

# PART TWO

## Transcribing Two- and Three-Staff Music

### Chapter 24

#### Bar-over-Bar Format

The musical examples in this chapter have deliberately been made as simple as possible so that the student can devote his attention mainly to the new format being introduced and concentrate on the specific placement of signs within this format. Chords are absent for this reason; they will be presented in Chapter 26.

#### **Right and Left Hand Parts** [T20(A), 20.1]

Keyboard music requires the transcription of **two parts**, that written for the **right hand** and that written for the **left hand**. Music for the right hand must be preceded by the right-hand sign, and music for the left hand by the left-hand sign, at certain designated locations in the transcription. These locations will be identified as instruction progresses. They vary somewhat, according to the texture of the music. Clef signs, as stated previously, are not included in a transcription unless it is one being produced specifically for a teacher of sighted pupils. It should be kept clearly in mind that, while there is often a concurrence between clef signs and the hand signs, a **hand sign** is **not** the same thing as a **clef sign**.

#### **Hand Signs**

The hand signs are shown below and should be memorized at this time.

**Right-hand sign:** ⠠⠠⠠

**Left-hand sign:** ⠠⠠⠠

With few exceptions, wherever a hand sign is called for, it is placed immediately preceding the first character pertaining to the music assigned to that hand, unless the character contains a dot on the left-hand side of the cell. In this case, a dot 3 must separate the two signs. Under a few specified circumstances, which will be explained shortly, one or more empty cells may separate the hand sign from whatever follows on the braille line. Example 24-1 illustrates the use of hand signs.

Example 24-1

a. Right-hand sign:

b. Left-hand sign:

**Introduction to Bar-over-Bar Format [28]**

Several formats have been used historically for the transcription of keyboard music, but the one currently most widely used is called “bar-over-bar.” This designation refers to a bar, or measure, of music for the **right hand** placed **above** the corresponding music for the **left hand**. **Two** consecutive **braille lines** are used as one unit, or **parallel**. This two-line parallel approximates the two staves joined together in print for keyboard music. **Both** lines of a parallel must be placed on the **same braille page**.

The music for the right hand, preceded by the right-hand sign, is transcribed on the upper line of each parallel; the corresponding music for the left hand, preceded by the left-hand sign, is transcribed on the line directly below. The **hand signs are aligned vertically**.

Each parallel is introduced at the **margin** of the **right-hand** line by the appropriate **measure number**, but the **numeral sign** itself is **omitted**. A space is left between the numeral and the right-hand sign unless a dot 3 must be shown following the numeral to indicate an incomplete measure. In order to avoid a space between a dot 3 and a hand sign, measure numbers 1 through 9 are indented to the second cell if measure 10 or higher will appear at the margin on that page. When measure 100 is to be included on the page, numbers 99 and smaller are indented to the second cell. Thus **all** of the **hand signs** on each **braille page** will be **vertically aligned**.

The **first note** for **each hand** at the beginning of **every measure** must have an **octave mark**.

The following three examples illustrate the two-line parallel used in the format under discussion. *The numbers shown above the staves in all ensuing examples in this chapter represent arbitrary measure numbers to be used as marginal indications.*

Example 24-2



**end of a line**, however, **no dots** are brailled. Tracker lines are employed to **lead to something** specific, not to fill space. The following example illustrates the use of tracker dots.

Example 24-5

Example 24-5 shows a musical score for measures 10 through 13. The score is in 2/4 time and features a key signature of two flats. The right-hand part contains a melodic line with eighth-note patterns and triplets, while the left-hand part provides a bass line. Below the score is a Braille transcription of the music, including a separate line of Braille for the measure numbers 10, 11, 12, and 13.

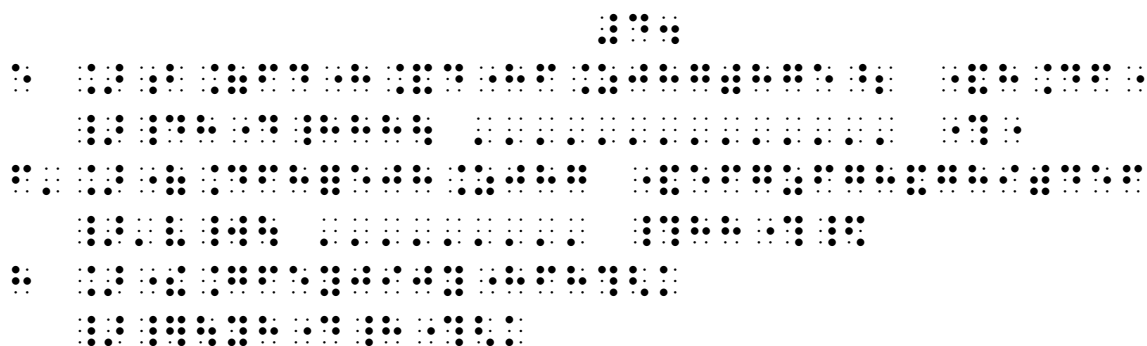
**Measure Division** [28.8]

Measures may be divided at the end of a line, according to the usual rules, provided that **both parts** can be divided at precisely the **same** beat or part-beat in the measure. Therefore, unless a suitable and logical place can be found for dividing both hand parts at the same spot, a new measure should not be started near the end of a line unless it can be completed on that line. As a result, there often will be some empty cells at the end of the line, in one or both hand parts.

In the following example, measure 6 is divided after the first beat. If there were not room on the right-hand line for all of the four notes composing the beat, the measure would have to be placed in a new parallel, because the first beat in the left-hand part cannot be divided. The example is offered for purposes of illustration only. The brailist might choose not to divide the measure. However, the principles of measure division must be thoroughly understood, because the transcriber is constantly confronted with the problem when he is using this format for keyboard and other multistaved music.

Example 24-6

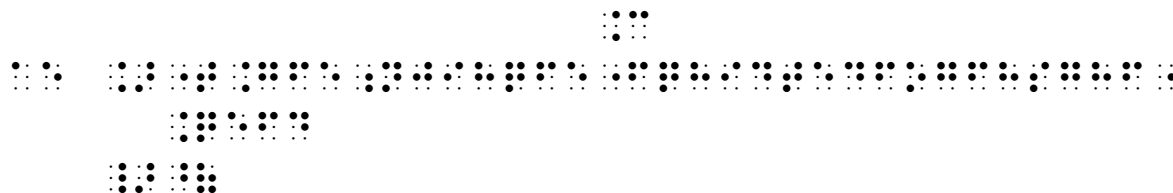
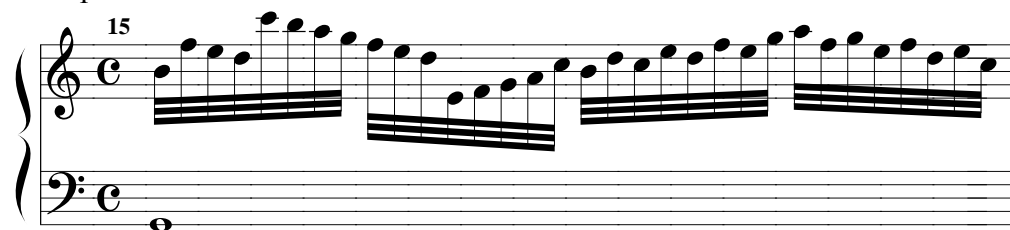
Example 24-6 shows a musical score for measures 5 through 8. The score is in 4/4 time. Measure 6 is divided after the first beat, with the first part of the measure on the left-hand line and the second part on the right-hand line. The right-hand part features a complex melodic line with sixteenth-note patterns, while the left-hand part provides a bass line. The score concludes with a double bar line at the end of measure 8.



In music of a complex nature, one may encounter situations where dividing a measure presents so many complications that starting the measure on a fresh line proves preferable, even though it means leaving a very large number of empty cells at the end of the preceding parallel. Each person must use his own judgment about division in situations of this kind.

Within the bar-over-bar format, an exception may be made to the “one-braille-line-to-a-hand” rule. If one of the hand parts of a measure is too long to be contained on a single braille line and the two parts **cannot be divided** at the same point, the long part in question may be carried to a new line (called a **runover line**) having a further **indentation of two cells**. No hand sign introduces the indented runover line. A runover line may never be used when the parallel contains more than one measure. Example 24-7 shows such a situation.

Example 24-7



### Measure Alignment

At the beginning of **each measure** and **each new parallel**, the first signs for the two hand parts are **vertically aligned**. Alignment is illustrated in Examples 24-8 and 24-9.

Example 24-8

Example 24-9

If **longer word-sign expressions** (those that contain one or more spaces) occur at the **beginning** of a **measure**, however, it is desirable to leave them **outside the alignment** and to line up the initial musical signs instead, wherever it is possible to do so and still have enough space left on the lines to finish the measure or a suitable part of it. An adjustment of two cells in the alignment may be made for this purpose, if it becomes necessary. (See Example 28.5.1 in *Music Braille Code, 1997*.) The following two examples illustrate suitable placement of such expressions so as not to include them in the alignment at the beginning of a measure.

Example 24-10



ended in alignment with the last sign of the music of the other hand part. The tracker dots should not extend across the space that separates the measures.

Example 24-14

Example 24-14 shows a musical score with two staves. The right hand has a melodic line with a crescendo hairpin, and the left hand has a bass line. To the right of the score is a two-line Braille transcription. The first line of Braille contains the right-hand part, and the second line contains the left-hand part. The Braille is aligned with the musical notes.

If **both hand parts** start with simple word-sign expressions, however, no effort is made to exclude them from the alignment. The **initial word signs** in each line will be **vertically aligned** and the rest of the measure is brailled as it occurs.

Example 24-15

Example 24-15 shows a musical score with two staves. The right hand has a melodic line with a *mf* dynamic marking and a crescendo hairpin. The left hand has a bass line with a *p* dynamic marking. To the right of the score is a two-line Braille transcription. The first line of Braille contains the right-hand part, and the second line contains the left-hand part. The Braille is aligned with the musical notes.

Expressions are brailled in the **right-hand part unless** they refer **exclusively** to the **left hand**, as illustrated in Example 24-16. One must remember, of course, that words printed below the staff may or may not refer exclusively to the left hand; often they are placed there for typographical reasons only.

