear indication of a pause, such as a comma above the staff in vocal music or in music for a wind instrument. The symbol for the half breath is appropriate for a shorter interruption or break sign. If in doubt about the interpretation of the printed breath marks, you have the option of inserting a transcriber's note to let the braille reader know about the ambiguity.

Example 13.5.3

The musical notation shows a staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notes are: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5 with a fermata, double bar line, quarter note B4, quarter note A4, quarter note G4. The Braille transcription below uses standard musical notation for notes, rests, fermatas, and double bar lines.

### Example 13.5.4

Braille notation for Example 13.5.4:

### Example 13.5.5

Braille notation for Example 13.5.5:

## 13.6 A Word of Encouragement

Familiarize yourself with all the new signs in this chapter, but do not try to memorize all of them now. You will learn them as you need them.

Doubling of signs can be a wonderfully helpful transcription device because it obviates the need for the cumbersome repetition of signs. Undoubtedly, the judicious use of doubling can make the score clearer and more legible for the braille reader. Nevertheless, you as the transcriber may be perplexed as to how and when to use this unique device. To ease your mind, remember that doubling is never mandatory and that it works best for many repetitions of a relatively simple sign such as the staccato. If in doubt, you may reasonably decide that instead of doubling the sign, you will simply braille out every occurrence. The braille reader will especially appreciate such a decision if the sign occurs only a few times in succession or if the music is complex.

## 13.7 Order of Signs

Notice how the new signs in this chapter fit into the patterns that you have already studied.

### Preceding the note:

- reminder tie
- opening bracket slur
- signs of expression or execution that precede a note  
(staccato or staccatissimo, accent, tenuto)
- accidental
- octave mark

### Following the note:

- dot
- finger mark
- fermata
- single slur, opening doubled slur
- closing bracket slur
- tie
- breath mark
- double bar
- music hyphen

## Drills for Chapter 13

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

### Drill 13.1

*Andante*

Musical notation for Drill 13.1, bass clef, 3/4 time signature, key signature of two flats. The melody consists of quarter notes with slurs and accents, ending with a fermata on a half note.

### Drill 13.2

Musical notation for Drill 13.2, treble clef, 6/8 time signature, key signature of three sharps. The melody features eighth notes with slurs and accents, and a fermata on a half note.

### Drill 13.3

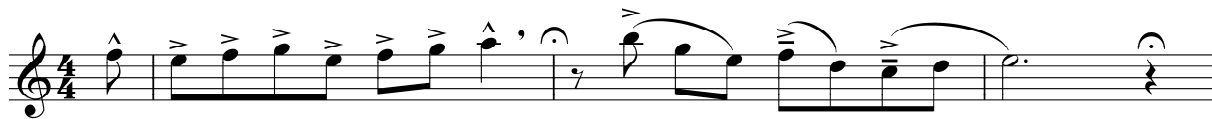
*Maestoso*

Musical notation for Drill 13.3, treble clef, 6/8 time signature. The drill is presented on two staves. The first staff has half notes with slurs and accents. The second staff has eighth notes with slurs and accents.

### Drill 13.4

Musical notation for Drill 13.4, bass clef, 9/8 time signature, key signature of three sharps. The melody consists of eighth notes with slurs and accents, ending with a fermata on a half note.

Drill 13.5



Drill 13.6



**Exercises for Chapter 13**

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

Exercise 13.1



Exercise 13.2



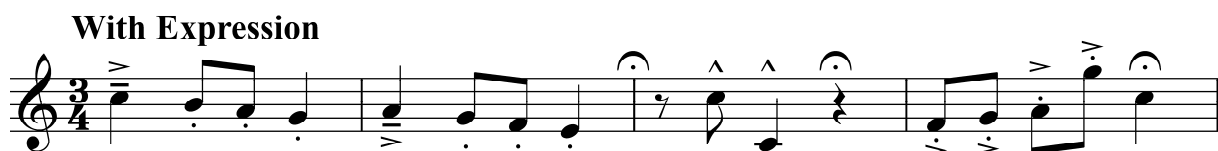
Exercise 13.3



Exercise 13.4



Exercise 13.5





# Chapter 14

## Word Sign Expressions

In Chapter 11 you learned that the word sign (dots 345) is used to enclose rehearsal letters above the marginal measure numbers of segments in single-line instrumental format. Now you will learn many other uses for this ingenious sign.

### 14.1 The Word Sign within Music

In print, dynamics and words of expression are written above or below the music staff. In braille, these expressions are included within the music line, preceding the music that is affected.

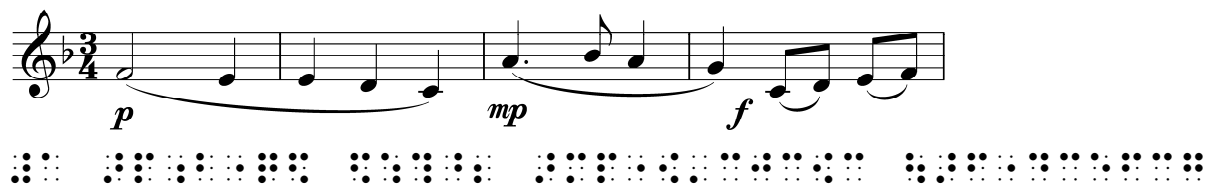
The word sign alerts the braille reader to the presence of literary characters in the music. This can be a single letter representing a dynamic, or an abbreviation, or several words of expression. When correctly brailled, the word sign provides excellent guidance for the braille reader so that there is never any doubt about whether the braille characters are literary or musical.

The first note after a word-sign expression must always have an octave mark. This mark is crucial in helping to terminate the effect of the word sign.

### 14.2 Abbreviations and Single-Word Expressions

Abbreviations for dynamics, such as "p" for *piano* and "f" for *forte*, are brailled without intervening spaces at the appropriate point in the music. The word sign introduces the letters of the abbreviation. The first note after the expression must have an octave mark.

Example 14.2.1



The image shows a musical staff in 3/4 time with a key signature of one flat. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The dynamics are indicated by *p*, *mp*, and *f*. Below the staff is the corresponding Braille notation. The Braille for the dynamics is:  $\cdot\cdot\cdot\cdot\cdot\cdot$  for *p*,  $\cdot\cdot\cdot\cdot\cdot\cdot$  for *mp*, and  $\cdot\cdot\cdot\cdot\cdot\cdot$  for *f*. Each dynamic is followed by a dot 3 separator ( $\cdot\cdot\cdot$ ) because they are immediately followed by musical notes.

These abbreviations must be followed by a dot 3 separator if the expression is immediately followed by an accidental or any music sign that contains dots 1, 2, or 3.

Example 14.2.2

The musical notation shows a treble clef with a key signature of one sharp (F#). The melody consists of several notes with dynamic markings: *f*, *p*, and *fp*. Below the staff is the corresponding Braille notation, which includes dynamic symbols and a dot 3 period separator.

If written out in full, the dynamics "crescendo," "decrescendo," and "diminuendo" are brailled in full. If abbreviated in print, these words are always spelled as follows and ended with a dot 3 period.

- cr. = cresc.
- decr. = decresc.
- dim. = dimin.

These abbreviations are preceded by the word sign and are brailled in the music line wherever they occur. The dot 3 period serves as a "separator" before the music code resumes. The first note must have an octave sign. Refer to MBC-2015, Table 22 (C), for a summary of these modified abbreviations, including the addition of "lvb" for "let vibrate," regardless of the spelling in the printed music.

Example 14.2.3

The musical notation shows a treble clef with a key signature of one sharp (F#). The melody includes dynamic markings: *cresc.*, *decresc.*, and *diminuendo*. Below the staff is the corresponding Braille notation, which includes dynamic symbols and a dot 3 period separator.

Spell and transcribe all other abbreviations or words of expression according to the printed music, with the following exceptions:

- Braille without capitalization, italics, boldface, or other special typefaces.
- Use literary punctuation except for the period (dot 3).
- If the printed music contains parentheses, use the "special parenthesis sign" (dots 2356) for words or phrases; use the music parenthesis (dots 6, 3) for dynamics.
- Use the Unified English Braille signs for accented letters in foreign words.

Example 14.2.4

The musical notation shows a treble clef with a key signature of one flat (Bb). The melody includes the word *ängstlich!*. Below the staff is the corresponding Braille notation, which includes the word and a dot 3 period separator.

Example 14.2.5

57  
*dolce* (slower) (*pp*)

**14.3 Consecutive Single Expressions**

Any number of abbreviations and unrelated single words may be brailled consecutively, without interruption of a dot 3 separator or a space. Each abbreviation or single word is introduced by the word sign and is brailled before the affected note.

When two or more expressions take effect at the same time, they should be brailled in logical order, beginning with the most general expression. For instance, a general direction such as "sweetly" should be brailled first and a tempo indication, such as "slowly," should come next. Dynamics should appear closest to the note but before an opening bracket sign.

Example 14.3.1

16  
*softly* *pp* *rit.* *sweetly*

Because word-sign expressions are placed according to their meaning, a tempo indication may be brailled before a rest, but an indication of dynamics or articulation should be brailled before a note.

Example 14.3.2

*f* *pp* *rit.*

## 14.4 "Hairpin" Symbols

Opening crescendo hairpin	⠠⠠⠠⠠⠠⠠⠠⠠
Terminating crescendo hairpin	⠠⠠⠠⠠⠠⠠⠠⠠⠠
Opening decrescendo (diminuendo) hairpin	⠠⠠⠠⠠⠠⠠⠠⠠
Terminating decrescendo (diminuendo) hairpin	⠠⠠⠠⠠⠠⠠⠠⠠⠠

Diverging or converging lines, nicknamed "hairpins" because of their shape, are used to represent crescendo or decrescendo in printed music. The braille signs show the beginning and ending of the lines.

The opening hairpin is brailled before the first affected note. The terminating hairpin symbol is brailled after the last affected note or a fingering, slur or tie. The symbol may be omitted in braille if it is immediately followed by a double bar, an extensive rest, or some other definite mark of conclusion or contradiction.

Example 14.4.1

⠠⠠⠠⠠⠠⠠⠠⠠

⠠⠠⠠⠠⠠⠠⠠⠠⠠

⠠⠠⠠⠠⠠⠠⠠⠠

⠠⠠⠠⠠⠠⠠⠠⠠⠠

Example 14.4.2

⠠⠠⠠⠠⠠⠠⠠⠠

⠠⠠⠠⠠⠠⠠⠠⠠⠠

⠠⠠⠠⠠⠠⠠⠠⠠⠠

## 14.5 Lines of Continuation

Dots or dashes may be used in printed music to show the extent of an expression. Printed music may also show continuation by spreading out the letters of a word such as "ritardando" across several measures. In braille, a word sign expression, followed by two dot 3s, represents the beginning of the line of continuation. A word sign, followed by dot 3, terminates the line of continuation after the last affected note.

Lines of continuation are terminated in the same way as hairpins. The terminating symbol for lines of continuation is brailled after the last affected note. This terminating sign may be omitted if a double bar, extensive rest, or other definitive marking indicates that the continuation has ended. Please refer to MBC-2015 (22.3.4) for examples of overlapping lines of continuation for two separate expressions.

Example 14.5.1

The musical notation shows a single staff with a treble clef and a key signature of one flat. The melody starts with a quarter note on G4, followed by quarter notes on A4, B4, and C5. A slur covers the next four notes: D5, E5, F5, and G5. A hairpin for 'cresc' is placed under the first two notes of the slur. The word 'rit.' is written above the staff with a dashed line extending to the right. The melody ends with a half note on G4, followed by a whole rest. A hairpin for 'pp' is placed under the final note. Below the staff is a two-line Braille transcription of the notes and markings.

### 14.6 Word-Sign Expressions Brailled at the End of a Note

An expression can occasionally refer to the end of a note, rather than the beginning. An example is the word "niente" ("nothing") that follows a decrescendo, sometimes found in choral or instrumental transcriptions. Such expressions should be brailled after the last affected note and any fingering, slur, or tie.

Example 14.6.1

The musical notation shows a single staff with a treble clef and a key signature of one flat. The melody starts with a quarter note on G4, followed by quarter notes on A4, B4, and C5. A slur covers the next four notes: D5, E5, F5, and G5. A hairpin for decrescendo is placed under the last two notes of the slur. The word 'niente' is written below the staff, aligned with the final note. Below the staff is a two-line Braille transcription of the notes and markings.

### 14.7 Longer Word-Sign Expressions

In braille, expressions that consist of two or more related words or abbreviations are enclosed within word signs. These expressions are called longer word-sign expressions or expressions that contain spaces. Such an expression must be preceded and followed by a space.

Typical expressions are "poco a poco ritardando" (gradually growing slower), "sempre piano" (softly throughout), "più forte," (more loudly), and "diminuendo e ritardando" or "dim. e rit." (growing softer and slower). If you are unsure about any word or abbreviation, take the time to find the meaning so that you can transcribe the expression correctly.

If the expression occurs at the beginning of a music line, it begins with the word sign or a space after a measure number. If the expression occurs within a measure, it must be preceded by a music hyphen and a space. The music continues after the space that follows the concluding word sign.

Example 14.7.1

Two or more unrelated longer expressions should be enclosed in separate pairs of word signs with an intervening space.

Example 14.7.2

When a letter or letters, indicating dynamics, appear within a longer word-sign expression, the letter or letters must be followed by dot 3. The dynamic can be placed before or after the expression.

Example 14.7.3

The hairpin symbols may not be included within longer word-sign expressions. If a dynamic letter or letters is also included, braille the two dynamics together before the note, after the longer word expression is brailled separately.

Example 14.7.4

If a longer expression has a line of continuation, the two dot 3s are brailled before the concluding word sign of the expression; the terminating sign is, as usual, brailled after the last affected note.

#### Example 14.7.5

The musical notation shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5, followed by a half note G4. The dynamic marking *rit. e dim.* is placed above the staff, with a dashed line extending from the first note. Below the staff, the corresponding Braille transcription is shown on two lines.

### 14.8 Dividing a Longer Expression at the End of a Line

A longer word-sign expression can be divided between braille lines within the same segment, on a run-over line. The division may occur wherever there is a space within the expression. Neither a literary hyphen nor a music hyphen is used; the expression simply continues on the next line of braille within the segment. The expression is terminated with a word sign and a space, before the music begins again.

#### Example 14.8.1

The musical notation shows a treble clef staff with a key signature of two sharps (D# and F#) and a 4/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking *f* is placed below the first note, with a slur underneath. The melody continues with quarter notes G4, F4, E4, and D4, followed by a half note C4. A dynamic marking *dim. e rall.* is placed above the staff. Below the staff, the corresponding Braille transcription is shown on two lines.

### 14.9 Review of the General Principles of Word-Sign Expressions

- Word-sign expressions are transcribed in uncontracted literary braille.
- Word-sign expressions are brailled without capitalization. Italics, boldface, and other special type forms or typefaces are also ignored. Rehearsal letters enclosed within word signs are an exception to this rule and should be capitalized in braille if capitalized in print.
- A word-sign expression must be followed by dot 3 as a separator if the immediately following character contains dots 1, 2, or 3. This separator is not needed if the character is another word sign, a dot 3 period, or a space in a longer word-sign expression.
- Literary characters are used for all marks of punctuation. The exceptions are the period (represented by dot 3 instead of dots 256) and parentheses. The special parenthesis sign (dots 2356) is used for a word expression and the music parenthesis (dots 6, 3) for dynamics.
- Accented letters in foreign words are transcribed according to the Unified English Braille signs. If, however, a publication is entirely printed in a foreign language or the music is a vocal work with text in a foreign

language, the alphabet and accented letters of the foreign language are used (to be discussed later).

- A reminder tie, when required, should immediately precede a simple word-sign expression or abbreviation at the beginning of a segment. If a longer word-sign expression occurs where a note is tied over, this is treated as a “major interruption” and the reminder tie should be brailled before the next note.

## **14.10 A Word of Encouragement**

To develop accuracy and confidence, check your word-sign expressions against the bullet points in Section 14.9 of this chapter. Observe the functions of dot 3 as a period and as a separator. Be sure that the first note following a word-sign expression always has an octave mark.

To further minimize any stress, restudy and analyze the examples in this chapter. Realize that the word signs, separators, and octave marks—which may seem cumbersome to you as a transcriber—are essential and virtually automatic for the braille reader.

Use your best judgment in deciding where to begin and end these dynamics and words when the printed music is unclear. Consider the phrasing of the music and place the expressions in a logical location in the music line—usually on the first note of a new phrase, for instance, rather than on the second note. When in doubt, follow print.

You will be most successful if you know the exact meaning of each abbreviation or unfamiliar word that you encounter in the printed score. If an English dictionary does not give you the definition, you can consult a specialized music dictionary, a foreign-language dictionary, a knowledgeable colleague, or the internet. Your research will enable you to decide whether the unfamiliar abbreviation or word refers to general style or specific tempo or dynamics. Such research is time well spent, notably enhancing your understanding and the quality of your transcriptions.

## **14.11 Order of Signs**

As your braille music transcriptions become more complex, the correct order of signs will become increasingly important. The following chart summarizes the signs that you have learned so far. Refer to this chart as you analyze and transcribe music which contains word-sign expressions.

**Preceding the note:**

- reminder tie
- simple word-sign expression or abbreviation
- line of continuation sign
- opening bracket slur
- signs of expression or execution that precede a note  
(staccato or staccatissimo, accent, tenuto)
- accidental
- octave mark

**Following the note:**

- dot
- finger mark
- fermata
- single slur, opening doubled slur
- closing bracket slur
- tie
- termination sign for line of continuation or "hairpin"
- breath mark
- double bar
- music hyphen

**Drills for Chapter 14**

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

**Drill 14.1**

**Tempo di menuetto**  
*staccato*

*p* *f* *p molto legato*  
*come prima* *rit. e cresc.* *f*

**Drill 14.2**

**Allegro**  
*non legato*

*mf* *f*  
*più cresc.* *rit.*

Drill 14.3

**Larghetto**

*p*

*meno p* *pp* *ppp* *niente*

Drill 14.4

**Andante**

*pp* *distant* *p* *closer*

*closer yet* *mf* *f* *dim.*

**Exercises for Chapter 14**

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

Exercise 14.1

**Lento** (♩ = 60)

*dolce*

*pp* *dim. e rit.* *pp*

Exercise 14.2

**Solemnly**

*espressivo*

*pp* *p* *p*

*rit. e dim.* - - - - -

Exercise 14.3

**Andante**

*p cantabile*

*pp* *mf*

*p* *rit.*

Exercise 14.4

**Tempo di valse**

*poco cresc.*

*cresc.*

*p*

Exercise 14.5

**Allegretto**

*mp* *cresc.* *f*

*p leggiero*

*f* *sost.* *ff* *fp* *ff*



# Chapter 15

## Notes of Smaller Value Grouping

In addition to the wholes, halves, quarters, and eighths that you have already learned, you will need to transcribe notes and rests of smaller value: 16ths, 32nds, 64ths, and very occasionally 128ths or even 256ths.

### 15.1 Notes and Rests of Smaller Value

There are no new braille signs to learn for the smaller values. Each of the signs for the larger values also stands for one of the smaller ones. The use of the same braille character for two different time values is feasible because the number of notes in a measure nearly always makes it easy to determine the values. In those rare situations where there could be doubt (discussed later), a smaller-value or larger-value sign is used to clarify the value.

Note values in the following chart are illustrated with the note C. Signs and procedures for 256th notes are not included here but are presented in MBC-2015 in case you ever need them.

Note and Rest Values

Eighth and 128th		
Quarter and 64th		
Half and 32nd		
Whole and 16th		

### 15.2 Examples for Study and Practice

The following examples are presented here for study and brailleing practice.

#### Example 15.2.1

Example 15.2.2

Example 15.2.3

Example 15.2.4

### 15.3 Regular Grouping of Notes of Similar Value

When consecutive notes of smaller value form beats or part-beats, in print music they are usually beamed together by means of a ligature or ligatures (a heavy horizontal bar or bars joining the stems of the notes). This beaming procedure enables the sighted reader to instantaneously organize the notes into the correct rhythm.

The equivalent braille procedure, called "grouping," can be used for 16ths, 32nds, and 64ths. The first note of the group is brailled at true value; the remaining notes of the group are brailled without lower dots. Strict rules must be followed for braille grouping so that the braille reader will not mistake the grouped notes for true eighths.

To understand the usefulness of braille grouping, compare the two transcriptions in the following example:

Example 15.3.1

a. Grouping of 16ths:

b. No grouping of 16ths:

The grouping in transcription “a” enables the braille reader to immediately see that each of the four beats consists of four sixteenth notes. By contrast, transcription “b” appears to the braille reader as a disorganized jumble which requires slow, careful measuring and counting. Such examples could be endlessly multiplied from intricate instrumental and vocal music—the standard repertoire that serious musicians must study and master.

## 15.4 Differences between Print Beaming and Braille Grouping

Certain groups, commonly beamed in print, cannot be grouped in braille. For example, all notes in the braille group must have precisely the same value. None may be dotted. Thus, in the next example, braille grouping may be used in the first measure but not in the second, even though print beaming is feasible in both measures.

Example 15.4.1

Furthermore, the braille group must be composed of at least three notes. In print, by contrast, beaming may be used for two notes that form a beat or part-beat.

Example 15.4.2

In braille, a rest of the same value may take the place of the first note in a group. If the rest is located in any other position, braille grouping is not permitted and all notes must be brailled at true value.

Example 15.4.3

## 15.5 More Rules for Braille Grouping

If the notes in the group are immediately followed by an eighth note or rest (or dotted eighth), braille grouping is not permitted. Braille grouping may be used, however, if the eighth is located in a new measure.

Example 15.5.1

If the measure is divided between braille lines, braille grouping may be used if the eighth note or eighth rest is located on a new line of braille.

Example 15.5.2

All notes of the braille group must be placed in the same line of braille. If the notes are divided between braille lines, all notes must be brailled at true value.

Example 15.5.3

Braille grouping may not be used if the group is interrupted by a music hyphen or by any kind of bar or double bar. Other signs, however, do not prevent braille grouping. Slurs, single word-sign expressions, and symbols of expression may intervene between the notes of a braille group. Similarly, such signs as accidentals, octave marks, finger marks, and ties are regarded as so closely related to the note that they do not interrupt the grouping process.

Example 15.5.4

It is crucial to understand that braille grouping must not be used if the notes cross the beat. The notes of the braille group must be located in the same natural beat of the measure. In the next example, for instance, the

four 16th notes cannot be grouped. In 3/4 time, the first two 16th notes belong to beat 1, and the next two 16th notes belong to beat 2. Braille grouping would “cross the beat” and therefore is not allowed.

Example 15.5.5

## 15.6 Table for Grouping according to Time Signatures

Music meter or time is defined by a time signature. The top number defines how many beats or units will be in a measure; the bottom number defines what kind of note gets one beat.

