

Introduction to Braille Music Transcription

Mary Turner De Garmo

Third Edition

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Part 2

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Chapter 29

Bar-Over-Bar Keyboard Format

Bar-over-bar format is used for the transcription of music for the keyboard or for instrumental scores, where the printed music shows two or more staves joined together, indicating that all the parts perform together simultaneously. This chapter will concentrate on the format for piano transcriptions. Most of the basic principles of the keyboard bar-over-bar format will apply to other multiple stave scores that will be discussed in future chapters.

29.1 Principles of Alignment

The most important principle of bar-over-bar format is the precise alignment of measures for the right hand and left hand, in a two-line matrix called a parallel. Each measure for the right hand appears directly above the corresponding measure for the left hand. Measure numbers and hand signs are also part of each parallel and are also precisely aligned on the braille page, enabling the braille reader to memorize each hand in a clear and concise manner.

Right-hand sign ⠠⠠⠠
Left-hand sign ⠠⠠⠠

The first line of every parallel is introduced at the margin by a measure number without a number sign. Each number is followed by a space and the sign for the right hand. The second line of the parallel begins with the left-hand sign, indented and aligned with the right-hand sign.

The alignment of the hand signs is maintained for each braille page. Therefore, if a braille page begins with single digit measure numbers but concludes with two-digit numbers, the single digits are indented to cell two so that the hand signs align for the entire page. This rule also applies to a page that contains both two-digit and three-digit measure numbers. Each braille page must end with a complete parallel. To leave a blank line or two at the bottom of a page is common in bar-over-bar format.

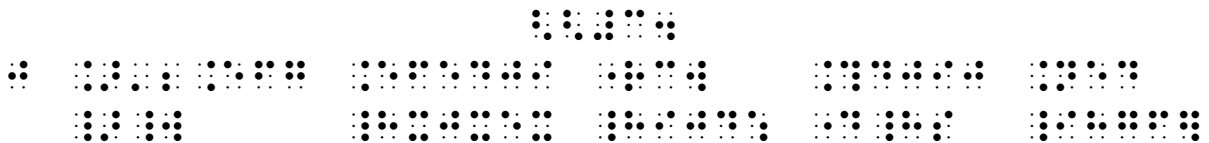
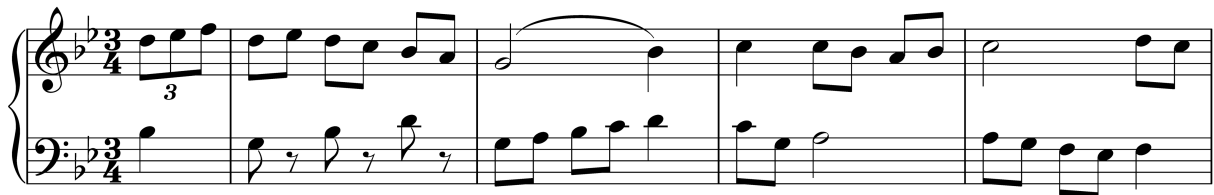
⠠ ⠠⠠⠠
 ⠠⠠⠠
⠠⠠ ⠠⠠⠠
 ⠠⠠⠠

29.2 Alignment of Measures

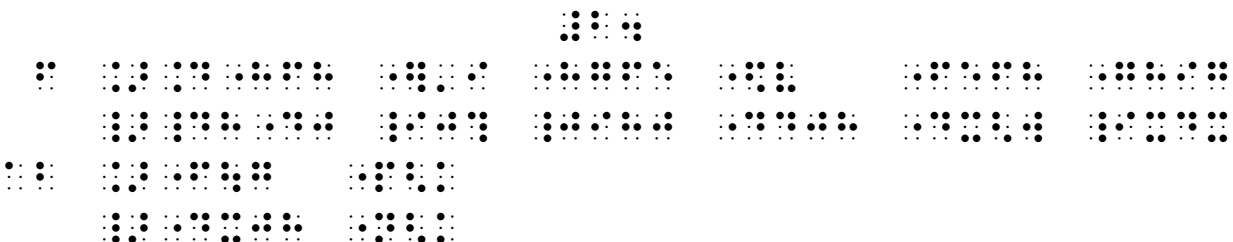
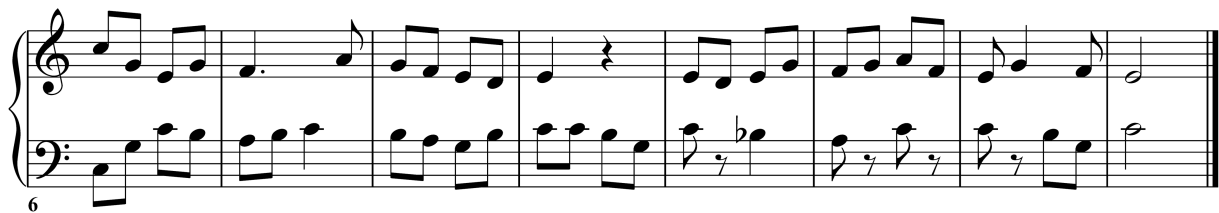
The music for each parallel begins immediately after the hand sign, but a dot 3 is required as a separator if the first character of the music contains dots 1, 2, or 3. The first note after the hand sign, and the first note of every new measure, must always have an octave mark. The music for each hand is brailled, one measure at a time, without any attempt to align the beats within that measure.

At the end of a complete measure, one blank space is left after the longer of the two hand parts and the next measure begins in that cell. If the number of spaces needed to align the second hand to the longer hand is six or fewer, simply add blank spaces so that both hands begin in the same cell.

Example 29.2.1



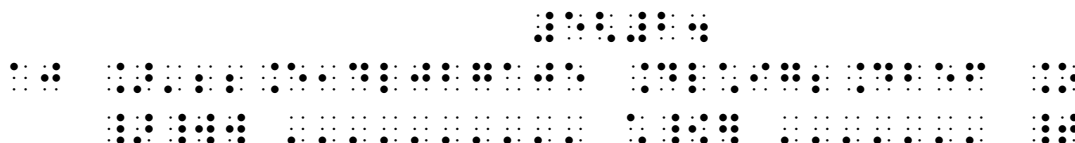
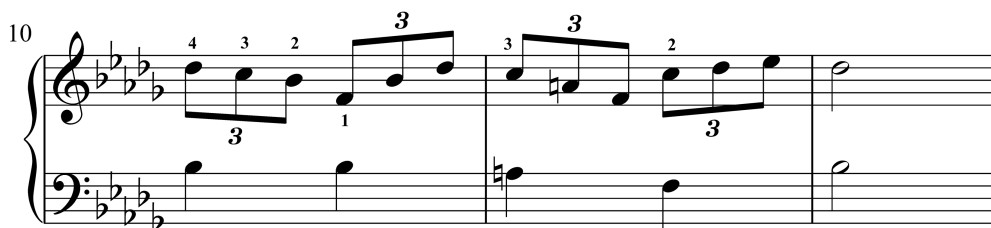
Example 29.2.2



Sometimes there is a considerable difference in the length of the measures for each hand. Guide dots (dot 3s) are used when there are at least seven blank cells; a blank cell before the guide dots, five dot 3s plus one blank

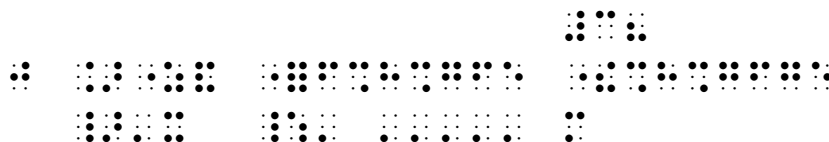
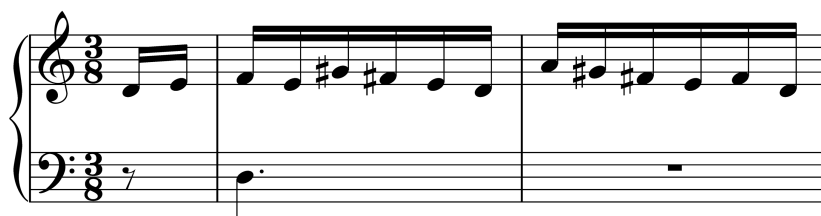
cell after, representing the completion of a measure. Again, both hands must begin a new measure in the same location.

Example 29.2.3



Because guide dots are intended to lead to something, they are not used to fill the space at the end of a braille line.

Example 29.2.4

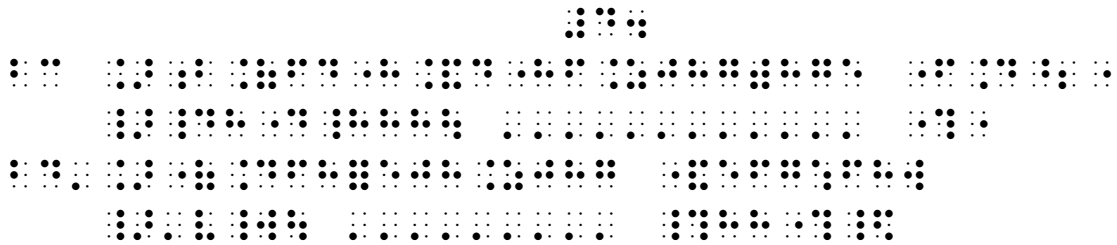
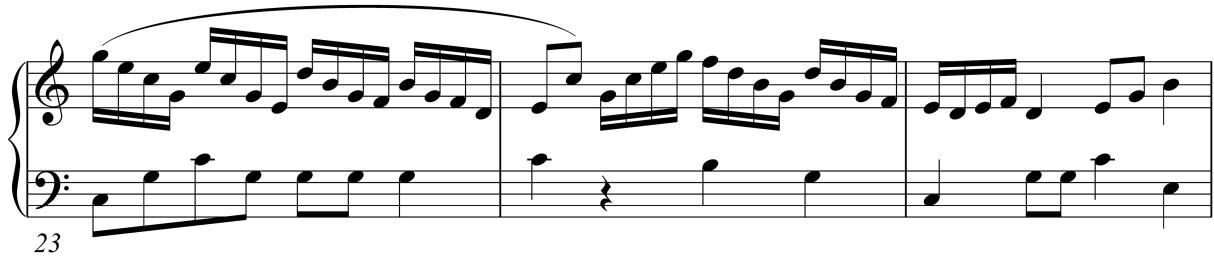


29.3 Division of a Measure Between Parallels

Normally, the music is clearer if each parallel begins with a new measure. However, a measure can be divided between parallels if the division is practical and understandable. Such divisions must occur at exactly the same rhythmic point in both hands and a music hyphen must end each line. The next parallel will begin with a partial measure; the measure number is followed by a dot 3, instead of a space, and the hand sign.

Though frequently available as an option, these divisions should actually be used very sparingly because they tend to interrupt the flow of reading the music.

Example 29.3.1

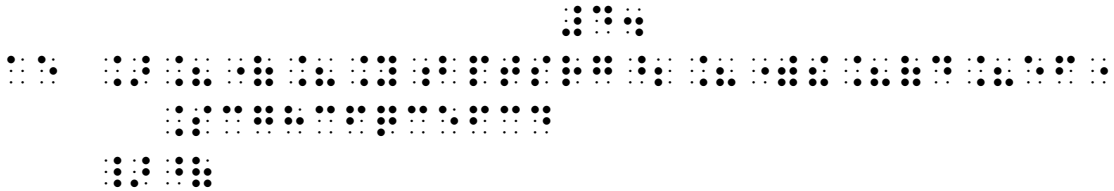
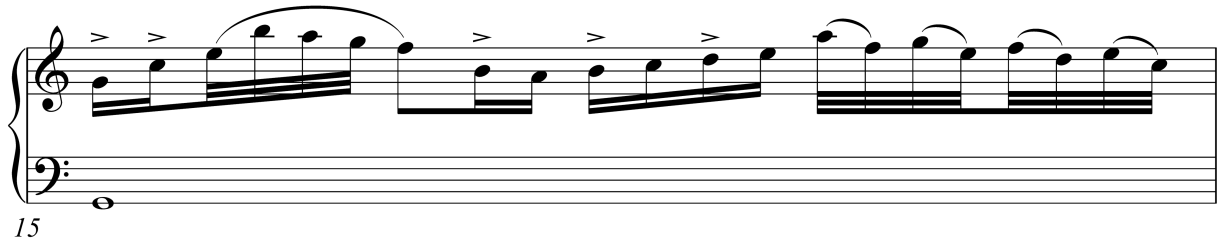


29.4 Run-Over Lines Within a Parallel

For long measures that start at the beginning of the parallel, a run-over of one or more lines may be necessary for one of the hands, if the measure for the other hand cannot be properly divided. For example, the right-hand line may consist of many notes, including various expression marks, and the left hand may consist of a single whole note which, of course, cannot be divided. In that case, the right-hand line should be divided at a musically appropriate point, preferably between whole beats. The run-over line or lines should be indented two cells so that they begin beyond the alignment of the initial lines of the measure. This procedure is only used when the entire parallel is devoted to one measure and when only one hand needs the run-over lines.

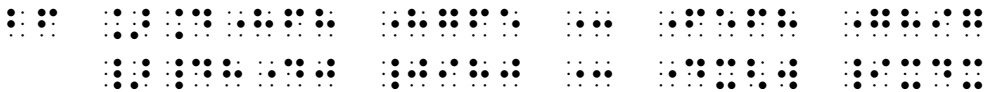
A parallel should never be divided between braille pages. If there isn't room for an entire parallel at the bottom of the page, the parallel must be started on a new braille page.

Example 29.4.1



29.5 Page Turnovers

The page turnover sign (⠠⠠) is brailled in both lines of the parallel. These turnover signs are vertically aligned with each other. If the braille page contains only one page turn, no number is shown with the turnover sign. If the braille page contains two or more page turns, a page number must be brailled after all of the turnover signs. If the parallel does not have room for the vertically aligned signs, the turnover is brailled in a free line below the parallel, indented two cells to the right of the hand sign column. The example below shows the braille format for a turnover within the parallel.



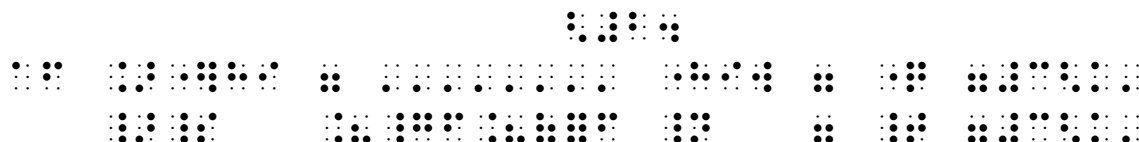
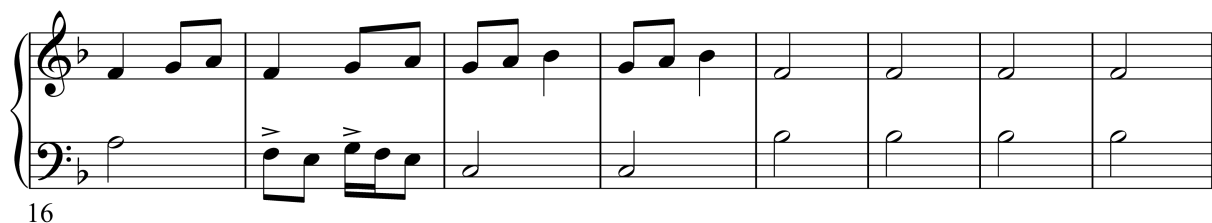
29.6 Repeat Devices

The print repeat devices that you studied in previous chapters are also applicable to bar-over-bar format and are brailled in both lines of the parallel. Volta numbers, immediately followed by the pertinent music, are also brailled in both lines of the parallel. If possible, forward-repeat double bars are brailled at the beginning of a new parallel so that the braille reader can readily locate them when the music is repeated. These signs are placed immediately after the hand signs. A dot-3 separator is required between the hand sign and the forward-repeat double bar, but not after the forward-repeat, even if the following cell contains dots 1, 2, or 3.

The braille repeat devices are also available. The full-measure repeat device may be used within a parallel or at the beginning of a new parallel on the same braille page. The repeat sign is aligned, as a measure, between both hands. If both hands have a full-measure repeat, or a group of full-measure repeats, align the signs and follow with a space. If one

hand has a full-measure repeat and the other hand has music, align accordingly.

Example 29.6.1



The part-measure repeat may also be used within the parallel, but never as the continuation of a measure that is divided between parallels or between braille lines. Neither the full-measure nor the part-measure repeat device may be used at the beginning of a new braille page.

Measure-number repeats work very well in bar-over-bar format because they can be so easily synchronized with the marginal measure numbers. If the repetition applies to both hands, the pertinent lower numerals are aligned and brailled in both lines of the parallel. If the music for one hand is new but the music for the other hand is a repetition of previous measures, the new music is brailled out while the number of the repeated measure is shown in the line for the other hand. The repeated measures should refer to easily located measures and used sparingly. Measure-number repeats are not used to send the braille reader back to isolated single measures on previous braille pages.

Example 29.6.2

The backward-numeral repeat is used only when the original passage and the repetition occur in the same parallel; thus, the use of backward-numeral repeats is very limited in bar-over-bar transcriptions.

29.7 Simple Word-Sign Expressions and Hairpin Symbols

Simple word-sign expressions, as well as hairpin symbols, are brailled where they occur in the music. If they pertain to the right hand only or to both hands, these expressions are placed in the right-hand line; if they pertain to the left hand only, they are placed in the left-hand line. Because word-sign expressions may be printed according to graphical convenience rather than logical placement, the brailist must often exercise musical

judgment in determining the appropriate hand line for a particular expression.

When a simple word-sign expression or a hairpin symbol occurs at the beginning of the measure in one of the hand parts, the expression is brailled outside the alignment of the music. The first signs of the musical content (including rests, accidentals, octave marks, or nuances) then become the elements that are vertically aligned. Similarly, when a divided measure is continued in a new parallel, a simple word-sign expression or a hairpin symbol at the beginning of the continued music is aligned outside the body of the measure.

When guide dots are required at the end of a measure in one of the hand lines, they should not extend into the space above or below a simple word-sign expression that has been excluded from the alignment. The expression is considered the beginning of the new measure.

Example 29.7.1

26

When both lines of a measure begin with different simple word-sign expressions, no effort is made to exclude them from the alignment; the opening word signs are vertically aligned. This is also true when the parallel begins with a reminder tie or a forward repeat sign; there is no special alignment between the hands when an expression is shown in one hand.

A special situation occurs when an initial simple word-sign expression is brailled in the left hand while the right hand is resting. If the expression is considered applicable to both hands, it should be rebrailled at the first right-hand note when the right hand begins to play. Such a restated expression is not regarded as a transcriber's insertion. It is important to remember that this is an unusual situation, applicable only when the left hand plays first. If the right hand plays first, there is no need for restatement when the left hand begins to play, since expressions in the right-hand line are routinely perceived as applicable to both hands.

Example 29.7.2

29.8 Longer Word-Sign Expressions

Within a measure, a longer word-sign expression (an expression that contains spaces) is brailled in the right-hand line if it applies to both hands or to the right hand only, and in the left-hand line if it affects that hand only. Occasionally, if space allows, the expression may be brailled before the next measure of the parallel, in place of guide dots that would normally fill the space before a new measure.

Example 29.8.1

When a longer expression occurs at the beginning of a parallel and applies to both hands, it may be removed to a free line above the parallel. The expression is enclosed between word signs and indented two cells to the right of the initial cell of the right-hand sign. This kind of removal is preferable and can make the music more compact and easier to read.

Example 29.8.2

A similar alternative is available when a longer word-sign expression, applicable to the left hand only, appears at the beginning of the parallel. The expression may be removed to a free line above the left-hand line, again indented two cells to the right of the left-hand sign. The longer word-sign expression thus appears between the right-hand line and the left-hand line of the parallel. Vertical alignment of additional measures in such a parallel is disregarded.

Example 29.8.3

29.9 Changes of Signature

If there is a change of key signature or time signature or both within a parallel, the new signature is brailled in both lines and is vertically aligned.

If the change occurs at the beginning of a new parallel, insert one space after each hand sign, align the signature, and insert one space before the measure begins. If there is room at the end of the previous parallel, the new signature can be aligned and inserted between spaces as an alert that a new signature will begin in the next parallel.

Example 29.9.1

Musical score for Example 29.9.1. The score is in two staves (treble and bass clef). The first system is in 2/4 time with a key signature of one flat (B-flat major). The second system is in 3/4 time with a key signature of two flats (B-flat minor). A double bar line separates the systems. A finger number '5' is written below the first note of the bass staff in the first system.