Example 24-16

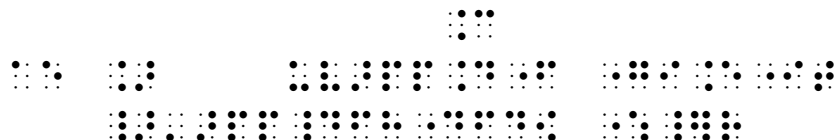
Example 24-16 shows a musical score with two staves. The right hand has a melodic line with a *f* dynamic marking and a *molto legato* marking. The left hand has a bass line with a *p* dynamic marking. To the right of the score is a two-line Braille transcription. The first line of Braille contains the right-hand part, and the second line contains the left-hand part. The Braille is aligned with the musical notes.

If a simple word-sign **expression** occurs in the **left hand** while the **right hand** has a **rest**, and it appears intended to apply to the music of the right hand when it begins to play, the expression should be brailled in the **left-hand** part where it occurs, and **rebrailled** in the **right hand** before the



first note following the rest. This rebrailled expression is not considered to be a transcriber-added sign that would require a preceding dot 5.

Example 24-17



Where an expression occurs within the body of a measure, no internal alignment is considered, unless the measure should happen to be divided in such a way that the expression would appear at the beginning of a new parallel.

#### Placement of Word-Sign Expressions at the Beginning of a New Line

A **longer word-sign expression** that occurs at the **beginning** of a new **parallel**, whether the parallel commences with a full measure or is the continuation of a divided one, may be **removed** from the regular line of music and placed on a **separate free line above** the parallel. It is indented two cells beyond the hand sign. Often it is convenient and desirable to follow this procedure, especially if the expression is rather lengthy. Sometimes, by removing the expression from the line of music, measure division can be avoided; sometimes enough space can be saved to prevent using another parallel for a certain number of measures. A much more important reason for placing the expression on a free line is that it may allow the music to be presented with more compactness and directness, resulting in greater clarity of reading. It is **permissible** to move an expression consisting of a **single complete word** to a free line above the music line, and in that case it must have a **word sign after it** as well as before it.

Three illustrations are presented here regarding the matter under discussion. In Examples 24-18 and 24-19 the parallel starts with a new measure, and in Example 24-20 the parallel starts within a divided measure. In each case, the expression is placed on a line above the parallel.

Example 24-18

Example 24-19.

Example 24-20

If the expression to be placed on a free line refers **exclusively** to the **left-hand** part, as shown in Example 24-21, it will have to be located directly **above** the **left-hand** line, thus **separating** the two lines of the parallel. **Alignment** then is **disregarded** in that particular parallel.

Example 24-21

It should be understood that it is not mandatory to place word-sign expressions occurring at the beginning of a parallel on a free line. Sometimes moving them to a separate line would accomplish nothing. Sometimes they can easily be positioned directly in the line of music, following the hand sign and preceded by an empty cell.

### Placement of Word-Sign Expressions Located Elsewhere on the Line

When word-sign expressions do **not** occur at the **beginning** of a line, they are usually brailled **directly** in the **line of music**, unless they are inordinately long. The student should remember that when a longer word-sign expression occurs in the middle of a measure, it must be preceded by the music hyphen and a blank space, and followed by a space. This interruption in one hand part does not affect the spacing of the other hand part in the same measure within the parallel, as long as the measure is completed in the parallel in both parts. If the expression is very lengthy, it is probably better to start a new parallel at that point and to place the expression on a free line above as previously described.

Example 24-22

### **Braille Repeats**

Where **both hands** repeat the preceding measure, the **measure-repeat** sign is brailled in **each hand** part, aligned vertically. If only **one hand** repeats, the repeat sign is brailled in **that part** alone; the music for the other hand is written out in full. The measure repeat sign can be used at the beginning of a new parallel, separated from the hand sign by a dot 3; it may not be used, however, at the beginning of a new braille page. Consecutive measure repeats cannot be shown as a group, with a numeral sign, unless both hands have the same number of repeats simultaneously. The **part-measure repeat** is used in the **usual** manner, in **either part**.

**Forward-numeral** repeats may be employed in the usual fashion where **both hands** show a repeat of the **same** measure or measures simultaneously. The numeral indication is brailled in each hand part; these numeral indications should always be identical. This rule means that if one hand happens to have a more extended repeat than the other (for instance, if in one hand there is a repeat of measures 5 through 8 and in the other there is a repeat of measures 5 through 10), the additional repeated measures in the one hand would have to be shown as separate repeats of measure 9 and measure 10, placed over the corresponding bars of the other hand, or the two measures would have to be written out in full. The **same is true** regarding **measure rests**. They cannot be grouped together as they are in the single-line format used for an orchestral instrument, unless both hands have the same number of measure rests simultaneously. (This situation might occur in a concerto or in a chamber ensemble selection, for instance.)

The forward-numeral repeat should **not** be used when the passage to be repeated is located on a **previous braille page**, unless the passage is very extensive or is repeated at frequent intervals.

If **one hand** shows a repeat of a certain **single measure**, while the **other hand does not**, the **numeral repeat** can be brailled in the **hand part affected**, the other being written out. A one-hand repeat of this kind should be used with the **greatest discretion** by the transcriber. At times it can be very useful, provided that the original measure can be located easily, is fairly long or complicated, or perhaps is a prominent measure being repeated at frequent intervals. However, it should **not** be employed in a **casual** way for **isolated** measures.

When the transcriber is aware that a particular measure is to become the first measure of a forward-numeral repeat, it is desirable to position that measure at the beginning of a parallel so that it can be located easily.

Example 24-23 is presented to illustrate the use of some repeats in keyboard music.

Example 24-23

**Backward-numeral repeats** should **only** be used when **both** the **original** passage **and** the **repeat** are located in the **same parallel**. Therefore, their use is extremely limited within this format. The best use for the backward-numeral repeat is in those situations where all of a certain number of measures are repeated, that is, where a single numeral can indicate the repeat. Both hand parts must contain the same repeat, vertically aligned.

**Print Repeats**

Print repeat signs and indications are brailled in **each hand part**. In the case of a *Da Capo* or *Segno* repeat, however, at the place where the repeat is directed (that is, at the point of return) the signs may appear in the right-hand line exclusively, provided there is not room for them in the left-hand line as well. The words or abbreviations of direction are vertically aligned if possible. If there is not room on the right-hand line, however, the directions for the repeat will have to be carried over



Braille musical notation consisting of four staves. The first two staves are for the right hand, and the last two are for the left hand. The notation includes a key signature change from one flat to one sharp and a meter change from 2/4 to 3/4. The change is indicated by a new parallel line starting with a hand sign.

### Changes of Signature, Mood, or Tempo

Where a **signature changes**, if there is **also** a change in **mood or tempo**, a **new parallel** should be started. The combination of mood or tempo and the signatures should be shown as a **music heading**, as if at the beginning of a movement, but placed in a free line above the parallel, indented two cells beyond the hand sign rather than being centered. If the **signature alone** changes, the signature can be brailled in the **regular line** of music for each hand part, **vertically aligned**. If the new signature occurs at the beginning of a parallel, it would follow each hand sign and be separated from the hand sign by a space. Example 24-26 illustrates a change of meter and key within a parallel. Example 24-27 shows the coincidence of a tempo change and a new key, placed above the parallel.

Example 24-26

Musical score for Example 24-26 showing a change in meter and key within a parallel. The score is in bass clef with a 5-finger fingering. The first part is in 2/4 time with one flat, and the second part is in 3/4 time with one sharp. Below the score is the corresponding Braille notation, which includes a new parallel line for the second part.

Example 24-27

Musical score for Example 24-27 showing a coincidence of a tempo change and a new key. The score is in treble clef, starting at measure 31. The first part is in 6/8 time with one flat, and the second part is in 3/4 time with two sharps, marked *Broadly*. Below the score is the corresponding Braille notation, which includes a new parallel line for the second part with the tempo and key change indicated above it.

## Proofreading

Some particular items that one should add to the proofreading routine, as a consequence of the use of the bar-over-bar format, are listed here. As always, it is recommended that a separate pass through the transcription be made for each item. In proofreading, patience is one's best friend; haste his worst enemy. Check the transcription for:

1. Correct formation and position of the hand signs. Be sure that all of the hand signs on the page are vertically aligned.
2. Measure numbers at the margin of the right hand lines of all parallels. Nothing else should appear at the margin of any line. Re-count measures to be sure they are correct, and that each parallel that begins with the continuation of a divided measure has its dot 3 between the number and the hand sign.
3. Correct octave signs for:
  - the first notes of both hand parts in all measures,
  - the first notes of both hand parts in all parallels,
  - the first note following a music-hyphen interruption of a measure in either hand.
4. Alignment of the first musical signs between the hand parts in all measures and at the beginnings of all parallels, excluding word-sign expressions from the alignment unless both hand parts begin with expressions.
5. Positioning of expressions or headings that have been removed from the alignment in the free line above the parallel and indented to the third cell beyond the hand sign.
6. Vertical alignment between the hand parts of:
  - measure repeat signs,
  - key or meter signatures,
  - *D.C.* or *D.S.* directions.
7. Division of both hand parts at the same rhythmic point in any divided measure.

*Please resume the use of the usual format for drills and exercises. Please treat each drill or exercise as a separate transcription, vertically aligning the hand signs within each exercise, but not attempting to align the hand signs throughout each braille page. The small numbers are to be used as measure numbers.*

## Drills for Chapter 24

*(Correct transcriptions of these drills start on page 477.)*

### Drill 1

Presto

1



Drill 2

Andante cantabile

Drill 3

Allegretto

Drill 4

*Allegro giocoso*

Musical score for Drill 4, *Allegro giocoso*, measures 46-51. The score is in 6/8 time and B-flat major. It consists of two systems. The first system (measures 46-49) features a treble clef with eighth-note patterns and a bass clef with dotted eighth notes. The second system (measures 50-51) includes first and second endings in the treble clef, with the bass clef continuing the rhythmic accompaniment.

Drill 5

*Moderato*

Musical score for Drill 5, *Moderato*, measures 15-20. The score is in 6/8 time and B-flat major. It consists of three systems. The first system (measures 15-18) shows a treble clef with quarter notes and a bass clef with eighth-note patterns. The second system (measures 19-20) continues the treble clef melody and bass clef accompaniment. The third system (measures 21-22) concludes the drill with similar rhythmic patterns.