Simple meters include all time signatures with the numeral 2, 3, 4, 5 or 7 on the top. Each beat is a unit and smaller value notes should be grouped as single units.

Compound meters are simple meters multiplied by three and include all time signatures with the numeral 6, 9, 12 or 15 on the top. The beats, in this case, can be subdivided into smaller units/beats, depending on what kind of note gets one beat.

The following table will serve as a useful guide for understanding the general rules of grouping.

### A. Simple Time

2/2	3/2	4/2	16ths, grouped by fours	⠠⠠⠠⠠
2/4	3/4	4/4	32nds, grouped by fours	⠠⠠⠠⠠
		5/4	64ths, grouped by fours	⠠⠠⠠⠠
3/8	4/8		16ths, grouped by the full measure only	⠠⠠⠠⠠⠠⠠
			32nds, grouped by fours	⠠⠠⠠⠠
			64ths, grouped by fours	⠠⠠⠠⠠
4/16	5/16		16ths, no grouping	⠠⠠⠠⠠
			32nds, grouped by the full measure only	⠠⠠⠠⠠⠠⠠
			64ths, grouped by fours	⠠⠠⠠⠠

Smaller values are not likely to be encountered

## B. Compound Time

6/8	9/8	12/8	15/8	16ths, grouped by sixes	⠠⠠⠠⠠⠠⠠⠠⠠
				32nds, grouped by fours	⠠⠠⠠⠠
				64ths, grouped by fours	⠠⠠⠠⠠
6/16	9/16	12/16		16ths, grouped by threes	⠠⠠⠠
				32nds, grouped by sixes	⠠⠠⠠⠠⠠⠠
				64ths, grouped by fours	⠠⠠⠠⠠
6/2	6/4	9/4	12/4	All small values grouped by fours	

You will encounter 16ths more than any other smaller value. Remember that when the lower numeral of the time signature is 4 or 2, the 16ths will be grouped by fours. When the lower numeral is 8 or 16, the 16ths will not be grouped by fours.

### 15.7 More Examples of Grouping

In this example, the four 16ths in the first measure cannot be grouped. They constitute two beats in 3/8 time.

Example 15.7.1

⠠⠠⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠

In the compound 12/8 time signature, the six 16ths at the beginning of the second measure are grouped because they constitute a compound beat. The next group of six 16ths also constitutes a compound beat, but they cannot be grouped in braille since they are immediately followed by an eighth.

Example 15.7.2

⠠⠠⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠⠠⠠

Here is another example in compound time. The six 16ths in the first measure constitute a compound beat, but because they are immediately followed by an eighth note, they cannot be grouped. The four 16ths at the end of measure 3 constitute two simple beats, and therefore they cannot be grouped in braille. In measure 5 the braille grouping of the compound

beat begins with the 16th rest, and the “piano” word-sign expression does not prevent the grouping. Similarly, in the first compound beat of measure 6, the staccato marks and slurs do not prevent braille grouping.

Example 15.7.3

The musical notation shows two staves of music in 6/8 time. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 4. A piano (*p*) dynamic marking is placed below the second staff. The Braille transcription below consists of two lines of Braille characters corresponding to the notes in the music.

In this example, the eight 32nd notes of beat 3 are transcribed as two braille groups of 4, each representing half a beat.

Example 15.7.4

The musical notation shows a single staff of music in 3/4 time. The Braille transcription below consists of two lines of Braille characters corresponding to the notes in the music.

## 15.8 Value Signs

The larger value sign: ⠠⠠⠠⠠

The smaller value sign: ⠠⠠⠠

The value sign is brailled before the note to clarify uncertainty about whether the value of the note is large or small. When, for example, a piece begins or ends with an incomplete measure, there can sometimes be doubt about the value of a note or rest. In such a case the smaller-value sign is used if the note or rest has the smaller of the two possible values. Thus, in the following example, the smaller-value sign enables the braille reader to immediately see that the isolated note at the beginning of the piece is a 32nd, not a half note.

Example 15.8.1

The musical notation shows a single staff of music in 4/4 time. The Braille transcription below consists of two lines of Braille characters corresponding to the notes in the music.

Another important use for value signs is the clarification of “differing consecutive values”—situations in which, for instance, halves and 32nds occur together.

Example 15.8.2




The musical notation shows a treble clef with a half note on G4, followed by a 32nd note on A4, and a quarter note on B4. A value sign (a vertical line with a flag) is placed above the 32nd note to indicate its value.



The Braille notation consists of a series of dots representing the notes and their values: a half note, a 32nd note, and a quarter note.

Value signs are useful, too, in those rare instances where true eighths, immediately brailled after a note of smaller value, might be misread as braille grouping. Such misreading could occur, for instance, in the following example where the first note of beat 3 in measure 1 is a sixteenth followed by three true eighths. The larger-value sign, brailled immediately before the first of the true eighths, shows the braille reader that grouping is not occurring here.

Example 15.8.3



The musical notation shows a treble clef with a sequence of notes: a quarter note, an eighth note, a sixteenth note, and three eighth notes. A value sign is placed above the first eighth note to indicate its value.



The Braille notation consists of a series of dots representing the notes and their values: a quarter note, an eighth note, a sixteenth note, and three eighth notes.

Value signs are also used in cadenzas and other kinds of unmeasured music where it is often difficult to distinguish the values.

## 15.9 Order of Signs

### **Preceding the note:**

- reminder tie
- simple word-sign expression or abbreviation
- line of continuation sign
- opening bracket slur
- larger or smaller value sign
- signs of expression or execution that precede a note  
(staccato or staccatissimo, accent, tenuto)
- accidental
- octave mark

### **Following the note:**

- dot
- finger mark
- fermata
- single slur, opening doubled slur
- closing bracket slur
- tie
- termination sign for line of continuation or "hairpin"
- breath mark
- double bar
- music hyphen

## Drills for Chapter 15

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

### Drill 15.1

*Con brio*

*mf* *p* *pp* *mf* *rit.* *f*

Drill 15.1 consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It starts with a dynamic of *mf* and features a series of eighth-note patterns with accents. The second staff continues the piece, starting with a dynamic of *p*, moving to *pp*, then *mf*, and ending with a *rit.* (ritardando) and a final *f* (forte) dynamic. The music includes various articulations such as slurs and accents.

### Drill 15.2

*Alla siciliana*

*mp* *pp* *mf* *p*

Drill 15.2 consists of two staves of music in 6/8 time. The first staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a dynamic of *mp* and features a series of eighth-note patterns with slurs. The second staff continues the piece, starting with a dynamic of *pp*, moving to *mf*, and ending with a *p* (piano) dynamic. The music includes various articulations such as slurs and accents.

### Drill 15.3

(♩ = 60)

*f*

Drill 15.3 consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a dynamic of *f* (forte) and features a series of eighth-note patterns with slurs. The second staff continues the piece, starting with a dynamic of *f* and ending with a *p* (piano) dynamic. The music includes various articulations such as slurs and accents.

### Drill 15.4

*Tempo di menuetto*

Drill 15.4 consists of two staves of music in 3/8 time. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. It starts with a dynamic of *f* (forte) and features a series of eighth-note patterns with slurs. The second staff continues the piece, starting with a dynamic of *f* and ending with a *p* (piano) dynamic. The music includes various articulations such as slurs and accents.

## Exercises for Chapter 15

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

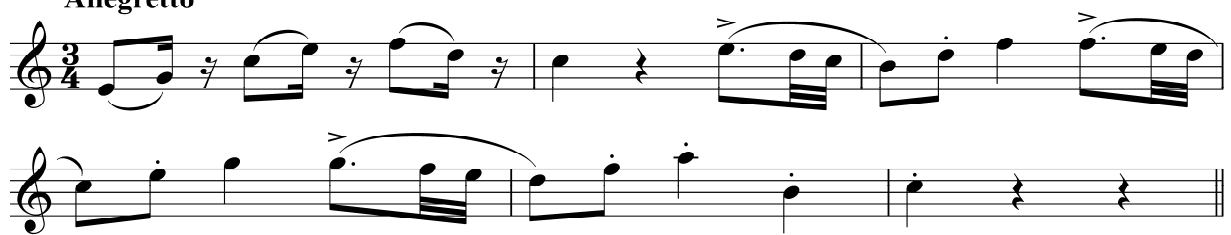
### Exercise 15.1

*Larghetto*



### Exercise 15.2

*Allegretto*



### Exercise 15.3

*Whimsical*



### Exercise 15.4

*Lilting*



### Exercise 15.5

*Moderately*



### Exercise 15.6

*Andante*





# Chapter 16

## Irregular Groups of Notes Cadenzas

The term “irregular group” refers to any grouping of notes that differs from the normal number of notes on any given beat or partial beat. In print, irregular groups are usually marked with a number above or below the beamed notes, indicating how many notes are played in the irregular group.



### 16.1 The Triplet

The most common irregular group of notes is the triplet, which consists of three notes of the same value that are to be performed in place of two notes of that value. For instance, in 4/4 time two eighth notes normally get one beat; an eighth-note triplet, consisting of three eighth notes, gets one beat. In the same time signature two sixteenth notes normally get half a beat; a sixteenth-note triplet, consisting of three sixteenth notes, gets half a beat.



A rest may be substituted for one or more of the notes in the triplet. Occasionally, the triplet may consist of notes of unequal value. For example, an eighth-note triplet may consist of a quarter note and an eighth note.



In braille, the single-cell triplet sign (dots 23) ⠠⠨ is usually used for the triplet (rather than the 3-cell sign described later in this chapter). The triplet sign is brailled before the first note of the triplet.

#### Example 16.1.1



If the notes are sixteenth notes or smaller, braille grouping may be used if all the notes are of the same value.

Example 16.1.2

Braille notation for Example 16.1.2: A sequence of Braille characters representing the musical notes and triplet signs.

Example 16.1.3

Braille notation for Example 16.1.3: A sequence of Braille characters representing the musical notes, triplet signs, and slurs.

The triplet sign is brailled before any sign that specifically affects the first note of the triplet, such as a staccato mark, an accent mark, or an accidental.

Example 16.1.4

Braille notation for Example 16.1.4: A sequence of Braille characters representing the musical notes, triplet signs, and slurs.

If a preceding note is tied over to the triplet, the tie precedes the triplet sign.

Example 16.1.5

Braille notation for Example 16.1.5: A sequence of Braille characters representing the musical notes, triplet signs, slurs, and hairpin symbols.

The triplet sign is preceded by word-sign expressions, hairpin symbols, and the opening bracket slur.

Example 16.1.6

Braille notation for Example 16.1.6: A sequence of Braille characters representing the musical notes, triplet signs, slurs, hairpin symbols, and the dynamic marking 'mp'.

Example 16.1.7

If four triplets occur in succession, without intervening notes or rests, the triplet sign may be doubled. The triplet sign will thus be brailled twice before the first triplet and once before the last triplet.

Example 16.1.8

Triplets are easiest to recognize when the notes are connected by a bracket or curved line and when the print music includes a small numeral "3." Sometimes, however, the "3" is missing or very small, and it may even be confused with a finger mark. Whether or not the "3" is shown in print, the triplet sign must be shown in braille. To establish the presence or absence of a triplet, you may need to count the beats of the measure very carefully.

Example 16.1.9

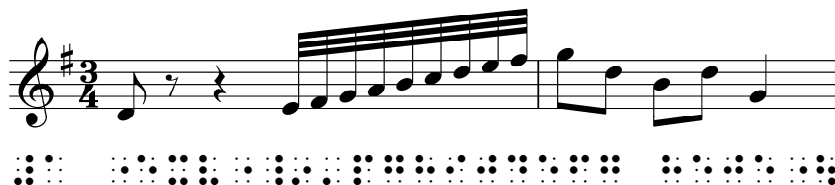
Example 16.1.10

Example 16.1.11



group other than a triplet, dot 5 should precede dots 456 to indicate the transcriber's insertion.

Example 16.2.4

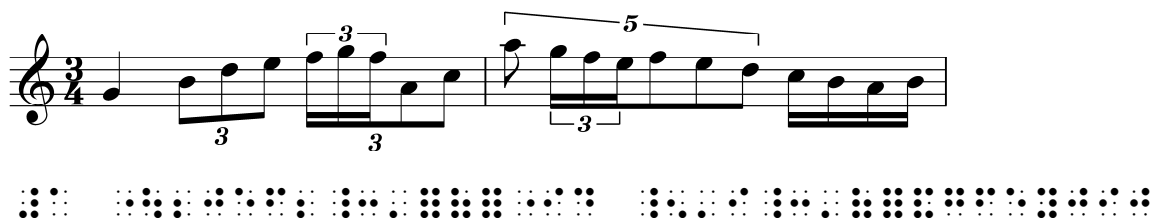


The musical notation for Example 16.2.4 is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a quarter rest, followed by a quarter note G4, then a triplet of eighth notes: A4, B4, and C5. This is followed by a quarter note B4, another quarter note A4, and finally a quarter note G4. Below the staff is the corresponding Braille notation, which uses a three-cell sign for the triplet.

### 16.3 Three-Cell Sign for Triplet

Occasionally a triplet occurs within a triplet or other irregular groups. Instead of the usual triplet sign, these situations require a special three-character symbol consisting of dots 456, the lower numeral 3 (dots 25), and dot 3. Per Section 8.5.1 of MBC-2015, braille grouping may not be used for the notes of this special triplet.

Example 16.3.1



The musical notation for Example 16.3.1 is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It starts with a quarter note G4, followed by a triplet of quarter notes: A4, B4, and C5. This is followed by a triplet of eighth notes: D5, E5, and F6. Then, there is a quarter note D5, followed by a quintuplet of eighth notes: E5, F6, G6, A6, and B6. The piece concludes with a triplet of eighth notes: C5, B4, and A4. Below the staff is the corresponding Braille notation, which uses a special three-character sign for the nested triplets and the quintuplet.

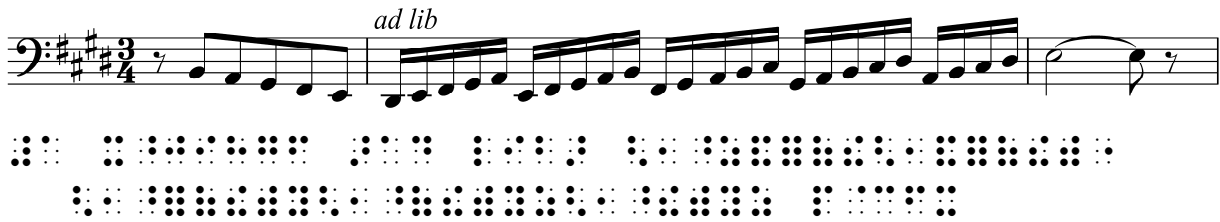
### 16.4 Grouping in Cadenzas

A cadenza is an elaborate musical passage designed to show the virtuosity of a vocal or instrumental soloist. The print music may use the words “ad lib” or “cadenza” or “unmeasured” to mark such music. These indications should of course be brailled as word-sign expressions.

Elaborate cadenzas consist of many notes of smaller value, beamed in unusual ways. There might, for example, be seven sixteenths followed by seven sixteenths followed by eight sixteenths. Braille grouping is not advisable in such passages, nor is using the irregular braille grouping indicator. Instead, the notes should be brailled at true value. The groups should be separated by the music comma, dots 126 2, to indicate the beaming of the printed music.

music comma: ⠠⠠⠠⠠

### Example 16.4.1



Example 16.4.1 shows a musical staff in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music begins with a fermata over the first note, followed by a series of eighth notes beamed together. The word "ad lib" is written above the staff. Below the staff is the corresponding Braille notation, which uses music commas to group the eighth notes.

## 16.5 Other Uses of the Music Comma

Braille grouping is of course not available for eighth notes. The normal beaming of eighth notes in printed music is ignored in braille (MBC-2015, Section 8.2). Occasionally, however, eighth notes in print music are beamed in special ways, as in unusual time signatures (such as five-eight) or unusual metrical divisions where the beaming crosses the bar line. The braille reader needs to know about these kinds of beaming. Section 8.3 of MBC-2015 explains the use of the music comma for special beaming of eighth notes and for other unusual situations.

### Example 16.5.1



Example 16.5.1 shows a musical staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a series of eighth notes beamed together, followed by a fermata. Below the staff is the corresponding Braille notation, which uses music commas to group the eighth notes.

## 16.6 Order of Signs

### Preceding the note:

- reminder tie
- simple word-sign expression or abbreviation
- line of continuation sign
- opening bracket slur
- music comma
- triplet or irregular-grouping sign
- larger or smaller value sign
- signs of expression or execution that precede a note  
(staccato or staccatissimo, accent, tenuto)
- accidental
- octave mark

## Following the note:

dot  
finger mark  
fermata  
single slur, opening doubled slur  
closing bracket slur  
tie  
termination sign for line of continuation or "hairpin"  
breath mark  
terminal music comma  
double bar  
music hyphen

## Drills for Chapter 16

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

### Drill 16.1

*Andante cantabile*

*p*

### Drill 16.2

*Andantino*

*mf*

*f*

*dim. e rit.*

*p*

Drill 16.3

**Allegretto**

*f*

Drill 16.3 consists of two staves of music in G major. The first staff is in 6/8 time and features a series of eighth-note patterns with slurs and accents, including two-measure rests. The second staff is in 2/4 time and continues the eighth-note patterns with slurs and accents, including three-measure rests.

Drill 16.4

**Flowing freely**

*pp* *mp* *p* *ppp*

Drill 16.4 consists of two staves of music in G major. The first staff is in 5/4 time and features a series of eighth-note patterns with slurs and accents, including three-measure rests. The second staff is in 5/4 time and continues the eighth-note patterns with slurs and accents, including three-measure rests.

Drill 16.5

**Con fuoco**

*mf* *f* *ff*

Drill 16.5 consists of three staves of music in G major. The first staff is in 2/2 time and features a series of eighth-note patterns with slurs and accents, including six-measure rests. The second staff is in 2/2 time and continues the eighth-note patterns with slurs and accents, including three-measure rests. The third staff is in 2/2 time and continues the eighth-note patterns with slurs and accents, including three-measure rests.

Drill 16.6

**Cadenza**

*rit.* *a tempo*

Drill 16.6 consists of three staves of music in G major. The first staff is in 3/4 time and features a series of eighth-note patterns with slurs and accents, including a ritardando section. The second staff is in 3/4 time and continues the eighth-note patterns with slurs and accents, including an a tempo section. The third staff is in 3/4 time and continues the eighth-note patterns with slurs and accents, including three-measure rests.

## Exercises for Chapter 16

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

### Exercise 16.1

*Andante espressivo*

*mf* 3 3 3 3 *p* 3 3 3 3 *mf*

3 3 3 3 *p* 3 3 3 3 *rit.* 3 3 3 3

### Exercise 16.2

**Maestoso**

*ff* 3 5 5 5

5 3

### Exercise 16.3

**Moderato**

*mf* 3 3 3 3 3 3 3 3

3 3 3 3 *f* 3 3

Exercise 16.4

**Grazioso**

*p sempre*

2 2 3 7 3

Detailed description: This exercise is written for a single melodic line on a treble clef staff in 6/8 time. The key signature has one flat (B-flat). The tempo/style is 'Grazioso'. The piece begins with a piano (*p*) dynamic and the instruction 'sempre'. The first staff contains eight measures of music, ending with a triplet of eighth notes. The second staff continues with another eight measures, featuring two double bar lines with the number '2' below them, indicating a second ending. The third staff concludes the exercise with another eight measures, including a triplet of eighth notes and a final double bar line.

Exercise 16.5

*f* *ad lib.*

*a tempo* *f*

Detailed description: This exercise is written for a single melodic line on a treble clef staff in 4/4 time. The key signature has two flats (B-flat and E-flat). The first staff begins with a forte (*f*) dynamic and contains eight measures, including a half note with a fermata and the instruction 'ad lib.'. The second staff continues with another eight measures, ending with a half note with a fermata. The third staff begins with the instruction 'a tempo' and a forte (*f*) dynamic, followed by eight measures of music.





# Chapter 17

## Full-Measure and Part-Measure Repeats

---

A unique characteristic of braille music is the use of special repeat devices for a whole measure, a portion of a measure, or a group of measures. The repeat signs aid the braille reader by saving time and effort in the memorization process. Print music usually shows all the notes in each measure, whether repeated previously or not, because the sighted musician can read the music quickly, at a glance and without memorization.

The most common braille repeat device is :: (dots 2356). This sign indicates repetition of either a complete measure or a portion within a measure. The sign pertains to the immediately preceding music and is never used for a passage longer than one measure. The repeat sign is used only for the exact duplication of the music, including accents, fingering, phrasing and dynamics.

### 17.1 Full-Measure Repeats

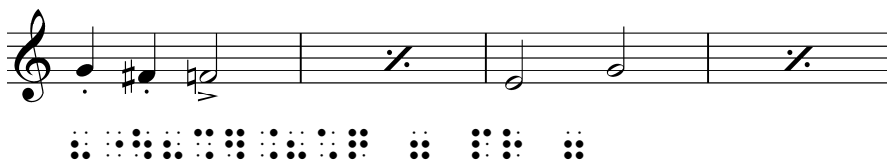
The measure repeat sign is brailled between blank cells to indicate the exact repetition of the immediately preceding whole measure of music. The sign is never used to represent a full measure of rest or repeated measures of rest.

Example 17.1.1



Example 17.1.1 shows a musical staff with a treble clef. The first three measures contain a sequence of quarter notes: C4, D4, E4, F4. The fourth and fifth measures contain whole rests. Below the staff is the corresponding Braille notation: a series of six cells representing the notes C, D, E, F, followed by a double repeat sign (::), another series of six cells for C, D, E, F, and finally two blank cells representing the rests.

Example 17.1.2



Example 17.1.2 shows a musical staff with a treble clef. The first measure contains a dotted quarter note G4, followed by an eighth note A4, and an eighth note B4. The second measure contains a whole rest. The third measure contains a quarter note C5. The fourth measure contains a whole rest. Below the staff is the corresponding Braille notation: a series of six cells for the first measure, a double repeat sign (::), a series of two cells for the quarter note C5, and another double repeat sign (::).

### 17.2 Multiple Full-Measure Repeats

When a measure is repeated twice, the repeat sign is brailled twice, separated by spaces. When a measure is repeated three or more times, the appropriate upper numeral—specifying the number of repetitions—follows the repeat sign without an intervening space. The first note after such a

repetition must have an octave mark because, as you remember, an octave mark is required for the first note after any use of the numeric indicator.

Example 17.2.1

Example 17.2.2

The full-measure repeat sign may be used at the beginning of a braille line within a segment in single-line format. The sign may not be used at the beginning of a new segment or at the beginning of a new braille page.