Braille representation of the musical score for Example 29.9.1. It consists of two lines of Braille. The first line contains five groups of Braille, each representing a measure. The second line contains five groups of Braille, each representing a measure. The Braille is arranged in two rows, with the first row containing the first four measures and the second row containing the fifth measure and a final group of Braille.

If the new signature is accompanied by words of style or pace, the entire combination is centered on the line above the parallel as a music heading. No blank line is left before such a centered heading that occurs during the course of a piece of music. This procedure is also used for a major change in style or pace, even if there is no change in key signature or time signature.

Example 29.9.2

Musical score for Example 29.9.2. The score is in two staves (treble and bass clef). The first system is in 6/8 time with a key signature of no sharps or flats (C major). The second system is in 3/4 time with a key signature of two sharps (D major). The word "Broadly" is written above the first note of the second system. A double bar line separates the systems. A finger number '31' is written below the first note of the bass staff in the first system.

Braille representation of the musical score for Example 29.9.2. It consists of two lines of Braille. The first line contains five groups of Braille, each representing a measure. The second line contains five groups of Braille, each representing a measure. The Braille is arranged in two rows, with the first row containing the first four measures and the second row containing the fifth measure and a final group of Braille.

29.10 Proofreading

Bar-over-bar music can be a massive challenge to the transcriber, especially at first. You will develop your preferred patterns for proofreading, but certainly you will want to check every page for alignment and accuracy of measure numbers, alignment of hand signs, and alignment of the measures within each parallel.

Be sure that the first note of each measure for each hand begins with an octave mark. Not to be forgotten are such routine matters as pitches, note values, and spelling. Then check the finer points, such as page turnovers and the placement of short and longer word-sign expressions. For the moment all these steps may add up to an overwhelmingly long list, but you will gain comfort and confidence as the bar-over-bar grid becomes second nature to you.

29.11 Order of Signs

Preceding the note:

- marginal hand sign
- forward-repeat sign
- first or second ending sign
- reminder tie
- simple word-sign expression or abbreviation
- dot 3 separator or 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 29

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

Drill 29.1

Moderato

5

9

Drill 29.2

Allegro giocoso

46

51

Drill 29.3

Tempo di menuetto

rit. e dim.

a tempo

33

Exercises for Chapter 29

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

Exercise 29.1

Vivace (♩ = 144)

p

cresc.

f

dim.

1

Exercise 29.2

Andante cantabile

mf

p

30

Exercise 29.3

Marcia nobile

49 *f* *ben marcato*

57 *molto sonore*

Exercise 29.4

Allegro vivace

53 *f* *p*

57 *f*

61 *p*

Exercise 29.5

Vivace

f

molto rit.

Largo

ff

Exercise 29.6

Andante comodo

mf

p

mf

p

rit.

più mosso

f

Chapter 30

More about Bar-over-Bar Piano Music
The Damper Pedal
In-Accords
Restated Symbols

30.1 Piano Pedaling

The damper pedal, also called the sustaining pedal, is the right-most of the two or three piano pedals. This pedal allows the strings to continue vibrating so that the sound of the notes is prolonged. If pedaling directions such as "con ped." and "ped. simile" are shown in the printed score, these are transcribed as word-sign expressions.

Often the instructions for depressing and releasing the pedal are shown as symbols. The appearance and placement of these signs vary greatly among print scores. To indicate pedaling, print music may use the abbreviation "ped." indicating the pedal down with a subsequent star (asterisk) for the release, a horizontal bracket, or a dotted line bracket. The inverted "v" in the middle of a bracket indicates a half-pedal.

Ped. * _____^ _____] ^

The correct braille of the pedaling symbols can be a challenge for the transcriber. As in so many other aspects of braille music, the transcriber's best judgment is needed. When the print symbols are difficult to interpret, consultation with an experienced pianist can greatly help the transcriber.

The three most common braille pedaling symbols are:

Pedal-down (pedal depression) ⠠⠠⠠

Pedal-up (pedal release) ⠠⠠⠠

Half-pedal ⠠⠠⠠⠠

The pedal-down or half-pedal sign is brailled before the note or rest under which it is printed. These signs precede a simple word-sign expression, a bracket slur, and nuances. Remember to follow the normal octave rules for the first note after a pedaling indication; an octave mark is not specifically required. Observe, too, that a dot 3 separator is not needed after a pedaling indication.

The pedal-up sign is brailled after the affected note or rest. The sign follows finger marks, slurs and ties.

Example 30.1.1

A musical score in 6/8 time, consisting of two staves. The upper staff is in treble clef and contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The lower staff is in bass clef and contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. A 'Ped.' marking is placed below the first measure of the bass line, with a horizontal brace extending from the first measure to the end of the piece. Small upward-pointing triangles are placed under the first and third measures of the bass line.

Braille transcription of the musical score above. It consists of four lines of Braille. The first line contains the treble clef, the first measure of the upper staff, and the 'Ped.' marking. The second line contains the remaining measures of the upper staff. The third and fourth lines contain the bass clef and the bass line. The 'Ped.' marking is followed by a brace symbol in Braille.

Throughout many printed scores, the "ped." abbreviation and the asterisk are used together to indicate pedaling. In these cases, the braille pedal-down symbol is used instead of a short word-sign expression.

In other scores, the "ped." abbreviation is used without any further graphic symbols. In these situations, the word-sign expression is brailled instead of the pedal-down symbol. The braille reader will understand that no pedal-release symbols occur in such scores.

Example 30.1.2

A musical score in 2/4 time, consisting of a single bass staff. The notes are: G2, A2, B2, C3, D3, E3, F3, G3. A 'Ped.' marking is placed below the first measure. A fermata is placed over the final note, G3.

Braille transcription of the musical score above. It consists of two lines of Braille. The first line contains the bass clef, the first measure, and the 'Ped.' marking. The second line contains the remaining notes and the fermata.

30.2 Placement of the Pedaling Signs

The pedal-down and pedal-up signs are regarded as a pair. When possible, they are brailled in the same hand part, normally the line for the left hand. Sometimes, however, the change of pedaling occurs while the left hand is either resting completely or playing a long note. In such situations the pedaling signs are brailled in the right-hand line so that the reader will know exactly when to raise or lower the pedal.

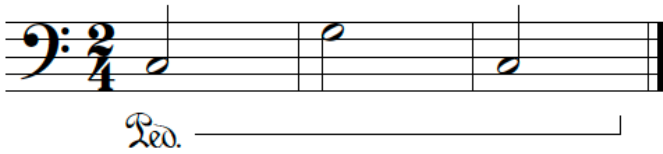
When the measure begins with a pedal-down sign, that sign serves as the alignment factor. No special alignment is possible, even when the measure begins with a word-sign expression.

When the pedal is to be depressed immediately after it has been lifted, the pedal-up sign is omitted. The pedal-up sign is also omitted if it occurs immediately before the final double bar of the printed score.

Example 30.2.1

Example 30.2.2

Example 30.2.3

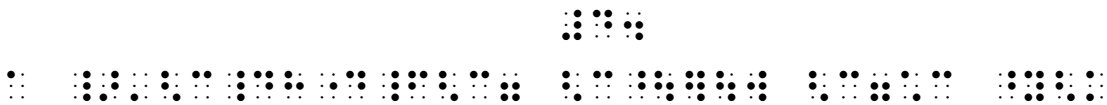


30.3 Braille Repeat Devices with Pedaling

Braille numeral repeats may only be used if the pedaling in the repeated music is exactly the same as in the original music.

When pedaling marks are present, the braille full-measure and part-measure repeat devices are used with the greatest care. As illustrated in Section 29.11 of MBC-2015, elaborate rules have been developed for specific situations. A typical situation is presented in MBC-2015 29.11.3, "Original and Repeat Each Wholly Within Pedaling." This Section states that if the pedal is used twice without a break, first for the complete original and then for the repeat, the pedal must be re-marked before the repeat. This procedure applies to part-measure and full-measure repeats.

Example 30.3.1



Per Section 29.11.4 of MBC-2015, the full-measure or part-measure repeat sign may be used if the original music is not pedaled but the repeated music is pedaled.

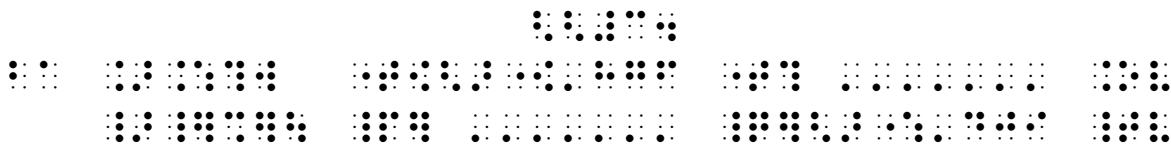
It is important to know about such complex rules, but no one should attempt to memorize all of them. They can be meticulously studied as the need arises. In the application of these rules, clarity is the crucial factor. If the repeat devices would cause any doubt about the presence or placement of the pedaling signs, the music must be brailled out.

30.4 In-Accords in Keyboard Music

In Chapter 23 you learned that in-accords are used in single-line instrumental music for temporarily divided parts, cued notes, and optional octaves. Though needed for different reasons, the in-accord procedures also apply to keyboard transcriptions. In music for the piano and other keyboard instruments, the full-measure and part-measure in-accords occur constantly to show that two or more musical events of different rhythms are simultaneously played by a single hand. For example, the right hand may play a melody while simultaneously holding a note or notes below it.

In the right-hand line, the order of in-accord parts is from highest to lowest; the uppermost part is brailled first. In the left-hand line, the order is from lowest to highest; the lowest part is brailled first. As in single-line instrumental music, all of the in-accord parts must be rhythmically equal, regardless of whether they are read from top to bottom or bottom to top.

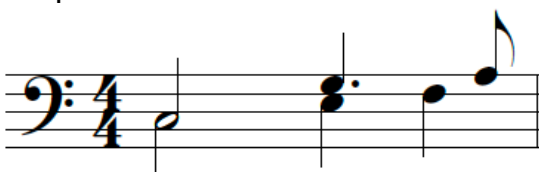
Example 30.4.1



Example 30.4.2



Example 30.4.3



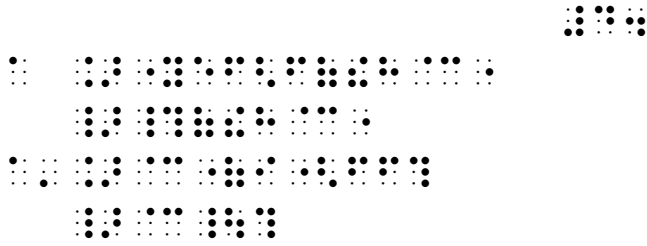
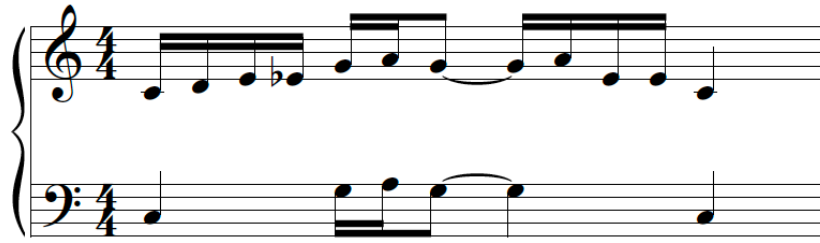
30.5 Restated Ties and Accidentals

When a tied note is carried over into a new parallel, the tie should be restated at the beginning of the new parallel. Such a tie is not marked as a transcriber's insertion.

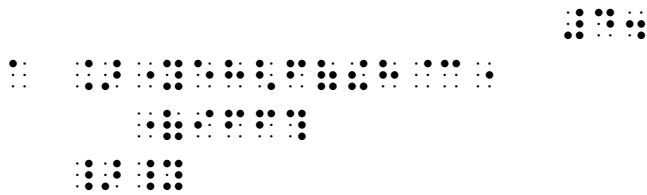
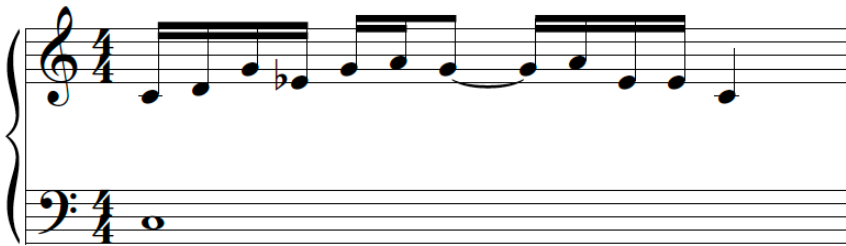
Sometimes an accidental is carried over into a new parallel. Such an accidental should be restated in braille, preceded by dot 5 to indicate the transcriber's insertion. If the restated accidental is the two-cell symbol for a double sharp or double flat, a single dot 5 is brailled once before the two-cell symbol.

Remember that the restatement of a tie or accidental occurs at the beginning of a new parallel or segment. The restatement is not needed for a run-over line within a parallel or segment.

Example 30.5.1



Example 30.5.2



30.6 Order of Signs

Preceding the note:

- marginal hand sign
- forward-repeat sign
- first or second ending sign
- reminder tie
- pedal-down
- simple word-sign expression or abbreviation
- dot 3 separator or 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
- pedal-up sign
- double bar, backward-repeat sign, measure division, or in-accord
- music hyphen

Drills for Chapter 30

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

Drill 30.1

The musical score for Drill 30.1 is presented in three systems. The first system is marked *Larghetto* and *pp*. The piano part features a sequence of eighth-note triplets and sixteenth-note patterns. The bass part consists of quarter notes, with the first three notes labeled *Leo*, the fourth *Leo*, and the fifth *Leo*. The sixth note is marked with an asterisk (*), and the seventh and eighth notes are also labeled *Leo*. The second system is marked *mp*. The piano part continues with eighth-note patterns. The bass part features a sequence of quarter notes, with the first three notes labeled *Leo*, the fourth marked with an asterisk (*), and the fifth labeled *Leo*. The sixth note is marked with an asterisk (*), and the seventh and eighth notes are labeled *Leo*. The third system shows the piano part with eighth-note patterns and the bass part with a sequence of quarter notes, with the first note labeled *Leo* and the last note marked with an asterisk (*).

Drill 30.2

21 **Moderate march**

Musical notation for measures 21-26. The piece is in 2/4 time with a key signature of one flat (Bb). The notation is for piano. Measures 21-22 feature a melody in the right hand with accents and a bass line with a dotted quarter note. Measures 23-24 continue the melody with accents and a bass line with eighth notes. Measures 25-26 feature a melody in the right hand with accents and a bass line with eighth notes, marked with a piano (*p*) dynamic.

27

Musical notation for measures 27-31. The notation is for piano. Measures 27-28 feature a melody in the right hand with accents and a bass line with eighth notes, marked with a piano (*p*) dynamic. Measures 29-30 feature a melody in the right hand with accents and a bass line with eighth notes, marked with a forte (*f*) dynamic. Measure 31 features a melody in the right hand with accents and a bass line with eighth notes, marked with a mezzo-forte (*mf*) dynamic and a *dim. e rit.* (diminuendo e ritardando) instruction.

Drill 30.3

Vivace, con brio, $\text{♩} = 132$
5

f, strepitoso *sf*

*ped. . . . * sempre simile*

sf *senza ped.*

sf *meno f* *f*

più f *f*

*ped. * ped. * ped. * ped. * ped. * ped. **

ff

*ped. * ped. * ped. . . . * ped. . . .*

Exercise 30.3

Allegro grazioso (♩ = 132)

p

Ped. *

45. Ped. *

Exercise 30.4

Presto

30

Chapter 31

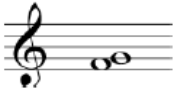
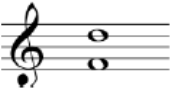
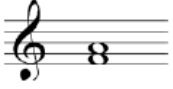
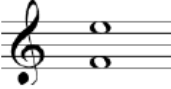
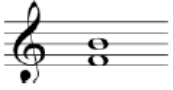

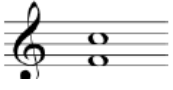
Chords

Intervals

The Chord Tie

A chord is a combination of two or more notes which have the same value and are sounded together. Chords in print music are displayed vertically; in braille they are displayed horizontally. Only one note is brailled out; the remaining notes of the chord are shown by interval signs which indicate the distance of these notes from the brailled note. If the brailled note is dotted, the dot is brailled immediately after that note and is understood to apply to the entire chord. If an accidental applies to any note of the chord, the accidental is brailled before the affected note or interval. Only an octave mark may separate the accidental from the note or interval.

31.1 The Interval Signs

Second	::		Sixth	::	
Third	::		Seventh	::	
Fourth	::		Octave	::	
Fifth	::				

For anyone who transcribes or reads braille keyboard music, the seven interval signs are among the most crucial signs in the braille music code. These signs must be thoroughly memorized and scrupulously transcribed. All the intervals of a chord must be shown on the same line of braille. Octave marks are used on the interval signs for special situations, namely unisons or intervals larger than an octave.

Besides forming the interval signs correctly, the brailist must present them in the proper order. Chords are generally brailled from the top down in music for the right hand. The top note of the chord is brailled out; all intervals read downward from that point.

Chords are generally brailled from the bottom up in music for the left hand. The lowest note of the chord is brailled out; intervals read upward from that point.

Example 31.1.1

There must always be absolute certainty about the direction in which a chord is to be read. For any braille music transcription that contains chords, the direction of the intervals must therefore be stated in a paragraph on the transcriber's notes page. A typical statement is, "Intervals read downward in the right hand of the piano, and upward in the left hand."

Signs for intervals larger than an octave, that is, a 9th, 10th, 11th, etc., are brailled the same as for a 2nd, 3rd, 4th, etc., respectively. For the purpose of braille music, therefore, the transcriber should think of an interval of a ninth in terms of the 2nd-interval sign, a tenth in terms of the 3rd-interval sign, and so forth.

Example 31.1.2

31.2 Octave Marks for Chords

As with a single musical note, the brailled note of a chord may or may not require an octave mark. The usual octave rules apply. In determining whether the brailled note of a chord needs an octave mark, always consider the relationship to the previous brailled note, whether that previous note is a single note or the brailled note of a chord. The notes marked with an x need octave marks in Example 31.2.1.

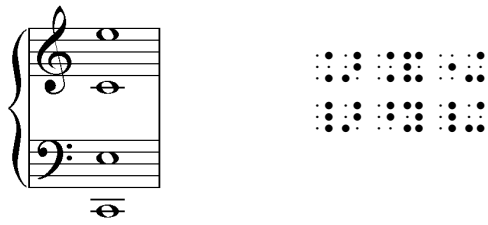
Example 31.2.1

The need for octave marks on the intervals of a chord must also be considered. If the distance between the brailled note and the first interval sign is an octave or less, the interval sign does not need an octave mark. For instance, the chord may consist of third-octave C and third-octave E. If intervals are read from the bottom up, the braille equivalent of the chord is third-octave C followed by the sign for the third interval.

Example 31.2.2

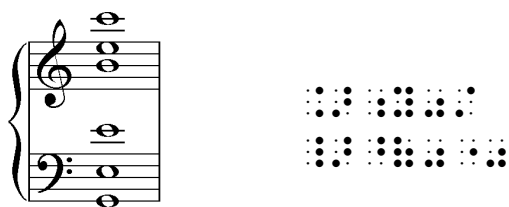
Sometimes, however, the distance from the brailled note to the first interval sign is more than an octave. An octave mark is then required on the interval sign. For instance, in Example 31.2.3 below, the intervals shown in both hands are tenths, yet each is brailled as a third preceded by the octave sign of the note it represents. Without the octave indicators, the lower note of the right-hand chord would be interpreted as fifth-octave C, on the third space of the treble clef, and the upper note of the left-hand chord would be interpreted as second-octave E on the leger line below the bass staff.

Example 31.2.3



When a chord consists of more than two notes, the distance between adjacent interval signs must be considered, too. Normally an octave mark is not needed, since the distance between the two intervals is usually less than an octave. If, however, the distance between adjacent intervals is an octave or more, an octave mark is required. The right-hand chord in Example 31.2.4 requires no additional octave indicators after the initial brailled note sixth-octave C. The first interval is a sixth, less than an octave away from the initial note. The second interval is a ninth, (brailled as a second) but is less than an octave away from the preceding note of the chord. Therefore, an octave indicator is not required. In the left-hand chord the initial interval is also a sixth and does not require an octave indicator. The next note of the chord is a thirteenth away from the main note (brailled as a sixth) and is an octave away from the preceding note of the chord. Therefore, the octave indicator is needed on this interval.