Drill 6

Tempo di menuetto

33 *rit. e dim.* *a tempo*

Musical score for Drill 6, Tempo di menuetto. It consists of two staves in 3/4 time. The first staff has a treble clef and the second has a bass clef. The piece starts with a tempo of 33, marked 'rit. e dim.', and then returns to 'a tempo'. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

Drill 7

Graceful

1 *p* *detached* *connected* *detached* *f* *very smooth*

Musical score for Drill 7, Graceful. It consists of two systems of two staves each in 4/4 time. The first system has a treble clef and the second has a bass clef. The piece starts with a tempo of 1, marked 'p'. The first system is marked 'detached'. The second system is marked 'connected' and 'detached'. The piece ends with a double bar line.

# Exercises for Chapter 24

## Exercise 1

Vivace (♩ = 144)

1  
*p*  
*f*  
*dim.*

## Exercise 2

Mesto

1  
*f*  
*p*  
*p*  
*rit.*  
*più animato*  
*come prima*  
*mf*  
*p*  
*pp*

Exercise 3

Allegro vivace

53

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

Exercise 4

Andante comodo

*mf* *p* *mf*

*rit.* *più mosso* *f*

Exercise 5

Vivace

40 *f* *molto rit.*

*Largo* *ff*

Exercise 6

Marcia nobile

49 *f* *ben marcato*

*molto sonore* *D.C.*

## Chapter 25

### Piano Music: Pedaling, Slurs between Staves, Crossing of Hands, and Full-Measure In-Accords

#### Piano Pedaling [T20(B), 20.6-20.11]

The information given here will enable the student to transcribe all common pedaling indications. Those who plan to do extensive piano transcription will find a certain amount of additional instruction in *Music Braille Code, 1997*.

Common **print symbols** for depressing and releasing the **pedal**, respectively, are shown below, including the half-pedal or “legato-pedal” indicated by the tent-shaped hump.



**Braille Pedaling Signs** are shown as follows:

**Pedal-down:** ⠠⠠⠠⠠⠠⠠  
**Pedal-up:** ⠠⠠⠠⠠⠠⠠  
**Half-pedal:** ⠠⠠⠠⠠⠠⠠

Such directions as “ped. simile,” “con Ped.,” etc., are transcribed as word-sign expressions wherever they occur.

#### Placement of Pedaling Signs

These signs must be placed **exactly where they occur** in the print. They are brailled in the **left-hand line, except** in situations where the **pedaling** is associated with what is going on in the **right-hand** part while the left hand has a note of longer duration or a rest.

A simple **word-sign expression** at the beginning of a measure is **not excluded** from the alignment if it occurs in the **right-hand** line where there is a **pedaling indication** in the **left-hand** line. Similarly, where a simple expression occurs in the left-hand line and a **pedal sign** is present, the pedal sign is the initial sign in the measure, not the expression.

The **pedal-down sign**, as well as the **half-pedal**, is brailled **before all other** signs that come in front of the note, including a simple word-sign expression, opening bracket, etc. A longer word-sign expression, however, precedes a pedal-down sign if both happen to appear at the start of a measure.

The **pedal-up sign** is brailled **following** the note, interval, or rest indicated, and **follows all other signs** related to the note. (Intervals will be defined in the next chapter.)

#### Omission of a Pedal-Up Sign

A **pedal-up sign** is **omitted** under **two circumstances**. **First**, wherever a pedal-up sign is **followed immediately** by a **pedal-down sign** in the print copy, only the latter sign is brailled.

Thus it serves to indicate not only where the new pedaling commences, but also where the previous pedaling ends, in this case. **Second**, where a **pedal-up** sign is **followed by a double bar**, it is not necessary to mark the release of the pedal.

The following examples are presented to demonstrate the use of pedal signs. It should be noted that most of the examples do not end with double bars. In Example 25-1 a pedal-up is brailled only at the close of the fourth measure, because all other similar signs are followed immediately by pedal-down signs.

Example 25-1

Example 25-1 shows a bass clef in 2/4 time with four measures of music. The notes are: G2, A2, B2, C3 (quarter); D3, E3, F3, G3 (quarter); A3, B3, C4, D4 (quarter); E4, F4, G4, A4 (quarter). Pedal signs are placed below the notes: Pedal down at the start, Pedal up at the end of the first measure, Pedal down at the start of the second measure, Pedal up at the end of the second measure, Pedal down at the start of the third measure, Pedal up at the end of the third measure, and Pedal down at the start of the fourth measure. Braille notation is provided below the staff, corresponding to the musical notation.

No release sign is brailled in Example 25-2 because the print sign is followed immediately by a double bar.

Example 25-2

Example 25-2 shows a bass clef in 2/4 time with three measures of music. The notes are: G2, A2, B2 (quarter); C3, D3, E3 (quarter); F3, G3, A3 (quarter). A piano (*p*) dynamic marking is present above the first measure. A pedal sign is shown below the first measure. Braille notation is provided below the staff, corresponding to the musical notation.

In Example 25-3 the first pair of pedal indications (down and up) is brailled in the left-hand part; the second pair must be shown in the right-hand part because it is associated with the half note in that hand. When **pedaling** is indicated in the **right-hand** part and both signs are required, it is generally preferable to show the **pair of signs**, that is, both the down and the up, **in that part**. It should be noted that the dynamic expression shown in the right-hand line is not excluded from the alignment because of the presence of the pedaling indication.

Example 25-3

Example 25-3 shows a grand staff in 3/4 time with two measures of music. The notes are: G4, A4, B4 (quarter); C5, B4, A4 (quarter). A piano (*p*) dynamic marking is present above the first measure. Pedal signs are shown below the notes: Pedal down at the start, Pedal up at the end of the first measure, Pedal down at the start of the second measure, and Pedal up at the end of the second measure. Braille notation is provided below the staff, corresponding to the musical notation.

The half-pedal sign is shown in Example 25-4.





Example 25-6

In Example 25-7 the pedal is held down not only through the original measure and the repeat, but through two additional measures as well, and the release sign is brailled at the end of the fourth measure. If a double bar were present at the end of the fourth measure, however, no release sign would be brailled.

Example 25-7

In Example 25-8 the release sign at the end of the second measure is omitted, following the repeat sign, because a new pedal-down sign occurs immediately and is brailled at the start of the third measure.

Example 25-8

2. If the pedal is used during **only part of the original measure** and **then released** and the **repetition is exact**, the **repeat sign automatically includes the pedaling** indications. Both the depression and the release will have been clearly indicated in the original measure.

Example 25-9

3. If, however, the **pedal** is used during **all of the original measure, then is released**, and the following measure shows an exact duplication, the repeat sign does **not automatically include the pedaling indications**. A **pedal-down** sign must **precede the repeat** sign in this case. (The preceding release sign is omitted because it is followed immediately by a depression.)

Example 25-10

Musical notation for Example 25-10: A bass clef with a 2/4 time signature. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure contains a quarter note B3 and a half note C4. A repeat sign is placed between the second and third measures. A 'Ped.' sign is placed below the first measure. An asterisk is placed below the second measure. A 'Ped.' sign is placed below the third measure. An asterisk is placed below the fourth measure. Below the notation are two rows of Braille: the first row contains a single Braille cell for the repeat sign, and the second row contains Braille for the notes G, A, B, C, D, E, F, G, A, B, C.

4. If the pedal is **depressed throughout one of these measures** but there is **no pedaling during the other one**, the repeat sign may be used, provided that pedaling signs can be placed in such a way that the **pedaling remains clear**. In Example 25-11 it is the original measure that has no pedaling. Pedaling for the repeat measure can be shown, however, by placing the proper pedaling signs before and after the repeat sign, respectively.

Example 25-11

Musical notation for Example 25-11: A bass clef with a 2/4 time signature. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure contains a quarter note B3 and a half note C4. A repeat sign is placed between the second and third measures. A 'Ped.' sign is placed below the second measure. A 'Ped.' sign is placed below the third measure. Below the notation are two rows of Braille: the first row contains Braille for the notes G, A, B, C, D, E, F, G, A, B, C, and the second row contains Braille for the notes G, A, B, C, D, E, F, G, A, B, C.

Where the repeat measure has no pedaling, however, the code states that it would be more suggestive to place the pedal-up sign at the beginning of the repeat measure, rather than at the end of the original measure, where it actually occurs in print and where it normally would be placed if no repeat were involved. This suggestion is carried out in Example 25-12.

Example 25-12

Musical notation for Example 25-12: A bass clef with a 2/4 time signature. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure contains a quarter note B3 and a half note C4. A repeat sign is placed between the second and third measures. A 'Ped.' sign is placed below the second measure. Below the notation are two rows of Braille: the first row contains a single Braille cell for the repeat sign, and the second row contains Braille for the notes G, A, B, C, D, E, F, G, A, B, C.

5. Where a measure is repeated **consecutively a number of times** and the pedal is **changed between measures**, the repeat sign may be used, with the **proper pedal signs marked** where called for, as is illustrated in Example 25-13. The measure repeats **cannot** be shown **collectively**, with a numeral, in this case.

Example 25-13

Example 25-14 illustrates pedaling with half-measure repeats.

Example 25-14

**Special Slurs between Staves** [T12, 12.6]

Where a slur leaves one hand in one staff and passes to the other hand in the other staff, a special sign is used to mark the point of transfer. A different special sign is used to represent a straight line going from one staff to the other that indicates the passing of the melodic line from one hand to the other.

**The slur between staves:**                    ⠠⠠⠠⠠⠠⠠

**A straight line between staves:**           ⠠⠠⠠⠠⠠⠠

Example 25-15 illustrates the single slur from one staff to the other.

Example 25-15

It should be noted that in the case of a **long slur**, this **special slur** is in **addition** to a pair of brackets, or a doubled slur that may be in progress. The special slur then identifies the point of transfer. Bracket slurs are employed in Example 25-16.

Example 25-16

Example 25-17 shows the straight line between staves.

Example 25-17

### The Crossing of Hands [20.2]

Where the hands cross and a note printed in the right-hand staff is marked with a left-hand indication, the note may be brailled in the right-hand line of the parallel but must be preceded by a left-hand sign. (The reverse is handled in the same manner.) This “visiting-hand” sign is brailled immediately following the last character for the right hand at that point, without an intervening space, unless a new measure should happen to start at the point of the cross-over. If such were the case, the new measure would commence with the visiting-hand sign. The **first note following a hand sign always needs an octave mark**. If the sign immediately following a hand sign contains a dot in the left side of the cell, a dot 3 must separate the two signs.