Example 17.2.3

### 17.3 Part-Measure Repeats

The repeat sign may also be used within a measure when (1) the second half of the measure is exactly like the first half, (2) a complete beat is immediately repeated, or (3) a natural division of a beat is immediately repeated. The part-measure repeat sign may be rebrailled as many times as necessary to show successive repetitions of the same original music within the measure.

Example 17.3.1

Example 17.3.2

Example 17.3.3

It is important to understand that the part-measure repeat sign cannot be used where the repeat “crosses the beat” in simple or compound meter. For instance, in 3/4 time the part-measure repeat is not used to show that the second half of beat 1 and the first half of beat 2 are immediately repeated. Such a repeat would be difficult to interpret, and therefore the music must be brailled out in the usual manner.

Example 17.3.4

The part-measure repeat sign may not be used for a repeat at the beginning of a new measure—carrying over a pattern on the last beat of the previous measure. The original music and the part-measure repeat sign must be brailled on the same line.

Example 17.3.5

## 17.4 Octave Marks with Repeats

How do you decide whether you need an octave mark on the first note after the measure repeat sign? Simply check the interval between that note and the last note before the repeat sign and apply the octave rules as always.

If the note after the repetition is the first note of a new braille line, the octave mark is automatically required. Similarly, as mentioned earlier, the



Example 17.6.1

Braille representation of the musical notation for Example 17.6.1.

**17.7 Ties with Repeats**

The repeat sign includes a tie that is entirely contained within the original music. However, the repeat sign does not include a tie on the last note of the original music. If the last note of the repeated passage is tied to the next note, the tie is brailled after the repeat sign. The tie is restated as a “reminder,” when the next note is in a new segment or when that note is separated from the repeat by long, intervening material.

Example 17.7.1

Braille representation of the musical notation for Example 17.7.1.

When a measure is repeated multiple times, it may end with a tie which is included in all of the repetitions. Instead of being brailled immediately after the measure repeat sign, the tie is brailled before the first sign of the immediately following measure. Similarly if there is a tie from the last note of only the final repetition, the tie is brailled immediately before the first sign of the following measure.

Example 17.7.2

Braille representation of the musical notation for Example 17.7.2.

**17.8 Slurs and Phrasing with Repeats**

The repeat sign includes any slurs that are within the original music; however, the repeat sign does not include a slur on the last note. If this occurs, add a slur after the repeat sign and omit it when the slurring ends.

Example 17.8.1

Braille representation of the musical notation for Example 17.8.1.

When a long slur or bracket slur is used in a measure or group of measures that repeat consecutively, great care must be taken to see that the phrasing remains completely clear throughout the repetitions. It is best to use the bracket slur in these cases to avoid confusion as to the end of the phrase.

If the phrase begins and ends in one measure, the original music must show both the opening and closing bracket signs before the full-measure repeats.

Example 17.8.2

The musical notation shows a treble clef staff with a phrase of three measures. Each measure contains a sequence of eighth notes. A slur is placed over the three measures, and repeat signs (two dots) are placed at the beginning and end of the phrase. Below the staff is the corresponding Braille notation, which uses repeat signs to indicate the structure of the phrase.

If the phrase extends past one measure and is consecutive repeats, add the closing bracket sign to the end of the final repeat sign.

Example 17.8.3

The musical notation shows a treble clef staff with a phrase of three measures. Each measure contains a sequence of eighth notes. A slur is placed over the three measures, and repeat signs (two dots) are placed at the beginning and end of the phrase. Below the staff is the corresponding Braille notation, which uses repeat signs to indicate the structure of the phrase.

## 17.9 Measure Repeats with Attached Signs

Measure repeats apply to the contents of a measure, not to added signs such as double bars, a break or breath mark, or final bar. The signs may be brailled, unspaced, after the final braille measure repeat sign. Remember, if a new section of music begins, or a tempo or key signature change occurs, you cannot begin the new section with a repeat sign.

Example 17.9.1

The musical notation shows a bass clef staff with a phrase of four measures. The first two measures contain eighth notes, and the last two contain quarter notes. Measure repeat signs (a vertical line with a horizontal bar) are placed at the end of the first and second measures. Below the staff is the corresponding Braille notation, which uses measure repeat signs to indicate the structure of the phrase.

## 17.10 Advanced Aspects of Repeats

MBC-2015 further explains how to use measure repeats in various situations and repeats of passages in unmeasured music. All of this information is instructive and valuable; however, you are not expected to

master it now. Just be aware that it is available when you need it. If and when you wonder about how to apply it to a specific repetition, feel free to seek counsel from your instructor or from another experienced colleague.

## 17.11 Repeats and Your Best Musical Judgment

It is important to understand that braille repeat devices are optional. Even when the rules allow you to use them, they may not be advantageous. For instance, the repeat of a single note with an accent is convenient and easier to read, but if the single note has no accents or other signs, it is best to write out the note again to clarify the beats. A repeat sign in the middle of a measure for one beat can also be confusing and require the braille reader to read the entire measure to figure out what is being repeated. When in doubt, write it out!

A clear and accurate transcription is a joy to the braille reader, but a needlessly complex transcription can cause such discouragement and confusion that the braille reader may give up on trying to understand it. Your thoughtfulness and discretion can make the difference.

### Drills for Chapter 17

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

#### Drill 17.1

*Moderato e marcato*

#### Drill 17.2

*Andante cantabile*

Drill 17.3

**Vivace**

*mf* *f* *cresc.* *ff*

Drill 17.4

**Andantino**

*p* *f* *rit. e dim.* *p*

Drill 17.5

**Tempo di bolero**

*Tempo di bolero*

## Exercises for Chapter 17

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

### Exercise 17.1

**Allegro**



### Exercise 17.2

**Allegretto**



### Exercise 17.3

**Allegro**



### Exercise 17.4

**Molto vivace**





# Chapter 18

## Braille Numeral Repeats

---

Braille music uses two numerical repeat devices for the exact duplication of multiple measures in instrumental music. The measure-number repeat (or forward-numeral repeat) is used when one or more measures are repeated after intervening music. Another device, the backward-numeral repeat, is used when two or more full measures are immediately repeated in the sequence of the music. The first note following any numeral repeat must have an octave mark.

### 18.1 Measure-Number Repeats

Repetition of one or more full measures in instrumental music is shown in braille by the use of lower-cell numerals, brailled between spaces, when intervening music separates the original music from the repetition. This device tells the braille reader to locate and repeat specific measure numbers of the score.

When only one measure is to be repeated, only the number of the original measure is given.

Example 18.1.1

The musical notation for Example 18.1.1 consists of a single staff in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of four measures. The first measure is repeated after the second measure. The Braille notation below the staff shows the first measure, followed by a space, then the lower-cell numeral 1, a space, and then the second measure. This indicates that the first measure is to be repeated after the second measure.

If two or more consecutive measures are to be repeated, the beginning and ending measure numbers are given, connected by a literary hyphen (dots 36). The numeric indicator is not restated after the hyphen.

Example 18.1.2

The musical notation for Example 18.1.2 consists of two staves in treble clef with a key signature of one sharp (F-sharp) and a common time signature (C). The first staff contains four measures, and the second staff contains four measures. The first two measures of the second staff are a repetition of the first two measures of the first staff. The Braille notation below the staves shows the first two measures of the first staff, followed by a space, then the lower-cell numeral 1, a space, then a literary hyphen (dots 36), a space, then the lower-cell numeral 2, a space, and then the next two measures of the first staff. This indicates that the first two measures are to be repeated after the second measure.

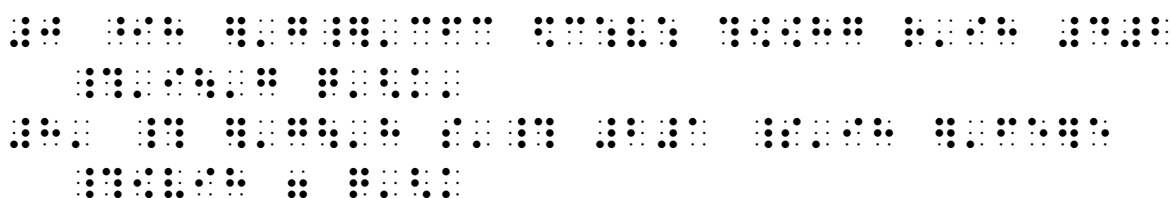
There is no limit to the length of the repeated passage, but it's important to make it easy to find. For a simple isolated measure or a random repetition of very short measures, the original music and the repetition should be on the same braille page. However, sometimes measure-number repetition of music from a previous braille page is very advantageous if the music to be repeated is structurally important, frequently repeated, or very complex.

For repeats of multiple measures, always begin the repeated passage with a measure whose number is shown in the margin of the original music. Such repeats are especially welcome when they help the braille reader visualize and memorize the structure of the music.

## 18.2 Backward-Numerical Repeats

The backward-numeral repeat device is used when two or more full measures are repeated within a short group of measures. This device consists of two upper numerals brailled together, each numeral with its own numeric indicator and with a blank space on either side of the combination. The first numeral shows how many measures must be counted back; the second numeral shows how many of those measures are to be repeated.

Example 18.2.1



Counting backwards is a cumbersome maneuver for the braille reader, and therefore, limit the use of the backward-numeral repeat device. The amount of music to be repeated should be small, typically consisting of no more than eight measures. The number of measures to be counted backward should also be small and contained within one or two lines of braille music and always be located on the same braille page.

Sometimes a passage of two or more measures is to be repeated with no intervening music. For example, the repetition might consist of the immediately preceding four measures. In this situation, the two backward numerals would be identical, and therefore, only one upper numeral is brailled. The single backward-repeat numeral may be restated as many times as necessary, always between blank spaces.

Example 18.2.2

Musical notation for Example 18.2.2: A single staff with a treble clef, key signature of one flat, and a common time signature. The music consists of three measures, each containing a half note followed by a quarter note. The notes are G4, A4, B4, and C5. The first two measures are identical. The third measure is identical to the first two but includes a flat sign under the B4 note. Braille notation below the staff shows a single upper numeral '3' followed by a blank space and then the Braille for the three measures.

Example 18.2.3

Musical notation for Example 18.2.3: Two staves with a treble clef, key signature of one flat, and a common time signature. The first staff has four measures: G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5. The second staff has four measures: G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5. Braille notation below the staves shows two identical upper numerals '4' followed by blank spaces and the Braille for the four measures of each staff.

### 18.3 Numeral Repeats in Different Octaves or with Different Dynamics

When the repeated music and the original music are in different octaves, the appropriate octave mark for the repeated music must precede the numeric indicator of the numeral repeat. Make sure that the repeated music is an exact duplication of the original music.

Example 18.3.1

Musical notation for Example 18.3.1: Two staves with a treble clef, key signature of two flats, and a common time signature. The first staff has four measures of eighth-note runs. The second staff has four measures of eighth-note runs, identical to the first staff but with an octave mark (9) before the first measure. Braille notation below the staves shows an upper numeral '4' followed by an octave mark '9' and another upper numeral '4', followed by blank spaces and the Braille for the four measures of each staff.

Example 18.3.2

Musical notation for Example 18.3.2. It consists of a single staff in G major (one flat) with a treble clef. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). A repeat sign is placed over the last four notes (F4, E4, D4, C4). A hairpin (>) is placed before the first note of the repeated section (F4), and another (>) is placed before the first note of the original section (G4). A word-sign expression 'p' is placed above the final note (C4).

Sometimes an exact repetition is modified by a different hairpin or word-sign expression. For instance, the original music might be marked “piano” and the repeated music might be marked “forte.” In such a situation the appropriate hairpin or word-sign expression is brailled immediately before the numeric indicator of the numeral repeat. If there is any doubt about the applicability of the hairpins or word-sign expressions, braille out the music without using a numeral repeat.

Example 18.3.3

Musical notation for Example 18.3.3. It consists of two staves in 4/4 time with a treble clef. The top staff has a dynamic marking 'ff' and the bottom staff has a dynamic marking 'p'. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). A repeat sign is placed over the last four notes (F4, E4, D4, C4).

**18.4 Ties with Numeral Repeats**

The numeral repeat includes a tie that is entirely contained within the original music. The numeral repeat does not, however, include a tie on the last note of the original music. If the last note of the repeated music is tied to the next note, the tie is brailled before that note. In other words, the tie will appear before the first note of the measure following the numeral repeat.

Example 18.4.1

Musical notation for Example 18.4.1. It consists of two staves in C major with a treble clef and a common time signature (C). The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). A tie is placed over the last note of the first measure (C4) and the first note of the second measure (C4). A repeat sign is placed over the last four notes of the second measure (F4, E4, D4, C4).

## 18.5 Slurs and Phrases with Numeral Repeats

The numeral repeat includes all single slurs and bracket slurs that are contained within the original music. Braille out the repeated music if there could be any doubt about the phrasing.

Example 18.5.1



Example 18.5.1 shows two staves of music in G major. The first staff begins with a numeral '7' above the first measure. The music consists of quarter notes and eighth notes, with several slurs and a bracket slur spanning across measures. The second staff continues the melody with similar rhythmic patterns and slurs.

Below the musical notation is the corresponding Braille transcription, which uses standard musical notation for notes, rests, and slurs, along with a numeral repeat sign (⠠⠨) to indicate the repeated section.

## 18.6 Numeral Repeats and Other Added Signs

Numeral repeats can begin a new line of music or be followed, unspaced, by a double bar or final bar. The measure-number repeat may contain a shorter repeat, or "repeat within a repeat," as long as it is easy to understand.

Example 18.6.1



Example 18.6.1 shows four staves of music in B-flat major, 3/4 time. The first staff begins with a numeral '7' above the first measure. The music consists of quarter notes and eighth notes, with several slurs and a bracket slur spanning across measures. The second staff begins with a numeral '6' above the first measure. The third staff begins with a numeral '11' above the first measure. The fourth staff begins with a numeral '15' above the first measure. The music consists of quarter notes and eighth notes, with several slurs and a bracket slur spanning across measures.

Below the musical notation is the corresponding Braille transcription, which uses standard musical notation for notes, rests, and slurs, along with numeral repeat signs (⠠⠨) to indicate the repeated sections.

## 18.7 Numeral Repeats and Your Best Judgment

With braille numeral repeats, your discretion and thoughtfulness are essential. Before deciding to use a numeral repeat, imagine the thought processes and physical maneuvers that the braille reader must use to understand and perform the repeat. Similarly, if there is a choice between measure-number and backward-numeral repeats, consider the effect that your choice will have on the braille reader who must decipher your transcription. As you gain experience you will feel more and more comfortable about when and how to use the braille repeat devices, including numeral repeats.

### Drills for Chapter 18

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

#### Drill 18.1

Drill 18.1 is a musical exercise in 3/4 time, B-flat major. It consists of three staves of music. The first staff contains measures 1-6, starting with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff begins at measure 7. The third staff begins at measure 12 and ends with a forte (*f*) dynamic.

#### Drill 18.2

Drill 18.2 is a musical exercise in 2/4 time, B-flat major. It consists of three staves of music. The first staff starts with a forte (*f*) dynamic. The second staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The third staff starts with a piano (*p*) dynamic.

Drill 18.3

Drill 18.3 consists of three staves of music in bass clef, 2/4 time signature, and one sharp (F#) in the key signature. The first staff begins with a dynamic marking of *f* and ends with *pp*. The second staff begins with a dynamic marking of *f*. The third staff begins with a dynamic marking of *pp* and ends with a dynamic marking of *f*. The music features eighth and sixteenth note patterns with rests.

Drill 18.4

Drill 18.4 consists of five staves of music in treble clef, 2/4 time signature, and two flats (Bb, Eb) in the key signature. The tempo is marked *Andante*. The first staff begins with a dynamic marking of *p*. The second staff begins with a dynamic marking of *f*. The third staff begins with a dynamic marking of *mf*. The fourth staff begins with a dynamic marking of *f* and ends with a dynamic marking of *p*. The fifth staff begins with a dynamic marking of *f*. The music features eighth and sixteenth note patterns with slurs and accents. Measure numbers 8, 16, 23, and 30 are indicated at the start of their respective staves.

## Exercises for Chapter 18

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

### Exercise 18.1

(Use at least one backward-numeral repeat in this exercise.)

**Grandioso**

*f* *mf* *cresc.* *f* *ff*

### Exercise 18.2

**Allegretto**

*p* *f* *p* *p*

### Exercise 18.3

**Vivace**

*p* *p* *p*

Exercise 18.4

**Moderato**

*p*

*p* *f* *p*

*f*

*p*

Exercise 18.5

**Animato**

*f*

*f*

*pp*



# Chapter 19

## Forward and Backward Print Repeats Alternate Endings Da Capo and Dal Segno Coda

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In Chapters 17 and 18 you studied repeat devices which are unique to braille music. Since those devices are optional, you as the transcriber must evaluate their usefulness in every situation. If you decide that the braille repeat device is not advantageous, you simply braille out the music.



In this chapter, by contrast, you will study repeat devices which routinely appear in printed music. Instead of wondering whether to use them, you will learn their braille equivalents so that whenever the print repeat devices appear, you can incorporate them into your braille transcriptions.



### 19.1 Forward-Repeat Double Bar

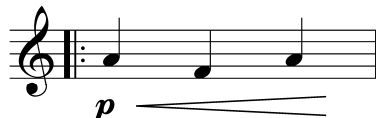



In print, a double bar followed by dots is called a forward-repeat because it indicates the start of a passage to be repeated. In braille, this sign is regarded as an integral part of the measure and is placed at the beginning of the music to which it pertains. There is no space or dot 3 separator between the forward-repeat and the first symbol of the music, even if the first braille sign contains dots in the left-hand side of the cell. As with any double bar, the first note after this sign must have an octave mark.

#### Example 19.1.1

a.  

b.  

c.  

If, however, the music begins with a longer word-sign expression, the forward-repeat is followed by a music hyphen and a space. As with any longer word-sign expression, the concluding word sign of the expression is also followed by a space; then the music continues.

Example 19.1.2

The forward-repeat double bar usually indicates the start of a new musical section. A new segment of braille is therefore started at that point. The marginal measure number of the new segment will help the braille reader locate and memorize the repeated section.

Example 19.1.3

When the forward-repeat double bar occurs during a measure, the measure must be interrupted by the music hyphen and a new segment started on the next braille line. The marginal measure number of the new segment is followed by a dot 3 to indicate a partial measure.

Example 19.1.4

Occasionally, it is not necessary to begin a new braille line if the forward-repeat occurs after a few, short opening measures or rests. In such a case, it will be easy for the braille reader to find the beginning of the repeated section.

Example 19.1.5

**19.2 Backward-Repeat Double Bar**

In print, when a double bar is preceded by dots in the staff, it is called a backward-repeat because it indicates the end of a repeated passage. This sign is brailled immediately after the last sign of the music to which it pertains, without an intervening space.

Example 19.2.1

The music following a backward-repeat double bar usually begins a new segment and starts with a measure number, even if the repeated section was short. This will help the braille reader locate and memorize the repeated section. If the backward-repeat double bar occurs within a part of a measure, be sure to indicate a partial measure number at the beginning of the new line.

Example 19.2.2

Band music or orchestral parts can often have several repeated sections containing rests or very few notes and back-to-back forward and backward-repeat signs. Use your best judgment (as in Section 18.7) for transcribing the music for easy memorization. If the sections are relatively short, they can be placed consecutively on the same braille line, using a space between the repeat signs. Always begin a new segment at a rehearsal marking regardless of length. Divide long sections and use measure numbers at the beginning of segments. Saving space is less important than assisting the braille reader.

### Example 19.2.3

## 19.3 Alternate Endings (Voltas)

Alternate endings to a repeated section occur frequently in classical and popular music. These endings are also called voltas. The Italian phrase “prima volta” means “first time” or first ending; “seconda volta” means “second time” or second ending. Most often there are only two endings; but three or more may be shown. In braille, the bracket that visually identifies the measures of each volta in print is omitted, but the number of each ending must be indicated.

In braille, the opening measure of each ending begins with the numeric indicator, a lower numeral and no space. Because this is a number, the first note after the number must have an octave mark. If the sign following the numeral contains any dot in the left-hand side of the cell, dot 3 must be brailled as a separator. The first ending normally ends with a backward-repeat double bar, which is included in the braille transcription.

It is crucial to remember that there must be no space between the volta number and the music for that ending. If followed by a space, the number for a first ending would be accidentally read as a numeral repeat of measure one. Two or more successive voltas may be transcribed on the same braille line if there is room. A new section of braille is started after the final ending.

Example 19.3.1

Example 19.3.2

If an ending is labeled in print as both a first and second ending, the two or more volta numbers are brailled consecutively, unspaced, with a numeric indicator for each number. Commas, periods, and other lower-cell punctuation that appear in print must be omitted because they could be misread as lower numerals.

Example 19.3.3

If the print music shows a range of volta numbers connected by a hyphen, the literary hyphen (dots 36) is used to connect the braille numbers. In this case, the number after the hyphen does not have a numeric indicator.

Example 19.3.4

Where measures are numbered in the printed score, publishers often use duplicate measure numbers for consecutive voltas and the braille music must adhere to the print numbering. Where measures are not numbered in the printed score, the braille transcription uses consecutive measure numbers for the voltas. Such numbering has long been customary in braille music.

## 19.4 Various Repeat Procedures

A print backward-repeat sign can be more than a simple repeat back to an opening forward-repeat. Repetition of a passage of any length and at any distance from the original backward-repeat sign may be shown by the indication "D.C." or "da capo," if the passage is at the beginning of the music, or by "D.S." or "dal segno," if the beginning of a repeated passage is marked with a segno. Other points in the music score might indicate a point of conclusion ("Fine"), or a point of continuation to another section (a coda or refrain).

The following sections will examine each repeat procedure and the most common braille transcription solutions. Section 20.1 of MBC-2015 refers to all these procedures, which can be complicated. The transcriber's goal is to present the music as clearly as possible so that the braille reader can readily understand and easily memorize it.

Section 20.1 also includes "braille-only" devices for da capo and dal segno. Occasionally, in very exceptional situations, these devices can reasonably replace numeral repeats or repeated sections that are not marked in the original print. However, we recommend that transcribers NOT choose these devices for general use. The braille-only devices are hard to interpret for even the most skillful braille reader. Furthermore, since the braille-only devices do not match anything in the printed score, they can lead to hopeless confusion when the braille reader is working with sighted musicians who are reading from the printed score.

## 19.5 Da Capo and Dal Segno Repeats

A "da capo" or "D.C." repeat is a repetition that goes back to the beginning of the music. A "dal segno" or "D.S." repeat is a repetition from a point other than the beginning of the music. These instructions are usually given at the end of a volta or the end of the composition. The instruction might say "D.C. al Fine," which indicates that the entire composition ends once the music is repeated and the "Fine" word is encountered. Or the instruction might say "D.S al Coda," which indicates that the repeat jumps to the Coda section. These instructions are brailled after a space as a word-sign expression without capitalization and using a dot 3 for periods.