Example 31.2.4

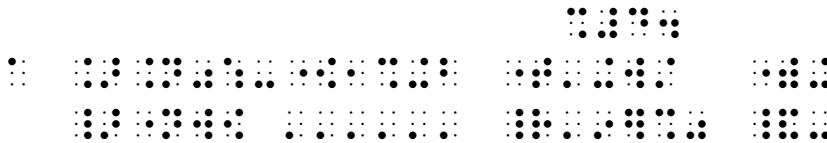


31.3 Accidentals and Finger Marks

A sharp, flat, or natural sign that applies to a note brailled as an interval is placed before that interval sign.

A finger mark is brailled after the affected interval sign. When adjacent notes of a chord are to be played with the same finger, often indicated in print with a bracket joining two notes together, the same finger mark is brailled after each affected note or interval sign.

Example 31.3.1



Example 31.3.2

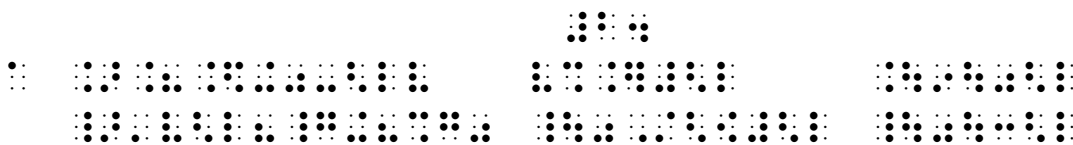


31.4 Marks of Expression and Execution

An accent, staccato, or similar symbol is transcribed before the brailled note of the chord in the usual manner and is understood to affect the entire chord.

A fermata or breath mark is brailled after the last interval of the chord.

Example 31.4.1



31.5 Arpeggios

A wavy vertical line before a chord tells the player that instead of being played simultaneously, the notes of a chord are played consecutively in rapid succession or "rolled." The short arpeggio sign, brailled before the chord, indicates this kind of consecutive playing in one staff only, beginning from the bottom note of the chord. The long arpeggio sign, printed through both staves, is placed before the affected chords in each hand when the arpeggio is played through both hands, from bottom to top. MBC-2015 Table 22 provides special signs for those unusual arpeggios which are played from top to bottom, either in one hand or through both hands.

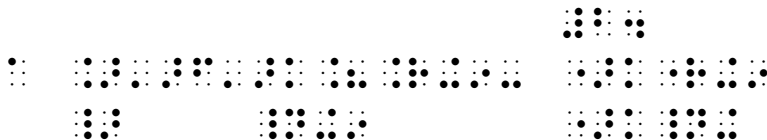


Short arpeggio sign ⠠⠠⠠



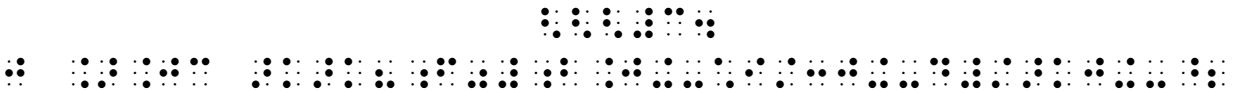
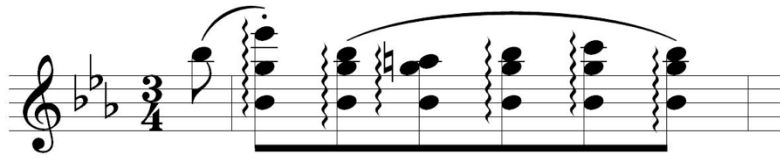
Long arpeggio sign (hand to hand) ⠠⠠⠠⠠

Example 31.5.1



The arpeggio signs may be doubled, as other nuances are doubled, when four or more arpeggios occur in succession. The full symbol is brailled twice before the first occurrence and again once before the final chord that is arpeggiated.

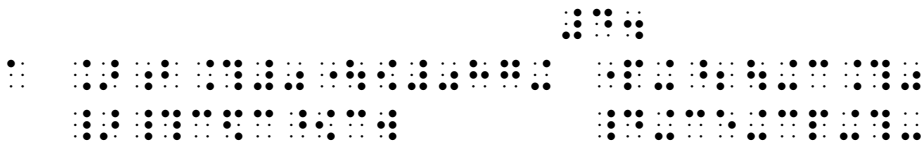
Example 31.5.2



31.6 Slurs

A single slur is generally brailled after the last interval of the chord. For longer slurred passages, the opening bracket slur is brailled at the beginning of the slurred music, before the first chord or single note. A closing bracket slur is brailled after the last note or the last interval of a chord.

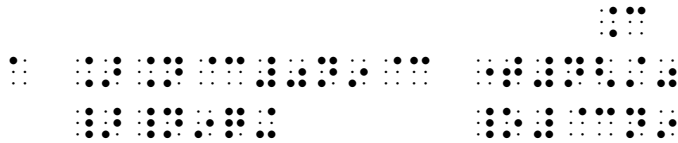
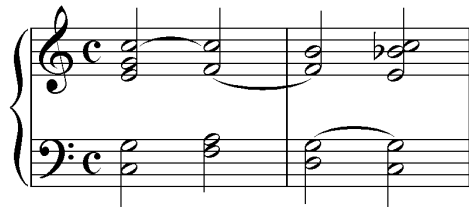
Example 31.6.1



31.7 The Chord Tie

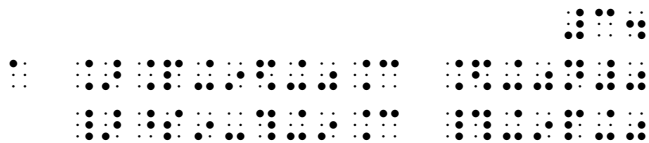
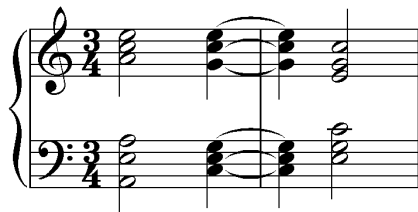
If only one note is tied between two chords, the regular single tie (dots 4, 14) is brailled after the affected note or interval sign of the first chord.

Example 31.7.1



The chord tie (dots 46, 14) is used when the complete chord is tied to the next chord or when more than one note is tied to the next chord. Example 31.7.2 shows the chord tie between chords in which all notes are tied.

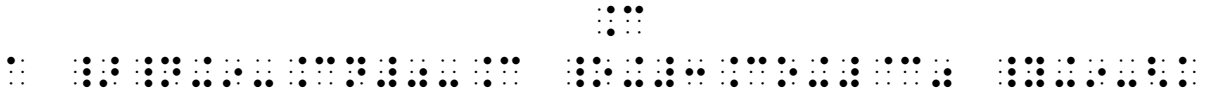
Example 31.7.2



This tie is also brailled as a reminder at the start of a new parallel when the chord, or at least two notes of it, is tied over into the new parallel.

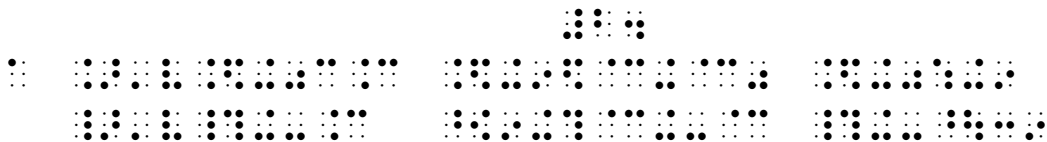
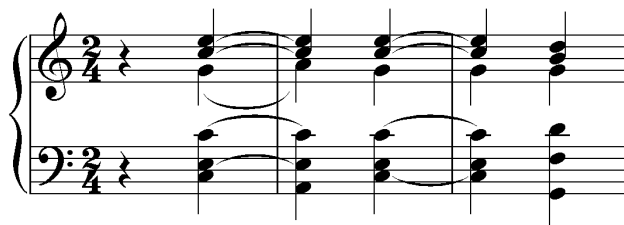
The chord tie is used in the same manner when more than one note is tied while some are not tied.

Example 31.7.3



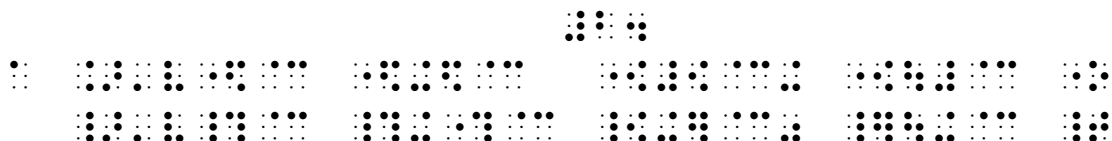
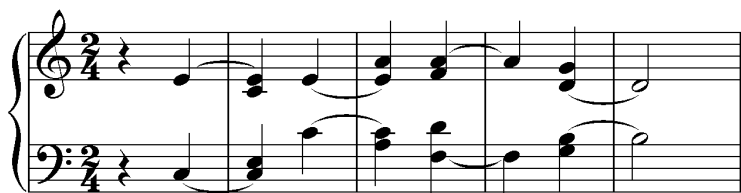
When some notes of a chord are slurred while others are tied, the slur is brailled before the chord tie, as between measures 1 and 2 in Example 31.7.4. A special situation occurs when one or more notes of the chord are repeated in the next chord instead of being tied over, as between measures 2 and 3. In that case the chord tie cannot be used; the single tie must be used for each tied note or interval.

Example 31.7.4



Where a single note is tied to a note that is part of a chord or vice versa, a regular tie is brailled after the pertinent note or interval sign. When brailling the notes in the second and third measures of Example 31.7.5, the transcriber may feel that there has been an error since the tie will be connecting different pitches in the braille. This is not an error, however, since the second note of the tied pair may be brailled as an interval and cannot follow the tie immediately. The braille reader knows that only identical pitches can be tied and will understand that the tied pitch is brailled as an interval in this instance.

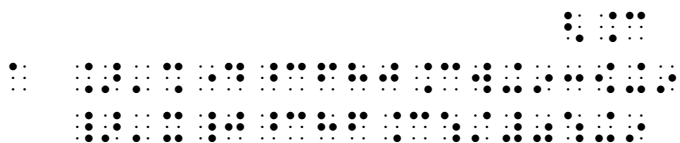
Example 31.7.5



31.8 Ties Between a Broken Chord and a Solid Chord

Sometimes a chord is printed as a succession of individual notes, all of which are tied into a solid vertical chord (a kind of written-out rolled chord). The accumulating arpeggio sign ⋮ is brailled after the first of these tied notes, and the chord tie is brailled between the last tied note and the chord. No further ties need to be brailled after the intermediate notes.

Example 31.8.1



31.9 Ornaments

When a chord is composed of appoggiaturas, the appoggiatura sign applies to both the note and the interval.

Example 31.9.1

The image shows a musical score for Example 31.9.1. It consists of a treble clef staff and a bass clef staff, both in 2/4 time. The treble staff contains a quarter note G4, followed by a dotted quarter note A4, and a half note chord of B4 and C5. The bass staff contains a quarter note G2, followed by a quarter note A2, and a half note chord of B2 and C3. To the right of the musical notation is a Braille transcription. The first staff of Braille contains a single note G4. The second staff contains a dotted quarter note A4. The third staff contains a half note chord of B4 and C5. The Braille notation uses standard musical symbols for notes, dots, and beams.

Where trills, mordents or turns apply to an interval, the same rule applies as when they are applied to written notes. Follow print for the placement of the embellishments in braille.

Example 31.9.2

The image shows a musical score for Example 31.9.2. It consists of a treble clef staff and a bass clef staff, both in 4/4 time. The treble staff contains a quarter note chord of G4 and B4, followed by a quarter note chord of A4 and C5, a quarter note chord of B4 and D5 with a mordent, a quarter note chord of C5 and E5 with a trill, and a quarter note chord of D5 and F5 with a trill. The bass staff contains a quarter note G2, followed by a quarter note A2, a quarter note chord of B2 and C3 with a mordent, a quarter note chord of D3 and E3 with a trill, and a quarter note chord of F3 and G3 with a trill. To the right of the musical notation is a Braille transcription. The Braille notation uses standard musical symbols for notes, chords, and ornaments, with fractioning symbols for the ornaments.

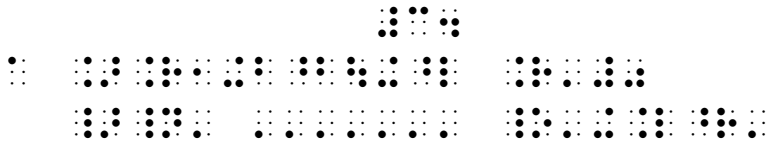
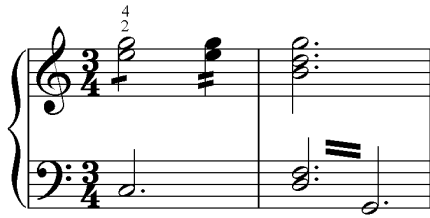
The image shows the Braille transcription for Example 31.9.2. It consists of three staves of Braille. The first staff contains a quarter note chord of G4 and B4. The second staff contains a quarter note chord of A4 and C5. The third staff contains a quarter note chord of B4 and D5 with a mordent, a quarter note chord of C5 and E5 with a trill, and a quarter note chord of D5 and F5 with a trill. The Braille notation uses standard musical symbols for notes, chords, and ornaments, with fractioning symbols for the ornaments.

Keep in mind that it might be clearer in cases like these to use in-accords to show the placement of the ornaments.

The image shows an alternative Braille transcription for Example 31.9.2. It consists of three staves of Braille. The first staff contains a quarter note chord of G4 and B4. The second staff contains a quarter note chord of A4 and C5. The third staff contains a quarter note chord of B4 and D5 with a mordent, a quarter note chord of C5 and E5 with a trill, and a quarter note chord of D5 and F5 with a trill. The Braille notation uses standard musical symbols for notes, chords, and ornaments, with fractioning symbols for the ornaments.

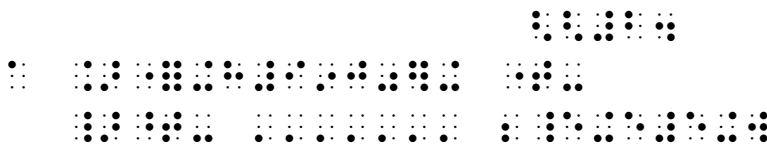
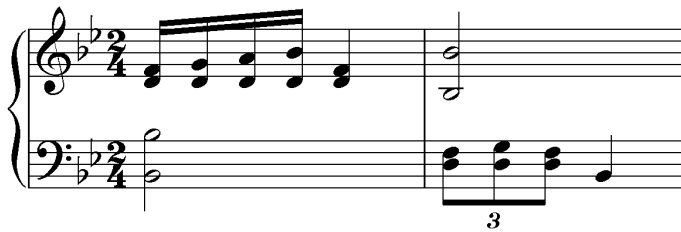
Fractioning symbols are brailled after the last interval of the chord. Tremolo symbols are brailled after the final interval of the first of the two chords being affected. Note that fractioning symbols may be doubled but tremolo symbols may not be doubled.

Example 31.9.3



Grouping may be carried out as usual, according to the same rules and regulations as used for single notes. The first written note is brailled according to its true value and the succeeding notes of the group are brailled as eighth notes. The intervals are unaffected by grouping procedures.

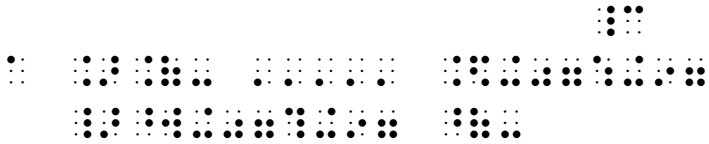
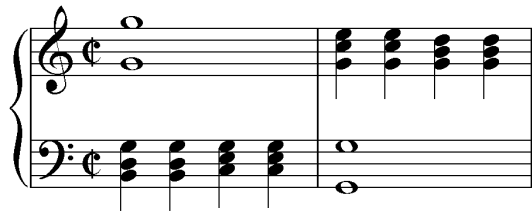
Example 31.9.4



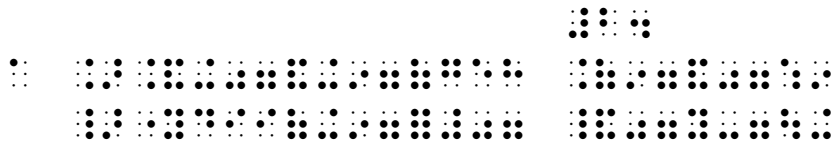
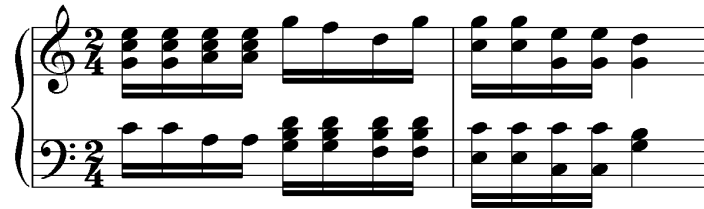
31.10 Part-Measure Repeats for Chords

When used with chords, part-measure repeats can be even more valuable than in the single-line situations which you studied in Chapter 17. The part-measure repeat mechanism is especially advantageous for chords because it minimizes the need to braille the same consecutive patterns of intervals again and again. The part-measure repeat is therefore freely used when a chord with intervals is immediately repeated within a measure, even when the repetition "crosses the beat" or does not consist of a full beat. The part-measure repeat sign may be rebrailled as many times as necessary to show the repetitions of the chord.

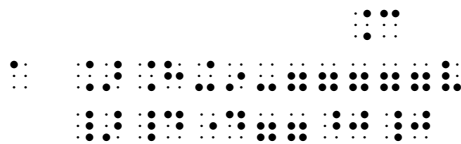
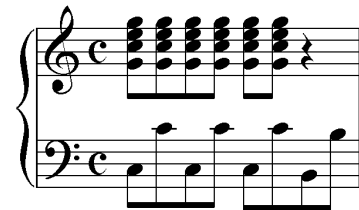
Example 31.10.1



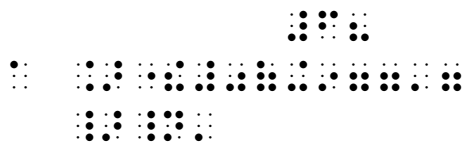
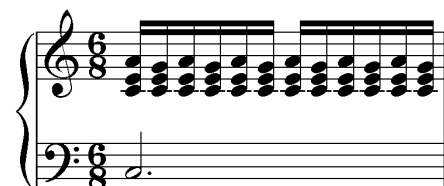
Example 31.10.2



Example 31.10.3



Example 31.10.4

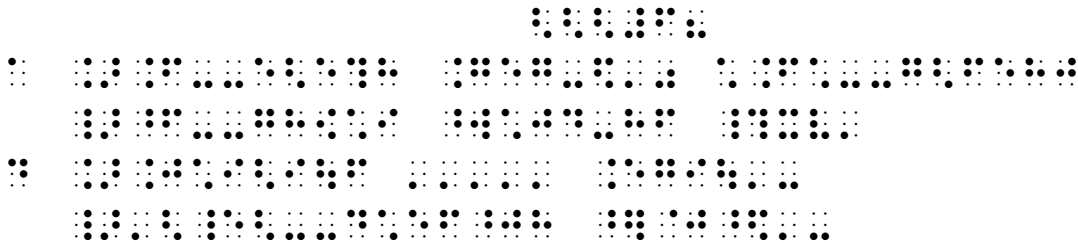
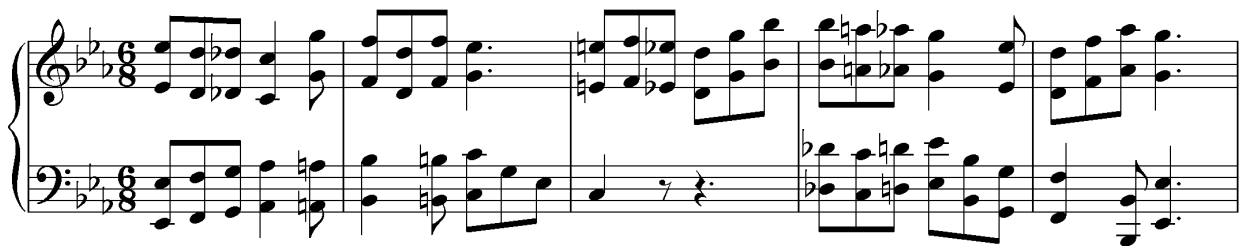


31.11 The Octave Interval

The sign for the octave interval calls for special attention. This sign recurs constantly in keyboard music. If the brailled note of the chord has an accidental, normally the octave interval has the same accidental, which is shown in braille for the brailled note and for the octave interval. In those unusual chords where the accidental does not apply to both the brailled note and the octave interval, the braille transcription must show the difference, of course.

