

MUSIC BRAILLE CODE 1997

Developed Under the Sponsorship of the
BRAILLE AUTHORITY OF NORTH AMERICA



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Grateful acknowledgement is accorded the members of the Music Technical Committee of BANA.

Bettye Krolick, Chairman

Tom Ridgeway, Vice-Chairman

Beverly McKenney, Secretary

Sandra Kelly

Harvey Miller

George Bennette, Consultant

Additional appreciation is expressed to the staff of Opus Technologies: Monica Flores, Marti Martin, Nick Carter, and Sam Flores, for assistance in the preparation of the final draft.

FOREWORD

The function of this edition of *Music Braille Code, 1997* is to bring the BANA code in line with the international agreements of 1992 and 1994. The work of fifteen countries, as outlined in *The New International Manual of Braille Music Notation*, is a reference manual for all cooperating countries, regardless of the many different formats in use. This book presents the international signs in the formats and with the rules used in North America.

All of the international signs are now accepted by the Music Technical Committee of BANA. This includes some signs that will be used only by other countries in their “section-by-section” formats. Having them listed here will help readers recognize them in music from all parts of the world.

Very few rules were set forth by the international body. The following three rules received very strong international agreement, however, and are respected by BANA.

1. All text in music should be written with no contractions. (See items 1 and 2 of the Summary of Rule Changes.)
2. Regarding literary text such as “a tempo”: When parentheses do not appear in print, parentheses should not appear in braille.
3. Dot 5 should appear before all transcriber-added signs. The international committee favors facsimile transcription. (See General Table, Note 9.)

The main objectives of the international work were clarity, simplicity and faithfulness to the print text. Many complex signs, such as a “soft pedal” sign, were defeated because the print uses text rather than a symbol. The agreement to follow the print text enabled countries to accept the American system of Chord Symbols in Short-Form Scoring. In some cases compromises were made, including a return to the former method of writing clef signs in braille.

It is with great pride that the Music Technical Committee of BANA presents this edition of the *Music Braille Code*, representing the results of international cooperation that will enable musicians to use music from international sources and that will enable transcriptions prepared in North America to be used throughout the world.

Bettye Krolick
November, 1998

FOREWORD TO THE MANUAL OF BRAILLE MUSIC NOTATION, AMERICAN EDITION, 1988

The history of the development of the braille music code is a chronicle of the various code books that have been issued, of the workings of the committees which have prepared them and, not least of all, of the consultations with readers and transcribers of braille music scores.

The present volume is the sixth in a series of manuals, and the date in its title marks the 100th anniversary of the first such key, *Braille Notation, The Cologne Key of 1888*.

Louis Braille completed the work on his elementary system of notation around the year 1834, but it was not officially adopted until 1852, the year of his death. In 1885, a committee was formed, composed of braille music experts from England, Germany and France, which met in Cologne, Germany, to establish some degree of uniformity of signs and rules of application. The *Cologne Key* was the result of this convocation.

Subsequent manuals included the following: *Revised Key to Braille Music Notation*, published by the Royal National Institute for the Blind in 1922; *Key to Braille Music Notation*, by L. W. Rodenberg, published in 1925; *Braille Music Notation*, based on the decisions of the Paris International Conference of 1929; and finally, *Revised International Manual of Braille Music Notation, 1956*, by H. V. Spanner, this last volume being the product of the third International Conference which was sponsored by the United Nations Educational, Scientific and Cultural Organization.

Each of these volumes has been an attempt to clarify and expand the code and to establish as much uniformity of presentation as could be achieved. The first book was 32 braille pages in length and that of the 1956 volume was 302; thus, one can readily see that a great deal of expansion has taken place. This has been brought about by three principal factors - innovations in print usage, changes in the popularity of various kinds of musical practice, in general, and a broader use of musical scores by the braille reading population. The change in musical practice may be illustrated by pointing to the single paragraph in the *1888 Key* on zither music as compared to the extended section on guitar music in the present volume.

A standing music committee was appointed by the American Braille Authority in the early 1960's for the purpose of clarifying questions about the code and proposing new signs and formats as the need arose. This committee, first under the chairmanship of Edward Jenkins and subsequently under the chairmanship of John diFrancesco, developed the *1975 American Addendum*. Still under Mr. diFrancesco's able guidance, a newly formed committee compiled the *1981 American Addendum*, thanks to the efforts of Dr. Marjorie Hooper and the Florida State University at Tallahassee. This pamphlet was devoted primarily to music for guitar, short-form scoring (American style) of popular music and a newly devised method for transcribing figured bass. Also written during this period was *Introduction to Braille Music Transcription, Library of Congress, 1970* by Mary Turner De Garmo.

The present book includes the contents of the two addenda, corrections and alterations of the *1956 Manual* and previously unpublished material dealing with special signs in Twentieth Century scores, percussion music and vocal ensemble music in more than one language. An expanded index has also been provided.

In 1979 the newly organized Braille Authority of North America appointed George Bennette as Chairman of its Braille Music Technical Committee and the remainder of the membership consisted of Mrs. Sandra Kelley, Mrs. Bettye Krolick, Mr. Thomas Ridgeway and Mrs. Ethel Schuman.

No doubt, someday this book will be superseded by yet another *Revised Manual of Braille Notation*. One can only hope there will be enough activity to warrant it, but in the meantime, we trust this volume will be serviceable to the transcribers and readers of braille music for at least a generation.

GEORGE BENNETTE
Chairman, Braille Music Technical Committee of BANA
November, 1987

SUMMARY OF RULE CHANGES

1. All title pages should be written in uncontracted braille.
See Par. 19.1, page 149.
2. The word text for songs should be prepared in uncontracted braille with exceptions as noted in Par. 22.5, page 173.
3. The word sign should be used for words as well as for abbreviations.
See Par. 18.8 - 18.8.3, page 143. When parentheses do not appear in print, parentheses should not appear in braille.
4. All transcriber-added signs should be preceded by dot 5.
See General Table, Note 9, page 4.
5. **Short-Form Scoring:** when numbers are printed vertically, the number at the bottom should be transcribed before the number above.
See Par. 24.7, page 231.
6. **Theory and Harmony:** Arabic numerals that follow roman numerals should be preceded by a number sign. See Par. 27.20, page 277.

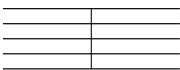

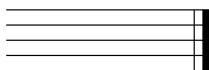
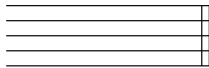
All other changes and additions involve signs rather than rules. Paragraphs that were changed or added carry the date of approval by BANA (11-97). All affected illustrations have been changed to reflect the use of the international signs.







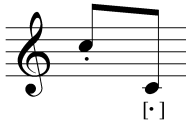
The decimal numbering system, requested by BANA is organized as follows: section number; rule within that section; auxiliary, related rule. A hyphen indicates an illustration, and the decimal numbers connect the illustration to its rule.

TABLES OF SIGNS

The signs in these tables that are marked * (a change of sign) or @ (an addition to the music code) should be included on the Special Symbols page of each transcription. A complete Index of Signs each under its serial number in the diagram of 63 braille characters is given on pages 325 to 346.

GENERAL TABLE

Print bar line	(space)	
Bar line for unusual circumstances	⠠⠠	
Print dotted bar line	⠠⠠⠠	
Double bar at end of composition	⠠⠠⠠⠠	
Double bar at end of measure or section	⠠⠠⠠⠠⠠	
Music prefix	⠠⠠⠠	
Literary prefix	⠠⠠⠠⠠	
Prefix for print pagination	⠠⠠⠠⠠	
Prefix for editorial markings	⠠⠠⠠⠠	
Braille music hyphen	⠠⠠	
Prefix for transcriber-added signs	⠠⠠	

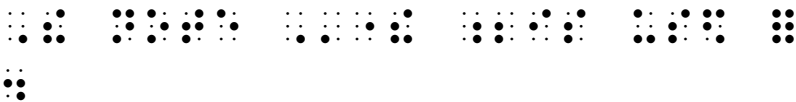
* Square bracket above the staff	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠	
* Broken square bracket above the staff	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	
@ Square bracket above the staff with unclear ending (facsimile copy)	⠠⠠⠠⠠	⠠⠠⠠⠠	
Square bracket below the staff	⠠⠠⠠⠠	⠠⠠⠠⠠	
Broken square bracket below the staff	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	
@ Square bracket below the staff with unclear ending	⠠⠠⠠⠠	⠠⠠⠠⠠	
@ Small brackets surrounding a single note or feature (facsimile copy)	⠠⠠	⠠⠠	
Literary comma	⠠⠠		
Punctuation indicator	⠠⠠		
Braille music comma	⠠⠠⠠		
Terminal braille music comma	⠠⠠⠠⠠		
Coincidence of notes	⠠⠠		

Notes to General Table

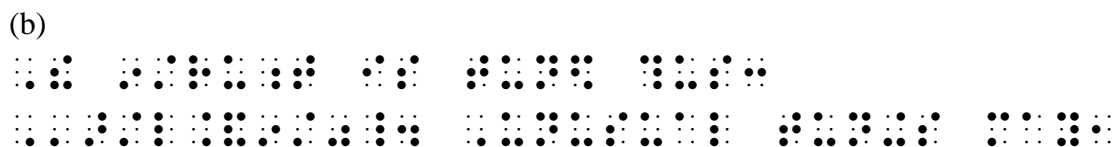
(The “General Table” is provided in order to tabulate a number of signs for which it was difficult to find a suitable place in the remaining Tables, and the following details of procedures are given here for the same reason.)

1. A blank space is always left between measures in braille music, and when the dotted bar is used, it must be preceded and followed by a blank space (see Example 17.1-3).
2. The double bar follows the preceding sign without an intervening space (see also Par. 16.25).
3. The prefix for print pagination precedes the number without an intervening space. (See Example 19.3-1 and Par. 19.3).
4. The square brackets are placed in the music text without intervening spaces or special octave marks for the notes which follow them, but they must always be placed on the same line as the first or last sign which they enclose. (See Example 16.28.6-1.) Broken square brackets should be treated in the same manner.
5. The music and literary prefixes are chiefly used when music and words alternate in the same line. If the music is followed either by a double bar or by the indication “etc.,” it is not necessary to use the literary prefix for the following word text. When literary punctuation is used with braille music notation, the punctuation indicator separates the music symbol from any punctuation mark, except the comma, which is represented by dot 6, and therefore needs no separation. (See Par. 6.5.)


Examples:

(a)  Braille notation for a tuning note, consisting of a treble clef followed by a whole note on the second line of the staff.

The note  is used for tuning.

(b)  Braille notation for unusual tunings, consisting of a treble clef followed by three whole notes on the first, second, and third lines of the staff.

The instrument is tuned thus:  . Unusual tunings may, (etc.)

(c) 

When the notes  etc. are sung, (etc.)

6. The braille music hyphen must follow the preceding sign without an intervening space, but must itself be followed by a blank space if the remaining music text is in the same line. Its proper use is demonstrated in a great many of the musical examples throughout this work. (Example 7.3.5-1, etc.)
7. The braille music comma is placed in the music text without intervening spaces, except for the normal spacing between measures. Its use, along with that of the terminal comma, is explained in Par. 7.3.6 and 7.5. (See Example 7.5-1 and 7.5-2.)
8. The principle of doubling to which reference is frequently made in the text - a useful device familiar to all blind readers - is here explained for the benefit of sighted transcribers. It is used when some of the signs in Tables 7-9, 11-13, 17 and 18 (A) apply to four or more notes, and consists in writing the sign twice for the first note, and once for the last in the passage. (See the sections dealing with the above Tables). It is useful not merely for saving of space, but even more for the avoidance of the bewilderment which can result from reading repetitions of the same sign; but its application needs very careful consideration, and warnings are given here and there against its indiscriminate use.
9. The use of a dot 5 prefix before transcriber-added signs is required for all transcriptions. Other types of facsimile marking for clefs, ottavas, arbitrary variation in type size, special signs for sequence abbreviation in braille only, special grace-note slurs, etc. shall be used only when facsimile transcription is specifically requested. In the absence of specific request for a facsimile copy, all transcriptions are routinely brailled as non-facsimile.
10. The fingernail indication in harp music (in print, a "half moon") is shown in braille as the letter "n", preceded by a word sign. Its continuance may be indicated according to provisions of Par. 18.7 and Table 18 (B). The following note requires an octave sign.
11. An octave sign is not required following the signs for a cross or a circle above or below a note.
12. When a new sign, such as the small triangle, (Table 24) appears in a different musical environment than illustrated here, the braille solution from this supplement may also be applied to the new situation.

Table 1.
NOTES AND NOTE VALUES

(Par. 1.1 - 1.7.1)

(A) Standard Notation









[Throughout this work:

whole note = semibreve

half note = minim

quarter note = crotchet

eighth note = quaver]

	C	D	E	F	G	A	B
Whole notes  and 16ths 	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠
Half notes  and 32nds 	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠
Quarter notes  and 64ths 	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠
Eighth notes  and 128ths 	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠
		⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠
	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠					

Value signs:

wholes, etc. ⠠⠠⠠⠠

16ths, etc. ⠠⠠⠠⠠

Reciting note in Chant ⠠⠠⠠⠠ (etc.)

The breve (Double whole note) ||⠠||

(a) YK (etc.)

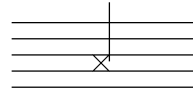
(b) Y^CY (etc.)

(B) Modern Notation

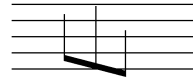
Note-head only, filled-in



X-shaped note-head



Note of indeterminate or approximate pitch



Diamond-shaped note-head

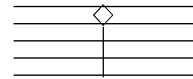
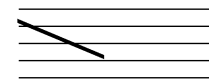



Approximate pitch at end of slanted line
(used when necessary)

Table 2
OCTAVE SIGNS
(Par. 2.1 - 2.3)




First octave C			Sixth octave C		
Second octave C			Seventh octave C		
Third octave C			A below first octave		
Fourth octave C			C above seventh octave		
Fifth octave C					

Table 3
CLEF SIGNS
 (Par. 3.1 - 3.2)



(A)

* G clef	⠠⠠⠠⠠⠠⠠	
* F clef	⠠⠠⠠⠠⠠⠠	
* C clef	⠠⠠⠠⠠⠠⠠	

When it is necessary to show the line on which the clef is placed, the sign **L** is preceded by an octave mark (Table 2) thus:

* G clef on first line	⠠⠠⠠⠠⠠⠠⠠	
* F clef on third line	⠠⠠⠠⠠⠠⠠⠠	
* C clef on first line	⠠⠠⠠⠠⠠⠠⠠	

Where a clef, such as the G clef, has a small 8 shown above or below it, indicating an octave higher or lower than usual, the following signs are used:

* G clef with little 8 above	⠠⠠⠠⠠⠠⠠⠠⠠	
* G clef with little 8 below	⠠⠠⠠⠠⠠⠠⠠⠠	

(B) Modified Clef Signs

(Par. 3.3 - 3.3.1)



- * Bass clef in the right-hand part 
- * Treble clef in the left-hand part 

Table 4**RESTS**

(Par. 4.1 - 4.4)

[The signs for distinction of values given in Table 1 apply equally to rests.]

















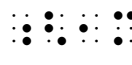


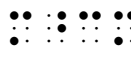
Whole  and 16th  rest 	
Half  and 32nd  rest 	
Quarter  and 64th  rest 	
Eighth  and 128th  rest 	
256th rest	
Double whole  rest	(a)  (b) 

Table 5
ACCIDENTALS AND KEY SIGNATURES

(Par. 5.1 - 5.8)

Sharp	⠠⠨	#	Key signatures:		
Double sharp	⠠⠠⠨	⦿	Three sharps	⠠⠠⠠⠨	
Flat	⠠⠧	b	Three flats	⠠⠠⠠⠧	
Double flat	⠠⠠⠧	bb	Four sharps	⠠⠠⠠⠠⠨	
Natural	⠠⠇	⠠	Four flats	⠠⠠⠠⠠⠧	
Accidentals above or below a note		⠠⠠			
@ 1/4 step alteration		⠠⠠⠠⠠⠠⠠			
@ 3/4 step alteration		⠠⠠⠠⠠⠠⠠⠠⠠			

Table 6
SPECIMEN TIME OR METER SIGNATURES

(Par. 6.1 - 6.6)

			(A)		
Four-four time	$\frac{4}{4}$	⠠⠠⠠⠠	Six-eight time	$\frac{6}{8}$	⠠⠠⠠⠠
C	C	⠠⠠⠠	Combined time signatures:		
C barred	C	⠠⠠⠠	Three-four, nine-eight	$\frac{3}{4}$ $\frac{9}{8}$	⠠⠠⠠⠠⠠⠠⠠⠠
			*	$\frac{4}{2}$	⠠⠠⠠⠠⠠⠠
			*	$\frac{3}{2}$	⠠⠠⠠⠠⠠⠠

(B) Indications of Actual Time

(Par. 6.7 - 6.9)


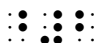
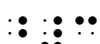


One second	
Two seconds	
Three seconds	
(etc.)	
Ten seconds	
Extension of time	

Table 7**IRREGULAR NOTE-GROUPING**

(Par. 7.6 - 7.7)

[The normal grouping of notes is explained in Par. 7.1 - 7.5.1.]

Group of:








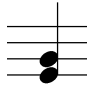




Two notes		
Three Notes		(a) 2 (b) _3,
Ten notes		

Table 8
INTERVALS
(Par. 8.1 - 8.5.5)

(A) Standard Intervals

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

[For intervals larger than the octave see Par. 8.7 - 8.7.5]

Moving-note signs: for one interval ⋮ for two or more intervals ⋮
(Par. 8.8 - 8.8.4)

(B) Tone Clusters

(Par. 8.6-8.6.1)



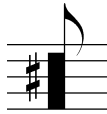


Cluster with naturals		⋮ ⋮ ⋮
Cluster with flats		⋮ ⋮ ⋮
Cluster with sharps		⋮ ⋮ ⋮
Cluster on all notes (other combinations possible)		⋮ ⋮ ⋮ ⋮
Cluster - unspecified pitches		⋮ ⋮ ⋮

Table 9**THE TIE**

(Par. 9.1 - 9.10.1)







Tie between single notes:		
Two or more ties between chords:		
Accumulating arpeggio:		

Table 10**IN-ACCORD AND MEASURE-DIVISION SIGNS**

(Par. 10.1 - 10.6.1)




In-accord (whole measure)	
In-accord (part measure)	
Measure-division	

Table 11**STEM SIGNS**

(Par. 11.1 - 11.2)

[The whole stem is a convenient misnomer, there being no stem in the print.]









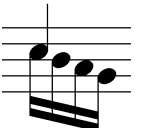

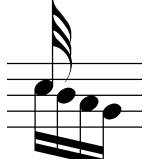








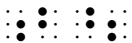






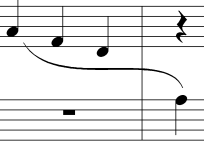


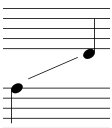




Whole stem:			Eighth stem:		
Half stem:			16th stem:		
Quarter stem:			32nd stem:		

Table 12
THE SLUR
 (Par. 12.1 - 12.10)

(A) For use in BANA Formats

Simple short slur		
Simple long slur		
Bracket slur		
Overlapping long slurs		
@ Overlapping short slurs		
Short slur from part to part		
Long slur from part to part		
Slur from one staff to another		
Terminal slur between staves, if needed		
@ Straight line from one staff to another		
@ End of straight line between staves, if needed		
@ Dotted-line slur or other unusual editorial slur marking		

Slur that does not end on a note
("Let it ring")



@ Slur that does not come from a note



Slur for short appoggiatura in facsimile copy



The half phrase



(B) Slurs and Ties approved for use in other formats

(As a service to braille readers)

@ Slur from another in-accord part



@ Slur from another staff



@ Single-note tie between in-accord parts



@ Single-note tie between staves



@ Chord-tie between in-accord parts



@ Chord tie between staves



To clarify that the sign is "from" in some section formats

@ Single-note tie from another in-accord



@ Single-note tie from another staff



@ Chord tie from another in-accord



@ Chord tie from another staff

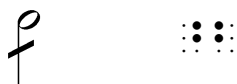


Table 13
NOTE-REPETITION AND TREMOLO
 (Par. 13.1 - 13.2)

(A) Note and Chord Repetition

Repetition in:

eighths



16ths



32nds



64ths



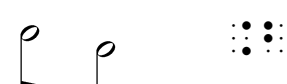
128ths



(B) Tremolo

Alternation in:

eighths



16ths



32nds



64ths



128ths



Table 14**FINGERING**

(Par. 14.1 - 14.4.2)





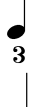















First finger (thumb)		
Second finger (index)		
Third finger (middle)		
Fourth finger (ring)		
Fifth finger (little)		
Change of fingers		
Alternative fingerings:		
omission of first fingering		
omission of second, etc.		

Table 15
ORNAMENTS







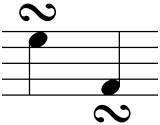



(Par. 15.1 - 15.4)

(A) Appoggiaturas

[In braille, a distinction is made between notes printed in small type which are essential to the time-value of the measure and notes which are unessential to the time-value. The braille sign for the former will be found in Table 17; that for the latter is given below.]

Long appoggiatura		
Short appoggiatura		
Four or more appoggiaturas		

(B) The Trill and the Turn

The trill	<i>tr</i> 	
The inflected trill		
The turn:		
between notes		
above or below a note		
inverted, between notes		

inverted, above or below a note		
with inflected upper note		
with inflected lower note		
with both notes inflected		

(These inflections can of course be used with the turn above or below a note, and with the inverted turns.)

(C) The Mordent

Upper mordent		
Extended upper mordent		
Lower mordent		
Extended lower mordent		
Inflected upper mordents		
Inflected lower mordents		

(D) Unusual Ornaments

(Par. 15.4)

(Print signs may differ from those pictured in this table.)

Extended upper mordent:

preceded by a turn



preceded by an inverted turn



followed by a turn



followed by an inverted turn



preceded by a descending curve



followed by a descending curve



preceded by an ascending curve



followed by an ascending curve

followed by a curve between
two adjacent notes (slide)

A descending curve preceding a note



An ascending curve preceding a note

An inverted V between two adjacent notes
(Nachschlag)A normal V between two adjacent notes
(Nachschlag)

A short curve between two adjacent notes (passing note)		
A short thick line between two adjacent notes (note of anticipation)		
A short oblique stroke through a chord (chord acciaccatura)		
A curve over dots above a note (Bebung)		


(This sign is inverted when printed below a note, and the number of dots in the ink print regulates the number of staccato signs.)

Table 16

REPEATS

(Par. 16.1 - 16.30)

(A) Braille

Measure or part-measure repeat	
Separation of part-measure repeats of different value	
Segno (with letters, as explained in Par. 16.21.1)	
“Repeat from  ” etc.	
Da capo	
End of original passage affected by segno or da capo	
Isolation of repeated passage in unmeasured music	
Repeat two (or other number) measures	
Repeat measures 1-8 (or other numbers)	
Parallel Movement	
Sequence Abbreviation	

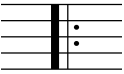

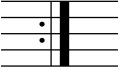





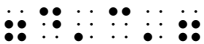








(B) Print		
Double bar followed by dots		
Double bar preceded by dots		
Prima volta (first ending)		
Seconda volta (second ending)		
Da capo or D.C.	<i>D.C.</i>	
Segno (modified S)		
Dal segno or D.S.		
An encircled cross		
End of original passage affected by segno		
Continuous wavy or spiraling line for aperiodic repetition		

Table 17

VARIANTS

(Par. 17.1 - 17.6)



















Notes printed in large type	
Notes printed in small type	
Music parenthesis	
Music asterisk	
Variant followed by suitable number	

Table 18
NUANCES
 (Par. 18.1 - 18.11.1)



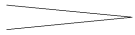




(A) Symbols

A dot above or below a note (staccato)	⠠⠨	
A pear-shaped dot above or below a note	⠠⠨⠠⠨	
A dot under a short line above a note (mezzo-staccato)	⠠⠨⠠⠨	
A short line above or below a note (agogic accent)	⠠⠨⠠⠨	
A thin horizontal V above or below a note	⠠⠨⠠⠨	
@ A reversed accent mark above or below a note	⠠⠨⠠⠨	
A thick inverted or normal V above or below a note	⠠⠨⠠⠨	
Fermata (pause) over or under a note	⠠⠨⠠⠨	
between notes	⠠⠨⠠⠨⠠⠨	
above a bar line	⠠⠨⠠⠨⠠⠨	
with squared shape	⠠⠨⠠⠨⠠⠨	
tent-shaped	⠠⠨⠠⠨⠠⠨	
A comma ,	⠠⠨⠠⠨	

A vertical wavy line or curve through one staff (arpeggio up)	⠠⠠⠠	
The same through two staves (marked in all parts in both hands)	⠠⠠⠠⠠	
* Arpeggio in downward direction	⠠⠠⠠	
* The same through two staves (marked in all parts in both hands)	⠠⠠⠠⠠	
Diverging and converging lines (swell) on one note	⠠⠠	
* Accelerando within rhythmic group	⠠ < 1 , < 1	
* Steady rhythm within unusual rhythmic group	, < 1 , < 1	
* Ritard within rhythmic group	, < 1 ^ < 1	
Termination of rhythmic group	⠠⠠	

(B) Abbreviated Words

Braille word sign	⠠
Mark of abbreviation	⠠
<i>pp</i>	⠠⠠⠠
<i>p</i>	⠠⠠
<i>mf</i>	⠠⠠⠠
<i>f</i>	⠠⠠
<i>ff</i>	⠠⠠⠠
<i>cresc.</i>	⠠⠠⠠⠠
<i>decresc.</i>	⠠⠠⠠⠠⠠⠠
<i>dim.</i>	⠠⠠⠠⠠⠠

Beginning and end of diverging lines (crescendo)		
Beginning and end of converging lines (decrecendo)		
Continuation dots or dashes:		
Beginning and end of first line		
Beginning and end of second line		

(C) Whole words






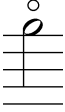
Braille word sign	
* Single word	
* Two or more words	

Table 19
MUSIC FOR WIND INSTRUMENTS AND PERCUSSION

(Par. 26.27-26.38)

(A)		
Fingernail in harp music	⠠⠠⠠⠠	
* Cross for wind instruments	⠠⠠⠠⠠	
* Circle for wind instruments	⠠⠠	
Right hand for percussion	⠠⠠	
Left hand for percussion	⠠⠠	

(B) Signs Peculiar To Jazz Music

(Band or Orchestral Instruments)

(Par.15.4 and 26.39 with Example 26.39-1)

Rising curved line before the note	⠠⠠⠠⠠⠠⠠
Rising straight line before the note	⠠⠠⠠⠠⠠⠠
Falling curved line after the note	⠠⠠⠠⠠
Falling straight line after the note	⠠⠠⠠⠠
Small inverted arch over the note	⠠⠠

Table 20

KEYBOARD MUSIC

(A) Hand Signs

(Par. 20.1 - 20.5)

Right hand		⠠⠠⠠⠠
Left hand		⠠⠠⠠⠠
@ Right hand when intervals read up		⠠⠠⠠⠠⠠⠠
@ Left hand when intervals read down		⠠⠠⠠⠠

(B) The Sustaining Pedal

(Par. 20.6 - 20.11)

Ped. (or P with horizontal line)	<i>Ped.</i>	⠠⠠⠠⠠
Star or asterisk (or arrow)	⠠⠠	⠠⠠⠠⠠
Star and Ped. under one note	⠠⠠ <i>Ped.</i>	⠠⠠⠠⠠⠠⠠
Half-peddalling	P ^	⠠⠠⠠⠠⠠⠠
Pedal down immediately after following note (chord) is struck		⠠⠠⠠⠠⠠⠠
Pedal up immediately after following note is struck (See Par. 20.7.1 - 20.7.2 and Example 20.7.3-2.)		⠠⠠⠠⠠⠠⠠

Table 21**ORGAN**

(Par. 21.1 - 21.11)

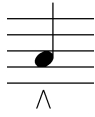
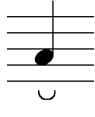
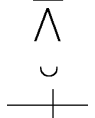
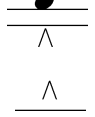
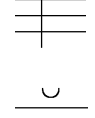
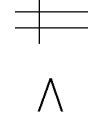

Left toe	⋮	
Left heel	⋮	
* Crossing of foot in front	⋮ ⋮	
Change of feet (left to right, or toe to heel, etc.)	⋮	
Right toe	⋮	
Right heel	⋮	
* Crossing of foot behind	⋮ ⋮	
Organ pedals	⋮ ⋮	
@ Start of passage where left hand and pedal parts are printed on the same staff (facsimile copy)	⋮ ⋮ ⋮ ⋮	
@ Return of left hand alone on staff (facsimile copy)	⋮ ⋮	
* Change without indication of toe or heel	⋮	
Suppression of a stop	⋮	

Table 22
VOCAL MUSIC
 (Par. 22.1 - 22.38.3)

(A)

Phrasing slur	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠
Portamento	⠠⠠⠠	
Syllabic slur	⠠⠠	
Half breath	⠠⠠⠠	
Full breath	⠠⠠⠠	
Repetition in word text	⠠⠠	⠠⠠
Grouping of vowels or syllables	⠠⠠	⠠⠠
Mute syllable in French text	⠠⠠	
Two vowels on one note	⠠⠠	
Three vowels on one note	⠠⠠	
Slur indicating variation of syllables	⠠⠠⠠	
Numbering of verses:		
in word text	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠
in music text		⠠⠠⠠⠠⠠⠠
Solo sign in accompaniment	⠠⠠	
Soprano	⠠⠠⠠⠠	
Alto	⠠⠠⠠⠠	
Tenor	⠠⠠⠠⠠	
Bass	⠠⠠⠠⠠	
Prefix for divided part	⠠⠠	
Note	⠠⠠⠠⠠⠠⠠ = 1st soprano,	⠠⠠⠠⠠⠠⠠ = 2nd soprano.
The same device is used in all parts. See also Note to Table 26 (A).		

Special bracket for text to be sung on reciting note	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠
Pointing symbol in text	⠠⠠⠠	

(B) Signs Approved for use in Other Formats

(as a service to braille readers)

@ Slur for the first language	⠠⠠⠠
@ Slur for the second language	⠠⠠⠠
@ Slur for the third language	⠠⠠⠠
@ Slur for the fourth language	⠠⠠⠠

Table 23

MUSIC FOR STRING INSTRUMENTS

(Par. 23.1 - 23.31.1)

(A) Numbering of Strings

1st string:	⠠⠠⠠		
2nd string:	⠠⠠⠠	5th string:	⠠⠠⠠
3rd string:	⠠⠠⠠	6th string:	⠠⠠⠠
4th string:	⠠⠠⠠	7th string:	⠠⠠⠠

(B) Positions

1st position:		7th position:	
2nd position:		8th position:	
3rd position:		9th position:	
4th position:		10th position:	
5th position:		11th position:	
6th position:		½ position:	

(C) Bowing Signs

Up-bow (a V opening up or down)		
Down-bow (an angular U opening up or down)		

(D) Fingering

1. Left Hand

Thumb (a circle crossed by a vertical line)			
First finger (index)	1		
Second finger (middle)	2		
Third finger (ring)	3		
Fourth finger (little)	4		

(The methods of representing lines of continuation for strings, positions and fingering are explained in Par. 23.3, 23.4, and 23.6.)

2. Right Hand

Thumb (pulgar)	p	•• ••
First finger (indice, index)	i	•• ••
Second finger (medio, middle)	m	•• ••
Third finger (anular, ring)	a	•• ••
Fourth finger (chico, little)	c	•• ••

(E) Miscellaneous

Pizzicato for right hand (pizz.)	•• •• •• ••
Pizzicato for left hand (X)	•• ••
Arco (thus in print)	•• •• •• ••
Glissando (a line between two adjacent notes)	•• ••
Open string and natural harmonic (a cipher)	••
* Artificial harmonic (a diamond-shaped note)	•• ••
Shift or glide to a new position (a straight line between two note heads)	
Single sign	•• ••
Opening and closing signs	
Opening	•• •• ••
Closing	•• •• ••
Mute or damp (variously indicated in print, usually a small encircled x)	••
Rhythmic strumming (oblique line)	••

(F) Frets

1st fret:	⠠⠠⠠⠠	8th fret:	⠠⠠⠠⠠
2nd fret:	⠠⠠⠠⠠	9th fret:	⠠⠠⠠⠠⠠
3rd fret:	⠠⠠⠠⠠	10th fret:	⠠⠠⠠⠠⠠
4th fret:	⠠⠠⠠⠠	11th fret:	⠠⠠⠠⠠⠠
5th fret:	⠠⠠⠠⠠	12th fret:	⠠⠠⠠⠠⠠
6th fret:	⠠⠠⠠⠠	13th fret:	⠠⠠⠠⠠⠠
7th fret:	⠠⠠⠠⠠⠠		

(G) Barré and Plectrum Signs

Grand or full barré	⠠⠠
Half or partial barré	⠠⠠
Bracket barré, full or partial	⠠⠠
* End-of-barré sign when it is not followed by a fret sign. (See Example 23.24.2-4)	⠠⠠
Plectrum upstroke (V)	⠠⠠⠠
Plectrum downstroke (angular U)	⠠⠠⠠

Table 24
CHORD SYMBOLS FOR SHORT-FORM SCORING
 (Par. 24.1 - 24.23.1)



























Plus (+)	
Minus (-)	
Small circle (o)	
Circle bisected by line (ø φ ∅)	
@ Small triangle	
@ Small triangle bisected by line	
@ Italicized 7 for a specialized 7th chord	
Slash line between letters (/)	
Parentheses ()	

Table 25
MUSIC FOR THE ACCORDION
 (Par. 25.1 - 25.9.1)

	(A)	
First row of buttons (a dash below a note)		
Second row (no indication)		
Third row (1 or M)		
Fourth row (2 or m)		
Fifth row (3, 7 or S)		
Sixth row (4 or d)		
Draw (V pointing left)		
Push (V pointing right)		
Bass solo (B.S.)		
Register		
Without register		
Prefix for accordion music		

(B) Accordion Registration

Circle with a dot over the two cross-lines; 4 ft.		
Circle with a dot between the two cross-lines; 8 ft.		
Circle with a dot below the two cross-lines; 16 ft.		
Circle with a dot over, one between, and one below the 2 cross-lines; 4 ft. 8 ft. 16 ft.		
Circle with a dot over the two cross-lines and one between; 4 ft. 8 ft.		
Circle with a dot between the two cross-lines and one below; 8 ft. 16 ft.		
Circle with a dot over the two cross-lines and one below; 4 ft. 16 ft.		
Two horizontal dots between the cross-lines; "tremolo"		
A little circle above; "high tremolo"		
A little circle below; "low tremolo"		
Example of combinations with more tremolos		

Table 26
ABBREVIATIONS FOR ORCHESTRAL INSTRUMENTS

(Par. 26.1 - 26.40)

(A) English

Piccolo	⠠⠠⠠⠠⠠⠠	Horn	⠠⠠⠠⠠	Bass Drum	⠠⠠⠠⠠⠠⠠
Flute	⠠⠠⠠⠠	Trumpet	⠠⠠⠠⠠	Kettledrum	⠠⠠⠠⠠
Oboe	⠠⠠⠠	Trombone	⠠⠠⠠⠠	Harp	⠠⠠⠠
English Horn	⠠⠠⠠⠠	Tuba	⠠⠠⠠⠠	Violin I*	⠠⠠⠠⠠
Clarinet	⠠⠠⠠⠠	Bass Tuba	⠠⠠⠠⠠⠠	Violin II	⠠⠠⠠⠠
Bass Clarinet	⠠⠠⠠⠠⠠	Cymbals	⠠⠠⠠⠠⠠	Viola	⠠⠠⠠⠠
Bassoon	⠠⠠⠠	Triangle	⠠⠠⠠⠠	Violoncello	⠠⠠⠠⠠
Double Bassoon	⠠⠠⠠⠠	Side Drum	⠠⠠⠠⠠	Double Bass	⠠⠠⠠⠠

(B) French

Petite Flûte	⠠⠠⠠⠠⠠⠠
Grande Flûte	⠠⠠⠠⠠
Hautbois	⠠⠠⠠⠠
Cor Anglais	⠠⠠⠠⠠
Clarinette	⠠⠠⠠⠠
Clarinette Basse	⠠⠠⠠⠠⠠
Basson	⠠⠠⠠
Contrebasson	⠠⠠⠠⠠
Cor	⠠⠠⠠⠠⠠
Trompette	⠠⠠⠠⠠
Trombone	⠠⠠⠠⠠
Tuba	⠠⠠⠠⠠

(C) Italian

Flauto Piccolo	⠠⠠⠠⠠
Flauto	⠠⠠⠠⠠
Oboe	⠠⠠⠠
Corno Inglese	⠠⠠⠠⠠
Clarinetto	⠠⠠⠠⠠
Clarinetto Basso	⠠⠠⠠⠠⠠
Fagotto	⠠⠠⠠⠠
Contrafagotto	⠠⠠⠠⠠⠠
Corno	⠠⠠⠠⠠
Tromba	⠠⠠⠠⠠
Trombone	⠠⠠⠠⠠
Tuba	⠠⠠⠠⠠

(D) German

Kleine Flöte	⠠⠠⠠⠠⠠⠠
Grosse Flöte	⠠⠠⠠⠠
Hoboe	⠠⠠⠠⠠
Englisches Horn	⠠⠠⠠⠠
Klarinette	⠠⠠⠠⠠
Bassklarinette	⠠⠠⠠⠠⠠
Fagott	⠠⠠⠠⠠
Doppelfagott	⠠⠠⠠⠠⠠
Horn	⠠⠠⠠⠠
Trompete	⠠⠠⠠⠠
Posaune	⠠⠠⠠⠠⠠
Tuba	⠠⠠⠠⠠

Table 27
FIGURED BASS
 (Par. 27.1 - 27.26)

Indication of figures

Print	0	2	3	etc.
Braille	⠠⠠	⠠⠠⠠	⠠⠠⠠⠠	

Blank space replacing a figure

⠠⠠

* Isolated accidental

⠠⠠⠠⠠

#

Horizontal line of continuation

⠠⠠

Two lines of continuation

⠠⠠⠠

Three lines of continuation

⠠⠠⠠⠠

Oblique stroke replacing a figure

⠠⠠

/

Oblique stroke above or through a figure

⠠⠠

2

Prefix for figured bass

⠠⠠

Distinction of meaning before signs

⠠


Plus


⠠

+


- 1.4. Dotted notes are shown by adding dot 3 after the note, according to the number of dots given in the print.