Example 19.5.1

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains two endings. The first ending is marked '1.' and the second ending is marked '2.'. The second ending is marked 'Fine' and 'f'. The notation ends with 'D.C.'. Below the notation is a two-line Braille transcription of the musical staff.

Example 19.5.2

D.C. al Fine

Braille representation of the musical notation above.

Example 19.5.3

D.S. al Coda

Braille representation of the musical notation above.

**19.6 The Segno Sign § ::**

A new segment must be started where the segno sign occurs so that the braille reader can easily locate the beginning of the repeated music. The segno sign, dots 346, is brailled between spaces. The first note after the segno sign must have an octave mark. If any doubling is in progress at the point where the segno sign occurs, the doubling is restated at that point. If there is a change of signature, the new signature is shown after the segno sign, with spaces on each side.

Example 19.6.1

Braille representation of the musical notation above.

**19.7 The Coda Sign ⊕ :::**

In print, when the music is to be continued from a given point, it is marked by the coda symbol and/or an instruction such as "al coda" or "to coda" or "to refrain." These instructions are brailled as a word-sign expression, without capitalization. If the coda symbol appears without additional words, the braille coda sign is placed between spaces at the end of the measure that marks the final bar before the music "jumps" to the coda section. If a coda symbol has been printed in the middle of a phrase, the braille coda sign is not included in the braille expression. Begin a new segment after the coda sign or word-sign expressions about a continuing section.

Example 19.7.1

**19.8 "Fine"**

In print, when the music is to be concluded at a certain point, the word "Fine" appears. This can occur in a volta (see Example 19.5.1), within a repeated section of the music, or at the end of the music. The word is brailled after a space and between word signs, without capitalization or punctuation.

Like the coda, when the word "Fine" appears within a repeated section, the instruction is ignored the first time the music is played, and the section continues. If "Fine" appears within a partial measure and there is no double bar, a music hyphen and a space are needed. Begin a new segment after the "Fine."

Example 19.8.1

**19.9 Continuation of the Music**

After a da capo or dal segno repetition, the continuation of the music is usually designated by a term such as "Coda" or "Refrain." If this music section is long, the word is capitalized and centered as a music heading, followed by a period. If there is a change of signature at this point, it is shown in the usual manner for a music heading. The encircled cross and the word "coda" are usually shown together in the print heading for the new section. The extra coda symbol is not reproduced in braille.

If the new section is very brief and there is no change of signature or tempo, you have the option of brailing the word "coda" or "refrain" (or any

similar designation) as a word-sign expression at the margin, immediately above the beginning of the music for the new section.

Example 19.9.1

Example 19.9.1 shows a musical score with three staves. The first staff contains a sequence of notes starting at measure 12. The second staff contains a 'D.S. al Coda' instruction above a few notes. The third staff contains a 'Coda' section starting at measure 17, marked with a Coda symbol (⊕) and ending with a fermata. Below the staves is a Braille transcription of the notes and instructions.

Example 19.9.2

Example 19.9.2 shows a musical score with three staves. The first staff contains a sequence of notes starting at measure 13. The second staff contains a 'D.C. al Coda' instruction above a few notes. The third staff contains a 'Coda' section starting at measure 17, marked with a Coda symbol (⊕) and ending with a fermata. Below the staves is a Braille transcription of the notes and instructions.

## 19.10 Controlling the Confusion

If you feel confused by the many possibilities and peculiarities of print repeats, you as the transcriber are not alone. Performers of print and braille music may be similarly perplexed about how to execute these repeats, especially when there are complex instructions or multiple voltas. Whether you are transcribing or performing the music, the best answer is the thoughtful analysis of each print repeat that you encounter. Take the time to determine what the printed music is directing the sighted performer to do. You can then confidently transcribe the symbols and instructions for the benefit of the braille-reading performer.

## 19.11 Order of Signs

### **Preceding the note:**

- forward-repeat sign
- first or second ending sign
- reminder tie
- simple word-sign expression or abbreviation
- line of continuation sign
- opening bracket slur
- music comma
- triplet or irregular-grouping sign
- larger or smaller value sign
- signs of expression or execution that precede a note  
(staccato or staccatissimo, accent, tenuto)
- accidental
- octave mark

### **Following the note:**

- dot
- finger mark
- fermata
- single slur, opening doubled slur
- closing bracket slur
- tie
- termination sign for line of continuation or "hairpin"
- breath mark
- terminal music comma
- double bar, backward-repeat sign
- music hyphen

## Drills for Chapter 19

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

*Note: Time and key signatures will not be shown in the printed braille transcriptions for music excerpts.*

### Drill 19.1

Drill 19.1 consists of three staves of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff begins with a dynamic marking of *mf* and ends with a double bar line and repeat dots, labeled *Fine*. The second staff begins with a dynamic marking of *pp* and also ends with a double bar line and repeat dots. The third staff begins with a dynamic marking of *mf* and ends with a double bar line and repeat dots, labeled *Da Capo*.

### Drill 19.2

Drill 19.2 consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff starts at measure 36 and ends with a double bar line and repeat dots. The second staff starts at measure 42 and ends with a double bar line and repeat dots, labeled *D.S. al Coda*. A Coda symbol (a circle with a cross) is placed above the staff at measure 48.

### Drill 19.3

Drill 19.3 consists of two staves of music in bass clef. The first staff starts at measure 53 and ends with a double bar line and repeat dots, labeled *D.C. al Coda*. The second staff starts at measure 58 and ends with a double bar line and repeat dots, labeled *Coda*. A Coda symbol (a circle with a cross) is placed above the staff at measure 58.

### Drill 19.4

Drill 19.4 consists of two staves of music in bass clef with a key signature of two flats (Bb, Eb). The first staff starts at measure 13 and ends with a double bar line and repeat dots, labeled *Fine*. It features two first endings: the first ending is marked '1.' and the second ending is marked '2.'. The second staff starts at measure 19 and ends with a double bar line and repeat dots, labeled *D.C. al Fine*. It includes fingering numbers (h) above the notes.

## Exercises for Chapter 19

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

### Exercise 19.1

Con moto (♩ = 86)

*mp* *pp* *mf* Fine D.C. al Fine

### Exercise 19.2

Prestissimo

*mf* to Coda D.C. al Coda CODA *ff*

### Exercise 19.3

1. 2. 3. 4. § Fine D.S. al Fine

Exercise 19.4

*f* *to Coda* 1.2.

3. *mp* D.C. al Coda

⊕ Coda *ff* Repeat and Fade

Exercise 19.5

Moderato

1. 2. Fine

D.S. al Fine



# Chapter 20

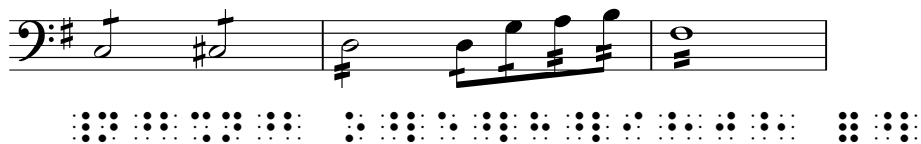
## Tremolos and Ornaments

There are two different types of tremolo devices: the repetition of a single note or "fractioning," and the rapid alternation between a pair of notes. Both are abbreviations of the shorter value of the notes to be played. Slashes are used to indicate the rhythm. Both tremolos require a pair of braille signs (prefix and value).

### 20.1 Repeated Note Tremolo or Fractioning

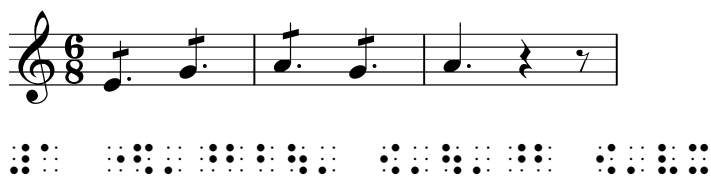
	8ths	⠠⠠
	16ths	⠠⠠
	32nds	⠠⠠
	64ths	⠠⠠
	128ths	⠠⠠

Example 20.1.1



If four or more consecutive notes are shown with the same fractioning, the fractioning sign may be doubled. For the beginning of the doubling, only the second half of the sign is brailled twice. To conclude the doubling, the complete two-cell sign is brailled once after the last affected note.

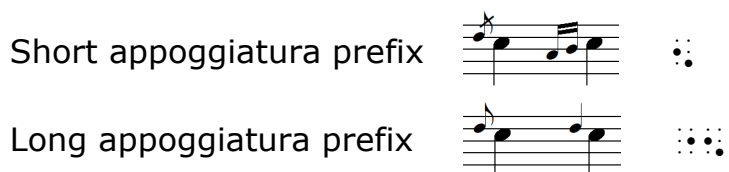
Example 20.1.2





The interpretation, names, and symbols for ornaments vary greatly among composers, editors, publishers, styles, and historical eras of music. As the transcriber you must identify and braille the printed symbols according to your best understanding, even though you know that different performers may render the ornaments in various ways. Consult MBC-2015, Table 16, for guidance regarding jazz ornaments and other unusual ornaments.

## 20.4 Appoggiatura (grace note)



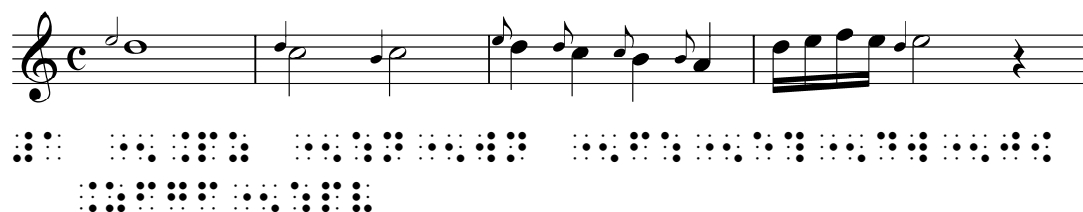
The sign for the appoggiatura is brailled before the small note to which it applies and before an accidental or octave mark. Appoggiaturas are always brailled at true value and are never grouped. The note values of appoggiaturas are not included in the sum of rhythmic values of the notes in the measure.

The short appoggiatura sign may be doubled when there are four or more successive appoggiaturas on a note. There can be only one long appoggiatura for an embellished note. If appoggiaturas appear at the end of the measure in print, they are brailled in the same way, even though the embellished note does not appear until the next measure.

Example 20.4.1



Example 20.4.2



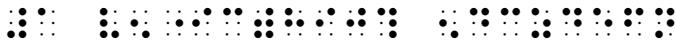
Small slurs are often shown with the notes of an appoggiatura. In nonfacsimile transcriptions these are brailled with the single slur signs. Refer to MBC-2015 Section 13.9 for appoggiatura slurs imbedded within phrases.

Example 20.4.3



Since an appoggiatura is not included in the sum of rhythmic values of the measure, it does not affect the braille grouping of other notes. An eighth-note appoggiatura within or following a group of 16th notes does not interrupt the grouping, unless the next counted note or rest is an eighth.

Example 20.4.4



## 20.5 The Trill ::

The sign for the trill is brailled before the affected note and precedes any accidental or octave mark. Fingering for the trill is brailled after the affected note.

Example 20.5.1



An accidental affecting the auxiliary note of a trill is brailled before the trill sign. In a series of four or more notes with trills, the trill sign may be doubled as long as the trill symbol is not altered by an accidental.

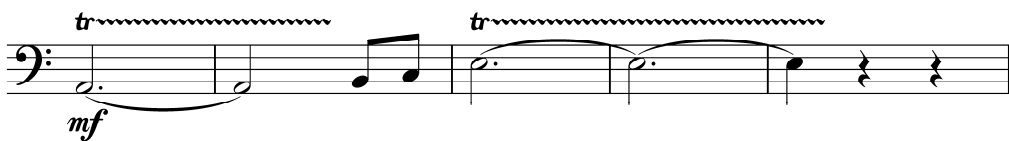
Example 20.5.2









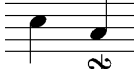

When only one trill symbol appears, followed by a wavy line across two or more tied notes, the trill sign is brailled once, followed by two dots 3s as a line of continuation. The termination sign for a line of continuation is brailled after the last affected note to indicate the termination of the tied trill and the next note requires an octave sign. The termination sign is not

needed if the long trill is immediately followed by some definite mark of conclusion, such as rests or a double bar. When in doubt, terminate the trill.

Example 20.5.3

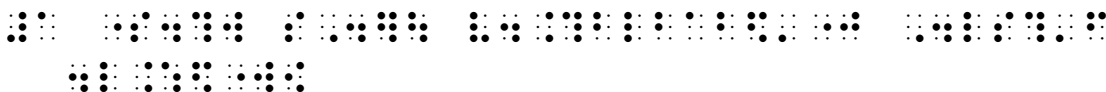
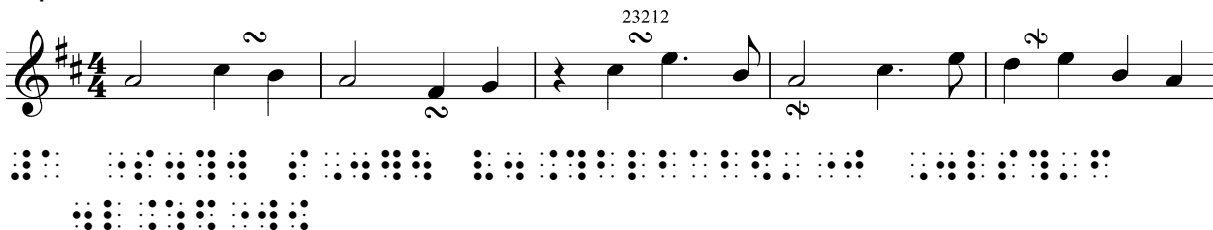


## 20.6 The Turn

Turn between notes		
Turn above or below a note		
Inverted turn between notes		
Inverted turn above or below a note		

The sign for a turn is always brailled before the affected note, regardless of the position of the printed sign. The basic turn sign (dots 256) indicates a turn that is printed following the affected note. An inverted turn is represented by the basic sign followed by dots 123. When the printed turn sign appears above or below the note, the relevant braille sign is preceded by dot 6. Fingering with a turn is brailled after the affected note.

Example 20.6.1



An accidental that modifies the upper auxiliary note of a turn is brailled before the turn sign. An accidental modifying the lower auxiliary note is preceded by dot 6. When accidentals modify both of the auxiliary notes, the accidental for the upper auxiliary note is brailled first, followed by dot 6 and then the accidental for the lower note.



Ornaments can be confusing, but there is no need to memorize all of them. Refer to this textbook or MBC-2015 to refresh your memory as needed.

## 20.8 Order of Signs

### Preceding the note:

- forward-repeat sign
- first or second ending sign
- reminder tie
- simple word-sign expression or abbreviation
- line of continuation sign
- opening bracket slur
- music comma
- triplet or irregular-grouping sign
- larger or smaller value sign
- accidental(s) for ornament (upper before lower)
- ornament
- signs of expression or execution that precede a note  
(staccato or staccatissimo, accent, tenuto)
- accidental
- octave mark

### Following the note:

- dot
- finger mark
- fractioning or tremolo sign
- fermata
- single slur, opening doubled slur
- closing bracket slur
- tie
- termination sign for line of continuation or "hairpin"
- breath mark
- terminal music comma
- double bar, backward-repeat sign
- music hyphen

## Drills for Chapter 20

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

### Drill 20.1

Drill 20.1 is a two-staff exercise in bass clef, 6/8 time, with a key signature of one flat (B-flat). The first staff contains a melodic line with eighth and quarter notes, including a trill (tr) on the final note. The second staff provides a harmonic accompaniment with eighth and quarter notes, also featuring a trill (tr) on the final note.

### Drill 20.2

Drill 20.2 is a two-staff exercise in treble clef, 3/4 time, with a key signature of one sharp (F-sharp). The first staff features a melodic line with eighth notes and a triplet of eighth notes. The second staff provides a harmonic accompaniment with quarter and eighth notes, including a triplet of eighth notes.

### Drill 20.3

Drill 20.3 is a single-staff exercise in treble clef, common time (C). It features a melodic line with eighth notes and a triplet of eighth notes.

### Drill 20.4

Drill 20.4 is a two-staff exercise in bass clef, 3/4 time, with a key signature of two sharps (F-sharp and C-sharp). The first staff contains a melodic line with eighth notes, a trill (tr) on the final note, and dynamic markings of *ff* and *mf*. The second staff provides a harmonic accompaniment with quarter and eighth notes, including a trill (tr) on the final note, and dynamic markings of *cresc.*, *f*, and *pp*.

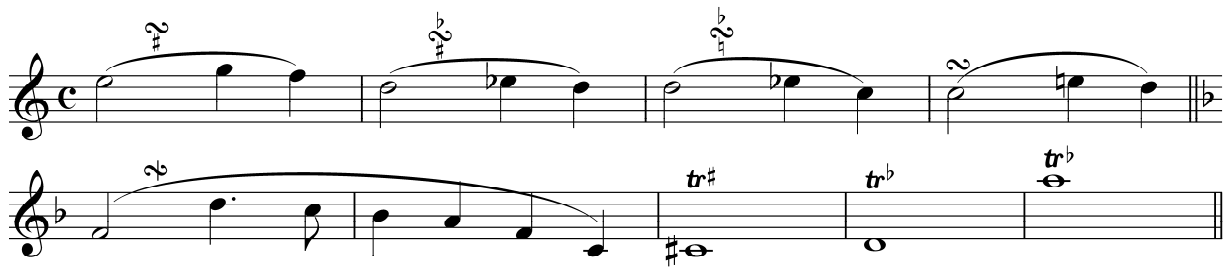
## Exercises for Chapter 20

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

### Exercise 20.1



### Exercise 20.2



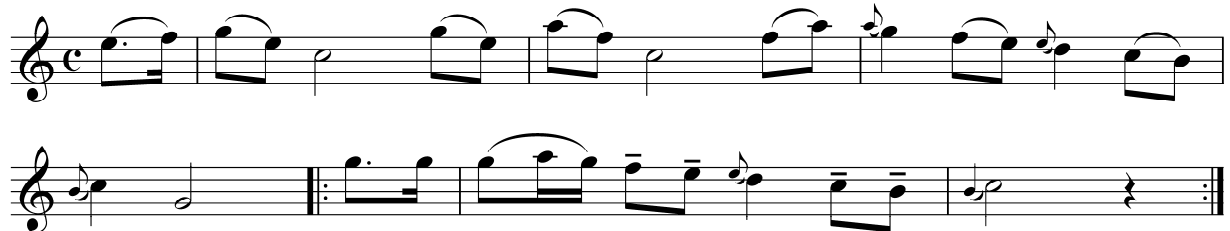
### Exercise 20.3



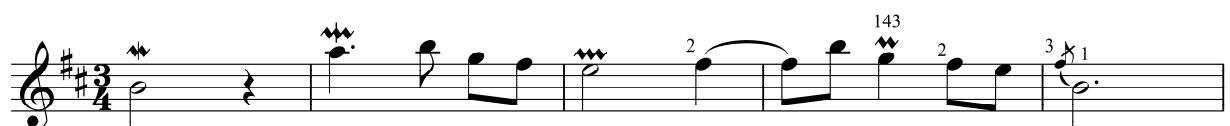
### Exercise 20.4



### Exercise 20.5



### Exercise 20.6



## Correct transcriptions of the Drills for Chapter 20

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# Chapter 21

The Breve  
String and Percussion Signs  
Glissando and Other Signs

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Using a standard single-line instrumental format, the first twenty chapters of this course have introduced you to the basic braille music signs. Now, let's look at some less common symbols.

## 21.1 Consulting the Music Braille Code (MBC-2015)

Whenever you need help with a musical symbol, MBC-2015 is the place to start. If you are not already familiar with the structure of the code, take the time for a personal tour now. The 36 tables of signs are followed by 43 chapters which provide examples, rules, and recommendations. The table of contents at the beginning of the book, as well as the indexes at the end, can also help you quickly locate what you need.

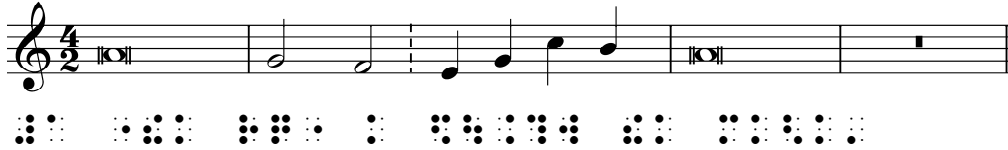
Even after diligent research in the code, you may still be perplexed, especially if you are transcribing for an instrument with which you are unfamiliar. Instead of worrying and guessing, feel free to seek help from a skilled teacher or performer or an expert music brailist. Online resources and printed reference books are also valuable, but are best used in conjunction with answers from a knowledgeable person.

## 21.2 Breve: Double Whole Note and Rest

Though usually associated with Renaissance or baroque music, the double whole note (breve) and double whole rest are sometimes used in more modern scores, too. The double whole note is listed in Table 2 of MBC-2015; the double whole rest is listed in Table 5. The tables show two possibilities for the breve and rest. The compact two-cell sign is generally preferred, but the longer form is used if the braille transcription contains finger marks or other signs that might be confused with the concluding character, dots 13, in the compact form.

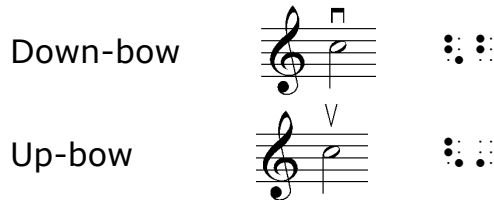
The breve usually represents eight beats and will appear in time signatures such as 4/2 or 6/2 or unmeasured music. A dotted bar line is often used to visually separate a measure into sections. Use dots 13 between spaces to represent this bar line. A dot 5 music hyphen is required before this special bar line, when it occurs within a full measure. The hyphen is not needed when the music is unmeasured. (Refer to MBC-2015, Section 1.10.1).



### Example 21.2.1





Example 21.2.1 shows a musical staff in 2/4 time with a treble clef. The notes are: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Below the staff is the corresponding Braille notation.

## 21.3 Bowing Signs for String Instruments

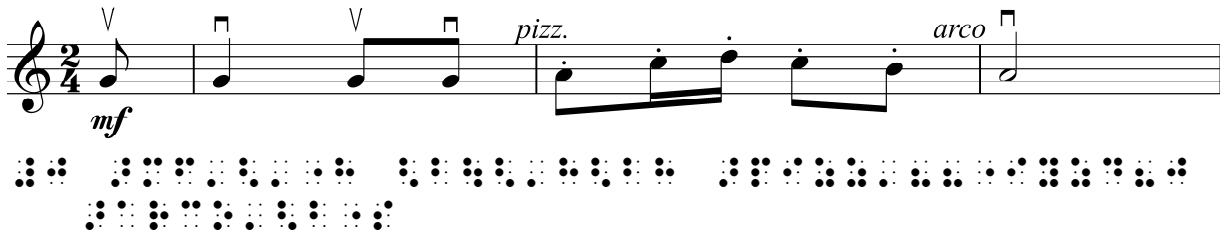


Down-bow  

Up-bow  

The down-bow and up-bow symbols are brailled before any ornament or mark of execution that affects the note and may be doubled. The common terms "arco" and "pizz." (pizzicato) also appear in string music and are brailled as word-sign expressions and positioned like any other word-sign expressions.