Very often in keyboard music, there are many consecutive notes with octave intervals. In such cases the octave interval is conveniently doubled so that it does not require constant restatement. Only on the first or last chord of such a passage does the octave interval need to be marked with an accidental that also applies to the brailled note of the chord. For the other chords of the passage, any accidental on the brailled note is understood to apply to the octave, too; therefore, the occurrence of an accidental does not interrupt the doubling.

Example 31.11.1

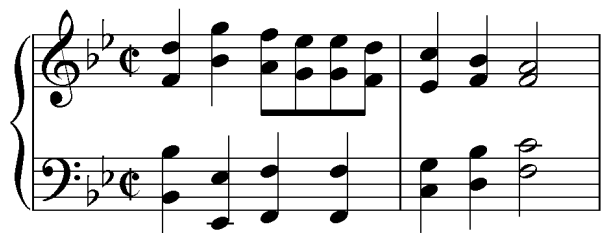


31.12 Doubling of Other Intervals

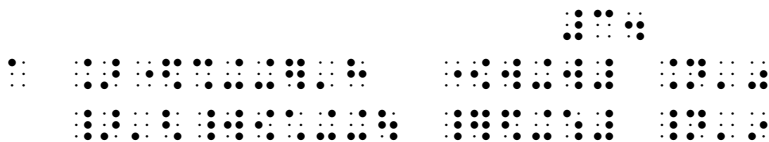
Doubling of other intervals is permissible but must be handled with the greatest discretion. The general principle is that intervals may be doubled when more than three successive notes are followed by the same interval or intervals which, with the exception of the first or last, are not modified by accidentals or other signs. The question is how advantageous the doubling really is. Even when the rules permit it, should it be used?

Doubling is most useful, and easiest to remember, when all the intervals of a chord are doubled. When only one interval is doubled and others are not, the doubling can be difficult to read and remember.

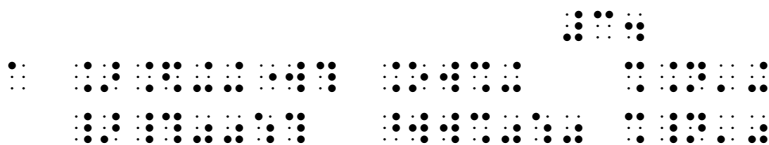
Example 31.12.1



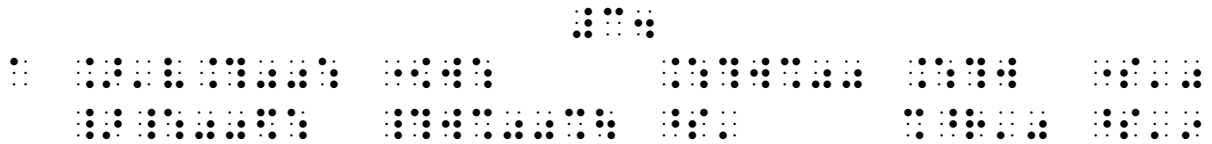
Example 31.12.2



Example 31.12.3

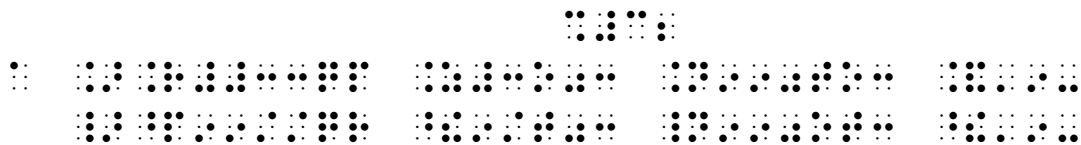
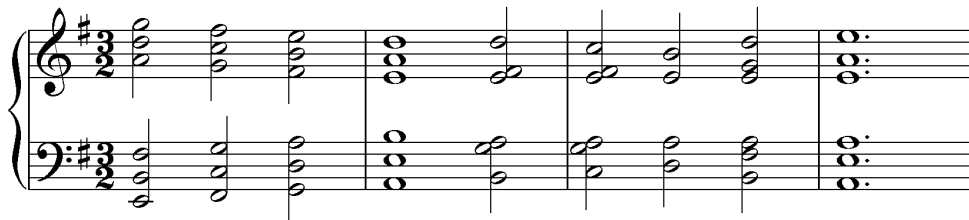


Example 31.12.4



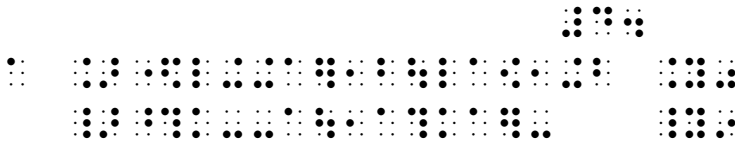
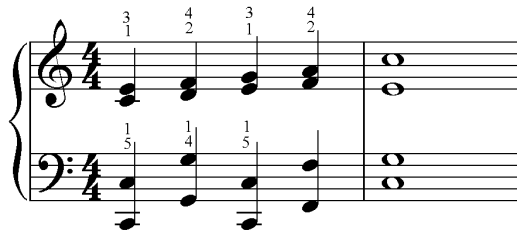
If the chords encompass a range of more than an octave, doubling is avoided unless all the intervals are doubled throughout the passage.

Example 31.12.5



The presence of finger marks likewise complicates the transcription. If there could be any doubt about the fingering of the intervals, doubling is not used.

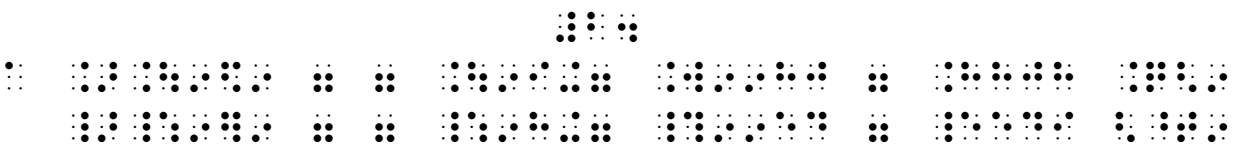
Example 31.12.6



The position on the braille page is another factor. Doubling is not started at the bottom of the page unless there are at least three occurrences there. If doubling is continued at the top of a new braille page, the doubling is restated there, but only if there are at least four occurrences on the new page. These same principles, stated in section 9.3.1 of MBC-2015, are also applicable at the ends and beginnings of braille pages where doubling may be desired for other signs such as the staccato or the triplet.

Sometimes there is a question of preference. Where part-measure repeats, full-measure repeats, or doubled intervals are feasible, which device is easier for the braille reader to decipher and remember? Individual situations and individual readers vary, but generally the part-measure and full-measure repeats are preferable.

Example 31.12.7



31.13 Order of Signs

Your matrix of signs now includes intervals and their finger marks, as well as chord ties.

Preceding the note:

- marginal hand sign
- forward-repeat sign
- first or second ending sign
- reminder tie
- pedal-down
- simple word-sign expression or abbreviation
- dot 3 separator or 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)
- interval
- finger mark for interval
- tie for interval
- fractioning or tremolo sign
- fermata
- single slur, opening doubled slur
- closing bracket slur
- tie, chord tie, or accumulating arpeggio sign
- 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 31

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

Drill 31.1

Musical score for Drill 31.1, measures 41-44. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The score consists of two systems of two staves each. The first system starts at measure 41 and ends at measure 43. The second system starts at measure 44 and ends at measure 46. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The final measure (46) ends with a double bar line and a repeat sign.

Drill 31.2

Musical score for Drill 31.2, measures 47-50. The piece is in 6/8 time with a key signature of three flats (B-flat, E-flat, and A-flat). The score consists of three systems of two staves each. The first system starts at measure 47 and ends at measure 49. The second system starts at measure 50 and ends at measure 52. The third system starts at measure 53 and ends at measure 55. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The first system is marked *Lilting*. The second system has dynamic markings *p* and *mp*. The third system has dynamic markings *pp* and *ppp*. The final measure (55) ends with a double bar line and a repeat sign.

Drill 31.3

Allegro giocoso

1 2

4 5 3

5

Drill 31.4

3 L.H.

3 L.H.

3 L.H.

29

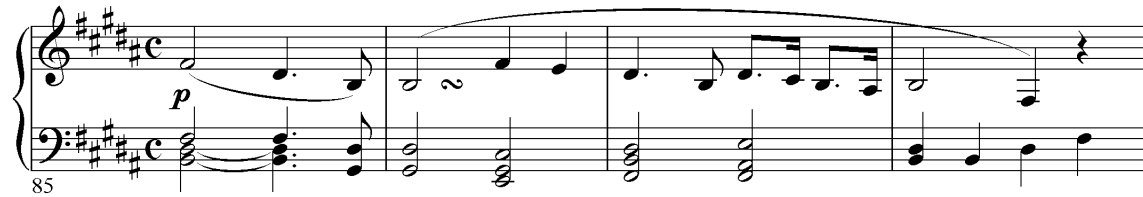
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3

Exercises for Chapter 31

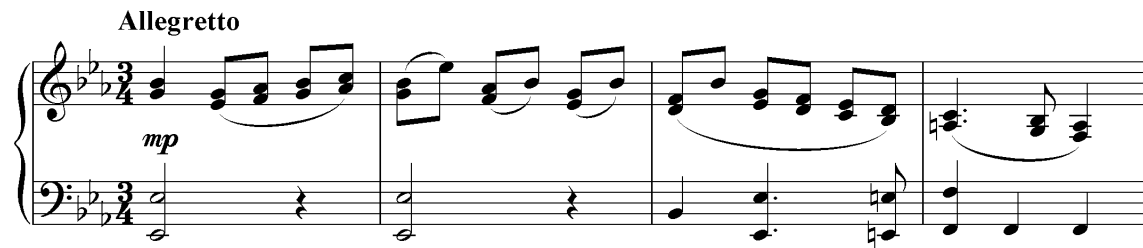
(Submit the following exercises to your instructor in BRF file format)

Exercise 31.1



Musical score for Exercise 31.1, page 85. The score is in treble and bass clefs, key signature of three sharps (F#, C#, G#), and common time (C). The tempo is marked *p* (piano). The piece consists of four measures. The first measure has a piano dynamic marking. The second measure contains a fermata over a whole note. The third measure has a fermata over a half note. The fourth measure has a fermata over a whole note.

Exercise 31.2



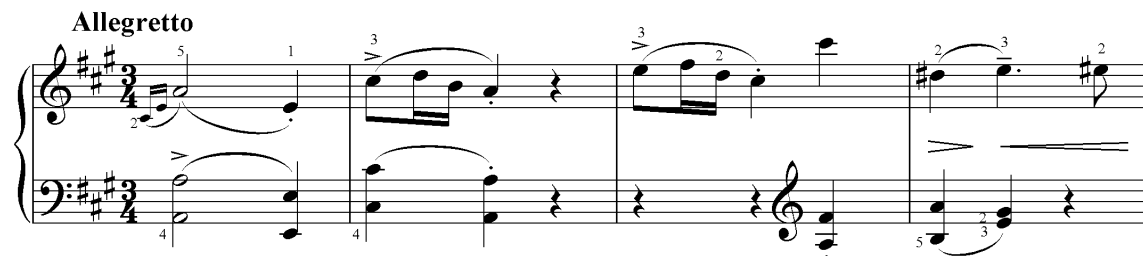
Musical score for Exercise 31.2. The tempo is marked *Allegretto*. The score is in treble and bass clefs, key signature of two flats (Bb, Eb), and 3/4 time. The tempo is marked *mp* (mezzo-piano). The piece consists of four measures. The first measure has a piano dynamic marking. The second measure has a piano dynamic marking. The third measure has a piano dynamic marking. The fourth measure has a piano dynamic marking.

Exercise 31.3



Musical score for Exercise 31.3. The tempo is marked *Allegro*. The score is in treble and bass clefs, key signature of two flats (Bb, Eb), and 2/4 time. The tempo is marked *mf* (mezzo-forte). The piece consists of four measures. The first measure has a piano dynamic marking. The second measure has a piano dynamic marking. The third measure has a piano dynamic marking. The fourth measure has a piano dynamic marking.

Exercise 31.4



Musical score for Exercise 31.4. The tempo is marked *Allegretto*. The score is in treble and bass clefs, key signature of three sharps (F#, C#, G#), and 3/4 time. The tempo is marked *mf* (mezzo-forte). The piece consists of four measures. The first measure has a piano dynamic marking. The second measure has a piano dynamic marking. The third measure has a piano dynamic marking. The fourth measure has a piano dynamic marking. The score includes fingerings (1, 2, 3, 4, 5) and accents.

Exercise 31.5

Allegro molto

2 3 2 3

3 2 1

5 2 1

1

3 5 2 1 3

1

Exercise 31.6

Largo

espress.

5 4 3

4 5

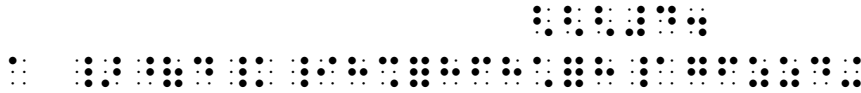
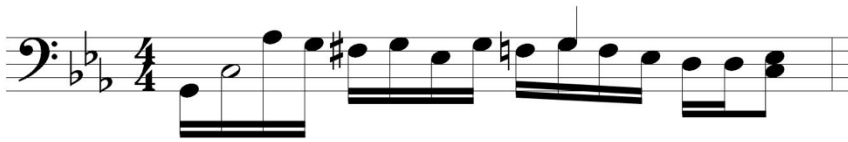
4 5

4 5

Exercise 31.7

33

Example 32.3.2



32.4 Choice Between Stem Signs and In-Accords

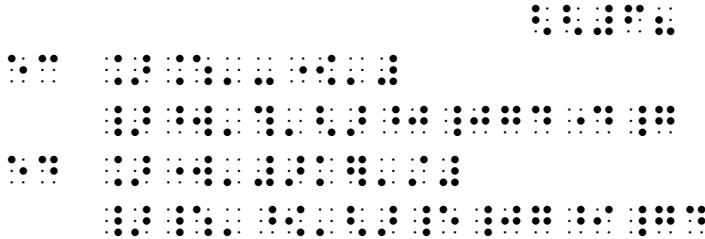
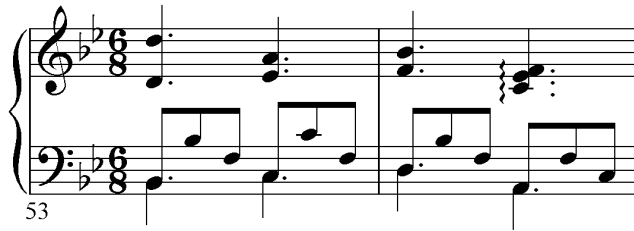
As has already been stated, the printed stems may show values that are not rational in the meter of the music. Braille stem signs must be used in such cases. Often, however, either the stem signs or in-accords may be used to convey the printed information. MBC-2015 states that the stem signs should be used with great discretion and that in-accords, when available, are preferred. It is certainly true that many braille readers are not comfortably familiar with stem signs and that in-accords are much more common in braille music. Still, stem signs may be preferable if they represent a recurring pattern in the printed music.

Consider, for example, the patterns of sixteenth notes that were illustrated in Example 32.2.2. Instead of using stem signs for the first sixteenth note of each beat, the brailist can choose a full-measure in-accord. One in-accord part shows the quarter notes, which stand out as a melody; the other in-accord part shows the grouped sixteenths. The necessary fingerings and signs of execution are included in each in-accord part.

Example 32.4.1



Example 32.4.2



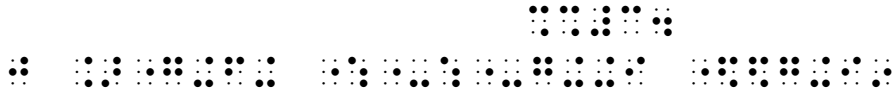
If in doubt about whether to use in-accords or stem signs, study the entire piece of music before you attempt to transcribe it. Plan your choices so that you will be as consistent as possible throughout the transcription. Before deciding for sure, experiment with both possibilities so that you can see whether the in-accords or the stem signs are clearer and more efficient for specific sample measures. Whenever you choose stem signs, listing them on your special symbols page is a good idea, since many braille readers may not instantly recognize them.

32.5 Unisons

There are three ways to show a unison in braille, as when two parts meet on the same note.

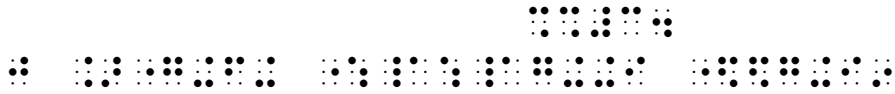
The unison may be brailled as a chord. The brailled note of the chord will be shown with an octave interval; the octave interval will have an octave mark to indicate that the brailled note and the octave interval have the same pitch.

Example 32.5.1a



Alternatively, the braille transcription may use a stem sign, which can be especially convenient if the two parts meet temporarily.

Example 32.5.1b



A third possibility is a full-measure or part-measure in-accord.

Example 32.5.1c



The transcriber's discretion and understanding will determine which of the three methods is best in a given situation. Again we are reminded that braille music transcription is an art as well as a science.

Drills for Chapter 32

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

Drill 32.1

The musical score for Drill 32.1 is presented in four systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system begins with a treble staff containing a sequence of chords and eighth notes, and a bass staff with a corresponding accompaniment. The second system continues the sequence, introducing some chromatic movement in the treble staff. The third system features a melodic line in the treble staff with a slur, and the bass staff continues the accompaniment. The fourth system concludes the drill with a final cadence in both staves.

Drill 32.2

Andante semplice

mf

Drill 32.3

32

Drill 32.4

Larghetto

The musical score is written for piano and consists of two systems. The first system has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Larghetto'. The right hand (R.H.) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4 in the second measure, and a half note C5, a quarter note B4, and a half note A4 in the third measure. The left hand (L.H.) plays a steady eighth-note accompaniment starting with a quarter rest, followed by G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The second system has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The right hand (R.H.) plays a half note G4, a quarter note A4, and a half note B4 in the first measure, a half note C5, a quarter note B4, and a half note A4 in the second measure, and a whole note G4 in the third measure. The left hand (L.H.) continues the eighth-note accompaniment, with a quarter rest in the first measure, followed by G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The score concludes with a whole rest in the right hand and a whole note G3 in the left hand.

Exercises for Chapter 32

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

Exercise 32.1

First system of musical notation for Exercise 32.1. It consists of two staves: a treble clef staff and a bass clef staff, both in 4/4 time. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment of chords and eighth notes.

Second system of musical notation for Exercise 32.1. It continues the melody and accompaniment from the first system, maintaining the 4/4 time signature and key signature.

Third system of musical notation for Exercise 32.1. The treble staff features a melodic line with a sharp sign, and the bass staff continues with a steady accompaniment.

Fourth system of musical notation for Exercise 32.1. This system concludes the exercise with a final cadence in both staves.

Exercise 32.2

Adagio sostenuto.

sempre *pp* e senza sordini.

pp

10

Exercise 32.3

Frisch und munter

The image displays a musical score for Exercise 32.3, titled "Frisch und munter". The score is written for piano and consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo/mood is indicated as "Frisch und munter". The score begins with a forte (*f*) dynamic. The first system shows the initial chords and a melodic line in the bass. The second system continues the melodic development in the treble. The third system features a more active melodic line in the treble and a bass line with a forte (*f*) dynamic. The fourth system continues the melodic and harmonic progression. The fifth system concludes the exercise with a final chord in the bass and a melodic line in the treble.

Chapter 33

Synchronizing the Hands

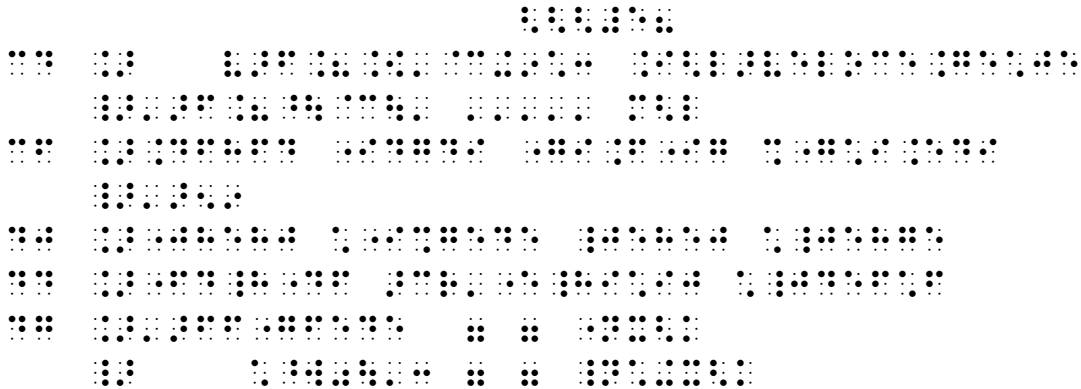
The Music Braille Code offers many strategies for the ways in which a pianist's hands may work together.

