

Chapter 7

Octave Marks [T2, 2]

In addition to showing the name and time value of a note, one must also show the octave in which it is located. Characters called **octave marks** are placed in the cells immediately preceding certain notes. **Nothing** may come **between** the octave mark and the note. If the note has an accidental, the order of signs is: accidental, octave mark, note.

The first note of every melody must be preceded by an octave mark. As the music progresses, some notes will need an octave mark to show melodic direction (whether the melody goes up or down) and others will not, according to very specific rules presented later.

How can one tell in which octave a note is located? The entire musical scale is divided into so-called “octaves” of seven tones each, **always starting with a C** and including all notes through the next B above. There are seven of these C octaves in the piano scale, and, for the purposes of music braille, they have number names: “first octave,” “second octave,” etc. Each of the seven has a special braille character or sign to represent it, which is called an octave mark. One can quickly tell in which octave any note is situated by locating the nearest C **below** the note and determining which C in the scale it is. For example, suppose that the note in question is the E on the first line of the staff (treble clef). The nearest C below the note is middle C, which happens to be the fourth C on the piano, counting upward. Therefore, the E note in question is said to be in the fourth octave and will require the fourth octave mark or sign.

It should be emphasized that the compass of the octave is always from C to the B above, regardless of the key in which the composition is written or of any accidentals that may be present. For instance, third-octave C-flat is in the third octave, and second-octave B-sharp is in the second octave, even though the B-sharp sounds higher than the C-flat. The octave designation is determined by how the note is written, not by its absolute pitch.

Inasmuch as an octave mark **always directly precedes** the note (nothing may come between them), it is located exclusively in the side of the cell **nearest** the note, namely, the right-hand side; thus only dots 4, 5, and 6, singly or in different combinations, are used in forming it.

The Seven Octave Marks (Starting with the lowest C on the piano scale)

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

Study Example 7-1 below. In each instance the same octave mark shown before a C applies equally to the other six notes located directly above it in the musical scale.

Example 7-1

First Second Third Fourth Fifth Sixth Seventh

Three notes in the piano scale, rarely used, do not fit into any of these seven C octaves: the A and B below the first C, and the highest note on the piano, which is a C. The locations of these notes may be called, respectively, “below first octave” or “sub octave,” and “above seventh octave” or “super octave.” One doubles the first octave sign and the seventh octave sign, respectively, to show these locations, as shown in Example 7-2.

Example 7-2

Sub octave Super octave

Rules for Using Octave Marks

The first note of every melody must be preceded by an octave mark to show where it is located. In order to show the direction of the melody from that point onward, each succeeding note may or may not require an octave mark, according to how far away it is located from the note immediately preceding it. The rules for using octave marks follow:

1. If the distance between the two notes is an interval of a second or a third, the second note does **not** require an octave mark.
2. If the distance between the two notes is an interval of a sixth or more, the second note **does** require an octave mark.
3. If the distance between the two notes is an interval of a fourth or a fifth, the second note requires an octave mark **only if** it is located in a different octave -- a different C octave, that is.

Aid for Use of Octave Marks

The following verse has been found helpful in learning the use of octave marks:

“Never, Always, Only If”

Never mark a second or third;
Always mark a sixth or more;
Fourth or fifth,
Only if
It should leave the octave.

The student can definitely shorten the thinking process in regard to the use of octave marks if he constantly keeps in mind the fact that whether the two notes are in the same C octave or not is completely irrelevant unless the melodic interval of a fourth or fifth is involved. His first thought should be, “What is the interval?” Only in the case of a fourth or a fifth does he need to ask the second question, “Are they in the same octave?” The following examples illustrate this point.

Example 7-3

Second or third NOT marked, even though:

a. Notes are in the same C octave **OR** b. Notes are in different C octaves.

Example 7-3 shows two musical examples. The first example shows a treble clef with two notes, G4 and A4, with a second interval. The second example shows a treble clef with two notes, G4 and G5, with a third interval. Both examples have Braille notation to their right, consisting of two groups of six dots each, representing the interval and octave information.

Example 7-4

Sixth or more ALWAYS marked, even though:

a. Notes are in the same C octave **OR** b. Notes are in different C octaves.

Example 7-4 shows two musical examples. The first example shows a treble clef with two notes, G4 and D5, with a sixth interval. The second example shows a treble clef with two notes, G4 and G6, with an octave interval. Both examples have Braille notation to their right, consisting of two groups of six dots each, representing the interval and octave information.

Example 7-5

Fourth or fifth marked ONLY IF it leaves the octave:

a. Notes are in the same C octave **OR** b. Notes are in different C octaves.

Example 7-5 shows two musical examples. The first example shows a bass clef with two notes, G3 and C4, with a fourth interval. The second example shows a treble clef with two notes, G4 and C5, with a fourth interval. Both examples have Braille notation to their right, consisting of two groups of six dots each, representing the interval and octave information.

The student should **first** check the interval involved; unless it is a fourth or fifth, he should not waste time considering whether the two notes are in the same C octave because for all other intervals it cannot make one bit of difference.

The melody shown in Example 7-6 was written to illustrate the rules stated in the verse “Never, Always, Only If.” Check the interval-distance between the notes, as indicated by the numbers shown in conjunction with the curved lines, then examine the braille transcription to see how the rules are carried out. Practice brailleing the exercise from the print.

Within most musical formats, the octave is marked for the first note in **each line** of braille. **Henceforth, the student is asked to follow this procedure in transcribing all drills and exercises given in this book.** That is the reason for the octave mark on the first note in measure 7 below, even though the note is only the interval of a second from the preceding note.

Example 7-6

The image shows two staves of musical notation in G major. The first staff contains measures 1-3 with intervals of 2nd, 3rd, and 2nd. The second staff contains measures 4-7 with intervals of 4th, 5th, 2nd, 5th, 2nd, 2nd, 2nd, 4th, and 8th. Below the staves is a Braille transcription of the notes, with an octave mark (8va) placed above the first note of the seventh measure.

Whenever the marking “8va” occurs in print over or under certain notes, these notes should be transcribed according to the octaves in which they are **actually to be played**. (If a more explicit reproduction of the print sign is requested by a blind teacher, see *Music Braille Code*, 1997, Sections 2.2-2.3.)

Example 7-7

The image shows a single staff of musical notation in G major. The first measure contains a quarter note G. The second measure contains a quarter note A, with an “8va” marking above it. The third measure contains a quarter note B, and the fourth measure contains a quarter note C. Below the staff is a Braille transcription of the notes, with an octave mark (8va) placed above the first note of the second measure.

Other Uses for Octave Marks

As explained in previous paragraphs, an octave mark must be used in front of certain notes in order to show melodic direction. In addition, there are other situations calling for the use of an octave mark that have nothing to do with showing the direction in which the melody moves. It must be used to mark the first note following a double bar, following any use of a number sign, or after an interruption of any kind to the melody itself. (A rest is not considered an interruption of the melody, in this sense.) No specific examples are presented at this time regarding these types of interruptions, because they will be amply illustrated in succeeding chapters. Some types of transcriptions require an octave mark for the first note in each measure. This point will be discussed in a later chapter.

The following four examples are presented to illustrate octave marks further.

Before transcribing each drill or exercise, one should place a small pencil mark by each note that will require an octave mark in the transcription. This procedure is usually very helpful for the beginner and can be dropped when he feels that he no longer needs to use it.

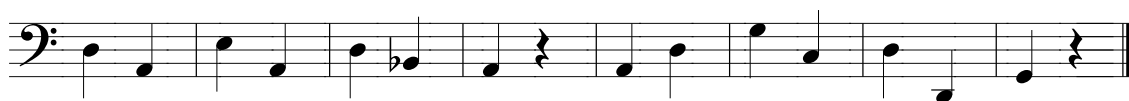
Proofreading

At this point, the student should add a third step in the proofreading process. In addition to checking the upper dots for the names of the notes and bottom dots for their time values, he should go through each transcription a third time, checking only the octave marks. It should be kept in mind that the octave always begins with C and ends with the B above, no matter what the key signature or accidentals may happen to be.

Drills for Chapter 7

(Correct transcriptions of these drills are on page 264.)