Since the visiting-hand sign conveys the meaning of the print abbreviation, the **abbreviation is omitted** from the braille, except in a facsimile transcription. This sign **remains in effect** until it is **cancelled** by the appearance of the **normal hand sign**, either in that particular line or at the margin of a new line, shown in its usual place. If the visiting-hand sign were still to be in effect at the beginning of a new parallel, it would have to be brailled following the normal hand sign for that line.

Both the visiting-hand sign and the normal hand sign when it is not located at the margin may be thought of as “change of hand” signs.

When the transcriber must add rests, as has been done in Examples 25-18 and 25-19, he should be careful that the inserted rests conform to the natural divisions of the meter. The following three examples illustrate the visiting hand.

Example 25-18

Example 25-19

Sometimes a visiting-hand sign applies to only **one note** or to a **very few notes**. In that case, if it occurs **concurrently** with a **word-sign** expression or an **opening bracket** that will be in effect for the **same time or longer** than will the **change of hands**, the hand sign may be placed **after** the expression or bracket (in other words, **closer to the note** than it otherwise would be). This **exception to the usual order of signs** is illustrated in Example 25-20, where the hand sign for the “L.H.” note in the fourth measure has been placed after the word-sign expression “ten.” for this reason. The following “R.H.” sign is placed in the usual order, ahead of the dynamic markings.

Example 25-20

**The Full-Measure In-Accord** [T10, 10.1-10.6]

The full-measure in-accord was introduced in Chapter 17 as a way of showing two or more simultaneous musical events that are printed on the same staff in the same measure. The device was particularly employed to show a divided part, where different performers would play the separate lines, and to show cues that were to be played only under specified circumstances. This **same device** may be employed in keyboard music to show a situation where **two or more simultaneous musical events** are written for **one hand**. *If the student is uncertain about the rules involved in using the full-measure in-accord, he may want to review pages 158-164 at this point.*

If two rhythmically independent melodic lines are written to be played by one hand, the full-measure in-accord is often the best way to present the music in the transcription. When the hand part involved is the **right hand**, the **uppermost part** is brailled **first**, the in-accord sign (126, 345) follows without any spacing, and then the lower part is brailled. When the hand part is the **left hand**, the reverse order is presented: the **lowest part first**, the in-accord sign, and then the upper part. Example 25-21 contains two melodic parts in one measure of each hand, as an illustration.

Example 25-21

This procedure is not limited to only two simultaneous lines in a part. If there are three or more, the order of presentation in the right-hand part is from the highest to the lowest, in the left-hand part from the lowest to the highest, and the measure in-accord sign separates the successively added lines in each hand part.

When the separate musical events in a hand part have the same rhythm, they are usually better displayed, however, as intervals and chords. Braille presentation of intervals and chords will be discussed and illustrated in the next chapter.

The separate musical events or melodic lines in a hand part often do not occupy an entire measure. It is often possible and even preferable to show an in-accord for only a portion of a measure. This procedure, and how to decide when it is best to use a part-measure or a full-measure in-accord, will be the subject of Chapter 27. Much keyboard and guitar or lute music, as well as some music for the bowed string instruments, requires a combination of intervals, chords, and both types of in-accords to be accurately and intelligibly transcribed into the braille medium.

**Order of Signs** (*Signs in bold type were added in the last two chapters.*)

Preceding the note:

**marginal hand sign**

**clef sign (if used)**

forward-repeat sign

first or second ending sign

reminder tie (if required)

change of clef sign

**change of hand sign**

**pedal depression (in piano music)**

simple word-sign expression

line of continuation sign

opening bracket slur or overlapping slur

music comma

triplet or irregular-grouping sign

larger or smaller value sign

up-bow or down-bow

accidental(s) for ornament (upper before lower)

ornament

signs of expression or execution that precede a note

staccato or staccatissimo

accent

tenuto

any others of these signs

accidental

octave mark



Following the note:

dot

finger mark

fractioning (note repetition) or tremolo sign

fermata

single slur, slur between staves, or opening double slur

closing bracket slur

tie

termination sign for line of continuation or “hairpin”

breath mark

music comma (if needed)

**pedal release (in piano music)**

closing bar or backward-repeat sign

music hyphen

### Drills for Chapter 25

(Correct transcriptions of these drills start on page 480.)

#### Drill 1

Allegro moderato

25

*p-f*

*tr*

1 2

*f*

Drill 2

Larghetto

Drill 2 is a piano exercise in 4/4 time, marked *Larghetto*. It consists of three systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The right hand (RH) starts with a piano (*pp*) dynamic and features a series of eighth-note triplets, with the first measure marked with a '1' above it. The left hand (LH) plays a simple bass line of quarter notes. The second system continues the RH pattern, with a mezzo-piano (*mp*) dynamic marking. The third system concludes the drill with a final measure marked with an asterisk (\*). The notation includes various articulation marks such as slurs, accents, and fermatas.

Drill 3

Andantino

Drill 3 is a piano exercise in 9/8 time, marked *Andantino*. It consists of two systems of music. The first system begins with a treble clef, a key signature of two flats (Bb, Eb), and a 9/8 time signature. The right hand (RH) starts with a forte (*f*) dynamic and features a series of eighth-note patterns with slurs. The left hand (LH) plays a simple bass line of quarter notes. The second system continues the RH pattern, with a *poco rit.* (slightly ritardando) marking. The third system concludes the drill with a final measure marked with an asterisk (\*). The notation includes various articulation marks such as slurs, accents, and fermatas.

rit.

Ped. \*

Drill 4

**Robotically**

53

*p*

*pp*

Drill 5

Vivace (♩ = 90)

17

3 4 1 4 5 4 3 5

# Exercises for Chapter 25

## Exercise 1 Dolce

1  
*p*  
Ped.

## Exercise 2 Tempo di menuetto

1  
*p*  
3 2 1  
4 3 1  
1 2





## Chapter 26

### Interval Signs and Chords

In addition to interval signs, the following new signs are introduced in this chapter: arpeggios, the chord tie, and the cumulative tie.

Up to this point, the student has learned how to transcribe music that is composed exclusively of a series of single notes, to be executed consecutively, and to use the full-measure in-accord device to show two or more simultaneous musical events that occur in the same measure for the same instrument or hand part. Music for keyboard instruments, however, also contains notes of the same rhythmic value that are to be played simultaneously by one hand, that is, as a chord. String music, especially that for guitar and similar instruments, also calls for chord transcription.

#### The Seven Interval Signs [T8]

Second	Third	Fourth	Fifth	Sixth	Seventh	Eighth (Octave)
⠠	⠡	⠢	⠣	⠤	⠥	⠦

#### General Procedure for the Transcription of Chords [8]

The following method is used to transcribe a chord, provided that every note of the chord has exactly the same time value. Only **one note** of the chord is brailled in the **form of a note**. In a chord written in the **right-hand** part, the **highest** note is transcribed in its regular form; in a chord written for the **left-hand** part, the **lowest** note is transcribed in its regular form. Instead of transcribing the other notes of the chord in the form of notes, the brailist **substitutes** for each the specific **interval sign** that will correctly indicate its distance from the written note.

**Intervals** are **read downward** in the **right-hand** part and **upward** in the **left-hand** part, the same order as is observed in the occurrence of in-accords. In music for non-keyboard instruments, the same is true; music for players who ordinarily read in the treble and alto clefs is transcribed successively from highest to lowest, while that for players who ordinarily read in the bass and tenor clefs is transcribed from lowest to highest. [8.2]

Whenever interval signs are included in a transcription, a **transcriber's note** stating the direction in which they are to be read is **required** on the Transcriber's Notes page. A typical note is: "Intervals are read downward in the right hand and upward in the left hand." It is often the second note on the page, immediately following "This is a nonfacsimile transcription."

To transcribe the right-hand chord shown in Example 26-1a, for instance, one would braille only one note, the fifth octave G, and follow it with the pertinent interval signs in the order that they occur, reading downward, namely, the 4<sup>th</sup>, 6<sup>th</sup>, and 8<sup>th</sup> intervals. The verbal description would be: "fifth octave G, a whole, with a 4<sup>th</sup>, 6<sup>th</sup>, and 8<sup>th</sup>." To transcribe the left-hand chord in Example 26-1b, one would braille only the second octave G, then, reading upward, the 3<sup>rd</sup>, 5<sup>th</sup>, and 8<sup>th</sup> interval signs. Verbally the description would be: "second octave G, a whole, with a 3<sup>rd</sup>, 5<sup>th</sup> and 8<sup>th</sup>."

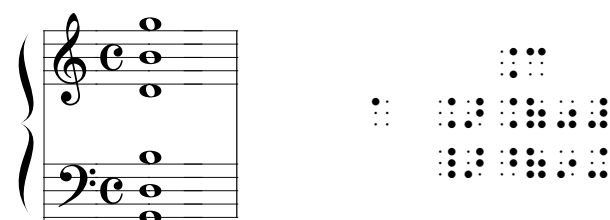
Example 26-1

a. 

b. 

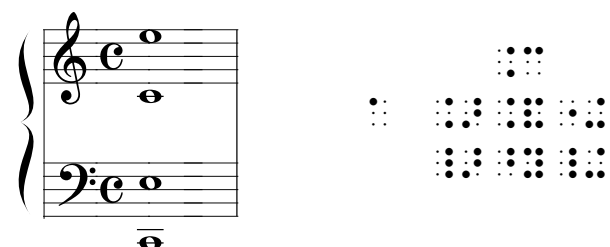
Signs for intervals **larger than an 8<sup>th</sup>**, that is, a 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, etc., are brailled the **same** as for a 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, etc., respectively. For the purpose of braille music, therefore, the transcriber should think of a 9<sup>th</sup> interval in terms of the 2<sup>nd</sup>-interval sign, a 10<sup>th</sup> in terms of the 3<sup>rd</sup>-interval sign, and so forth. [8.4]

Example 26-2



In a **two-note chord**, if the **interval** is **greater** than an 8<sup>th</sup>, the interval sign must be **preceded** by the pertinent **octave mark**, as illustrated in Example 26-3. Although the intervals shown actually are 10ths, each is brailled in the form of a 3<sup>rd</sup>, preceded by the octave sign of the note it represents. Without the octave marks, the interval sign in the right-hand part would represent the C located on the third space of the treble staff, and the interval sign in the left-hand part would represent the E located on the first ledger line below the bass staff. [8.5]

Example 26-3



For a chord containing **more** than one interval, the **same rule** as that given in the preceding paragraph applies to the **initial interval** to be brailled following the written note. From that point on, however, it is the **distance** between any two **adjacent intervals** that determines the need for an octave mark. If the distance between an interval and the preceding interval is an 8<sup>th</sup> **or more**, the **second** of the intervals must be **preceded** by the proper **octave mark**; if the distance is **less**, **no octave mark** is required for the second of the intervals.