### Example 21.3.1



Example 21.3.1 shows a musical staff in 2/4 time with a treble clef. The notes are: quarter note G4 with up-bow sign, quarter note A4, quarter note B4 with up-bow sign, quarter note C5 with *pizz.* marking, quarter note B4, quarter note A4, quarter note G4 with *arco* marking, quarter note G4. The dynamic marking *mf* is below the first note. Below the staff is the corresponding Braille notation.

The bowing signs usually present no difficulty, but unless you are an experienced string player, you may be unsure about other aspects of the music, such as the Roman numerals which can represent either string numbers or hand positions (see Section 25.2 of MBC-2015). Definitely ask an expert about such numerals or any other puzzling signs in violin music.

## 21.4 Percussion Signs

As Section 34 of MBC-2015 explains, percussion transcriptions are challenging. The printed music may be displayed in many different ways, often including detailed instructions for the performer. The score may be intended for one player or for a team of percussionists. Furthermore, the score may show a variety of instruments, some of which may be unpitched. Sometimes the transcriber may even need to invent abbreviations or symbols for which there is no standard braille equivalent.

A typical assignment for a braille music transcriber might be to braille the percussion part for one performer. The single-line format is used for one instrument and one performer. The fourth octave C is usually used for unpitched instruments such as snare drums, bass drums, woodblocks and triangles. Dynamics and accents are transcribed following the standard rules.

Example 21.4.1

Notice the sign for the “ring-out” slur (dots 56, 14) in the last measure. As Section 13.10.2 of MBC-2015 explains, this slur is used “for an instrument that is capable of continuing its sound, fading out after it has been played.” The slur follows the affected note and any associated fingering. The slur may be followed by a rest, another note, or a double bar.

Another common percussion sign for stick or mallet instruments is the hand sign: right hand (dots 123) and left hand (dot 1). These signs are brailled after the affected note as if they were finger marks.

Example 21.4.2

## 21.5 Mute Signs for Wind Instruments

In addition to percussion signs, Table 30 of MBC-2015 lists the cross and circle signs which are printed above or below the note to indicate mute or unmute for wind instruments. The cross sign (dots 126, 12) is brailled before the note and may be doubled. The circle (dots 13) is brailled after the note.

Example 21.5.1

## 21.6 Mezzo-Staccato

In addition to the symbols of expression that you learned in Chapter 13, Table 22 of MBC-2015 shows a few other nuances that are brailled before the note. Especially interesting is the mezzo-staccato, which transcribers sometimes mistakenly braille as if it were two separate symbols (the staccato and the tenuto). If you encounter the mezzo-staccato, be sure to braille it as the correct two-character symbol (dots 5,236).

Example 21.6.1

Example 21.6.1 shows a musical staff in 2/4 time with a treble clef. The melody consists of four eighth notes (G4, A4, B4, C5) followed by a dotted quarter note (C5) and a half note (B4). The first four eighth notes have a mezzo-staccato symbol (>) below them. The Braille transcription below the staff uses the symbol for mezzo-staccato (dots 5,236) for each of the four eighth notes and the dotted quarter note, and the symbol for a half note (dots 236) for the final note.

## 21.7 Glissando and Jazz Idioms

Familiarize yourself with the basic glissando sign (dots 4,1). The glissando will appear in print as a wavy line or straight line between two successive notes. This sign is common in modern pop and jazz instrumental music and even vocal music (discussed later). In most cases the glissando sign follows a note, like a slur, since it is performed between two notes.

Example 21.7.1

Example 21.7.1 shows a musical staff in 2/4 time with a treble clef. The melody consists of a quarter note (G4), a half note (A4) with a glissando sign (wavy line) following it, a quarter note (B4), and a quarter note (C5) with a glissando sign (wavy line) following it. The Braille transcription below the staff uses the symbol for a quarter note (dots 236) for the first note, the symbol for a half note (dots 236) for the second note, the symbol for a quarter note (dots 236) for the third note, and the symbol for a quarter note (dots 236) for the fourth note. The glissando sign (dots 4,1) is transcribed after each of the second and fourth notes.

MBC-2015 Section 16.6 explains how the glissando can be transcribed in unusual situations, such as an unspecified time value or an empty measure.

Regarding other jazz ornaments, section 16.7 explains that because they are “not standardized,” they “must be transcribed according to their appearance, rather than their intent.” MBC-2015 Example 16.7-1 shows several jazz ornaments and the suggested braille transcription.

Whether baroque or classical or jazz, other ornaments may be even more challenging because they do not have an exact braille equivalent. To transcribe them, you may need to adapt an existing symbol or devise an altogether new symbol. Any uncertainty can be clarified on special symbols pages and transcriber’s notes pages, which we will study in Chapter 24.

## 21.8 Order of Signs

### **Preceding the note:**

- forward-repeat sign
- first or second ending sign
- reminder tie
- simple word-sign expression or abbreviation
- line of continuation sign
- opening bracket slur
- music comma
- triplet or irregular-grouping sign
- larger or smaller value sign
- up-bow or down-bow
- mute sign
- accidental(s) for ornament (upper before lower)
- ornament
- signs of expression or execution that precede a note  
(staccato or staccatissimo, accent, tenuto)
- accidental
- octave mark

### **Following the note:**

- dot
- finger mark
- unmute (open sign)
- fractioning or tremolo sign
- fermata
- single slur, opening doubled slur
- closing bracket slur
- tie
- termination sign for line of continuation or "hairpin"
- breath mark
- terminal music comma
- double bar, backward-repeat sign
- music hyphen

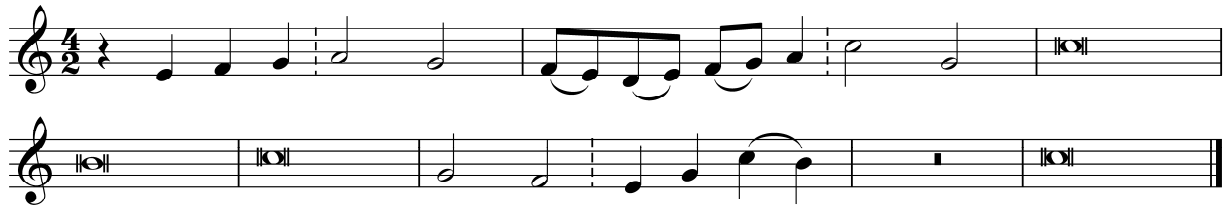
## Drills for Chapter 21

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

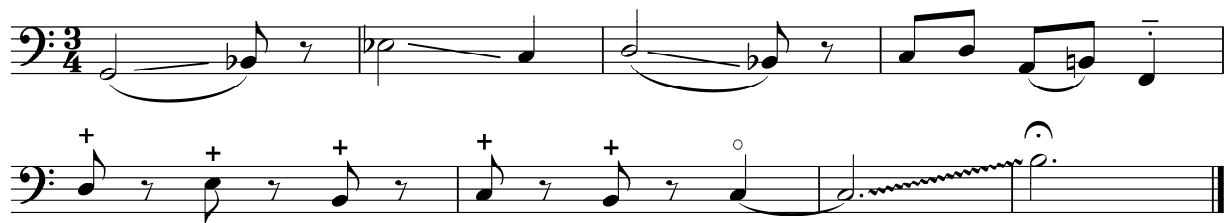
Drill 21.1



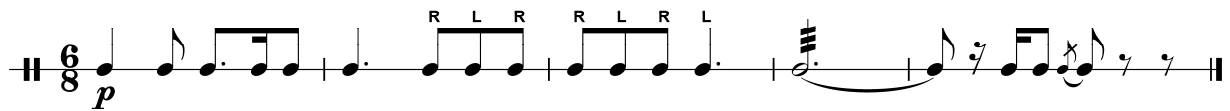
Drill 21.2



Drill 21.3



Drill 21.4



## Exercises for Chapter 21

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

### Exercise 21.1

Exercise 21.1 is a bass clef piece in 2/4 time. The first staff begins with a *pizz.* (pizzicato) instruction and a dynamic of *f* (forte). The melody consists of eighth and quarter notes. The second staff continues the piece, featuring an *arco* (arco) instruction, a *rit.* (ritardando) section, and a dynamic range from *mf* (mezzo-forte) to *ff* (fortissimo) and *p* (piano). The piece concludes with a *pizz.* instruction and a dynamic of *f*.

### Exercise 21.2

Exercise 21.2 consists of two staves. The top staff is in common time (C) and features a rhythmic exercise starting with a dynamic of *f*. It includes patterns of eighth and sixteenth notes, with fingerings indicated as R R L R L L. The bottom staff provides a harmonic accompaniment, starting with a dynamic of *ff* and featuring chords and moving lines.

### Exercise 21.3

Exercise 21.3 is a treble clef piece in 3/4 time. The first staff begins with a dynamic of *f* and features a melody of eighth and quarter notes. The second staff provides a harmonic accompaniment, starting with a dynamic of *p* (piano) and featuring chords and moving lines. The third staff continues the melody from the first staff, ending with a dynamic of *f*.

# Correct transcriptions of the Drills for Chapter 21

The page contains four sets of Braille drills, each consisting of two lines of Braille characters. The characters are arranged in a grid-like pattern, typical of Braille transcription for drills.

Each set of drills is visually identical to the others, suggesting they are variations or repetitions of the same exercise. The first set of drills is located at the top of the page, followed by the second, third, and fourth sets.

# Chapter 22

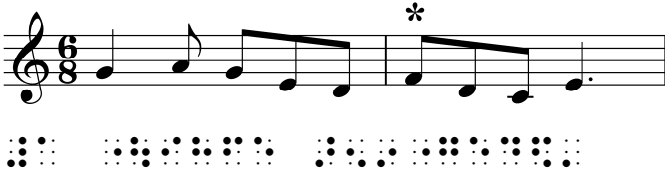
## Music Asterisk Footnotes Music in Literary Context

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### 22.1 The Music Asterisk ⠠⠠⠠⠠

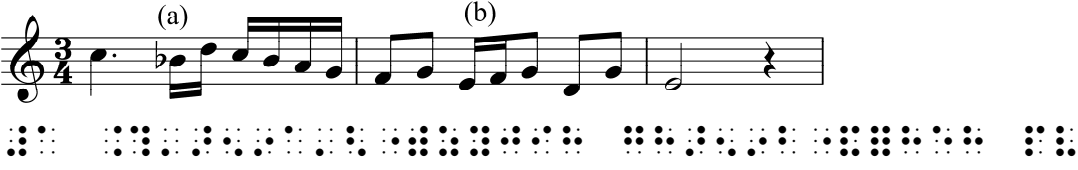
The music asterisk is used to indicate a reference to a footnote, an endnote, an editor's comment or a transcriber's note. Similar to the use of a literary asterisk within the text, a music asterisk is brailled within the music, immediately before the musical symbol to which it refers. If the asterisk 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 (♯) as described in the text.

Example 22.4.2

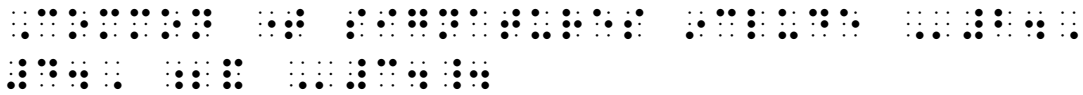
The final note of the etude is a B-flat half note.

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



### 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.

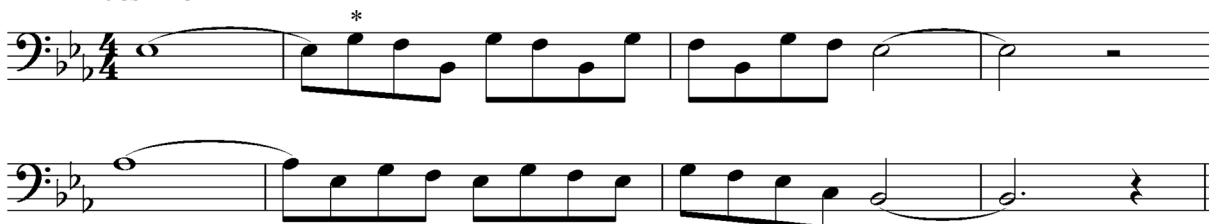
## Drills for Chapter 22

(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






\* Play all the G's slightly flat.

### Drill 22.2

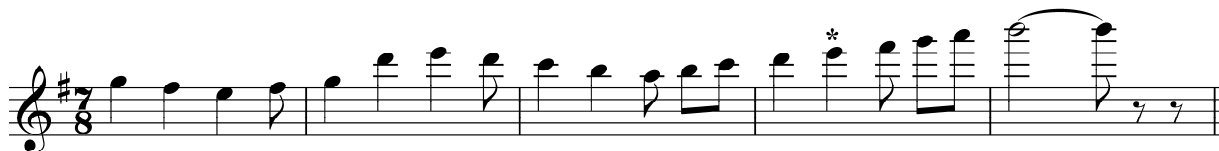
The "Prelude in C# Minor" is in  $\frac{6}{4}$  meter. Its opening motive, , the rhythm of a *Siciliana*, is played *ppp*.

### 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



\* 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 bass clef music in 3/4 time. The first staff contains three measures: (a) C4, D4, E4, F4, G4, A4, B4, C5; (b) C4, D4, E4, F4, G4, A4, B4, C5; (c) C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains one measure: (d) C4, D4, E4, F4, G4, A4, B4, C5.

### 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,  $\text{♩} \cdot \text{♪} \text{♪}$ ,  $\text{♩} \cdot \text{♪} \text{♪} \text{♪}$ , and  $\text{♩} \text{♪} \text{♪} \text{♪} \text{♪}$ , recur frequently.

Eventually they are merged into a cadential scale:

### Exercise 22.4

**Ritmo marcato**

Exercise 22.4 consists of two staves of bass clef music in 5/8 time. The first staff contains four measures: 1. C4, D4, E4, F4, G4; 2. A4, B4, C5, D5, E5; 3. F5, G5, A5, B5, C6; 4. D6, E6, F6, G6, A6. The second staff contains four measures: 5. B6, C7, D7, E7, F7; 6. G7, A7, B7, C8, D8; 7. E8, F8, G8, A8, B8; 8. C9, D9, E9, F9, G9. An asterisk is placed above the final note (G9).

\* 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 $\flat$ .



# Chapter 23

## In-Accords

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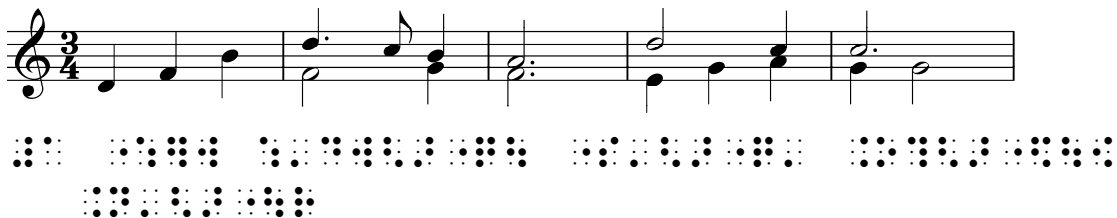
The term “in-accord” refers to a braille music procedure for transcribing simultaneous events as separate parts within the measure or group of measures. In other words, a single-line instrument melody might be temporarily divided into two or three parts. It is common for band music to be printed for a specific instrument (e.g., Clarinets, Trumpets) and intended to be performed by two or more sections of that instrument. If the printed music shows a division or harmony throughout the music, transcribe individual scores for each part.

### 23.1 The Full-Measure In-Accord ⠆⠆⠆

The full-measure in-accord is used for a temporarily divided part for all the beats of a measure. The music on each side of the full-measure in-accord sign must have the same number of beats. The first note after the in-accord sign must have an octave mark. The first note of the next measure must also have an octave mark.

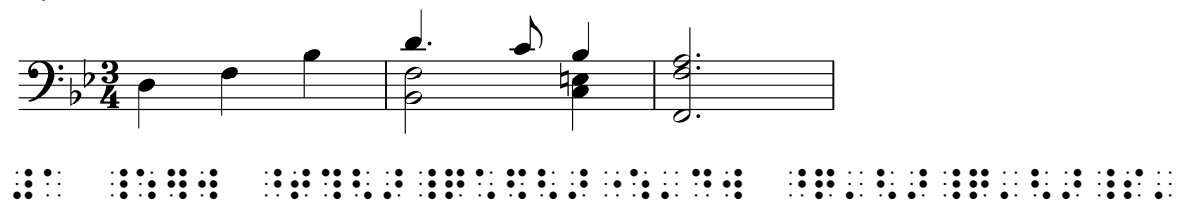
When the music for the instrument is ordinarily shown in the treble or alto clef, the higher in-accord part is brailled first; the lower part is brailled after the full-measure in-accord sign. If there are more than two in-accord parts, they are brailled from highest to lowest. For instruments whose music is normally printed in the bass or tenor clef, the order of the in-accord parts is from lowest to highest.

Example 23.1.1



Example 23.1.1 shows a musical staff in treble clef with a 3/4 time signature. The melody consists of four measures: a quarter note G4, a quarter note A4, a quarter note B4; a quarter note C5, a quarter note B4, a quarter note A4; a quarter note G4, a quarter note F4, a quarter note E4; and a quarter note D4, a quarter note C4, a quarter note B3. Below the staff is the corresponding Braille notation, which uses the full-measure in-accord sign (⠆⠆⠆) to separate the two parts of the melody.

Example 23.1.2



Example 23.1.2 shows a musical staff in bass clef with a 3/4 time signature. The melody consists of four measures: a quarter note G2, a quarter note F2, a quarter note E2; a quarter note D2, a quarter note C2, a quarter note B1; a quarter note A1, a quarter note G1, a quarter note F1; and a quarter note E1, a quarter note D1, a quarter note C1. Below the staff is the corresponding Braille notation, which uses the full-measure in-accord sign (⠆⠆⠆) to separate the two parts of the melody.

Sometimes the printed score includes small-note cues which are shown for reference only. Because these notes are not intended to be played, they are replaced with measures of rest in the braille transcription. Sometimes, however, cued notes are to be played under certain circumstances. In such cases, the cued notes are shown as an in-accord, using a whole rest in the first in-accord.

Example 23.1.3

*(play if no oboe)*

Braille transcription of the musical notation above.

Another example of smaller notes in print are the “optional octaves” written above or below the original melody. The optional notes are brailled in the second in-accord as normal notes, since they are secondary to the main melody.

Example 23.1.4

*(opt.)*

Braille transcription of the musical notation above.

## 23.2 Placement of Signs within the Full-Measure In-Accord

Dynamics and word-sign expressions that start at the beginning of the divided measure and clearly apply to both parts are brailled only once, at the beginning of the first in-accord part.

Example 23.2.1

Braille transcription of the musical notation above.

All other signs for articulation, including opening or closing bracket slurs, simple slurs, nuances and fermatas, must be brailled on both sides.

Example 23.2.2

The musical notation shows a 4/4 measure starting with a dynamic marking *mf*. A slur covers the first two beats. The Braille representation consists of three lines of Braille cells corresponding to the musical notation.

Dynamics and word-sign expressions that do not start at the beginning of the divided measure are brailled in each part to which they apply.

Example 23.2.3

The musical notation shows a 4/4 measure with a dynamic marking *rit.* and a slur over the first two beats. The Braille representation consists of two lines of Braille cells.

If the two parts have different accents, dynamics or phrasing, these signs are brailled separately on each side of the in-accord. If the measure ends with a double bar or a final bar, the sign is brailled at the end of the concluding in-accord.

Example 23.2.4

The musical notation shows a 3/4 measure with a slur over the first two beats. The Braille representation consists of two lines of Braille cells.

Ideally, both sides of a full-measure in-accord are shown on the same line. However, when a long measure can logically be divided between braille lines, division between in-accord parts is desirable. If the full-measure in-accord sign is the last symbol on the braille line, the music hyphen is omitted, because the full-measure in-accord sign tells the braille reader that the measure has not been completed. Even when some blank cells must be left at the end of the braille line, each in-accord part is kept intact.

Example 23.2.5

Example 23.2.5 shows two staves of music in 5/8 time. The first staff has notes with accents (>) and a repeat sign (7). The second staff has notes with a repeat sign (7). Below the staves is Braille notation representing the notes and symbols.

### 23.3 Full-Measure Repeats and Ties

If all parts of a measure are repeated in consecutive measures, the full-measure repeat sign is used to show the repetition of the entire measure.

Example 23.3.1

Example 23.3.1 shows a single staff of music in 3/4 time. The first three measures are repeated, indicated by a full-measure repeat sign (:) after the third measure. Below the staff is Braille notation.

If one in-accord part is exactly repeated in consecutive measures, but another in-accord part is not repeated, the full-measure repeat sign is used for the repeated part. It is shown on the appropriate side of the in-accord sign.

Example 23.3.2

Example 23.3.2 shows a single staff of music in 6/8 time. The first three measures are repeated, indicated by a full-measure repeat sign (:) on the right side of an in-accord sign (&). Below the staff is Braille notation.

When either part of a full-measure in-accord part ends with a tie, the tie is restated in the next measure if there are intervening notes or signs.

Example 23.3.3

Example 23.3.3 shows a single staff of music in 2/4 time. A note in the first measure is tied to the second measure. Below the staff is Braille notation.

## 23.4 Doubling in Full-Measure In-Accord Parts

If doubling of nuances is in progress when a measure containing in-accords begins, and if the doubling affects both parts of the measure, the doubling may safely be continued. If, however, the doubling does not apply to the entire measure or to both parts, it is terminated before the divided measure begins. Nuances are transcribed on both parts of the in-accord.

Example 23.4.1

Example 23.4.2

## 23.5 Addition of Accidentals and Rests

Divided parts are usually written in print with alternate stemming: stems up for the top part and stems down for the second part. Each side of the full-measure in-accord must have the same number of beats and contain any accidentals that have been added. The accidentals or rests must be added by the transcriber, preceded by a dot 5 to indicate a transcriber's addition.

Example 23.5.1



Each part-measure in-accord part must have the same number of beats. As with full-measure in-accords, the order depends on the clef in which the music for the instrument is normally written. For instruments in the treble or alto clef, the order is from highest to lowest. For instruments in the bass or tenor clef, the order is from lowest to highest.