Drill 1



Chapter 8

The Music Heading: Signatures, Tempo, and Mood

Key and Time Signatures [5.4-5.8, 6.1-6.4]

Key and time signatures, in that order and with no spacing between them, are transcribed once only--at the beginning of the piece. They are usually centered on a free line directly above the music. If either signature changes during the course of the music, however, it must be rebrailled between empty cells, where the change occurs. If both signatures change simultaneously, the same procedure is followed, with a space left on each side of the combination. Such changes usually come after a sectional double bar sign and, of course, a space is left between bar sign and signature if they occupy the same braille line. At the beginning of a new movement in the music, however, the signatures should be centered on a free line, as at the beginning of the composition. Additional information concerning the positioning of new signatures in keyboard music will be given in a later chapter.

Key signatures in music braille show only the **number** of sharps or flats, whereas the print shows which notes are affected. The braille key signature is thus made by transcribing the appropriate number of accidental signs, according to the general procedure used in brailleing consecutive measure rests. The correct numeral and one accidental are used for a signature composed of four or more accidentals. Where there are fewer than four accidentals, one, two, or three individual signs are used, according to the number shown in the signature. Key signatures are illustrated in Example 8-1. [T5]

Example 8-1

Flats:



The image shows a musical staff with seven measures of music, each containing a flat symbol (b). Below the staff, the corresponding Braille notation is shown for each measure. The Braille symbols are: 1. 1 flat (♭), 2. 2 flats (♭♭), 3. 3 flats (♭♭♭), 4. 4 flats (♭♭♭♭), 5. 5 flats (♭♭♭♭♭), 6. 6 flats (♭♭♭♭♭♭), and 7. 7 flats (♭♭♭♭♭♭♭).

Sharps:



The image shows a musical staff with seven measures of music, each containing a sharp symbol (♯). Below the staff, the corresponding Braille notation is shown for each measure. The Braille symbols are: 1. 1 sharp (♯), 2. 2 sharps (♯♯), 3. 3 sharps (♯♯♯), 4. 4 sharps (♯♯♯♯), 5. 5 sharps (♯♯♯♯♯), 6. 6 sharps (♯♯♯♯♯♯), and 7. 7 sharps (♯♯♯♯♯♯♯).

Time signatures are transcribed either with the numeral sign and numbers (or number) or with one of the special braille symbols that represent common and cut time. In the occasional instance where only one number is shown, it should be transcribed in the upper portion of the cell. When two numbers are present, the second is dropped to the lower part of the cell. Examples 8-2 through 8-5 illustrate time signatures. [T6]

Example 8-2
Two numbers:

Example 8-3
One number:

Example 8-4
Combined time signature:

Example 8-5
Common time:

Cut time:

Unusual key and time signatures, such as those written with a combination of numbers and note symbols and those that include plus signs, and unmeasured music are discussed in *Music Braille Code, 1997*, Table 6 and Sections 5.5 and 6.6 through 6.9.

A few typical key and time signatures are illustrated in Example 8-6. It should be remembered that a free space is always left on each side of the combination, but none is left between the signatures themselves.

Example 8-6

Words Indicating Tempo and Mood

When words of tempo or mood, such as “Andante,” “Presto,” “Con grazia,” etc., are printed above the music at the beginning of the piece, they are transcribed on the same line as the key and time signatures, preceding such signatures; the entire combination is centered. No contractions are used. A literary period (whether or not one appears in the print) and a space follow the words and are included in the centering. In cases where the combination is too long for one line, words are transcribed on one line and signatures on the next line, both being centered. Italics, boldface, or other special type features are not indicated in the transcription.

There **must** be at least three blank cells on each side of centered material. It is **desirable** to leave margins of at least six cells, unless there is a compelling reason to conserve the number of lines being occupied.

If words of expression or mood appear simultaneously with a change of key and time signature, all three should be centered on a free line as at the beginning of the composition. No blank line is left above this music heading except at the beginning of a movement.

When no words of tempo or mood are shown and the signatures alone constitute the music heading, there is some difference of opinion as to whether they should then be centered, since the few cells they occupy may be rather difficult to locate. Some music readers prefer to have such short headings start in the third cell from the left-hand margin on the line above the music, especially in transcriptions for young children.

For single melodies which require only two or three lines of braille, sometimes the signatures are placed at the beginning of the segment, following the measure number and a space; the music continues on the same line, separated from the signature by a space. If a word or words of direction are also given, however, then the entire heading should be centered, as usual, on the line above the music.

Words and letters of expression occurring in the body of the music are transcribed wherever they appear. How to handle such situations is explained in Chapter 13.

A few illustrations of words and signatures are shown in Example 8-7.

Example 8-7

The image displays four examples of musical notation and their corresponding Braille signatures. Each example consists of a musical staff with a treble clef, a key signature, and a time signature, followed by a Braille signature on a separate line.

- Andante:** Musical staff with key signature of two flats (B-flat, E-flat) and time signature of 4/4. The Braille signature is centered above the staff.
- Con moto:** Musical staff with key signature of three sharps (F-sharp, C-sharp, G-sharp) and time signature of 3/8. The Braille signature is centered above the staff.
- Andante cantabile:** Musical staff with key signature of one flat (B-flat) and time signature of 4/4. The Braille signature is centered above the staff.
- Very brightly:** Musical staff with key signature of two sharps (F-sharp, C-sharp) and time signature of 7/8. The Braille signature is centered above the staff.

Drills for Chapter 8

(Correct transcriptions of these drills start on page 265.)

Drill 1

Andante maestoso (♩ = 92)

Musical notation for Drill 1, Andante maestoso (♩ = 92). The piece is in C major, common time (C), and consists of two staves. The first staff contains a melody of quarter and eighth notes, while the second staff provides a harmonic accompaniment of quarter notes.

Drill 2

In strict time

Musical notation for Drill 2, In strict time. The piece is in B-flat major, 3/4 time, and consists of three staves. The first two staves contain a melody of eighth and quarter notes, while the third staff provides a harmonic accompaniment of quarter notes.

Drill 3

Con delicatezza

Musical notation for Drill 3, Con delicatezza. The piece is in D major, 6/8 time, and consists of two staves. The first staff contains a melody of quarter and eighth notes, while the second staff provides a harmonic accompaniment of eighth notes.

Drill 4

Grazioso

Musical notation for Drill 4, Grazioso. The piece is in B-flat major, 4/4 time, and consists of two staves. The first staff contains a melody of quarter and eighth notes, while the second staff provides a harmonic accompaniment of quarter notes.

Drill 5

Ben marcato (♩ = 112)

The musical notation for Drill 5 consists of three staves of music in G minor (one flat) and 3/4 time. The tempo/mood is marked "Ben marcato" with a quarter note equal to 112 beats per minute. The first staff contains 8 measures: G4 (quarter), A4 (quarter), Bb4 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (quarter). The second staff contains 8 measures: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), Bb4 (quarter). The third staff contains 8 measures: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (half), A4 (quarter). The piece concludes with a double bar line.

Exercises for Chapter 8

Exercise 1 Smoothly

Exercise 1 is a two-staff piece in 4/4 time, key of B-flat major. The first staff features a melody of eighth and quarter notes, while the second staff provides a bass line with eighth and quarter notes.

Exercise 2 Allegretto

Exercise 2 is a single-staff piece in 2/4 time, key of D major. It consists of a single line of eighth and quarter notes.

Exercise 3 Vivace ($\text{♩} = 108$)

Exercise 3 is a two-staff piece in 2/4 time, key of D major. The first staff contains a melody of quarter and eighth notes. The second staff features a bass line with eighth notes and rests.

Exercise 4 *Leise und sehr egal zu spielen*

Exercise 4 is a two-staff piece in 6/8 time, key of D major. The first staff contains a melody of eighth and quarter notes. The second staff features a bass line of eighth notes.

Exercise 5
With expression

Musical score for Exercise 5, 'With expression'. It consists of three staves of music in 3/4 time, key of B-flat major. The first staff contains a melodic line with various note values and accidentals. The second staff features a rhythmic accompaniment with eighth and sixteenth notes. The third staff continues the melodic line, including a measure with an 8va (octave) marking and a dotted note.