In the right-hand part of Example 26-4 the initial interval, a 6<sup>th</sup>, is less than an 8<sup>th</sup> away from the written note and needs no octave mark. The second interval, a 9<sup>th</sup>, brailled as a 2<sup>nd</sup>, is less than an 8<sup>th</sup> from the preceding interval and also needs no octave mark. In the left-hand part, the initial interval, a 6<sup>th</sup>, is less than an 8<sup>th</sup> and does not require an octave mark. However, the second interval to be brailled, a 13<sup>th</sup>, shown as a 6<sup>th</sup>, is an 8<sup>th</sup> away from the preceding interval and needs the octave mark of the note that it represents.



Example 26-4

It is very important to keep in mind that whether any **written** note needs an octave mark depends on its distance from the preceding written note. In other words, one determines the **need** of an **octave mark** for any **written note solely** on the basis of its **distance** from the **last note** to be written in the **form of a note**, rather than in the form of an interval. Example 26-5 illustrates this point. Only those notes marked with an x need octave marks.

Example 26-5

Where a note with **two stems** forms a **unison**, the unison can be shown by brailleing the 8<sup>th</sup> interval sign after the note, preceded by the pertinent octave mark, as shown in the next example. The unison of two parts may also be shown by a stem sign or in an in-accord, subjects that will be discussed in the next chapter. [8.5.4-1]

Example 26-6

### The Use of Common Symbols and Procedures with Chords

The topics that follow deal with signs and procedures that are already very familiar to the student, with three exceptions. Those exceptions are use of the short and long arpeggio signs, the chord tie, and the accumulating arpeggio sign.

### The Dot, Accidentals, and Finger Signs

If the notes of a chord are dotted, only **one dot** is transcribed, and it is placed after the written note. When accidentals and finger signs apply to an interval, as shown in the following example,

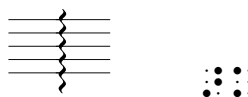


The **intervals** must then be transcribed and read in the **direction** that is **normal for that line**, as indicated by the hand sign at the margin, in each case. Thus, a left-hand chord, brailled in the right-hand line, will have to be transcribed in the same direction as a right-hand chord would be, that is, downward from the top note. A right-hand chord, brailled in the left-hand line, is transcribed in the same direction as a left-hand chord, upward from the lowest note. Two good reminders for this rule are “when a chord goes visiting, it should follow the lead of the host,” and “when in Rome do as the Romans do.”

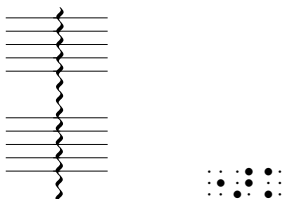
**Arpeggios** [T18(A), 18.1]

Two other symbols that affect chords are now introduced for the first time: the “**short**” and “**long**” **arpeggio** signs. Each is placed **before the written note** of the chord affected. The short sign is used to represent an arpeggio that affects a chord in one staff only, as illustrated in the first measure of Example 26-9. The longer sign is used where the arpeggio line is printed through both staves, affecting chords in both hands, successively, as shown in the second measure of the example. The arpeggio is executed from hand to hand; the symbol must be brailled in each hand part. Arpeggios are placed **after words or letters of expression and an opening bracket**, but **preceding accents** and similar signs. The long arpeggio sign is the same as the short, preceded by a dot 5.

**Short arpeggio sign:**



**Long arpeggio sign (hand to hand):**



Example 26-9

Where four or more arpeggios occur in succession, the arpeggio sign may be doubled in the same manner as any of the other signs included in Table 18(A) of *Music Braille Code, 1997*. If the arpeggios are long, the sign must, of course, be doubled in both hand lines.

**Slurs**

Example 26-10 illustrates the use of slurs with chords. A beginning bracket slur is placed before the written note of a chord, and a closing bracket slur after the last interval of a chord. A

single slur for a chord, as well as the double slur, is generally placed after the last interval of the chord, as shown in the second measure.

Example 26-10

### Ties between Two Chords

If only **one note** is tied between two chords, the regular tie sign (dots 4, 14) is brailled after the affected **note or interval** in the first chord, as shown in the following example.

Example 26-11

If **all** of the notes are tied, as in Example 26-12, a special sign, called the **chord tie**, is brailled **after** the **last interval** of the first chord, and **all other ties are omitted**. The chord tie is shown as follows:

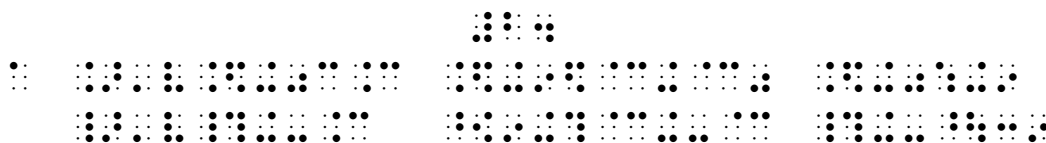
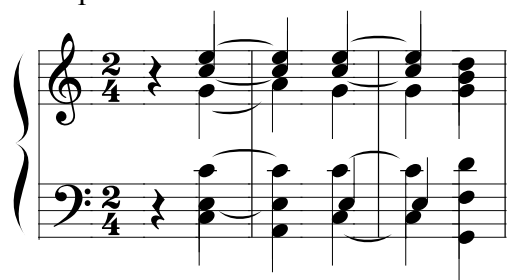
**The chord tie:** [T9, 9.5-9.7] ⠠⠠⠠

Example 26-12

If **two or more** notes are tied, while **others** are **not**, the **chord tie** is used in the manner just explained, **provided** that **each untied note moves to another note** of the scale in the second

chord. When a single slur and a tie of any kind occur simultaneously, the slur is brailled first. **If even one untied note is repeated** (resounded) in the second chord, however, then the **chord tie** may **not** be employed, and the regular tie sign is used after each tied note or interval in the first chord. These two situations are illustrated in the first and second measures, respectively, of the following example.

Example 26-13

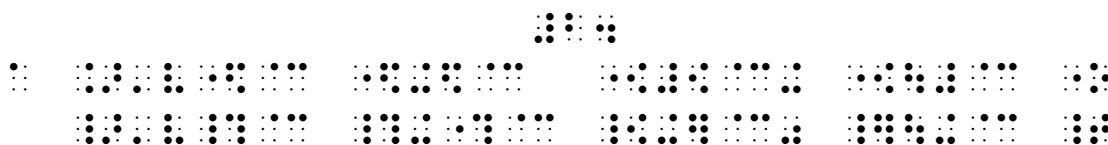
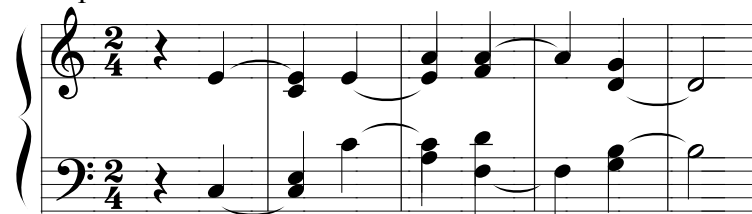


If four or more successive chords are all connected with two or more tied notes, the chord tie sign may be doubled by repeating its second cell, and the doubling ended by a regular chord tie before the last of the chords. This procedure is discussed and illustrated in Section 9.7 of *Music Braille Code, 1997*.

### Ties between a Chord Note and a Single Note

Where a **single note is tied to** a note that is **part of a chord**, or vice versa, the **regular tie sign** is brailled after the pertinent note or interval, as shown in Example 26-14. When he brailles the chords in the second and third measures, the transcriber is likely to feel that he has made a mistake, because each tie must be shown between two notes of different pitch. This is necessary, however, where the second note affected by the tie must be written in the form of an interval and cannot follow the tie immediately. The reader realizes that only notes of the same pitch can be tied and that the interval is affected in this instance.

Example 26-14



### Ties between a Broken Chord and a Solid Chord

Where **all notes** between two chords are **tied**, but the first chord is printed in the form of a **broken chord** (that is, as a succession of single, tied notes), while the **second** is printed as a solid, **vertical chord** composed of the foregoing notes, a special tie sign must be used. The sign is composed of dots 45, 14, as shown below.

**Special tie for accumulating arpeggio:** [T9, 9.10-9.10.1] ⠠⠠⠠⠠

This special sign, which may be thought of as a “cumulative tie,” is brailled **after the first note** of the broken chord, and **all other print ties are then omitted**. Although this process is referred to in the code as an “accumulating arpeggio,” a term that very aptly describes the manner in which notes are played, the transcriber should keep in mind that this special sign is, in effect, a tie, and therefore is brailled **after the note**, not before it, as a true arpeggio would be. In order to make the intention even more clear, it is helpful to place a chord tie between the broken chord and the written note of the solid chord, as has been done in the following illustration.

Example 26-15

### Ornaments [15.2-15.3.1]

When a **chord** is composed of **appoggiaturas**, the **appoggiatura sign applies to both** the note and the interval, as shown in the following example.

Example 26-16

Where trills, mordents, or turns apply to an interval, the same rules are followed that govern their use with the written note. The embellishment may be printed for the note alone, for the interval alone, or two signs may be present, one for the note and one for the interval. The signs are brailled in accordance with whatever the print shows in each case. A few illustrations are presented in the next example.

Example 26-17

**Fractioning** symbols are brailled **after** the **last interval** of the chord. **Tremolo** symbols are brailled **after** the **final interval of the first** of the two chords being affected. The following example illustrates these signs, respectively.

Example 26-18

**Grouping [7]**

Regular grouping of chords is carried out according to the same rules, regulations, and procedures used for single notes. The first written note is brailled according to its true value, and succeeding written notes of the group are brailled in the form of eighths. Irregular grouping signs are brailled before the written note of the chord. The following example illustrates these two kinds of grouping with chords.

Example 26-19

### The Use of the Repeat Sign for Chords [16]

The repeat sign can be used to show the repetition of chords as well as the repetition of single notes. The following example illustrates a one-beat repeat of a chord.