## 23.7 Choices

Part-measure in-accords are best understood when they appear at the beginning or end of the measure. A part-measure in-accord in the middle of the measure is not easy to interpret or analyze. Particularly cumbersome is a measure containing more than one set of part-measure in-accords. A full-measure in-accord is the best solution.

When considering whether to use a part-measure or a full-measure in-accord, remember that when the measures are reasonably short or relatively simple, the full-measure in-accord is usually better. It tends to preserve the melodic flow of the music and it is preferable for players of single-line instruments who are not accustomed to reading multiple parts.

In other situations, you as the transcriber must use your best musical judgment. As always, your goal is to transcribe the music smoothly and logically so that the braille reader can readily understand and memorize it. Sometimes either a full-measure or a part-measure in-accord will be clear and acceptable.

## 23.8 Check List for Proofreading of In-Accords

Whenever you analyze a measure that contains in-accords, the following topics are important. Consider all these factors as you work toward confidence and accuracy in the use of in-accords.

- Choice between full-measure and part-measure in-accords
- Correct order of parts (from highest to lowest or lowest to highest)
- Number of beats in each in-accord part (the numbers must be equal)
- Required octave marks within the measure and at the beginning of the next measure
- Correct use of full-measure repeats
- Restatement of ties
- Accurate choices in doublings
- Transcriber-inserted rests and accidentals (if needed)
- Division at the end of the braille line (if advantageous)

## Drills for Chapter 23

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

### Drill 23.1

### Drill 23.2

### Drill 23.3

### Drill 23.4

### Drill 23.5

## Exercises for Chapter 23

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

### Exercise 23.1

*Andante semplice*

*p*  
*div.* *unis.*

### Exercise 23.2

*f*

### Exercise 23.3

*Andante*

*mp* *p* *rit.* *mf*

### Exercise 23.4

*Moderato*

*f* *rit.*



# Chapter 24

## Braille Preliminary Pages

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### 24.1 Transcriber-Generated T-Pages

For this chapter you will produce your first complete transcription of a braille music score. Besides transcribing the music, you will need to create the three transcriber-generated “t” pages: the title page, the Special Symbols page, and the Transcriber’s Notes page. As prescribed by Section 1.4 of MBC-2015, prepare these pages according to the procedures of the current edition of *Braille Formats: Principles of Print-to-Braille Transcription*. As a literary brailist you may be already familiar with these formatting guidelines. There are just a few differences and special features for the t-pages of a music transcription. For instance, MBC-2015 specifies that the braille page number of the t-page is brailled in the upper right-hand corner, the same as all braille page numbers in braille music format.

A page heading or “running head” is centered on the first line on all the preliminary pages except the title page. The heading can be abbreviated, but must contain enough specific information to clearly identify the music title. Contractions are permitted in the running head if necessary. Be sure to use the same running head throughout the transcription.

The most notable difference between literary and music transcriptions is the use of uncontracted braille for the music transcription t-pages. Through computerization and other technology, braille music is now circulated throughout the world to librarians and braille readers who may not know the English braille contractions. The full spelling makes it feasible for all these users to identify and enjoy the transcription.

### 24.2 The Title Page

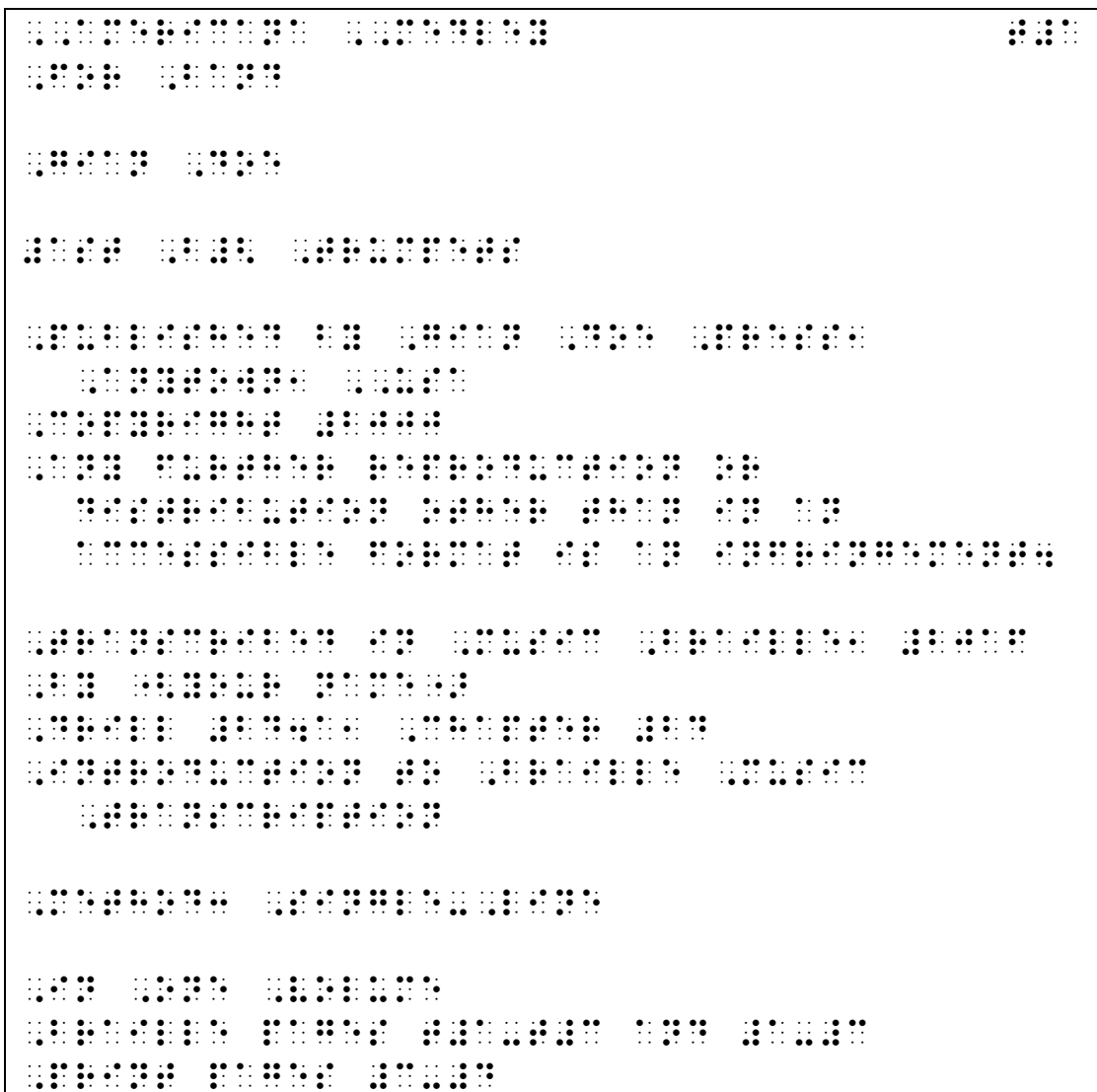
The title page includes the customary literary segments, as well as information unique to a music composition. The order is as follows, and each category is separated by at least one blank line:

- title: Full title followed by sub-title or collection title
- composer: include arrangers, lyricists, or editors
- performance medium: instrument name and part number
- publisher name and address, copyright date, the ISBN number if known
- required text: “Any further reproduction or distribution other than in an accessible format is an infringement.”

- “Transcribed in Music Braille,” year; “By” transcriber’s name; “For” organization name if transcription is commissioned
- Method: “Single-Line” (for this chapter)
- Braille volume and page information: include t-, p- and print page numbers

The format of all the text on the title page is flush left. Use 1-3 format for all items that require more than one line of text. Be aware, too, that because of variations in the necessary or desirable information, you will need to be flexible in designing the title page for a music score. The volume number and page numbers are listed so that the last line is line 25 of the braille page. The following example is information taken from the music for Drill 24.1.

Example 24.2.1



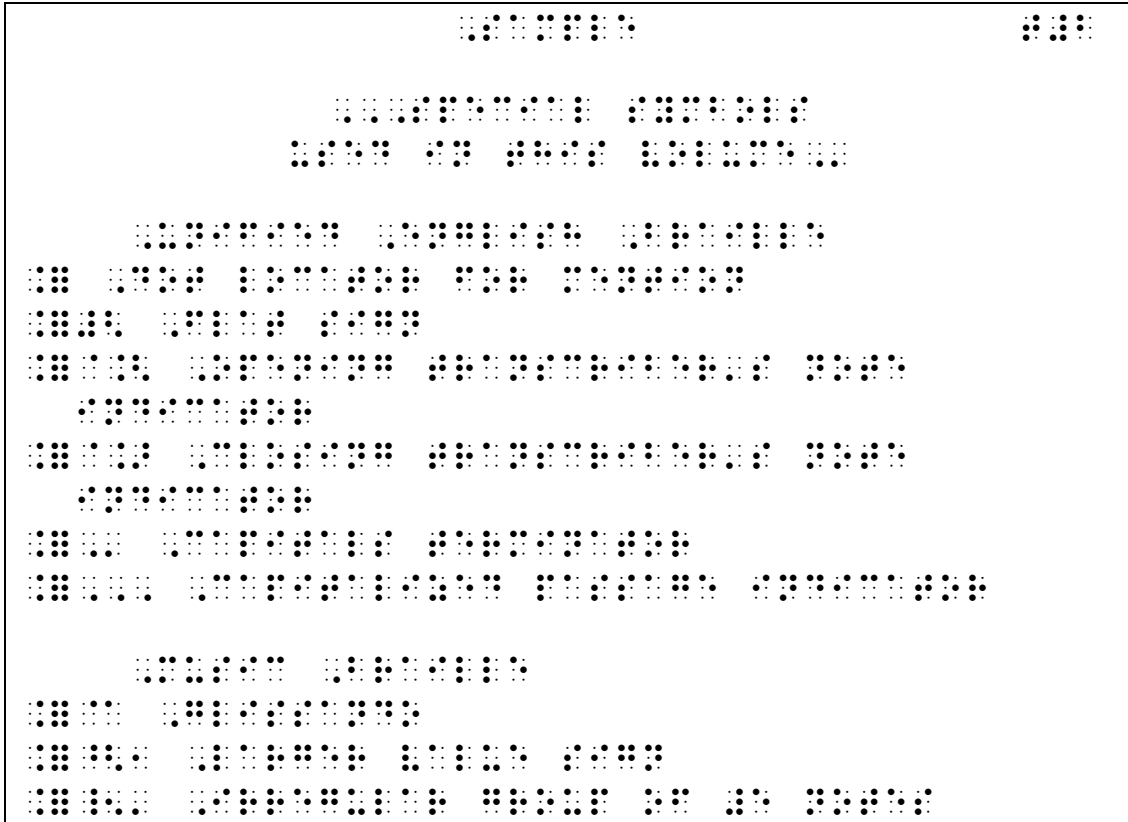
## 24.3 Special Symbols Page

The Special Symbols page is an important reference for all braille music readers. Begin with the music heading and t2 page number on the first line. Center the title "SPECIAL SYMBOLS" on line three, followed by "USED IN THIS VOLUME" on line four and a blank line on line five. This page will always include two different braille codes: Unified English Braille and Music Braille. Each list is introduced by the appropriate cell-5 heading. The first special symbol on the page is the "dot locator for mention." Symbols are listed in braille order.

Because international readers or young braille readers in the United States may not know all of the customary UEB symbols, it is helpful to include such items as accents on foreign words and opening and closing signs for italics and capitalization. Be sure to include the transcriber's note indicators used for "The End" on the final line of the transcription.

In general, use your discretion to determine the musical signs that are listed as special symbols. Consider the complexity of the music, the probable knowledge of the braille reader, and the likelihood that the braille reader may not have encountered the more unusual symbols. The list must include any symbols that you have created, such as equivalents for unique percussion markings. The following includes several examples of signs that should be listed.

### Example 24.3.1



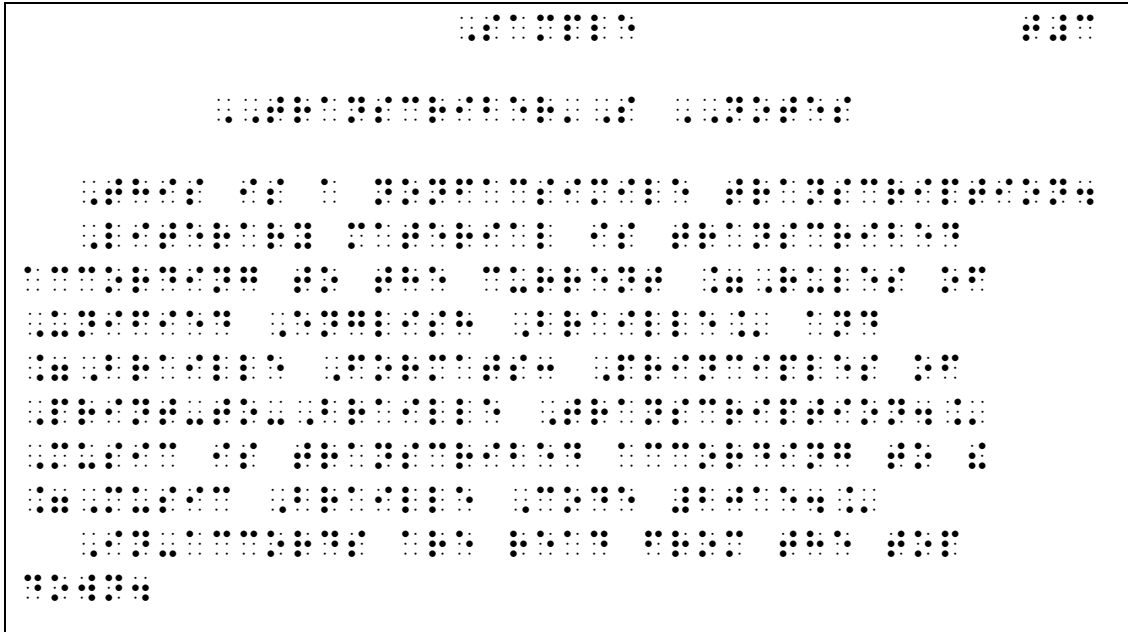
## 24.4 Transcriber's Notes Page

Begin with the music heading and t-page number on the first line. Center the title "TRANSCRIBER'S NOTES" on line three, followed by a blank line. The first paragraph is the statement as to whether the transcription is facsimile or nonfacsimile. The Drill and Exercise for this chapter are both nonfacsimile transcriptions.

The second paragraph specifies the codes that have been used in the transcription. Specifically, refer to the *Music Braille Code 2015*, as well as the current edition of *The Rules of Unified English Braille*, and the current edition of *Braille Formats: Principles of Print-to-Braille Transcription*.

Use subsequent paragraphs to explain unique features of the printed score or unusual aspects of the braille transcription. For single-line music, it would be helpful to include the order of music in the in-accords.

### Example 24.4.1



## 24.5 “P” or Print Pages

The “p” pages include the published table of contents, introductions, preface, and other introductory information. The p-page number is shown in the upper right-hand corner of each such page; the print pagination is shown in the upper left-hand corner. The running head is centered between the right and left-hand page numbers.

If the information on these pages is brief, use uncontracted braille. Contractions are certainly appropriate, however, for long introductions or prefaces, as well as English-language translations of editorial commentaries or song lyrics. Such information is, of course, intended for fluent users of English, who are expected to know the braille contractions. There are no p-pages for the Drill and Exercise of this chapter.

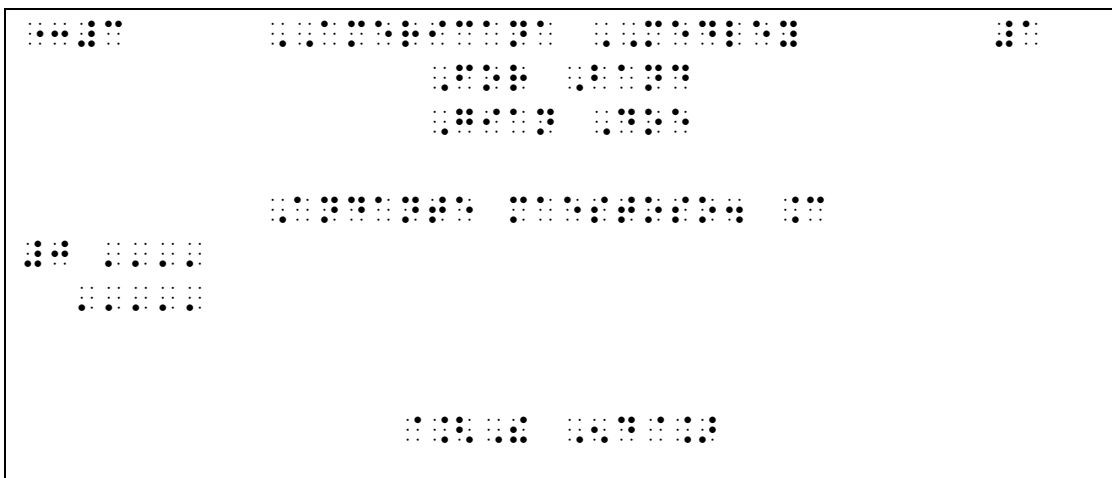
## 24.6 The Music Pages

The first page of music is numbered 1 in the upper right-hand corner and print pagination is shown in the upper left-hand corner. Center the full title of the composition between the page margins. Use a second line if the title is too long to fit between the left and right page numbers, with at least three blank spaces on each side. For single compositions, list the composer’s name on the third line. Add a blank line and begin the music with the centered music heading.

For all subsequent pages, use the running head, centered between the numbers for print and braille pagination.

At the end of the music, leave a blank line and then braille the words "The End," enclosed in UEB transcriber's note indicators. These words are not part of the music and may therefore be contracted.

Example 24.6.1



**Drill 24.1**

(Correct transcription of this drill is at the end of this chapter)

AMERICANA MEDLEY For Band, by Gian Doe. Published by Gian Doe Press, Anytown, USA. Copyright 2000.

# AMERICANA MEDLEY

3

1st B $\flat$  TRUMPETS

For Band

Gian Doe

**Andante maestoso**

**A**

*f* *mf*

*f* *div.*

$\oplus$  **To Coda** *ff* *rit. e dim.* *mf*

**B** *lo stesso tempo* **4** *Solo* *pp* *p*

*ritard.* *tutti* *a tempo* *mf* *p*

*accel.* **C** *con moto* *f - p*

**D** *mf - f*

*mf*

1. 2.

4

*ff* *molto rit.* *decresc.*

**E** *lento e cantabile* **3** *con sordino* **3** *p* *pp*

*cresc.* **3** **3** **3** **3** *f* **F** **5**

*senza sord.* *p* *accel. e cresc.* *ritard.* **G** *come prima* *p subito*

**3** **D.S. al Coda** *f*

**⊕ Coda** *ff*

*div.* *unis.* *sfp* *ff*

## Exercise for Chapter 24

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

Transcribe three separate preliminary pages: Title, Special Symbols, and Transcriber's Notes. Use print pages 3-4 as the page numbers for the following music.

# FOSTER FAVORITES

For Orchestra

Violins I

Arr. Ray Doty Lasso

**Fairly fast**

**A** *cantabile*

**B**

**To Coda**

**C** *merrily*

pizz.  
*mf-p*

arco.  
*mf-f*

2.  
*accel.* **D** *suddenly not so fast*  
*mf*

*f*

*ff* 2

2 *accel.*  
*mf* *p*

**E** *like the beginning* 1.  
*f*

2. *dimin. e rit.* **D.S. al Coda**  
*p*

**⊕ Coda**  
*f* *ff* *p* *dimin. e rit.* *div.*







(Second Braille page of music)

---

Braille musical notation consisting of multiple systems of six-line staves. Each system begins with a clef and a time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. The page contains approximately 12 systems of notation, with varying lengths of music on each system.

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# Chapter 25

## Solo Vocal Music

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The first twenty-four chapters of this course have introduced you to the principles of braille music transcription in single-line instrumental format. Now you will study the line-by-line format for solo vocal music.

Printed music for voice includes the lyrics, the melody, and the keyboard accompaniment. In choral music, all the voice parts (SATB) and the accompaniment are aligned vertically. In braille, the vocal solo or choral part is transcribed separately from the accompaniment and the other voice parts. The accompaniment, if desired, is brailled separately in its own format, which will be presented in Part 2 of this course.

### 25.1 The Line-by-Line Parallel

In line-by-line format, each line of text is exactly paired with a line of music—each note representing a syllable of the text. This pair of lines is called a “parallel.” The line of words begins in cell 1. Below this is the line of music, beginning in cell 3. As in single-line instrumental format, the first note of every line of music must have an octave mark. No attempt is made to align the words and music within the parallel.

Uncontracted UEB is used for the words and will be used for all examples, drills and exercises in this course. Contracted UEB is permissible, however, at the request of an individual user, or in hymnals, chants, and elementary school materials.

Example 25.1.1

The image shows a musical staff in 3/4 time with a treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff are the lyrics: "Are you go-ing to Scar-bor-ough Fair? Pars - ley, sage, rose - mar - y and thyme;". Below the lyrics is a Braille transcription of the music. The Braille is arranged in two rows. The first row contains the first 11 notes of the melody, and the second row contains the remaining 4 notes. Each note is represented by a Braille cell with a specific pattern of dots.

To facilitate memorization and understanding, the transcriber must carefully choose the point of division between parallels. When possible, conform the text line to a logical phrasing of the words. Always try to keep the number of words per line relatively short so that the braille reader can readily match the syllables to the music. As a result, the music line may frequently end with a partial measure.

Example 25.1.2

The image shows a musical score in G major (one sharp) and 3/4 time. The melody consists of two staves. The first staff contains the lyrics: "If God will, thou shalt wake when morn - ing is nigh;— If God". The second staff continues with: "will, thou shalt wake when\_ morn - ing is nigh." There is a fermata over the word "nigh;" in the first staff and a triplet of eighth notes over "morn - ing" in the second staff.

The image shows the Braille transcription of the musical score. It consists of two systems of Braille, each with a line of music and a line of text. The first system corresponds to the first staff of the musical score, and the second system corresponds to the second staff. The Braille notation for the music uses standard musical symbols for notes, rests, and dynamics. The text is written in Braille characters, with hyphens and a fermata symbol used to represent the original score's notation.

When the text is difficult to divide into phrases, end the text at a place in the music that will be easy to follow, for example, at the end of a measure or after a whole beat.

Either text or music may be continued into a run-over line or lines, but run-overs of both text and music must not occur in the same parallel. Each run-over line begins in cell 5. Run-overs are exceptional—normally each parallel contains only one braille line of words and one braille line of music.

Example 25.1.3

For I've come to Lu' - si - an - a for to see my Pol - ly An - na, Sing - in'  
 pol - ly wol - ly doo - dle all the day.

Braille transcription of the lyrics and musical notation.

The lines of the parallel must not be separated. If a parallel at the bottom of a braille page cannot be completed on that page, move the entire parallel to the top of the next braille page.