Example 1.4-1

dotted quarter: 

double-dotted quarter: 

The dotted double whole is shown thus:





(a) 

(b) 

- 1.4.1. No other sign may come between the note and the dot.

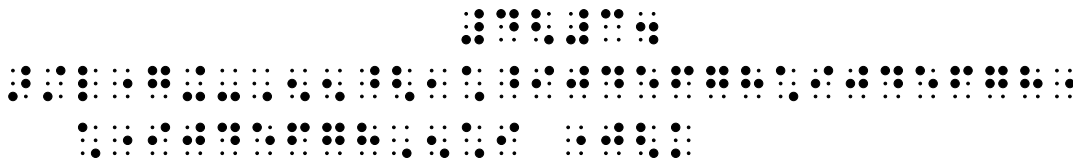
- 1.5. When music is written in proportional notation, the following scale of values is adopted:

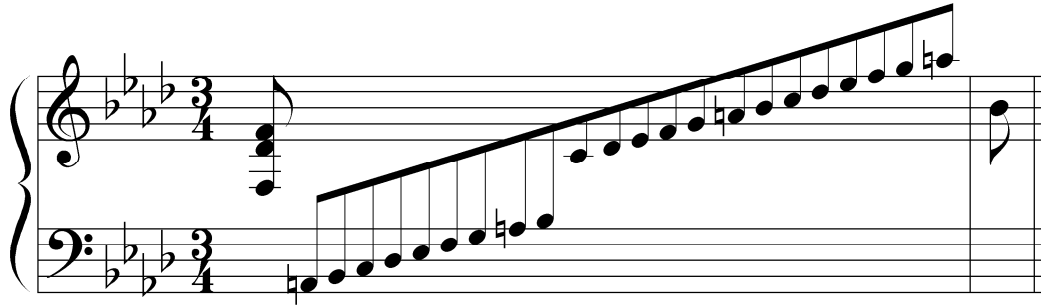
Example 1.5-1.

Maxima	
Longa	
Brevis	
Semibrevis	

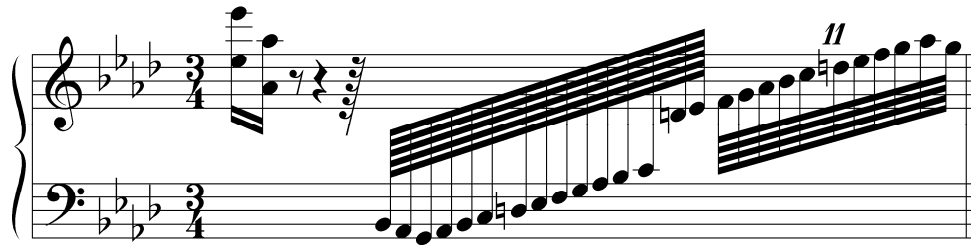
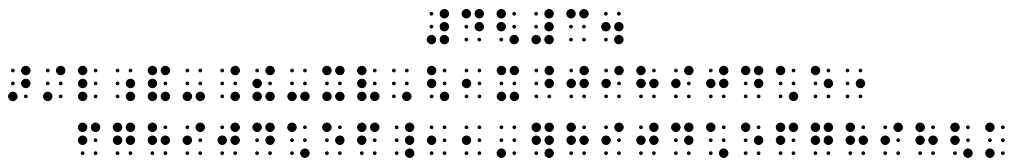
- 1.6. In cadenzas or passages of unmeasured music where it is often difficult to distinguish between the larger and smaller note-values, the value signs must be used.

Example 1.6-1. (eighths).

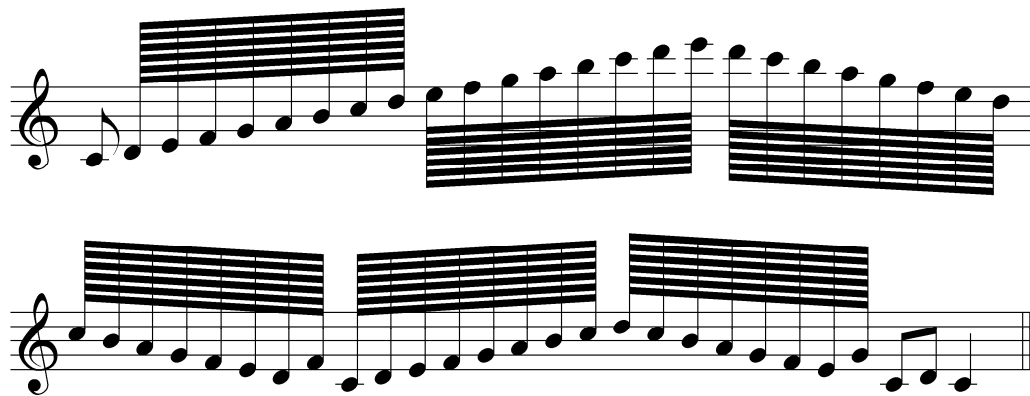
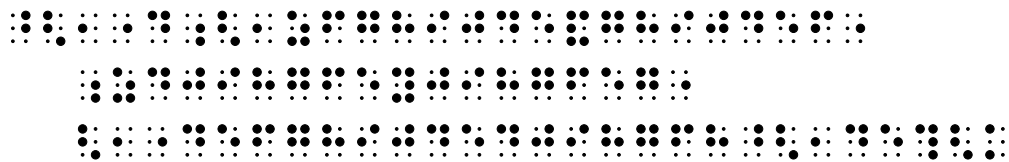




Example 1.6-2. (128ths and 64ths).



Example 1.6-3. (256ths, 128ths, and eighths).

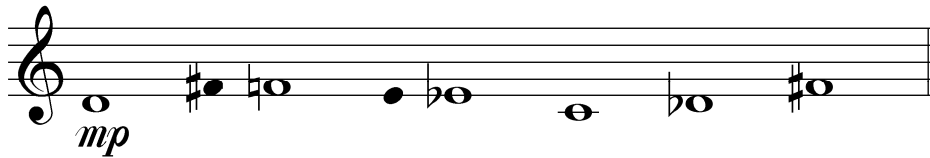


- 1.7. (11-97) Modern notation sometimes includes note-heads of unusual shape indicating either time span or special effects. In braille the shapes are indicated as shown in Table 1. When no specific note value is shown, the value of an eighth-note is used. “Note-heads only” have no stems and are filled in (like quarters and smaller values). Notes of “indeterminate or approximate pitch” usually are stem signs without note-heads. For an example of approximate pitch at the end of a slanting line, see Example 23.25.3-1.

- 1.7.1. The signs for the unusual note shapes may be doubled by repeating the second half of the sign.

(11-97) The print instruction for the organ music excerpt below states that an open note head “equals longer duration” and a filled-in note head “equals shorter duration.” Because an open note-head and a whole note are identical in print, they are identical in braille.

Example 1.7.1-1.



2. OCTAVE SIGNS AND RULES

(Table 2)

- 2.1. The full gamut of the musical scale is divided into so-called “octaves”, each octave comprising the notes from any C to and including the B next above. These octaves are numbered, beginning with the lowest C on the piano, and the pitch of a note is shown by preceding it, when required, by the particular sign for the octave in which it stands.

The rules governing the use of octave signs are of the greatest importance.

- 2.1.1. As will be seen in Table 2, the octave sign is placed immediately before the note to which it belongs, and no other sign may come between them.
- 2.1.2. The octave is always marked at the beginning of a paragraph or piece, and at various other points which will be mentioned later (Sections 8, 20, etc.).
- 2.1.3. In a melodic progression, the octave is not marked for the second of two consecutive notes if it is less than the interval of a fourth from the first.

Example 2.1.3-1.

The image shows a musical notation example. At the top, there are two rows of Braille notation representing the notes of the scale. Below this is a musical staff in treble clef with a key signature of one flat (Bb). The melody consists of the following notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. An octave sign '8va' is placed above a dashed line that spans from the first C5 to the first C8. The notes from C5 to B6 are written on the staff, and the final note is C8, which is an octave skip from the previous note.

(See also Example 2.3-1.)

- 2.1.4. The octave is always marked in a skip of a sixth or seventh, even when the second note is in the same octave as the first.

2.3. The first note of the passage so marked is given two octave signs, the first showing its position on the print staff, the second its actual sound. Any octave sign occurring during this passage must be that of the sound and not that of the staff. The first note after the end of the passage is given a double octave mark to show that its position on the staff corresponds with its actual sound. These special octave markings must be given even when the notes would not otherwise need octave signs according to Par. 2.1.3 and 2.1.5 above. Example 2.1.3-1 if transcribed exactly according to the print would therefore be written thus:

Example 2.3-1.

The image shows two rows of Braille notation and a musical staff. The first row of Braille contains 16 groups of six dots, representing the first line of a musical staff. The second row contains 10 groups of six dots, representing the second line. Below the Braille is a musical staff in treble clef with a 6/8 time signature. The melody starts on a middle C (C4), moves up stepwise to G4, and then continues with eighth notes. A dashed line above the staff, labeled '8va', spans from the first G4 note to the final G4 note, indicating an octave shift. The melody ends with a quarter note on C4.

It is not necessary to use this device for isolated notes or chords below the first or above the seventh octave.

Example 2.3-2.

The image shows two rows of Braille notation and a musical staff. The first row of Braille contains 6 groups of six dots. The second row contains 10 groups of six dots. Below the Braille is a musical staff in bass clef with a 4/4 time signature. The first measure contains a whole note on C3. The second measure is empty. Below the staff, there are two notes: a whole note on C3 and a whole note on C2. The C2 note is marked with a double line below it and the text '8va bassa' underneath, indicating an octave shift down.

3. CLEF SIGNS

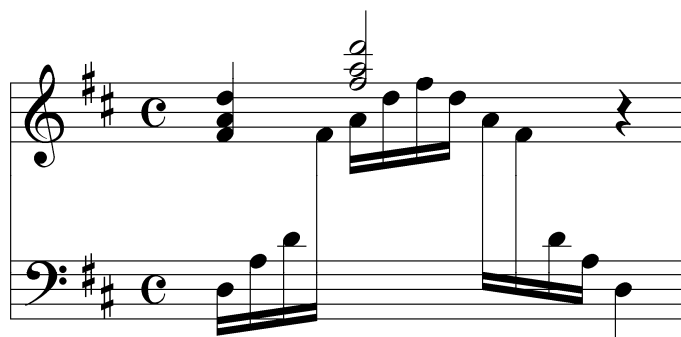
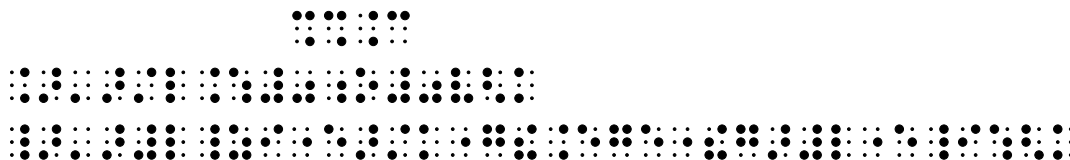
(Table 3)

- 3.1. Clef signs are routinely omitted in braille music transcription. However, in music transcribed for the benefit of the blind teacher with sighted pupils, when facsimile copy may be desirable, it is recommended that the clefs used in the print be marked in the braille copy. (See Example 3.3-1.)
- 3.2. The note following a clef sign must always have its proper octave mark.

Modified Clef Signs

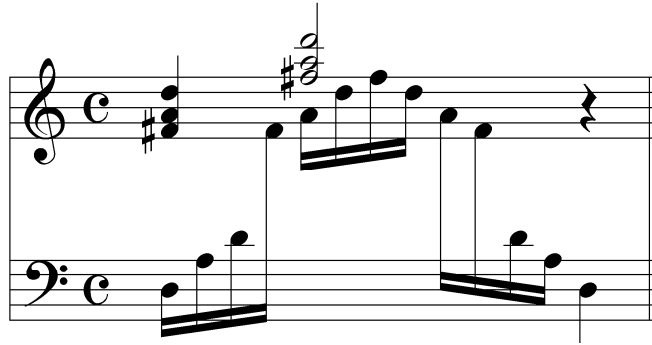
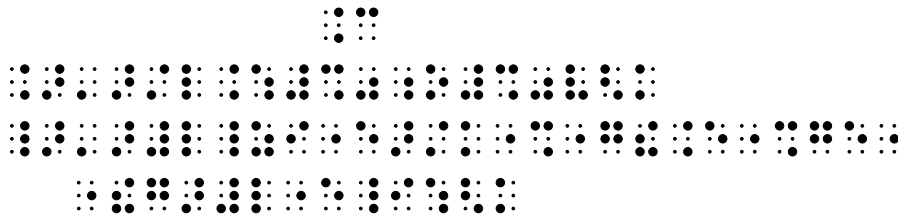
- 3.3. When print clefs are included in the braille transcription and the part for one hand moves into the staff allotted to the other, the modifications given in Table 3 are substituted for the normal clef signs in that hand.

Example 3.3-1



- 3.3.1. (11-97) In a facsimile transcription, accidentals should be re-marked after a modified clef sign. These added accidentals should be preceded by dot 5.

Example 3.3.1-1.



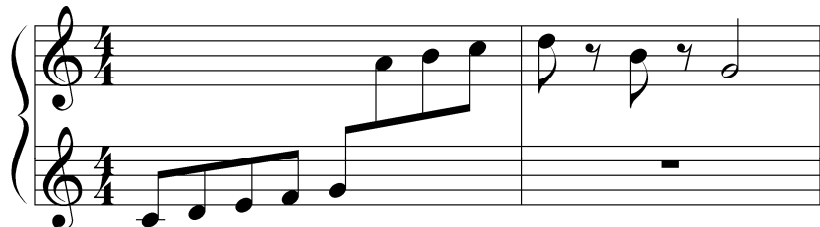
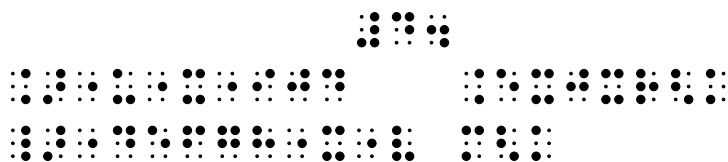
(For the use of modified clef signs in “Bar-over-Bar” see Par. 28.12.)

4. RESTS

(Table 4)

- 4.1. (11-97) The signs in this Table should be used for all rests which occur in the print; but it frequently happens that the braille text can only be made clear to the reader by the inclusion of rests which do not appear in the print. Each transcriber-added rest must be preceded by dot 5.

Example 4.1-1.



- 4.2. A measure of silence is indicated in the print by a whole rest, whatever the time signature may be, except that in 4/2 time the double whole rest may sometimes be found.
- 4.3. When a silence is prolonged for two or three measures, the rests are written as at (a) below; when it extends for four or more measures, the procedure is that shown at (b).

Example 4.3-1

(a) three measures' rest: ⠠⠠⠠

(b) four measures' rest: ⠠⠠⠠⠠

- 4.3.1. When the double whole rest is used, form (a) from Table 4 must be used for a silence of two or more measures: ⠠⠠⠠⠠

4.4. Dotted rests are shown thus:

Example 4.4-1.

(a) dotted quarter rest: $\begin{matrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{matrix}$

(b) double-dotted quarter rest: $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$

The dotted double whole rest is shown thus:

(a) $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$

(b) $\begin{matrix} \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \end{matrix}$

- 5.6. Changes of key should always be marked in each part in keyboard music (or in vocal or orchestral scores) when they occur in a piece or movement, but at the commencement of a composition or movement it is only necessary to mark the signature once, usually in conjunction with the meter indication.
- 5.7. The first note following a key signature must always have its proper octave mark.
- 5.8. Music symbols, such as accidentals, generally should not be combined with regular letters. In a title, such as “Prelude in C Sharp Minor”, or a phrase like “music for B flat Clarinet”, the sharp and flat symbols should not be used. However, in some theoretical and analytical situations, hybrid signs may be permitted for convenience and expediency.

6. METER INDICATIONS AND “TIME” DEVICES

(Table 6)

- 6.1. Meter indications are always written between blank spaces unless combined with a key signature. The note following a meter must always have an octave mark.
- 6.2. (11-97) Meter indications that contain note values are written with the music prefix separating the number from the note value which is written as the note C.

Example 6.2-1.

- 6.3. Changes of meter are treated in the same manner as that explained above (Par. 5.4) for changes of key.

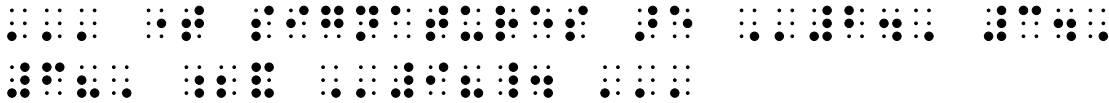
Example 6.3-1.

- 6.4. (11-97) As shown in Table 6, meter indications may be combined. If the second indication is in parentheses in print, the braille copy should follow suit. When the music parentheses are used, no space is necessary between the two signatures.

- 6.5. When meter indications are shown with literary punctuation, the indicator and special comma are used as explained in Note 5, page 3. Thus this text:

...time signatures are 2/4, 3/4, 6/8, and 9/8 ...would be brailled as follows:

Example 6.5-1



(The same procedure may be used where chord symbols are shown with literary punctuation.)

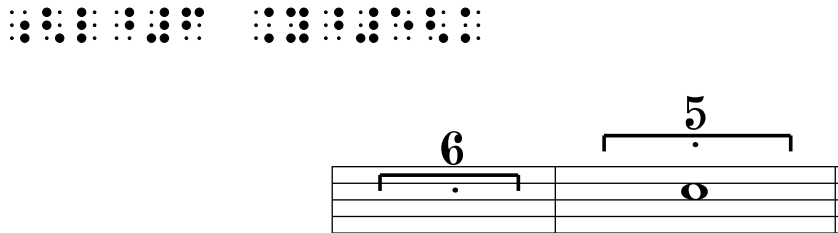
- 6.6. When a meter indication contains more than one number above, and a single number below, the braille follows the print exactly. Print punctuation, if used, is included in the braille. If punctuation or other print signs appear between the numbers, a single number sign is brailled at the beginning of the meter signature, no spaces are inserted, and the final lower-cell number is placed unspaced at the end. If no punctuation or other print signs appear between the numbers, the number sign is repeated, unspaced, for each upper number but not before the lower number.

Example 6.6-1.



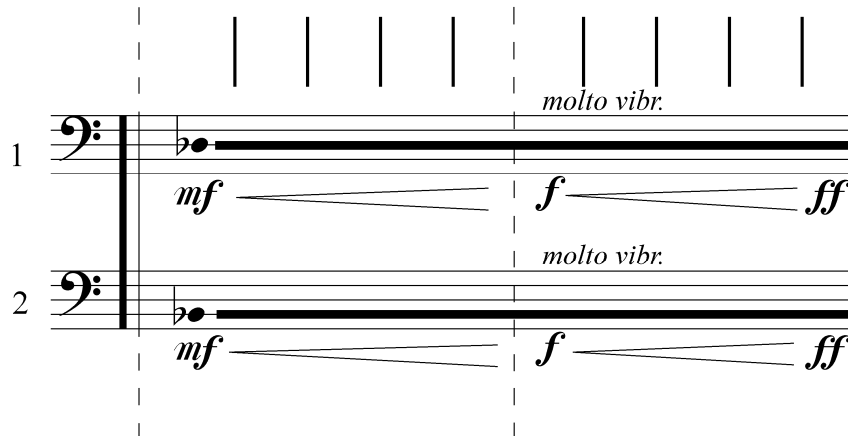
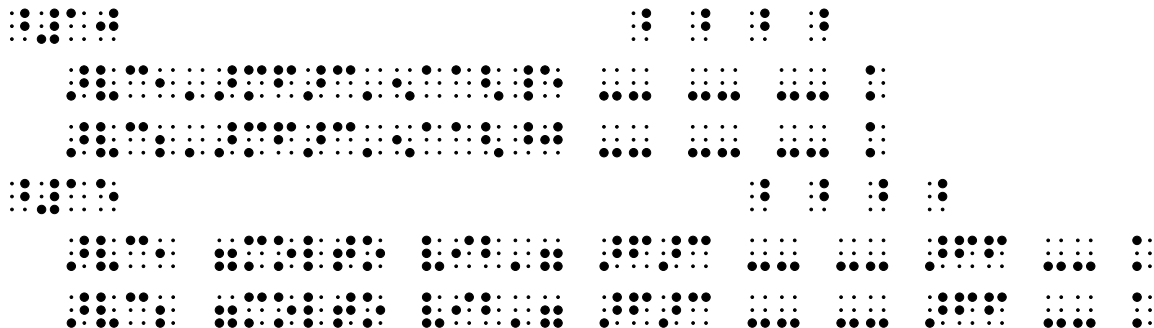
- 6.7. In music with no meter signature, numbers and/or horizontal lines of extension often indicate that notes, chords or rests should be held for a period of time. The numbers indicate seconds of actual time and are printed larger than fingering numbers or are positioned in such a way as to avoid confusion with fingering. In the following example, the pause is to last six seconds and is followed by a note that should be held for five seconds.

Example 6.7-1.



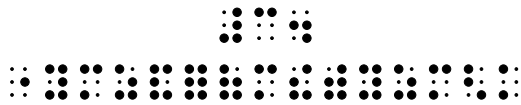
- 6.8. Seconds of time may also be indicated with short vertical print lines usually placed above the staff. In braille the sign for a second (dots 45) must be preceded and followed by a space unless accompanied by a number. In that case, the sign for a second precedes the number sign. If the duration of time is shown in print with a line of extension and no number, the line of duration appears in braille (see Table 6 B). This line must be preceded and followed by a space. In the following example for two cellos, the marginal indications show that this excerpt begins 10 seconds into the composition and that the second parallel begins 5 seconds later.

Example 6.8-1.



- 6.9. When music contains some passages with meter signatures and some without, the phrase “time notation” is inserted where appropriate.

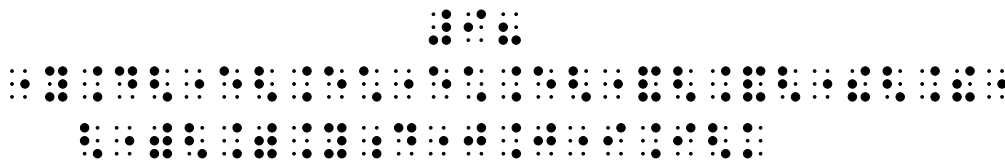
Example 7.3.1-1.



(An alternate version of this passage is given in Example 7.3.6-1.)

- 7.3.2. Grouping should not be used if the group cannot be completed in the line in which it begins.

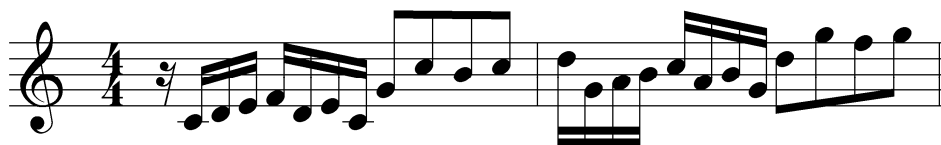
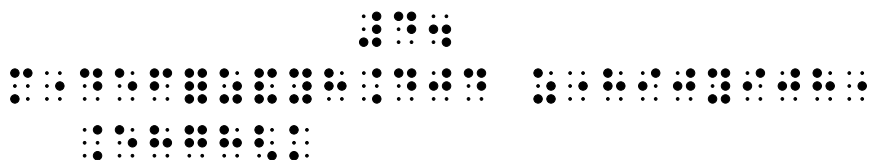
Example 7.3.2-1.



- 7.3.3. It should not be used if the group is followed on the same line and in the same measure by an eighth or dotted eighth (but see Example 10.1-1, measure 2).

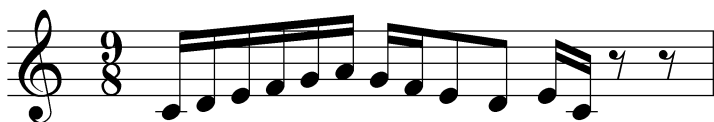
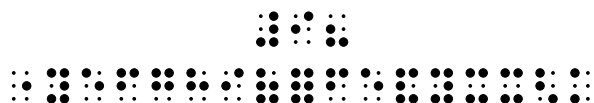
(Note the difference of treatment on the second beat of both measures in the following example.)

Example 7.3.3-1.



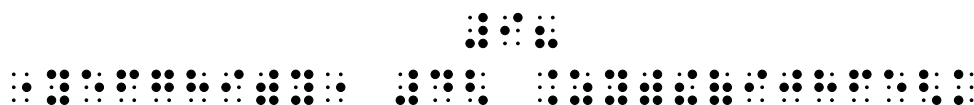
7.3.4. This method should not be used if the group is rendered incomplete by notes or rests of different value.

Example 7.3.4-1.

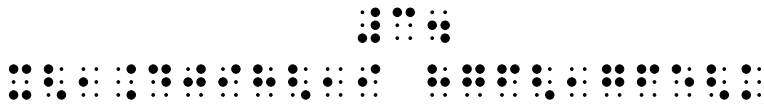


7.3.5. It should not be used if for any reason the group is interrupted by the music hyphen.

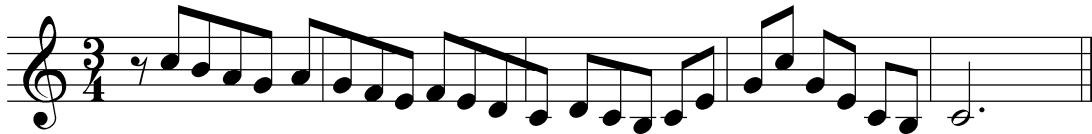
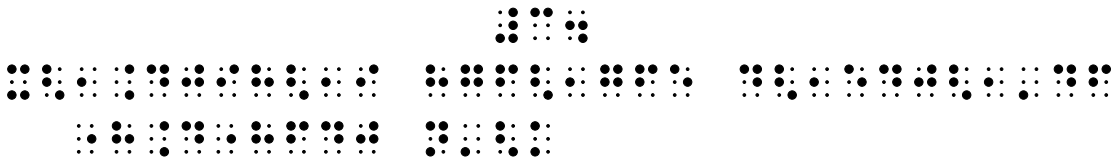
Example 7.3.5-1.



Example 7.5-1.

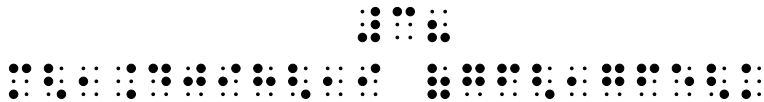


Example 7.5-2.



7.5.1. If Example 7.5-2 had been written in 3/8 time, it would have appeared as follows, the normal braille grouping being retained and the abnormal print grouping being shown by the braille music comma. Thus the unusual grouping of notes smaller than eighths is independent of the normal braille grouping device. Both groupings may be used without interference with one another.

Example 7.5.1-1.

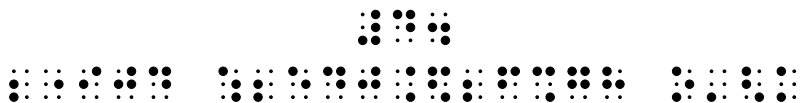


Irregular Note-Grouping (Table 7)

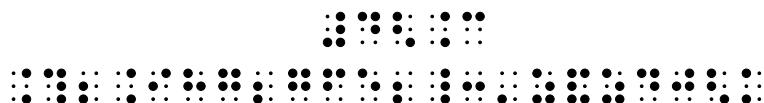
- 7.6. It will be noted that among the signs given in Table 7, the triplet is shown in two forms, (a) and (b). (a) is the form which is more generally used, (b) being reserved for use when a triplet contains a triplet of smaller value on one of its notes.

Example 7.6-1.

(a)

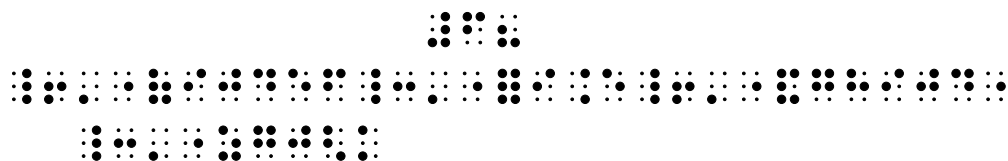


(b)



- 7.6.1. It is also better to use (b) for triplets which occur in conjunction with irregular groups of different value:

Example 7.6.1-1.



- 7.6.2. These signs can be doubled, but in the case of ⠠⠨⠠⠨⠠⠨⠠⠨ etc., it is unnecessary to use dot 3 after the first of the doubled signs.

Example 7.6.2-1.

Example 7.6.2-1 shows a musical staff in 3/4 time with a key signature of one flat. The melody consists of a quarter note followed by six eighth-note triplets. Above the staff, the Braille notation uses the triplet sign (⠠⠨⠠) to group the eighth notes of each triplet.

Example 7.6.2-2.

Example 7.6.2-2 shows a musical staff in 4/4 time with a key signature of one sharp. The melody consists of four groups of seven sixteenth notes. The first and third groups are marked with a '7' and a brace. The second and fourth groups are marked with a '7' and a slur. Above the staff, the Braille notation uses the septuplet sign (⠠⠨⠠) to group the sixteenth notes of each group.

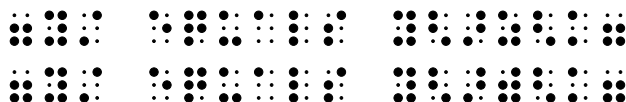
- 7.7. It is usual to indicate irregular groups in the print by marking them with the appropriate number in addition to grouping them with a ligature, but the number is sometimes omitted. While it is possible to show this grouping in braille in the case of 16ths, 32nds, and 64ths, without the use of the signs in Table 7, it is impossible to do so with eighths and 128ths (save by the use of ⠠⠨⠠) and in consequence the signs in Table 7 must always be used, even when the corresponding numbers do not appear in the print.

8. INTERVALS

(Table 8)

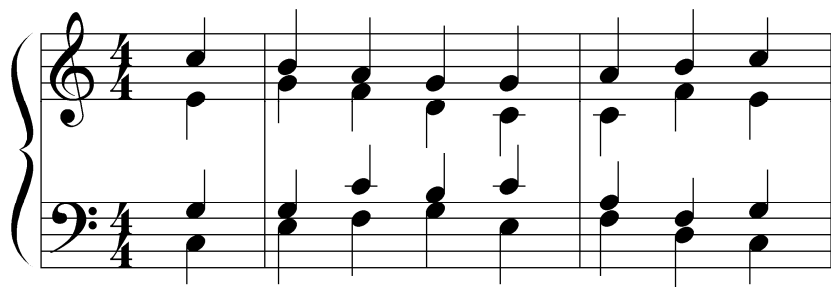
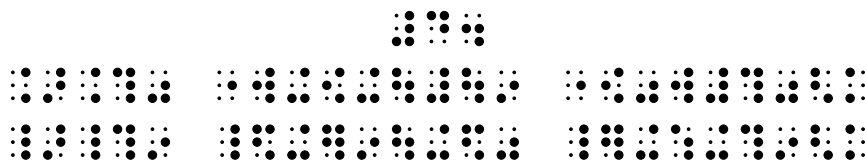
- 8.1. When two or more notes of the same value are sounded together, forming a chord, one note only is written according to Table 1, the remainder being represented by the signs in Table 8 which indicate their distance, or interval, from the written note.
- 8.2. The direction in which intervals are to be read (upward or downward from the written note) depends very much on the instrument for which the music is written, and on the disposition of the score. In general, it may be said that the melody and the bass should each appear as written notes. Where clef signs are used, the treble clef implies a downward reading and the bass clef an upward reading of intervals.

(When it is desired to reverse the usual normal practice in reading intervals and in-accords in any part, one of the following indications



should be placed at the beginning of the piece. Where necessary, this indication can be preceded by a hand sign, the initials of an instrument, etc.)

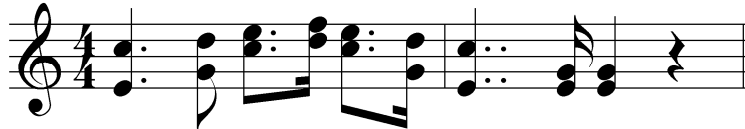
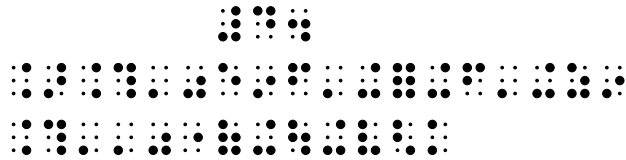
Example 8.2-1.



(See also Par. 20.4, 26.8, 28.11-28.12.)

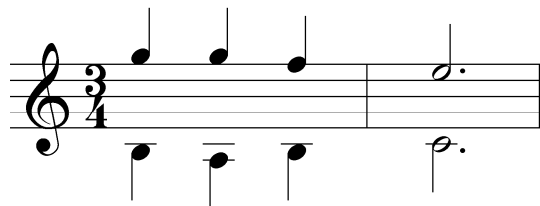
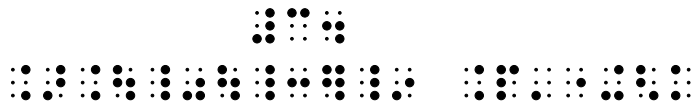
- 8.3. When the written note is dotted, it is not necessary to place dots after any intervals (but see Example 8.8.4-1).

Example 8.3-1.



- 8.4. Intervals larger than the octave are expressed by the same series of signs preceded by an appropriate octave mark, the 9th corresponding to the 2nd, the 10th to the 3rd, and so on.

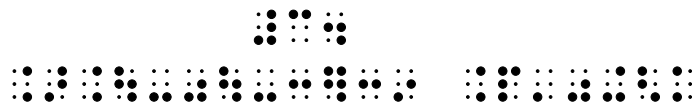
Example 8.4-1.

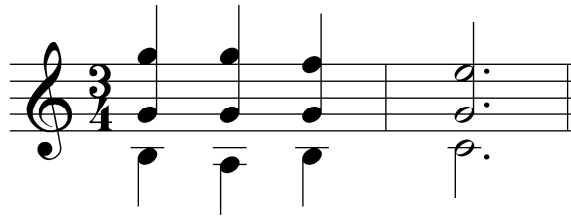


- 8.5. The octave rules for chords of more than two notes are as follows:

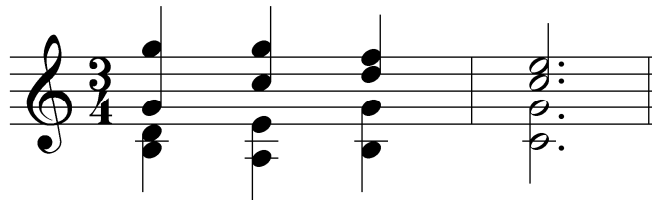
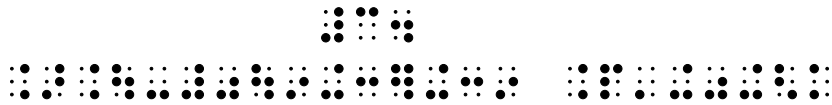
- 8.5.1. If more than one interval follows the written note, no octave mark is needed so long as any two adjacent intervals are less than an octave apart.

Example 8.5-1.



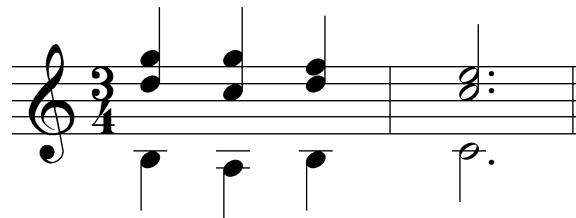
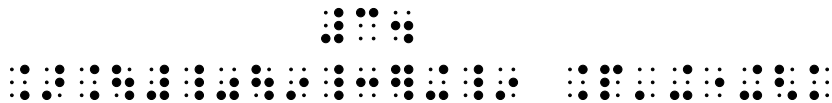


Example 8.5-2.



8.5.2. If any two adjacent intervals are an octave or more apart, the second interval must have its proper octave mark.

Example 8.5.2-1.



8.5.3. If an interval forms a unison with the written note, it is shown as an octave preceded by its proper octave mark.

Example 8.5.5-1.

Tone Clusters

8.6. Tone clusters are notated in many different ways, but usually the top and bottom pitches are written as if they are pitches in a chord. Between the two pitches, a vertical line, box, thick bar, or other shape indicates the cluster. Accidentals or printed words may or may not accompany the cluster.

8.6.1. According to the proper direction of intervals, the top or bottom pitch is written followed by the cluster sign and an interval sign showing the other outside pitch.

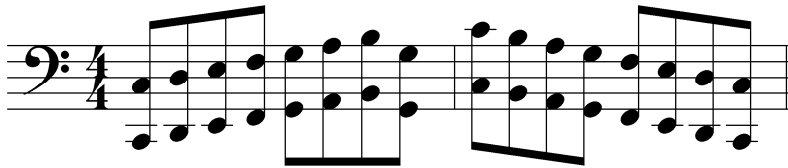
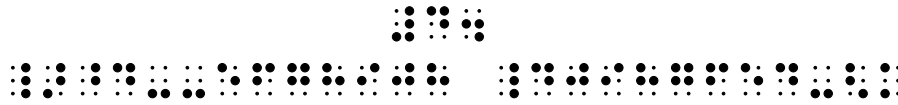
Example 8.6.1-1.

(a)		
(b)		
(c)		

Doubling of Intervals

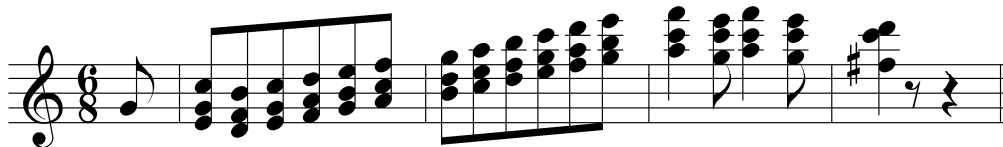
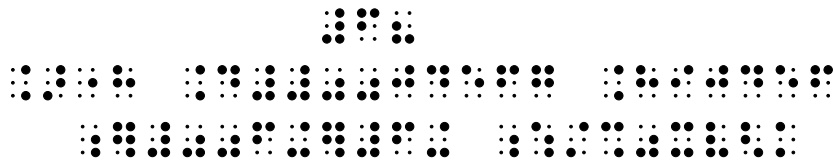
- 8.7. When more than three successive notes are followed by the same interval or intervals not modified by accidentals or other signs, such intervals may be doubled.