Exercise 6
Allegro vivace

Musical score for Exercise 6, 'Allegro vivace'. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff is a bass line with eighth notes and rests, including two measures with a '2' marking. The second staff features a melodic line with eighth notes and a final measure with a half note.

Exercise 7
Allegro

Musical score for Exercise 7, 'Allegro'. It consists of two staves of music in 6/8 time, key of B-flat major. The first staff contains a melodic line with eighth notes and rests. The second staff features a rhythmic accompaniment with eighth notes.

Chapter 9

Fingering

The Five Finger Marks [T14, 14.1]

Finger numbers are indicated by means of the five finger marks shown below.

Fingers:	1	2	3	4	5
Marks:	⠠	⠡	⠢	⠣	⠤

Since finger marks come after the note, they are located in the side of the cell nearest the note, namely the left side. Thus only dots 1, 2, or 3, brailled singly or in different combinations, are used in forming them. Attention is called to the fact that the finger marks follow exactly the same vertical arrangement of dots on the left-hand side of the cell as the first five octave marks follow on the right-hand side.

The finger numbers should be transcribed as they are in print, even though the specific fingers to which they refer may differ, depending on what instrument is involved. In print, the number 1 for first finger, for instance, represents the index finger in string music, but the thumb in piano music. Likewise, whether a finger mark applies to the right hand or the left hand in no way affects the manner in which it must be transcribed. Details concerning the presentation of finger marks in keyboard music will be discussed in later chapters.

Directions for Using Finger Marks

The finger mark is transcribed immediately after the note unless the note is dotted, in which case it comes immediately after the dot. The finger mark precedes the tie sign, however. The following three examples illustrate these rules.

Example 9-1

Example 9-2

Example 9-3

A **change** of fingers on a note is shown by inserting dots 14 between the two finger marks, with no spacing among the three signs. The fingering on the left-hand side in print is brailled first, of course. [14.2]

Example 9-4

a.

b.

A **choice** of fingering for a note is shown by brailling the two finger signs successively after the note, with no spacing. If there are no indications of preference in the printed copy, the transcriber will have to decide which fingering to braille initially, the upper or the lower. However, once he has made his decision, he should consistently follow the same order in brailing any successive alternate fingerings. In Example 9-5a the upper choice of fingering is shown first; in Example 9-5b the lower set is shown first. [14.4]

Example 9-5

a.

b.

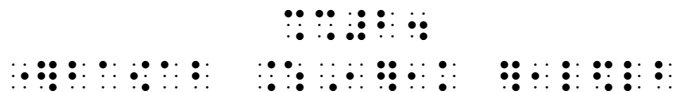
When two sets of finger marks are being brailled for a **passage** of music, if a finger mark is omitted in the print, the place it would normally occupy if it were present must be filled by a dot 6 if the omission occurs in the first set of finger marks, or by a dot 3 if it occurs in the second set. The transcriber decides which set to show first and must not change the order thereafter.

In Example 9-6a the upper set is shown first, and a finger mark is missing for the third note. Therefore a dot 6 is brailled in its place. The lower finger mark thus will be in the second cell from the note, where it should be. In Example 9-6b the lower set is shown first, and the missing finger mark is represented by dot 3.

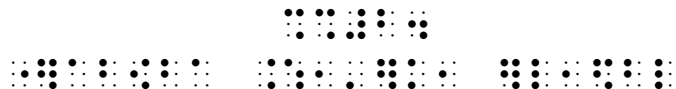
Example 9-6



a.



b.



The **choice** of fingering presented above applies to all keyboard instruments. String instrument transcriptions must use a different system, which is found in Section 23.6.1 of *Music Braille Code, 1997*.

Order of Signs

Since the significance of the braille characters in music braille is entirely dependent upon context, it is supremely important that the signs be brailled in the correct order in relation to a note. The following is a summary of the correct order of the signs so far introduced.

Preceding the note:

- accidental
- octave mark

Following the note:

- dot
- finger mark
- tie
- closing bar

Proofreading

Most good music transcribers find that they spend as much or more time proofreading than in the initial transcribing. When a transcription contains many modifying signs such as accidentals, octave marks, and finger marks, it is often useful to put pencil marks under all of the **notes** in a simulated-braille print, and then proofread in four steps:

1. Check the note names.
2. Check the note values.
3. Check the **preceding** modifiers leftward from each note, for both accuracy and order.
4. Check the **following** modifiers rightward from each note, for accuracy and order.

This approach to proofreading may prove useful when, later on, one is transcribing music in which there are a great many modifiers for some notes. One can never seem to have too many proofreading “tricks up one’s sleeve.”

*Note: Starting with this chapter, there will be some drills and exercises in which the transcriber has a choice between equally correct details within a transcription. For instance, the alternate fingerings in Drill 2 may be shown lower-first or upper-first. The solutions given for the drills will show only one of the options. The student should be aware that the solution given is **not necessarily the only** correct one.*

Drills for Chapter 9

(Correct transcriptions of these drills start on page 267.)

Drill 1

Allegretto

Drill 2

Adagio e molto legato

Drill 3

Moderato

Drill 4

Not too fast ($\text{♩} = 100$)

Drill 5

Lightly, almost in one

The image shows two staves of musical notation for a drill. The first staff is in 3/4 time and contains 12 measures. The second staff is in 3/4 time and contains 12 measures. Fingerings are indicated by numbers 1-5 below the notes.

Staff 1 (Treble clef, 3/4 time):
Measure 1: 5 1 #2 1
Measure 2: 2 1 2 3 2
Measure 3: 1
Measure 4: 1 2 3 2 3

Staff 2 (Treble clef, 3/4 time):
Measure 1: 1 2 5 1 2 3
Measure 2: 1 4 3 4
Measure 3: 4 3
Measure 4: 5 4 3 2 1 2

Exercises for Chapter 9

Exercise 1

Grazioso

3 2 1 2 3 2 1 4 3

4 3 1 3 2 1 2 3 1 1 2

Exercise 2

Con espressione

1 2 2 1

3 2 3 4 2 2 1 3 1 3 1

Exercise 3

Smoothly

1 3 2 1 3 1 3 2 1 3 2

2 3 4 1 2 1 3 1

Exercise 4

Moderato

3 1 2 3 4 2 4

1 3 2 1 4 3 4 3 2 1 3 2 1 5

Exercise 5
Allegretto

3 2 3 1 4 3 1 2
2 1 2 1 2 3 5 4 2 1

1 1 1 4 2 1 2 4 2

Exercise 6
Marcia ($\text{♩} = 120$)

2 1 2 1 3 2 1 5 2 1 3 4 5 1 3 1 3

Chapter 10

Changes of Signature; the Braille Music Hyphen, Asterisk, and Parenthesis; Clef Signs

Changes of Key and/or Time Signatures [5.4, 5.6, 6.3]

When there is a change of key or time signature, singly or in combination, the new signature or the combination of signatures is brailled exactly as it occurs in print, preceded and followed by spaces. If the change involves cancellation of a previous signature, the signs representing the cancellation are brailled in the same order as they appear in print. The first note following a change of signature always requires an octave mark. Such changes of signature are often preceded by a double bar. Cases in which the change of signature occurs within the body of a measure will be discussed in the paragraphs below. Example 10-1 illustrates several changes of signatures in a concentrated span.

Example 10-1

The image shows a musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature changes from 6/8 to 2/4, then to 6/8, and finally to 3/4. The music consists of a sequence of notes: a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note C5, a quarter note D5, and an eighth note E5. The Braille representation below the staff shows the corresponding Braille notation for each note and the time signature changes, including the use of the music hyphen (dot 5) to indicate measure boundaries.

The Braille Music Hyphen [GT, GT Note 6]

The braille music hyphen is represented by dot 5: ⠠

The braille music hyphen is used whenever a measure is interrupted. Typical interruptions are the division of a measure at the end of a braille line, a double bar appearing within the body of a measure, or an insertion of some kind. If the hyphen is not located at the end of a braille line, it must be followed by a space. The first note following a music hyphen always requires an octave mark.