Example 26-20

Example 26-20 shows a musical score in common time (C) with a one-beat repeat of a chord. The treble clef contains a whole note chord, and the bass clef contains a whole note chord. The repeat sign is used to indicate the repetition of the chord. The Braille notation to the right shows the chord structure in two lines, with a repeat sign (two dots) indicating the repetition of the chord.

Employing the repeat sign, even for small, part-beat repeats, becomes very desirable when the repetition consists of a chord, as shown in Example 26-21, where each repetition consists of a fourth of a beat. (The notes represented by the repeat signs cannot be grouped, in this case.)

Example 26-21

Example 26-21 shows a musical score in 2/4 time with a quarter-note repeat of a chord. The treble clef contains a quarter note chord, and the bass clef contains a quarter note chord. The repeat sign is used to indicate the repetition of the chord. The Braille notation to the right shows the chord structure in two lines, with a repeat sign (two dots) indicating the repetition of the chord.

Using consecutive repeat signs, separated by a dot 3, to represent repeats of differing value (as explained in a previous chapter), is often called for where chords are being transcribed. In the right-hand line of Example 26-22, although five consecutive repeat signs could be used, each representing a half-beat repeat, it is more desirable to show one half-beat repeat first, followed by a dot 3, and then show two one-beat repeats.

Example 26-22

Example 26-22 shows a musical score in common time (C) with a half-beat repeat of a chord. The treble clef contains a half note chord, and the bass clef contains a half note chord. The repeat sign is used to indicate the repetition of the chord. The Braille notation to the right shows the chord structure in two lines, with a repeat sign (two dots) indicating the repetition of the chord.

In transcribing Example 26-23, one could show the repeats in the right-hand line in one of three ways:

- a. Write the first two chords, then use five repeat signs, each representing one beat.



- b. Write out the first six chords completely, then use one repeat sign to represent a half-measure repeat, with notes grouped.
- c. Write out the first two chords, then show two one-beat repeats, followed by a dot 3, and finally show a half-measure repeat, consisting of three beats.

The best solution is (c), the last one.

Example 26-23

### Doubling of Intervals [8.7-8.7.5]

Where the **same interval, not modified** by accidentals or other signs, is shown with **four or more** successive notes, as in each hand part of Example 26-24, it may be **doubled** according to the usual braille practice of using two signs to indicate the start of the doubling and one to indicate the end. The doubling should be restated at the start of a new braille page or after a major interruption. If a series of notes with the same interval begins at the end of a braille page, the doubling should not be initialized when only three or fewer of the notes appear on that page. In that case, doubling may be started at the top of the new page if it is warranted.

Example 26-24

Even if **one of the intervals** in such a passage is **inflected**, however, **doubling** may still be **carried out**, provided that the inflected interval is either **followed or preceded** by at least three uninflected like intervals. In the former case, the doubling would start at the point of inflection, as is illustrated in each hand part of Example 26-25. In the latter case, the doubling would end at the point of inflection, as is shown in each hand part of Example 26-26.

Example 26-25

Braille transcription for Example 26-25, consisting of two lines of Braille notation corresponding to the musical score above.

Example 26-26

Braille transcription for Example 26-26, consisting of two lines of Braille notation corresponding to the musical score above.

Where the inflected interval has at least **three** uninflected like intervals **preceding** it and at least **three following** it, the transcriber may **redouble** the interval sign at the **point of inflection** and continue as usual, rather than ending the doubling at the inflection and then redoubling it immediately afterward. This procedure would show that the doubling continues beyond the inflection, as illustrated in each hand part of the following example. (The transcriber should remember that an accidental affecting the written note does not affect the doubling.)

Example 26-27

Braille transcription for Example 26-27, consisting of two lines of Braille notation corresponding to the musical score above.

One particular interval, **the octave, is treated as an exception** to the above rules concerning doubling in the presence of inflection. **Doubling is not interrupted** by accidentals marked for the octave interval, because the same accidentals are also marked for the written note in such cases. It is taken for granted that the octave interval is affected by the same accidental as the note, that is, that the octave is a perfect octave. The doubling of intervals is most useful in passages of octaves, because not only the interval sign but also accidentals for the interval can be omitted. However, if inflection occurs at the particular point where the octave interval sign itself must actually be shown in the transcription, that is, at the start or close of the doubling, that particular accidental must be brailled, together with the interval sign. This procedure is shown in the first notes of measures 3 and 4 of Example 26-28.

Example 26-28

The image shows a musical score for Example 26-28. It consists of two staves: a treble staff and a bass staff, both in 6/8 time and a key signature of two flats (B-flat and E-flat). The music features a series of eighth notes and quarter notes, with some measures containing rests. Below the bass staff, there is a Braille transcription of the music, consisting of several lines of Braille characters corresponding to the notes and rests on the staff.

If an octave interval that is not a perfect octave should be encountered, any doubling of octaves that is in effect must be terminated before that particular interval is brailled.

### **Doubling of Intervals in Conjunction with the Measure Repeat**

When **both** the **doubling** of intervals and the **measure-repeat** sign seem to be in order, the transcriber must examine the music to see whether interval signs should be doubled in the presence of the repeat.

In the first measure of Example 26-29 the interval sign should not be doubled if the repeat sign is used for the second and third measures, because the doubling does not continue far enough beyond the repeated measure for four consecutive written notes to be affected. In the fifth measure, however, the interval sign should be doubled, because the doubling continues far enough beyond the repeat sign in the sixth measure for the required number of written notes to be affected.

Example 26-29

The musical score for Example 26-29 is in 2/4 time. It consists of two staves, treble and bass. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, then a quarter note B2, and a quarter note C3. The interval between G and C is a fifth, which is doubled in the second and third chords. The Braille notation below the score uses interval signs to indicate the doubling of the interval.

**Fingering for a Doubled Interval**

If the interval is fingered at the point where the doubling commences, the **finger sign** for the interval is placed **after the second** of the two interval signs. (Fingering for the written note follows the note, as always.) Any **fingering** for the pertinent interval during the **course of the doubling** (the part of the passage where the interval sign itself is being omitted) is placed immediately **after the fingering for the written note**. Thus, two finger signs will be shown after the written note in such a case, the first one for the note and the second one for the omitted interval. The following example illustrates fingering for a doubled interval.

Example 26-30

The musical score for Example 26-30 is in 4/4 time. It consists of two staves, treble and bass. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, then a quarter note B2, and a quarter note C3. The interval between G and C is a fifth, which is doubled in the second and third chords. The Braille notation below the score uses interval signs to indicate the doubling of the interval.

In fingered music, the doubling of intervals should be approached with extreme caution. *Music Braille Code, 1997* advises doubling only the octave interval in such cases, unless every note of the passage is fingered or unless marks are so placed that there can be no doubt about which notes they affect.

**Doubling More than One Interval**

If **one interval** recurs in four or more successive chords that also contain other intervals, that one interval **may be doubled**. If **two sets** of intervals (or more) apply to four or more successive notes, **both** interval signs **may be doubled**. It is **better not** to double **more than one** interval, however, **unless the doubling begins and ends simultaneously** for **all** the intervals, even though the doubling of one could start before, or continue after, the other. Thus, in Example 26-31, all of the intervals have been doubled in the first four chords of each hand part because all of the intervals remain the same. The fifth interval has been doubled in the final four chords of each hand part even though those chords may contain other intervals as well.

Example 26-31

Musical score for Example 26-31. It consists of two staves, Treble and Bass clef, in a key signature of one sharp (F#) and a 3/2 time signature. The first measure shows a chord with a tie over it. The second measure shows a chord with an interval sign. The third measure shows a chord with a tie over it. The fourth measure shows a chord with an interval sign. The fifth measure shows a chord with a tie over it. The sixth measure shows a chord with an interval sign.

Braille notation for Example 26-31. It consists of two rows of Braille. The first row contains four groups of Braille, each representing a measure of the music. The second row contains four groups of Braille, each representing a measure of the music. The Braille notation is a direct transcription of the musical score above it.

### The Chord Tie with Doubled Intervals

If, during the course of doubling of intervals, the notes of two successive chords are tied, the **chord tie** is used **after the single written note**. The interval signs themselves will not be shown at that point because of the doubling, as illustrated in the first measure of the following example. If the **initial chord** is tied, as shown in the third measure, the chord tie then appears **after its final interval** sign.

Example 26-32

Musical score for Example 26-32. It consists of two staves, Treble and Bass clef, in a key signature of one sharp (F#) and a 6/8 time signature. The first measure shows a chord with a tie over it. The second measure shows a chord with an interval sign. The third measure shows a chord with a tie over it. The fourth measure shows a chord with an interval sign. The fifth measure shows a chord with a tie over it. The sixth measure shows a chord with an interval sign.

Braille notation for Example 26-32. It consists of two rows of Braille. The first row contains four groups of Braille, each representing a measure of the music. The second row contains four groups of Braille, each representing a measure of the music. The Braille notation is a direct transcription of the musical score above it.

### Doubling of Intervals When Appoggiaturas Are Present

If appoggiaturas appear in a passage where an interval is being doubled, the **doubling** is **not interrupted** if the same **interval also applies to the appoggiaturas**. If, however, the interval is not pertinent to them also, the doubling must be ended immediately preceding the appoggiaturas and be started again immediately afterward, if the doubling is to continue. An instance of each condition is shown in the following example.

Example 26-33

### Proofreading

The introduction of intervals and chords into the transcription creates many situations where the successive written notes of the melodic line are widely separated. It may be useful to mark those notes in pencil in the print and also in the braille. Then, as a first proofreading step, one should read the line of each hand part continuously through the entire transcription to make certain that it is rhythmically complete and correct. Each chord then may be checked backward and forward from its written note for the correct intervals and other markings. The written notes may be thought of as landmarks along a complex path.