Example 8.7-1.



- 8.7.1. If, during a passage of such doubling, any doubled interval, except for octaves, is modified, the doubling of that interval must be re-marked where the accidental occurs if its continuance is justified. Thus, the doubling of an interval may be initiated, as well as re-marked, at the point of modification, provided that the modified, doubled interval is followed by at least three unmodified, like intervals. Doubling which is in progress must also be restated when yet another interval warrants doubling under the usual conditions. If, during said passage, any doubled interval is terminated, the doubling of any other interval should be terminated simultaneously, unless its continuance is justified, in which case the interval is redoubled at that point, thus:

Example 8.7.1-1.

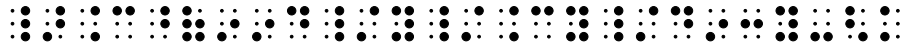


8.7.2. When greater-than-octave intervals are involved, it is inadvisable to use any doubling of intervals whatsoever. The necessity to insert appropriate octave marks for each such interval, in the absence of intermediary intervals, would usually negate any supposed saving of space.

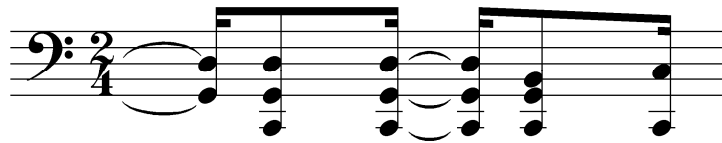
Example 8.7.2-1.



Poor:

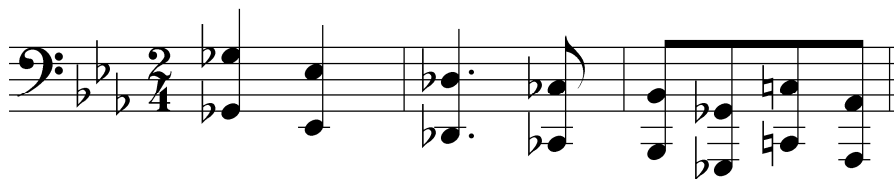


Good:



8.7.3. In a passage of doubled octaves the doubling need not be interrupted by the occurrence of accidentals which would normally be marked for the octave as well as for the written note.

Example 8.7.3-1.



8.7.4. All doubling of intervals legitimately in effect at the end of the previous page should be restated at the beginning of a new page, assuming that at each instance there are a sufficient number of notes to warrant such doubling. Thus, doubling will not be started at the bottom of the page unless it can legitimately be in effect on that page, nor will it be employed at the top of the page if the usual conditions do not prevail.

9.4. As the print sign for the tie is identical with that for the slur, some confusion is liable to occur in such a case as the following:

Example 9.4-1.

(Here the fingering in the print shows that the sign is not a tie but a slur giving a special effect.)

9.5. The tie for a chord is used when more than one note is tied between two chords. In the following example (a) shows the tie used for a complete chord; (b) its use between chords in which some of the notes are not tied.

Example 9.5-1.

- 9.8. In music for instruments which are struck, plucked or otherwise activated by a single stroke, yet are capable of a lingering, though dying sound, ties are sometimes used, even though followed by rests. This would apply to such percussion instruments as chimes, triangles and cymbals as well as string instruments which are plucked. Wherever the print clearly calls for a tie which ties to nothing, the braille should follow suit.
- 9.9. When notes are tied to corresponding pitches which are clearly implied but not written in the print copy, the implied notes in their proper values should be indicated in the braille copy. In facsimile transcription, an asterisk (Table 17) should precede such notes, referring to a transcriber's note which might be worded as follows: "Though these notes are not shown in the print original, the intent is clear."

Example 9.9-1.

- 9.10. The accumulating arpeggio is written as shown in the following example. A chord tie is inserted between the last note of the arpeggio and the resulting chord.

Example 9.10-1.

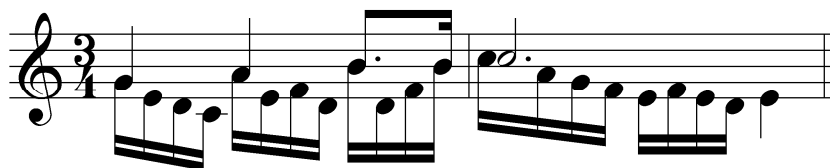
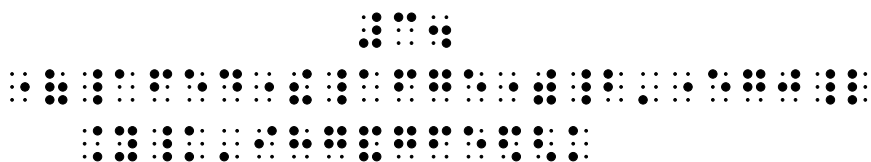
(print) (braille) (print) (braille)

11. STEM SIGNS

(Table 11)

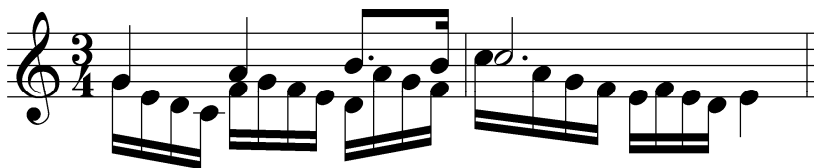
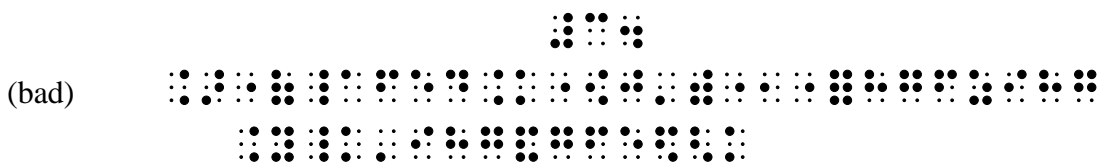
- 11.1. It is sometimes difficult to render concisely, by means of the in-accord sign, passages containing notes printed with two stems indicating either identical or differing values, and for this purpose special stem signs are used.
- 11.2. Stem signs are placed after the notes to which they belong, and may not be separated from them by the music hyphen. These signs may be dotted in the same manner as written notes, and they may be modified by the signs in Tables 9, ties; 12, slurs; 17, music parentheses and other variants; and the first seven signs in Table 18, staccatos and accents.

Example 11.2-1.



As stem signs may sometimes obscure the melodic line, they should be used with great discretion.

Example 11.2-2.



The two methods can be combined to indicate a double set of slurs in the print.

Example 12.2-3.

Braille notation for Example 12.2-3, consisting of three lines of Braille characters representing musical notation.



12.3. Sometimes one slur ends and another begins on the same note. The following example illustrates the two ways in which this can be transcribed.

Example 12.3-1.

(a) Braille notation for Example 12.3-1(a), showing two lines of Braille characters.

(b) Braille notation for Example 12.3-1(b), showing two lines of Braille characters.



12.4. When a note is both tied and slurred to another note, the slur is redundant in braille, whatever its justification in print. Therefore such a slur is shown in facsimile copy only. In that case, if either the simple slur or the closing bracket follows a tied note, the tie must be placed after the slur.

12.5. In music for keyboard instruments the sign ⠠⠠⠠⠠⠠ , is used to indicate a slur passing from one part to another in the same staff, or from one hand to the other. When this sign is doubled, it is written thus: ⠠⠠⠠⠠⠠⠠⠠⠠ .

Example 12.5-1.

The image shows Braille notation for Example 12.5-1. It consists of three lines of Braille. The first line is a single line of Braille. The second and third lines are two-line Braille. Below the Braille is a musical staff in 2/4 time. The staff contains a melody starting with a quarter rest, followed by quarter notes, eighth notes, and a slur over a group of notes. There are fermatas under some notes.

(For the use of this slur in vocal music, see Par. 22.18.)

- 12.6. (11-97) The sign ⠆⠆⠆ is used to indicate a straight line drawn between the staves to show that a particular melodic line proceeds from one hand to the other. The sign ⠆⠆ is used for a slur drawn between staves.

Example 12.6-1.

The image shows Braille notation for Example 12.6-1. It consists of three lines of Braille. The first line is a single line of Braille. The second and third lines are two-line Braille. Below the Braille is a musical staff in 3/4 time with a key signature of two sharps. The staff shows a melodic line starting in the treble clef and moving to the bass clef, indicated by a straight line between the staves. There are fermatas under some notes.

- 12.6.1. (11-97) In complicated music it may sometimes be advisable to place this sign in both parts. When such complexity requires the use of the slur in both parts, it is sometimes difficult to tell whether the notes preceding the sign constitute a part of a melody or phrase which is then continued in the other hand, or the notes which follow the sign are a continuation of a melody or phrase which was temporarily in the other hand. When the latter case is true and needs to be made clear, the sign for a straight line between staves should be modified by adding dots 46 at the beginning. The terminator should be used only when the meaning of the regular sign could be misconstrued.

Example 12.6.1-1.

Braille musical notation for Example 12.6.1-1, consisting of multiple lines of Braille characters representing musical notes and rests.

Musical score for Example 12.6.1-1, measures 9 and 10. The score is written in treble and bass clefs with a key signature of one sharp (F#). Measure 9 shows a treble clef staff with a quarter rest and a bass clef staff with a quarter note G2. Measure 10 shows a treble clef staff with a triplet of eighth notes (A4, B4, C5) and a bass clef staff with a triplet of eighth notes (G2, A2, B2). A slur connects the two staves across the measure boundary.

Musical score for Example 12.6.1-1, measure 11. The score is written in treble and bass clefs with a key signature of one sharp (F#). Measure 11 shows a treble clef staff with a triplet of eighth notes (C5, B4, A4) and a bass clef staff with a quarter note G2. A slur connects the two staves across the measure boundary.

Example 12.6.1-2.

Tempo I

8

ff poco largo

39 40

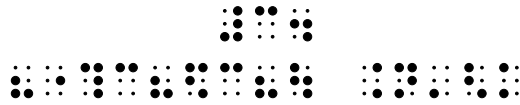
12.7. The half phrase seen in carefully edited modern print editions as a slur bent into an angle, without actually being broken, is shown in braille thus:

Example 12.7-1.

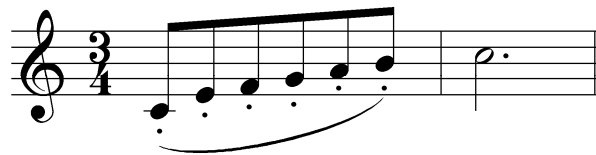
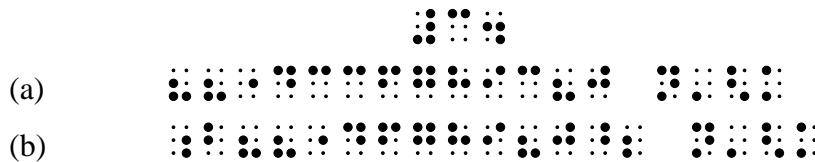
2 4 2

12.8. The combination of the slur with staccato dots is shown in the following examples.

Example 12.8-1.

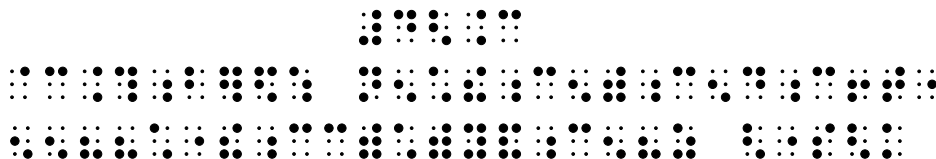


Example 12.8-2.

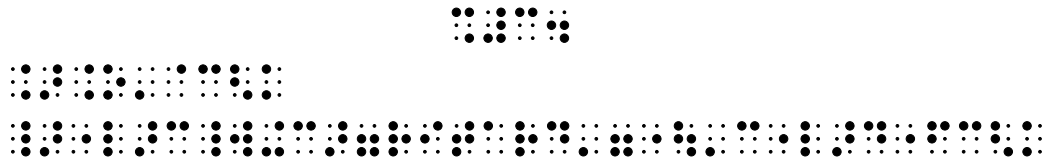


12.9. A short independent slur is usually printed with short appoggiaturas. This is represented by the slur with dots 56, 14, in facsimile copy only, as illustrated in Example 12.9-1. In non-facsimile transcription, slurring for appoggiaturas is shown as for any other notes. (See Example 12.9-2).

Example 12.9-1.
(facsimile)



Example 12.10-2.



Musical score for Example 12.10-2. The score is written in 3/4 time, key of D major (one sharp). The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line in the bass clef and a single note in the treble clef. A slur covers the melodic line in the bass clef. The word "(ritard.)" is written above the melodic line, with a dashed line indicating a deceleration. The score ends with a double bar line.

13. NOTE-REPETITION AND TREMOLO

(Table 13)

- 13.1. The signs in Table 13 (A) are placed after the note or chord affected and must only be separated from it by fingering.

Example 13.1-1.

- 13.1.1. These signs may be doubled, but only the second half of the sign is written twice.

Example 13.1.1-1.

- 13.2. Tremolo signs (Table 13 (B)) are treated in the same way but must never be doubled.

Example 13.2-1.

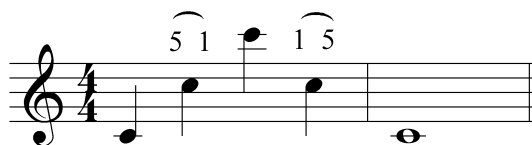
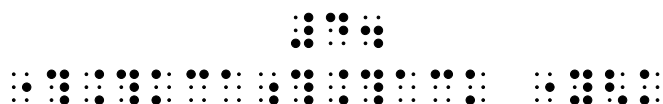
14. FINGERING

(Table 14)

(The subject of Organ Pedalling is treated in Section 21.)

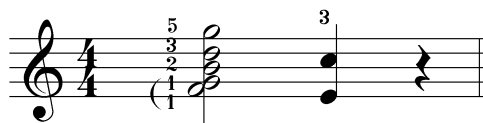
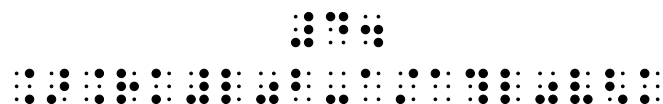
- 14.1. Fingering is placed immediately after the note or interval to which it belongs, and must not be separated from it by any other sign. (If the note is dotted, the fingering is, of course, placed after the dot or dots.)
- 14.2. A change of fingers on one note or interval is shown by placing the sign $\ddot{\cdot}$ between the two finger signs.

Example 14.2-1.



- 14.3. When a finger plays two adjacent notes together it must be marked after both notes or intervals.

Example 14.3-1.



- 14.4. Alternative fingerings are indicated by placing the two finger signs after the note or interval. The order in which these signs are written is immaterial, but once that order is established, it must be strictly maintained to avoid any possibility of confusion.
- 14.4.1. If in such a passage one of the fingerings is omitted for any note or notes, its place must be filled by dot 6 for the first fingering, and by dot 3 for the second fingering.

Example 14.4.1-1.

The image shows the Braille notation for Example 14.4.1-1, consisting of two lines of Braille. Below the Braille is a musical staff in bass clef, 4/4 time, with a key signature of two flats. The melody starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The next measure contains a triplet of quarter notes: D3, E3, and F3. The following measure contains a triplet of quarter notes: G3, A3, and B3. The final measure contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Fingerings are indicated above the notes: 1 for G2; 3 for D3, 4 for E3, 5 for F3; 4 for G3, 5 for A3, 3 for B3; and 1 for C4, 4 for B3, 2 for A3, 1 for G3.

Example 14.4.1-2.

The image shows the Braille notation for Example 14.4.1-2, consisting of two lines of Braille. Below the Braille is a musical staff in treble clef, 4/4 time, with a key signature of one sharp. The melody consists of four measures, each containing a triplet of quarter notes. The notes in the first measure are G4, A4, and B4. The notes in the second measure are C5, B4, and A4. The notes in the third measure are G4, F4, and E4. The notes in the fourth measure are D5, C5, and B4. Fingerings are indicated below the notes: 1 for G4; 1 for G4, 2 for A4, 3 for B4; 1 for C5, 3 for B4, 4 for A4; 2 for G4, 1 for F4, 1 for E4; and 3 for D5, 4 for C5.

14.4.2. If more than two fingerings are given, the passage must be rewritten for each fingering, using the in-accord sign.

(See also Par. 17.5 (Example 17.5-1).)

(See Par. 8.7.5 for a warning against the use of doubled intervals in fingered music.)

15. ORNAMENTS

(Table 15)

15.1. A list of the braille equivalents of all the ornaments usually found in print editions is given under (A), (B) and (C) in Table 15. Each of these signs is placed immediately before the note to which it applies and no special octave mark is required for such notes.

15.2. Unless a bar line intervenes, short appoggiaturas should always be written in the same line as the notes which they embellish. When such notes have intervals, the sign for short appoggiatura applies to both note and interval. (See Example 15.2.2-1 below.)

15.2.1. In a passage containing short appoggiaturas in which doubling of any kind is used, the doubling remains constant throughout unless the appoggiaturas are not affected by the doubling, in which case the doubling must be broken. Thus in (a) below, the thirds continue throughout the whole passage, and in (b) they stop before the appoggiatura.

Example 15.2.1-1.

(a)

(b)

15.2.2. All the signs under (B) and (C) in Table 15 can be used for intervals as well as for written notes, and when these signs apply to both note and interval they must be marked before each.

Example 15.2.2-1.

Example 15.2.2-1 shows a musical staff with a treble clef and a 4/8 time signature. A trill ornament is indicated over a note. The Braille notation above the staff consists of a series of dots representing the musical notation.

15.3. In a series of four or more notes with trills, the trill sign may be doubled as long as the print symbol itself is not altered by an accidental.

15.3.1. When notes printed with these signs are fingered, the fingering is given immediately after the note or interval affected.

Example 15.3.1-1.

Example 15.3.1-1 shows a musical staff with a treble clef and a common time signature. A trill ornament is indicated over a note. The Braille notation above the staff consists of a series of dots representing the musical notation. Fingering numbers are indicated: 343, 4323, and 13212.

(See also the slur mentioned in Par. 12.9)

15.4. With regard to the unusual ornaments given under Table 15 (D), and Table 19 (B) the print symbols are very variable in character, and a note describing their nature should always be included in any braille transcription in which they are used. (See Paragraph 26.39 and Example 26.39-1)

16. REPEATS

(Table 16)

- 16.1. The introduction of repeat signs constitutes one of the main differences of procedure between print and braille music, for whereas, in the former, the necessities of sight-reading render the use of an extensive system of repeats inexpedient, in the latter, a great deal can be done towards the achievement of a good appearance, the saving of space, and, above all, ease in reading and memorizing, by the judicious use of this device.
- 16.2. The sign **7** is the most frequently used indication of a repeat. It may be used for the repetition of a note or chord, a beat or part of a beat, a measure or part of a measure; however, it is never used for the repetition of more than one measure.

Part-Measure Repeats

- 16.3. With regard to the use of **7** for part of a measure, the following rules must be carefully observed:
- 16.3.1. A repeat always applies to what immediately precedes it. The number of notes which it includes depends on its position in the measure, obviously involving the exercise of judgment and musical knowledge.

Example 16.3.1-1.

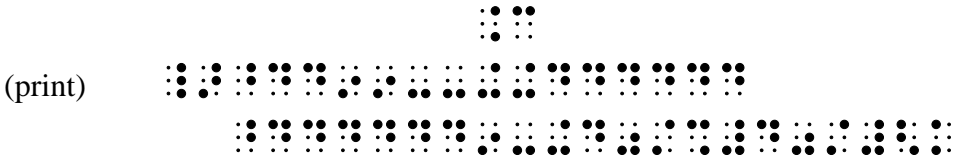
(print)

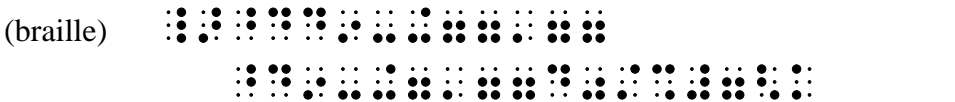
(braille)

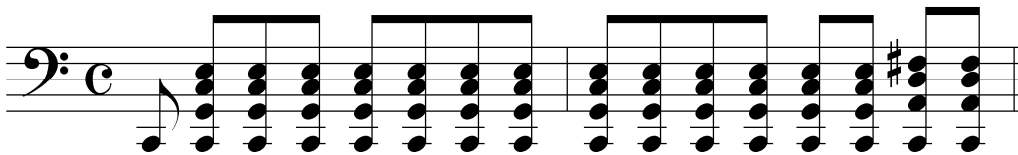
The image shows musical notation for Example 16.3.1-1. At the top, there is a Braille symbol for the repeat sign (7), consisting of a 3x3 grid of dots with the number 7 in the center. Below this, there are two rows of Braille notation. The first row is labeled '(print)' and the second row is labeled '(braille)'. Both rows show a 4/4 measure with a repeat sign (7) over the first two notes. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, 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D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F3

16.6. When it is desirable to have successive repeats of different value they must be separated by dot 3.

Example 16.6-1.

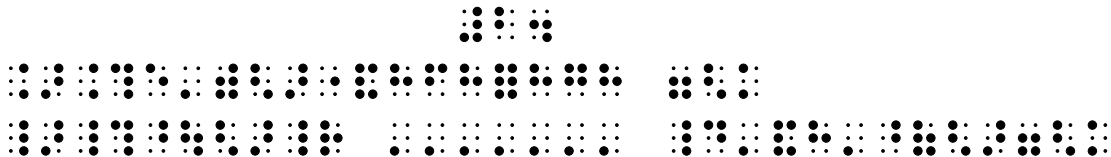
(print) 

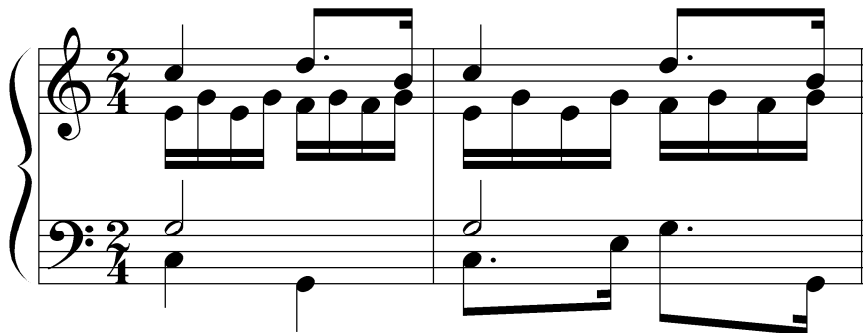
(braille) 



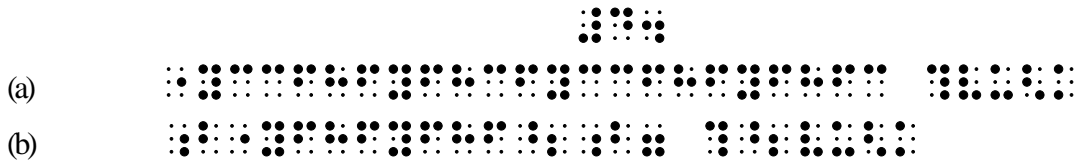
16.7. The sign **7** can be used for the repetition of one or more parts in conjunction with the in-accord and measure-division signs. When all the parts are repeated, only one repeat sign is needed; where some of the parts do not repeat, the sign must be used for each repeated part.

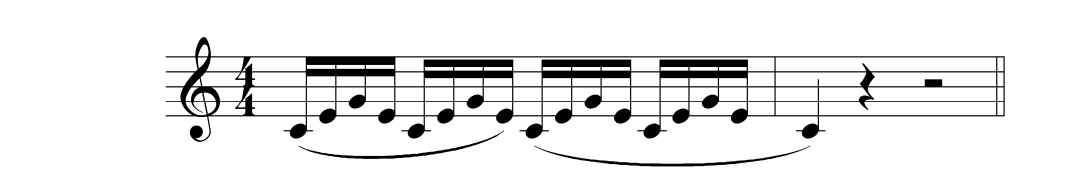
Example 16.7-1.





Example 16.8-5.

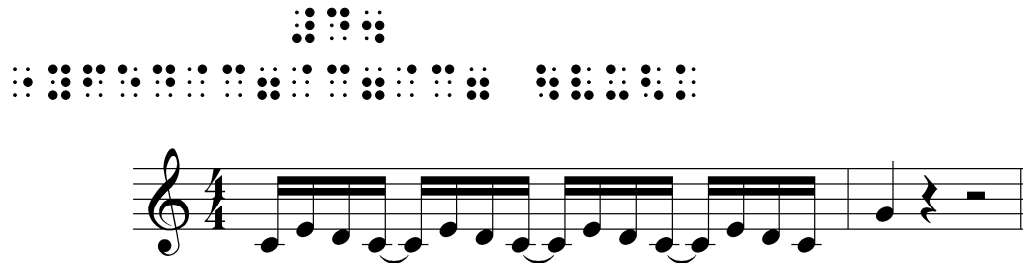
(a) 

(b) 

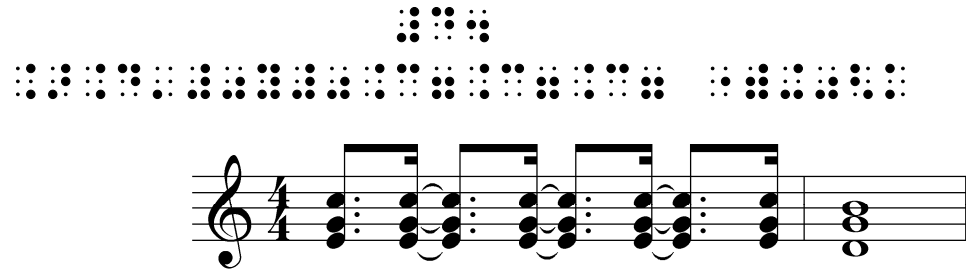
(Note that it is not advisable to use the part-measure repeat in (a) above.)

16.9. A repeat does not include a tie on the last note or chord of the passage.

Example 16.9-1.



Example 16.9-2.



Apart from this exception a repeat includes all other ties.

Example 16.9-3.



- 16.10. If the repeated passage has a tie at the end of a measure, it is better to place the tie immediately before the first note of the following measure, especially when that measure is in a new line or is separated from the original repeat by an in-accord part.

Example 16.10-1.

The example shows a musical passage in 4/4 time. The Braille notation is arranged in three lines: a first line with a repeat sign, a second line with the main melody, and a third line with a final chord. The staff notation below shows the same melody with a tie at the end of the first measure, which is placed immediately before the first note of the second measure.

- 16.11. It is possible to use the sign **7** for a passage played in a different octave from the original, the repeat being then preceded by the appropriate octave mark. It is necessary to mark the octave of the first note after such a repeat.

Example 16.11-1.


The example shows a musical passage in 4/4 time. The Braille notation is arranged in two lines: a first line with a repeat sign and an octave sign, and a second line with the main melody. The staff notation below shows the same melody with an octave sign (7) placed before the first note of the second measure.

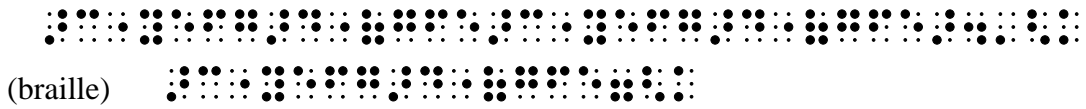
- 16.12. Great care must be exercised in the doubling of intervals, etc., in connection with repeats.

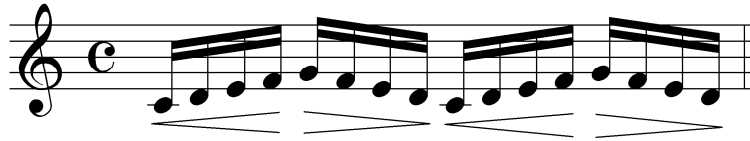
Example 16.12-1.

The example shows a musical passage in 4/4 time. The Braille notation is arranged in two lines: a first line with a repeat sign and an octave sign, and a second line with the main melody. The staff notation below shows the same melody with an octave sign (8) placed before the first note of the second measure.

Example 16.13.1-3.


(print) 

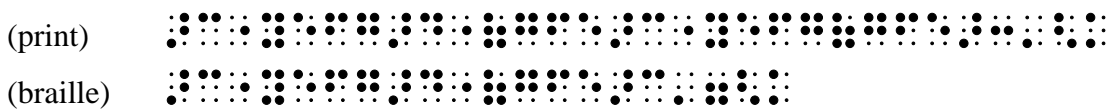
(braille) 

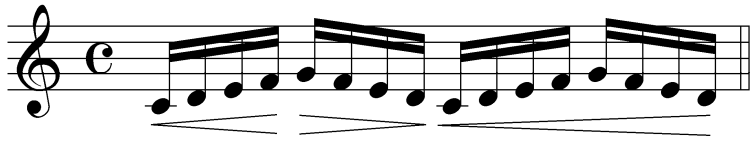


Musical notation for Example 16.13.1-3, showing a treble clef, common time signature, and a melodic line with four groups of notes, each group marked with a slur and a repeat sign.

Example 16.13.1-4.


(print) 

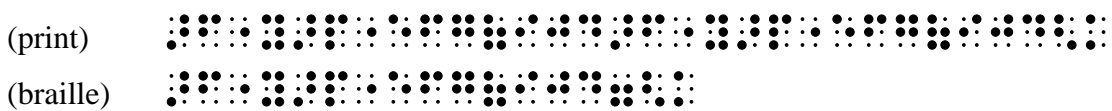
(braille) 



Musical notation for Example 16.13.1-4, showing a treble clef, common time signature, and a melodic line with four groups of notes, each group marked with a slur and a repeat sign.

Example 16.13.1-5.

(print) 

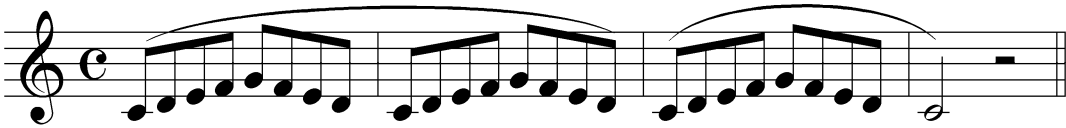
(braille) 

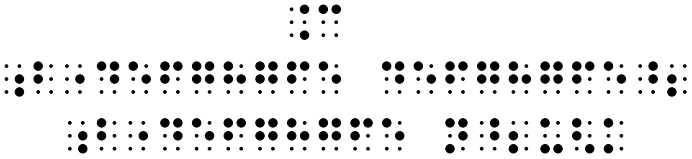


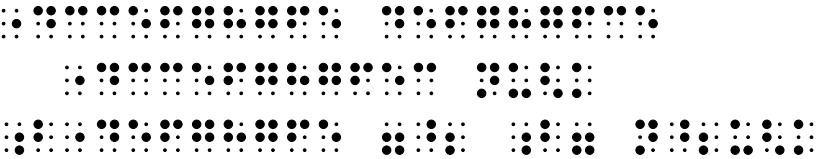
Musical notation for Example 16.13.1-5, showing a treble clef, common time signature, and a melodic line with four groups of notes. The first and third groups are marked with slurs and dynamic markings *f* and *p*.

Examples could easily be multiplied, but enough has been written to justify the warning against the use of the sign **7** in doubtful cases.

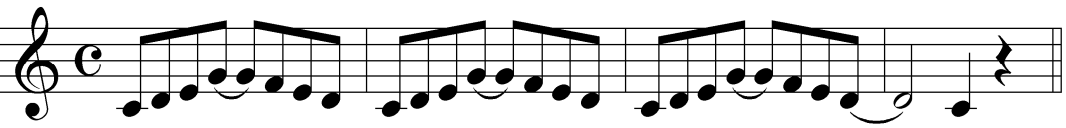
Example 16.16-3.

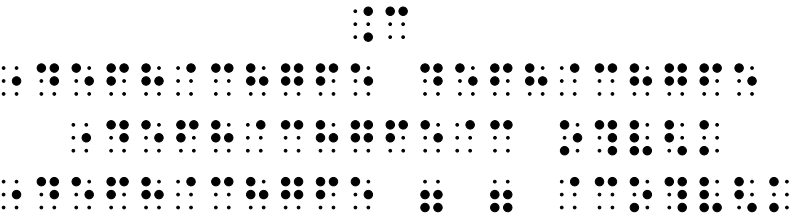
(print) 

(braille) (a) 

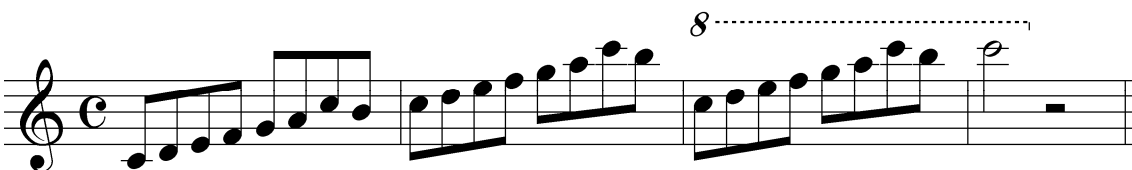
(braille) (b) 

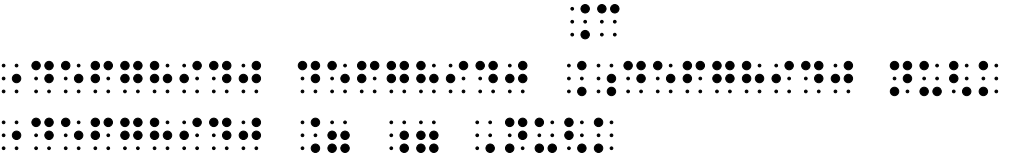
Example 16.16-4. (Par. 16.9.)

(print) 

(braille) 


Example 16.16-5. (Par. 16.11.)

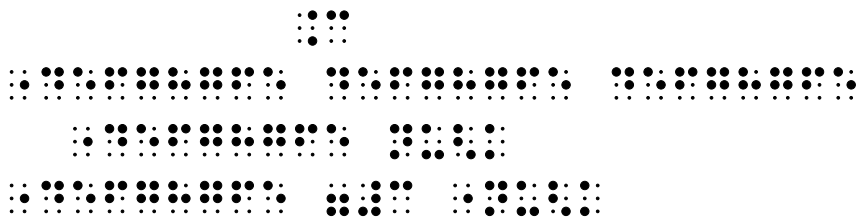
(print) 

(braille) 

- 16.16.1. When a measure is repeated three or more times, the appropriate number, with numeral prefix, follows the repeat sign without an intervening space. The note following such a repeat should have an octave mark.

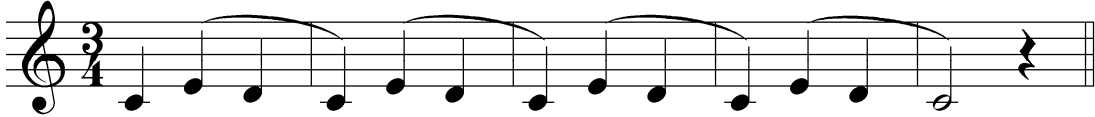
Example 16.16.1-1.

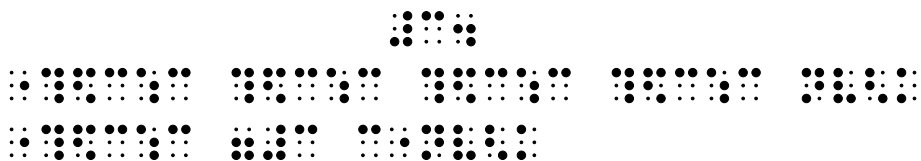
(print) 

(braille) 

The following typical examples show the application of Par. 16.7-16.13 to such passages.


Example 16.16.1-2. (Par. 16.8.)

(print) 

(braille) 

Example 16.17.2-3.

(print)




(braille) (a)

(braille) (b)

16.18. In partial abbreviation the tie is treated according to Par. 16.9.

Example 16.18-1.

(print)



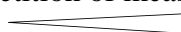
(braille)

16.18.1. A tie sign is not usually juxtaposed with a numeral repeat. But exception is made when the entire passage is indicated by a repeat bar. At the end of such a passage it is possible that the partial repeat numeral has been used, at which point it is necessary to indicate that the last note must be tied to the first note of the passage to be repeated.

Example 16.18.1-1.

16.19. The directions given under Par. 16.11-16.13 must be strictly followed in partial abbreviation. With regard to Par. 16.13 a further point may be noted. When the repeated measures are preceded by a different expression mark which quite clearly applies to every measure of the repeated passage, the word "sempre" (preceded by dot 5) may be added by the transcriber even though it may not appear in print.

Example 16.19-1.

(It will be seen that measure 7 is a repetition of measure 3, but it is safer to rewrite it owing to the absence of the  .)

16.20. Partial abbreviation must only be used in the most obvious cases. Double figures and rhythmic divisions (such as **#AF#AB #G#C** etc.) should never be used. The following example is, however, quite legitimate owing to the unusual rhythmic shape of the passage.

- 16.21.6. If the sign ⠠⠨⠠ coincides with a dotted double bar or any similar indication, it precedes such indications without an intervening space.
- 16.21.7. It is possible to modify segno repeats in the same manner as that explained in connection with partial abbreviation in respect to ties and expression marks (Par. 16.21.6- 16.21.8) but slurs cannot thus be changed, and any doubled signs must be re-marked after a segno repeat if they still remain in force (cf. Par. 16.21.4).

The first note after ⠠⠨⠠ ⠠⠨⠠ or ⠠⠨⠠ must have a special octave mark.

- 16.21.8. Where possible, an embossed marginal star or similar marginal device should be placed at the beginning of a line containing the initial signs for the segno and at the end of a line containing the indication for the end of the original passage to be repeated. The segno is a difficult sign to locate in the text, and these marginal devices are a very real assistance to the reader.

The Braille Use of Da Capo

- 16.22. This form of repeat is used far more frequently in braille than in print, the words "da capo" being shown as in Table 16 (A) followed by a number indicating how many measures are to be repeated.
- 16.22.1. As an additional aid to the reader, the sign ⠠⠨⠠ is placed at the end of the original passage to be repeated (supplemented where possible by a marginal star at the end of the line, as explained in Par. 16.21.8 above).

It is also possible to use the braille da capo from and to any point in a measure, no number being then required; but this should only be done in the most obvious cases.