It may be desirable or necessary to divide a long measure at the end of a braille line. Division should always be made rhythmically; a beat should not be divided unless the phrasing calls for it, even though cells are left vacant at the end of the line. This rule is true of a compound beat as well as a simple beat. For example, if the time signature were 6/8, and one wished to divide a measure containing six eighth notes, division would be made after the third eighth note, or the entire measure would be carried to the next line, unless phrase marks specifically indicated some other division.

In the following three examples, it has been assumed that the music in the first braille line of each example is located near the right-hand margin of the page.

Example 10-2

Braille musical notation for Example 10-2:

```

      : : : :
: : : : : : : : : : : : : : : : : : : : : : : :
: : : : : : : : : : : : : : : : : : : : : : : :
  
```

Example 10-3

Braille musical notation for Example 10-3:

```

      : : : :
: : : : : : : : : : : : : : : : : : : : : : : :
: : : : : : : : : : : : : : : : : : : : : : : :
  
```

In Example 10-4 the division is made **within** the third beat because the tied note causes a natural phrasing break before the group of five eighth notes.

Example 10-4

Braille musical notation for Example 10-4:

```

      : : : :
: : : : : : : : : : : : : : : : : : : : : : : :
: : : : : : : : : : : : : : : : : : : : : : : :
  
```

If a double bar appears within the body of a measure and the music is to be **continued** on the **same** braille **line**, the double bar sign is brailled exactly where it occurs rhythmically in print, followed by a music hyphen and a space. If the double bar is followed by a change of key and/or meter signature, the new signature is brailled following that space and another space is left after the signature before the music is resumed.

Example 10-5

Braille musical notation for Example 10-5:

```

      : : : :
: : : : : : : : : : : : : : : : : : : : : : : :
: : : : : : : : : : : : : : : : : : : : : : : :
  
```


The Braille Music Parenthesis [T17, 17.6]

Opening and closing parentheses within the music are both shown by dots 6, 3: ⠠⠠⠠⠠

When **music signs** are enclosed between parentheses in print, the **music parenthesis sign** is brailled exactly where each print parenthesis mark occurs. Cases in which parentheses enclose words, not music signs, will be presented in Chapter 13.

Example 10-8

Clef Signs [T3, 3.1, 3.2]

Clef signs are not included in music braille except in transcriptions for the use of blind teachers of sighted students or when they are specifically requested (perhaps by a college level blind student). When clef signs are included in the transcription, they must be listed in a Special Symbols page. The Special Symbols page will be discussed in Chapter 23.

Treble (G) clef:		⠠⠠⠠⠠	Bass (F) clef:		⠠⠠⠠⠠
Alto (C) clef:		⠠⠠⠠⠠	Tenor (C) clef:		⠠⠠⠠⠠

The first note following a clef sign must always have an octave mark. Example 10-9 shows a passage for a bass-clef instrument such as a bassoon or cello moving into the treble clef, transcribed (a) normally, without clef signs, and (b) with the clef signs included. Example 10-10 shows a passage for viola that begins in alto clef and moves into the treble clef, also transcribed (a) without clef signs, and (b) with clef signs.

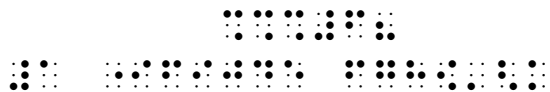
(Music theory review: the vertical center of the movable C clef always identifies the line of the staff for fourth octave C.) If one is transcribing music printed in a clef in which he is not accustomed to reading, it may be helpful to pencil in the names of some of the notes, to help keep one's place.

Example 10-9

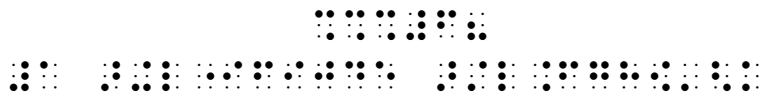
Example 10-10



a.



b.



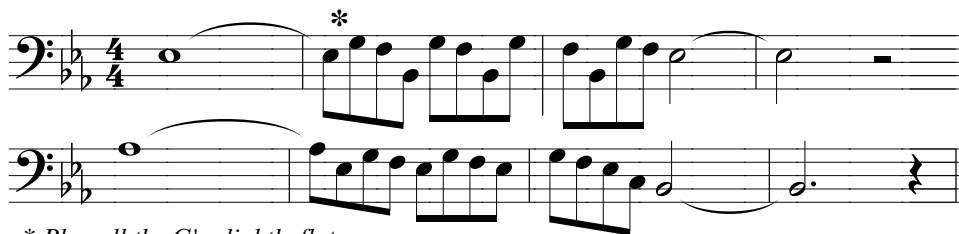
If the first cell following a clef sign contains a left-cell dot, a dot 3 must separate the signs.

Drills for Chapter 10

(Correct transcriptions of these drills start on page 269.)

Drill 1

Blues-like



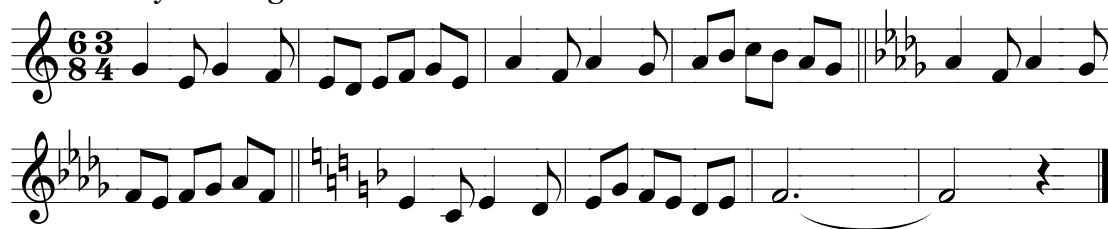
* Play all the G's slightly flat.

Drill 2



Drill 3

Gently rocking



Exercises for Chapter 10

Exercise 1

Exercise 1 consists of two staves of music. The first staff is in treble clef, key of G major (one sharp), and 3/2 time. It begins with a whole note G, followed by quarter notes A, B, C, D, E, F, G, and a whole note G. The second staff is in treble clef, key of B-flat major (two flats), and 3/4 time. It begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G, and a quarter note G. The second staff concludes with a half note G and a quarter rest.

Exercise 2

Con moto

Exercise 2 consists of two staves of music in bass clef. The first staff is in 4/4 time, key of B-flat major (two flats). It begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G, and a quarter note G. The second staff is in 4/4 time, key of B-flat major (two flats). It begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G, and a quarter note G.

Exercise 3

Andante cantabile

Exercise 3 consists of one staff of music in treble clef, key of B-flat major (two flats), and 3/4 time. It begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G, and a quarter note G. The second staff is in treble clef, key of B-flat major (two flats), and 3/4 time. It begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G, and a quarter note G.

Exercise 4

Rollicking

Exercise 4 consists of two staves of music in bass clef. The first staff is in 6/8 time, key of B-flat major (two flats). It begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G, and a quarter note G. The second staff is in 6/8 time, key of B-flat major (two flats). It begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G, and a quarter note G.

Exercise 5

Moderato

Exercise 5 consists of two staves of music in treble clef, key of C major (no sharps or flats), and 2/4 time. The first staff begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G, and a quarter note G. The second staff begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G, and a quarter note G.

Exercise 6

Grazioso

Exercise 7

Ritmo marcato

* Optional: octave lower to end.

Exercise 8

Please assume that this excerpt is being transcribed for a blind teacher of sighted students, and include the clef signs.

Con espressione

Chapter 11

Segments for Single-Line Instrumental Music, Format for the Beginning of a Composition or Movement

Segments [26.25]

Most of the pieces of music that a transcriber is asked to braille are longer than the short melodies that have so far been employed in this book. In order to present the music to the reader in a meaningful manner and to give him convenient reference points to use in memorization, the music is divided into segments by the transcriber. A segment is typically a group of measures occupying more than one braille line, although a short segment is not forbidden. The segment is identifiable as a unit through the use of **marginal indications** and **indentations**.