The parallel must include relevant indications of expression and execution, even if the printed score shows them in the accompaniment or at some other point outside the printed vocal staff.

**25.2 More About the Lyrics**

The hyphens that are used in print to separate the syllables of a word are not shown in braille, except for nonsense syllables or words which require unusual pronunciation. Occasionally, a word line may need to be divided between syllables if a new section of music or rehearsal letter begins on a partial word. In this case, the literary hyphen (dots 36) is used according to normal UEB practice.

In an English-language context, accented letters in foreign words are shown by the UEB symbols. In a foreign-language context, the accented letters and unique punctuation of that language are used. Any such characters that are used in the transcription must be listed on the Special Symbols page.

Example 25.2.1

Hol - di - ri - di - a, hol - di - ri - a.

Braille transcription of the lyrics and musical notation.

## 25.3 Page Turns

Wherever a print page turnover occurs, it is shown in the music line, separated by spaces on both sides. In vocal music, the print page turnover sign is always followed by the number of the new page, without a space. No attempt is made to show the page turn in the word line.

Example 25.3.1

go-ing to Scar-bor-ough Fair? Pars - ley, sage, rose - mar - y and thyme;

Braille transcription of the lyrics above.

## 25.4 Slurs and Phrasing

Slurs in vocal transcriptions are different from slurs in instrumental transcriptions. Bracket slurs are only used to indicate phrasing, even if the phrase consists of only two or three notes. Simple slurs, however, are used constantly, whenever two or more notes pertain to a single syllable. Sometimes such slurring is specifically marked in print; sometimes it is merely implied by the placement of the syllables. The syllabic slurring must always be shown in braille so that the braille reader can correctly match the syllables to the music. If a syllable has more than four notes, the simple slur is doubled after the first note and brailled once after the next-to-last note. When a syllabic slur coincides with a tie, the slur is brailled before the tie.

Example 25.4.1

A - mor vin - cit om - ni - a.

Braille transcription of the lyrics above.



When the text is repeated more than twice, the text is preceded by a braille number and the text repeat sign to show the number of repetitions. A single repeat sign follows the text at the end. It is crucial to remember that the brailled number indicates the number of repetitions, not the total number of times the text is sung.

### Example 25.5.3

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of six measures: four measures of quarter notes (F#, G, A, B) and two measures of eighth notes (B, A) followed by a quarter note (G). The lyrics are "Row, row, row, row, row hard!". Below the staff is a two-line Braille transcription. The first line contains the Braille for "Row, row, row, row, row" and the second line contains the Braille for "hard!".

If the lyrics are contracted for special transcriptions, the contracted word "in" or any word beginning or ending with "in" must not be used in a series of words, but may be used when the word "in" stands alone within the text.

## 25.6 Measure Numbers and Rehearsal References

Measure numbers are not routinely brailled in vocal transcriptions but can be very advantageous. They are particularly helpful when the words are repetitious, when the piece is long and complex, or when the singer is being assisted by a teacher or accompanist who is also using a braille score. A measure number at the beginning of a new section of music, or at the top of a new braille page, is also helpful.

Measure numbers are placed at the beginning of the word line. A single blank cell separates the measure number from the continuing text. As in single-line instrumental format, the measure number is followed by dot 3 if the measure is being continued from the previous parallel. It is not necessary to show a measure number for each parallel or to follow printed numbers that might occur at the beginning of each line.

A rehearsal reference marking that is an actual measure number is placed at the beginning of the word line and does not require word signs. A rehearsal marking that is either a letter or a sequential number must be placed in word signs at the margin above the word line of the parallel.

Example 25.6.1

Of thee I sing! Land where my fa - thers died,

*f*

**25.7 Braille and Print Repeat Devices**

Part-measure and full-measure repeats and backward-numeral repeats may be used in the music lines of vocal music, as long as the original music and the repetition are contained in the same parallel. The repetitions of the music must of course be exact, including syllabic slurs. Measure-number repeats (forward-numeral repeats) are not used in vocal transcriptions.

The transcription must include the print repeat devices: forward-repeat and backward-repeat double bars, as well as da capo and dal segno repeats.

Example 25.7.1

Hear the bells of old Town Hall ring: Bim, bom, bam, bom, bim, bom, bing.

**25.8 Extracting a Voice Part from a Choral Score**

Transcriptions of individual vocal parts are frequently requested for blind singers who are participating in church choirs, school choruses, community singing groups, or other ensembles. Such parts are transcribed in line-by-line format as if they were solos.

When extracting such a part from a choral score, the transcriber must meticulously include pagination, turnovers, rehearsal reference markings,

and details of expression and execution. The blind singer needs all this information, particularly because choral directors constantly refer to it in rehearsals.

When a tenor part is printed in the treble clef with or without a subscript "8," the music is transcribed according to the octave in which it is to be sung—transposed an octave lower than written.

Example 25.8.1

**With fervor**  
*p*

S  
A  
T

1 My coun - try, 'tis of thee, Sweet land of li - ber - ty, Of thee I  
 My coun - try, 'tis of thee, Sweet land of li - ber - ty, Of thee I  
 8 My coun - try, 'tis of thee, Sweet land of li - ber - ty, Of thee I  
*p*

6 **A**  
 sing! Land where my fa - thers died, Land of the pil - grims' pride,  
*pp* *mf*  
 sing! Land of the pil - grims' pride,  
*mf*  
 8 sing! Land where my fa - thers died, pil - grims' pride,  
*pp*

## 25.9 Proofreading Vocal Music Transcriptions

To effectively proofread (and transcribe) a vocal solo or extracted vocal part, think of the piece as if you were singing it. This strategy will help you to account for all the syllabic slurs, as well as logical divisions between parallels.

Edit both the text line and the music line carefully. Imagine that you are the braille-reading singer who is learning a completely new solo or choral part. Your transcription may well spell the difference between frustration and success!

## 25.10 Review of the Order of Signs

### Preceding the note:

- forward-repeat sign
- first or second ending sign
- reminder tie
- simple word-sign expression or abbreviation
- line of continuation sign
- opening bracket slur
- music comma
- triplet or irregular-grouping sign
- larger or smaller value sign
- up-bow or down-bow
- mute sign
- accidental(s) for ornament (upper before lower)
- ornament
- signs of expression or execution that precede a note  
(staccato or staccatissimo, accent, tenuto)
- accidental
- octave mark

### Following the note:

- dot
- finger mark
- unmute (open sign)
- fractioning or tremolo sign
- fermata
- single slur, opening doubled slur
- closing bracket slur
- tie
- termination sign for line of continuation or "hairpin"
- breath mark
- terminal music comma
- double bar, backward-repeat sign, measure division, or in-accord
- music hyphen

## Drills for Chapter 25

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

### Drill 25.1

**Moderato**

I dream of Jean - nie with the light brown hair,  
Borne like a va - pour on the sum - mer air;

### Drill 25.2

Baa, baa, black sheep, have you an - y wool? Yes, sir,  
yes, sir, three bags full: One for my mas - ter and one for my  
dame, and one for the naugh - ty boy that lives in the lane.

### Drill 25.3

*Please transcribe the Alto part from the music in **Example 25.8.1***

### Drill 25.4

**With gusto**

*mf* Scot - land's burn - ing! Scot - land's burn - ing! Look out! Look out!  
*ff* Fire! Fire! Fire! Fire! Pour on wa - ter! Pour on wa - ter!

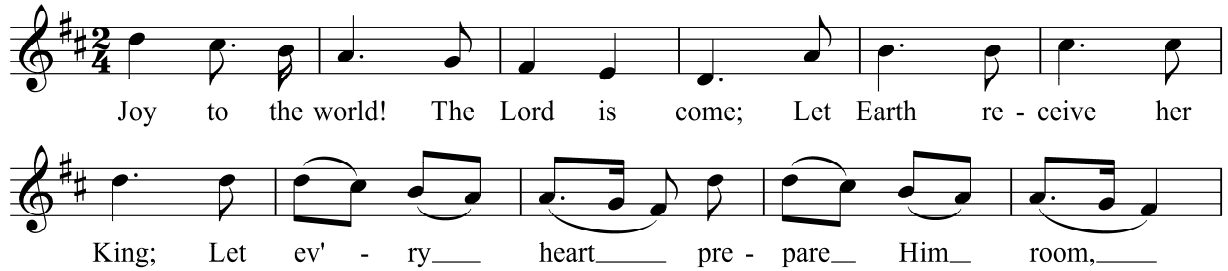
### Drill 25.5

Christ the Lord is ris'n to - day, Al - le - lu - ja!

## Exercises for Chapter 25

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

### Exercise 25.1



Joy to the world! The Lord is come; Let Earth receive her  
King; Let ev' - ry heart pre - pare Him room,

### Exercise 25.2



I am bound for the promised land, Bound for the promised  
land. Oh, who will come and go with me? I am bound for the promised land.

### Exercise 25.3

*Please transcribe the Soprano part from the music in **Example 25.8.1***

### Exercise 25.4



Beau - ti - ful dream - er, wake un - to me;  
Star - light and dew - drops are wait - ing for thee.

### Exercise 25.5

Are you sleep - ing, are you sleep - ing, Broth - er John,  
Broth - er John? Morn - ing bells are ring - ing  
Morn - ing bells are ring - ing, Ding, dong, ding, ding, dong, ding.





# Chapter 26

## Strophic Songs Text in Two or More Languages Merged Syllables

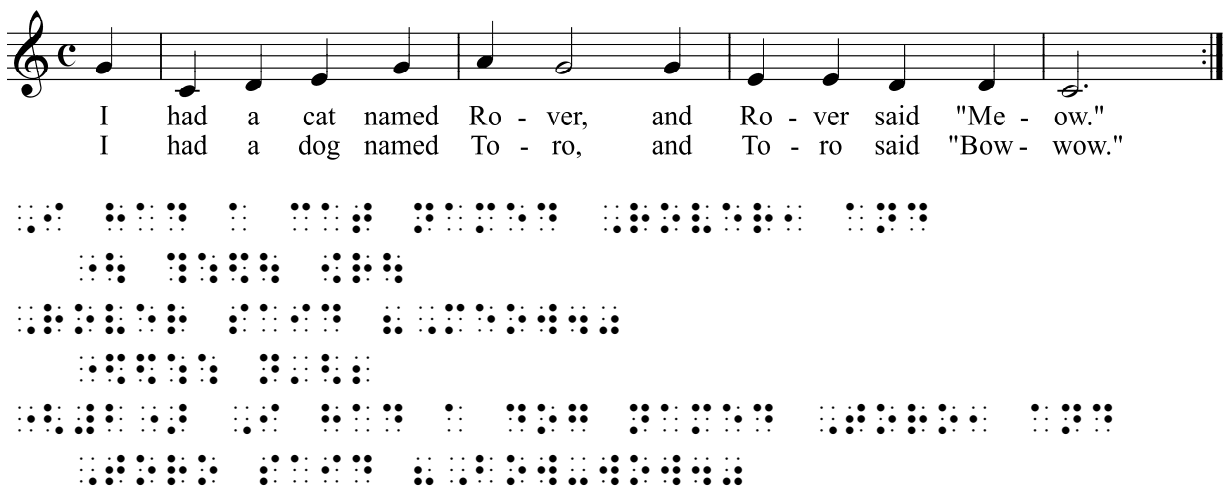
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Some songs are "through composed" from start to finish, with no discernible pattern of repeated sections. Other songs have a complex sequence of sections, such as multiple verses combined with a refrain, alternate endings, and a coda. In such cases, it may be best to transcribe the song from beginning to end, just as it will be performed, without any indication of braille repeats or print repeats. Many songs, however, have patterns and repetitions which can be readily accommodated in line-by-line format. This chapter presents such patterns, as well as a few other topics in solo vocal transcription.

### 26.1 Strophic Songs

Strophic songs, including many hymns, consist of two or more stanzas or verses which follow each other consecutively, without significant variations or intervening refrains. The words are often printed in successive lines below the staff. In braille, only the first verse is transcribed with the music. The first verse is transcribed in the line-by-line format that you learned in Chapter 25. The numeral 1 is not shown in braille even if it is shown in print. Each subsequent verse is transcribed as a literary paragraph which begins in cell 1 with the verse number. The verse number is enclosed in UEB parentheses. After one space, the text follows continuously and each run-over line of the verse begins in cell 3.

Example 26.1.1



The image shows a musical staff with a treble clef and a common time signature (C). The melody consists of a series of eighth and quarter notes. Below the staff, the lyrics for two verses are printed. The first verse is: "I had a cat named Ro - ver, and Ro - ver said "Me - ow."". The second verse is: "I had a dog named To - ro, and To - ro said "Bow - wow."". Below the printed text, the first verse is transcribed in Braille using the line-by-line format. The second verse is transcribed as a literary paragraph, starting with the number 1 in parentheses. The Braille transcription uses standard musical notation for notes and rests, and UEB for punctuation and spacing.

If the song has alternate endings or voltas, the first verse and first ending is brailled with its text and music. If other verses duplicate the music of the first ending, the different text is only shown in the verse paragraph and the braille reader knows to substitute the new words.

The final ending will usually have different music and either end the song or go on to another section. This ending is written out with text and music in a new parallel and the text is also shown in the verse paragraph. Review Chapter 19 for the proper formatting of the music with voltas.

### Example 26.1.2

Mer - ri - ly, mer - ri - ly bow a fid - dle, Mer - ri - ly, mer - ri - ly  
 Mer - ri - ly, mer - ri - ly blow a bu - gle, Mer - ri - ly, mer - ri - ly  
 Mer - ri - ly, mer - ri - ly strum a ban - jo, Mer - ri - ly, mer - ri - ly

1.2. 3.  
 ring a gong. Mer - ri - ly, mer - ri - ly all day long!  
 dance a - long.

Occasionally, a short repeated section of music may show two different verses, while the rest of the song shows a single line of text. If the syllables of the two verses are identical, the text line may be expanded to show both verses. The upper line must be labeled as verse one and the second line as verse two. The music that corresponds with both of these sets of words is brailled on the third line of the parallel. In successive parallels, it is not necessary to label the text lines. Runovers and repeated text should not be used in these special parallels. This format can be used for complete songs, if syllables of the two verses are identical.

Example 26.1.3

Once up - on a time by a tree in the  
 glade,  
 1. A dash - ing as young prince met a pret - ty fair  
 2. She smil'd as he came to her up from the  
 maid;  
 road;  
 She\_ kiss'd him and turn'd\_ him in - to a toad.

**26.2 Variations in the Music among Verses**

In hymns and many other strophic songs, the printed music may give no indication of the slight differences in the music from verse to verse. Additional verses may be shown in print as paragraphs beneath the music staff. In this case, the music is brailled exactly as shown in print for the first verse.

If the printed music shows more than one verse beneath the music, variations in slurs and ties may appear in the music. When the melody has only one note in the first verse but two notes of the same pitch in another verse, the music may connect the two notes with a tie. The tie should be transcribed exactly as it is shown in print for the first verse.

Two or three notes may be sung on the same syllable in one verse but on different syllables in another verse. The two-character slur for variation of syllables (dots 456, 14) is brailled between the notes to indicate this difference.

Example 26.2.1

Fare you well, my dear, I must be gone  
The sea will nev - er run dry, oh my dear,

Braille notation for the lyrics above.

When the printed second verse varies from the first verse in rhythm or expression, an in-accord (part-measure or full-measure) is used in the braille music to show the differences. In this case, the second in-accord begins with the lower numeral two.

Example 26.2.2

The first time she kiss'd me,  
The sec - ond time she kiss'd me,

Braille notation for the lyrics above, including an in-accord symbol.

If more than one verse is affected, all the verse numbers are brailled consecutively, unspaced, each with its own numeric indicator.

Example 26.2.3

The first time she kiss'd me,  
The sec - ond time she kiss'd me,  
The third time she kiss'd me,

Braille notation for the lyrics above, including in-accord symbols.

## 26.3 Strophic Songs with Refrains

If the strophic song has a refrain which is to be sung after each verse, and if this refrain has only one set of words, the refrain is transcribed in line-by-line format immediately after the music for the first verse. Beginning in a

new parallel, the word "Refrain"—italicized or fully capitalized—is brailled at the margin of the first line of words. The word may also be brailled on a separate line above the text (beginning in cell 1), if it interferes with the logical phrasing of the text. The two-character UEB italic symbol is used if the transcriber chooses to italicize the word.

If the print music uses an alternative label such as "Chorus," that word—italicized or fully capitalized—is brailled instead of "Refrain." At the end of each subsequent verse, the refrain is not restated; instead, the word "Refrain" or its equivalent—again italicized or fully capitalized—is brailled after the last word of the verse.

### Example 26.3.1

I had a cat named Ro - ver, and Ro - ver said "Me -  
 I had a dog named To - ro, and To - ro said "Bow -  
 I had a bird named Dob - bin, and Dob - bin said "Cheep,  
 ow."  
 wow."  
 cheep." Sing— fid - dle did - dle fid - dle did - dle dee.

The Braille representation consists of multiple lines of musical notation (treble clef, C-clef, common time signature) and lyrics. The lyrics are: "I had a cat named Ro - ver, and Ro - ver said "Me -", "I had a dog named To - ro, and To - ro said "Bow -", "I had a bird named Dob - bin, and Dob - bin said "Cheep, ow.", "wow.", "cheep.", "Sing— fid - dle did - dle fid - dle did - dle dee." The Braille uses standard UEB notation for musical notes, rests, and lyrics, including the use of the UEB italic symbol for the word "Refrain" (though not explicitly labeled as such in the image).

## 26.4 Text in Two or More Languages

If the vocal text is printed in two or more languages, the parallel is expanded to three or more lines. Each language has its own line, beginning at the margin, and no run-overs are permitted in the text. The text of the original language is brailled in the line nearest to the music, regardless of the order in print.

Example 26.4.1

This format of two different languages is treated differently from two different verses in the same language. The synchronization of syllables with music may vary from language to language. If the rhythms are the same but the slurring is different, special slurs are brailled in the music to indicate which language is slurred. The slur for the language on the top line of the parallel is dots 14, 1. The slur for the language on the second line of the parallel is dots 14, 12. Seldom will the text be shown in more than two languages, but if there is a third language, the slur is dots 14, 123.

Example 26.4.2

When the values of notes and rests differ from language to language, in-accords must be used in the music. Each of the in-accord parts must be introduced by a lower-cell numeral to indicate the affected language. Again, the language of the top line is numbered 1.

Example 26.4.3

## 26.5 Division of a Syllable Between Parallels

When a syllable of vocal music is divided between parallels, the detailed instructions of section 35.3 in MBC-2015 must be precisely followed so that both the word line and the music line will be clear. Such a division should be avoided, but is inevitable when the placement of a rehearsal letter or number requires the start of a new parallel while a syllable is being sung. Normally, the parallels are planned so that all notes for a syllable are contained within the parallel, even if there are so many notes that the parallel can accommodate only one or two syllables.

Such careful organization of the parallels is especially important for florid music in which many notes may be assigned to a single syllable. The word is hyphenated at the end of the first text line and the remaining letters are restated at the beginning of the next parallel, preceded by a hyphen. The music line must show the continuation of both slurs and ties in the second parallel. Placement of syllabic slurs is dependent on how many notes there are in total, and how many notes appear before and after the division. The following examples show abbreviated parallels, in order to illustrate the procedures.

Example 26.5.1

And ye shall live \_\_\_\_\_ for - ev - er - more.

- (a) A single slur ends the first parallel, showing the conclusion of the long slur, and is restated at the beginning of the second parallel.

```

:|: :|: :|: :|: :|: :|: :|: :|:
:|: :|: :|: :|: :|: :|: :|: :|:
:|: :|: :|: :|: :|: :|: :|: :|:
:|: :|: :|: :|: :|: :|: :|: :|:

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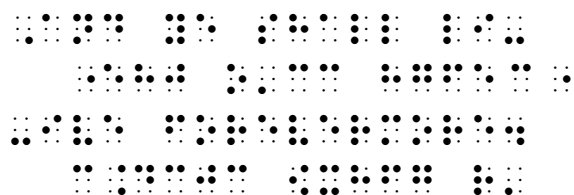
- (b) The double slur has just begun; it is stated in the first parallel and restated in the second parallel.