(In symphonic scherzos, minuets, etc., in which the opening section reappears after the trio without its former repetitions, the braille segno and da capo should be accompanied by the direction "(senza replica)", dot 5 being added before the first parenthesis, only if facsimile copy is requested.)

Print Repeats (Table 16 (B))

- 16.25. The signs for double bars at end of composition and at end of measure or section (both given in the General Table of Signs) and the double bar preceded by dots are placed without an intervening space after the last sign connected with the measure in which they appear and, if they occur during a measure which is afterwards completed in the same line, they must be followed by the music hyphen and a blank space.
- 16.25.1. The signs for double bar followed by dots and prima and seconda volta are placed without an intervening space before the first sign connected with the measure in which they appear and, if they occur during the course of a measure in the middle of a line, they must be preceded by the music hyphen and a blank space.
- 16.25.2. The note following any of the above signs must have a special octave mark, and the prima and seconda volta, etc., should be followed by dot 3 before signs containing dots 1, 2, or 3.
- 16.25.3. The use of numeral repeats in identical voltas depends on whether the marginal numbers are those of the publisher or those of the braille transcriber. In the former instance, the marginal number is likely to be the same for each volta, thus rendering a numeral repeat rather awkward. If, on the other hand, the marginal number for the next volta is different, both voltas being identical, a numeral repeat may be used. Two or more voltas may be brailled in one line if there is room. (See Example 22.20.1-1.)
- 16.25.4. Braille repeats apply to the contents of a measure, not added signs such as double bars, voltas and print repeat signs. Braille repeats may be used with signs indicating the beginning or the end of a print repeat.
- 16.26. The signs for print segno, dal segno and encircled cross are treated in exactly the same way as the braille segno (Par. 16.21.1-16.21.8), the end of the passage to be repeated being shown as explained in Par. 16.21.1. Marginal stars should also be used here as with braille segno and da capo.
- 16.26.1. The indication given in Table 16 (B) is used to distinguish the print da capo from the braille equivalent, and such directions as "dal segno al fine" must be transcribed as they stand.

- 16.27. When repetition is indicated with a wavy or spiraling line, the sign from Table 16 (B) is used. It should be repeated in each bar or at the beginning of each parallel in unmeasured music, bar-over-bar format. In single-line format, it should be accompanied by an indication of time. (See Par. 6.7-6.9.)

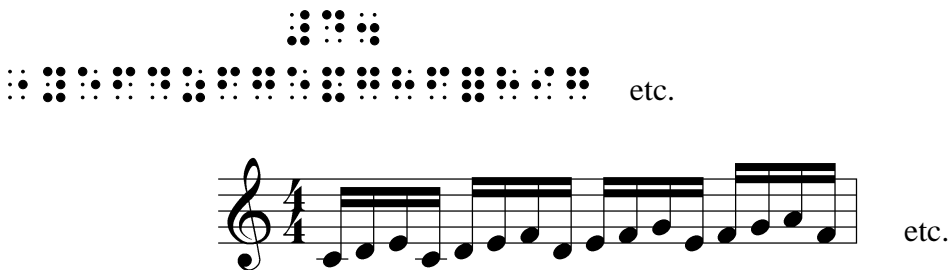
Example 16.27-1.



Sequence Abbreviation

- 16.28. In print books of technical studies, etc., it often happens that a melodic figure is repeated sequentially either up or down the scale of the key in which it is written.

Example 16.28-1.



- 16.28.1. It is possible to abbreviate such passages by writing the figure once, and afterwards, following each initial note of it by the sign $\ddot{\cdot}$ omitting the remaining notes, thus:

Example 16.28.1-1.



- 16.28.2. The repetition must, of course, be exact, the beat or beats comprising the figure being complete. The initial note of the figure to be sequenced may be an accidental; but the repetitions may not be modified in any way by accidentals, fingering, etc., and this device should generally be used only in a diatonic context. The sequence abbreviation must never be used unless the correct execution of the passage is absolutely clear.

Example 16.28.6-1.

The image shows musical notation for Example 16.28.6-1. At the top, there is a Braille representation of a musical passage, consisting of several lines of Braille characters. Below the Braille is a musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains a sequence of eighth notes, followed by a measure with a whole note and a fermata, and then a sequence of eighth notes with a slur over the first four notes. Below this staff is another musical staff in treble clef with the same key signature, containing a sequence of eighth notes, followed by the word "etc." to the right.

16.28.7. It is also better to restrict this form of abbreviation to passages in which the notes are all of equal value.

Parallel Movement

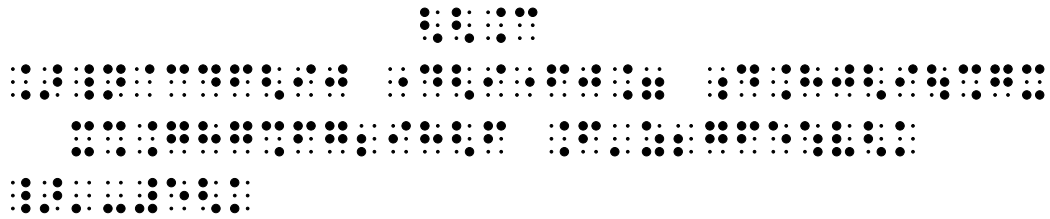
16.29. When, in keyboard music, one hand moves parallel with the other at the distance of one or more octaves, the writing of the second part may be abbreviated by substituting for its notes a single octave interval (with an appropriate octave mark where the two hands are more than one octave apart.)

Example 16.29-1.

The image shows musical notation for Example 16.29-1. At the top, there is a Braille representation of a musical passage, consisting of several lines of Braille characters. Below the Braille is a musical staff in grand staff notation (treble and bass clefs) with a common time signature (C). The staff contains two measures. In the first measure, the right hand has a half note and the left hand has a half note. In the second measure, the right hand has a dotted quarter note followed by an eighth note, and the left hand has a dotted quarter note followed by an eighth note. The right hand's notes in the second measure are marked with a double slash (//) to indicate an octave shift.

16.29.1. When such parallel movement extends over more than two measures, the octave interval is followed without intervening space by a number, with numeral prefix, indicating the number of measures contained in the passage.

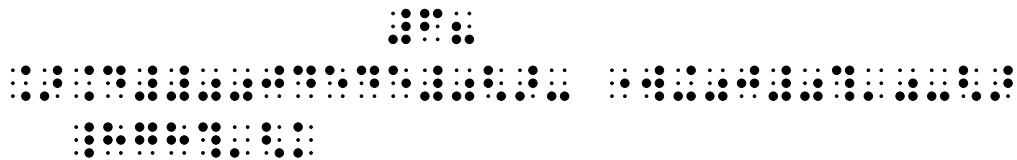
Example 16.29.1-1.



Musical score for Example 16.29.1-1. The first system consists of two staves (treble and bass) in 2/4 time, key of B-flat major. The second system consists of two staves (treble and bass) in 2/4 time, key of B-flat major, featuring triplets in both hands.

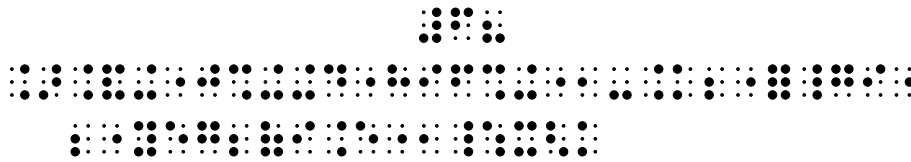
In music in which the parts for the two hands are written together, it is not necessary to separate the octave interval sign from the main text by blank spaces.

Example 16.29.1-2



Musical score for Example 16.29.1-2. The first system consists of two staves (treble and bass) in 6/8 time, key of B-flat major, featuring chords in both hands. The second system consists of two staves (treble and bass) in 6/8 time, key of B-flat major, featuring chords in both hands.

Example 16.29.1-3.



(For a special use of parallel movement in orchestral scores, see Par. 26.20.)

- 16.30. The parallel movement device should be used very sparingly and be limited to the provisions of Par. 16.29-16.29.1. In bar-over-bar disposition, the question of which octave sign should apply for the chords and the direction in which intervals are to be read should generally preclude the use of the device in chordal passages. With respect to the use of this device in orchestral scores, see Par. 26.19 and 26.20.

17. VARIANTS

(Table 17)

Variations in Print Type

- 17.1 Table 17 provides special signs (dots 56, 26 and dots 6, 26, respectively), to differentiate type size for facsimile transcription. When these signs are used, they are placed immediately before the note or interval to which they apply, and may be doubled (but see Par.17.3 (b)), only the second half of the sign being written twice.

Example 17.1-1.

Example 17.1-1 shows a musical staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The staff contains a sequence of notes: a quarter note G4, followed by a series of eighth notes (A4, B4, C5, B4, A4, G4) and a final quarter note G4. Above the staff, Braille signs are placed to indicate type size variations. The first sign is a single dot 56 sign (⠠). The second sign is a double dot 56 sign (⠠⠠). The third sign is a single dot 26 sign (⠠). The fourth sign is a double dot 26 sign (⠠⠠). The fifth sign is a single dot 6, 26 sign (⠠⠠). The sixth sign is a double dot 6, 26 sign (⠠⠠).

Example 17.1-2.

(See Par. 17.3 (a).)

Example 17.1-2 shows a musical staff in treble clef with a key signature of one flat (F) and a 2/4 time signature. The staff contains a sequence of notes: a quarter note F4, followed by a triplet of quarter notes (G4, A4, B4), and another triplet of quarter notes (G4, A4, B4). Above the staff, Braille signs are placed to indicate type size variations. The first sign is a single dot 56 sign (⠠). The second sign is a double dot 56 sign (⠠⠠). The third sign is a single dot 26 sign (⠠). The fourth sign is a double dot 26 sign (⠠⠠). The fifth sign is a single dot 6, 26 sign (⠠⠠). The sixth sign is a double dot 6, 26 sign (⠠⠠).

Example 17.1-3.

- (b) When these signs are used for intervals they can only be doubled if the intervals themselves are doubled.

Example 17.3-2.

Variant Readings

- 17.4. When a passage is given in two or more versions in the print, the variants can either be placed as footnotes at the nearest convenient point in the braille text, or (in the case of very short instances) they can be joined to the text by the in-accord sign.

Example 17.4-1.

*Après l'édition de Mr. J. Fontana:-

Example 17.4-2.

The image shows musical notation for Example 17.4-2. At the top, there is a single line of Braille notation. Below it are four lines of Braille notation. Underneath the Braille is a musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains a series of notes and rests, including a triplet of eighth notes. Below the staff is the word "ossia" followed by another musical staff with the same key signature and time signature, showing an alternative version of the music.

17.5. Another method which is sometimes used is to write the variant or variants immediately after the original passage preceded by the sign **5** placed before the first sign connected with the variant and followed immediately by the same indication after its last sign. If there are two or more variants, each is appropriately numbered, and if the passage contains more than one measure, the number of measures is placed after the first **5** in each variant.

Example 17.5-1.

The image shows musical notation for Example 17.5-1. At the top, there is a single line of Braille notation. Below it are four lines of Braille notation. Underneath the Braille is a musical staff in treble clef with a 4/4 time signature. The staff contains a series of notes: a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and an eighth note. Below the staff, there are four columns of numbers representing fingerings for each note: 1, 2, 3, 4; 2, 3, 4, 5; 1, 2, 3, 4; 2, 3, 4, 5.

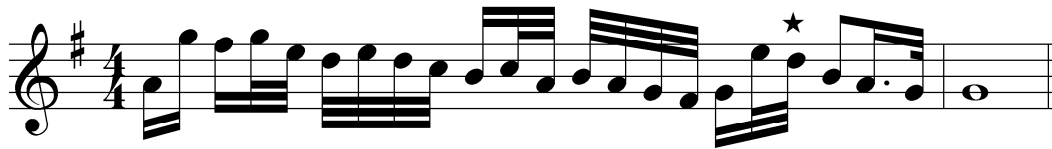
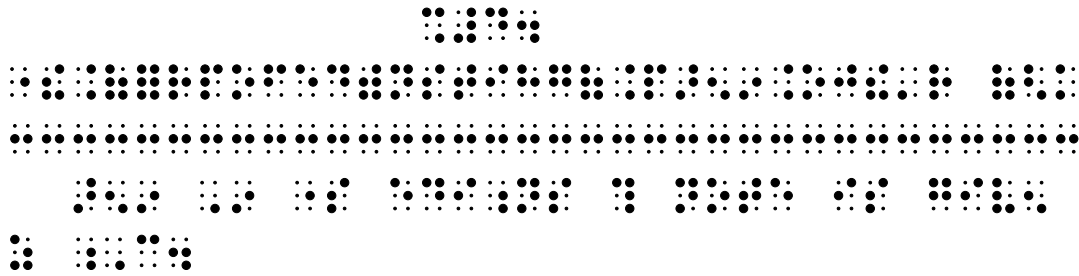
17.6. Notes or signs enclosed in parentheses in the print must be preceded and followed by the music parenthesis (Table 17).

Example 17.6-1.

(If the sharp in the above example had been printed above the note, either with or without parentheses, dot 6 (Table 5) would have been used, thus:

Example 17.6-2.

Example 18.3-1.



★ *In some editions this note is given as C*

- 18.4. Expression marks represented by abbreviated words, a few of which are given in Table 18 (B) as specimens, are placed without any intervening spaces at the appropriate points in the music text, and the notes following such marks must always have a special octave sign. If two such indications occur in succession, the word sign must be used before each, e.g. $>P>CR'$.
- 18.4.1. It is permissible to place such marks at the end of a line followed by the music hyphen, but this should be done only when a good appearance is not otherwise possible, and the first note on the following line must, of course, have its special octave mark.
- 18.5. The signs >3 and >4 need not be used if they are immediately followed by some definite mark of conclusion or contradiction (see Example 18.6-1 below). Where they are needed to indicate the termination of a crescendo or decrescendo symbol, they are brailled *after* the note where termination occurs (and after all other signs which normally follow the note). After the use of either sign, the following note requires an octave mark.
- 18.6. Dot 3 should follow the markings, abbreviations and words in Table 18 (B) and (C) before signs (other than the word sign) containing dots 1, 2, or 3.

Example 18.6-1.

The image shows a musical score for Example 18.6-1. At the top, there are six lines of Braille notation representing musical symbols. Below this, there are two staves of musical notation in treble clef with a key signature of three flats and a common time signature. The first staff contains a melody with various dynamics: *cresc.*, *f*, and *dim.*. The second staff contains a bass line with dynamics *p* and *piu*. The Braille notation above the staves corresponds to the musical notes and symbols in the score.

18.7. Lines of continuation are shown in Table 18 (B) thus:

>CR' ' for the first line,
 >RI T - - for the second.

Their termination is shown unless some other sign terminates them.

18.8. The word sign should be used with complete words as well as with abbreviations. Parentheses are not used unless they appear in print. A single word should be preceded by the word sign. As with abbreviations, no space is left before the word sign or after the word. See Examples 18.8.3-1 and 18.9.1-1.

18.8.1. (11-97) A group of two or more words should be preceded and followed by word signs. The final word sign must be followed by a space. If the group occurs during a measure, it must be preceded by the music hyphen and a blank space. See Example 18.8.3-1.

18.8.2. (11-97) When there are no parentheses in print, there should be no parentheses in braille. When parentheses do occur, they follow the word sign in braille.

18.9.2. The second example is more involved. The words "sotto voce" are printed between the staves and obviously apply to both hands; the words "sempre sostenuto," etc., are printed below the bass staff but the character of the music seems to suggest the idea that this direction also applies to both hands and was printed in its present position for typographical reasons.

Example 18.9.2-1.

The image shows a musical score for a piano piece. Above the score is a large block of Braille notation, which is a direct transcription of the musical notes and rests. Below the Braille is the standard musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 6/8. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth and sixteenth notes. The word "sotto voce" is written between the two staves. Below the bass staff, the words "sempre sostenuto e legatissimo" are written.

18.10. (11-97) It frequently happens in choral and orchestral parts that expression marks are placed during the course of sustained notes (e.g. placed halfway through a sustained whole note). In order to avoid the splitting up of such notes into smaller values joined by ties, thus giving a false picture of the print notation, a measure of suitable rests, each preceded by dot 5 to show that they do not appear in print, must be added after an in-accord sign with the expression marks placed at the correct points.

Example 18.10-1.

The image shows a musical staff with a bass clef and a common time signature (C). A single whole note is written on the staff. Above the staff, a crescendo hairpin (a wedge shape) is drawn, starting from a piano dynamic marking 'p' on the left and ending at a forte dynamic marking 'f' on the right. Above the Braille notation, there are two measures of rests, each preceded by a dot 5 (a vertical line with a dot to its left), indicating that these rests do not appear in the printed score.

All such markings must be placed in this measure of rests.

Example 18.10-2.

(bad)

(good)

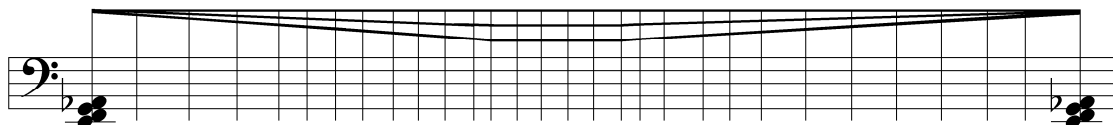
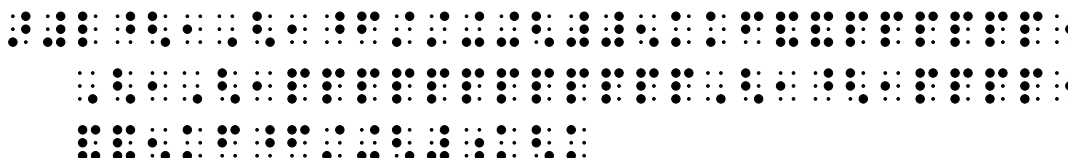
- 18.10.1. In order to avoid the repetition of dot 5, the number of rests should be as small as possible, a quarter and eighth rest being shown as a dotted quarter rest, etc.

- 18.11. (11-97) When the ligatures or beams of a rhythmic group are fan-shaped rather than parallel, the notes of the group are to be executed as an accelerando or a ritardando. Standard note values are used, but the group is preceded by the sign for accelerando or ritardando and followed by the termination sign (Table 18). If the ligatures start together and fan outward on succeeding notes, an accelerando is indicated. If the fan-shape is reversed, a ritardando is indicated.

Example 18.11-1.

- 18.11.1. (11-97) When the fan-shape changes within a rhythmic group before the ligatures end, the signs above are used where the changes take place. The sign for a steady rhythm is used if the ligatures become parallel rather than fan-shaped within the print ligature. Example 18.11.1-1 is from music for Bayan. Between the first and last chords, the print has stems only, so the sign for vertical stems is used and doubled.

Example 18.11.1-1.



Example 19.6-1.



♩ = 80



♩ = 72



♩. = ♩

The order is occasionally varied in print, the number being given before the note, and this practice must be reproduced in the braille text.

The metronome mark is usually placed between the words of direction and the key and time signatures, and if the complete heading occupies more than one braille line, the metronome indication (with or without the key and time signatures, see specimen in Par. 19.5-19.6 above) must be centered on a separate line.

Where the word "circa" (or its equivalent in any language) occurs, it should be placed before the metronome mark, whatever may be done in the print, thus:

Example 19.6.1-1.



♩ circa 60



about ♩ = 80

Footnotes

- 19.7. All footnotes to music are placed at the bottom of the page, introduced by an asterisk, and separated from the music by a line composed of a series of dots 25.
- 19.8. Where a musical error of any kind is encountered in the print copy, the defective measure, preceded by a music asterisk, should be brailled exactly as shown in the print. At the bottom of the page, a transcriber's note should point out the nature of the irregularity.

20. KEYBOARD MUSIC

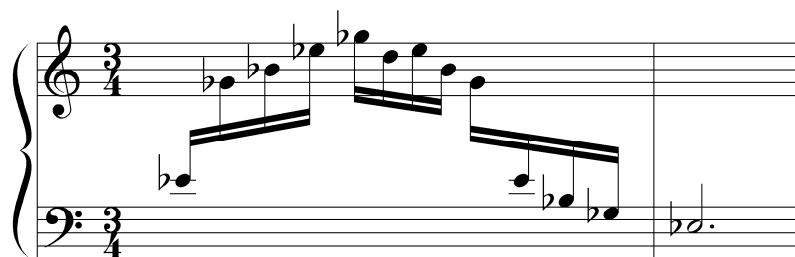
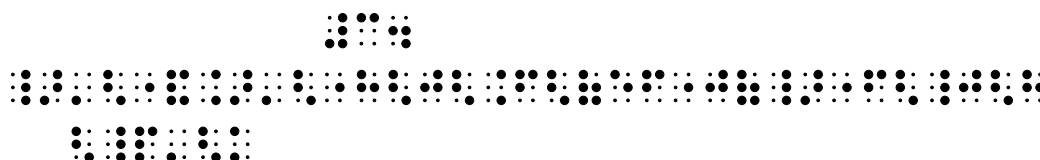
Hand Signs

20.1. As their name implies, hand signs are used to indicate the music played by each hand. (For "Organ Pedalling" see Section 21.) They are placed immediately before the first sign of the passage to which they apply, and the chief details of their use will be found in the various instructions given in Section 28, pages 285-299.

20.1.1. The note following one of these signs must have a special octave mark.

20.1.2. When hand signs immediately precede a sign containing dots 1, 2, or 3, they must be followed by dot 3.

Example 20.1.2-1.



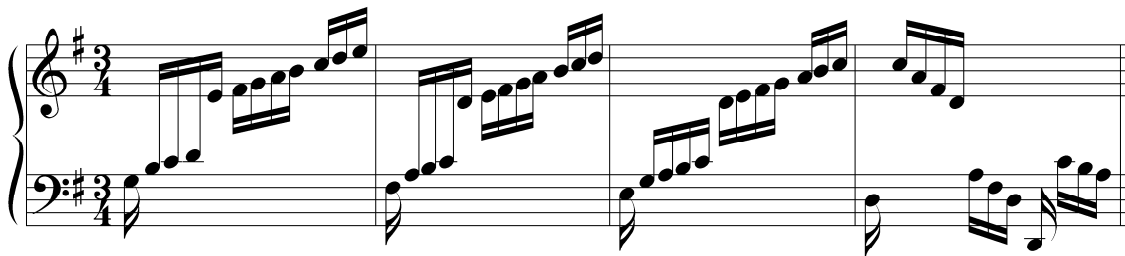
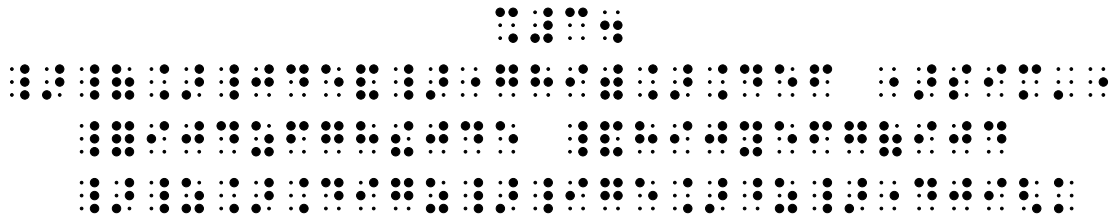
20.2. Passages played with alternating hands should, whenever possible, be written continuously in the part assigned to one hand. It is not always easy to decide which hand is the better for such a passage, but the general layout of the music is the best guide. The following typical examples show different methods of treatment.

Example 20.2-3.

The image shows two systems of musical notation. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass staff contains a sequence of notes: quarter notes C4, D4, E4, and F4. Above the treble staff, there are two measures of Braille notation. The first measure contains a sequence of Braille characters representing the notes G, A, B, C, and a rest. The second measure contains a sequence of Braille characters representing the notes C, D, E, F, and a rest. The second system is similar to the first, but the notes in the treble staff are G4, A4, B4, and C5, and the notes in the bass staff are C4, D4, E4, and F4. Above the treble staff, there are two measures of Braille notation. The first measure contains a sequence of Braille characters representing the notes G, A, B, C, and a rest. The second measure contains a sequence of Braille characters representing the notes C, D, E, F, and a rest.

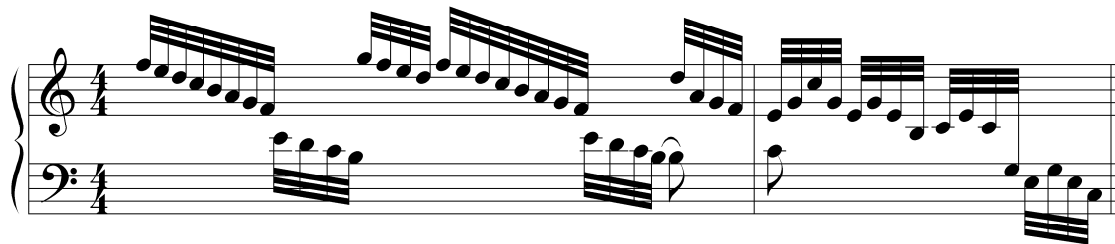
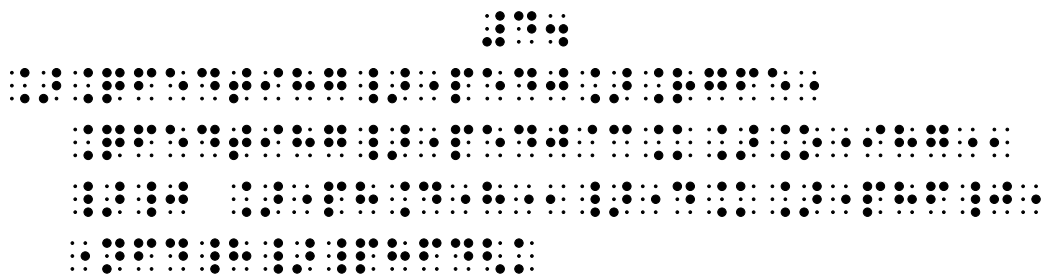
- 20.3. When a passage divided between the hands contains the complete text it can be treated in one of two ways according to the disposition of the score.
- (a) If the music is written "section-by-section" [see Par. 29.1], such a passage will appear as in the above examples, essential rests being placed in the part not occupied by notes (preceded by dot 5 where they are additional to the print);
 - (b) If the music is written in parallel disposition (see "Bar-over-Bar", Par. 28.1 ff.) it is only necessary to use one parallel for the two hands, and no unessential rests need be included.
- 20.3.1. (11-97) The indication "sim." is added in braille when the pattern of the alternating hands is continued in exactly the same form. The abbreviation "sim." is preceded by dot 5.

Example 20.3.1-1.



It is possible that such a passage may include here and there notes for which the in-accord sign is needed. Care must be taken to mark clearly the hand to which such notes are assigned.

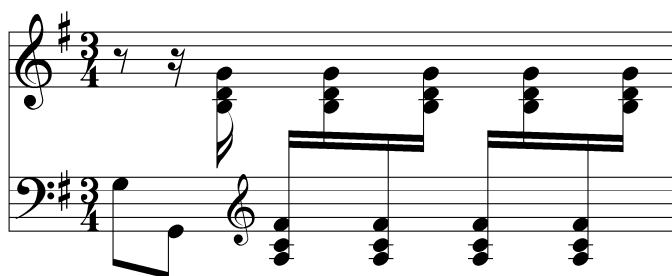
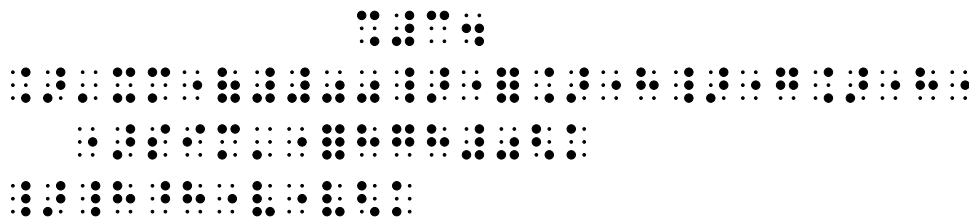
Example 20.3.1-2.



- 20.4. When a passage containing intervals alternates between the hands, the intervals are always read in the direction which prevails in the part in which the passage is written.

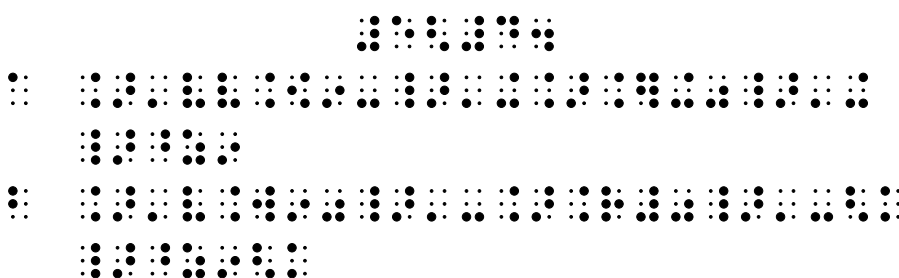
Example 20.4-1.

(intervals read downward)



- 20.4.1. When chords are divided between the hands, the hand signs should be so placed that there can be no mistake about which hand plays which notes.

Example 20.4.1-1



- 20.5. In print music for teaching, the indications "M.D." (main droite) and "M.G." (main gauche) are sometimes found. In facsimile transcriptions these should always be transcribed even when braille hand signs are used:

M.D. ⠠⠠⠠⠠⠠⠠⠠⠠ M.G. ⠠⠠⠠⠠⠠⠠⠠⠠

The Sustaining Pedal

- 20.6. The print "ped." and star (or asterisk) indicating the depression and release of the sustaining pedal are represented in braille by the signs shown in Table 20 (B). These signs must be placed exactly where they occur in the print, and, as they are printed below the bass staff, it is usual to include them in the left-hand part in the braille text, though there will be many instances where an exact indication of the pedalling is only possible in the right-hand part, e.g., where the left hand has a measure of silence or a long note during which the pedalling is changed.

The down and up signs should be considered as a more or less inseparable pair, and if one appears in the right-hand line it is desirable that the other should also. An exception would occur if the pedal were depressed during a measure in which all of the music had to be shown in one hand line of the parallel, while the corresponding release occurred in a measure in which all of the music had to be shown in the opposite hand line.

- 20.7. The rules for the marking of pedalling are as follows:
- 20.7.1. The sign for the depression of the pedal is placed before the note or rest indicated, and must precede the bracket slur and any of the signs in Tables 5, 7, and 18 which are placed before notes. If the pedal is to be depressed immediately after the note or chord is struck, however, the modified pedal-down sign (dots 6, 126, 14) should precede said note or chord.
 - 20.7.2. The sign for the release of the pedal must follow the note, interval or rest indicated, or any signs in Table 9, and 11-14 which are placed after notes or intervals.
 - 20.7.3. If the pedal is to be released immediately after a note or chord is struck, however, the modified pedal-up sign (dots 6, 16, 14) should be brailled preceding the note to indicate this particular execution.

Example 20.7.3-1.

Example 20.7.3-1 shows musical notation in Braille and a staff. The Braille notation consists of three lines of dots. The staff notation is in bass clef, 3/4 time, and features a crescendo from *p* to *f*. Pedal markings include a 'Ped.' sign with a brace under the first measure, a '*' sign in the second measure, another 'Ped.' sign with a brace under the third measure, and a final '*' sign in the fourth measure.

Example 20.7.3-2.

Example 20.7.3-2 shows musical notation in Braille and a staff. The Braille notation consists of three lines of dots. The staff notation is in treble clef, 3/4 time, and features a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth notes, and the bass line consists of chords.

- 20.7.4. When the pedal is depressed immediately after it has been released, the sign for its release is not used. It is not necessary to mark the release of the pedal before a double bar. However, the final pedal release should be included if it occurs before a final rest or any place other than at the double bar.

Example 20.7.4-1.

It sometimes happens that "ped." and a star are both printed below the same note or rest; the braille equivalent for this will be found in Table 20.

- 20.7.5. (11-97) Such directions as "con ped." are always transcribed as they stand, and when "ped." is not followed by a star at any subsequent point it is better to write "(ped.)" with the word sign before the parenthesis. See Par. 18.8.2.
- 20.7.6. Pedalling is frequently indicated in modern print editions by a horizontal line (sometimes a line of dots) marked "p" printed below the bass staff; the release of the pedal is shown by a break in the line, the end (or an arrow) being turned up towards the staff. Half-pedalling is indicated by bending this line in an inverted V towards the staff.

The signs given in Table 20 (including that for half-pedalling) are used to represent this device, a note describing the print usage being inserted in the braille text.

Example 20.7.6-1.

Pedalling and Repeats

- 20.8. When a passage is repeated, and the pedal is depressed at any point during the original and held during the repeat, the repeat sign may be used.

Example 20.8-1.

(print)

(braille)

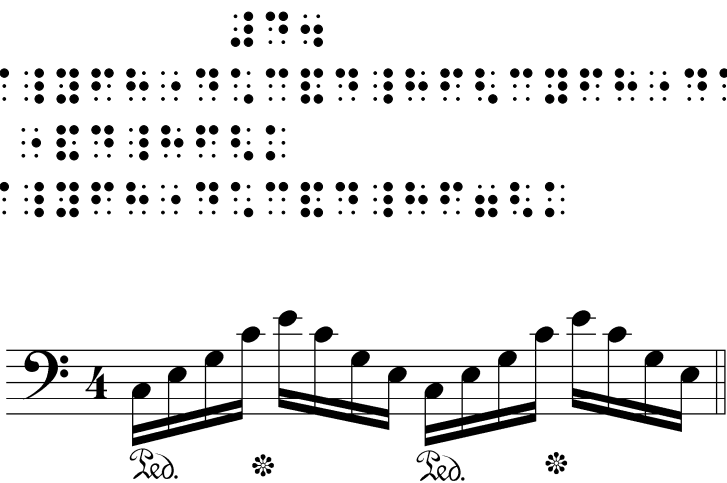
Example 20.8-2.

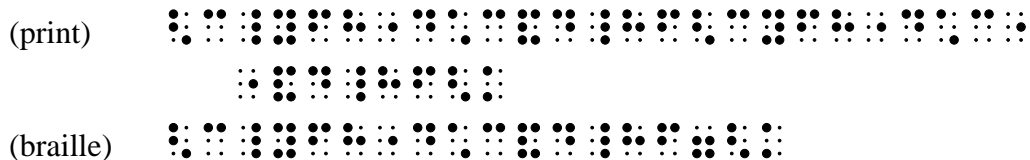
(print)

(braille)

- 20.8.1. If in such a passage the pedal is used twice without a break, first for the original and then for the repeat, it must be re-marked before the repeat.

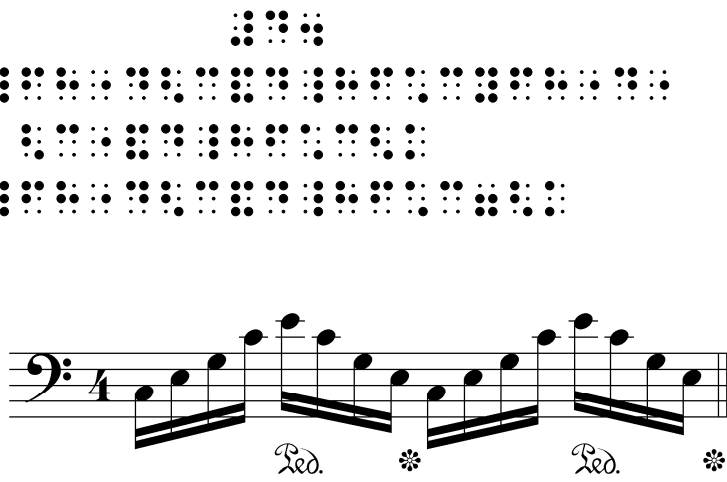
Example 20.8.2-1.

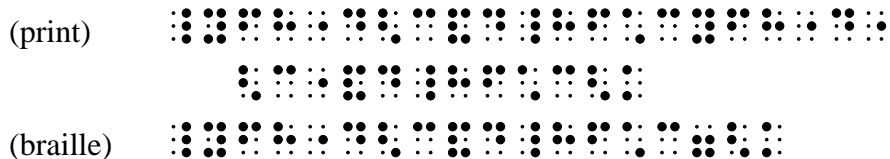
(print) 

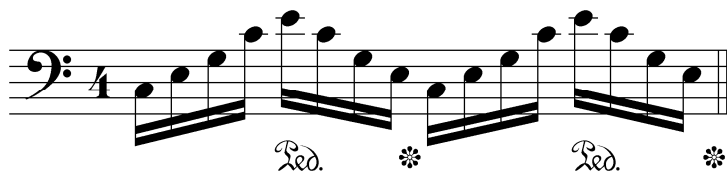
(braille) 



Example 20.8.2-2.

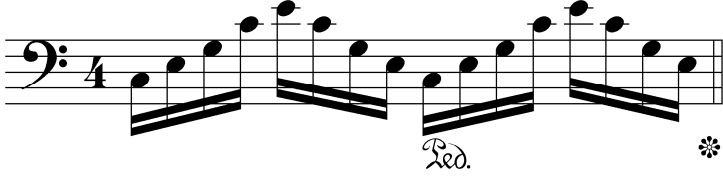
(print) 

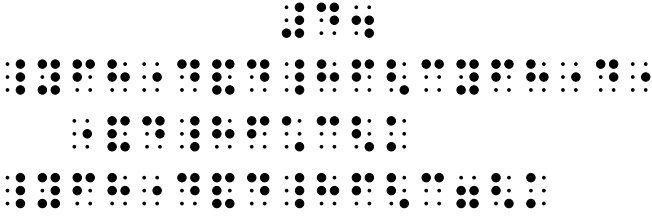
(braille) 



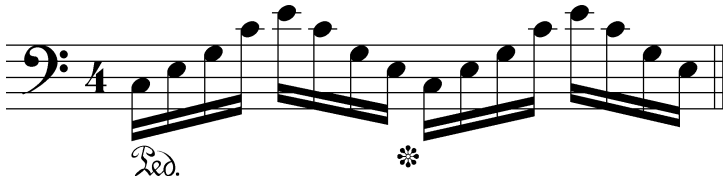
20.8.3. If the pedal is only depressed for either the first or second half of such a measure, the repeat sign may be used so long as the pedalling is made perfectly clear.

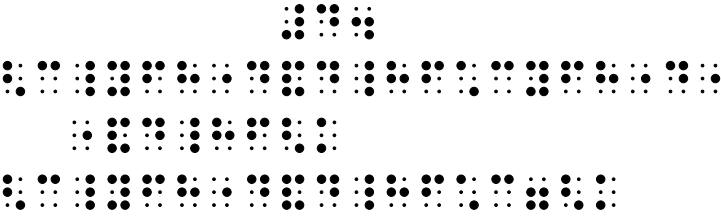
Example 20.8.3-1.