Each segment is introduced at the left-hand margin with a **numeral** representing the actual number of the measure that starts the particular segment. The first full measure of the composition is counted as number one; however, if the music happens to start with less than a full measure, the first segment is introduced with the numeral sign and a zero. When any other segment starts with an incomplete measure, that fact is indicated by following the marginal number of the measure with a dot 3, without spacing. An empty cell is left after the marginal indication. Additional lines in each segment start in the third cell from the margin.

Before starting a transcription, the brailist should lightly mark the measure numbers, consecutively, throughout the piece or movement in the print copy; such marks can be erased later. In all ensuing examples, the small numbers shown above the staff represent penciled measure numbers.

Example 11-1

Example 11-1 shows three staves of music in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The first staff contains measures 1 through 5, the second staff contains measures 6 through 9, and the third staff contains measures 10 through 13. Measure numbers 1, 5, 9, and 13 are indicated above the staves.

Braille transcription of the musical score for Example 11-1, showing four lines of Braille notation corresponding to the four staves of the musical score above.

In Example 11-2 the last quarter note of measure eight is included in the second segment because it is clearly a pick-up note attached musically to the following measure, and not a part of the phrase just completed. Therefore, measure eight is interrupted by a music hyphen at the end of the second braille line after the E dotted half note. The new segment is indicated with the measure number, eight, followed by dot 3 and a space, and the fourth-octave G quarter note stands by itself, completing the unfinished measure.

Example 11-2

Length of a Segment

There is no hard-and-fast rule concerning the length of a segment. Generally speaking, each should run from about two to four lines of braille; anything much longer tends to become unwieldy for the reader and more difficult to memorize. For young children and beginners, a two-line segment, with occasional variations, is desirable.

For more advanced musicians, segments of three, four, or even five lines are suitable, in cases where:

- a. The entire segment is to be repeated, intact, further on in the composition.
- b. There seems to be no suitable earlier place for a natural division.
- c. A print section, such as one set off by forward- and backward-repeat signs or one marked with reference signs, can be completed in four or five lines.
- d. A substantial portion of the segment is filled with words of expression, mood, or direction, rather than with actual music.

A segment often runs about eight measures in length. It may contain as few as four or even less, if each measure requires a great many characters, or it may contain as many as 16, if there are very few notes in the measures. The segment may run even longer if it contains many measure rests, because these require very few cells.

Where a New Segment Should Be Started

It is up to each transcriber to decide where a new segment should be started. Three people transcribing the same piece might divide it differently. However, one should always try to divide according to the natural phrasing and structure of the musical composition, as far as possible, even if this means making a division during the course of a measure or having many cells vacant at the end of the line.

The segments of a music braille transcription are perceived by many braille readers as comparable to the paragraphs of a prose essay. If the paragraphs of the essay are divided clearly according to the flow of ideas presented by the author, the reader understands clearly. If the paragraphs are run together or are divided awkwardly, it is difficult for the reader to follow the author's reasoning. If the segments of the music transcription similarly reflect the form and structure of the composer's ideas, the music is easy for the braille reader to understand and memorize. If the segments are divided in the middles of phrases or otherwise not at points of musical articulation, it is difficult for the reader to grasp the musical ideas and retain the phrases.

One should keep in mind that while the print reader's eye moves freely over the page seeking indications of phrasing and structure, the braille reader's fingers read linearly, across the page. The print reader is seeking to achieve immediate performance; the braille reader is memorizing for future performance. The musicianship of the transcriber will reveal itself in this respect. If he divides the music thoughtfully on a musical basis, he can definitely help the reader to comprehend and memorize the music.

The braillist should always look through a piece of music from beginning to end before commencing the transcription and should try to decide where new segments can be started or where divisions might logically be made.

Clues from the Print

The print itself gives some very definite clues regarding division. A few will be discussed now; more will be mentioned later, at the times they become pertinent.

Usually a new segment should be started with the first note after a sectional double bar, even when the bar occurs before a measure is finished. Because the sign in print signifies the end of some musical phrase or section, the braille segment should also be ended with this sign, if possible, and a new segment started with the following note. Example 11-3 illustrates this kind of division.

As mentioned above, when a double bar occurs within the body of a measure it is not necessary to follow the bar with the music hyphen and a blank space **unless** the measure is continued on the same line of braille. Thus in Example 11-3 the hyphen is omitted after the double bar because the remaining beats are placed on the next braille line, at the beginning of a new segment. The dot 3 after the marginal numeral shows that the segment commences with an incomplete measure.

Example 11-3

There are, of course, exceptions to the advisability of starting a new segment after a sectional double bar, one being if the bar should occur very close to the beginning of the composition rather than in the body of the music. For example, if the music shows four introductory measure rests for the solo instrument followed by a sectional double bar, all requiring only six cells, it would be quite unnecessary to end the first segment at that point and to start a new one on the next line.

Example 11-4

Usually, a new segment should be started wherever a forward-repeat sign occurs, unless such signs occur every few measures, as they do in some orchestrations. (Again, an exception should be made if the sign happens to occur very close to the beginning of the piece.) The reader needs to locate this symbol easily, and it should be placed by the margin, if possible. This placement becomes imperative when the music is to be used by someone playing with sighted musicians; speed and ease in locating the sign then become more important than ever. The sighted musicians are viewing the score as they play. The braille reader cannot simultaneously read and play; he is using his score as reference, a reminder of what he has previously memorized.

A new segment should usually be started with the first note following a backward-repeat sign in those cases where first and second endings are not present. In print, this repeat sign signifies the end of a section as well as its repetition. Generally, a new segment can properly be started with the next note. Concrete examples containing repeat signs will be offered at the time these particular signs are introduced.

Usually, a new segment should be started wherever a change in signature occurs, except in those situations, often encountered in modern music, where signatures are constantly changing, sometimes at the start of each measure. In brailleing such a segment, the new signatures are the first signs to be transcribed, following the marginal number and an empty cell; a space should be left after the signature, as always.

It is also desirable to show the change of signature at the end of the preceding segment, provided that it can be shown without adding an additional braille line. The reader thus will be given a double alert regarding the change of signature. As the signature is almost certain to be preceded by a double bar, there would have to be enough room for the bar, an empty cell, and the new signature at the end of the segment if this procedure is followed. If there is not room following the bar, then the signature is shown only at the beginning of the new segment.

In Example 11-5 a new segment should be started with the fourth beat of measure 18, where a new signature comes into effect and a new musical idea begins.

Example 11-5

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). Measure 17 contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 18 begins with a double bar line, followed by a sharp sign for the key signature change to two sharps (F# and C#). The notes in measure 18 are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. Below the staff, there are three lines of Braille notation. The first line contains two empty cells. The second line contains a series of Braille cells representing the notes and the key signature change. The third line contains a series of Braille cells representing the notes of the second segment.

If cancellation of an old signature must be indicated, as well as a new one shown, and there is room to place this entire combination after the double bar on the last line of the preceding segment, the cancellation itself may then be omitted at the beginning of the new segment, and the new signature may be shown alone. If there is not room after the double bar for this combination, the cancellation should be brailled as part of the new signature combination at the beginning of the new segment.

Example 11-6 illustrates the procedure to be used in the former case and Example 11-7 the one to be used in the latter case. (The successive dot 3s are being used, arbitrarily, to indicate a filled braille line.) The natural sign is shown last, as in print, because the sharp being cancelled is the last sharp in the signature. In Example 11-6 attention is called to the fact that where tied notes are separated by a double bar, change of signature, etc., the tie should be brailled twice, once after the first note, as usual, and again preceding the second note.

Example 11-6

Example 11-7

When there seem to be no obvious clues for dividing the music, one fills enough lines to form an acceptable segment, then looks for a suitable place to divide, such as the end or beginning of a phrase mark or a natural break in the melody. Sometimes there is no alternative but to make an arbitrary division whenever it is felt that the segment has become long enough and should be terminated. The transcriber, being musical, will usually have little trouble sensing where a division can logically be made, provided he expends the time and effort to listen to the music thoroughly before he starts to transcribe it.

Although there are no hard-and-fast rules about dividing the music, one should aim for some general uniformity of length of segments in a given composition, although a degree of flexibility should, of course, be retained.