33.1 Extended Rest for One Part

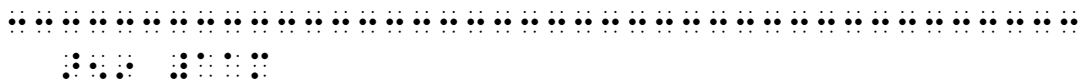
One hand may rest for many measures while the other hand continues to play. You may, of course, transcribe a whole measure of rest for each measure in the hand line for the resting hand; but when one hand rests for more than ten measures and the music extends through several parallels, the line for the resting hand may be omitted. A music asterisk is brailled at the point where the rests begin. The number of measures of rest is then shown in a footnote.

Example 33.1.1

The musical score consists of three systems of piano music. The first system starts at measure 34 and features a *veloce* section with a *f* dynamic. The right hand plays a melodic line with a slur and accent, while the left hand has a whole rest. The second system continues the right-hand melody, with the left hand still resting. The third system begins with a *cresc.* marking and a *ff* dynamic. The right hand continues its melodic line, and the left hand enters with a rhythmic accompaniment of eighth notes. The piece concludes with a double bar line.



(bottom of the braille page)



33.2 Crossing of Hands

Where the hands temporarily cross so that a note or chord printed in the right-hand staff is marked with a left-hand indication, the note may be brailled in the right-hand line but must be preceded by a left-hand sign. Similarly, if the hands cross so that a note or chord in the left-hand staff is played by the right hand, the note may be brailled in the left-hand line and must be preceded by a right-hand sign. Such signs are sometimes characterized as “visiting-hand” signs.

Sometimes applying to two or more notes, the visiting-hand sign remains in effect until it is canceled by a hand sign later in the parallel or by the normal marginal hand sign in the next parallel.

Remember that the first note after a hand sign always needs an octave mark. If the character immediately after the hand sign contains dots 1 or 2 or 3, dot 3 is inserted as a separator between the two signs.

When one or more notes are removed from the customary hand part, one or more transcriber-inserted rests may be necessary so that the hand part will have the required number of beats. Each transcriber-inserted rest must be preceded by dot 5. Each hand part must be carefully checked so that the total number of beats in the measure will be correct as required by the time signature.

In the crossing of hands, the printed score may use the abbreviations RH or m.d. (for the right hand) or LH, m.g., or m.s. (for the left hand). Except in facsimile transcription, these abbreviations are omitted in braille because the visiting-hand signs adequately convey the meaning.

Example 33.2.1

Example 33.2.2

Example 33.2.3

If the visiting hand plays a chord, the intervals of the chord are brailled in the direction required by the sign of the “host” hand. Thus when the left hand plays a chord in the right-hand line, the intervals are brailled from the top down; when the right hand plays a chord in the left-hand line, the intervals are read from the bottom up. The special hand signs for reversal of direction are used to clarify these situations for the braille reader.

Right hand special hand sign (intervals read upward) ⠠⠠⠠⠠

Left hand special hand sign (intervals read downward) ⠠⠠⠠⠠

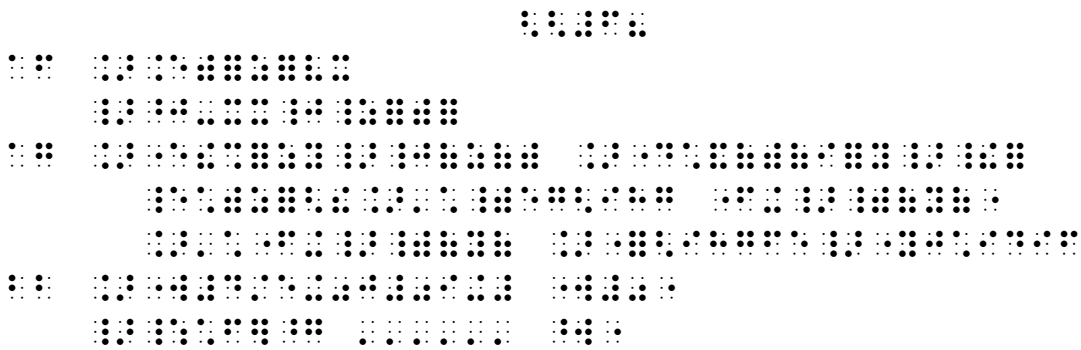
Alternatively, if you use the customary hand signs, you may insert a transcriber’s note to explain the reversal of direction.

33.3 Reducing the Parallel to a Single Line

If the music alternates between the hands for a number of measures, many transcriber-inserted rests may be needed in each hand line to preserve the usual bar-over-bar format. Temporarily reducing the music to a single line may be a more efficient approach. A measure number and a marginal hand sign are brailled at the beginning of the reduced parallel, and the appropriate hand sign is inserted in the music whenever there is a change of hand. Run-over lines are indented to the cell following the initial hand sign. Because the reduced parallel is a variation of bar-over-bar format, the first note of each measure must have an octave mark.

Example 33.3.1

The image shows two systems of musical notation for piano. The first system starts at measure 16 and consists of three measures. The second system consists of four measures. The notation includes treble and bass staves with various notes, rests, and articulation marks. A reduced parallel section is indicated by a measure number and a marginal hand sign at the beginning of the second system.



It is not always easy to decide which hand should be chosen for the marginal hand sign of a reduced parallel. The general layout of the music is your best guide for making that decision.

A reduced parallel normally continues for several braille lines. If the alternation of hands goes on for many measures, several reduced parallels may be needed, each beginning with its own marginal measure number and marginal hand sign.

When chords occur in the reduced parallel, the intervals are read in the direction indicated by the marginal hand sign. When the chords are played by the other hand, the special hand sign for reversal of direction is used.

If a regular pattern of alternation or nuances continues for several occurrences, the transcriber may insert the abbreviation "sim." instead of continuing to braille the alternating hand signs. The abbreviation is brailled as a word-sign expression; dot 5 is placed before the word sign to show that the abbreviation is a transcriber's insertion.

If doubling is in effect when the reduced parallel begins, the doubling should be restated there. The doubling should also be restated when any subsequent reduced parallel begins or when the normal bar-over-bar format is resumed. In Example 33.3.2, notice that since the left-hand chords are brailled in the right-hand line, the doubled intervals apply to these notes as well.

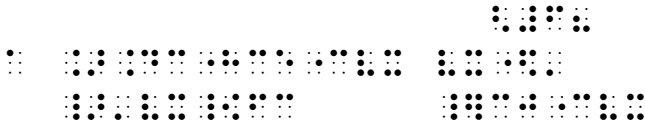
Example 33.3.2

A transcriber's note should be used to clarify any doubt about the alternation of the hands, the direction of the intervals, the continuation of doubling, or any other questionable aspect of the reduced parallel.

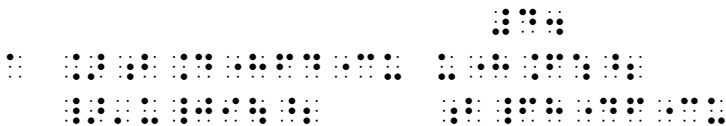
33.4 The Transfer Slur

Special slurs can help to show the relationship between the hands. The transfer slur ⠠⠨⠠⠨ indicates the point at which a slur that is started in one staff is transferred to another staff. This sign replaces a single slur where a single slur would otherwise appear. In the midst of a longer slur, the transfer slur is an additional sign.

Example 33.4.1



Example 33.4.2



When there could be doubt about the destination of the transfer slur, the destination slur ⠠⠠⠠⠠ is inserted at the point where the continuation occurs.

33.5 Straight Line between Staves

A printed straight line between staves may show the transfer of a melodic line from one staff to another. The sign for the straight line ⠠⠠ is brailled after the affected note in the first staff. If there could be any doubt about the destination, the sign for the end of the straight line ⠠⠠⠠ is brailled before the affected note in the second staff.

uncertain about the hand to which you should assign specific notes or chords. It is true that sometimes complex printed scores do not clearly indicate the hand to which the notes should be assigned. Such ambiguities occur often; in fact, some composers are deliberately ambiguous about the choice of hands. In such cases you as the transcriber must assign the notes to the right or left hand as reasonably and logically as you can. This process will challenge you but should not distress you. You can be sure that players of such complex music are accustomed to assigning the notes to the right or left hand according to physical and artistic requirements which are matters of individual ability and judgment.

If you transcribe clearly, according to your careful reading and best musical judgment, you can trust the braille-reading pianist to make the necessary choices for performing the music.

Drills for Chapter 33

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

Drill 33.1

Drill 33.1 consists of two systems of piano accompaniment. The first system is in 2/4 time and features a treble clef with a key signature of one flat (B-flat). The right hand plays a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note bass line. The second system continues the piece, with the right hand playing a more complex eighth-note pattern and the left hand providing a simple bass line.

Drill 33.2

Drill 33.2 consists of three systems of piano accompaniment. The first system is marked "Andantino" and begins at measure 37. It features a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The right hand plays a melodic line with slurs, and the left hand plays a bass line with slurs. The second system is marked "poco rit." and "a tempo", with the right hand playing a melodic line and the left hand playing a bass line. The third system is marked "rit." and features a treble clef and a key signature of three flats. The right hand plays a melodic line with slurs, and the left hand plays a bass line with slurs.

Drill 33.3

Musical score for Drill 33.3, featuring piano and bass staves. The piece is in C major, 4/4 time, and begins at measure 56. The piano part starts with a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*) and ends with a pianissimo (*pp*) dynamic. The bass part features a melodic line with slurs and a final cadence marked with a double bar line and repeat dots.

Drill 33.4

Musical score for Drill 33.4, consisting of four systems of piano and bass staves. The piece is in D major, 3/8 time, and begins at measure 23. The piano part features a melodic line with slurs and rests, while the bass part provides a rhythmic accompaniment. The final system includes a decrescendo (*rit.*) marking.

Exercises for Chapter 33

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

Exercise 33.1

Exercise 33.1 is a piano exercise in 3/4 time, consisting of two systems of notation. The first system (measures 33-35) features a treble clef with a melodic line and a bass clef with a bass line. Fingerings are indicated by numbers 1-4. Dynamics include *sf* (sforzando) and *m.s.* (mezzo-sostenuto). The second system (measures 36-38) continues the exercise with similar notation, including a *ff* (fortissimo) dynamic and a *m.d.* (mezzo-dolce) marking. The piece concludes with a repeat sign.

Exercise 33.2

Exercise 33.2 is a piano exercise in 3/4 time, consisting of three systems of notation. The first system (measures 15-17) features a treble clef with a melodic line and a bass clef with a bass line. Dynamics include *mf* (mezzo-forte). The second system (measures 18-20) continues the exercise with similar notation. The third system (measures 21-23) features a treble clef with a melodic line and a bass clef with a bass line. Dynamics include *f* (forte). The piece concludes with a repeat sign.

Exercise 33.3

21

(m.s.)

(m.s.)

Chapter 34

Skeletal Formats: Lead Sheets, Chord Symbols, and Hymns

Some musical formats can be described as skeletal or minimal because they deliberately leave ample room for imagination, creativity, and improvisation. In Chapter 27 you studied one such format—music with chord symbols and lyrics. Three other skeletal formats are presented in this chapter.

34.1 Instrumental Lead Sheets

Described in section 27 of MBC-2015, instrumental lead sheets consist of the melody line with chord symbols, but without lyrics. Lead sheets are not bar-over-bar music; rather, they are treated as a variant of single-line instrumental format. Lead sheets are routinely used by pianists, guitarists, flautists, and many other instrumentalists.

The music of the lead sheet is presented as a series of two-line parallels, each of which begins with a marginal measure number. As always in single-line instrumental format, the marginal measure number is brailled as an upper numeral with a numeric indicator. Follow the basic octave rules as to the need for octave marks on all notes. Since lead sheets are single-line instrumental music, they do not require an octave mark on the first note of each measure.

The top line of the two-line parallel is the melody and the bottom line is the chord symbols. The initial capital sign of each chord symbol is brailled below the first character of the affected note or rest. If the note is immediately preceded by an octave mark, an accidental, or a nuance, the capital sign of the chord symbol is placed under that sign. The chord is understood to continue until a new chord is shown.

If the printed music clearly shows that the chord is to begin after the note or rest has started, the capital sign of the braille chord symbol should be preceded by a hyphen (dots 36). The hyphen is aligned below the first sign of the affected note or rest.

When the melody line of a parallel has no associated chord symbols, the chord line of the parallel may be omitted. The melody line can then be presented as a simple single-line segment, with run-overs in cell 3 as usual. (Run-overs should be used sparingly, as the format is clearer without them.)

Chord symbols within a measure are brailled continuously when the lengths of the symbols coincide with the associated music. When the chord symbols associated with a note or rest occupy more space than the associated music, space must be left in the music line so that the next chord symbol can be properly aligned with the music. If the gap in the music line is more than one space and the gap is not at the end of the measure, a music hyphen (dot 5) is brailled in the first blank cell of the music. If the gap in the music exceeds seven cells, guide dots (dot 3) are required, preceded and followed by a space. Guide dots are not used in the line of chord symbols.

In both lines of the parallel, there must be at least one blank space between measures. The blank spaces must be vertically aligned.

Example 34.1.1

The image shows a musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody consists of six measures. Above the staff, chord symbols are placed: B^b6 above the first measure, G⁷ above the second measure, Cm above the third measure, B^b above the fourth measure, B^bm/F above the fifth measure, and F⁷ above the sixth measure. The notes in the melody are: Measure 1: G4, A4; Measure 2: Bb4, C5, Bb4, A4; Measure 3: G4, F4, E4; Measure 4: D4, C4, Bb3; Measure 5: A3, G3, F3, E3; Measure 6: D3, C3, B2.

The image shows the Braille representation of the musical notation and chord symbols from Example 34.1.1. The Braille is arranged in two lines. The first line contains the Braille for the notes and rests of the melody, with a music hyphen (dot 5) in the first blank cell of the second measure. The second line contains the Braille for the chord symbols: B^b6, G⁷, Cm, B^b, B^bm/F, and F⁷. The Braille uses standard musical notation symbols, including a treble clef, a key signature of two flats, and a common time signature.

Section 27 of MBC-2015 provides additional details for instrumental lead sheets. It also covers such features as guitar strumming signs, braille repeats with chord symbols, and special bar lines.

In printed lead sheets, the guitar chord diagrams are frequently shown along with the chord symbols. These diagrams are routinely omitted from braille lead sheets. (See section 26.13.1 of MBC-2015, which describes how to include a list of the diagrams used in a piece before the music transcription itself commences.)

34.2 Chord Symbols in Piano Music

In keyboard arrangements of folk and popular music, chord symbols may be printed above the staff. In braille, these chord symbols are shown below the left-hand line as the third line of a three-line parallel. The first chord in each measure is aligned with the music at the beginning of the measure. Generally, the chords are not aligned with beats within the measure. When no chords are associated with the music of the parallel, the chord line is omitted.

Example 34.2.1

The image shows two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) in 2/4 time. The right-hand staff contains a melody starting with a piano (*p*) dynamic. The left-hand staff contains a bass line with chords. Chord symbols G, A⁷/E, and D are printed above the right-hand staff. The second system also consists of two staves. The right-hand staff continues the melody. The left-hand staff continues the bass line with chords. Chord symbols G, Em⁷/G, A, D⁷, and G are printed above the right-hand staff. The piece concludes with a forte (*f*) dynamic marking and a fermata over the final chord.

The image shows the Braille representation of the chord symbols from the musical score. The symbols are arranged in two rows, corresponding to the two systems of music. The first row contains the symbols for G, A⁷/E, and D. The second row contains the symbols for G, Em⁷/G, A, D⁷, and G. Each symbol is represented by a series of Braille dots on a three-line parallel.

An experienced pianist will study the right-hand line to learn the melody and will then check the left-hand line to see how the arranger has harmonized the melody. The pianist may then focus on the chord symbols as the basis for a full, imaginatively improvised accompaniment.

34.3 Piano Music from Hymnbooks

Piano music from hymnbooks is frequently requested by braille-reading keyboardists who are accompanying congregational or community singing. Such music is routinely brailled in bar-over-bar format with the soprano and alto voices in the right hand and the bass and tenor voices in the left hand. The right-hand parts are brailled as two-note chords, read downward, with the soprano part as the brailled note of the chord. Similarly, the left-hand parts are brailled as two-note chords, read upward, with the bass part as the brailled note of the chord. Syllabic slurs are routinely included. In-accords are used for rhythmic variations among the parts. An occasional stem sign is used for two parts that temporarily meet on the same note. As the brailled note of each right-hand chord, the soprano part is easy to find. Likewise, the bass part, as the brailled notes of the left-hand chords, gives the accompanist a quick idea of the harmonization.

The words for the hymn, if desired, are brailled as consecutive paragraphs, in 1-3 or 3-1 format, after the accompaniment. Each stanza is shown as a paragraph, beginning with the verse number, a period, and a space. The verse numbers may be enclosed in literary parentheses. If there is a refrain or chorus, it is shown as a separate paragraph after the first stanza. This paragraph is introduced by the word "Refrain" or "Chorus," enclosed in parentheses and brailled immediately above the paragraph or at the beginning of the first line of words. Contractions are used for these paragraphs of lyrics, as is customary in braille hymnals.

Example 34.3.1

1 Tell out, my soul, the great - ness of the Lord!
 2 Tell out, my soul, the great - ness of his Name!

Un - num - bered bless - ings give my spi - rit voice;
 Make known his might, the deeds his arm has done;

ten - der to me the prom - ise of his word;
 his mer - cy sure, from age to age the same;

in God my Sa - vior shall my heart re - jice.
 his ho - ly Name-- the Lord, the Might - y One.

GIVE US O LORD OUR GOD
 MERCY AND GRACE
 AS WE WAIT FOR THE LORD
 HE WILL HAVE MERCY ON US
 AND HE WILL BE GRACIOUS
 TO US.

If desired, the soprano line may be extracted and may be shown in line-by-line vocal format as explained in Chapters 25 and 26 of our textbook. The same procedure may be used for other vocal parts, particularly if they substantially differ from the soprano in words or rhythm.

This relatively simple, space-saving format for hymns is deeply appreciated by braille-reading congregational pianists. These braille scores enable the accompanist to build a lifetime repertoire of hundreds of songs, any one of which can be reviewed and quickly recalled to meet the needs of the congregation.

Drills for Chapter 34

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

Drill 34.1

Musical notation for Drill 34.1, featuring a piano (*p*) piece in D major, 4/4 time. The piece consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is marked with a *p* dynamic and includes a slur over the first two measures. The bass staff provides a harmonic accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piece is divided into six measures, each with a chord symbol above it: D, D/C#, Bmin, Bmin/A, Gmaj7, Dsus/A, and B.

Drill 34.2

Musical notation for Drill 34.2, featuring a piano piece in F major, 4/4 time. The piece consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is marked with a *p* dynamic and includes a slur over the first two measures. The bass staff provides a harmonic accompaniment. The key signature has one flat (Bb), and the time signature is common time (C). The piece is divided into eight measures, each with a chord symbol above it: F, F/E, Dm, C7, Dm, (C bass), B^bmaj7, C7, and F.

Drill 34.3

1 O God of ev - ery na - tion, of ev - ery race and land,
 2 From search for wealth and pow - er and scorn of truth and right,

re - deem the whole cre - a - tion with your al - might - y hand;
 from trust in bombs that show - er de - struc - tion through the night,

where hate and fear di - vide us and bit - ter threats are hurled,
 from pride of race and na - tion and blind - ness to your way,

in love and mer - cy guide us and heal our strife - torn world.
 de - liv - er ev - ery na - tion, e - ter - nal God, we pray!

Exercises for Chapter 34

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

Exercise 34.1

1 Christ for the world we sing! The world to
2 Christ for the world we sing! The world to

Christ we bring with lov - ing zeal; the poor, and
Christ we bring with fer - vent prayer; the way - ward

them that mourn, the faint and o - ver - borne,
and the lost, by rest - less pas - sions tossed,

sin - sick and sor - row - worn, whom Christ doth heal.
re - deemed at count - less cost from dark de - spair.

Exercise 34.2

Exercise 34.2 is a piano exercise in D major, 3/4 time. It consists of two systems of piano accompaniment. The first system begins with a dynamic marking of *mf*. The chords are D, G, E7, A, and A7. The second system features chords D, Bm7, G, D/A, A7, and D.