(print) 

(braille) 

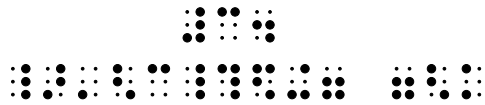
Example 20.8.3-2.

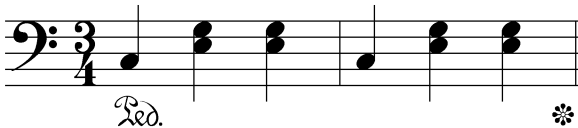
(print) 

(braille) 

With regard to the measure repeat, Paragraphs 20.8.1 - 20.8.3 above apply to a passage of two measures, in which the second is a repetition of the first. It is unnecessary to give the "print" versions of the following examples.

Example 20.8.3-3. (Par. 20.8)





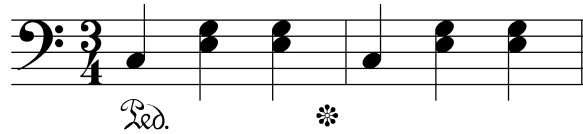
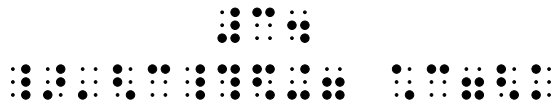
Example 20.8.3-4. (Par. 20.8.1)

Example 20.8.3-5. (Par. 20.8.2)

Example 20.8.3-6. (Par. 20.8.2)

Example 20.8.3-7. (Par. 20.8.8.3)

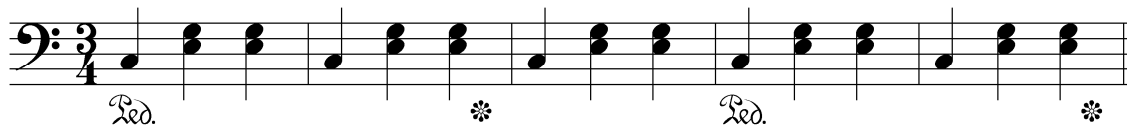
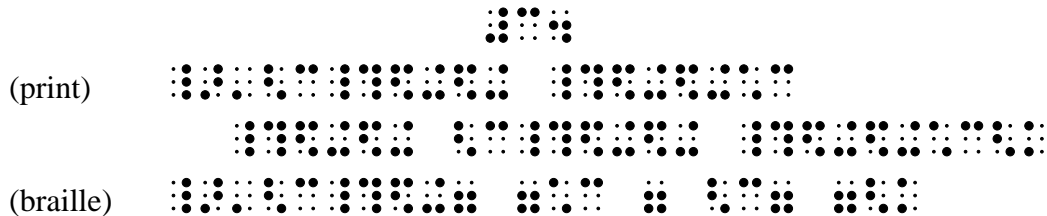
Example 20.8.3-8. (Par. 20.8.3.)



(Note that it is more suggestive to place the sign for the release of the pedal at the beginning of the second measure in the last example.)

- 20.9. When several measures are repeated, and the pedal is changed between the measures, the measure repeat may be used, the signs for the depression and release of the pedal being marked where necessary; but great care should be exercised in this combination of pedalling signs with repeats, and it is better to sacrifice the repeats when there is any possibility of confusion or error.

Example 20.9-1.



- 20.10. It is extremely difficult to provide adequate rules for all possibilities, and if any doubt should arise as to the application of the rules given in Par. 20.8-20.9 to particular cases, the repeat sign should not be used.
- 20.11. Partial abbreviation, the segno, and braille da capo, and repeats with measure numbers, can only be used when the pedalling is exactly the same as that in the original passage.

21. ORGAN MUSIC

(Table 21)

- 21.1. (11-97) The indications for pedalling, including those for the changing of feet, are treated in the same manner as that already explained for fingering (Paragraph 14.1-14.4.1). When a change of feet is indicated without specifying either toe or heel, the sign :: is placed after the note on which the change occurs.
- 21.2. (11-97) The crossing of one foot in front of the other is indicated by placing the sign :: before the note to be played by the crossing foot. If the crossing is behind, the sign :: is similarly used.

Example 21.2-1.

- 21.3. When unusual symbols for pedalling are used in the print, the transcriber must devise adequate braille equivalents and insert a clear description of both print and braille signs in the transcription.
- 21.4. The tabulation of the details of organ registration at the commencement of a piece should follow as far as possible the method used in a good print edition, though the difference between the length of the lines in print and braille will sometimes enforce some readjustments. The following is a typical specimen:

Example 21.4-1.

Prepare:

Gt.: 8 ft. sw. coupled.
 Sw.: Stopped diap., clarabella and gamba (or salicional) 8 ft.
 Ped.: Bourdon 16 ft. and Bass flute 8 ft.
 Gt. to Ped.

Example 21.11-1.

Method: Bar-over-Bar

The image displays a Braille musical score for Example 21.11-1, using the Bar-over-Bar method. The score is organized into several systems of staves. Each system typically begins with a treble clef (⠠⠠⠠⠠⠠⠠) and is followed by multiple staves of musical notation. The notation includes various note values, rests, and bar lines, all represented in Braille. The layout is dense and follows a standard musical score format, with the 'Bar-over-Bar' method indicating that the staves are to be read as a single unit of music.

Sw. 00-4655-432 Melody

p

Gt. 8220-0000

3

Sw. 00-4653-582

Gt. 8226-0000

p

22. VOCAL MUSIC

(Table 22) (See also Section 24)

Solo Music

- 22.1. This section deals with the method of transcribing songs of every kind (including recitative) written for one voice, and it includes single voice parts in solo or choral ensembles, which are discussed in Par. 22.36-22.37.
- 22.2. In print, the music for a solo voice is printed on a single staff, and the signs in Tables 1-12, and 15-18 are all used as far as they are needed. The special signs and adaptations for such music are given in Table 22.
- 22.3. In general, the vocal staff should be transcribed exactly as it stands, with one important difference. In print such directions as "rit.", "accel.", "a tempo", etc., are not usually given in the voice part since they can be easily read by the singer from the piano part, but, as this is not possible for the blind reader, these directions should be included in the braille transcription of the voice part, since they affect more than any other nuances the relation between singer and accompanist.
- 22.4. The arrangement of the braille score is an imitation of print usage, except that the words are given first. A line of words is alternated with the corresponding line of music, this latter being indented two spaces.
- 22.5. (11-97) Uncontracted braille should be used for the English word text of classical and popular songs. Two types of songs are exempt from this rule. Songs or chants in hymnals should remain in grade 2 braille, and school materials for grades K-6 are also exempt from this rule.
 - (a) When uncontracted braille is used for a song text, uncontracted braille should also be used for directions, tempos, moods, and Transcriber Notes.
 - (b) When vocal texts prepared in grade 2 are requested in uncontracted braille, an uncontracted copy should be provided. In this case the uncontracted words are written, text only, in verse or paragraph form as a part of the preliminary pages of the transcription.

- 22.6. A line-by-line rule should generally be maintained. Experience, however, has shown that a too rigid adherence to this principle can prove quite impractical, as when a single line of words results in an inordinately short line of music, or vice versa. Accordingly, a kind of controlled relaxation of the line-by-line rule is permissible under appropriate circumstances.
- 22.6.1. The word line may be extended by a run-over line in order to make possible a music line of suitable length. The run-over line is indented four spaces. (See Example 22.15-2.)
- 22.6.2. In order to avoid an unduly short word line, a music line which is cluttered with dynamics, tempo indications, etc., may similarly be extended by a suitably indented run-over line. (See Example 22.20.1-1.) This is also desirable when the music is of a florid or melismatic nature. (See Example 22.33-1.)
- 22.6.3. Care must be taken to preserve the basic format of line-by-line, and the practice of using a run-over line for both the words and the music in the same parallel should be considered a violation of the principle.
- 22.7. The first note in every line of music must have a special octave mark.
- 22.8. Measure numbers are not usually included in the braille transcription, the word text serving as the point of reference. In music in which word phrases are repeated many times, however, an occasional measure number, placed at the beginning of the word line, may be helpful to the reader.

Example 22.8-1.

Quo - ni - am tu so - lus sanc-tus— tu so - lus—
 sanc - tus, tu so - lus Do - mi - nus, tu so-lus sanc - tus,

The phrasing slur is not often used in print editions. The following example illustrates it.

Example 22.8-2.

Tu so-lus— al - tis-si - mus, Je - su Chris-te— tu, tu so - lus al - tis-si-mus.

- 22.9. The portamento sign is placed between notes at the point indicated in the print. If there is also a syllabic slur, the portamento sign should be placed after it.
- 22.10. The breath signs are placed at the points where they occur in the print, being inserted in the music text without intervening spaces or special octave marks for the following notes. (See Examples 22.12.5-1 and 22.12.5-2)
- 22.11. The treatment of hyphens and of ties and slurs as they relate to the end of one parallel and the beginning of another needs very careful attention on the part of the transcriber.
- 22.12. A clear distinction must be made between the normal division of a word at the end of a line and rather abnormal division of a syllable whose vowel content is to be sustained into the next parallel.
- 22.12.1. For normal syllabic division, the hyphen is placed once at the end of the line, according to ordinary literary practice, and no hyphen is to be used at the beginning of the next parallel.
- 22.12.2. When the vowel content of a syllable is to be carried over to the next parallel, sometimes necessitated by the florid nature of the music, the letter, or group of letters, representing the vowel sound which is thus carried over must be written twice - first, at the end of the line in which that word begins, followed by a hyphen; then at the beginning of the next corresponding word line, preceded by a hyphen. The following words will illustrate sustained vowel content:
- 22.12.3. "Ta- -ale", "tai- -ail", "lieu- -ieu". If, within a group of letters which comprise the vowel sound in question, a contraction is normally used, a contraction may be used at both points, thus: "cr(ow)- -(ow)d", "t(ou)- -(ou) (ch)". However, a contraction which includes a letter that is not part of the vowel content may not be used at either point: "fai- -aint", "gla- -ance", "si- -in", "day- -ay", "kn(ow)- -(ow)", "r(ou)- -(ou)nd". In the word "teach", the "ea" contraction cannot be used because of its proximity to the hyphen: "tea- ea(ch)". The situation is different in the case of the next example: "b(ea)u- -eauti(ful)". Some additional illustrations should suffice to sum up most possibilities:
- "(th)ey- -ey ", "I- -i", "we- -e", "y(ou)- (ou)", "fe- -ence", "doo- -oor", "tau- -au(gh)t".

- 22.12.4. In the music lines, the carrying over of the vowel sound is shown by syllabic slurs (single or double) and ties. If a vowel sound is to be carried from the last note of one music line to the first note of the next corresponding line, a slur is written after the last note and before the first of their respective lines. The tie is treated in the same manner. When three or more of a group of notes, through which a vowel sound is sustained, are at the end of a line, the double slur is used after the first, regardless of the number of carry-over notes in the next line.
- 22.12.5. If doubling the syllabic slur is warranted at the beginning of the next line, the double slur should be used after the first note of the syllable, even if that note is the last note of its line. Doubling the syllabic slur at the beginning of a line is warranted if there are four or more notes through which the vowel is continued. Termination of such doubling is indicated in the usual way. Restated syllabic slurs and ties must precede all other signs, with the exception of voice initials, parenthetical expressions, strain repeats, and key and time signatures.

Example 22.12.5-1.

Half breath

The musical score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "Tu so-lus Sanc - tus, tu so-lus Do - - - - - mi - nus,". The score features a double slur over the first line of notes and another double slur over the second line of notes, demonstrating the carrying over of the vowel sound across line boundaries.

Example 22.15-3. Three repetitions



Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

- 22.16. It frequently happens, especially in Italian texts, that two or three syllables or vowels are merged together on one note and the sign for this device is placed after the note affected. In the word text, the syllables or vowels are enclosed in quotation marks. If punctuation follows the merge, it is placed after the closing quotation mark. Merged syllables should be indicated in braille only when they are marked in print

Example 22.16-1.



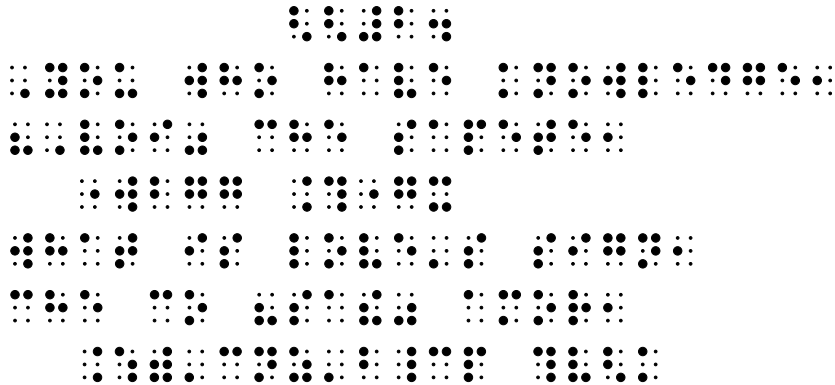
Fin - ch̀e l'a_ria_ è an - cor bru - na, e il_ mon - do ta - ce.

- 22.16.1. If quotation marks are already being used for normal literary purposes, the quoted passage will have to be enclosed in so-called single quotes while the merged syllables are still between regular quotation marks.

22.17. When songs are printed in two or more languages, it frequently happens that the number of syllables in a measure varies with the different texts. This is shown in the print (a) by the layout of the words without any special markings in the music, or (b) by stems in opposite directions in the music indicating differing note values.

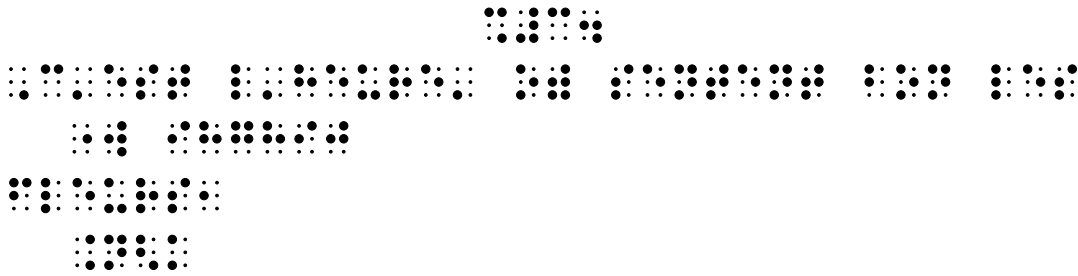
(a) is represented in braille by the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ showing that the slur applies to one language only.

Example 22.17-1.



Voi che sa - pe - te, che co sa è, a - mor,
You who have know - ledge, what is — love's sign,

Example 22.19-1.



C'est l'heure où sen- tent bon les fleurs,

22.20. The relaxation of the line-by-line rule in transcribing strophic songs, referred to in Par. 22.6, occurs at the end of the first verse: (a) when details are supplied about the endings of the remaining verses; (b) when the words of the remaining verses are given without any music text. The following example shows the method to be used in such songs.

22.20.1. It will be seen that the details concerning the endings of the various verses could not be included in one line of music text and are, therefore, given a fresh line. The remaining word text is so tabulated that the verse numbers stand out in the margin beyond the lines of words and are placed in parentheses.

Example 22.20.1-1.

The image displays a musical score in Braille notation, organized into approximately 18 horizontal staves. Each staff contains a sequence of Braille characters, which are combinations of six dots in a 2x3 grid. The notation includes various rhythmic values, such as quarter and eighth notes, and rests, indicated by specific Braille symbols. The score is presented in a standard musical layout, with the notation for each staff aligned horizontally. The Braille characters are black on a white background, and the overall structure is that of a traditional musical score.



1. Das Wan-tern ist des Mül - lers Lust, das Wan - dern.
 2. Vom Was - ser ha-ben wir's ge - lernt, vom Was - ser.



Das Wan-tern ist des Mül - lers Lust, das Wan - dern. Das
 Vom Was - ser ha - ben wir's ge - lernt, vom Was - ser. Das



muss ein schlechter Mül - ler sein, dem niemals fiel das Wan - dern ein, das Wan-tern, das
 hat nicht Rast bei Tag und Nacht, ist stets auf Wan-der-schaft be - dacht, das Was-ser, das

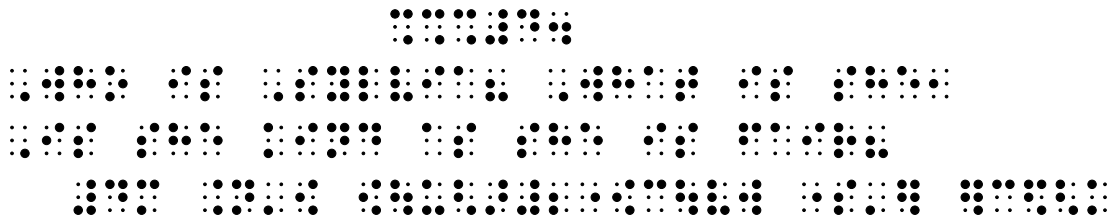


Wan - dern, das Wan - dern, das Wan - dern.
 Was - ser, das Was - ser, das Was - ser.

(The remaining verses should follow in order as shown above.)

- 22.21. If in a strophic song a variation of syllables or a mark of expression, etc., occurs in the second or following verses, the measure or part measure is written again after an in-accord sign, preceded by the number of the verse (written in the lower part of the cell with the numeral prefix) in which the change occurs. Small variations in the actual melody may also be treated in this way.

Example 22.21-1.



Who is Syl-via? What is she,—
 Is she kind as she is fair?—

(When this device is used in accompaniments for more than one voice, notes indicating important entries in ensemble vocal music are inserted by this means in such accompaniments.)

- 22.24. If the key and compass are to be indicated, this information should be given on a separate line, above the line which gives the tempo, the key and time signatures, etc. The compass is shown in music notation, with the lowest note (preceded by the music prefix) followed immediately by the highest, closed by a double bar, thus:

Example 22.24-1.

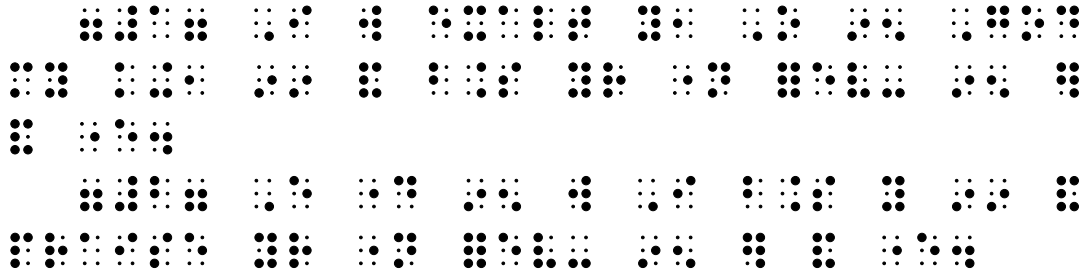
The example shows two musical notations. On the left, a staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat) contains a single note on the second line. Below it is the text 'Original Key'. To the right, a staff with a treble clef and a key signature of three flats contains a whole note on the second line. Above this staff is the tempo marking 'Lent et calme'. Below it is the text 'Voice'. Above the Braille notation, there are two lines of Braille characters representing musical information.

- 22.25. In chant or canticles, the reciting note is written as provided in Table 1. The text to be sung on the reciting note is enclosed in a special bracket (Table 22), and the pointing sign that looks like a print accent or prime symbol, is represented by the appropriate sign, between spaces (Table 22).

Example 22.25-1.

The example shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a melody with a reciting note (a half note on the second line) and a pointing sign above it. Below the staff is the text 'Benedictus'. Above the Braille notation, there are two lines of Braille characters representing musical information. Below the staff, the lyrics are: 'Blessed be the Lord, the God of Israel; he has come to his people and set them free.'

Example 22.25-2.



¹I will exalt you, O Ġod my king.*

and bless your name

forevêr and ever.

²Every day wîll I bless you*

and praise your name

forevêr and ever.

Ensemble Music

- 22.26. The format for ensemble vocal music must conform to that of solo music. The layout of ensemble vocal music is a logical extension of the format for solo music, the chief difference being the variable multiplication of lines. Thus the word line(s) will always appear above the music lines in each parallel.
- 22.26.1. The style used for choral and other ensemble music is bar-over-bar (q.v.). The initials of the voices (see Table 22) or characters (see Par. 22.38.1) are only given in the first parallel of each page at the commencement of their respective lines, unless a change in the parts or characters renders their re-marking necessary.
- 22.26.2. It is not necessary to give a special octave mark to the first note of each measure, but the first note on every line must be so marked.

Example 22.26.2-1.

A grid of 16 groups of tracker dots, arranged in two rows of eight. Each group consists of a 4x4 grid of dots, with varying patterns of filled and empty dots representing musical notation.

(For the use of tracker dots in this example, see Par. 28.6.)

Musical score for Soprano, Alto, Tenor, and Bass, showing two systems of staves with notes and rests.

SOPRANO

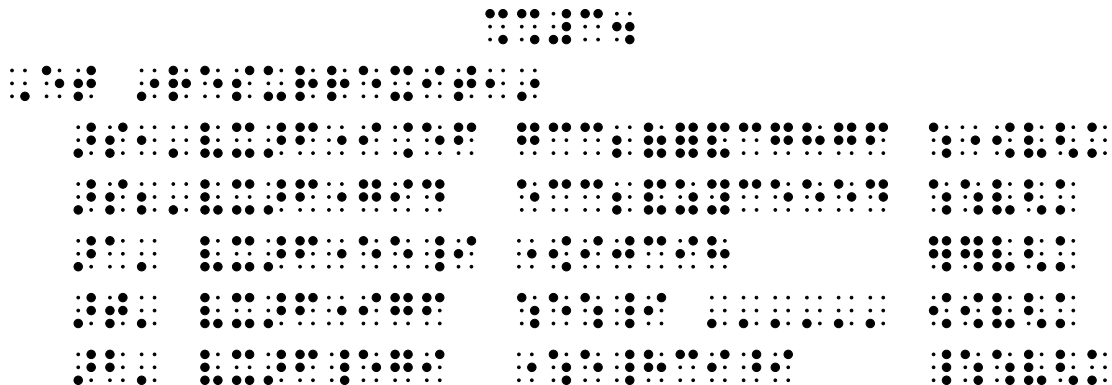
ALTO

TENOR

BASS

- 22.27. When two languages are given, the original language is written closest to the music. For ensemble music in two languages, all lines of each language are blocked together. Text lines of the translated language begin in cell 1, original language text lines begin in cell 3, and music lines begin in cell 5. (See Example 22.38.1-1.)
- 22.28. In multi-language songs, operas, oratorios or other musical scores, each language should be treated independently and written as follows:
- All literary code rules apply to the English-language portions including any foreign words or phrases that occur in that portion.
 - Each foreign language should be written with no contractions and with the braille signs for the foreign accents appropriate to that language. The foreign accent signs should be listed in the Transcriber Notes.
 - If a word or phrase from one foreign language is inserted into another foreign language (such as the name Aida in Spanish text), dot 4 should be used before accented letters of the inserted word or phrase and no contractions are used. When an English phrase or name such as "Webster Jones" is found in a foreign text, it becomes the second "foreign" language and is uncontracted.
- 22.29. The tenor part usually appears in the print with the treble clef, printed an octave higher than its actual sound, but in braille it is the actual sound that is always given.
- 22.30. The words are given above the highest part in the vocal parallel, and the music lines are indented two spaces.
- 22.31. When all the parts have the same words, even if they do not happen to sing them at the same moment, only one line of words is given. This line may be extended by a run-over line, however, as explained in Par. 22.6.1.

Example 22.31-1.



1st SOPRANO *f*
Et re - sur - rex - it, re - sur - rex - it,

2nd SOPRANO *f*
Et re - sur - rex - it, re - sur - rex - it,

ALTO *f*
Et re - sur - rex - it, re - sur - rex - it,

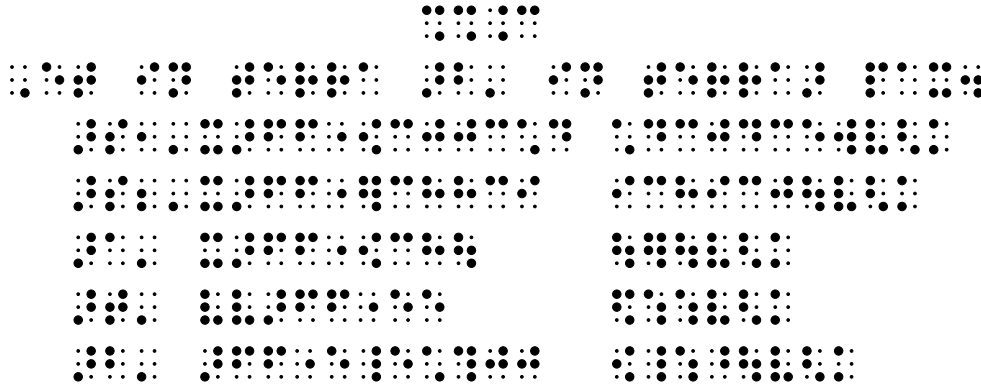
TENOR *f*
Et re - sur - rex - it, re - sur - rex - it,

BASS *f*
Et re - sur - rex - it, re - sur - rex - it,

- 22.31.1. If there is a slight variation of the words in one part, such as the repetition of a syllable, word or phrase, the variation should be surrounded by word signs and suitably initialled for the voice in which it occurs, and if this procedure occupies more than one braille line the following line must be still further indented two spaces.

- 22.32. If there is a variation in the words of more than one part, each part should have its own line of words. Just as it is unnecessary to initial the second and succeeding parallels in the music (Par. 22.26.1), the initialing of word lines is only necessary in the first parallel of the page, unless there is a change in the number of word lines. In any case, if each voice part requires a separate line of words, it is not advisable to use run-over lines. Thus, the second parallel of Example 22.34.1-1 needs no initialing.

Example 22.32-1.



1st SOPRANO *ff*
Et in ter - ra pax.

2nd SOPRANO *ff*
Et in ter - ra pax.

ALTO *ff*
Et in ter - ra pax.

TENOR *ff*
Et in ter - ra pax.

BASS *ff*
Et in ter - ra, in ter - ra pax.

- 22.33. Runovers should not be encouraged in the music lines of ensemble music, unless the number of lines is temporarily reduced to one, thus:

Example 22.33-1.

The image shows a musical score for a bass clef instrument. It starts with a dynamic marking *f* and a tempo marking of 88. The music consists of a series of notes, some beamed together, and a long slur that spans across several measures. Below the staff, the lyrics "Praise the Lord in songs of" are written. A horizontal line is drawn under the word "Praise", and another horizontal line is drawn under the words "the Lord in songs of".

- 22.34. In "Bar over Bar" (Par. 28.9), it is stated that a parallel must be completed on the page on which it begins. In choral and other ensemble vocal music, where a parallel may have from five to ten or more lines, it is often impossible to keep this rule, and in such cases the vertical alignment on the first page should be disregarded and, where necessary, replaced by a fresh vertical alignment on the second page.
- 22.34.1. The use of hyphens in the word lines and ties and slurs in the music lines is subject to the same considerations as spelled out in Par. 22.11 - 22.12.5.

(Note in the following example the spacing after the initials in the word text to secure a vertical alignment of the first letter in each line.)

Example 22.34.1-1.

The image displays a Braille musical score example. At the top, there is a small Braille symbol consisting of two groups of four dots. Below this, the score is organized into several systems. Each system contains musical notation on the left and text on the right. The text includes initials and words, with specific spacing after the initials to ensure vertical alignment of the first letter in each line. The musical notation includes various symbols, clefs, and rhythmic markings. The overall layout is a mix of musical and textual elements in Braille.

Opera Format

- 22.38. Opera format is a synthesis of solo and choral styles, but with some important additional features. Two languages are usually given in the text and character names are indicated by an initial. The combination of characters changes frequently in ensembles. A list of characters, with identifying initials, should be given at the beginning of any ensemble transcriptions.
- 22.38.1. The character's initial appears first as an uncapitalized letter, followed by dot 3. Whenever a group of singers changes, a new set of initials must be given in both sets of words, as well as in the music lines. (See Par. 22.32.)

Zerlina

Z. 

G.  Don Giovanni Please my
Sua bon-



I a - dore you, my dar-ling Zer - li na!
Sei pur va - ga, bril-lan - te Zer - li na!

Leporello (amongst the girls, imitating his master.)

Z. 

M.  lord!
ta! Masetto I a - dore you, Lo - li - ta and
Sei pur ca - ra, Gia - not - ta, San -



See her flirt - ing and flounc - ing!
La bric - co - na fa fe - sta!

L. 

M.  Ni - na!
dri - na! Masetto How I wish I could give her a trounc - ing!
Toc - ca pur che ti ca - da la te - sta.



22.38.2. The matter of stage directions may be problematical. Single words or short phrases may be placed in the word line. Longer phrases should be placed below the singer to which they apply (See Example 22.38.1-1.) In some scores the directions are numerous, and in order to avoid cluttering the braille transcription, these may be numbered and placed on separate pages at the end of the scene or act. These numbers appear at the appropriate point in the music line and are preceded by the italic sign with blank spaces on either side. (See Example 22.38.3-1.)

22.38.3. When a transcriber is asked to provide a solo part from a vocal ensemble work, short cues of three or four bars should be written in where there are long rests. Such cues are written as in-accords with the measure rest representing the solo part, appearing first in the in-accord. In the cued part, only ties are included - not dynamics or marks of phrasing. It is also helpful to include the words as in Example 22.38.3-2. Observe that the initials for both parts are given only in the parallel where the cue appears.

Example 22.38.3-1.

The image shows musical notation in Braille. It consists of two staves. The top staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. The bottom staff begins with a bass clef and contains similar notation. There are several instances of cues, which are short musical phrases used to indicate where a solo part should begin. The cues are written as in-accords with the measure rest representing the solo part.

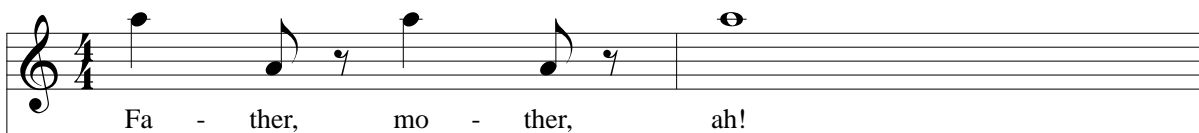
(In note section)

The image shows musical notation in Braille, specifically a note section. It consists of two staves. The notation is dense, with many notes and rests. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. The notation includes various note values, rests, and dynamic markings. The note section is characterized by complex rhythmic patterns and frequent ties.

(Rushes horror - struck under the tree and falls on her knees, hiding herself behind Hänsel.)

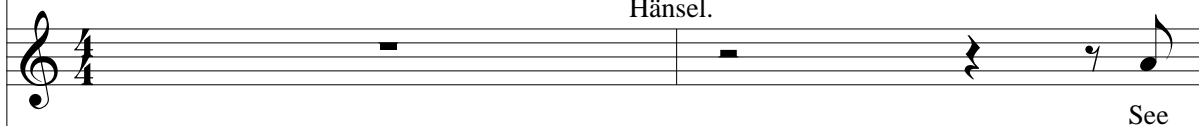
Gretel.

Piu animato.



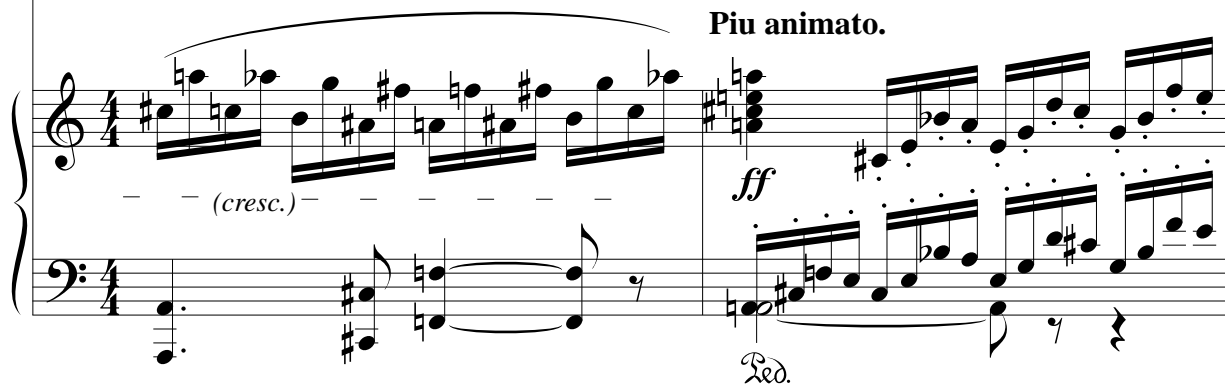
Fa - ther, mo - ther, ah!

Hänsel. (At this moment the mist lifts on the left; a



See


Piu animato.



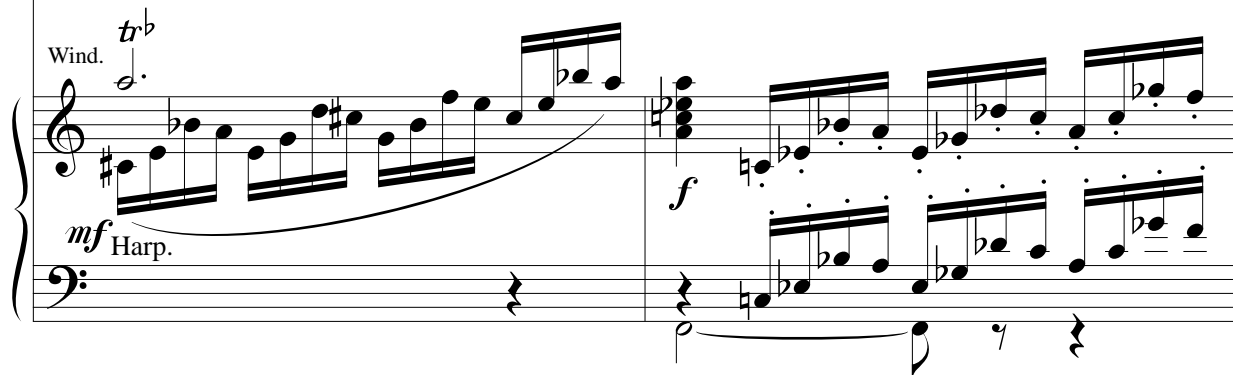
(cresc.) ff Red.

Ah!

little grey man is seen with a little sack on his back.)



there, the man - kin, sis - ter dear!



Wind. *trb.* mf f

Example 22.38.3-2. Hansel's part from Hansel & Gretel

Braille musical notation for Hansel's part, consisting of multiple lines of Braille characters representing musical notes and rests.

(Gretel.)

With your fingers you click click click, Right foot first, Left foot then, Round a-bout and

Hänsel.

back a - gain! With your head you nick nick nick, With your fingers you

p

Example 23.4-1.

The image shows three lines of Braille notation for a musical passage. Below the Braille is a staff notation in treble clef, key signature of two sharps (F# and C#), and 4/4 time. The staff contains a sequence of notes with various articulations. Roman numerals V, I, III, and V are placed above the notes to indicate fingering. A slur is placed over the first two notes, and a bowing sign is placed above the first note of the slur.

23.4.1. Positions are usually shown in the print by roman numerals but since this device is, as stated above, also used for the numbers of the strings, the transcriber must have a special knowledge of string music in order to distinguish the one from the other.

23.5. The bowing signs should be placed as near to the note as possible and should not be separated from it except by the signs in Tables 15 and 18 (A). Such notes do not need a special octave mark. If the sign ⠠⠠⠠⠠⠠⠠ is used for the slur, it should precede the bowing sign.

Example 23.5-1.

The image shows three lines of Braille notation for a musical passage. Below the Braille is a staff notation in treble clef, key signature of two sharps (F# and C#), and 2/4 time. The staff contains a sequence of notes with various articulations. A slur is placed over the first two notes, and a bowing sign is placed above the first note of the slur.

23.6. Fingering is treated as explained in Par. 14.1-14.4 with one important difference. This consists in the fact that lines of continuation are often used with fingering and these are shown by placing dot 3 after the finger sign at the beginning of such a line, its end being indicated by re-marking the finger (even though this is not done in the print) preceded by dot 6.

Example 23.6-1.

Example 23.6-2.

23.6.1. It will be remembered that the above signs have already been given in Table 14 for use with alternative fingerings; consequently, they cannot be used for that purpose in music for string instruments. Passages with alternative fingerings must therefore be rewritten for each fingering, in one of the ways suggested in Par. 17.4 -17.5.

23.7. Pizzicato for the right hand and arco are transcribed exactly as they stand in the print.

Example 23.7-1.

- 23.9. (11-97) Long passages in double, triple, etc., bowing may, after the pattern has been given, be abbreviated by the use of "sim." preceded by dot 5, writing the notes in values equal to the sum of the original values. The end of the passage is shown by again writing the notes in their original form.

Example 23.9-1.

The image shows a musical staff with a treble clef and a common time signature. It contains a long, continuous passage of notes, primarily eighth and sixteenth notes, with some beamed groups. Above the staff, there are several groups of dots representing fingerings. The passage is abbreviated with a "sim." sign (a dot followed by a 5) and then returns to its original notation at the end.

- 23.10. The sign for open string is placed immediately after the note, and when the same note may be played either on an open string or a stopped adjacent string, the fingering for the latter is written *after* the open string sign.

Example 23.10-1.

The image shows a musical staff with a treble clef. A single note is written on the staff. Above the note is a small circle with the number 4 above it, representing the open string sign and the fingering for the adjacent string.

If the note is to be played on two strings, the stopped string is represented by a stem sign.

Example 23.10-2.

The image shows a musical staff with a treble clef. A note is written on the staff. Above the note is a small circle with the number 4 above it, representing the open string sign and the fingering for the adjacent string. A stem sign is also present, indicating the note is played on two strings.

- 23.11. The sign for a natural harmonic is placed immediately after the note or interval, or after its fingering.

Example 23.11-1.

The image shows a Braille sign consisting of six groups of six dots each, arranged in two rows of three. To its right is a treble clef staff with a natural harmonic sign (a circle with a horizontal line) placed above the staff, with a small '4' and a circle above it, indicating the fourth harmonic.

(N.B. Observe the difference between Example 23.10-1 and 23.11-1.)

23.11.1. This sign may be doubled for a series of more than three consecutive natural harmonics, either for notes or intervals, but intervals should not be doubled in such a passage.