Restatement of Ties and Accidentals

As was noted above, it is sometimes advisable to restate a tie when it is in force across a significant interruption. In single-line instrumental music, a tie that is in force should be restated at the beginning of a new segment, after a change of signature, or at the beginning of a new braille page. It is not desirable to restate a tie at the beginning of a braille line within a segment unless it is required by one of those conditions. The reminder tie precedes all other signs that are associated with the following note. [9.3]

An accidental that is in effect in a new braille line or after a major interruption should be restated at that point, preceded by a dot 5. Further situations that require reminder ties or restatement of accidentals will be discussed as they arise. [5.3]

Format for a Single Orchestral or Band Part

The same format as that described above for a solo is followed for a single orchestral or band part, with one notable exception. In print, such music is generally marked with consecutive division signs from time to time (either numbers or letters shown above the staff) to which the conductor can refer as points of location during rehearsal.

In the transcription, a new segment should **always** be started at the **exact place** where each of these reference marks occurs in the print. The sign itself should be placed at the **margin**. If the

mark is an actual measure number, it requires no special treatment. If it is a letter or a number that is not a measure number, it should be enclosed, unspaced, between two word signs. The word sign consists of dots 345. (There will be a full explanation of the uses of the word sign in Chapter 13.) It is recommended that nothing else be brailled on these particular lines so that the signs will stand out clearly and can be located easily. The rehearsal mark must not be separated from the segment that it identifies. If the mark should fall on the last line of a page, that line must be left empty and the entire segment carried to the following braille page.

In Example 11-8 the “4” represents a reference point, located at the beginning of measure 25.

Example 11-8

In Example 11-9 the smaller print numerals above the staff are for counting, as explained earlier. The first rehearsal number appears at measure 14.

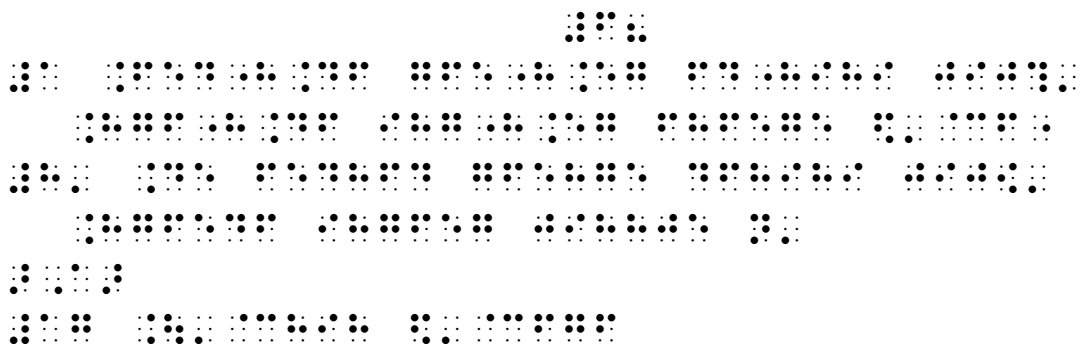
Example 11-9

Since **all** rehearsal reference marks should be shown at the margin, one may sometimes need to relax the general rule that a segment should be two or more braille lines in length. Example 11-10 illustrates the need for an unusually short segment.

Example 11-10

Some segments will probably have to be started at points where no printed reference signs are located, since transcription from one printed sign to the next often requires too many braille lines for a suitable single segment. In such cases, only the measure number will appear at the margin to introduce that particular segment. The first segment in the transcription will also undoubtedly be introduced with a measure number only, because the first printed division sign is always located some distance away from the beginning of the piece.

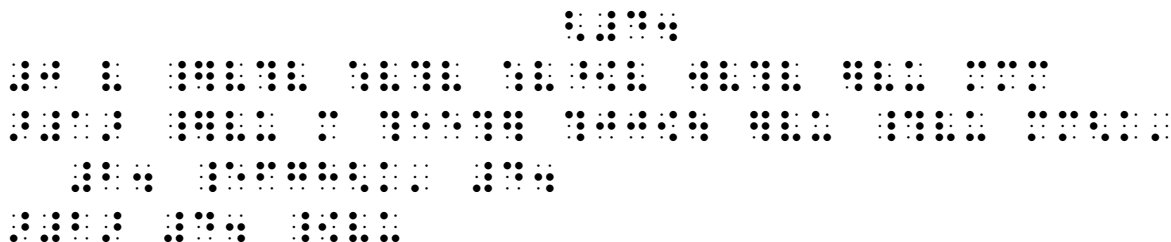
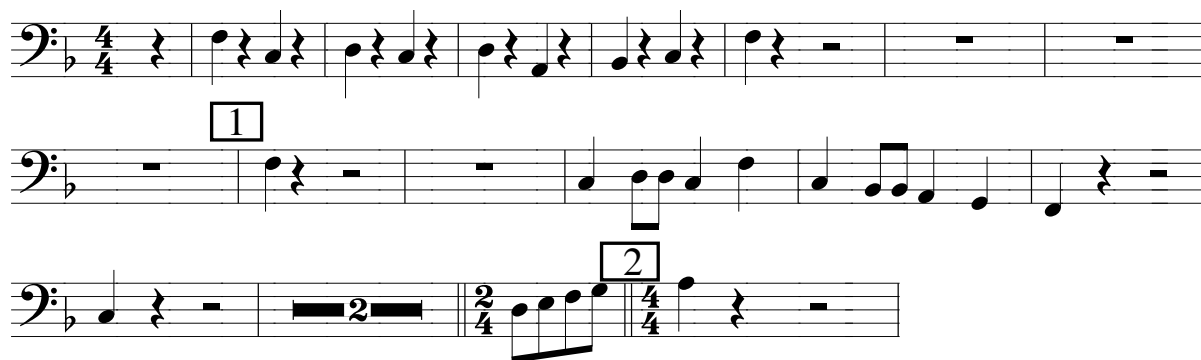
Example 11-11



Omitting Measure Numbers

In simple orchestrations for beginners, printed division signs are apt to be so closely spaced that the resulting braille segments turn out to be consistently very short. One then can dispense with measure numbers after the first segment and introduce each successive segment with the rehearsal sign alone at the margin, placed between word signs, with the music continuing on the same line after a blank cell.

Example 11-12



Format for the Beginning of a Composition or a Movement

One usually starts each composition on a new braille page. A second composition or a new movement should not be started unless all of its headings and at least one line of the braille music can be fitted onto the page. The title of the composition, all-capitals, is centered on the first line of the page, or on line 3 if there is a running head, and the composer's name, if given, also all-capitals, on the next line. A blank line follows, and then if it is shown in the print, the name of the instrument is given, also centered, but following the print as to capitalization. If the first movement has a title, it also is centered after a blank line, capitalized as it is in print. Another blank line precedes the music heading that shows the mood or tempo and the signatures.

Many of the drills and exercises for this chapter could be divided into short segments, suitable for a beginning pupil, or into longer ones for a more advanced player. It is up to the transcriber to make those choices; very often the character of the music may suggest a preference.

Drills for Chapter 11

(Correct transcriptions of these drills start on page 271.)

DRILL 1

Flute

Brightly accented

The musical notation for Drill 1 consists of four staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff begins with a treble clef and contains a series of eighth and sixteenth notes, including some beamed sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a mix of eighth and quarter notes. The fourth staff concludes the drill with a final cadence.

DRILL 2

English Horn in F

Larghetto

The musical notation for Drill 2 consists of four staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and contains a series of quarter and eighth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a mix of quarter and eighth notes. The fourth staff concludes the drill with a final cadence.

DRILL 3
Trombone

Marcia

Musical score for Trombone Drill 3, Marcia. It consists of five staves of music in bass clef, 6/8 time signature, and B-flat major. The first staff starts with a whole rest for three measures, followed by a quarter rest and an eighth note. The second staff has a boxed 'A' above the final measure. The third staff has a boxed 'B' above the first measure. The piece ends with a double bar line.

DRILL 4
B \flat Clarinet

Con moto ($\text{♩} = 132$)

Musical score for B \flat Clarinet Drill 4, Con moto. It consists of four staves of music in treble clef, 3/4 time signature, and B-flat major. The tempo is marked 'Con moto' with a quarter note equal to 132. The score features various rhythmic patterns, including eighth and sixteenth notes, and a key signature change to B-flat minor in the second staff. The piece ends with a double bar line.