### Order of Signs *(Signs in bold type were added in this chapter.)*

Preceding the note:

- marginal hand sign
- clef sign (if used)
- forward-repeat sign
- first or second ending sign
- reminder tie (if required)
- change of clef sign
- change of hand sign
- pedal depression (in piano music)
- simple word-sign expression
- line of continuation sign
- opening bracket slur or overlapping slur
- music comma
- triplet or irregular-grouping sign
- larger or smaller value sign
- up-bow or down-bow
- accidental(s) for ornament (upper before lower)
- ornament **or arpeggio**
- signs of expression or execution that precede a note
  - staccato or staccatissimo
  - accent
  - tenuto
  - any others of these signs
- accidental
- octave mark

Following the note:

dot

finger mark

**interval**

**finger mark for interval**

**tie for interval**

fractioning (note repetition) or tremolo sign

fermata

single slur, slur between staves, or opening double slur

closing bracket slur

tie, **chord tie**, or **accumulating arpeggio sign**

termination sign for line of continuation or “hairpin”

breath mark

music comma (if needed)

pedal release (in piano music)

closing bar or backward-repeat sign

music hyphen

### Drills for Chapter 26

*(Correct transcriptions of these drills start on page 484.)*

#### Drill 1

*Allegro giocoso*

The musical score for Drill 1 is written for piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of piano accompaniment. The first system contains five measures, and the second system contains three measures. The right hand part features eighth-note patterns with slurs and accents, while the left hand provides a steady accompaniment with slurs and accents. Fingerings are indicated with numbers 1-5. A dynamic marking 'p' is present in the first measure of the first system. The final measure of the second system includes a complex fingering: 4 5 3 over 1 2 2.

Drill 2

Musical score for Drill 2, measures 56-60. The piece is in C major, common time (C). The right hand features a sequence of chords and arpeggios, starting with a forte (*ff*) dynamic and ending with a pianissimo (*pp*) dynamic. A *dim.* (diminuendo) marking is present over measures 57-59. The left hand provides a bass line with sustained notes and chords.

Drill 3

Musical score for Drill 3, measures 25-30. The piece is in C major, 4/4 time. The right hand plays a sequence of chords and arpeggios, while the left hand plays a bass line with sustained notes and chords. The score includes first and second endings (marked 1 and 2) and a *poco rit.* (poco ritardando) marking in the final measure.



Drill 4

41

41

Drill 5

Allegretto

1

*f* *p*

L.H.

L.H.

*p*

*pp*

Drill 6

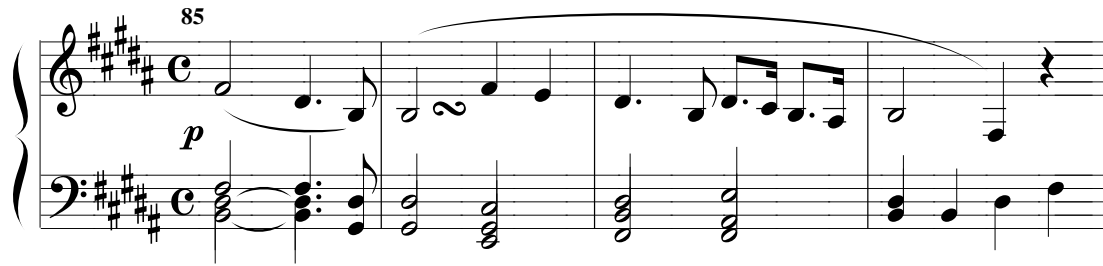
Lilting

The musical score for Drill 6, titled "Lilting", is written in 6/8 time and consists of three systems of piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The first system begins with a first finger fingering (1) and a piano (*p*) dynamic. The second system features a mezzo-piano (*mp*) dynamic in the first measure and a piano (*p*) dynamic in the fourth measure. The third system concludes with piano-piano (*pp*) and piano-piano-piano (*ppp*) dynamics. The bass line is a simple harmonic accompaniment of dotted half notes, while the treble line contains the melodic material with various articulations and slurs.

# Exercises for Chapter 26

## Exercise 1

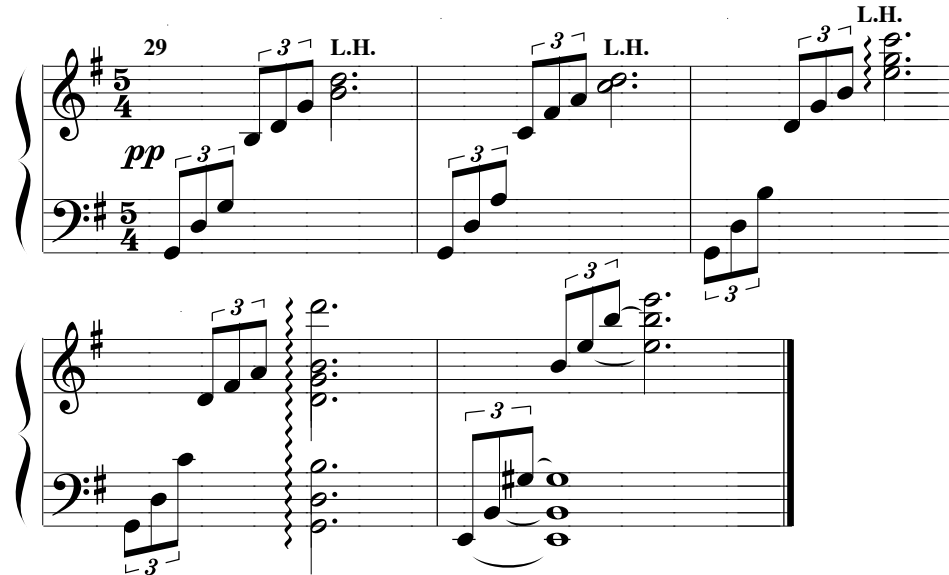
85



*p*

## Exercise 2

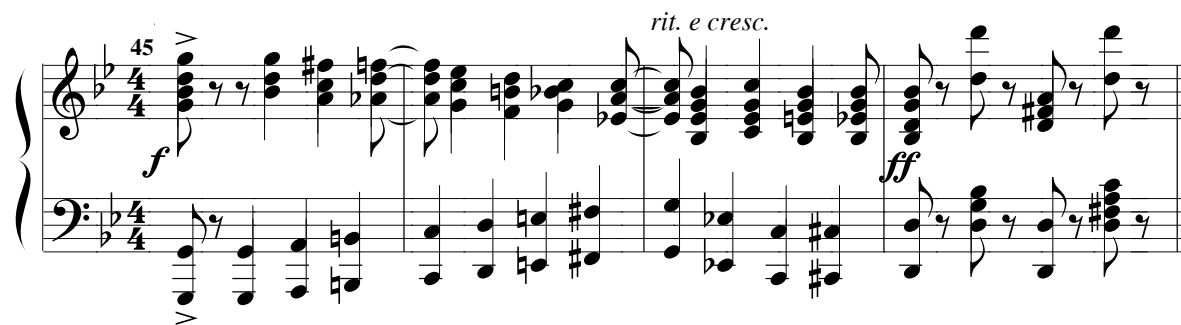
29



*pp* L.H. L.H.

## Exercise 3

45



*f* *rit. e cresc.* *ff*

## Exercise 4

Andante

1



*p*

Exercise 5  
Allegretto

Musical score for Exercise 5, Allegretto, in 3/4 time. The piece is marked *mp*. The right hand features a melodic line with eighth-note patterns and a final cadence. The left hand provides a simple accompaniment with quarter notes and rests.

Exercise 6  
Allegro

Musical score for Exercise 6, Allegro, in 2/4 time. The piece is marked *mf*. The right hand has a rhythmic pattern of eighth notes and chords. The left hand has a steady accompaniment of quarter notes.

Exercise 7  
Allegretto

Musical score for Exercise 7, Allegretto, in 2/4 time. The right hand features a melodic line with eighth-note patterns and a final cadence. The left hand provides a simple accompaniment with quarter notes and rests.

Exercise 8  
Allegretto

Musical score for Exercise 8, Allegretto, in 3/4 time. The piece features triplets and specific fingerings (1, 2, 3, 4, 5) indicated above and below the notes. The right hand has a melodic line with eighth-note patterns and a final cadence. The left hand provides a simple accompaniment with quarter notes and rests.

Exercise 9  
Allegro molto

Exercise 10  
Largo

Exercise 11



# Chapter 27

## In-Accords and Stem Signs

### General Explanation of In-Accords

When the music for one hand in a measure is composed of two or more parts or “voices” whose notes differ in time value and cannot be transcribed as intervals according to the method described in the preceding chapter, each part is brailled separately. These separate, full measure parts are then linked together in each measure, without any spacing, by the **measure in-accord sign** that was introduced in Chapters 17 and 25.

If, on the other hand, the situation prevails during only a portion of the measure, that portion of the measure is sectioned off from the remainder of the measure with a symbol called the **measure-division sign**. The separate parts, located therein, then are joined with the **part-measure in-accord sign** rather than with the measure in-accord sign. The measure-division sign and the part-measure in-accord sign always occur as complements of each other. An exception occurs when a piece begins with an incomplete measure that contains a part-measure in-accord; in that case, no division sign is called for, of course.

An in-accord sign thus always serves to join two or more **equal** parts of a single measure for one hand, and, since the total time value of the music brailled on one side of the sign must always equal that which is brailled on the other side, it is helpful to think of an in-accord as being similar to the “equals” sign in a mathematical equation.

### Part-Measure In-Accords [T10, 10.3]

Where a measure with two parts for one hand (or instrument) contains only a portion where there are two rhythmically independent musical events, the measure is partitioned by the measure-division sign, and only the affected portion is transcribed as an in-accord. The part-measure in-accord sign is used to join the sides of the in-accord. The two signs are shown as follows.

**Measure-division sign:**                    ⋮⋮⋮

**Part-measure in-accord sign:**           ⋮⋮⋮

### Procedure for Showing a Part-Measure In-Accord

The **measure-division sign** is placed exactly where the portion of the measure containing the **separate parts begins or ends**. **No space** is left before or after the sign, but an **octave sign** is **always required** for the following note. The **part-measure in-accord sign joins the parts**; the parts are transcribed in the **proper order** depending on the hand-part or instrument involved; and the **first note of each part** requires an **octave mark**.

The following four examples illustrate part-measure in-accords where the portion of the measure requiring the in-accord occurs at the beginning of the measure, at the end, and in the middle. Dotted lines in the print show where the sectioning occurs.

In Example 27-1 only the first beat calls for the use of an in-accord. It is treated as if it were a measure of 1/4 time, and the remaining portion, following the measure-division sign, as if it were a measure of 3/4.

Example 27-1

In Example 27-2 the first three beats consist of single successive notes, and only the fourth beat calls for the use of an in-accord.

Example 27-2

In Example 27-3 the fourth beat can be transcribed as a chord but the first three cannot.

Example 27-3

The first and last beats in Example 27-4 each need an in-accord, but the second and third do not. In this case, two sets of complementary signs are used. Measure-division signs are placed after the first beat and preceding the fourth beat.

Example 27-4

Another way that this measure may be transcribed will be mentioned later in this chapter.