Example 23.11.1-1.

The image shows a Braille sign consisting of two rows of six groups of six dots each. To its right is a treble clef staff in G major. It contains a series of notes: G4, A4, B4, C5, B4, A4, G4. An artificial harmonic sign (a circle with a horizontal line) is placed above the staff, with a dashed line and an arrow pointing to the C5 note. The word 'Sva' is written above the staff with a dashed line extending to the artificial harmonic sign.

23.11.2. The sign for an artificial harmonic is placed *before* the note or interval, and may only be separated from it by octave signs or accidentals. It must not be doubled.

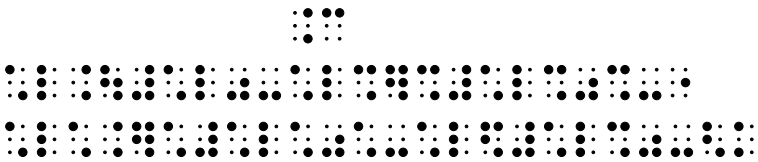
Example 23.11.2-1. (violoncello).

The image shows a Braille sign consisting of two rows of six groups of six dots each. To its right is a bass clef staff in G major. It contains notes: G2, A2, B2, C3, B2, A2, G2. An artificial harmonic sign (a circle with a horizontal line) is placed above the staff, with a dashed line and an arrow pointing to the C3 note.

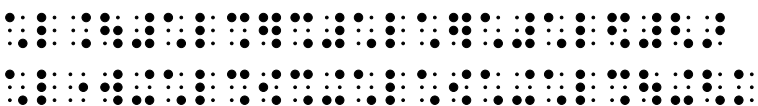

23.11.3. As the special notes used for artificial harmonics do not represent the actual sounds, it is better not to combine them in chords.

Example 23.11.3-1. (violin).

(bad)

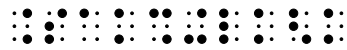
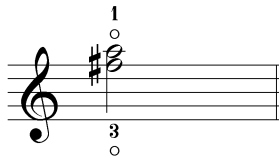


(good)

23.11.4. Two natural harmonics may, however, be written together as a chord.

Example 23.11.4-1.

- 23.11.5. When resultants are indicated they are written as small notes, and must be treated as an "in-accord" part.

Example 23.11.5-1.

- 23.11.6. In the case of combined artificial harmonics printed with resultants, these latter can be written as chords.

Example 23.11.6-1.

- 23.12. Where print indications not included in this section appear, the transcriber should invent equivalents, explaining these in footnotes in the braille transcription.
- 23.13. In music for a solo instrument with piano accompaniment, an outline of the solo part should be given with the accompaniment (see Par. 22.23).

- 23.14. The "glissando" sign is placed after the first of the two notes affected, and if a slur is printed, this sign follows the slur.

Example 23.14-1.

(Although some of the glissando examples are not for bowed instruments, they are presented here as a group, for easy reference.):

- 23.14.1. When a glissando is to be executed within a wide tonal interval and within a time interval that otherwise cannot be shown, there are two ways in which this can be made clear: (1) An asterisk can be used to refer to a transcriber's note that will explain exactly how much time, in terms of beats, the glissando is to take; (2) Coincidence signs can be used at appropriate points in all parts. (See Par. 28.22 for full details regarding two-piano format.)

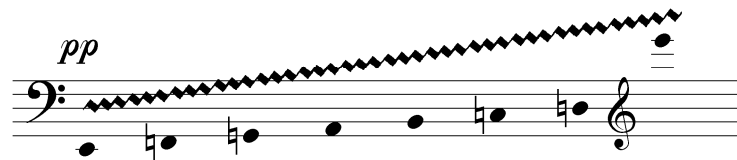
Example 23.14.1-1.

(a)

(b)

- 23.14.2. In a glissando passage where intervening notes are shown, the glissando sign is doubled after the initial note and written once before the final note in the passage.

Example 23.14.2-1. (harp).



- 23.14.3. When a glissando extends through an otherwise empty measure in a line that is part of an open-score parallel, the glissando sign should be written in a blank measure, vertically aligned, as though it were the beginning of a measure. In the case of a solo instrument, the sign must be preceded and followed by a bar-line (dots 123), with intervening spaces before and after, to mark off the empty measure.

Example 23.14.3-1.

This block contains a large amount of Braille notation, organized into several systems. At the top right, there is a single Braille cell consisting of a 2-dot pattern in the top-left position and a 3-dot pattern in the top-right position. Below this, there are five systems of Braille notation, each consisting of multiple lines of cells. The notation is dense and covers a significant portion of the page.

This block contains a musical score for three instruments: Chromatic Bells, Harp, and Celesta. The score is written in 2/4 time and features a key signature of three sharps (F#, C#, G#). The instruments are grouped as follows:

- Chromatic Bells:** A single staff with a treble clef. It starts with a rest, followed by a quarter note G#4, and then a quarter note A4. A glissando line is drawn over the notes, with the instruction "glissando on white keys (Do magg.)".
- Harp:** Two staves, both with bass clefs. The upper staff starts with a whole note G#3, and the lower staff starts with a whole note A3. Both staves have a glissando line drawn over them, with the instruction "glissando".
- Celesta:** Two staves, both with treble clefs. The upper staff starts with a rest, followed by a quarter note G#4, and then a quarter note A4. The lower staff starts with a rest, followed by a quarter note G#4, and then a quarter note A4. A glissando line is drawn over the notes, with the instruction "glissando on white keys". The dynamic marking *fff* is placed above the first note of the lower staff, and the instruction "Do magg." is placed below it.

Example 23.14.3-2. (harp).

The image shows two examples of musical notation for a harp. The top example is a line of Braille notation consisting of several groups of six dots, representing chords. The bottom example is a musical staff with a bass clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It begins with a whole note chord. A diagonal line labeled "glissando" spans across the staff, indicating a continuous slide. The staff concludes with a treble clef, a sharp sign, and a quarter note.

Plucked Instruments

23.15. The braille notation of music for plucked instruments is complicated by the fact that there are at least four different print systems of notation for such instruments in use at the present day. These are:

- A. Staff Notation;
- B. Short-Form Scoring;
- C. "Picture" Notation or Chord Diagrams;
- D. Tablature.

Moreover, the application of these systems varies in different countries and, in consequence, the transcriber must have a special knowledge of the technique of the instrument and the needs of the performer before undertaking such work. The braille schemes here set forth can, therefore, only be considered as generalizations, it being left to the transcriber to make necessary adjustments to meet special cases, with suitable explanations in the braille transcription.

23.16 Instruction books for these instruments must be regarded as in a class by themselves and should always be furnished with a complete description of the braille notation used, whenever it varies from the normal equivalent of staff notation.

A. Staff Notation

- 23.17. The foregoing pages will supply the transcriber with all the information needed for general purposes. Refer also to "Bowed Instruments" above and to Section 28.
- 23.18. In general, staff music for plucked instruments is brailled in the standard single-line format, with segments consisting of two to five lines of braille.
- 23.19. An exception occurs in music written for classical guitar, wherever fingering for the right hand appears. The right-hand fingering is represented in print and in braille by the letters p, i, m, a, and c. The letters are brailled without letter signs or capitals. (See Table 23 (D)). When, occasionally, the print indicates the fingering by some other means, such as by a series of dots, the corresponding letters are still used in the braille transcription. If more than one letter appears in print to indicate the little finger (sometimes mn), use letter X in braille.
- 23.19.1. Where right-hand fingering is present, a two-line format is introduced, with the letters placed on the second line, directly below the affected note or interval, in each case.

Example 23.19.1-1.

The image shows a musical example with two parts. The top part is a Braille transcription consisting of three lines of Braille. The first line contains a sequence of Braille cells. The second line contains five Braille cells, each positioned directly below a specific note or interval in the first line, representing right-hand fingering. The bottom part is a musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. Above the staff, the letters 'm' and 'i' are placed above notes to indicate right-hand fingering. Below the staff, numbers 1, 2, and 3 are placed below notes to indicate left-hand fingering. The first measure has a note with 'm' above it and '1' below it. The second measure has a note with 'm' above it and '2' below it, followed by a note with 'i' above it and '1' below it. The third measure has a note with 'm' above it and '3' below it. The fourth measure has a note with 'm' above it and '1' below it, followed by a note with 'i' above it and '2' below it.

- 23.19.2. If a measure with right-hand fingering cannot be contained in one braille line, an added music line (starting in cell 3) may be used to finish the measure, provided the right-hand fingering is present in only one of the two music lines.

Example 23.19.2-1.

Example 23.19.2-1 shows a musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of the notes m, i, m, i, m, a. The notes are written with various rhythmic values and fingerings. The lyrics 'm i m i m a' are placed above the staff. Below the staff, there are several groups of notes, some with fingerings (0, 1, 2, 3, 4) and some with a circled 4. Above the staff, there are several groups of Braille notation, including a large group at the top and smaller groups below it.

23.19.3. If both lines of music have right-hand fingering, however, or if more than one extra music line would be needed to finish the measure, it is divided into two segments in the usual manner.

Example 23.19.3-1.

Example 23.19.3-1 shows a musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of the notes m, i, m, i, m, i, a, i, m, i, m, i. The notes are written with various rhythmic values and fingerings. The lyrics 'm i m i m i a i m i m i' are placed above the staff. Below the staff, there are several groups of notes, some with fingerings (0, 1, 2, 3, 4) and some with a circled 4. Above the staff, there are several groups of Braille notation, including a large group at the top and smaller groups below it.

- 23.20. If rasgueado (a technique for the rapid strumming of a chord) is indicated in print, use the abbreviation *rasg.* followed by an arpeggio sign. An upward arrow calls for the notes to be strummed from the lowest pitch to the highest; the reverse is true of the downward arrow. In braille, the appropriate arpeggio sign (see Table 18 (A)), is placed before the written note of the chord. If a letter appears under the print arrow, the letter is brailled below the first note of the chord, on a separate line.

Example 23.20-1.

The image shows a musical staff in 3/4 time. It begins with a treble clef and a chord. This is followed by a rest. Then, a five-note arpeggiated chord is shown with an upward-pointing arrow and the word "Rasgueado" written below it. A "5" is written above the arpeggio.

- 23.21. If Golpe (knock) is indicated, use the word or abbreviation, according to the print. It is placed before a note or rest unless it is to be performed as part of a rasgueado. In that case, the word or abbreviation is brailled before or after the arpeggio sign, according to the order of the signs in the print.

Example 23.21-1.

The image shows a musical staff in 3/4 time. It begins with a treble clef and a chord. This is followed by two notes marked "G". Then, a five-note arpeggiated chord is shown with an upward-pointing arrow and the word "Rasgueado" written below it. A "5" is written above the arpeggio. Finally, two more notes marked "G" are shown.

- 23.22. In classical guitar music, the "shift" or "glide" mark appears in print as a line between two note-heads. In braille, a single shift mark (Table 23 (E)), is placed between the two notes if they are immediately adjacent.

Example 23.22-1.

23.22.1. If the notes are not immediately adjacent, opening and closing signs (Table 23 (E)), are necessary, thus:

Example 23.22.1-1.

23.22.2. Although the print shift line resembles a glissando, in guitar music a glissando is always identified by the word or abbreviation in addition to the line. In braille, the abbreviation "gliss.", preceded by a word sign and followed immediately by the glissando sign, is placed between the two affected notes.

Example 23.22.2-1.

23.22.3. If the written note and interval of a chord are both marked with shift lines, only one sign is necessary in the transcription. It is placed after the interval. If the interval is not marked also, the shift sign is placed after the written note.

Example 23.22.3-1.

- 23.22.4. However, if the shift line extends from the written note in one chord to an interval in another chord (and vice versa), or between intervals in different chords whose written notes are not affected, opening and closing shift signs are used.

Example 23.22.4-1.

(It is pointed out that an alternate version of the preceding measure, using in-accords rather than intervals, would simplify the transcription of the shift mark, and for that reason might be more desirable.)

- 23.23. The fret signs are brailled and treated in the same manner as the position signs (See Par. 23.4, Example 23.4-1). Where a position/fret sign occurs in a measure containing an in-accord, the sign is brailled in the first in-accord part only, even where it would precede a rest. If a line of continuation is present, its beginning and termination are also shown in the first in-accord part only. A dot 3 follows a position/fret mark if the character in the next cell contains dots 1, 2, or 3.

Example 23.23-1.

Example 23.23-2.

23.24. Barrés are indicated in two ways in staff notation: (1) above the staff with specified capital letters, shown in combination with roman numerals, numbers, or fractions, that indicate whether the barré is full or partial; (2) on the staff, with vertical brackets placed before a note or chord. The brackets do not indicate whether the barré is full or partial; this is determined by the player as he "fingers" the indicated notes. In rare instances, a barré is indicated in the print with both a bracket and a letter. In that case, only the letter indication is shown in braille.

23.24.1. A barré sign is placed immediately before a position/fret sign. The first note following a barré should have an octave mark. In an in-accord measure, a barré should generally be placed in the first in-accord part only. However, when a bracket barré occurs earlier in a measure than can be indicated accurately in the first in-accord part, it should also be shown where necessary in any additional part. (See Example 23.24.2-4.)

Example 23.24.2-4.

- 23.25. Natural and artificial harmonics are brailled according to the signs in Table 23 (E), and the directions given in Par. 23.11-23.11.5. Wherever the word "harmonic(s)" or any of the abbreviations for it occurs in staff notation, it is shown in braille with a word sign and the uncontracted letters "arm", followed by a dot 3, unless a number is present also. In that case, the number follows the abbreviation without a space, and the dot 3 is placed immediately after the number.

Example 23.25-1.

- 23.25.1. If the two words "artificial harmonic" (or their abbreviations) are present in the print, they are abbreviated in braille, and placed within word signs thus: art. arm.


- 23.25.2 (11-97) Harmonics are written in various ways in guitar music. The print shape determines the sign to be used in braille. The sign for an artificial harmonic is used only when the note is diamond-shaped, and the natural harmonic sign is used only when there are circles over the notes. All text or abbreviations should be included as printed.

Example 23.25.2-1.

23.25.3. (11-97) In Example 23.25.3-1 the end of the slanting line is only an approximate pitch. If a time value indication had been given, it would have been included as a value sign or with an indication in an in-accord part. The small-value sign precedes the thirty-second notes after the dotted bar line in the absence of a time signature.

Example 23.25.3-1.

23.26. The plectrum signs are treated like bowing signs and the "slide" is placed (a) after one of the stroke signs, (b) between the two stroke signs:

- (a)  (b) 

B. Short-Form Scoring

- 23.27. Short-form scoring is thoroughly explained in Section 24, including its use with plucked instruments.

C. "Picture" Notation or Chord Diagrams
(Sometimes called modern tablature)

- 23.28. This consists of miniature diagrams of the fingerboard of the instrument with vertical lines for the strings and horizontal lines crossing them to indicate the frets (the top line indicating the "nut" is generally a heavy line, or a double line). The first line below the nut represents the first fret, the second line, the second fret, etc., (unless the print is specifically marked otherwise). Strings are read and brailled from right to left, with the "first" string being the one farthest to the right.


- 23.28.1. Black dots or numbered circles are placed on the strings just above the fret lines to show the positions of the fingers. Numbers for the fingering are shown beside the black dots, above the diagram, or inside the circles. The circle indicating an open string is printed on the string, or above the string at the top of the diagram.

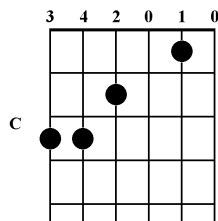
- 23.28.2. The braille equivalent of a chord diagram is achieved by combining the string and finger signs in Table 23 with the fret and barré signs. The following example shows a chord of C major for the guitar written (a) in ordinary braille notation, (b) according to the method just explained.

Example 23.28.2-1.

Guitar-chord of C major

(a)  

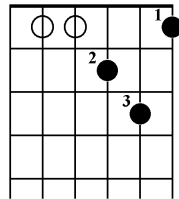
(b) 



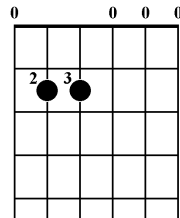
Example 23.28.2-2.



D Minor

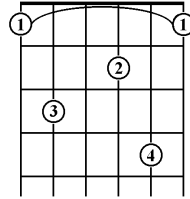


Example 23.28.2-3.

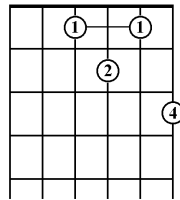
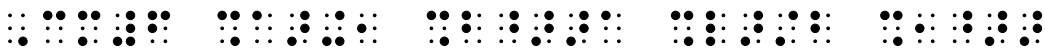


- 23.28.3. A barré (bar) is shown in chord diagrams with a line across the strings connecting the dots located on the same fret, with the same fingering. If six strings are fretted with the same finger (see Example 23.28.3-1), a grand barré is indicated; if less than six (see Example 23.28.3-2), a partial barré. In the first instance, the grand barré- sign (preceding the fret) and the barré fingering are brailled only once, with the first string. Other strings are brailled as usual. In the second instance, the partial barré sign is brailled with each of those strings marked with a dot on the affected fret. The fingering for the partial barré is shown only once, following the first affected fret, unless more than one barré is present in the diagram. In that case, the fingering is repeated with each affected fret. Other strings are brailled as usual.

Example 23.28.3-1.

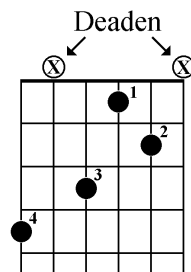


Example 23.28.3-2.

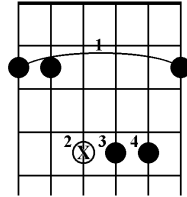


23.28.4. The meaning of a small x, printed above or on a string, varies according to the explanation given by each individual publisher. Where it represents a "mute" or "damp", as in Example 23.28.4-1, a dot 3 is used to represent it in braille. The mute sign is placed immediately following the affected string or fret (according to the position of the x in the print). Where it represents an optional note in a chord, as in Example 23.28.4-2, the notation for the string marked with the x is enclosed within music parentheses. Where an x represents an unplayed string, as in Example 23.28.4-3, the string is not included in the transcription.

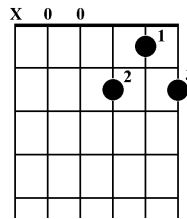
Example 23.28.4-1.



Example 23.28.4-2.



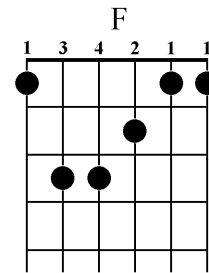
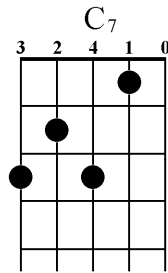
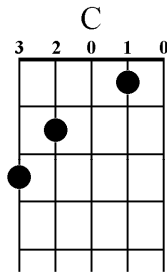
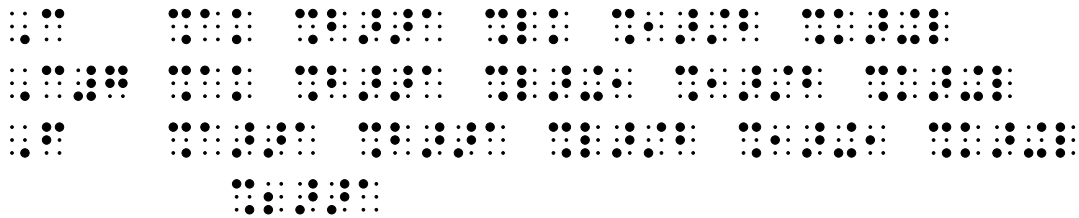
Example 23.28.4-3.



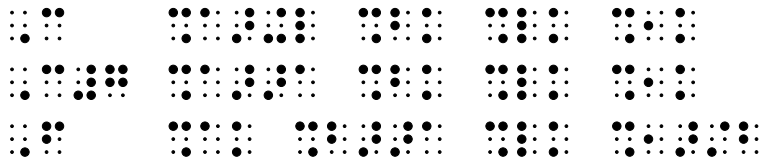
- 23.29. It will be readily understood that this notation would be impractical in connection with an actual melody, etc., and therefore (save for one exception mentioned below) only the chord symbols that always accompany it can be justified.
- 23.30. The exception referred to above is that very often, at the commencement of a song or other piece, a list of chords used in that publication is given, and here the method can be justified.

Example 23.30-1.

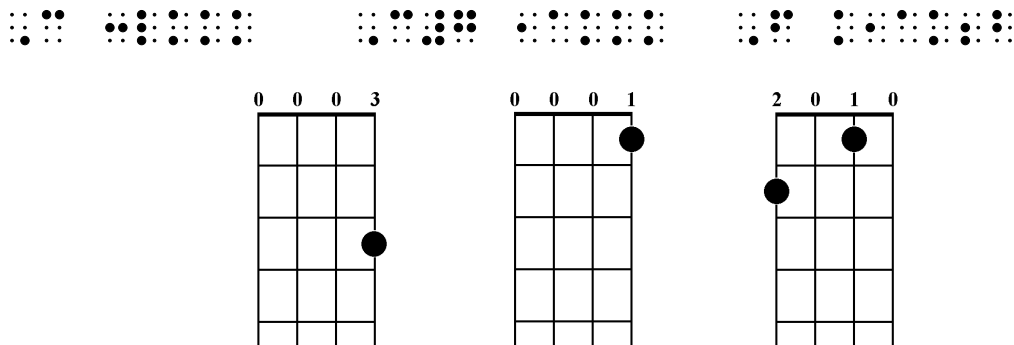
(Guitar chords used in this song.)



(Ukulele chords used in this song.)*



*Since the ukulele is always played with the four strings in the same order in every chord, its notation can be simplified by omitting the string numbers and writing the fret numbers as figures in the lower part of the cell. The above list of chords would then appear thus:



(As the order of the fret and finger signs is invariable, no confusion need arise from the fact that the signs for fourth finger and first fret are identical.)

D. Tablature

- 23.31. Like C. above, this is a notation for those who cannot read staff notation or whose ear cannot be trusted to guide their intonation. It was used in the 17th and earlier centuries for the lute and still persists today for the guitar. It is a simple device consisting of a horizontal staff containing one line for each string, with bar lines, and with the correct rhythm shown by notes printed above or below the staff, the numbers of the frets being placed in the staff to correspond vertically with these notes. The strings are either named or numbered from the highest downward at the left of the first staff of the piece.
- 23.31.1. A moment's consideration will show that this method would be entirely unsuitable for use with braille music, and if a copy of the piece in staff notation is not available, the transcriber should himself translate the tablature into ordinary braille notation, adding a note to this effect in the transcription.

24. SHORT-FORM SCORING

(Table 24)

- 24.1. Short-form scoring is a braille method of notating chord symbols composed of letters, numbers, accidentals and other print symbols. This system uses literary braille or common music signs wherever possible rather than a system of special braille characters. The chord symbols are often found in popular and folk music in lieu of, or in addition to, an accompaniment part. There are several combinations of words, chords, and music. Occasionally the chords are shown with words alone; sometimes they appear with keyboard music only, or with a melody only, but in a large majority of cases they occur with words and a melody. It is for all these types of print scores that the method described in Section 24 is designed. Diagrams often accompany the chord symbols but are not included in the transcription. If requested, however, the chord symbols used in a particular piece can be listed separately, according to Par. 23.30 and Example 23.30-1.
- 24.2. The chord symbols are brailled in a "facsimile" method, i.e., in general, symbols are brailled horizontally, unspaced, in the exact order shown in print, with exact lettering, capitalization, etc. Particular directions and exceptions to this general rule are given in the following six paragraphs and are illustrated in braille and print in Table 24.
- 24.3. All literary symbols are transcribed in literary braille. Contractions and letter signs are not employed. Capitalization follows the print. All periods are omitted.
- 24.4. Music signs are used for accidentals and are brailled in the order shown in the print copy.
- 24.5. Signs for minus (-), dots 3-6, and plus (+), dots 346, are brailled in the order shown in the print copy.
- 24.6. A "dropped" d is used for the small circle, and a "dropped" d followed by a dot 3 for the circle with a slash through it. They represent respectively, diminished and half-diminished. However, if the print shows the abbreviation "dim", it is written out as shown.
- 24.7. (11-97) The number sign is brailled before every number. In a vertical arrangement of numbers, the *lower* number is brailled first; in a horizontal arrangement, the print copy is followed. See Example 24.14-1.

- 24.8. A slash line between symbols (as in G/D) is transcribed as dots 34, and indicates that the letter following the line represents the bass note of the chord. This braille procedure is also used to indicate the bass note when the information is written out in full. (See Example 24.13.2-1.)
- 24.9. Where words, chords and a melody are present, they are combined in an expanded line-by-line format consisting of a three line parallel. Words are placed on the first line, corresponding chords on the second line, and the corresponding melody on the third line. (If a keyboard part is present, it is transcribed separately, bar-over-bar.)
- 24.10. The word line always starts at the margin, either with a word, a syllable, or a measure number. (Numbers, with a prefix, are shown occasionally at the discretion of the transcriber, governed mainly by the phrasing. It is undesirable to number every parallel.) Placement of chords on the second line is dictated by their relationship to the words. The melody line always starts in the third cell. A runover line, commencing in the fifth cell, may be used to extend the melody line on occasion, but not the words.
- 24.11. (11-97) The abnormal appearance and spacing of some words is made necessary by the amount of space required for the correct placement of each succeeding chord symbol. Where the space required by the symbols necessitates a separation of four or more cells between words or syllable divisions, a series of dots 36 is inserted in the word line, with a blank space before and after the series.
- 24.12. Chord symbols are placed in relation to the WORDS, not to the melody, and the placement of the initial capital sign of each chord (or a hyphen preceding it) is the determining factor as to whether the chord is played with, before, during, or after the word or syllable is sounded. All punctuation marks, including apostrophes, in the word line are disregarded with respect to alignment. Usually a space is not necessary between the chord symbols, since the capital sign or hyphen prefix indicates the beginning of a new chord. However, where more than one capital letter appears in a chord notation (as in GnoD, or D/A), there should be a space between such chord notation and the next.
- 24.13. Placement of the chord symbols is made according to the following directions:
- 24.13.1. (11-97) Where the chord is sounded *with* the related word or syllable, the initial capital sign of the chord is vertically aligned with the initial character of the syllable (whether a capital sign or letter).

Example 24.13.1-1.

The example shows a musical score for the phrase "Stars were shining in the sky above,". Above the staff are six guitar chord diagrams: G, Bm, C, D, C, and Cm. The Cm chord diagram includes a "3fr." (three-finger) marking. Below the staff is the Braille notation for the same phrase, with the initial capital letters of the chords (G, Bm, C, D, C, Cm) placed two spaces to the left of the corresponding words or syllables.

Stars were shin - ing in the sky a - bove,

- 24.13.2. Where the chord is sounded *before* the word or syllable, the initial capital sign of the chord is placed two spaces to the left of the initial character of the word (as with the second chord in the example below).

Example 24.13.2-1.

AbM7 4fr. F7 (A Bass) Bb G7 (B Bass) Cm 3fr.

Why do you and I go on pre - tend-ing?—

24.13.3. However, where a chord would precede the first word on a line, (preventing this line from starting at the margin, as required) an adjustment must be made. Usually the preceding parallel is shortened to the extent needed in order to allow the new word line to start in the first cell. No adjustment is necessary, of course, if the line commences with a measure number, as in the next example. (A number should not be inserted arbitrarily for this purpose, however, divisions should generally be made on a musical basis.)

Example 24.13.3-1.

24.13.4. Where the chord is sounded *during* the syllable, the alignment factor is a hyphen. The hyphen, followed without a space by the capital sign of the chord, is vertically aligned with the first character of the syllable.

Example 24.13.4-1.

24.13.5. Where a chord change occurs *with*, and others occur *during*, the same syllable (or where two or more changes take place during the same syllable), the hyphen prefix of the second chord (or any additional ones) cannot be placed under the beginning of the affected syllable. This causes no problem for the reader, however, because the prefix continues to act as a "during" indicator for the chord that follows it.

Example 24.13.5-1.

24.13.6. The first word or syllable that follows a chord which is preceded by a hyphen must be placed at least two spaces to the right of the hyphen so that the new word or syllable cannot become aligned or associated with the previous chord. This may necessitate the extension of a syllable with a hyphen in the *word* line, for example, where a chord is struck during a one-cell syllable or contraction that occurs at the beginning of, or in the middle of, a word. (A space is not left after the word hyphen unless space is needed for additional chord change.)

Example 24.13.6-1.

- 24.13.7. Where the chord is sounded *after* the syllable or word has been released, the initial capital sign of the chord is placed one space to the right of the final letter. (See Example 24.13.7-1.) If previous chordal material already extends beyond the word, the chord follows this material, without space. (See Example 23.13.7-2.)

Example 24.13.7-1.

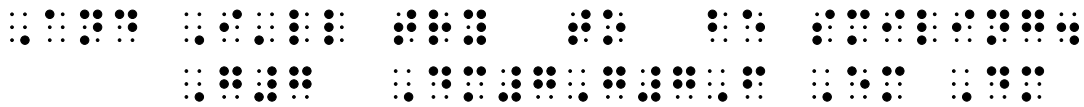
Example 24.13.7-1 shows Braille notation for the words "now" and "and then;". The Braille is arranged in four lines. Above the Braille are guitar chord diagrams for D and G7. The D chord diagram shows a D major triad (D, F#, A) on the strings 2, 3, and 4. The G7 chord diagram shows a G dominant seventh triad (G, B, D) on strings 2, 3, and 4, with an 'x' on the 1st string. The musical notation is on a single staff in G major, with notes for "now" (G4, A4, B4) and "and then;" (G4, A4, B4).

Example 24.13.7-2.

Example 24.13.7-2 shows Braille notation for the words "love" and "a - way.". The Braille is arranged in four lines. Above the Braille are guitar chord diagrams for Dm, D^b7, Cm7, and F7. The Dm chord diagram shows a D minor triad (D, F, A) on strings 2, 3, and 4. The D^b7 chord diagram shows a D minor dominant seventh triad (D, F, A) on strings 2, 3, and 4, with an 'x' on the 1st string. The Cm7 chord diagram shows a C minor seventh triad (C, E♭, G) on strings 3, 4, and 5. The F7 chord diagram shows an F dominant seventh triad (F, A, C) on strings 1, 2, and 3. The musical notation is on a single staff in D minor, with notes for "love" (D4) and "a - way." (D4).

- 24.14. Where words and chords appear alone, and no music is present, a two-line parallel is used, with the chords aligned beneath the related syllables and words in the stated manner.

Example 24.14-1.

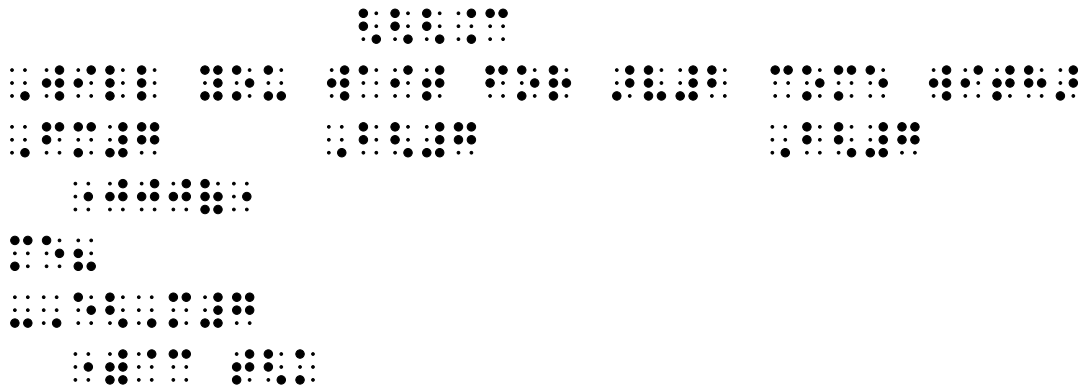


G7 Dm7 G7 F Em Dm
 And I'll try to be smiling.

- 24.15. If more than one verse is given with the same music (or the same with slight variations), only the first one is written with the chords and melody. Additional verses are written at the end of the piece in a two-line parallel consisting of words and chords only. Minor variations in the melody that apply to verses at the end of the piece may be shown as an in-accord in the music line of the first verse, labelled with the verse number (in the manner of the music line of Example 22.21-1). If verse numbers and measure numbers appear simultaneously, the verse number is placed one space beyond the measure number. Measure numbers are not shown in the additional verses written.

- 24.15.1. Where a second verse has only a few words different from the first verse, the variation may be shown within the first verse provided the original and the variation can be shown in one braille line. The indication of verse number, and the variation, are enclosed in word signs. The chords are shown under each version, but the melody is written only once.

Example 24.15.1-1.



Will you [wait for] [come with] me? —

24.15.2. If there are a number of word and melodic variations present, however, each verse is brailled separately, in the usual three-line parallel.

24.16. When a vocal arrangement contains melody only (no piano accompaniment part) and notes are included in the melody for which there are no words, these notes should be transcribed, and enclosed in music parentheses.

24.17. In a piece with very few chord indications, it is possible to have an entire parallel with no chord changes shown. In that case, the last chord in effect in the previous parallel is repeated (within word signs) at the beginning of the chord line, vertically aligned with the first word. If no words occur in a parallel, "no words" is placed at the margin of the word line, and the appropriate number of rests is brailled in the melody line.

24.18. Chords at the beginning of a song may be handled according to the following example:

Example 24.18-1.

The

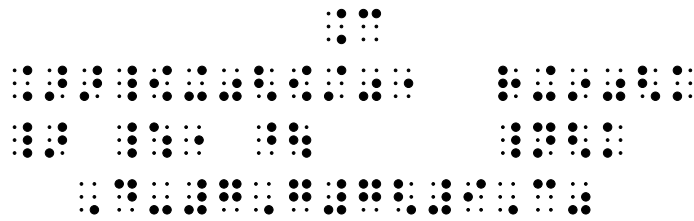
- 24.19. If chord symbols accompany a keyboard transcription that has no words, the chord symbols constitute the bottom line of a three-line parallel. The first chord in each measure is aligned with the music at the beginning of the measure, but no attempt is made to align chords with beats within a measure.

Example 24.19-1.

- 24.20. Chord symbols with melody alone are treated similarly to a keyboard transcription. (See Example 24.19-1 above.)
- 24.21. (11-97) Some print symbols, such as the small circle (diminished) and small circle with a line through it (half-diminished), have standard meanings. Others have different meanings in different publications; e.g. the small triangle and the italicized 7 have been used to indicate major sevenths and also diminished sevenths according to different composers. All explanatory material will, of course, be included in the transcription. In examples (a) and (b) below, the triangle and the "italicized" (unusual) 7 both indicate major seventh chords. In both cases, the meaning of the chord symbol was explained at the beginning of the print publication. The prefix for the right hand part when intervals read up is used in example (a). In example (b), the "notes" are merely an indication of rhythm for a jazz guitarist.

Example 24.21-1.

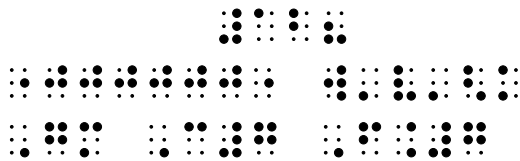
(a)



D-7 G7 \flat 9 C Δ

Musical notation for Example 24.21-1(a). The notation is in common time (C) and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The top staff contains three chords: D-7, G7 \flat 9, and C Δ . The bottom staff contains three notes: a whole note D, a half note G, and a quarter note C.

(b)



Gm C7 F7

Musical notation for Example 24.21-1(b). The notation is in 12/8 time and consists of one staff in treble clef. The staff contains three chords: Gm, C7, and F7. The chords are represented by oblique lines indicating rhythmic strumming. The first chord is Gm, the second is C7, and the third is F7.

- 24.22. Oblique lines used to indicate rhythmic strumming are occasionally shown with a melody without words. Strumming signs are represented by dots 3-4, and are placed on a separate line directly below the notes to which they apply. If chord symbols also appear, they are placed on the bottom line of a three-line parallel, aligned with the beginning of the measure in which they occur.

Example 24.22-1.

The image displays a musical example in 3/4 time. At the top, there are three lines of Braille notation. The first line contains six groups of Braille characters. The second and third lines contain smaller Braille characters, likely representing lyrics or additional musical information. Below the Braille is a musical staff with a treble clef and a 3/4 time signature. The staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Below the staff, there are three chord symbols: 'C', 'C7', and 'F'. The 'C' is positioned under the first two notes, 'C7' is under the next four notes, and 'F' is under the last five notes. There are also some diagonal slash marks under the staff.

- 24.23. The following "Transcriber's Note" should be included with any transcription of songs containing chord symbols and words.

"The chord symbols in this song relate to the words. The position of the initial capital sign in each chord symbol determines whether the chord is played before, with, or after the related word or syllable. If the chord is sounded before, its initial capital sign is placed two spaces to the left of the initial character of the syllable; if with, its capital is vertically aligned with the syllable; and if after, its initial capital is placed one space to the right of the final character of the word. Punctuation marks in the word line have no bearing on the relative position of the initial sign of a chord.

"If the chord is sounded during a syllable, the chord's initial capital sign is preceded by a hyphen. The hyphen prefix serves as the alignment factor, and is vertically aligned with the first character of the syllable. (If this alignment is prevented because a preceding chord is related to the same syllable, the hyphen prefix follows said chord, immediately.)

"The abnormal appearance and spacing of some words is made necessary by the amount of space required for the correct placement of each succeeding chord symbol."

- 24.23.1. Special signs used in transcribing a chord, such as a plus, minus, small circle, slash line, etc., should be listed and identified for the reader.

25. MUSIC FOR THE ACCORDION

(Table 25)

- 25.1. The signs for accordion music only bear their special significance when the passage is preceded by the prefix given in Table 25 (A), which is treated in the same manner already explained for hand signs (Par. 20.1.1-20.1.2).
- 25.2. (11-97) For accordion registration signs, see Table 25 (B). The registration is placed directly in the line of music and is followed immediately by the next music character. If other registration symbols appear, similar signs should be devised and described in a T.N.
- 25.3. The system of notation here presented is adapted for a piano accordion with six rows of buttons and applies only to the left hand, music for the right hand being written in the manner already explained in this work. (See also Section 28.)

Since various sizes and models of the instrument, as well as differing print systems of notation, are used in different countries, the present work can set forth only the basic principles of the braille notation. The transcriber should make adjustments for special cases and provide a clear explanation of these in the transcriptions.