Exercise 34.3

Exercise 34.3 is a piano exercise in Bb major, common time. It consists of two systems of piano accompaniment. The first system features chords Bb7, Eb, Fm, Cm, and Fm. The second system features chords Db, F7, Bb7, B°7, and Cm.

Chapter 35

Piano Accompaniments

35.1. Format for the Accompaniment

When transcribing a piece of music for a vocal or instrumental soloist, or a small ensemble with piano accompaniment, each individual part is transcribed as a separate score in the correct format for the performer. Line-by-line format is used for vocal music and single-line format is used for instrumental music. Each part begins on a new braille page and should be introduced by an identifying centered heading, such as "Voice" or "Violin." The piano accompaniment is then brailled, beginning on a new braille page, and introduced by a centered heading, such as "Accompaniment" or "Piano."

The typical format for a piano accompaniment is a three-line bar-over-bar parallel. The top line is the solo outline, introduced by the marginal solo outline sign ⠠⠠⠠. The second line is introduced by the marginal right-hand sign, and the third line is introduced by the marginal left-hand sign. As always, the marginal signs are vertically aligned. The measure number for the parallel is shown at the beginning of the solo line, instead of before the right-hand sign.

The transcription of the accompaniment should include all relevant marks of expression and execution, even if these indications are shown only in the printed music for the soloist(s). When word-sign expressions are removed to a free line above the parallel, they should be brailled above the solo line, not between the solo line and the right-hand line.

All rehearsal reference marks must be included in the accompaniment. They should be brailled on a free line above the solo line, above any word-sign expressions that may appear, enclosed in word-sign indicators, and indented two cells to the right of the marginal solo outline indicator. Follow print for capitalization.

35.2. The Solo Outline

The solo outline is designed to assist the accompanist in keeping track of what the soloist(s) is playing. Since the score is in bar-over-bar format, the first note of each measure of the solo outline must have an octave mark. The solo outline includes only notes, rests, ties, and other

essential marks, such as fermatas and caesuras or breath marks. It does not include nuances, slurs, word-sign expressions, or vocal lyrics.

Example 35.2.1

Transcribers sometimes wonder whether a vocal solo outline should include syllabic slurs. These can be helpful, but are not required. If the transcriber elects to include any syllabic slurs in the vocal solo outline, they should all be included.

Example 35.2.2

Allegretto.

An der Quel - le sass der Kna.be, Blu.men wand er sich zum Kranz,

If there is more than one soloist, the solo outline should show the part that is most prominent at any given moment. Do not be tempted to expand the solo outline to more than one line.

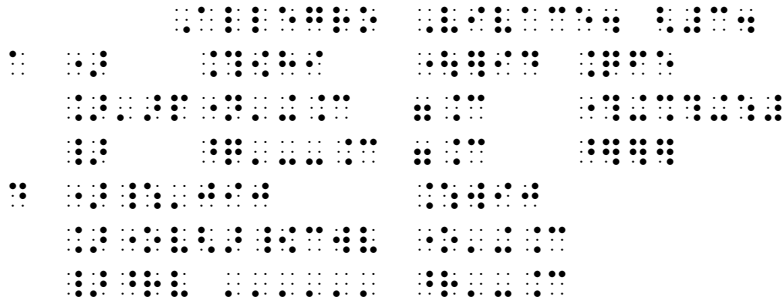
Example 35.2.3

Allegro Vivace.

p dolce

Allegro Vivace.

p



If the accompaniment begins with a long introduction, the solo outline may be omitted from those parallels. The solo outline may also be omitted from subsequent passages in which all the soloists have an extended rest. When the solo part(s) is duplicated in the accompaniment throughout the piece, as in simple songs and popular arrangements, the solo outline may be omitted entirely.

If the solo instrument is a transposing instrument, the music heading for the accompaniment will not show a key signature. The appropriate key signatures are instead shown in the music lines after the marginal hand signs. These signatures are not restated in subsequent parallels. If there is a change of key, the new signatures are brailled in the appropriate lines for the soloist and for the pianist.

Example 35.2.4

Andante

Clarinet in B-flat

espr.

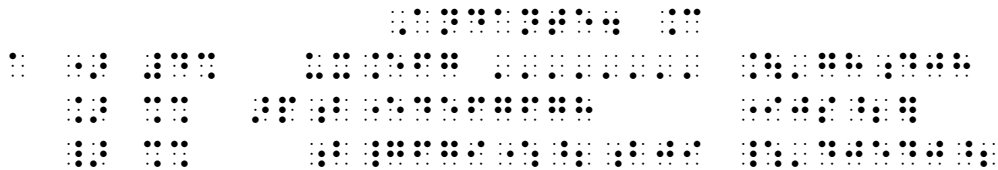
p

Andante

Piano

p

Musical score for Example 35.2.4. The score is for Clarinet in B-flat and Piano. The tempo is marked 'Andante'. The Clarinet part begins with a rest, followed by a melodic line starting with a fermata and an 'espr.' (espressivo) marking. The Piano part begins with a piano (*p*) dynamic and features a rhythmic accompaniment with a fermata over a phrase. The key signature is two sharps (F# and C#) and the time signature is common time (C).



35.3. Orchestral Reductions

When the piano accompaniment is a reduction of an orchestral score, the annotations showing the original instrumentation should be included in the accompaniment transcription.

Example 35.3.1

If the piece is an extensive work, such as a concerto, the accompaniment is usually brailled as a separate volume. For a piano concerto, the solo pianist's part is brailled in bar-over-bar format as the first volume. The orchestral pianist's part, with or without a solo outline, is brailled in bar-over-bar format as the second volume.

35.4. Primo and Secondo Parts of Piano Duets

In music for four hands (whether at the same piano or at separate pianos), the primo and secondo parts are usually brailled as separate scores, each in bar-over-bar format. Music for three or more pianists is transcribed similarly.

Drills for Chapter 35

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

Drill 35.1 (Only transcribe the piano with the solo outline for this drill.)

Andante.

Viola alta.

p

Andante.

Pianoforte.

p

dim.

dim.

Drill 35.2 (Transcribe the vocal part first, in the appropriate format, followed by the piano with solo outline.)

Allegro moderato.

The piano introduction consists of six measures in 3/4 time, key of D major. The right hand plays a melodic line starting on G4, moving up stepwise to D5. The left hand provides a harmonic accompaniment with chords and moving bass lines. A piano dynamic marking 'p' is present in the second measure.

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Fair - est Isle, all Isles — ex - cell - ing,". The piano accompaniment continues with chords and a bass line. A piano dynamic marking 'p' is above the vocal line, and a pianissimo marking 'pp' is below the piano accompaniment.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "Seat — of plea - sure and — of Love. Ve - nus here will". The piano accompaniment continues with chords and a bass line.

Drill 35.3 (Only transcribe the piano with the solo outline for this drill.)

Larghetto
p con molto espressione

Streichinstr.
pp

6 **A**

f Tutti *p Streichi.*

11

cresc. *f Tutti* *p Streichinstr.* **Blasinstr.**
Fag.

The image shows a musical score for a drill. It consists of three systems of music. The first system has a vocal line and a piano accompaniment. The piano part is marked 'pp' and 'Streichinstr.'. The second system starts at measure 6 and includes a section marked 'A'. It features a piano accompaniment with dynamics 'f Tutti' and 'p Streichi.'. The third system starts at measure 11 and includes a piano accompaniment with dynamics 'cresc.', 'f Tutti', 'p Streichinstr.', and 'Blasinstr.'. There is also a 'Fag.' (Bassoon) part indicated at the bottom of the system.

Exercises for Chapter 35

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

Exercise 35.1 (Only transcribe the piano with the solo outline for this exercise.)

The musical score for Exercise 35.1 is set in 3/4 time with a key signature of one flat (B-flat). The tempo is marked *Allegro*. The score consists of three systems of staves:

- System 1:** Violin and Violoncello staves are mostly silent, with a final measure containing a *p* dynamic marking. The Piano part begins with a *p legato* marking and features a melodic line with triplets in the right hand and a steady eighth-note accompaniment in the left hand.
- System 2:** The Violin and Violoncello staves enter with a melodic line. The Piano part continues with the same accompaniment.
- System 3:** The Violin and Violoncello staves continue their melodic line. The Piano part continues with the same accompaniment.

The score concludes with a final measure in the Piano part, marked with a *p* dynamic.

Exercise 35.2 (Transcribe the vocal part first, in the appropriate format, followed by the piano with solo outline.)

Bist du bei mir, geh ich mit Freu - - den zum Ster-ben

und zu mei - ner Ruh, zum — Sterben und zu mei-ner Ruh. Bist du bei

mir, geh ich mit Freu - den zum Ster - ben und zu mei - ner

Ruh, zum — Sterben und zu mei-ner Ruh. Ach, wie ver - gnügt

Exercise 35.3 (Only transcribe the piano with the solo outline for this exercise.)

Dolce (♩ = 144)

The musical score is written in D major (one sharp) and 6/8 time. It consists of two systems of staves. The first system includes a solo line (treble clef) and piano accompaniment (grand staff). The solo line begins with a mezzo-piano (*mp*) dynamic and features trills (*tr*) on the second and fourth notes of the first two measures. The piano accompaniment starts with a piano (*p*) dynamic. The second system continues the solo line with dynamics ranging from piano (*p*) to mezzo-forte (*mf*), and includes further trills. The piano accompaniment remains at a piano (*p*) dynamic. A rehearsal mark '6' is placed at the beginning of the second system.

Chapter 36

Music for Organs

Ever since Louis Braille devised his system of notation, braille music for the organ has been important. Serving as organist at the Notre Dame cathedral in Paris, Louis played the classic pipe organ works of the masters, as his braille-reading successors continue to do to this day. Many of these classics, including the complete organ works of J.S. Bach, have now been transcribed into braille.

Braille notation has also been adapted for the large and small electronic organs which have become popular in homes, schools, theaters, and churches. Though Louis could not have imagined such instruments, his system works beautifully for them despite their many variations.

36.1 Typical Three-Line Parallel for Organ Music

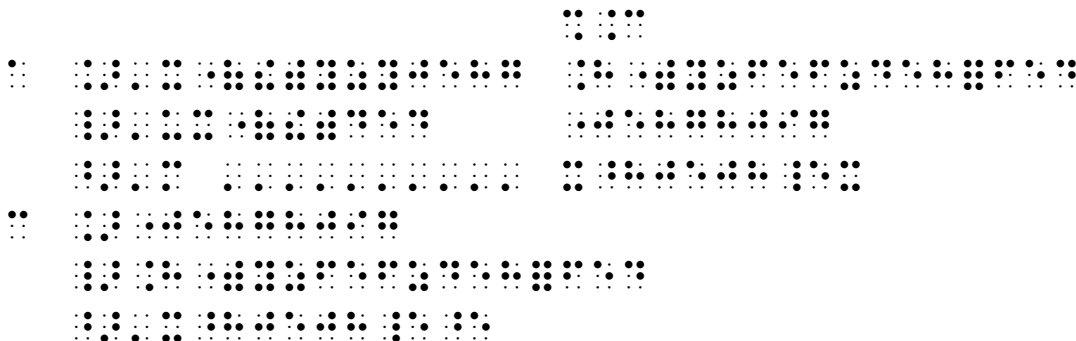
Printed music for the organ typically consists of a grand staff for the hands plus a separate staff for the music of the pedal board. Similarly in braille the music consists of a three-line parallel: the top line is introduced by the marginal right-hand sign; the second line is introduced by the marginal left-hand sign; the third line is introduced by the sign for the pedal board.

Right-hand sign	⠠⠨⠠⠨⠠⠨
Left-hand sign	⠠⠢⠠⠢⠠⠢
Pedal sign	⠠⠨⠠⠨⠠⠨

These marginal signs are aligned in the usual manner, directly under each other. The measure number is brailled at the beginning of the right-hand line, as in piano music. For organ accompaniment scores, the three-line parallel is expanded to four lines, with the solo outline as the top line. As in piano music, a line of the organ parallel may be omitted if there is an extensive rest of more than ten measures in that line.

The notes for the right and left hands are transcribed in the normal manner for keyboard music. The notes for the pedals are similarly transcribed. Chords and in-accords in this line are read from the bottom up.

Example 36.1.1



Sometimes the pedal part is printed on the same staff as the part for the left hand. In nonfacsimile braille transcriptions, the pedal part is transcribed in the way just described, as the third line of the parallel. MBC-2015 Section 29.12.1 provides instructions for braille combined left-hand and pedal parts in facsimile transcriptions.

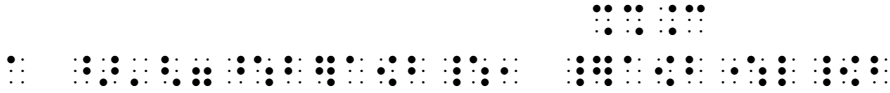
36.2 Organ Foot Signs

Printed music most commonly uses an upside-down V symbol for the toe and a rounded U symbol for the heel. When printed below the staff, these signs designate the left foot. When printed above the staff, they designate the right foot.

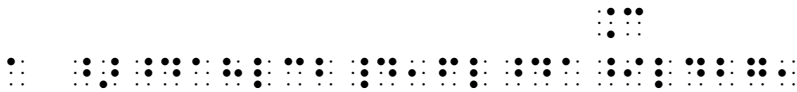
- Left Toe ⠠
- Left Heel ⠡
- Right Toe ⠢
- Right Heel ⠣

Like finger signs, the braille equivalents are transcribed after the note or interval with which they are associated. A change of feet (toe to heel, left to right, etc.) is indicated in the same way a change of fingering is shown, by braille dots 14 between the two indications.

Example 36.2.1



Example 36.2.2



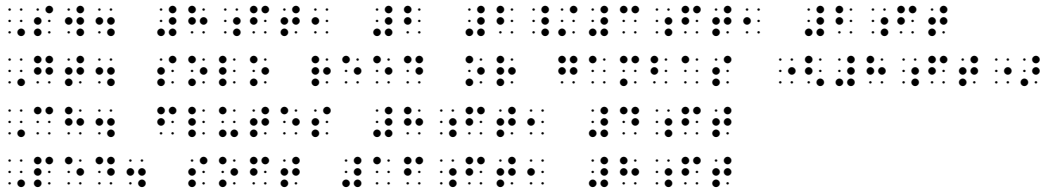
A printed horizontal line above or below a foot sign indicates the crossing of one foot in front of or behind the other. MBC-2015 Section 29.13 provides the braille signs for such situations.

36.3 Organ Registration

When printed at the beginning of a movement or section, the list of organ registrations is brailled at the margin above the music heading. No contractions are used in these lists and the format should follow print. The printed prime symbol for feet is transcribed as the abbreviation "ft". UEB literary parentheses are used when they appear in print. As in braille chord symbols, dots 36 are used for "minus" and dots 346 for "plus."

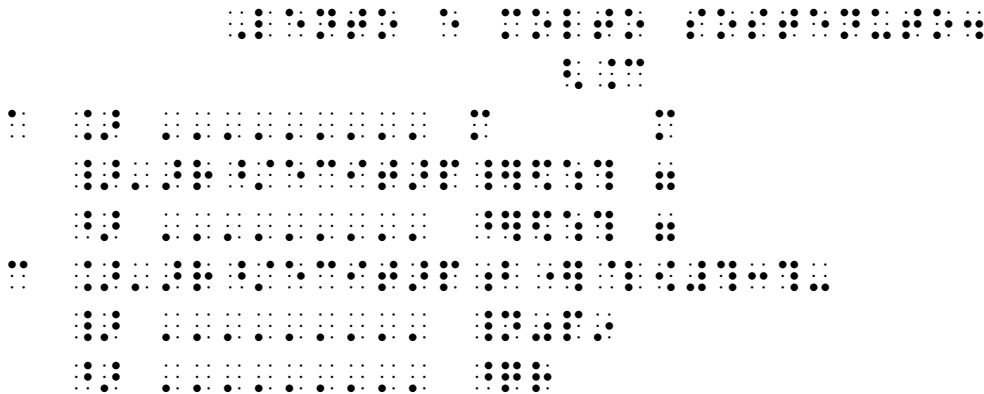
Example 36.3.1

Sw. 8', 2 2/3', 2'
 Gt. solo reed or gambas (8')
 Ch. flutes 8', 4'
 Ped. soft 16', 8'



When registration instructions occur within the music, they are treated as word-sign expressions. Special literary parentheses, dots 2356, are used in these situations where they occur in print. If registration information and dynamic indications appear at the same time, they may be combined into longer word-sign expressions. However, hairpin symbols for crescendo and decrescendo are not combined into such expressions. When the word-sign expressions apply to the entire texture of the music, they are brailled in the right-hand line or on a free line above the parallel.

Example 36.3.2



Because organs generally have more than one manual, it may be difficult to determine the placement of instructions as well as the assignment of hands for a particular manual. If there is any doubt, the instruction should be brailled in each line to which it might apply. It is also recommended to consult with an organist, if possible, if you have questions about particular notations.

36.4 Miscellaneous Instructions

MBC-2015 Sections 29.15 and 29.16 provide detailed guidance for commonly encountered situations: preset pistons; suppression of a stop; instrument-specific annotations; and drawbar organs. Because each organ is unique, these instructions are not comprehensive; rather, they establish a general framework. The basic rule is that the instructions should be presented without contractions and that they should follow print wherever possible. Transcriber's notes should be added for any necessary clarification or explanations such as the transcriber's rendering of unusual graphical symbols. Transcriber-devised symbols should also be included on the Special Symbols page.

Drills for Chapter 36

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

Drill 36.1

Sw. Oboe 8', tremulant
Gt. Gedeckt 8', 4'
Ch. Melodia 8', 4'
Ped. Bourdon 16', Melodia 8'

Largo

The musical score for Drill 36.1 is presented in three systems. The first system includes a MAN. staff (Mandolin) and a PED. staff (Pedal). The second system includes a grand staff with Sw. (Soprano), Ch. (Chorus), and Gt. (Guitar) parts. The third system also includes a grand staff with Sw., Ch., and Gt. parts. The score is in 3/4 time and G major. It features various musical notations including notes, rests, slurs, and dynamic markings such as \wedge and \cup . The tempo is marked **Largo**. The instrumentation includes Sw. Oboe 8', tremulant; Gt. Gedeckt 8', 4'; Ch. Melodia 8', 4'; and Ped. Bourdon 16', Melodia 8'.

Drill 36.2

Musical notation for the first system of Drill 36.2. It consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The grand staff part is labeled "Oberwerk". The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical notation for the second system of Drill 36.2. It consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation continues with rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical notation for the third system of Drill 36.2. It consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes rhythmic patterns, including eighth and sixteenth notes, and rests. The grand staff part is labeled "Rückpositiv" and includes a triplet of eighth notes. The single treble clef staff part is also labeled "Rückpositiv" and includes a triplet of eighth notes.

Exercises for Chapter 36

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

Exercise 36.1

PAVANE

Organ

Tielman Susato
arr. Ray Doty Lasso

Moderato

MAN. Sw. *ben articolato* Gt.

PED.

(1. Sw., 2. Gt.)

Sw. Gt.

Full organ *allarg.*

Chapter 37

Instrumental Ensembles

Bar-over-bar format is not only the preferred method for piano and organ transcriptions, but also an excellent way to transcribe instrumental and vocal ensembles. Ensemble transcriptions are needed for studies in musical analysis, orchestration, and composition. Ensemble scores can also enable braille readers to conduct groups of instrumentalists and singers.

Section 33 of MBC-2015 presents the basic principles of transcription for instrumental ensembles. These guidelines must often be adjusted for the unique characteristics of various orchestral scores.

37.1 Lists of Instruments

At the beginning of the music for an instrumental ensemble, there must be a list of all the instruments that will appear in the music. This list is transcribed in two columns. The first column lists the names of the instruments in uncontracted braille, according to the order on the first page of the printed music. Follow print when the names include the keys of transposing instruments. When English is the language of the score, Unified English Braille symbols are used for accidentals and letter modifiers.

The second column is left-aligned, beginning two cells beyond the last cell of the longest name. This second column lists the abbreviations that will be used to identify the instruments in the transcription. Each abbreviation should begin with the word-sign indicator and end with dot 3. Table 29 of MBC-2015 lists the English, French, Italian, and German abbreviations for the most common orchestral instruments. If your score includes an instrument that is not listed in Table 29, you will need to devise a two- or three-letter abbreviation, such as "glo" for glockenspiel or "tt" for tam-tam.

As with literary columns, when the name of an instrument ends three or more cells before the end of the longest name, you will need dot-5 guide dots to fill out the width of the column of names.