DRILL 5
Basses

Moderato

Three staves of bass clef music in 4/4 time with a key signature of one sharp (F#). The first staff is labeled 'A', the second 'B', and the third 'C'. Each staff contains a sequence of eighth and quarter notes with rests.

DRILL 6
Violin

Andantino

Five staves of treble clef music in 9/8 time with a key signature of three sharps (F#, C#, G#). The music features various note values including eighth, quarter, and half notes, with some slurs and accents.

Exercises for Chapter 11

EXERCISE 1 Flutes and Oboes

Marcia

Musical score for Exercise 1, Flutes and Oboes, Marcia. The score consists of six staves of music in G major and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and rests, with some melodic lines and some staves containing rests.

EXERCISE 2 Trumpets in B \flat

Moderato

Musical score for Exercise 2, Trumpets in B \flat , Moderato. The score consists of five staves of music in B \flat major and 4/4 time. The first staff begins with a treble clef, a key signature of two flats (B \flat and E \flat), and a 4/4 time signature. The music includes various rhythmic patterns and rests, with sections labeled A, B, C, and D. Section A is a whole rest, B is a half rest, C is a whole note, and D is a half note. The score ends with a 6/8 time signature change.

Musical score for Exercise 3, consisting of two staves. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a melodic line with eighth and sixteenth notes, ending with a boxed 'E' above a note. The second staff is in treble clef with the same key signature and a 4/4 time signature, providing a rhythmic accompaniment.

EXERCISE 3
Marimba

Presto

Musical score for Exercise 3, consisting of three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The second and third staves are also in treble clef with the same key signature and 6/8 time signature, providing a rhythmic accompaniment. The music is characterized by rapid sixteenth-note patterns.

EXERCISE 4
Violoncello

Grazioso ($\text{♩} = 128$)

Musical score for Exercise 4, consisting of three staves. The first staff is in bass clef with a key signature of one flat (B-flat) and a 5/8 time signature. The second and third staves are also in bass clef with the same key signature and 5/8 time signature, providing a rhythmic accompaniment. The music features a mix of eighth and sixteenth notes.

Chapter 12

Slurs (Phrasing)

For the purposes of braille music, phrases are divided into two categories, short and long. A phrase is considered to be **short** if the slur that marks it covers two, three, or four notes and **long** if the slur covers five or more notes. Thus the slurs themselves also are referred to as being “short” or “long.” [T12, 12]

A single method is used to show a slur for a short phrase. Either one of two devices may be employed to indicate a slur for a long phrase, however, and both consist of an opening and a closing sign. The slur signs are shown as follows:

1. For a **short** phrase,

Single slur (simple short slur): ⠠⠠

2. For a **long** phrase,

(a) Double slur (simple long slur) - Opening sign: ⠠⠠⠠ **Closing sign:** ⠠⠠

(b) Bracket slur - Opening sign: ⠠⠠⠠⠠ **Closing sign:** ⠠⠠⠠⠠

The Short Phrase [12.1]

When two, three, or four notes are shown slurred together in the print, the single slur sign is brailled after each note of the phrase except the last. If the note is dotted and fingered, the order of signs is: note, dot, finger, slur.

If a slurred note is brailled at the end of a line in a divided measure, the hyphen is placed after the slur; the note and slur should not be divided.

Example 12-1

⠠⠠ ⠠⠠⠠ ⠠⠠⠠⠠

The Long Phrase [12.2]

When five or more notes are shown slurred together, the slurring may be indicated in either of two ways:

- a. By **doubling** the single-slur **after** the first note of the phrase and showing **one** sign **before** the last note (brailling no other slurs between these opening and closing signs).

Example 12-2

The musical notation shows a treble clef in 4/4 time. The first phrase consists of five notes: G4, A4, B4, C5, and B4. A slur is placed over these notes, with a finger sign '5' above the first note. The second phrase consists of four notes: G4, A4, B4, and C5. A slur is placed over these notes, with a finger sign '1' above the first note. Below the staff, the Braille notation for the slur and finger signs is shown, consisting of two rows of Braille cells.

b. By using a **pair of bracket slurs** that enclose the phrase or “bracket” it, so to speak, putting the opening bracket **before** the **first** note of the phrase and the closing bracket **after** the **last** note of the phrase. The phrase is thus contained between the two signs. The opening bracket precedes an accidental or octave sign. The closing bracket follows a dot or finger sign.

Example 12-3

The musical notation shows a treble clef in 4/4 time. The first phrase consists of five notes: G4, A4, B4, C5, and B4. A slur is placed over these notes, with a finger sign '1' above the first note. The second phrase consists of four notes: G4, A4, B4, and C5. A slur is placed over these notes, with a finger sign '4' above the first note. Below the staff, the Braille notation for the slur and finger signs is shown, consisting of two rows of Braille cells.

When the transcriber looks at the braille signs for bracket slurs, he notices that they actually suggest the appearance of the curved line of the long phrase mark in print – the beginning bracket starting with lower dots in one cell, followed by higher dots in the next cell, and the closing bracket starting with higher dots in one cell and closing with lower dots in the next cell.

A Combination of Short Slurs and Brackets [12.2]

Sometimes the print shows a double set of slurs to indicate certain articulation. This can be shown in braille by using both single slurs and brackets together, as illustrated in the following example.

Example 12-4

The musical notation shows a treble clef in 12/8 time. The phrase consists of five notes: G4, A4, B4, C5, and B4. Two overlapping slurs are placed over the notes. Below the staff, the Braille notation for the overlapping slurs and brackets is shown, consisting of two rows of Braille cells.

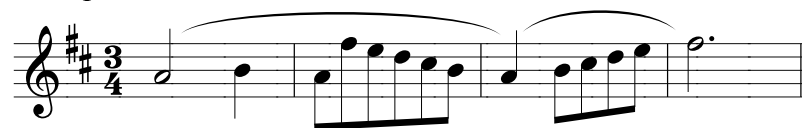
Overlapping Slurs [12.3]

If one slur ends and another begins on the same note and brackets are being used, the closing bracket of the first slur is not brailled in the usual position after the final note. Instead, it is brailled before the final note, but is preceded by the opening bracket sign of the second slur. Some transcribers find it useful to think of the combination of signs as a four-cell “overlapping-slur” sign, even though *Music Braille Code, 1997* does not refer to it in those terms.

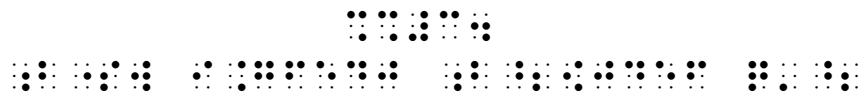
If the double slur is being used, the first phrase would be ended in the usual place and manner, with a single sign preceding the note in question. The slur sign then would be doubled

immediately following the note in order to show the beginning of the second phrase. Example 12-5 is shown brailled according to these two methods.

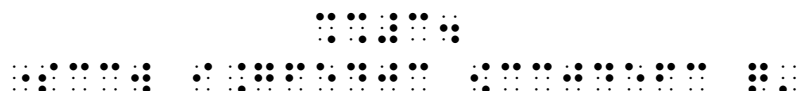
Example 12-5



a.



b.



Choosing a Method for Showing the Long Slur

The brailist is free to choose either method for showing the long slur. However, during the course of a single transcription, he should try to use the same method consistently and not switch from one to the other. When transcribing music in which short phrases largely predominate, it may seem more natural to use the double slur for the occasional longer phrase. If, on the other hand, the phrasing is long and sweeping in general, it usually is more appropriate to use bracket slurs, and, in that case, if an occasional short phrase does occur, brackets are permitted (but not required) for the short phrase also.

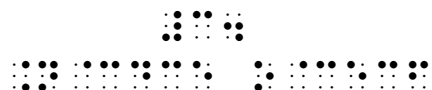
The Use of the Slur with Tied Notes [12.4]

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 only in a facsimile transcription that is for a blind teacher of sighted students or has been otherwise specially requested. When a slur and a tie are shown together, the slur precedes the tie. Example 12-6a shows the normal transcription of a short phrase containing notes that are tied and slurred and Example 12-6b a facsimile transcription of the same phrase.