- 25.4. In print, the notes of the basses (the first two rows of buttons) occur in the lower part of the staff with stems turned up. Notes for chords (the remaining four rows) occur in the upper part of the staff with stems turned down. Any note for the left hand, regardless of its position on the staff, can be played on one button only, and since octave marks are thus rendered unnecessary, these signs are here used to number the rows of buttons as shown in Table 25. Notes and rests are, of course, written according to Tables 1, 4 and 5.

The following example shows alternate basses and chords.

Example 25.4-1.

The example shows Braille notation for accordion music. The first row of Braille consists of two groups of two dots each. The second row consists of two groups of four dots each. Below the Braille is a musical staff in bass clef, C major, 4/4 time. The first measure contains a quarter note G2 with a stem up, labeled 'M'. The second measure contains a quarter note A2 with a stem up, labeled 'M'. The third measure contains a quarter note G2 with a stem up, labeled '7'. The fourth measure contains a quarter note F2 with a stem up, labeled '7'.

25.5. (11-97) The signs for rows of buttons (Table 25 (A)) precede the notes immediately and must not be separated from them by any other signs. Each of these signs remain in force until contradicted by other row signs.

(In the following example the signs after the notes represent fingering.)

Example 25.5-1.

Example 25.5-1 shows a musical staff in bass clef with a common time signature (C). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Above the staff, there are two rows of Braille signs. The first row contains signs for rows of buttons, and the second row contains signs for fingering. Below the staff, the fingering numbers are: 3, 2, 4, 2, 4, 3, 2, 3.

25.6. When notes for chords stand over basses of identical time value, being played simultaneously with them, these chord notes can be written as intervals preceded by the chord signs in Table 25, but in this case each chord sign applies to one interval only.

Example 25.6-1.

Example 25.6-1 shows a musical staff in bass clef with a 3/8 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Above the staff, there are two rows of Braille signs. The first row contains signs for rows of buttons, and the second row contains signs for fingering. Below the staff, the chord signs are: M, m, M, M, M, M, M, M.

25.7. Intervals may be doubled, but the doubling must be broken before a change of chord.

Example 25.7-1.

Example 25.7-1 consists of Braille notation and two staves of musical notation. The Braille notation is arranged in four lines. The first staff of musical notation is in bass clef, 6/8 time, with a key signature of one sharp (F#). It contains four measures of music, each with a chord symbol above it: M, m, M, and M. The second staff of musical notation is also in bass clef, 6/8 time, with a key signature of one sharp. It contains five measures of music, with chord symbols M, M, m, 7, and M above the notes.

25.8. The "draw" and "push" signs controlling the bellows should be placed in the right-hand part, and do not need to be followed by special octave marks.

Example 25.8-1.

Example 25.8-1 consists of Braille notation and a staff of musical notation. The Braille notation is arranged in three lines. The musical notation is in treble clef, 4/4 time, with a key signature of one sharp (F#). It shows a melodic line with two bellows signs: a "draw" sign (a wedge pointing left) and a "push" sign (a wedge pointing right). Below the staff, the fingering sequence is indicated as: *mf* 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2.

25.9. The chord symbols and accordion notations are sometimes combined in the same print score.

Example 25.9-1.

Example 25.9-1 shows a musical score in bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass staff contains notes for G, a rest, and D7. Above the staff, there are Braille symbols for chords: G major (G4, B4, D5) and D7 (D4, F#4, A4, C5).

25.9.1. If the above is written with a fully-written bass part, the in-accord sign (Table 10) must be used to separate them.

Example 25.9.1-1.

Example 25.9.1-1 shows a musical score in bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass staff contains notes for G, a rest, and D7. Above the staff, there are Braille symbols for chords: G major (G4, B4, D5) and D7 (D4, F#4, A4, C5).

26. ORCHESTRAL SCORES

(Table 26)

[In order to avoid a breach of the rule given in Par. 26.15, the examples in this section are given on pages 251-261. They are labelled 26-1 - 26-9.]

- 26.1. The method used for the transcription of orchestral scores is "bar-over-bar", as shown in the disposition of open score vocal music (see Example 22.26.2-1).
- 26.2. There are two types of print scores, the first being that for the conductor in which every page has the complete score even when only one instrument is playing, the second (the miniature or pocket score) in which only those instruments that are actually playing are in general printed on any particular page. It is this latter type of score that is here recommended for the purpose of braille transcriptions.
- 26.3. The first page of a print score of either type always contains the complete score, regardless of the instruments that may be silent, and the name and (with transposing instruments) key of each instrument is printed before its staff.
- 26.4. In braille, the names and details of the instruments must be given on a separate page (see specimen on page 251), the first page of the music being devoted only to those instruments that are actually playing.
- (a) A list of abbreviations for the English, French, Italian and German names of the usual orchestral instruments is given in Table 26, and in the English edition of the present work the English abbreviations are used in all examples.
 - (b) It will often be necessary for the transcriber to devise abbreviations for unusual instruments, and these should always be limited to two or three letters conveying an immediate suggestion of the name (e.g. Glockenspiel – Glo., Tam-Tam – TT, etc.).
 - (c) It is recommended that the abbreviations used should be those of the language of the country in which the braille score is printed, whatever may be the language of the print score.

- 26.5. In most print scores the transposing instruments are written in keys other than that of the particular work, and it is therefore necessary to mark the key signature in every line so marked in the print (the horns and trumpets usually have no signature). The key signature follows the abbreviation without an intervening space, thus:



There is a growing tendency to publish print scores in which all the parts are written in the key of the piece, and in transcribing these it is, of course, not necessary to include key signatures for the separate parts.

- 26.6. The abbreviation for each part (with its key signature where necessary) must be placed at the beginning of every line in every parallel throughout the score (except in run-over lines (see Par. 26.11)) and in the free lines mentioned in Par. 26.12 and 26.16. The vertically aligned music text should begin as far to the left as the longest instrumental abbreviation (with or without key signature) will permit. In the line with the longest abbreviation, there must be a single space before commencement of the music text, and all other lines of music are vertically aligned accordingly. Run-over lines are indented two spaces from this alignment. Thus, in Example 26-2, page 252 the music text should begin in the seventh space; in Example 26-6, page 256 in the tenth, etc.
- 26.7. A special octave mark must be given to the first note on every braille line, but the first note of the second and succeeding measures on a line does not need this special octave mark (see Example 26-2, page 252).
- 26.8. Intervals and in-accords should always be read upward, since the occurrence of treble and bass instruments in irregular order (trumpets below bassoons, etc.) renders any other plan confusing to the reader. In order to further clarify this, each pair of instruments should be written thus: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ etc.
- 26.9. In "divisi" passages for the strings, it is much better to use in-accords or even separate lines where intervals would have been possible, the only exception to this being passages in octaves. (Examples 26-3 and 26-4, page 254.)
- 26.10. There is, for typographical and other reasons, considerable variation in the size of parallels in the print miniature score, and the transcriber is not bound to follow the print in every case in this matter if the exigencies of braille warrant a departure from it to secure a more convenient layout. (Example 26-5, page 254.)

- 26.11. The rule "one part, one line" in each parallel should not be too rigidly followed if it involves a frequent division of the measure, and in parallels in which only a few parts need measure division, run-over lines (indented two further spaces, see Par. 26.6), can be used for the completion of the measure in such parts. (Example 26-6, page 256.)
- 26.12. Expression marks may sometimes be written together with the music text, but it is generally better to place them on a free line above the part to which they apply. (See Example 26-6, page 256 for both treatments.)
- 26.12.1. It frequently happens, especially in German scores, that a group of words of expression will occupy too much space when written out in full. Such words are often abbreviated in the print (e.g. "u. ausdrucksv." for "und ausdrucksvoll," or "marc. ed appass." for "marcato ed appassionato"), and it is permissible for the braille transcriber to use similar abbreviations, even when the print directions are given in full. (See Example 26-6, page 256.)
- 26.13. If such abbreviation is impossible or is insufficient for the purpose, the words may be carried into the next parallel, (dividing a word at the end of the line if necessary) as is sometimes done in print scores (Example 26-7, page 257). (Since these directions will naturally be placed at the point where they occur in the measure, they may appear at any point in the braille line, the limitation mentioned in Par. 28.17 being disregarded.)
- 26.14. In order to permit the inclusion of a long parallel on one page, the method shown in Example 26-8, page 258 can be used.
- 26.15. It will be remembered that in Par. 22.34 it is sometimes permitted to relax the rule that a parallel must be completed on the page on which it begins, but the nature of orchestral music is such that clarity demands the strict observance of this rule, whatever the sacrifice in space.
- 26.15.1. If a parallel contains too many lines for one braille page it can be commenced on a left-hand page and completed on the opposite right-hand page, with an equal number of lines on both pages where possible.
- 26.16. Where there are two or more parallels on a page, two free lines must be left between parallels, the second of these being reserved for such indications as measure numbers, print page numbers, or reference letters or numbers in the score, etc., and these should be placed in the twelfth or ninth space (see Par. 26.6) as shown in Example 26-9, page 260. The braille convenience of measure-numbering can be used only when there are no numbers or letters in the print.

- 26.17. All repeats other than those given in the print should be excluded from braille transcriptions of orchestral scores except for very obvious measure or part-measure repeats on the same braille line as the original passage.
- 26.18. In passages for wind instruments marked "a 2" (or its equivalent in any language) it is customary to re-mark this indication at the beginning of every print parallel while it remains in force, but such repeated marks are not necessary in braille, the numbers attached to the names of the instruments at the beginning of each line being a sufficient reminder to the reader.
- 26.19. When parts are doubled, either at the unison or octave or double octave, etc., by different instruments, the "parallel-movement" device (Par. 16.29 -16.29.1) may be used. It must include all markings connected with the part of which it forms a copy except expression marks at the commencement of a measure.
- 26.20. Parallel movement should generally be used for instruments that stand immediately below one another in the score, but for very important and obvious melodic lines doubled by instruments at some distance from one another on the page it can be treated thus:

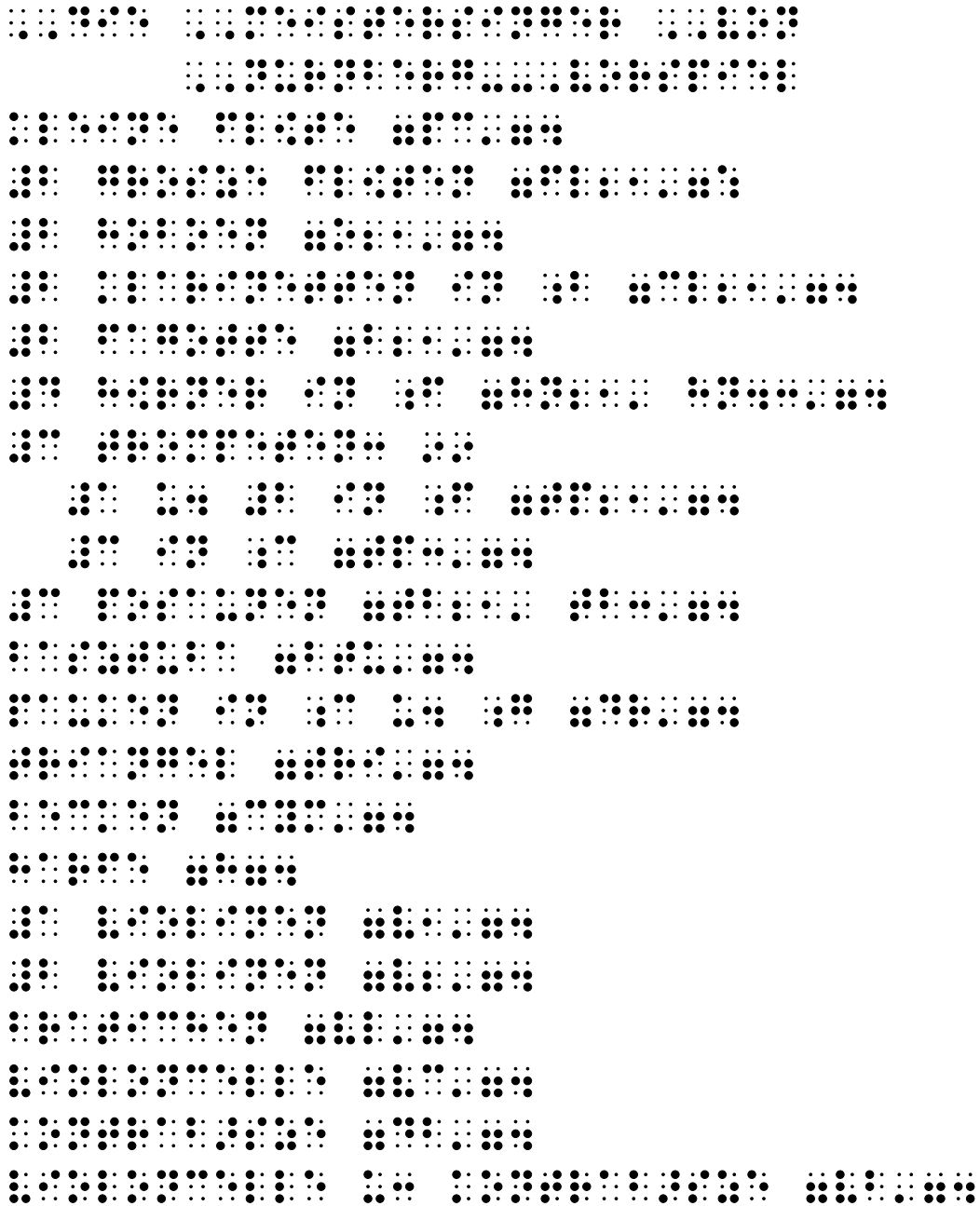


- 26.21. The reader is referred to Par. 18.10 for the treatment of expression marks printed during the course of sustained notes, a feature that is often found in orchestral scores.
- 26.22. It may often be necessary for the transcriber to make adjustments and additions to the foregoing directions and rules, but these must always be based on the principles set forth in this section.

Orchestral Examples

26.23. The following is a specimen of the list of instruments to be given on the page that precedes the music text.

Example 26-1. Specimen List of Instruments



Ob.I

Ob.II

Ob.III

Fag.

Cor.I

Cor.II

Vln.p.

Vln.I

Vln.II

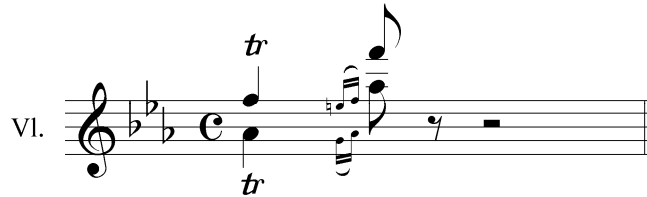
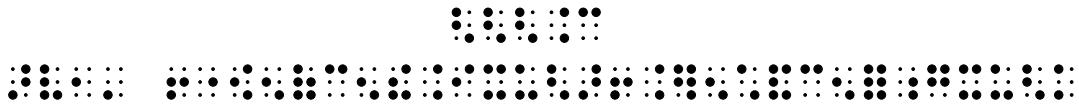
Vla.

Vlc.

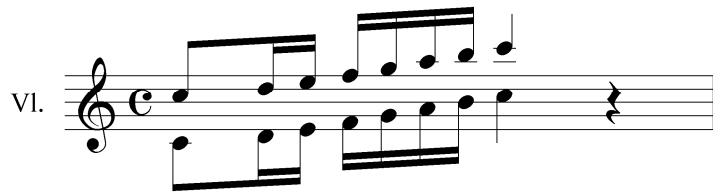
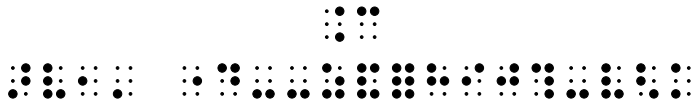
Vl.gr.
e. C.

tr

Example 26-3.

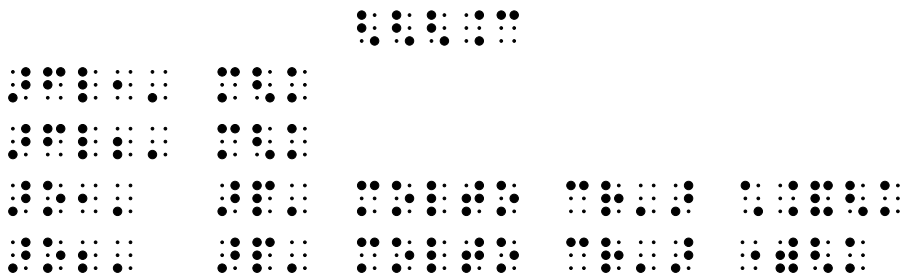


Example 26-4.



Example 26-5.

(print)



(braille)



Fl.I
Fl.II
Ob.I
Ob.II

p molto cresc.

p molto cresc.

The image shows a musical score for four instruments: Flute I (Fl.I), Flute II (Fl.II), Oboe I (Ob.I), and Oboe II (Ob.II). The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first two staves (Fl.I and Fl.II) each begin with a quarter rest, followed by a whole rest. The third staff (Ob.I) begins with a quarter rest, followed by a half note G4, and then a whole note G4. The fourth staff (Ob.II) begins with a quarter rest, followed by a half note G4, and then a whole note G4. The dynamic marking *p* molto cresc. is placed below the first two notes of the Oboe I and Oboe II staves.

Example 26-6.

This block contains a large amount of Braille notation, organized into several vertical columns. The notation consists of various Braille characters (dots 1-5 and 6) used to represent musical notes, rests, and other symbols. The layout is dense and covers most of the upper half of the page.

Kl. *p*

Hn. 2 in F

Hn. 3 u 4 in E *p*

VI. *sehr zart und ausdrucksvoll*

Br. *sehr zart* *p*

Vc. *zart*

The musical score is written for six instruments: Klavier (Kl.), Horn 2 (Hn. 2), Horn 3 and 4 (Hn. 3 u 4), Violin (VI.), Trumpet (Br.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes dynamic markings such as *p* (piano) and *sehr zart* (very soft), and performance instructions like *sehr zart und ausdrucksvoll*. A triplet of eighth notes is marked with a '3' and a slur. The notation includes stems, beams, and various note heads.

Example 26-7.

Braille musical notation for Example 26-7, consisting of two systems of three staves each. The notation uses Braille characters to represent musical notes, rests, and other symbols.

VI. *f*

Db. *f nicht ge -*

VI. *- bunden aber sehr gehalten*

Db. *- bunden aber sehr gehalten*

26.24. (In the following, the staves for $\begin{smallmatrix} \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet \\ \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet \end{smallmatrix}$, $\begin{smallmatrix} \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet \\ \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet \end{smallmatrix}$, $\begin{smallmatrix} \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet \\ \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet \end{smallmatrix}$, $\begin{smallmatrix} \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet \\ \bullet\bullet & \bullet\bullet & \bullet\bullet & \bullet\bullet \end{smallmatrix}$, and $\begin{smallmatrix} \bullet\bullet & \bullet\bullet \\ \bullet\bullet & \bullet\bullet \end{smallmatrix}$ are given in the print, each containing one measure rest.)

Example 26-8.

The image displays a complex Braille musical score for Example 26-8. It consists of multiple staves of Braille notation arranged in a grid-like structure. The notation is organized into several columns and rows, with some staves containing multiple measures of music. The Braille characters are arranged in a way that represents musical notes, rests, and other musical symbols. The score is presented in a clear, structured format, allowing for easy reading and interpretation.

Sehr massig bewegt

Kleine Flöte

2 Grosse Flöten

2 Hoboen
zu 2
f *sehr gehalten*

2 Klarinetten in B
zu 2
f *sehr gehalten*

2 Fagotte
f *sehr gehalten*

4 Hörner
in F
f *sehr gehalten*

1 u 2 in F
3 Trompeten
3 in C
f

3 Posaunen
f *sehr gehalten*

Basstuba
f *sehr gehalten*

Pauken in C u G
f

Triangel

Becken

Harfe

1 Violinen
f

2 Violinen
f

Bratschen
f

Violoncelle
f *sehr kräftig*

Kontrabässe
f

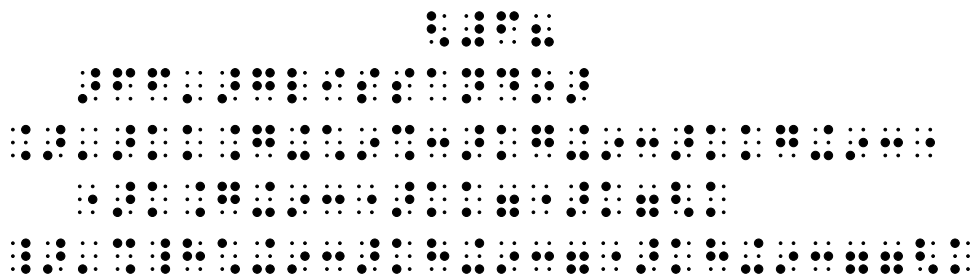
Example 26-9.

The image displays two examples of Music Braille notation, each consisting of two staves of music. The notation is composed of Braille characters (dots 1-6) arranged in a grid-like pattern. The first example shows a sequence of notes and rests on two staves, with the right staff having a longer duration. The second example shows a similar sequence, but with a different rhythmic structure, including a longer note in the right staff. The notation is presented in a clean, black-and-white format.

The Transcription of Band and Orchestral Parts

- 26.25. The transcription of separate orchestral parts should be based on the directions given in Section 23. These will, in general, be found adequate for wind and percussion instruments as well as for strings. The single-line format is used for such parts (as well as for solos for a band or orchestral instrument). The music is divided into segments (based on the structure and phrasing of the composition), generally consisting of from two to four lines of braille. Each segment is introduced at the margin by the appropriate measure number, preceded by the numeral sign. Successive lines in each segment are indented two spaces.
- 26.26. (11-97) In music for the harp or other plucked instruments, when arrows appear in print to indicate up or down direction for arpeggiation, the arpeggio signs from Table 18 are used as in the next two examples.

Example 26.26-1.



Example 26.26-2.

The image shows a musical example with two parts. The top part is a line of Braille notation consisting of several groups of six dots, representing musical notes and rests. The bottom part is a musical staff in treble clef with a 3/4 time signature. It contains two measures of music. The first measure has a quarter note followed by two beamed eighth notes. The second measure has a quarter note followed by two beamed eighth notes, with a sharp sign (#) above the first eighth note. Four downward-pointing arrows are positioned above the staff, pointing to the first and second notes of each measure. The text "etc." is written to the right of the staff.

- 26.27. (11-97) In the next example a directional arrow indicates 1/4 step alteration of pitch (explained by the composer in the text). In braille, a sharp sign preceded by dot 4, represents the arrow by showing the 1/4 step upward movement of the pitch (Table 5).

Example 26.27-1.

The image shows a musical example with two parts. The top part is a line of Braille notation consisting of several groups of six dots, representing musical notes and rests. The bottom part is a musical staff in treble clef. It contains a sequence of notes: a quarter note, a quarter note with a sharp sign (#), a dotted quarter note, a quarter note, a quarter note with a sharp sign (#), a dotted quarter note, a quarter note, a quarter note with a sharp sign (#), a dotted quarter note, and a quarter note. There are two large curved lines (phrasing slurs) above the staff, one covering the first four notes and the other covering the last four notes. A small upward-pointing arrow is positioned above the eighth note in the second measure of the second group.

- 26.28. (11-97) Brackets are placed where they appear in print. When the print does not provide a specific right-angle line to show the beginning or ending of a bracket, the General Table shows signs for brackets "with unclear ending". These are used in facsimile transcriptions. In non-facsimile transcription, the standard bracket opening or closing signs are used.

Example 26.28-1.

- 26.29. Print music for non-melodic percussion instruments is written on a staff, a single line, or a partial staff (less than five lines). When written on a full staff, the clef sign (if given) is a bass clef, but often there is no clef sign or a pseudo-sign is in the space allotted for clef signs. (See Example 26.33-1.)
- 26.30. The instrument to be played is designated by a specific pitch. In some compositions the print gives a list of notes with corresponding instruments (see Example 26.33-1); in other compositions the performer makes this determination from the music itself (see Example 26.32-1).
- 26.31. In braille, notes written on a full staff are transcribed as if written in the bass clef. Notes written on a single line are brailled as the note C. When a partial staff is used, pitches are assigned by the transcriber who includes a transcriber's note showing pitches with instruments.

Example 26.31-1.

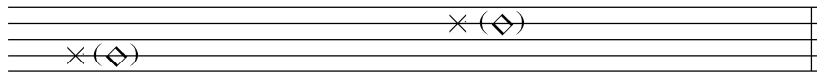
- 26.32. In percussion music, the braille signs for right and left hand (Table 19) follow the notes.

Example 26.32-1.

The image shows a musical score for a percussion instrument labeled "5 Temple Blocks". The score is written in 4/4 time and consists of two measures. Above the staff, there are two lines of Braille notation. The first line contains five groups of Braille, each corresponding to a note in the first measure. The second line contains a single group of Braille corresponding to the first note of the second measure. Below the staff, there are two lines of Braille notation. The first line contains five groups of Braille, each corresponding to a note in the first measure. The second line contains a single group of Braille corresponding to the first note of the second measure. The musical notation includes a dynamic marking of *ff* at the beginning, a trill (*tr*) on the first note of the second measure, and a dynamic marking of *sf* at the end. The notes in the second measure are marked with triplets (*3*). Above the staff, there are several abbreviations: "L R L R R" above the first measure, "L" above the first note of the second measure, and "R L R L" above the first note of the second measure.




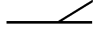

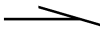
- 26.33. In print, pictorial symbols are often included that indicate such details as types of sticks or mallets to be used, portion of drum or cymbal to strike, use of snares, etc. In braille, abbreviations represent the pictorial symbols. The abbreviations are inserted in the music at the proper location and are listed in a transcriber's note with a description of the pictorial symbol.

Example 26.33-1.



Low suspended Cymbal

High suspended Cymbal

	reverse end of rattan sticks		on dome of cymbal
	brushes		on center of cymbal
	reverse end of brushes (metal)		on edge of cymbal

- 26.34. When alternate sets of hand signs are given for percussion, they may be transcribed as in-accords or brailled the same as two sets of fingering signs in keyboard music.

Example 26.34-1.

The image shows two rows of Braille characters on the left, representing hand signs for percussion. On the right, there are four musical notes, each with a stem pointing upwards. Below each note is a pair of letters: the first note has 'R' above 'L', the second has 'L' above 'R', the third has 'R' above 'L', and the fourth has 'L' above 'R'.

- 26.35. The measure repeat is often indicated in print instrumental parts by an oblique line with dots above and below it. This can be represented in braille by the measure or part-measure repeat given in Table 16.
- 26.36. It sometimes happens, however, that a print repeat will contain expression marks differing from those in the original measure. When these occur at the commencement of the repeated measure they can be treated as shown in Example 16.16-7, but if they occur at any other point in the repeated measure, that measure must be written in full.
- 26.37. When the score is printed with reference letters or numbers, they should form the basis of the paragraphing in separate band parts.
- 26.38. The print should be reproduced exactly as it stands (save for the exceptions mentioned above) and the transcriber must devise special signs to meet special cases, and must give adequate explanations of these in the braille text.
- 26.39. The signs in Table 19 (B) are used to represent print devices that occur primarily in jazz band music. Bowing signs, to give direction, are combined either with the simple slur or with the glissando. (The slur or glissando sign remains closest to the note, preceded or followed by the directional signs. This is an exception to Par. 22.38 with respect to closeness of bowing signs to notes.) The slur and glissando signs, as used here, must be considered integral parts of compound signs. Another device which indicates a dip in pitch may be shown in braille by using the "pedal down" sign before the "dipped" note. Because of the infrequency and uniqueness of these indications, these signs should be explained in a transcriber's note. The following example contains other possible combinations of directional and slur or glissando signs applicable to jazz notation.

Example 26.39-1.

- 26.40. In the transcription of a single part from a band, orchestral or ensemble work, short cues of three to four bars should be written in where there are long rests. Such cues are written as in-accords after the measure rest representing the solo part. Only notes, rests and ties are necessary in the cued part.

27. FIGURED BASS

(Table 27)

A. Horizontal Format

- 27.1. In transcribing figured bass, the signs in Table 27 only bear their special meaning when the passage in which they occur is preceded by the figured-bass prefix, which is treated in the same manner as that explained for hand signs in Par. 20.1-20.1.2.
- 27.2. The vertical columns of figures in the print must always be transcribed from the lowest upward.

Example 27.2-1.

Example 27.2-1 shows a musical staff in bass clef with a common time signature. Above the staff, there are two rows of Braille figures. The first row contains 12 groups of Braille, each representing a figure. The second row contains 12 groups of Braille, each representing a figure. Below the staff, the following figures are written: 2, 4, 6, 7, 10, 6, 6. The figures 4, 6, 7, 10, and 6 are stacked vertically, with the top number above the bottom number.

- 27.3. When figures are printed horizontally, either singly or in columns, the numeral sign must be repeated for every figure or column.

Example 27.3-1.

Example 27.3-1 shows a musical staff in bass clef with a common time signature. Above the staff, there are two rows of Braille figures. The first row contains 12 groups of Braille, each representing a figure. The second row contains 12 groups of Braille, each representing a figure. Below the staff, the following figures are written horizontally: 8, 7, 5, 6, 6, 5. The figures 6 and 5 are stacked vertically, with the top number above the bottom number.

- 27.4. When the number of figures varies in different columns, dot 3 must be marked for every space not occupied by a figure in order to show the correct horizontal alignment of each figure.

Example 27.4-1.

- 27.5. If, as sometimes happens, the print is not always very exact in this matter of horizontal alignment, the transcriber should, nevertheless, follow it faithfully without attempting any correction on his own responsibility.

- 27.6. If it is necessary to show the rhythmic value of groups of figures above or below a sustained note, stem signs may be placed after the last figure in each column.

Example 27.6-1.

(In cases where the print is not clear in this matter, the transcriber must not try to interpret it.)

27.9. The following example illustrates the use of the braille signs representing oblique strokes in the print.

Example 27.9-1.

Example 27.9-1 shows a musical staff in bass clef with a key signature of one sharp (F#). The staff contains several notes and rests. Above the staff, there are Braille signs representing various musical symbols: a slur, an accent, a dynamic marking (mf), a slur, an accent, a dynamic marking (mf), and a slur. Below the staff, there are Braille signs representing various musical symbols: a slur, an accent, a dynamic marking (mf), a slur, an accent, a dynamic marking (mf), and a slur. The Braille signs are arranged in two rows above the staff and one row below the staff.

27.10. It is permissible to use the music hyphen between columns of figures, but it must not be used between figures in the same column.

27.11. (11-97) In facsimile copy a distinction should be made between braille music parentheses (Table 17) and small brackets (G.T.). When brackets appear around a single note or feature, use the sign $\begin{smallmatrix} \cdot\cdot & \cdot\cdot \\ \cdot\cdot & \cdot\cdot \end{smallmatrix}$ from the General Table, as shown in Example 27.11-1. In non-facsimile transcriptions, music parentheses may be used as in Example 27.11-2.

Example 27.11-1.

Example 27.11-1 shows a musical staff in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The staff contains several notes and rests. Above the staff, there are Braille signs representing various musical symbols: a slur, an accent, a dynamic marking (mf), a slur, an accent, a dynamic marking (mf), and a slur. Below the staff, there are Braille signs representing various musical symbols: a slur, an accent, a dynamic marking (mf), a slur, an accent, a dynamic marking (mf), and a slur. The Braille signs are arranged in two rows above the staff and one row below the staff.

Example 27.11-2.

27.12 (11-97) The direction "tasto solo" is placed between word signs, the end of the passage being shown either by some direction such as "accomp.", or by the sign representing a slanting stroke in the print.

Example 27.12-1.

Example 27.12-2.

Example 27.14-2.

The image shows Braille notation for a musical passage. It consists of five lines of Braille figures. Below the Braille is a musical staff with a treble clef and a bass clef, both in the key of D major (one sharp). The time signature is common time (C). The melody in the treble clef starts with a quarter note D, followed by eighth notes E, F, G, A, B, C, D. The bass line starts with a quarter note D, followed by eighth notes C, B, A, G, F, E, D. There are some figured bass figures below the bass line: a 6/5 figure under a note, and a 6 figure under another note. The staff ends with a double bar line.

27.15. The signs for triplet, turns, short appoggiaturas, notes in large type, the shake and mordent, the repeat and the staccato, and accent may sometimes occur in a passage of figured bass. There is no possibility of confusion unless one of these signs immediately follows a column of figures in the same braille line, in which case it must be preceded by the sign: ⠠⠠ .

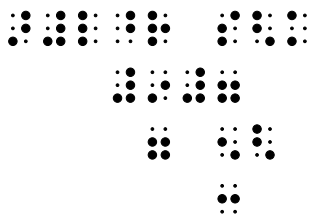
Example 27.15-1.

The image shows Braille notation for a musical passage. It consists of three lines of Braille figures. Below the Braille is a musical staff with a bass clef in common time (C). The first note is a quarter note D with a figured bass figure '6' below it. The second note is a quarter note E with a figured bass figure '#6' below it. The third note is a quarter note F with a figured bass figure '6' below it. The fourth note is a quarter note G with a figured bass figure '6' below it. The fifth note is a quarter note A with a figured bass figure 'V#' below it. There is a triplet sign '3' above a group of three notes: F, G, A. There is also a trill sign 'tr' above the first note. The staff ends with a double bar line.

B. Vertical Format

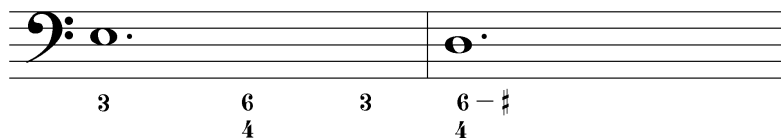
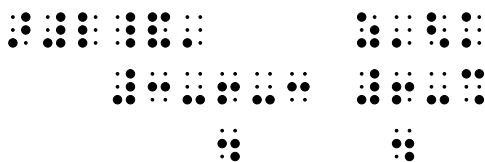
- 27.16. The horizontal format of figured bass is recommended when transcribing actual compositions written in this notation. (This has been adequately described in Par. 27.1 - 27.15.) On the other hand, the vertical format is preferable for theory texts, examination papers, and related material where there is the likelihood of a great many more figures being used. This format requires a great deal more space, but is more easily read.
- 27.17. The first numeral appears directly under the bass note to which it applies, with the remaining numerals in a vertical column as they appear in print. The number sign occurs only for the top numeral of the column, and all numerals are written in the lower part of the cell. Accidentals appearing in conjunction with numerals are placed after the numeral, regardless of the print.

Example 27.17-1.



- 27.18. Where there is a chord change on a sustained note, the horizontal numbers will be given with one or more hyphens between them, depending upon the number of beats involved.

Example 27.18-1.

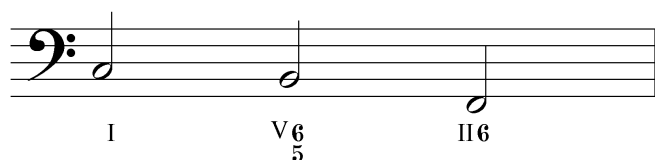
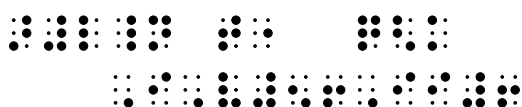


27.19. It will be observed in Example 27.17-1 that there are spaces between the two half notes in order to allow for proper placement of the numerals. Where the horizontal line of figures leaves two or more blank spaces in the bass line, the music hyphen is used to indicate that the measure is incomplete. (See Example 27.20-1.) The end of the measure occurs where there is a space in all lines of the parallel, as in Example 27.23.1-1.

27.19.1. An alternative way to mark the ends of measures is to use the sign for a bar line (G.T.). If this is used, dot 5 is not necessary between notes within the measures. The bar line sign must be preceded and followed by a space. (See Example 27.25-2.)

27.20. (11-97) When chord symbols, indicated by roman numerals, occur below notes, only the single capital sign is used. Roman numerals may be combined with arabic numerals. When this occurs, the arabic numerals should be written horizontally using lower-cell numbers. (Example 27.20-1). These numbers follow without a space, and number signs are used. If a chord symbol, such as a small circle or triangle appears, that symbol is not preceded by a number sign. It is placed after the roman numeral and before the number sign if a number is also present. When parentheses occur in the harmonic analysis, the music parentheses should be used.

Example 27.20-1.



27.21. When writing symbols such as V₂ and I⁶/₄ in a literary text, dots 456 should be placed before punctuation marks that might be read as lower-case numerals. (See Par. 6.5.)

Example 27.21-1.



Here the best choice is the I⁶.

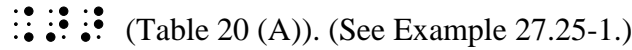
This device, however, is unnecessary when a roman numeral is followed by a punctuation mark.

Example 27.21-2.



For the cadence use II-V-I.

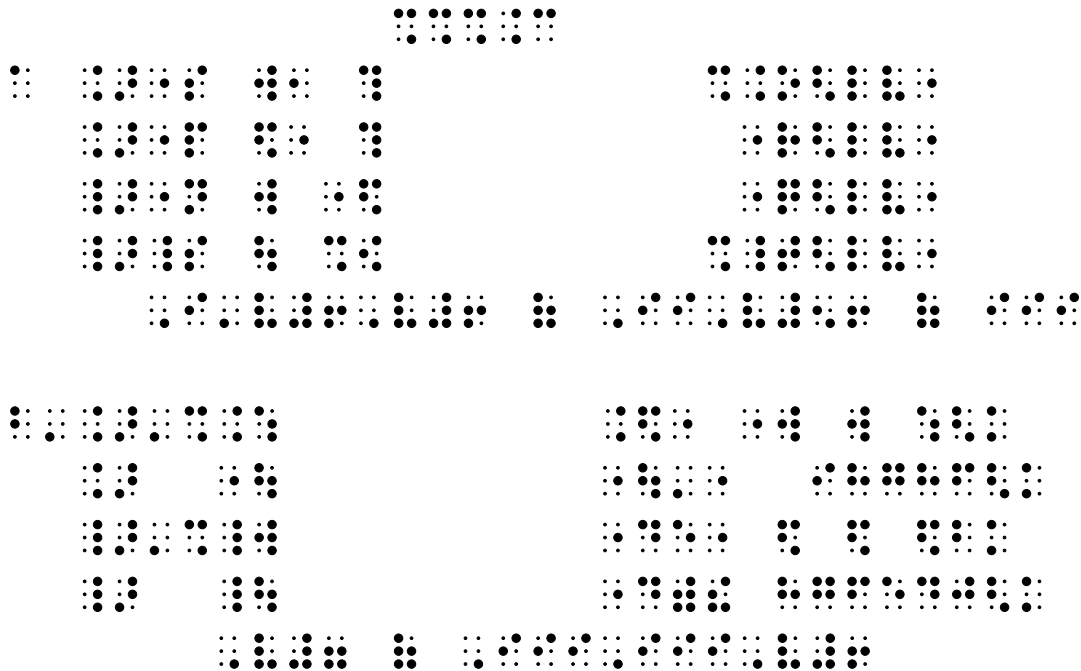
27.22. (11-97) For all illustrations in harmony and theory texts, the intervals should read upward. When intervals occur in the right-hand part, use the prefix



27.23. In complex excerpts, such as those that would involve in-accords, an open score presentation is preferable.

27.23.1. It frequently happens in the analysis that expressions such as V_6 of II occur. These are treated as shown in the next example. Observe that the chords are aligned so that the first sign appears directly under the bass note, and that the practice of blank spaces between bars is disregarded in the analysis line of the parallel. It is also advisable to leave a free line between parallels in material such as this.