Example 37.1.1

A musical score for four instruments: Piccolo, Flute, Oboe, and Bassoon. Each instrument is represented by a staff with a treble clef (except for Bassoon, which has a bass clef) and a 4/4 time signature. To the right of each staff is a column of Braille notation. The Piccolo staff has two Braille lines. The Flute staff has two Braille lines. The Oboe staff has two Braille lines. The Bassoon staff has two Braille lines. The Braille notation consists of groups of six dots, representing musical notes and rests.

If there are two or more instruments of the same name, indented run-over lines are used in the first column. In the abbreviations, the numbers are brailled as lower numerals without numeric indicators. When a score includes an instrument such as a piano, organ, or harp, each hand part is identified as if it were a separate instrument.

Example 37.1.2

A musical score for seven instruments: Trumpet in B \flat 1, Trumpet in B \flat 2, Horn in F 1, Horn in F 2, Trombone, Tuba, and Piano. Each instrument is represented by a staff with a treble clef (except for Trombone and Tuba, which have bass clefs) and a 4/4 time signature. To the right of each staff is a column of Braille notation. The Trumpet in B \flat 1 staff has one Braille line. The Trumpet in B \flat 2 staff has two Braille lines. The Horn in F 1 staff has one Braille line. The Horn in F 2 staff has two Braille lines. The Trombone staff has two Braille lines. The Tuba staff has two Braille lines. The Piano staff has two Braille lines. The Braille notation consists of groups of six dots, representing musical notes and rests.

37.2 Layout of the Braille Page

Every parallel should be completed on the braille page on which it begins, whenever possible. When there are two or more parallels on a braille page, each succeeding parallel is preceded by at least two free lines. The first of these lines must be blank. The second line, and further lines if needed, may contain section headings, rehearsal references, measure numbers, or longer word-sign expressions. MBC-2015 Section 33.3 provides detailed instructions for dividing a very large parallel that cannot be accommodated on a single braille page.

37.3 The Parallel

In print, a full score shows staves for all instruments no matter if they are playing or resting. A condensed or “miniature” score shows only those parts that are active. The braille transcription is considered a condensed score because each parallel includes only those instruments that have music to play in that parallel. The parallels will therefore often differ in the number of lines.

Each music line of the parallel begins at the left margin with the abbreviation of the instrument name, including the key signature, if required. The music of each line begins one space beyond the end of the longest abbreviation. Dynamic markings and other expressions are not excluded from the alignment of the measures. If the parallel contains more than one measure, the first signs of the measures are vertically aligned in all parts. Guide dots are inserted if there are more than six blank cells between the measures. Follow the rules for octave marks set forth for single-line format. The first note of every braille line must have an octave mark, but the first note of each measure does not automatically have an octave mark.

In general, avoid dividing a measure between parallels. If division is necessary because the measure is very long or because a new section of the music is starting, then be sure that the division occurs at the same rhythmic point in all parts.

If all instruments in the score have the same key signature, the signature is brailled in the music heading. If, however, not all instruments have the same key signature, the signature is omitted from the music heading and is instead appended to the abbreviation of each instrument at the beginning of the music line in each parallel. The key signature immediately follows the dot 3 that terminates the instrument's abbreviation.

Example 37.3.2

Intervals and in-accords are read upward in all parts, including treble instruments and the right hand of keyboard instruments. Be sure to state this information on your transcriber's notes page. This consistent direction is necessary for the accurate interpretation of the music. If some parts were brailled upward while others were brailled downward, the music would be hopelessly jumbled and confusing for the transcriber and for the braille reader.

Full-measure or part-measure repeats may be used when they occur in the same braille line as the original music. Neither of the Braille numeral repeats, measure-number nor backward numeral repeats, may be used.

To preserve the vertical alignment of the measures, longer word-sign expressions are ordinarily brailled above the music lines to which they refer, aligned vertically with the start of the measure. If an expression applies to the second or third measure of a parallel, and not at the beginning of the parallel, it may be brailled above the measure to which

it applies. If the expression affects all parts, it is placed between word signs in the free line above the uppermost part. If the expression does not apply to all parts, it is brailled in a free line above the first affected part. To clarify the applicability of the expression, the abbreviations for the affected instruments are brailled, without word signs, immediately after the word sign which begins the expression. If two instruments of the same kind are affected, their numbers are brailled from lowest to highest.

Example 37.3.3

37.4 Measure Numbers and Rehearsal Reference Marks

Especially in long scores with many instruments, measure numbers are extremely helpful to the braille reader—so helpful that some transcribers place a measure number at the beginning of each parallel. A new parallel must be started where a measure number or a rehearsal reference mark is shown in print. The measure number or rehearsal reference mark is brailled by itself on a free line and is indented one cell beyond the first music signs of the parallel. When the number or marking coincides with an expression that requires a free line, the number or marking is placed above the expression.

Actual measure numbers are not enclosed in word signs. Word signs are used to enclose a rehearsal marking which is a letter or the number of a section. Follow print for capitalization of rehearsal letters.

Example 37.4.1

A

Braille representation of the musical score above, showing note heads, stems, and dynamic markings.

37.5 Parallel Movement

The parallel movement sign, dots 36 (the same as the octave interval), may be used to show that different instruments play the same music, either at the unison or in another octave. This device works best when the instruments are located consecutively in the score. The uppermost of the parts is transcribed in full and the parallel movement sign is shown in each of the subsequent parts. When a prominent line is doubled at some distance from one another in the score, the parallel movement sign is followed by the abbreviation of the instrument which has the music brailled in full. It is not necessary to repeat the instrument abbreviation before the parallel movement device in further measures in the same parallel.

The device is normally used for complete measures only. If the music is to be played at the unison, no octave mark is needed. If the music is to be played in an octave other than the original, the appropriate octave mark must be brailled before each parallel movement sign. Any brailled note after the parallel movement device must have an octave mark.

Example 37.5.1

37.6 Consolidation of Lines and Doubling

When two or more consecutive parts of the same instrument are in unison throughout a parallel, you may consolidate them into one line by showing the numbers of the parts in the abbreviation at the beginning of the line. Again, remember to braille the numbers from lowest to highest.

The procedure of doubling of nuances, intervals, triplets, or other indicators may be used when four or more appear in the same parallel. Any doubling that continues into a new parallel must be restated at the start of that parallel.

Example 37.6.1

99

37.7 Preliminary Assessment

Even a quick glance at this chapter will convince you that the transcription of instrumental ensembles is complex and time-consuming. Before you undertake such a transcription, be sure that you know what is wanted and when it is needed. If the transcription is for a

library, the entire score may be desired, but the schedule may be flexible. By contrast, an individual requester may have an immediate need but may require only one instrumental part, only one complete movement, or only a brief excerpt. When you know the exact situation, you can proceed more reasonably and comfortably.

Drills for Chapter 37

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

Drill 37.1

Allegro

Violin I
Violin II
Viola
Violoncello

f *pp* *pp* *pp* *f* *pp*

Drill 37.1 is a musical score for four string instruments: Violin I, Violin II, Viola, and Violoncello. The tempo is marked 'Allegro'. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two measures. The first measure features a forte (*f*) dynamic for all instruments, with a double bar line and repeat dots. The second measure features a pianissimo (*pp*) dynamic for all instruments. The Violin I part has a melodic line with a slur and a sharp sign. The Violin II part has a similar melodic line. The Viola part has a melodic line with a slur and a sharp sign. The Violoncello part has a melodic line with a slur and a sharp sign.

Drill 37.2

Jubilantly

2 Trumpets in C
Organ
Ped.

ff *ff* *ff*

Drill 37.2 is a musical score for three instruments: 2 Trumpets in C, Organ, and Pedal. The tempo is marked 'Jubilantly'. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two measures. The first measure features a fortissimo (*ff*) dynamic for all instruments. The second measure features a fortissimo (*ff*) dynamic for all instruments. The 2 Trumpets in C part has a melodic line with a slur and a sharp sign. The Organ part has a chordal accompaniment with a slur and a sharp sign. The Pedal part has a melodic line with a slur and a sharp sign.

Drill 37.3

Grandioso

B \flat Trumpets
Horn in F
Trombone
Tuba

A

pp come lontano
pp come lontano
pp come lontano

ff
ff
ff
ff

Drill 37.4

Andante

Oboe I
Oboe II
Corno I, II
in Mib/Es
Violino I
Violino II
Viola
Violoncello
e Basso

Drill 37.5

Moderato

Flute
Oboe
Clarinet
in A

Exercises for Chapter 37

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

Exercise 37.1

Molto adagio

Violin I

Violin II

Viola

Violoncello

p

p

p

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

Exercise 37.2

Andante comodo A

Clarinet 1 in B^b *mf*

Clarinet 2 *p* *mf*

Violins I *f* A

Violins II *f*

Cellos & Basses *pizz.* *mf*

con espr. *p*

con espr. *p*

pizz. *p*

pizz. *p*

p

Exercise 37.3

Allegretto. ♩ = 96

2 FLÛTES
HAUTBOIS
COR ANGLAIS
2 CLARINETTES en LA
2 BASSONS
2 CORs en FA
TROMPETTE en UT
HARPE

Allegretto. ♩ = 96

VIOLONS
ALTOS
VIOLONCELLES
CONTREBASSES

The score is for Exercise 37.3, marked 'Allegretto' with a tempo of ♩ = 96. It is in 6/8 time and the key signature has one sharp (F#). The woodwind section includes 2 Flutes, 2 Oboes, 1 English Horn, 2 Clarinets in Bb, 2 Bassoons, and 2 Horns in F. The string section includes Violins, Violas, Violoncelles, and Contrebasses. The woodwinds and strings play a melodic line with various articulations and dynamics. The woodwinds (English Horn, Clarinets, Bassoons, Horns) play a melodic line with various articulations and dynamics. The strings play a rhythmic accompaniment with pizzicato and arco markings. The score is divided into two systems, with the first system covering woodwinds and harp, and the second system covering strings.

Chapter 38

Vocal Ensembles

Vocal ensemble transcriptions combine lyrics with bar-over-bar music. The basic principles are presented in MBC-2015 sections 37 and 38. Vocal ensemble scores generally do not include the accompaniment. If the accompaniment is needed, it is transcribed as a separate score.

38.1 Abbreviations for the Voice Parts

Each of the ensemble voice parts is given an abbreviation, or identifier, as we do with instrumental ensembles. The most common identifiers for the voices are “s” for soprano, “a” for alto, “t” for tenor, and “b” for bass. If any of these parts is divided into first and second, the lower numeral 1 or 2—without a numeric indicator—is brailled immediately after the letter of the abbreviation. Each of the vocal identifiers begins with a word sign and ends with dot 3. Since the SATB abbreviations are familiar, they need not be listed at the beginning of the transcription.

38.2 Page Layout and Parallels

All lyrics for the parallel are given in successive braille lines, followed by all the lines of music. The lyrics are usually brailled without contractions. The word lines begin at the left margin, in cell 1, with run-overs in cell 5. Run-overs of the word line are allowable only when there is a single line of words for the parallel.

In chapters 25 and 26 of our course, you learned about syllabication, slurring, and hyphenation of vocal lyrics in line-by-line vocal transcriptions. The same procedures apply to vocal ensembles. It may be beneficial to review these two chapters in preparation for the examples, drills, and exercises in this chapter.

After all the lines of words for the vocal ensemble parallel have been completed, the music lines are brailled. Parallels are not divided between braille pages. There are no blank lines within the parallel nor are blank lines necessary between parallels. The music lines begin in cell 3, with run-overs starting in cell 5. Such run-overs are very rare, however, because they are allowable only when there is only one music line in the parallel.

As in line-by-line solo format, tenor parts are transcribed according to the octave in which they are sung.

For the first parallel of the braille page, each word line and each music line is introduced by the appropriate identifier or identifiers for the voice part. *If all parts have the same lyrics, only one word line is necessary, and no marginal indicators are needed.* The identifiers in the word lines are not preceded by the word-sign indicator, but are terminated with the dot 3 and followed by a space. The identifiers in the music lines are preceded by the word-sign indicator, terminated with the dot 3, and are not followed by a space, unless the space is required to achieve alignment of the initial music signs. If a voice part is resting throughout the parallel, that part is omitted from the parallel.

Dynamic markings and other expressions are not excluded from the alignment of the music. If the parallel contains more than one measure, the first signs of the measures are vertically aligned in all parts. Follow the normal rules for octave marks. The first note of every music line must have an octave mark, but the first note of each successive measure in the parallel does not automatically require an octave mark.

After the first parallel, the identifiers are not automatically restated, as they are assumed to remain unchanged in the remaining parallels of the page. Restatement is necessary, however, when there is a change in the assignment of the lines. Thus, wherever there is a change in the assignment of the word lines, all the word lines in the parallel must have identifiers. Likewise, wherever there is a change in the assignment of the music lines, all the music lines in the parallel must show the identifiers.

Example 38.2.1

S
A
Let us sing a song of glad - ness, let us

T
B
sing a song of glad - ness, let us

Let us sing a song of glad - ness, let us

When different parts sing the same lyrics but at different times or in different rhythms, if they appear in the same parallel, only one word line is necessary. The repeat sign for words or phrases may be used, as usual, as long as all parts repeat the text the same number of times.

Example 38.2.2

Sopranos
Twin - kle, twin - kle, lit - tle star, How I won - der
Basses
what you are, what you are,
what you are, what you are,

38.3 Different Words for the Voice Parts

When the voices in a parallel have different words, the words for each part are given in a separate line, beginning with the appropriate identifier at the left margin. (Remember, no word signs precede these identifiers, since they are not within the music lines.)

Example 38.3.1

S
Let us sing a song of joy! Let us sing a song of glad-ness,

A
Let us sing a song of glad-ness, Let us sing a song of joy!

B
Let us sing a song, Sing a song,

If two or more adjacent voice parts have the same words, they may be consolidated into one word line. Their identifiers are brailled consecutively at the margin for that line of words. The first characters of the words of all the word lines in the parallel are vertically aligned. Additional spaces may be needed if the identifiers are of different lengths. Identifiers for adjacent voice parts may be similarly combined if the parts have the same music. In these instances, only the initial word sign and a single terminating dot 3 are brailled.

Example 38.3.2

S
A
Let us sing a song of glad - ness,

T
B
Let us sing a song of

Oh, let us sing with a joy - ful heart!

glad - - - ness, Let us sing a

S A
Let us sing a song of glad - ness,

T B
Let us sing a song of

Oh, let us sing with a joy - ful heart!

glad - - - ness, Let us sing a

Example 38.3.3

Larghetto

Bless - ing and hon - our, glo - ry and pow'r be un - to Him, be un - to Him that sit - teth up - on the throne, and un - to the

Bless - ing and hon - our, glo - ry and pow'r be un - to Him, be un - to Him that sit - teth up - on the throne, _____ and

Lamb, that sit - teth up - on the throne, and

Lamb,

Braille musical notation for the lyrics and accompaniment, including the tempo marking 'Larghetto' and the lyrics: 'Bless - ing and hon - our, glo - ry and pow'r be un - to Him, be un - to Him that sit - teth up - on the throne, and un - to the Lamb, that sit - teth up - on the throne, and'.

38.4 Temporarily Divided Vocal Part

Intervals may be used for a temporarily divided vocal part if the parts are rhythmically identical. If the rhythms are not identical, in-accords should be used. Intervals and in-accords are read downward for sopranos and altos and upward for basses and tenors. Whether intervals or in-accords are used, dots 34—the “special warning sign” for a temporarily divided vocal part—must precede the first measure that contains any divisi. The first note following that sign must have an octave mark.

Example 38.4.1

Altos
Glo - ry to God in the high - est!

Tenors
8
Glo - ry to, Glo - ry to God in the high - est!

If the divided parts differ significantly in words or music, or if the division continues for a significant number of measures, it is usually best to assign a separate line—with the appropriate identifier—to each of the divided parts. The warning sign is not required when separate lines are assigned.

38.5 Extended Introductions

Frequently, pieces will begin with an extended orchestral or piano introduction. Of course, these measures of instrumental music must be accounted for in the vocal transcriptions. If the introduction is just a few measures long, the proper number of rests may be placed at the start of the first line of music, as in Example 38.2.3 above.

However, if the introduction is extensive, ends with a sectional double bar line, a fermata, or if the vocal parts begin with a repeat sign, a *dal segno* or other major section indicator, the measures of rest can be included as a separate parallel. The word line will indicate "no words" in italics, and the appropriate measures of rest are then shown in the music line.

Example 38.5.1.

Andantino e con molto sentimento

Piano *pp* *legato assai* *rit.*

1st VOICE

p 2nd VOICE

Fall - ing leaf, and fad - ing tree, Lines of white in a

a tempo *pp*

38.6 Dramatic Musical Works

It is gratifying to know that there are braille readers who have the talent, skill, desire, and courage to participate in performances of dramatic musical works. You as the transcriber can mightily contribute to the success of these gifted performers. As explained in section 38 of MBC-2015, braille music can accommodate the dramatic musical genres, including oratorio, opera, operetta, and musical theater. Section 38 suggests special procedures for characters' names, unusual page layouts, stage directions, and musical cues.

38.7 Preliminary Assessment

As with instrumental ensemble transcriptions, you will need a reasonable plan before you embark on a vocal ensemble assignment. If the braille reader is an individual singer in an SATB anthem, for instance, you will probably extract and transcribe only the part for that voice. If the braille reader is conducting, however, the entire SATB ensemble score will probably be required. If someone else is accompanying, the accompaniment score may not be needed.

Similarly for dramatic works, you should initially determine which characters, roles, ensembles, or scenes need to be included in your transcription. Except for permanent addition to a braille library, the complete ensemble and accompaniment scores are not likely to be needed. There are, however, rare and wonderful circumstances in which a braille reader may simultaneously direct and accompany a dramatic work. If that is the kind of request you receive, you will want to schedule your transcription so that everything is ready expeditiously, well in advance of the first rehearsal.

Drills for Chapter 38

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

Drill 38.1

Vivace

f Sop. Deck the hall with boughs of hol - ly, *mf* Fa la la la la, la la la la.

f Alto Deck the hall with boughs of hol - ly, *mf* Fa la la la la la la la la la la.

f Bass Deck the hall with boughs of hol - ly, *mf* Fa la la la la, la la la la.

f Tis the sea-son to be jol - ly, Fa la la la la, la la la la.

f la. Tis the sea-son to be jol - ly, *mf* Fa la la la la la la la la.

f Tis the sea-son to be jol - ly, Fa la la la la la la la.

9 *p* Don we now our gay ap - par - el, *cresc.* Fa la la, la la la, la la la.

p Fa la la la la la, *cresc.* Fa la la, la la la, la la la la la,

p Fa. Don we now our gay ap - par - el, *cresc.* Fa la la la la la,

f Troll the an - cient yule - tide car - ol, Fa la la la la, la la la la.

f Troll the an - cient yule - tide car - ol, Fa la la la la, la la la la.

f Troll the an - cient yul - tide car - ol, Fa la la la la, la la la la.

Drill 38.2

Sic - ut cer - vus de - si - derat ad fon - tes a -
 Sic - - ut cer - vus de - si - de - rat ad fon - tes a - qua - -
 Sic - ut cer - vus de - si - de - rat ad fon - tes a - qua - - rum sic -
 Sic - ut cer - vus de -

qua - - rum a - - qua - rum sic - - ut
 - rum sic - - ut cer - vus de - si - de - rat ad fon - tes a - qua -
 - ut cer - vus de - si - derat ad fon - tes a - qua - - - -
 si - derat ad fon - tes a - qua - rum sic - - ut cer - vus de - si - derat ad

Drill 38.3

Andante molto ♩ = 63

p *f* *p*

Sopran
A-ve Ma-ri-a, a-ve Ma-ri-a, gra-ti-a ple-na, a -

Alt
A-ve Ma-ri-a, a-ve Ma-ri-a, gra-ti-a ple-na, a -

Tenor
A-ve Ma-ri-a, a-ve Ma-ri-a, gra-ti-a ple-na, a -

Bass
A-ve Ma-ri-a, a-ve Ma-ri-a, gra-ti-a ple-na,

8

f *mf* *f* *mf* *p*

ve, Do-mi-nus te-cum, Do-mi-nus te-cum,

ve, Do-mi-nus te-cum, Do-mi-nus te-cum, be-ne-dicta tu,

ve, Do-mi-nus te-cum, Do-mi-nus te-cum, be-ne-

Do-mi-nus te-cum, Do-mi-nus te-cum, be-ne-dictatu in muli-e-ri-

Exercises for Chapter 38

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

Exercise 38.1

With fervor

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

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

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

7 *pp* sing! Land where my fa - thers died, *f* Land of the pil - grims' pride,

pp sing! Land of the pil - grims' pride,

pp sing! Land where my fa - thers died, *f* pil - grims' pride,

11 moun - tain - side,

From ev' - ry moun - tain side, Let free - dom ring!