```

:|: :|: :|: :|: :|: :|: :|:
:|: :|: :|: :|: :|: :|: :|:
:|: :|: :|: :|: :|: :|: :|: :|:
:|: :|: :|: :|: :|: :|: :|: :|:

```

(c) A single slur ends the first parallel and begins the second when fewer than four notes remain in the long slur.



## 26.6 Mergers in Solo Vocal Transcriptions

Occasionally, two or three syllables or vowels are sung on a single note. In the printed score such merged syllables may be connected by a bracket, or the merger may simply be indicated by the positioning of the syllables below a single note. In the braille word line, the merged syllables are enclosed in quotation marks. In the music line, dots 12 are brailled after the note if the merger encompasses two syllables. Dots 123 are brailled after the note if the merger encompasses three syllables.

Example 26.6.1

But the un-god - ly shall per - ish.

## 26.7 Extracting a Solo Part from a Dramatic Score

Sometimes the part for one character or soloist must be extracted from an opera, an oratorio, an operetta, a musical comedy, or some other work of dramatic music. The procedure is similar to the extraction of a solo choral part as described in Chapter 25 of this textbook. Special adaptations are discussed in Section 38 of MBC-2015.

These transcriptions are particularly exciting because they may enable a blind singer to experience the joy of performing a solo role on stage—often with sighted colleagues and sometimes before a large audience. The braille score helps to level the playing field so that the soloist’s lack of eyesight is relatively unimportant. What matters most is the performer’s talent, skill, and dedication.

## Drills for Chapter 26

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

### Drill 26.1

This is the way we wash our clothes, wash our clothes, wash our clothes,  
This is the way we iron our clothes, iron our clothes, iron our clothes,

This is the way we wash our clothes, on Mon - day morn - ing ear - ly.  
This is the way we iron our clothes, on Tues - day morn - ing ear - ly.

**REFRAIN**

Dance, dance, dance, dance, Dance a - round the ro - sy;  
Dance, dance, dance, dance, Dance a - round the ring.

### Drill 26.2

1. The wind howl - ing o'er the bil - low From the dis - tant lea, The  
2. Storms can ap - pall me nev - er While her brow is clear: \_\_\_\_\_

storm rag - ing 'round my pil - low Brings no care to me.  
Fair weath - er lin - gers ev - er Where her smiles ap - pear.

Roll on ye dark waves, O'er the troub - led tide: I \_\_\_\_\_  
When sor - row's break - ers 'Round my heart shall hide \_\_\_\_\_

heed not your an - ger, Mag - gie's by my side.  
Still may I find her sit - ting by my side. *fine*

### Drill 26.3

Kennst du das Land, wo die Zi - tro - nen blühen,  
Do you know the coun - try where the lem - on trees grow,

— im dunk - len Laub die Gold - o - ran - gen glühen,  
— A - mong dark leaves the gold - en oran - ges glow,

### Drill 26.4

e vi - ta nel tuo se - - - no e  
pa - - - - - tria e cie - lo a -  
vrò, e cie - - - - -  
- - - - - lo a - vrò.

### Drill 26.5

Và go - den - do vez - zo - so e bel - lo quel ru - scel - lo la  
li - ber - tà, go - den - do và  
vez - zo - so e bel - lo

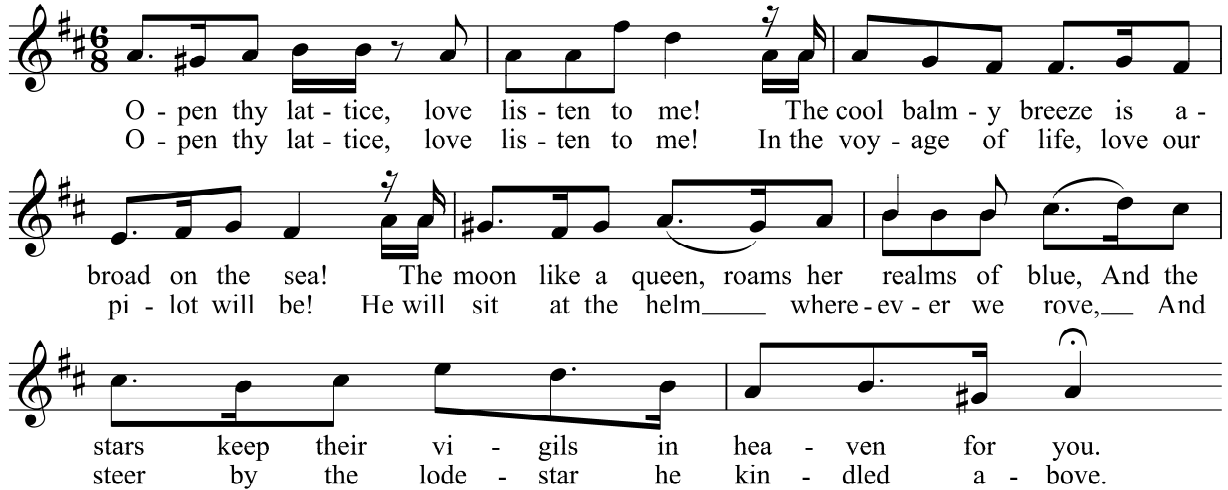
## Exercises for Chapter 26

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

### Exercise 26.1

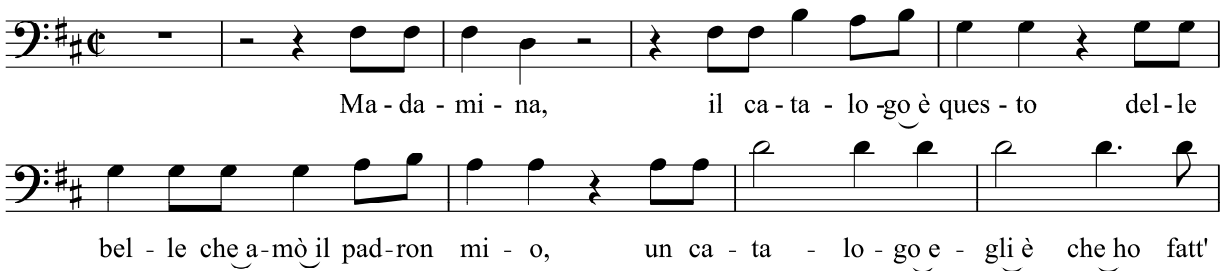
1. I saw three ships come sail - ing by, Sail - ing by, sail - ing by, I  
2. And what d'you think was in them then, In\_\_ them then, in\_\_ them then, And  
3. Three pret - ty girls were in them then, In\_\_ them then, in\_\_ them then, Three  
saw three ships come sail - ing by, On Christ - mas Day in the morn - ing.  
what d'you think was in them then,  
pret - ty girls were in them then,

Exercise 26.2



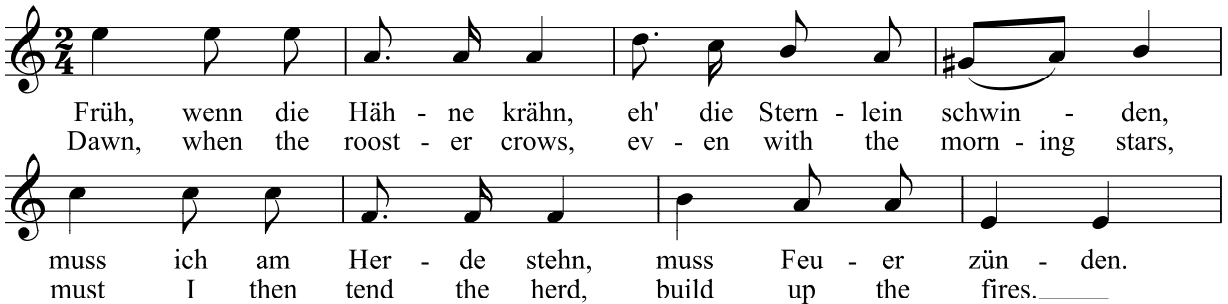
O - pen thy lat - tice, love lis - ten to me! The cool balm - y breeze is a -  
 O - pen thy lat - tice, love lis - ten to me! In the voy - age of life, love our  
 broad on the sea! The moon like a queen, roams her realms of blue, And the  
 pi - lot will be! He will sit at the helm where - ev - er we rove, And  
 stars keep their vi - gils in hea - ven for you.  
 steer by the lode - star he kin - dled a - bove.

Exercise 26.3




Ma - da - mi - na, il ca - ta - lo - go è ques - to del - le  
 bel - le che a - mò il pad - ron mi - o, un ca - ta - lo - go e - gli è che ho fatt'

Exercise 26.4



Früh, wenn die Häh - ne krähn, eh' die Stern - lein schwin - den,  
 Dawn, when the roost - er crows, ev - en with the morn - ing stars,  
 muss ich am Her - de stehn, muss Feu - er zün - den.  
 must I then tend the herd, build up the fires.

Exercise 26.5



I'm noth - ing but a plain old sol - dier, An old re - vo - lu - tion - a - ry  
 The friends I loved the best have de - part - ed, The days of my ear - ly joys have  
 sol - dier, But I've han - dled a gun Where no - ble deeds were done, For the  
 gone, And the voi - ces once dear And fa - mi - liar to my ear, Have  
 name of my com - mand - er was George Wash - ing - ton.  
 fa - ded from the scenes of the earth one by one.







# Chapter 27

## Vocal Music with Chord Symbols

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When the printed music includes chord symbols, along with the lyrics and melody for a vocal solo, the line-by-line format is expanded to three-line parallel—sometimes called “short-form scoring.”

The words, uncontracted, appear in the top line beginning at the left margin. The second line is used for the chords, which are carefully aligned with the words so that the braille reader will know how the chords relate to the syllables. Run-overs of the word line or the chord line are not allowed. The notes of the melody are in the third line, indented to cell 3. Run-overs of this music line are permissible and start in cell 5.

### 27.1 Chord Symbols

Chord symbols are very common in popular, jazz, and folk music. These symbols consist of letters, numbers, accidentals, and other printed characters. The characters of the chord symbol are brailled horizontally and follow the order in print. If numbers in the symbol are arranged vertically in the printed score, they are brailled horizontally from lowest to highest.

Chord symbols are transcribed in uncontracted braille, without periods, grade 1 indicators, or internal spaces. Numeric indicators are used for the numbers. The braille music symbols for accidentals are used where the print symbols appear. Letters are capitalized as in print. The slash and parentheses in chord symbols are considered “special” and do not follow the standard UEB procedure.

#### Example 27.1.1

##### (a) Common Signs used in Chord Symbols

*See MBC-2015, Table 23 for other signs*

Accidentals	⠠⠨	⠠⠩	⠠⠪	Circle (diminished)	⠠⠠⠨
Plus sign	⠠⠨			NC or N.C. “No chord”	⠠⠠⠠⠠⠠⠠
Minus sign	⠠⠩			Tacet or Tacet.	⠠⠠⠠⠠⠠⠠
Slash	⠠⠨			Parentheses	⠠⠠

##### (b) Examples of Chord Symbols

G7	⠠⠠⠠⠠⠠⠠	Fdim	⠠⠠⠠⠠⠠⠠	G-9	⠠⠠⠠⠠⠠⠠
D6	⠠⠠⠠⠠⠠⠠	Csus	⠠⠠⠠⠠⠠⠠	Emaj7	⠠⠠⠠⠠⠠⠠⠠⠠

G <sup>o</sup> ⠠⠠⠠⠠⠠⠠	Faug ⠠⠠⠠⠠⠠⠠⠠⠠	A <sup>b</sup> m7 ⠠⠠⠠⠠⠠⠠⠠⠠
E <sup>b</sup> + ⠠⠠⠠⠠⠠⠠⠠	A <sup>6</sup> <sub>9</sub> ⠠⠠⠠⠠⠠⠠⠠⠠	Bm7 <sup>b</sup> 5 ⠠⠠⠠⠠⠠⠠⠠⠠⠠
Am ⠠⠠⠠⠠	Am/D ⠠⠠⠠⠠⠠⠠⠠⠠	C(add 6) ⠠⠠⠠⠠⠠⠠⠠⠠⠠

Nonstandard uses of printed characters in chord symbols are usually explained in the publisher’s accompanying text. Include these explanations in the transcriber’s notes of the braille transcription. The transcriber’s notes must also explain any braille symbols which the transcriber has devised as equivalents for unusual printed symbols.

## 27.2 Alignment of Chord Symbols Below the Lyrics

The alignment of each chord symbol depends on whether the chord is to be sounded before, with, during, or after the word or syllable. Word repeat symbols in the word line, as well as apostrophes and all other punctuation, are disregarded in the alignment.

The chord symbols below the word line may follow one another successively, without intervening spaces. The exception is a chord symbol that contains a second capital letter that represents a note name. In this case, the chord symbol must be followed by a space so that the second letter will not be misread as part of the next chord.

Example 27.2.1

Ro - ses are red, Vio - lets are blue;

Because of the length of the chord symbols, extra spaces must sometimes be left between the words or syllables of the word line. When a word must be divided between syllables to accommodate the length of a chord symbol, a hyphen and any necessary spaces are inserted at the point where the word is divided.

Where four or more blank cells must be left between words, or after the hyphen between syllables, a series of two or more dots 36 is inserted in the word line, with a blank cell before and after the series.

### Example 27.2.2

Musical score for "Roses are red, Violets are blue" in 3/4 time, key of B-flat major. The score shows the melody and chord symbols: Bb, Gm7, Cm, C7, C#dim7, Dm. Below the staff is the lyrics: "Ro - ses are red, Vio - lets are blue;". Below the lyrics is the corresponding Braille notation for the lyrics and chord symbols.

## 27.3 Transcriber's Notes Concerning Alignment of Chord Symbols

The following explanatory paragraphs must be included on the transcriber's notes page to explain the relationship between the words and the chord symbols in the braille score. These paragraphs are an excellent summary of the alignment procedure. Details of each alignment will be presented and illustrated in this chapter.

- The chord symbols in this song (or songs, or collection) relate to the words; the position of the initial capital sign in each chord symbol determines whether the chord is played before, with, during, or after the related word or syllable.
- Punctuation marks and repetition signs in the word line have no bearing on the relative position of the initial sign of a chord. When a word is capitalized, the braille capital sign is considered the first character of the word.
- The abnormal appearance and spacing of some words are made necessary by the amount of space required for the correct placement of each chord symbol.

*(Some of these paragraphs on alignment can be omitted if not applicable)*

- If the chord is sounded before the syllable, its initial capital sign is located two spaces to the left in the line below the initial character of the syllable.
- If the chord is sounded with the syllable, its initial capital sign is vertically aligned below the initial character of the syllable.
- If the chord is sounded during the syllable, its initial capital sign is preceded by a hyphen; when it is the first chord sounded during the syllable, the hyphen is aligned below the initial character of the syllable.
- If the chord is sounded after the syllable is released, its initial capital sign is located one space to the right in the line below the final letter of the syllable.

## 27.4 Chord Sounded Before Syllable

When the chord is sounded before the word or syllable, the initial capital sign of the chord is brailled two spaces to the left in the line below the initial character of the word. If the word or syllable begins the word line and would therefore be expected to start at the margin, sometimes the preceding parallel can be conveniently shortened or lengthened so that the word no longer appears at the left margin.

If the word line begins with a measure number, there will be space below the word line for the proper alignment of the chord. If a measure number is not necessary or appropriate at that point in the score, two cells of dots 36—followed by one blank cell—are placed at the margin of the word line to provide the necessary spaces for the alignment.

Example 27.4.1

Ro - ses are red,

## 27.5 Chord Sounded With Syllable

When the chord and the related word or syllable begin simultaneously, the initial capital sign of the chord symbol is aligned below the initial character of the syllable, whether that character is a capital sign or a letter. This is the simplest and most common kind of alignment.

Example 27.5.1

His name was Sam and he said: "How are you today?"





No attempt is made to show the number of beats or measures for each chord symbol. The chord symbols are brailled successively, unspaced, except that (as previously noted in section 27.2 of this chapter) a blank cell must be left after a chord symbol which contains a second capital letter that represents a note name.

Example 27.10.1

When the chord changes in the passage are short enough to allow for the beginning of the following lyrics, the word line may begin with a measure number or a series of dots 36 at the margin. When a measure number is used in this situation, the gap between the measure number and the beginning of the lyrics is filled by a series of dots 36. The series is preceded and followed by a space. (See Examples 27.4.1 and 27.11.1).

## 27.11 Strophic Songs with Chords

In strophic songs, only the first verse is brailled with chord symbols and melody. At the end of the music, the additional verses are brailled in paragraph form as shown in the previous chapter.

Section 36.5 of MBC-2015 states that all additional verses are brailled in a two-line parallel consisting of words and chords, but this is problematic for several reasons. The print will sometimes show a second verse printed beneath the first verse, and the chords are therefore easy to align with the text in a two-line parallel. But if the print shows additional verses in text-only paragraphs beneath the music, transcribers should not be required to add the chord symbols.

For most strophic songs, braille readers memorize the first verse, the chords, and the basic structure of the song. Showing the second verse with chords can be a helpful reminder. Showing other verses with chords becomes unnecessary, since all that is needed is the text. If additional verses are very different, the print publisher will usually write out the music and the transcription would follow the print.

Example 27.11.1

I had a cat named Ro-ver, and Ro-ver said "Me-ow."  
 I had a dog named To-ro, and To-ro said "Bow-wow."

The two-line format for second verses, described above, can also be used when the lyrics and chord symbols are printed without a melody. In this case, each line of lyrics can begin at the left margin.

Example 27.11.2

Dm F D7 C A7 D7 G7 C  
 For it's one, two, three strikes, "You're out!" At the old ball game.

**27.12 Popularity and Practicality of Short-Form Scoring**

Short-form scoring is a compact way to convey a large amount of musical information. Because this abbreviated kind of notation is so useful, various braille systems of short-form scoring have been devised, with varying degrees of success. The system presented in this chapter has proved to be popular, understandable, and enduring, though at first the many rules of alignment may perplex and bewilder the music brailist and the braille reader.

Since 1978, the Library of Congress, National Library Service for the Blind and Print Disabled (NLS), has used this system of short-form scoring for the "popular music lead sheets," which are produced several times per year. These lead sheets have grown into a substantial collection of well over a hundred issues, each containing four to six songs.

The same system is used for "fakebooks" and other anthologies of popular music from various eras or by individual composers. The system is also workable for hymns and folk songs. Braille-reading singers, guitarists, and keyboardists are constantly asking for more music in this format.

Don't be overwhelmed or discouraged by the many rules and nuances of the alignment procedure. The more you practice brailleing in this format, the more comfortable you will become, particularly as you see how the format applies to many different songs. Whenever you are brailleing a chord symbol, be sure that you have determined whether it is sounded before, with, during, or after the affected syllable. If that determination is correct, everything else can fall into its proper place.

## Drills for Chapter 27

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

### Drill 27.1

**Moderate ballad**

D D/C# Bm E<sup>9</sup> A B<sup>7</sup>

"Moon" is a word that rhymes with "June,"

Em A A<sup>7</sup> D

"Dove" is a word that rhymes with "love."

### Drill 27.2

F<sup>6</sup> B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm B<sup>b</sup> C<sup>7</sup>

Bil - ly Gil - ley has a sil - ly lit - tle fil - ly; \_\_\_\_\_

F<sup>6</sup> B<sup>b</sup> F/C C<sup>7</sup> F B<sup>b</sup>/F F<sup>6</sup>

Bil - ly Gil - ley's lit - tle fil - ly has no mane. \_\_\_\_\_

### Drill 27.3

**Slow waltz**

I'll get o - ver you in a day,  
I'll be o - ver you in a flash,

I'll get o - ver you in an hour; O - ver you,  
I'll be o - ver you in a snap; O - ver you,

O - ver you, I can do with - out you by now.  
O - ver you, I can do with - out you, and how!

### Drill 27.4

**Andante**

Once \_\_\_\_\_ up - on a time, the sto - ry goes, an an - gel fell down from the sky;

'Twas \_\_\_\_\_ up - on a day, the leg - end has it, when the king was rid - ing by.

### Drill 27.5

G Em C#°7 D D7  
Whistle a tune to brighten up the day,

Em C G/D D7 G  
Whistle a merry melody to drive the blues away.



### Exercise 27.4

**Gioioso**

Ah! \_\_\_\_\_ to be a va - ga - bond, \_\_\_\_\_ to roam the coun - try - side  
 \_\_\_\_\_ with - out a care or a fear! \_\_\_\_\_ Ah! \_\_\_\_\_ to take the world as it  
 comes and goes, \_\_\_\_\_ and nev - er look to the rear! \_\_\_\_\_

### Exercise 27.5

1. Rob in Red - breast sang to the wig - gle - worm:  
 2. Buck - y Blue - jay sang to the but - ter - fly:  
 "Fid - dle did - dle dee, did - dle did - dle did - dle dum dee day."  
 3. Card'nal Redbird sang to the ladybug:  
 "Fiddle diddle dee, diddle diddle diddle dum dee day."





# Chapter 28

## Associate Certification

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### 28.1 Associate Certification

Upon successfully completing the first twenty-eight chapters of this textbook, you will be eligible for Associate Certification in braille music transcription. This level of certification officially qualifies you to transcribe instrumental music in single-line format, as well as vocal music in line-by-line or chord format. Some braillists elect Associate Certification because they are discontinuing the course at this point. Others request this certification because they need or want the intermediate level of recognition, even if they plan to complete the entire course for full certification. If you would like Associate Certification, please request it from your instructor when you submit your exercises for this chapter.

### 28.2 Vocal Summary

The first twenty-four chapters of this textbook provide extensive practice in single-line instrumental format, including the complete transcription which you prepared in Chapter 24. The five exercises for Chapter 28 are designed as a summary and review of the vocal formats that you have studied in Chapters 25-27. Preliminary pages are not needed for any of these exercises. In transcribing the exercises, you may freely use your textbook as well as any other written or on-line resources that are available to you. However, please do not discuss the exercises with anyone except your instructor. Demonstrating a variety of eras and styles in vocal music, the exercises are based on classic vocal works—the kinds of songs that are routinely requested by braille readers.

**Exercise 1** takes us back to seventeenth-century England, where the young Henry Purcell composed brilliant settings of Shakespearean lyrics. This arrangement is written for a Tenor and requires appropriate octaves. The many syllabic slurs and the repetitions of phrases should be handled with special care.

**Exercise 2** is based on the beginning of Franz Schubert's nineteenth-century homage to music. German is the original language. Because nouns in German are always capitalized, the following words must be capitalized: Kunst; Stunden; Lebens; Kreis; Herz; and Lieb'. Though not a literal translation, the English words are designed to convey the spirit of the German lyric in a reasonably singable way. In syllabic slurs, the German and English words are identical.

**Exercise 3** requires use of the “community songbook” format, as you have already done in “Swanee River” for Exercise 27.3. In this convenient format for familiar songs, the singers in the group are expected to know the melody, which is therefore not notated. The chords are provided as a guide for the keyboardist or guitarist who may accompany the group. Beginning with the verse number in literary parentheses, transcribe the second verse in 1-3 paragraph format, without chord symbols or literary contractions.

**Exercise 4** takes us to 1925, when the newly married Irving Berlin dedicated this ever popular waltz to his bride. Be sure to include the four-measure introduction.

**Exercise 5** is an arrangement of the last few bars of the first verse of “The Star-Spangled Banner.” The arranger has taken liberties with the melody and has provided expressive markings. Include these special features in your transcription.

Whatever your needs or plans as a music braillist may be, congratulations on arriving at this point in the course!

## Exercises for Chapter 28

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

### Exercise 28.1

**Andantino**

*p* If mu - sic be the food of love, Sing on, sing on, sing on, sing on till  
I am fill'd, am fill'd with joy, with joy!

### Exercise 28.2

**Moderato**

*pp* Du hol-de Kunst, in wie-viel grau-en Stun-den,  
O ho-ly art, in all my lone-ly mo-ments,  
wo mich des Le-bens wil-der Kreis um-strickt,  
sur-round-ed by the woes and cares of life,  
hast du mein Herz zu war-mer Lieb' ent-zun-den,  
you have my heart to war-mer love en-light-ened,

### Exercise 28.3

C G G° G7 C C#° Dm7  
O beautiful for spacious skies, for amber waves of grain,

G7 C G G° G D9 Dm7 Fm6 G7  
for purple mountain majesties above the fruited plain!

C G7 C C7  
America! America! God shed His grace on thee,

F C (NC) G7 C  
And crown thy good with brotherhood, from sea to shining sea!

O beautiful for pilgrim feet whose stern, impassioned stress  
a thoroughfare for freedom beat across the wilderness!  
America! America! God mend thine every flaw,  
confirm thy soul in self-control, thy liberty in law.

### Exercise 28.4

F Dm Gm<sup>7</sup> C<sup>7</sup> F  
 I'll be lov-ing you, al- ways,\_\_\_\_  
 C<sup>7</sup> F  
 with a love that's true, al - ways.\_\_\_\_ When the things you've planned  
 A/E E<sup>7</sup> A Gm<sup>7</sup> C<sup>7</sup>  
 Need a help-ing hand, I will un-der-stand, al - ways, al - ways.

### Exercise 28.5

**Resolutely** *rit. cresc.*  
*mp* O say does that\_ Star- Span-gled Ban - ner\_ yet\_ wave,\_ O'er the  
*a tempo*  
 land \_\_\_\_ of the *ff* free, \_\_\_\_ *mf* And the home of the \_\_\_\_ brave.

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