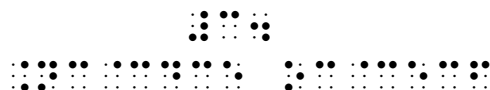
Example 12-6



a.



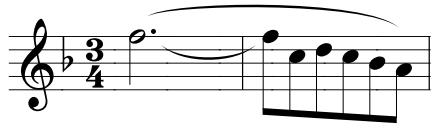
b.



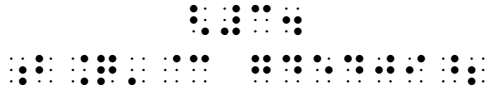
In print notation, the placement of slurs over tied notes is very inconsistent, reflecting the unimportance of the position of the slur in such instances. The following two examples illustrate actual print notation showing two commonly seen ways of notating the phrasing where a phrase begins with a tied note. The (a) transcription uses the bracket slur while the (b) transcription uses the double slur. One should note that the two transcriptions employing the double slurs are

identical, and that the same number of cells is occupied in the two transcriptions using the bracket slur.

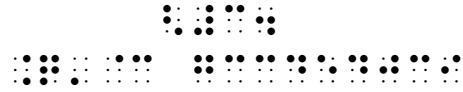
Example 12-7



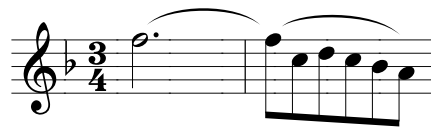
a.



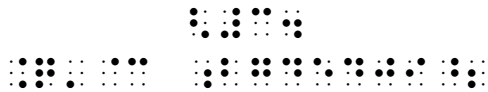
b.



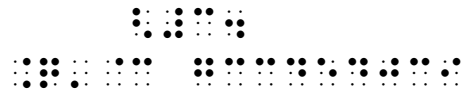
Example 12-8



a.



b.

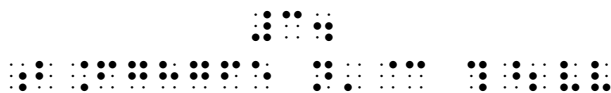


The following two examples similarly illustrate two commonly seen ways of notating the phrasing where a phrase ends with a tied note. Again, the (a) transcription uses the bracket slur while the (b) transcription uses the double slur. Also again, the two transcriptions employing the double slurs are identical, and the same number of cells is occupied in the two transcriptions using the bracket slur.

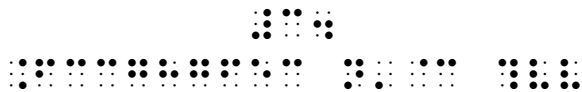
Example 12-9



a.



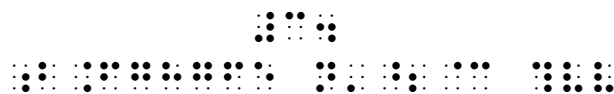
b.



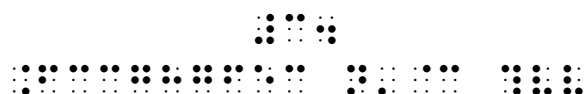
Example 12-10



a.



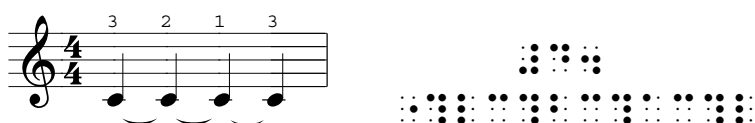
b.



When a Slur May Look Like a Tie

It should be remembered that in print the shape of the single slur is the same as the shape of the tie. If notes of identical pitch are connected with this curved line they are considered tied, rather than slurred **unless** (1) they show different fingerings or (2) either is marked with a staccato or a tenuto sign. (Staccato and tenuto signs will be discussed in Chapter 14, and these same-note slurs will be illustrated there.)

Example 12-11



Order of Signs

The correct order of the signs of the **notes and their modifiers** so far introduced is as follows. Some signs such as the music asterisk and parenthesis obviously cannot be included in this list because their positions vary depending on context.

Preceding the note:

- clef sign (if required)
- reminder tie (if required)
- opening bracket slur or overlapping slur
- accidental
- octave mark

Following the note:

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

Proofreading

One should notice that the single slur, double slur, and closing bracket are treated as **following** modifiers of a note, and that the opening bracket and the “overlapping slur sign” are treated as **preceding** modifiers of a note.

In transcribing the drills and exercises for this chapter, please resume use of the format employed in chapters 2-10. The format for the beginning of a composition is not necessary here.

Drills for Chapter 12

(Correct transcriptions of these drills start on page 274.)

Drill 1

Andante

Drill 1 is a four-measure exercise in bass clef, 4/4 time, marked Andante. The key signature has one flat (B-flat). The notes are: Measure 1: C2 (quarter), D2 (quarter), E2 (quarter), F2 (quarter); Measure 2: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter); Measure 3: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter); Measure 4: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). The notes are grouped by slurs: (C2, D2), (E2, F2), (G2, A2), (B2, C3), (D3, E3), (F3, G3), (A3, B3), and (C4, D4).

Drill 2

Vivace

Drill 2 is a two-measure exercise in treble clef, 3/4 time, marked Vivace. The key signature has one flat (B-flat). The notes are: Measure 1: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); Measure 2: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter). The notes are grouped by slurs: (C4, D4, E4, F4, G4, A4, B4, C5) and (D5, E5, F5, G5, A5, B5, C6, D6).

Drill 3

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

Un poco lento

Drill 3 musical notation, bass clef, 4/4 time signature. The first two staves are in B-flat major (one flat). The last two staves are in D major (two sharps). The music features various rhythmic patterns and long phrases connected by double slurs.

Drill 4

Please transcribe the music of Drill 3, using the bracket slur for long phrases.

Drill 5

Use your own judgment in choosing a method for long phrases in Drills 5 through 7.

Allegro moderato

Drill 5 musical notation, treble clef, 2/4 time signature. The first staff has fingerings 2, 1, 1, 1, 1 above the notes. The second staff has fingerings 3, 4 above the notes. The music features eighth and sixteenth note patterns.

Drill 6

Not too fast

Drill 6 musical notation, alto clef, 3/4 time signature. The key signature has two sharps (F# and C#). The music features eighth and sixteenth note patterns.

Drill 7
Andantino

Musical notation for Drill 7, Andantino, in 3/4 time with a key signature of two flats. The piece consists of three staves of music. The first staff contains a melodic line with a 7-measure rest at the beginning, followed by eighth-note patterns and a triplet of eighth notes. The second staff continues the melody with a 7-measure rest and eighth-note patterns. The third staff concludes the piece with a final eighth-note phrase and a double bar line.

Drill 8
Please use the double slur for long phrases in this drill.
Allegretto

Musical notation for Drill 8, Allegretto, in 6/8 time with a key signature of one sharp. The piece consists of two staves of music. The first staff contains a melodic line with a double slur over a long phrase of eighth notes. The second staff continues the melody with a double slur over another long phrase of eighth notes.

Drill 9
Please transcribe the music of Drill 8, using the bracket slur for long phrases.

Exercises for Chapter 12

Exercise 1

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

Allegretto

Musical score for Exercise 1, Allegretto, in C major, 2/4 time. The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music features various rhythmic patterns and phrasing, with double slurs indicating long phrases.

Exercise 2

Please transcribe the music of Exercise 1, using the bracket slur for long phrases.

Exercise 3

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

Semplice

Musical score for Exercise 3, Semplice, in B-flat major, 5/4 time. The score consists of two staves, both in treble clef. The music features various rhythmic patterns and phrasing, with double slurs indicating long phrases.

Exercise 4

Please transcribe the music of Exercise 3, using the bracket slur for long phrases.

Exercise 5

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

Moderato

Exercise 6

Please assume that this is a transcription for a blind teacher of sighted students, and include the clef signs.

Allegro

Exercise 7

Andante

Exercise 8

Leggiero