From ev' - ry moun - tain - side, Let free - dom ring!

From ev' - ry moun - tain - side, Let free - dom ring!

Exercise 38.2

Sprightly, in two (♩ = 80) (♩ = $\overset{\frown}{\text{♩}}$)

Piano

f (Minimize left hand if Bass/Tuba is playing)

4 Part I *mf* **A**

Mus - i - cal de - mon, set your hon - ey a - dream - in', won't you

Part II *mf*

Won't you play a sim - ple

G7 C Eb°

mf

7 play me some rag. — 8 Just change that 9 clas - si - cal nag —

mel - o - dy like my

G7 *simile*

Exercise 38.3

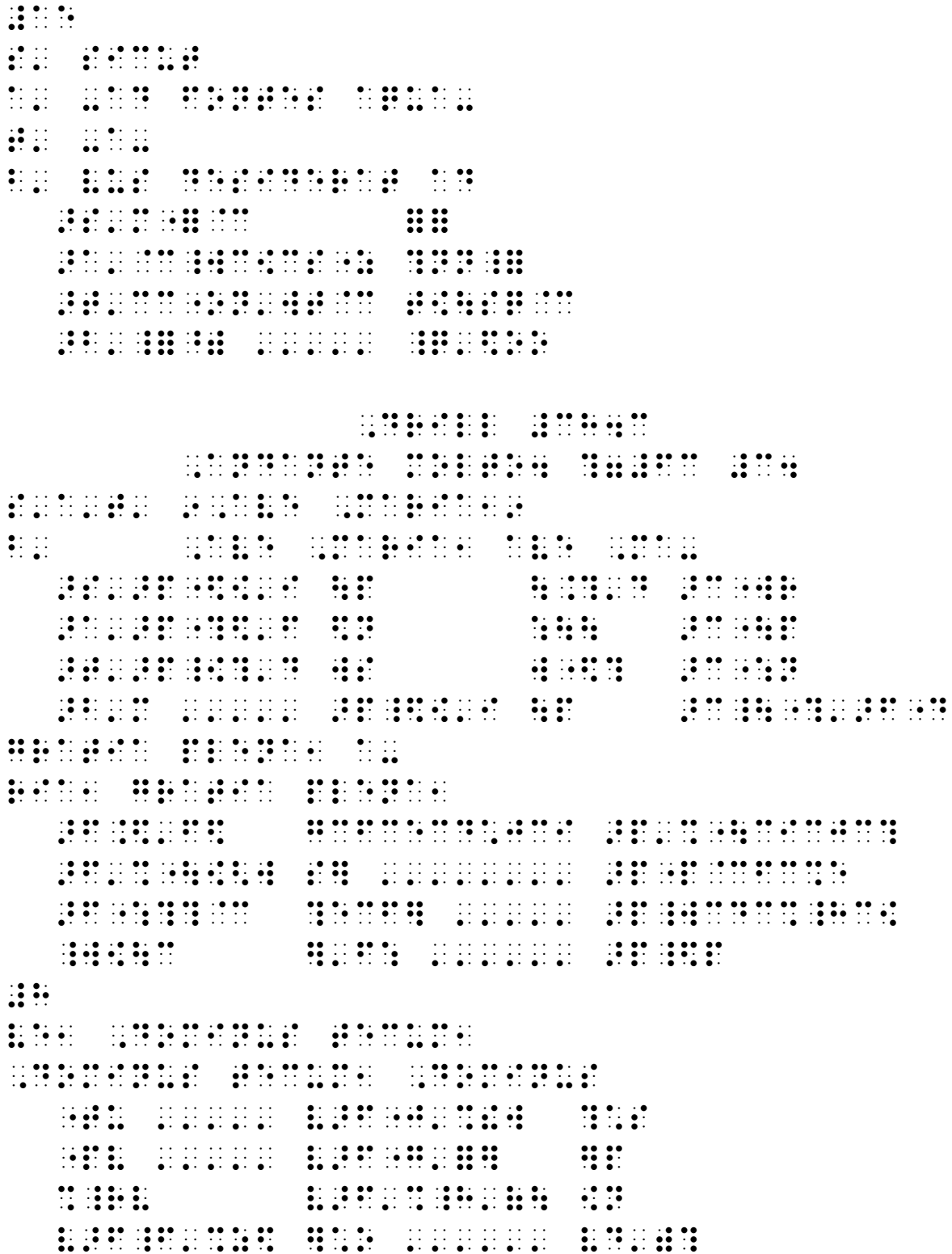
Andante allegro

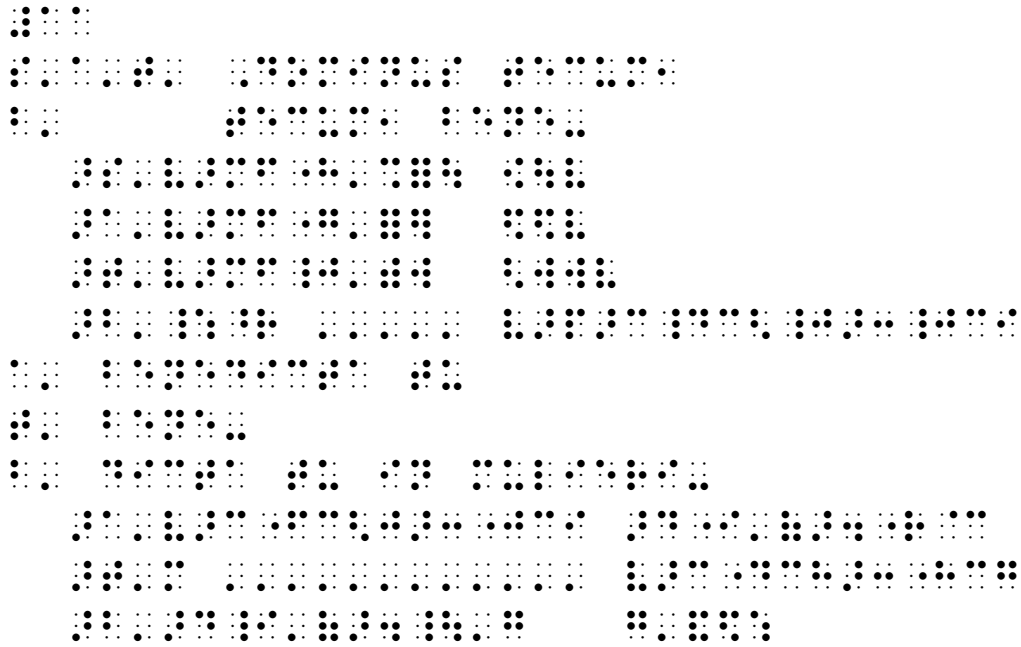
SOPRANO
ALTO
TENOR
BASS

Great was the com - pa - ny of the
Great was the com - pa - ny of the
The Lord gave the word: great was the com - pa - ny of the
The Lord gave the word: great was the com - pa - ny of the

Andante allegro (♩ = 80)

preachers, great was the com -
preachers, great was the com - pa - ny, the com - pa - ny, the com -
preachers, great was the com - pa - ny, the com - - - - pa - ny, the
preachers, great was the com - - - - - pa - ny, the com -





Chapter 39

A Complete Schubert Song "Kennst du das Land"

In previous lessons, you completed several short manuscripts, including preliminary pages. As further preparation for your concluding exam in the braille music transcription course, we now focus on a somewhat longer Schubert song, "Kennst du das Land." Transcribe this song as a complete manuscript, including title page, special symbols page, transcriber's notes page, vocal score, and piano score. Pagination should be according to the score of the song, not according to the page numbers of our textbook. Your running head, contracted in the normal UEB manner, should be "Schubert, Kennst du das Land."

Because this is a long and complex assignment, the work is routinely divided into two parts. The first part consists of the preliminary pages and the vocal score. After your instructor has approved these sections, you will be free to submit the piano score. When you complete this chapter, your remaining requirements for certification will be a review assignment and your exam manuscript.

Some specific guidance for the five sections of "Kennst du das Land" follows. Much of the information is a review of what you already know; other items are unique to a song such as this.

39.1 Title Page

Continue with the format that you have used in earlier chapters of the course.

Title pages of braille music scores customarily show the instrument or instruments for which the music is transcribed. In this exercise, the words "Voice and Piano" should be included below the composer's name. The title page should include the publisher's name and city and the date of publication. Since this song is in the public domain and we are now operating under the Marrakesh treaty, the phrase "With permission of the publishers" is not required. Remember, however, to include the customary cautionary sentence: "Any further reproduction or distribution other than in an accessible format is an infringement."

Instead of citing the name of a requesting agency or individual, your title page should show that this transcription is an exercise for the

Introduction to Braille Music Transcription Course. Be sure to include your name as the transcriber.

39.2 Special Symbols Page

For clarity, consider the symbols in three categories: UEB literary, German, and music. The UEB literary category should begin with the "⠠⠠⠠⠠ dot locator for "mention"" and should include at least the opening and closing transcriber's note indicators. The German language category should list the symbols for the vowels ä (⠠⠠), ö (⠠⠠), and ü (⠠⠠). There are no special musical symbols in this transcription. Follow braille order for the listing of the symbols.

39.3 Transcriber's Notes Page

Include the following information:

"This is a nonfacsimile transcription. Intervals are read downward in the right hand of the piano and upward in the left hand."

Then add a paragraph specifying that the music has been transcribed according to the 2015 BANA Music Code and that the literary aspects have been transcribed according to the UEB rules (current edition) and the current edition of braille formats.

As on the Special Symbols page, the running head should be the only contracted item on this page.

39.4 Vocal Score

Remember to include syllabic slurs wherever syllables are sung across more than one note. Sometimes, as in measure 2 of "Kennst du das Land," the slur may be shown in print. At other times, as in measures 9 and 10, the slurs are implied in the print and must be added by the transcriber. These slurs are not regarded as transcriber's insertions, and therefore, you do not need to insert a dot 5 before the slur. In measure 9, for instance, a slur should be inserted between the first two notes to show that they pertain to the syllable "sanf." By singing through the entire song to yourself or by listening to a recording, you can discover all the places where you need to insert such crucial syllabic slurs.

As recommended in section 35.9 of MBC-2015, include a few marginal measure numbers in your vocal score.

In the music for your vocal score, you should include a few major marks of expression, such as “piano” at measure 1 and “forte” at measure 41.

This song is a perfect opportunity to apply MBC-2015 section 35.7.3, “Alternating Single and Multiple Lyrics,” since the rhythm and syllabification of the two verses are identical. For the first forty measures of your vocal score, use three-line parallels. The first line should show the words for the first verse of the song. The second line should show the words for the second verse, beginning with “Kennst du das Haus?” (Remember that no run-overs are permitted in the word lines in this format. Therefore, the phrases will be shorter than if only one verse was given.) Starting with “Kennst du den Berg” at measure 41, use two-line parallels.

There are two alternate and equally correct ways to transcribe this song. (1) Braille the first verse up to the repeat sign at measure 40. Then braille the words of the second verse in a 1-3 paragraph, as described in MBC-2015 section 35.7. This format allows run-overs in the word lines, making for longer phrases in one parallel. The longer word lines may feel more natural to the scansion of the poetry. After verse 2 is completed, the two-line parallel format resumes with the words and music of measure 41. (2) Braille the first verse to measure 40 and then return to measure 1 and braille the second verse, with words and music, in full. This method is useful when there are many differences in the syllabification, rhythmic content, or different pitches in subsequent verses. A note on your Transcriber’s Notes page is useful when following this format, explaining that the verses are brailled in full, and that the print repeat signs are included for reference only.

For your reference, here are the German words of the song. (The capitalization may look unusual to you because nouns in German are routinely capitalized.)

Kennst du das Land, wo die Zitronen blühn,
Im dunkeln Laub die Gold-Orangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht?
Kennst du es wohl?
Dahin, dahin
Möcht’ ich mit dir, o mein Geliebter, ziehn.

Kennst du das Haus? Auf Säulen ruht sein Dach,
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl? Dahin, dahin

Möcht' ich mit dir, o mein Beschützer, ziehn.

Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut.
Kennst du ihn wohl? Dahin, dahin
Geht unser Weg! O Vater, lass uns ziehn!

39.5 Piano Score

In transcribing the piano score, use three-line parallels. The top line should be the solo outline. Per section 29.8 of MBC-2015, the solo outline should show "only notes, ties, rests, and other essential marks such as fermatas." Syllabic slurs are not normally shown in the solo outline, but if you choose to transcribe them, please include all of them. Include all expression marks for the piano accompaniment, just as you would in any other piano score.

Consider the possibility of doubling at various points in the piano score. Important doubling opportunities concern the triplet sign and the sign for the octave interval. Remember that if doubling continues through a braille page turn, you may need to restate the doubling at the beginning of the new braille page. For detailed guidance on doubling of intervals, consult MBC-2015 section 9, particularly 9.3.1, "Restatement of Interval Doublings." Note that doubling can be started at the bottom of a braille page if there are "three consecutive similar intervals on that page." The same principles apply to the doubling of other symbols, including triplet signs.

In the right hand of measure 2, the clearest way to braille the first chord is to show the slur after the quarter-note E and the tie after the sign for the sixth interval. The braille reader will thus understand that the G-sharp is held while the upper note changes from E to B for the next chord. Remember that a slur and a tie should not be brailled on the same note except in facsimile transcriptions.

At measure 21, the hairpin decrescendo is best shown as affecting the second triplet in the right hand, since that is the only moving part on that portion of the beat. The beginning of the decrescendo is shown before the first note of that triplet with the termination following the concluding note of the triplet. The hairpin symbols need not be restated in the left-hand line.

For the last twenty measures of your piano score, a measure-number repeat is very advantageous in all three lines. Be sure to include

pagination to show which measures are repeated on each print page. Each of the three lines of the concluding parallel should end with a double bar.

Conclude the piano score by centering the words “The End” after a blank line. These words may be contracted because they are not in direct contact with the music. As transcriber’s additions, the words should be enclosed in transcriber’s note indicators.

39.6 Proofreading Your Exercise

Continue refining the techniques and checklists that you have been developing throughout the course. While everyone has an individual style of proofreading, you will probably start with essentials such as pitches, note values, octave marks, interval signs, direction of intervals, braille grouping, and spelling of words. Look closely at in-accords – especially the rhythmic equality of the parts. Consider, too, the optional matters of doubling and braille repeats. As to format, be sure to check running heads, pagination, measure numbers, marginal signs, and alignment of measures.

Some details are commonly overlooked. For instance, it is easy to forget dot-3 separators after hairpin symbols, simple word-sign expressions, and hand signs. (These separators are needed if the immediately following character has one or more dots in the left-hand side of the cell.) Check also for restatement of ties and accidentals. If you have inserted any rests or accidentals, remember to precede them with a dot 5.

Every creative mind is unique. In proofreading a piece of writing, for instance, an experienced author learns to recheck their own short list of items (spellings, word usages, and stylistic quirks) that must be considered before the polished manuscript is submitted. As you prepare to send your Schubert manuscript, take a moment to remind yourself that braille music transcription is a combination of musical judgment and braille precision. A few final adjustments—a few extra minutes of thought and consideration—may turn a very good manuscript into an excellent achievement. In any event, know that your efforts are valued and that your manuscript will be read with keen appreciation.

Exercise for Chapter 39

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

-- 3 --

KENNST DU DAS LAND

Franz Schubert

Mässig

Voice

Piano

p

cresc.

Kennst du das Land, wo die Zi-tro-nen blühn, Im dunk-eln Laub die
Kennst du das Haus? Auf Säu-len ruht sein Dach, Es glänzt der Saal, es

Gold-schim-O-ran-ge-n glühn, Ein sanf-ter Wind vom
mert das das Ge-mach, Und Mar-mor-bil-der

blau-en Him-mel weht, Die Myr-te still und
Stehn und sehn mich an: Was hat man dir, du

Published by Breitkopf and Haertel, Leipzig, 1884-97

hoch der Lorbeer steht?
ar- mes Kind, ge- tan?

pp

Kennst du es wohl?
Kennst du es wohl?

Etwas geschwinder

Da- hin, da-
Da- hin, da-

cresc. *f*

hin! da- hin Möcht' ich mit dir, o
hin! da- hin Möcht' ich mit dir, o

fp

mein Ge- lieb- ter, ziehn, da- hin,
mein Be- schüt- zer, ziehn, da- hin,

p *cresc.*

da- hin, da- hin!
da- hin, da- hin!

ff *p*

hin möcht' ich mit dir, o mein Ge- lieb- ter,
hin möcht' ich mit dir, o mein Be- schüt- zer,

cresc.

zieh, da- hin, da- hin, da-
zieh, da- hin, da- hin, da-

f *ff*

hin, da hin!
hin, da hin!

Wie oben

Kennst du den Berg und sei-nen Wol-ken-steg? Das

Maul-tier sucht im Ne-bel sei-nen Weg; In

Höh-len wohnt der Dra-chen al-te Brut; Es

stürzt der Fels und über ihn die Flut,

fp

Kennst du ihn wohl?

pp

Etwas geschwinder

Da- hin, da-

cresc.

f

hin! da- hin Geht un- ser Weg! o

fp

Va- ter, lass uns zieh'n! Da- hin, _____

p *cresc.*

da- hin, da- hin! da- hin geht un- ser

ff *p*

Weg! o Va- ter, lass uns zieh'n! Da-

cresc. *f*

hin, da- hin, da- hin, _____

ff

- = 9 = -

da- hin!

Chapter 40

Review Assignment for Braille Music Transcription Course

Please answer the following questions in literary braille. Send your responses to your instructor along with any additional review work that your instructor has assigned. You may also attach lists or files of any music that you have transcribed for clients or for your own personal study and enjoyment.

Part 1. Order of Signs

An indispensable aid is a comprehensive chart on the order of braille music signs in relation to a note. Beginning with a handful of symbols, this chart, given in the Appendix, has grown as you have progressed through the course. As you look at the completed chart, what is the very first sign? What is the very last sign in the chart? Which two signs, if present, must immediately precede the note? Which two signs, if present, must immediately follow the note?

Part 2. Unusual Signs or Procedures

As you look through Tables 1-32 and Sections 1-38 of MBC-2015, you will find many signs and procedures which were not discussed in your textbook. These items range from unusual slurs to detailed guidance for percussion, figured bass, harp, accordion, plucked string instruments, and bowed string instruments. Describe any situations in which you have used these signs or procedures for transcriptions that you have already prepared. Even if you have not yet used any of them, which ones impress you as potentially valuable or significant for your future transcriptions?

Part 3. Proofreading

Describe your favorite techniques and strategies for proofreading braille music transcriptions.

Part 4. Surprising Solutions

During your course of music braille study, you have probably been surprised at the ingenious ways which have been devised to convert the graphical print symbols into braille. You may have marveled at Louis

Braille's ability to think outside the box of conventional wisdom. Which aspects of braille music have impressed you as most surprising or ingenious?

Part 5. Thorny Areas

Thinking back over the entire course in braille music transcription, take the time to investigate any topics that continue to puzzle you. If you still have questions, please mention these items so that your instructor can try to clarify them for you as you begin to prepare your exam manuscript.

Part 6. Advantages of Braille Music

During your career as a transcriber, you may hear such statements as "Music braille is too difficult and cumbersome to be practical. Literary braille is fine, but music braille is awkward and slow. A good ear is all that a blind musician needs for learning new pieces or reviewing the repertoire." These well-intended but narrow-minded remarks may come from parents, teachers, colleagues, and even the blind musicians who could dramatically benefit from fluency in braille music. To counter such objections, what advantages of braille music would you mention? What else would you say to encourage the use of braille music?

Part 7. Musical Favorites

List your favorite musical styles, eras, composers, and instruments. Which music book, extended work, or single piece of music would you most like to transcribe, regardless of whether that item is already available in braille?

Appendix

General Order of Signs in Relation to a Note

Preceding the Note

marginal hand sign
clef sign
forward-repeat sign
first or second ending sign
reminder tie
pedal-down
simple word-sign expression or abbreviation
dot 3 separator or line of continuation sign
overlapping bracket slur or convergent short slur
opening bracket slur
string sign
position or fret sign
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 or arpeggio
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)

stem sign

nuance, accidental, and octave indicator for interval

interval

finger mark for interval

tie for interval

fractioning or tremolo sign

fermata

single slur, slur between staves, or opening doubled slur

closing bracket slur

tie, chord tie, or accumulating arpeggio sign

termination sign for line of continuation or "hairpin"

breath mark

terminal music comma

pedal-up sign

double bar, backward-repeat sign, measure division, or in-accord

music hyphen

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