Example 27.23.1-1.



I V6 V6 of II V₅⁶ of III V7 of III III V6

27.24. When the figured bass and the harmonic analysis are both shown, they should both be included in the transcription according to their respective formats.

27.25. Where alternative analyses are given for the same set of chords, these are transcribed one under the other with appropriate alignment.

Example 27.25-1.

F: vi7	Bb: vi
Bb: iii7	F: ii

Example 27.25-2.

Braille notation for Example 27.25-2, showing chord symbols and their corresponding musical notation in bass clef, 4/4 time.

Chord symbols: I6, II6₅, V4₃, V6₅ of II

27.26. In some texts and scores the plus sign (like the oblique line) is used to indicate a chromatic alteration. The plus sign, dots 346, is used. The next two examples illustrate, respectively, the horizontal and vertical placement of this sign.

Example 27.26-1.

Braille notation for Example 27.26-1, showing chord symbols and their corresponding musical notation in bass clef.

Chord symbols: I6₄, V7₊, I₊

Example 27.26-4.

Braille musical notation for the first system, consisting of two staves of Braille characters.

Braille musical notation for the second system, consisting of two staves of Braille characters.

Standard musical notation for the first system, showing a bass clef, a 2/4 time signature, and a melodic line with fingerings. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Fingerings: 6, 5, 3, 6, 7^b, 7, 6, 3, 6, 5

FORMATS OF KEYBOARD MUSIC

INTRODUCTION

In all types of music, whether vocal or instrumental, the print score is set out in such a manner that the eye can take in several staves together, or one staff at a time, or else a particular melodic or harmonic line by itself, as the reader wishes. In braille, the fingers can read only one, or at most two, signs at a time according to whether one or both hands are used. It is, therefore, of special concern to the blind reader and to the transcriber, that a satisfactory plan can be found for the arrangement of the music text on the braille page.

The problem resolves itself into the alternatives of (1) following the music of one part at a time and (2) attempting by means of short sections for each part – the measure being a convenient unit – to read one part alternately with another, memorizing the first sufficiently to be able to combine it with the next, and so on. The difficulty is increased by the fact that, when both hands are used for reading, it is impossible to read and play at the same time.

The early history of braille music notation shows that the first of these alternatives was chosen as the most practical line of development, the result finally emerging as a score in which, for keyboard instruments, the music for the right hand was given first, followed by that for the left hand, and, in organ music, by that for the pedals. Occasionally (in vocal music invariably) the whole of a piece or movement was given thus in each part; more usually a number of measures chosen by the transcriber on musical grounds was made the unit of the paragraph.

At the beginning of the present century there was a gradual reaction in some countries against this disposition of the score on the grounds that it prevented the reader from obtaining an immediate and complete sound-picture of each measure, and so experiments were tried with the second alternative, which resulted in three distinct methods of presentation:

- (1) The writing of the complete score at once (see "Vertical Score" in Appendix);
- (2) The writing of a measure of one hand followed by its counterpart in the other (see "Bar-by-Bar" in Appendix);
- (3) The placing of the parts in parallel lines as in print.

Of these methods, the third has proved to be the most capable of development, branching out into the following forms:

- (a) bar-over-bar;
- (b) count-over-count;
- (c) open score (in which each melodic line or "voice" is given separately, bar-over-bar); and
- (d) line-over-line, a rough approximation of bar-over-bar.

28. METHODS OF PRESENTATION

Bar-Over-Bar

- 28.1. When music for keyboard instruments or other ensembles is written in this style, two or more lines are grouped together, according to the number of staves so grouped in the print. These groups of staves are known as "parallels", a term that is here used for both print and braille groups. Thus in piano music a parallel will normally consist of two lines, in organ music of three, in a quartet of four, and so on.

This division of the score remains constant throughout, and only under special circumstances (see Par. 28.14 ff.) may more than one line of music be given to one hand or part in the same parallel.

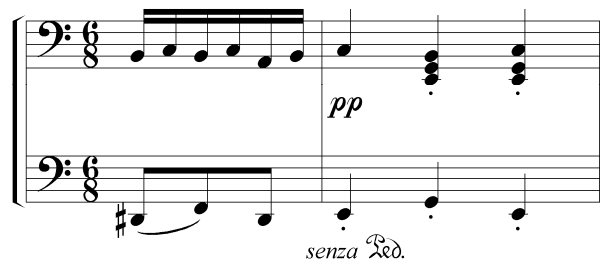
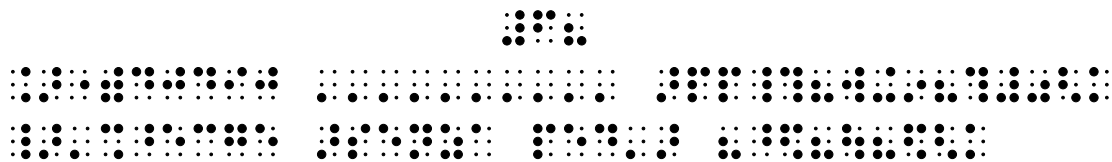
- 28.2. In keyboard music, hand or foot signs are placed before their respective lines in every parallel. (For two-piano format, see Par. 28.22 and Example 28.22-1.)
- 28.3. The first note of every measure in keyboard music and of every parallel in all music must be given its appropriate octave mark in all parts, without regard to the octave rules previously given.

Example 28.3-1.

The image displays Example 28.3-1, which consists of two parts: a Braille representation and a musical notation representation. The Braille part is arranged in four staves, with the first staff containing a key signature signature (two flats) and a common time signature. The musical notation part is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, both in common time. The music is in a key with two flats (B-flat major or D minor). The first measure of the treble staff begins with a quarter note G4, and the first measure of the bass staff begins with a quarter note C3. The piece continues for five measures, with the final measure of the treble staff featuring a fermata over a half note G4.

- 28.4. The above example demonstrates the very important rule that when a measure cannot be completed in all parts in the line in which it begins, it must be divided at exactly the same point in every part. As the observance of this rule in complicated music is likely to lead to awkward situations for the transcriber, a measure should never be begun near the end of a parallel unless a suitable point of division can easily be found in all parts.
- 28.5. (11-97) The abbreviations in Table 18 (B) and words between word signs should, where possible, be treated independently of vertical alignment, but as it is often impossible to complete a measure (or a suitable portion of it) in the line when this is done, these abbreviations and directions should then be included in the alignment with an adjustment of no more than two spaces being permitted where necessary.

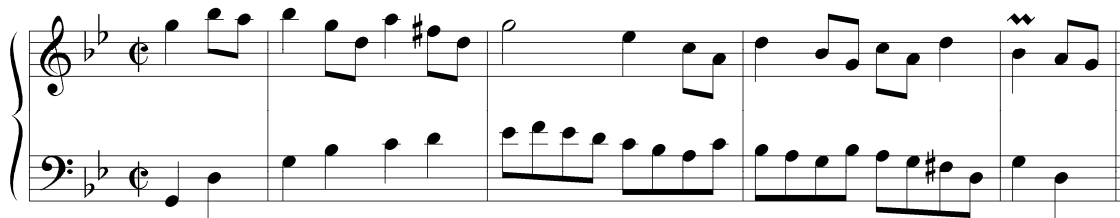
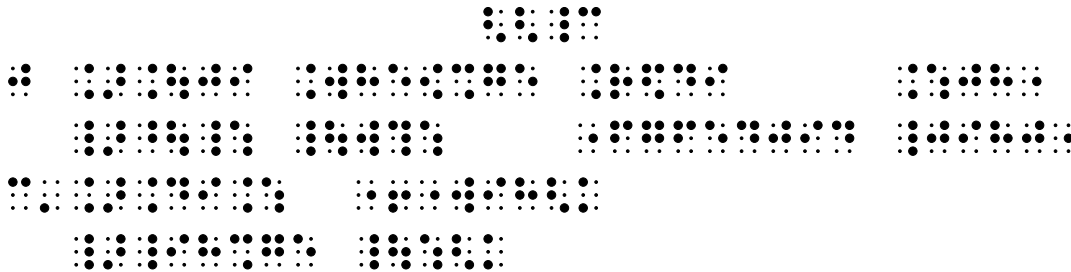
Example 28.5-1.



- 28.5.1. Dynamics are placed in the right-hand part if they apply to both hands. When a new dynamic applies to both hands but appears in print at a point where the right-hand part has a rest or is holding a chord (or note), that dynamic should be placed in the left-hand part of the braille score and then repeated in the right-hand part at the next opportunity.
- 28.6. It will be observed that the blank part of the right-hand line above is filled by "tracker lines" of dots; this should be done whenever the blank space exceeds six cells.
- 28.7. Measures are numbered at the beginning of every parallel, the number being placed without numeral prefix in the first cell or cells of the first line of the parallel (in keyboard music the right-hand line). If the piece begins with an incomplete measure, the braille cipher occupies this position. (For numbering of unmeasured music see Par. 28.24.)

- 28.8. When a measure is divided and the remnant is carried over into a new parallel, the number of that measure in the new parallel must be followed by dot 3. In order to secure a vertical alignment of hand signs, it is, therefore, necessary always to leave a blank space between the number and the hand sign where dot 3 is not used.

Example 28.8-1.



- 28.9. A parallel must always be completed on the page on which it begins. (But see Par. 26.15.1.)
- 28.10. The braille segno and da capo are never used in "bar-over-bar", being replaced by the use of measure numbers (see Par. 16.23-16.24.1). Partial abbreviation should only be used when the original passage and its repetition occur in the same parallel.

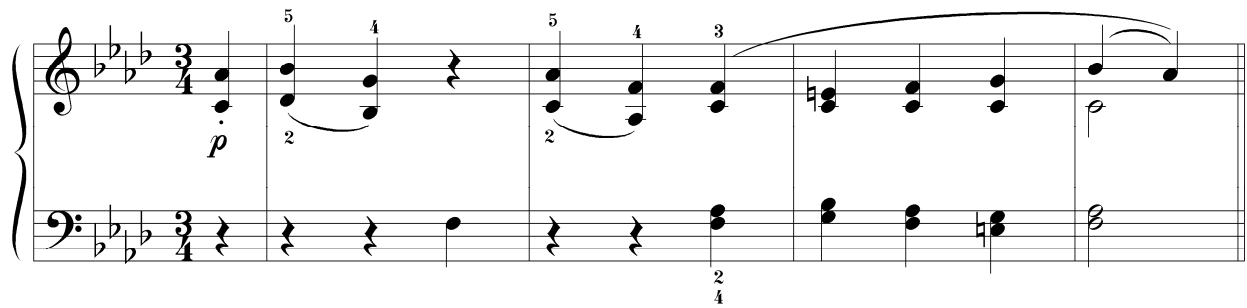
Example 28.10-1.

Braille notation for Example 28.10-1, consisting of seven lines of musical symbols.

28.11. Intervals and in-accords are read downward in the right-hand part and upward in the left-hand and pedal parts.

Example 28.11-1.

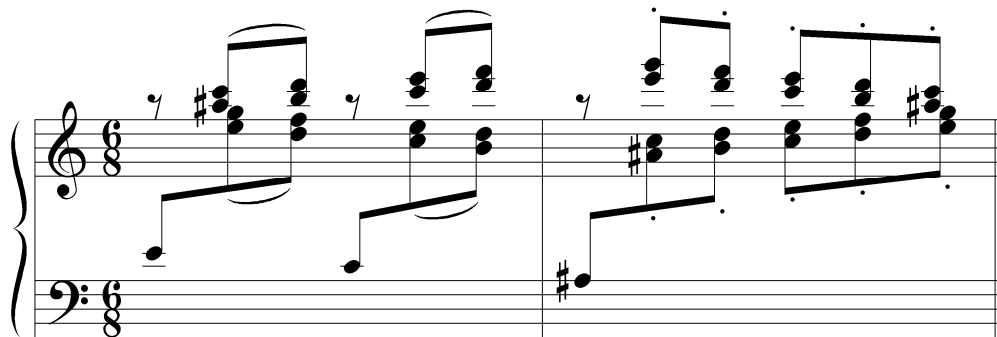
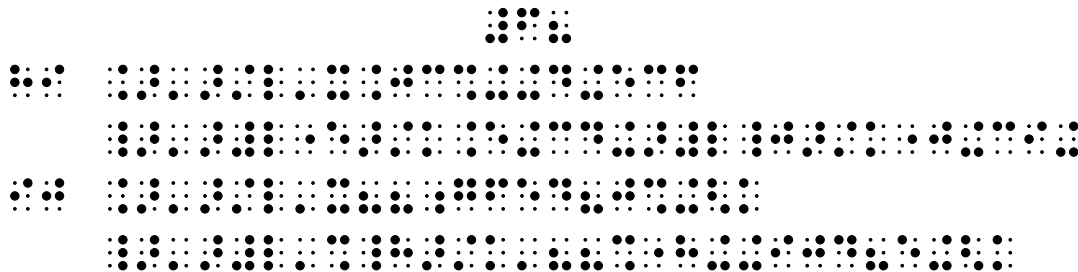
Braille notation for Example 28.11-1, consisting of five lines of musical symbols.



28.11.1. (11-97) If it is desired to reverse the reading of intervals in either hand, the hand signs for reversed directions (Table 20 (A)) must be used. See Example 24.21-1(a).

28.12. The part for one hand sometimes moves temporarily into the staff allotted for the other. Where clef signs are not used, this fact need not be noted in the braille transcription, but where clef signs are used, the modified clefs (Table 3, Par. 3.3) must be inserted. The direction in which intervals and in-accords are read is unaffected by these special clef signs.

Example 28.12-1.



28.13. Where a measure which begins at the commencement of a line cannot be completed in that line, and cannot be easily divided at the same point in all parts, it may be completed in the following line or lines. These lines should be further indented two spaces. The first note in each indented line must have a special octave mark.

Example 28.13-1.

28.14. Where (as in the following example) the music thins out into a single part shared between the hands, the second and succeeding lines in the parallel are indented two extra spaces, without hand signs (unless these are required for the passage itself), and without marginal measure numbers. The first note in each indented line must have a special octave mark.

Example 28.14-1.

The image displays three systems of musical notation, each consisting of a grand staff (treble and bass clefs) in 4/4 time. The first system, labeled 66 and 67, shows a melody in the treble clef and a bass line in the bass clef. The second system, labeled 68 and 69, continues the melody and bass line. The third system, labeled 70, shows a measure where the treble clef part has a rest, indicated by a vertical line with a slash through it, while the bass line continues. This illustrates method 28.15.

- 28.15. Where one of the parts (usually the pedal part in organ music) has more than ten measures' rest, this part is temporarily omitted. An asterisk must be placed at the point of omission, the number of measures' rest being given in a footnote.
- 28.16. In music for beginners, free lines should be left between parallels.

- 28.17. (11-97) Literary directions for expression that occur between word signs at the commencement of a braille line may for convenience be placed in a free line above the part affected, but this plan is not recommended for such directions when they occur at any other point in the line. In such cases, vertical alignment between the hands is disregarded.

Example 28.17-1.

The image displays a musical score for piano in 6/8 time with a key signature of one flat. The score is presented in two parts: a Braille notation at the top and a standard musical notation at the bottom. The Braille notation consists of several lines, with literary directions placed in a free line above the music. The musical notation includes a treble clef and a bass clef, with a key signature of one flat and a 6/8 time signature. The score features a melodic line in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *sotto voce* and *sempre sostenuto e legatissimo*. There are also performance instructions like *Red.* and a star symbol.

- 28.18. In contrapuntal music for keyboard instruments the music can often be written in a style closely resembling print open score, in which it is easy to read the parts separately or to combine them. The hand signs at the beginning of each line of the parallel are a sufficient guide to the reader, and the number of lines in the parallel may be varied, as explained in Par. 28.14.

Example 28.18-1.

The image displays a musical score for piano, consisting of two staves (treble and bass clefs) in a common time signature. The score is written in a standard musical notation style. Above the score, there are several lines of Braille notation, which is a system of raised dots used for representing musical notes and symbols. The Braille notation is arranged in a way that corresponds to the notes on the piano score, demonstrating how musical information is translated into a tactile format.

[It is not necessary to follow the rule concerning an asterisk and footnote given in Par. 28.15 when rests are not given in the print in such passages.]

- 28.19. The transcription of music in open score from a two-stave print original requires discretion and sound knowledge, since the disposition of voices, while sufficiently exact for the seeing performer, is often far from clear in contrapuntal detail for treatment in open score.
- 28.20. It is frequently necessary in the florid music of Chopin and other composers for the piano, to indicate the coincidence of particular notes in each part. This can be done in one of two ways:

Example 28.20-1.

(a) the sign ; 2 may be placed before such notes in each part.

(b) the notes may be vertically aligned in each hand, thus:

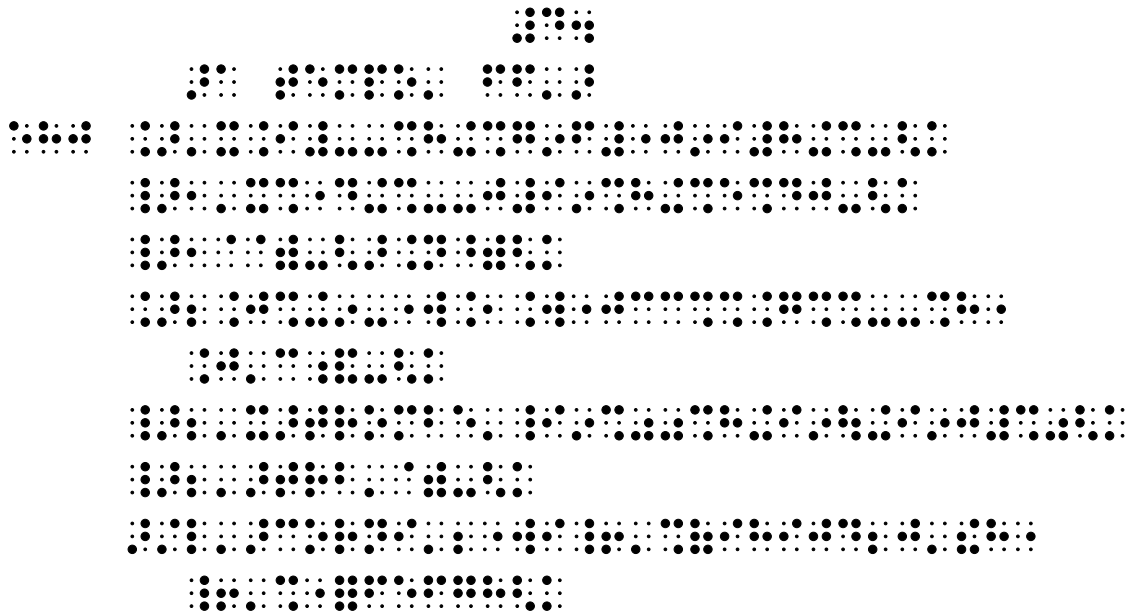
- 28.21. As in the following example, it may sometimes be advisable to combine method (b) with that of open score.

Example 28.21-1.

The image displays a musical score for a piano piece in 3/4 time, key of D major. The score is presented in two parts: a standard musical notation and a corresponding Braille transcription. The musical notation includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody in the right hand features several slurs and fingerings (1-4, 2-1-4-3-2, 1-4-3-2-1). A dynamic marking of *sf* (sforzando) is present. The bass line is marked *Red.* (Reduction). The Braille transcription is arranged in a grid-like format above the musical staff, with each Braille cell corresponding to a specific note or chord in the score. The transcription uses standard Braille musical notation, including clefs, key signatures, and time signatures.

- 28.22. In the transcription of music for two pianos, there are two possibilities: (a) Each piano part may be transcribed separately; (b) The two piano parts may be combined into an expanded bar-over-bar format. In the latter case, the hand signs for each piano part are immediately followed by their appropriate numerals, written in the lower part of the cell. If the second piano part is an orchestral reduction, extra lines may be added to the parallel, showing the music for additional instruments. If specific instrumentation is to be shown, suitable abbreviations may be used in the music text, preceded by word signs. Abbreviations should be listed separately. Instrumental lines added to the parallel may commence either with a clef sign or with a solo sign.

Example 28.22-1.



508



ff a tempo

a tempo

corni 3 6 3 6

ff

Trombe
trb.

Line-Over-Line

28.23. This method differs from "bar-over-bar" in only three respects: (1) the principle of vertical alignment is disregarded; (2) it is not necessary to put special octave marks for the first notes of measures; (3) the regularity of parallels may be interrupted when one of the parts has repeats or rests corresponding to more than one braille line of music in the other part or parts.

The following examples illustrate these points:

Example 28.23-1. (1) and (2)

The image displays a musical example with two parts: Braille notation and standard musical notation. The Braille notation at the top consists of two lines of music, each starting with a repeat sign (⠠⠠). The first line has four measures of music, and the second line has four measures. Above the first measure of the first line is a small Braille symbol consisting of a 2-3 dot cell followed by a 4-5 dot cell. The musical notation below is in 3/4 time, with a key signature of one flat (B-flat). The first measure of the treble staff contains a trill (tr) over a quarter note. The bass staff contains a steady eighth-note accompaniment. The musical notation is aligned with the Braille notation below it.

Example 28.23-2. (3)

Braille musical notation consisting of a key signature indicator (one dot) and four staves of rhythmic notation. The notation uses various rhythmic values represented by different Braille patterns.

First system of a piano score. The right hand (treble clef) plays a melody with eighth notes and a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of a piano score. The right hand continues the melody with eighth notes and a triplet. The left hand continues the eighth-note accompaniment.

Third system of a piano score. The right hand features a triplet of eighth notes followed by a quarter note. The left hand continues the eighth-note accompaniment.

Example 28.23-3.

The image displays musical notation for Example 28.23-3. At the top, there is a block of Braille notation consisting of five lines of musical symbols. Below this is a piano score with two staves. The upper staff is in treble clef and 2/4 time, featuring a melodic line with eighth and sixteenth notes, including a sharp sign. The lower staff is in bass clef and contains rests. Below the piano score is another block of Braille notation, also consisting of five lines of musical symbols.

The remaining rules for "bar-over-bar" apply equally to "line-over-line."

- 28.24. In the transcription of unmeasured music, marginal numbering can be geared to stave numbering. Line-over-line format may be used, numbering each parallel according to staves. For the sake of clarity, it may be necessary to use either coincidence signs or beat-over-beat. (See Par. 28.21 and Example 28.20-1 and 28.21-1.)
- 28.25. (11-97) If within a piece there is an unmeasured portion that is clearly neither a cadenza nor an "ad lib.", such passage should be identified as "unmeasured" and resumption of measured music identified by the word "measured". Coincidence signs or beat-over-beat could also be employed. In any case, a transcriber's note will be needed to explain the unusual format.

APPENDIX

The ensuing formats are included solely for reference purposes by interested musicians or by those who may need to refer to music printed in other countries or in older, experimental forms. They should not be utilized for the current transcription of braille music in North America.

29. SECTION-BY-SECTION

- 29.1. This method consists of the presentation of a convenient group of measures for each of the parts in turn, the order being right hand, left hand, and, in organ music, pedals.
- 29.2. The length of these groups or sections is determined by the transcriber, either according to the contour of the music itself, or else the number of measures in the print stave.
- 29.3. The tabulation of "section-by-section" is similar to that of "line-over-line", i.e., the hand and foot signs appear in vertical alignment at the left side of the page, the remaining lines of the music text being indented two spaces.

Example 29.3-1.

Example 29.7-1.

(a)



(Section 2, beginning in the middle of measure 8, ending in the middle of measure 16, page 1, staves 2 and 3.)

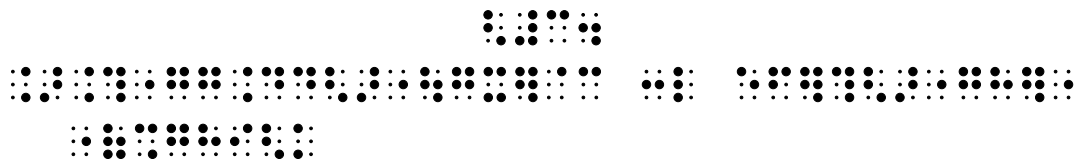
(b)



(Section 1, beginning with incomplete measure, ending in the middle of measure 8, page 1, stave 1.)

- 29.8. When sections are arranged independently of the print staves, a change of stave is shown by the sign $\cdot\cdot\cdot\cdot$ placed between measures.

Example 29.8-1.



If the measures are numbered, the measure number follows this sign.

- 29.9. (11-97) Expression marks represented by words or abbreviations, should be placed in the right-hand part unless they obviously apply to the left-hand or pedal parts, and piano pedalling should be treated as explained in Par. 20.6.
- 29.10. Music shared between the hands should be treated as shown in Par. 20.4-20.4.1.
- 29.11. As measures numbers should always be given in the section heading, the system of repeats by measure numbers explained in Par. 16.23.1-16.24.1 is recommended for this style.

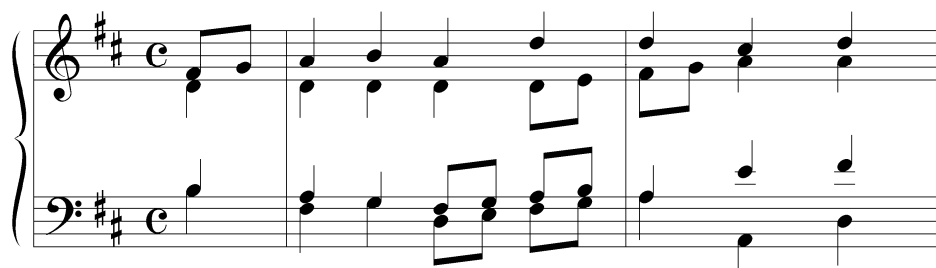
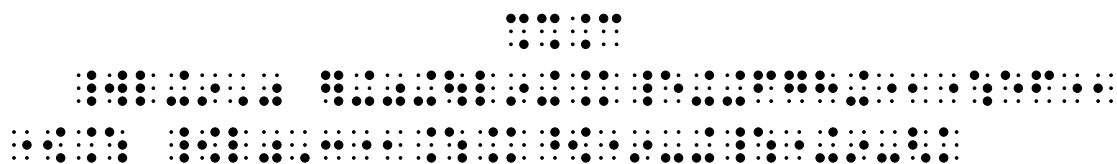
30. VERTICAL SCORE and BAR-BY-BAR

- 30.1. These two systems were exclusively used in the United Kingdom from about 1915 to about 1960, and although they were rejected by the Paris Conference of 1954, the very considerable production of braille music in the United Kingdom renders a description of them necessary. Certain minor details of procedure tended to vary up to the publication of "Key to the Braille Music Notation 1922" by the Royal National Institute for the Blind, London, and one or two changes were also brought about by the Paris Conference of 1929. It is not considered essential to go into details concerning these variations, and the two systems are here described as they were presented to the Paris Conference of 1954.

Vertical Score

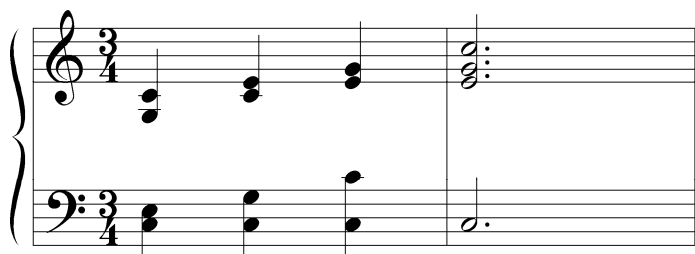
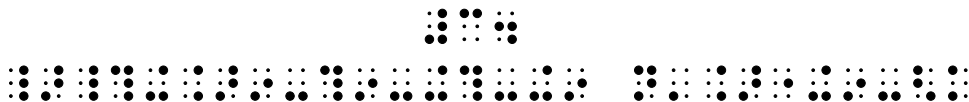
- 30.2. As its name suggests, this method is a complete presentation of the score in each measure by the use of intervals or in-accords or both, and the music is always read from the lowest part upward.
- 30.3. The method is chiefly used as a handy compression of open score in vocal music for the benefit of organists and choirmasters, and for hymn tunes and the accompaniments of simple anthems and part songs.
- 30.4. No octave signs are used for the first notes of measures unless required by the rules given in Par. 2.1-2.7, 10.1, 10.3.
- 30.5. The sign ⠠⠨⠶ is always used to show the meeting of two or more parts on the same note when these can be expressed as intervals.

Example 30.5-1.



- 30.6. When, as in organ accompaniments, hand and foot signs are used, they are not remarked in every chord so long as the number of notes assigned to each in the first chord remains the same. When changes of disposition occur, these signs are only used as required to show the new disposition.

Example 30.6-1.



- 30.7. The sign ⠠⠨⠠⠨ is often used in organ accompaniments as an equivalent for "senza ped." or some similar direction.
- 30.8. In books of hymn tunes, the melody is first given in its entirety (preceded by the indication ⠠⠨⠠⠨⠠⠨⠠⠨) as a guide to the reader, followed by the complete text (marked ⠠⠨⠠⠨).
- 30.9. In keyboard music, paragraphing is sometimes according to the print staves and sometimes according to the contour of the music; but in vocal music, this latter has been the general practice for the benefit of choirmasters, the paragraph being usually headed thus:



(Page 15, line 3, bar 2.)

- 30.10. In both vertical score and bar by bar, the sign ⠠⠨⠠⠨ is always used as the in-accord sign, ⠠⠨⠠⠨ being reserved for measures in which part of the score is given with measure-division and the remainder without this device.

Bar-By-Bar

- 30.11. This method is only used for two- or three-stave instrumental scores, such as piano and organ music, or piano combined with a solo instrument, or the outline of a solo voice part.
- 30.12. The score is laid out horizontally, a measure of one part being followed after an intervening space by the corresponding measure in another part, and so on. The order of the parts is from the lowest upward, and intervals and in-accords are also read upward.
- 30.13. The bar line ($\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix} |$) is placed between the highest part in one measure and the lowest part in the following measure, and it has a free space on either side. The bar line follows every measure of a piece (even where the print has double bars with or without dots) except the final one.
- 30.14. The first note in every measure of every part has a special octave mark.
- 30.15. The order of the parts is shown by hand, foot or other signs, such as $\begin{smallmatrix} \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \end{smallmatrix}$ etc. These are placed at the commencement of the piece and are not re-marked in the second and succeeding measures unless a change of disposition occurs.

Example 30.15-1.

The example shows a vertical score for four parts. The first part (top) is marked with a hand sign (a vertical line with a dot above it). The second part is marked with a foot sign (a vertical line with a dot below it). The third and fourth parts are marked with other signs. The vertical score consists of four rows of notes, with a bar line between the first and second rows. Below the vertical score is a musical score with four staves, showing the same music in a traditional horizontal layout. The first staff is in treble clef, and the second is in bass clef. The music is in common time (C) and consists of four measures.

- 30.16. Where one of the parts is omitted, or where the music of one part can be placed more conveniently with that for another, the hand signs are marked in such a way as to make the disposition of the music quite clear.
- 30.17. Music written in this method is sometimes paragraphed according to the contour of the music, but general practice has been to base the paragraphing on the print staves.
- 30.18. When all the parts have a measure of silence, only one rest is written, and for a silence of more than one measure, the following procedure must be adopted:

Example 30.18-1.

Braille musical notation for Example 30.18-1. It consists of four lines of Braille. The first line is a treble clef. The second line is a bass clef. The third and fourth lines contain the musical notation for the notes and rests, including a multi-measure rest in both hands.

Print musical notation for Example 30.18-1. It shows a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time. The first measure contains a quarter note in the treble and a quarter note in the bass. The second measure contains a quarter rest in the treble and a quarter rest in the bass. The third and fourth measures contain whole rests in both hands. The fifth and sixth measures contain a half note in the treble and a half note in the bass.

- 30.19. When the silence is not in all parts, rests are written separately for each part.

Example 30.19-1.

Braille musical notation for Example 30.19-1. It consists of four lines of Braille. The first line is a treble clef. The second line is a bass clef. The third and fourth lines contain the musical notation for the notes and rests, including separate rest symbols for each part when they are not in silence together.

30.20. The measure repeat is treated in exactly the same manner as the measure rest, except that where two or more measures repeat in all parts the sign :: is followed immediately by a figure with numeral prefix.

Example 30.20-1.

- 31.4. Rests of any value can occur in a passage of substitution, but a note of any other value (or even of the same value dotted) brings it to an end and must be preceded by a special octave mark.
- 31.5. Hand signs and expression marks (Table 18 (B)) render the re-marking of the substitution sign necessary unless (according to the practice of some countries) they are followed by dot 3.
- 31.6. Stem signs of any value may be used in a passage of substitution.

32. THE "NOTE-FOR-NOTE" METHOD

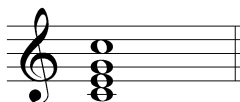
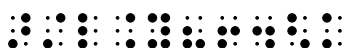
- 32.1. This is a method in which intervals are replaced by the actual notes that they represent. These notes are written as eighths in the lower part of the cell and are therefore described as "subnotes". In the following example, (a) shows a chord written with intervals, (b) the same chord written with subnotes.

Example 32.1-1.

(a)



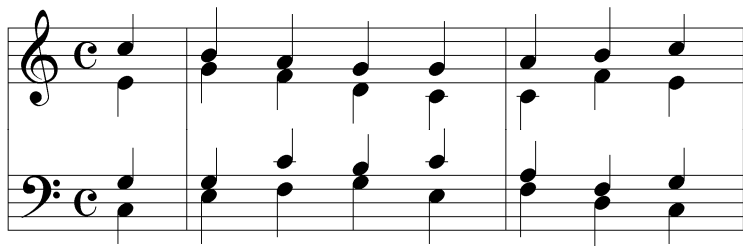
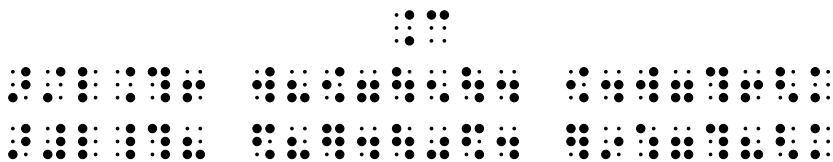
(b)



The following rules and directions are adapted from Par. 8.2-8.8.4 since in general they apply to the "Note-for-Note" method.

- 32.2. The direction in which subnotes are read (upward or downward) depends very much on the instrument for which the music is written and on the disposition of the score. Where clef signs are used, the treble clef implies a downward reading and the bass clef an upward reading.

Example 32.2-1.



32.9. The moving-note sign may be used in "Note-for-Note" for very obvious cases.

Example 32.9-1.

(a)

(b)

Example 32.9-1 consists of two parts, (a) and (b). Part (a) shows a Braille musical notation for a treble clef, common time, and a sequence of notes: a dotted quarter note G4, a quarter note F4, a dotted quarter note E4, and a quarter note D4. Below the Braille is the corresponding staff notation. Part (b) shows a Braille musical notation for a treble clef, common time, and a sequence of notes: a dotted quarter note G4, a quarter note F4, a dotted quarter note E4, and a quarter note D4. Below the Braille is the corresponding staff notation.



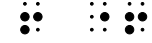

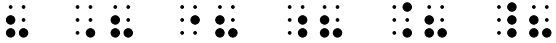
32.10. The double moving-note sign, however, must not be used in this method.

32.11. If the moving-note sign is extensively used, the octave rules for subnotes are those that apply to written notes (Par. 2.1.1-2.1.4), a reversal of the rule given in Par. 8.8.3.







Example 32.11-1.








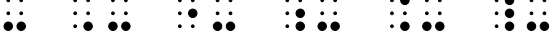
Example 32.11-1 shows a Braille musical notation for a treble clef, key signature of two flats (B-flat and E-flat), and a sequence of notes: a dotted quarter note G4, a quarter note F4, a dotted quarter note E4, and a quarter note D4. Below the Braille is the corresponding staff notation.

32.12. It will be seen that "Note-for-Note" involves a change of meaning in the following signs:

	the turn, in its various forms
	notes in small or large type, and various ornaments
	the trill, mordent, etc.
	the repeat, and irregular grouping
	see Table 18(A)

32.13. This difficulty can be met in either of the following ways:

- (1) These signs may be separated from the preceding music text by the sign  (not otherwise used in "Note-for-Note" except (a) at the beginning of a measure or of a braille line, (b) after a rest, piano pedalling, hand or foot signs, or marks of expression of the type given in Table 18 (B)).
- (2) The interval signs , , ,  and , displaced by the "Note-for-Note" method may be used as follows:

	the acciaccatura
	the appoggiatura
	the turn between notes
	the turn above a note
	the repeat, replacing 7
	the initial sign for irregular grouping, replacing —
	the trill and mordents
	(staccatos, accents, etc.).

- 32.14. The "Note-for-Note" method can obviously be used in all music in which intervals would otherwise be needed, irrespective of the disposition of the score.
- 32.15. The following statement should be placed in the line below that containing the method of disposition of the score (see Par. 19.2); the numbers 1 or 2 indicating which of the alternatives given in Par. 32.12 is used:
(Note-for-Note 1)
(Note-for-Note 2)

INDEX OF SIGNS

In the following diagram the sixty-three braille signs are arranged in seven columns, each sign having a reference number (1. ⠠), etc. The Index is divided into paragraphs, each headed thus:

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Signs with two or more characters will be found in the paragraph headed by the number of the initial character (e.g. ⠠⠠ is under 13, ⠠⠠⠠ under 59, ⠠⠠⠠⠠ under 45).

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