### Measures That Present a Choice of In-Accords

Some measures are so constituted that it is possible to transcribe them either with a full-measure in-accord or with one or more part-measure in-accords. Each instance calls for careful consideration of the musical conditions involved; no simple mechanical rule can be established.

Generally speaking, where there is a definite or pronounced melody in one or both of the parts, or a marked independence of voices, a full-measure in-accord is preferable, since it allows the melodic line to stand out more clearly and sharply than is possible with a part-measure in-accord. Furthermore, a measure that does not have to be divided into sections can usually be read and assembled more easily and quickly by the reader.

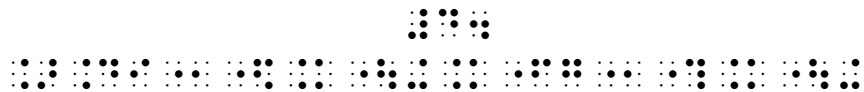
The following example is presented to illustrate the point under discussion. Transcription **a** is **not** a desirable presentation. The first and third beats have been sectioned from the remainder of the measure, and the two parts within those beats have been joined with a part-measure in-accord, while the other two beats have been transcribed with intervals. However, this procedure has required the use of three measure-division signs and two part-measure in-accords within this short, simple measure.

On the other hand, as shown in transcription **b**, all of the beats for the upper voice can be written successively, followed by a measure in-accord sign, followed in turn by all of the beats for the lower voice. This procedure results in a smoother and simpler presentation of this particular measure.

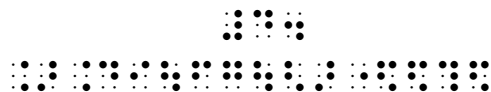
Example 27-5



**a. (bad)**



**b. (good)**



The possibility of using a full-measure in-accord in the above measure may not have been readily discernible to the student transcriber because of the fact that the notes of the two parts forming the second and fourth beats each happen to be shown on a single stem. The student may have felt that because notes are shown in this fashion they must be transcribed as intervals. Although it is true that notes that are printed on a common stem agree in value and are generally transcribed as intervals, it should be stated that they do not always have to be so transcribed.

Similarly, in Example 27-6 the first and third beats could be sectioned from the second beat. Again, this would call for two sets of complementary signs to be used in this short, simple measure. On the other hand, a full-measure in-accord may be used with ease. The latter, preferable version is shown here.

Example 27-6

Another pertinent fact should be pointed out at this time. Just as notes shown on a single stem do not always have to be transcribed as intervals, neither do notes having opposite stems always have to be transcribed separately and joined by an in-accord. If the values agree, as they do in the first measure of Example 27-7, intervals may still be used, even though the notes for the two parts have separate stems.

Example 27-7

In braille the measures shown in Example 27-8a, the transcriber probably would use a full-measure in-accord. Once again he should realize that even if the notes for the third beats in each measure were printed on a single stem, as they appear in Example 27-8b, a full-measure in-accord may be used. It happens that these particular measures actually appear on the same page of a musical composition in these two differing versions, a very common occurrence in print music. In the transcription shown here, measure in-accords are used.

Example 27-8

a.

b.

Sometimes by adding one or two rests to the transcription – implied but not actually shown in the print – a full-measure in-accord can be used, and unnecessary measure division can be avoided.

Example 27-9

The image shows a musical staff in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first measure contains a quarter note F# and a half note C#. The second measure contains a quarter note F#, a quarter note C#, and a quarter rest. The Braille transcription to the right consists of two lines: the first line contains a full-measure in-accord sign (dots 1-2, 3-4, 5-6) followed by the notes F# and C#; the second line contains a part-measure in-accord sign (dots 1-2, 3-4, 5-6) followed by the notes F# and C#.

If the student will reexamine Example 27-4, he will see that the measure shown there could also have been transcribed using a full-measure in-accord, by inserting two quarter rests, each preceded by dot 5, after the first quarter note in the second part.

### A Brief Summary Regarding Choice of In-Accord

Braille music experts generally give the following advice regarding this matter. Where there is a pronounced melody, or where there is a marked independence of voices, full-measure in-accords are preferable. If, on the other hand, the music is compact with chords, with occasional moving voices, part-measure in-accords often seem appropriate to use.

In simple music, the part-measure in-accords are most likely to be used in measures where only a very small portion of the measure needs an in-accord, especially if that part occurs at the beginning or end of the measure. If a full-measure in-accord were used in such a case, one would find it necessary to write many of the same notes in both parts, or to add many rests, either of which would be undesirable. On the other hand, where almost every other beat in the measure needs an in-accord, while the remainder do not, a full-measure in-accord is more appropriate; otherwise, the measure will be extremely cut up. There are many differences of opinion regarding the use of in-accords, and the transcriber will have to call upon his best musical judgment in handling each case.

### Incomplete Measures with In-Accords

When a composition or a section begins or ends with an incomplete measure that contains an in-accord, the “with” sign to employ is the part-measure in-accord sign, not the full-measure in-accord sign.

Example 27-10

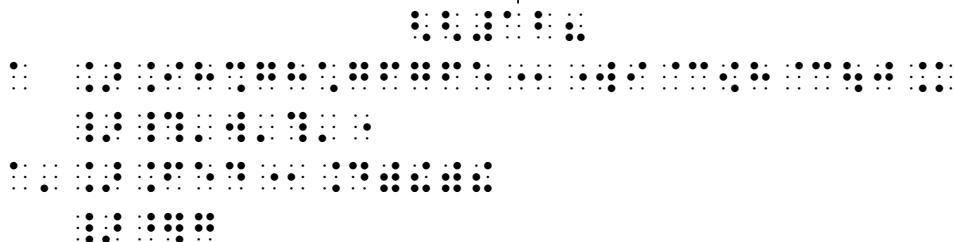
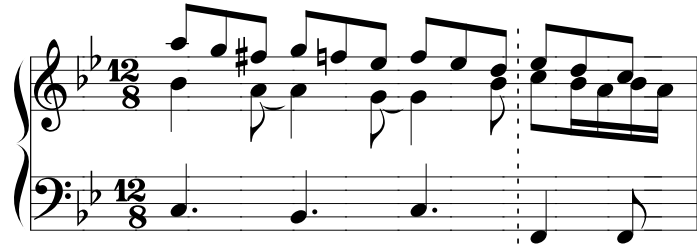
The image shows a musical staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first measure contains a quarter note F# and a half note C#. The second measure contains a quarter note F#, a quarter note C#, and a quarter rest. The Braille transcription to the right consists of two lines: the first line contains a part-measure in-accord sign (dots 1-2, 3-4, 5-6) followed by the notes F# and C#; the second line contains a full-measure in-accord sign (dots 1-2, 3-4, 5-6) followed by the notes F# and C#.

### Measure Division with In-Accords

Occasionally, the transcriber may encounter a measure that is so long and complex that the in-accord parts of one hand part cannot be contained on a single braille line. He will probably think of a number of alternative solutions from which to choose. He must make his choice in each case based on the particular musical situation, and no simple mechanical rule can be established. Two typical cases will be illustrated in order to show specific uses of certain signs.

1. If it is desirable to divide the measure between two parallels, the hand parts must, of course, be divided at the same point in the measure. If a part-measure in-accord is being employed, the **measure-division sign** at the **end of the line** then stands as the signal that the measure is incomplete, and **no music hyphen** need be added. [10.4]

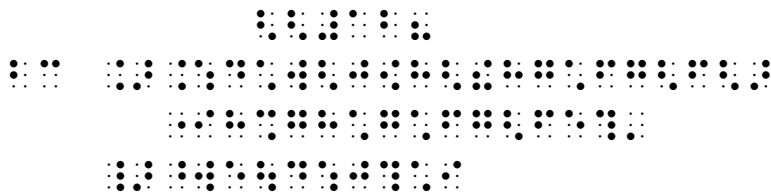
Example 27-11



2. It may be desirable to employ a runover line for the long right hand part. (This is one of the kinds of cases that may justify this somewhat unusual occurrence.) It is often advisable to position the break in the line at a point where one part of an in-accord has been completed, and to place the **entire second part in the runover line**. In this way, the reader is being given two equal cohesive and continuous measures or portions to read.

In this case, as with the measure-division sign above, the **in-accord sign** is placed at the **end of the line** and stands as the signal that the measure is incomplete, and **no music hyphen** is added. Of course, if the break in the line occurs at any point other than at an in-accord sign, the music hyphen is required.

Example 27-12



### A Slur between In-Accord Parts [T12, 12.5]

Sometimes a slur passes from one in-accord part to the other, located in the same staff. A special slur sign is used to indicate this fact. This slur sign is shown as follows.

#### Slur From Part to Part

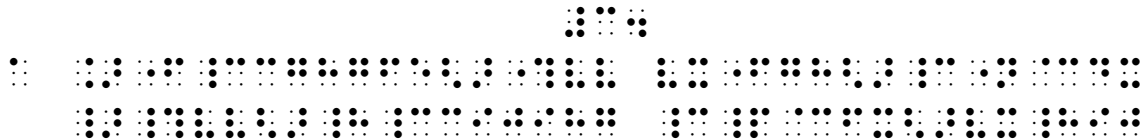
Single form: ⠠⠠⠠⠠

Double form: ⠠⠠⠠⠠ (opening) ⠠⠠⠠⠠ (closing)

The **single form** of this slur sign is **not shown after successive notes** in the case of a **short phrase**, in contrast to the usage of the regular single slur sign. Therefore, unless the phrase consists of only two notes, the sign is **doubled after the initial note** and shown once again, in **single form**, preceding the **final note** of the phrase, located in the other part.

In Example 27-13 a slur commences in the soprano voice but ends in the alto voice, while another slur commences in the tenor voice but ends in the bass voice.

Example 27-13



#### A Hand Part Shown in Two Staves

Where the part to be played by one hand is shown partly in the staff allotted to the other hand, the music is brailled according to the way it is actually to be played. As has been shown earlier, where both hand parts are printed on one staff and the opposite staff is left empty, no notice is made of that fact in the braille unless it is in a facsimile transcription; a hand part in braille is not the same thing as a staff in print. Thus, in Example 27-14, although the upper part played by the left hand (alto voice) is printed in the treble clef, it is brailled in the left-hand line, with the proper octave marks showing the location of the notes. The vertical bracket, which acts as a visual aid to link the hand parts together, is not indicated in the transcription.

Example 27-14

### Further Uses of the Measure In-Accord

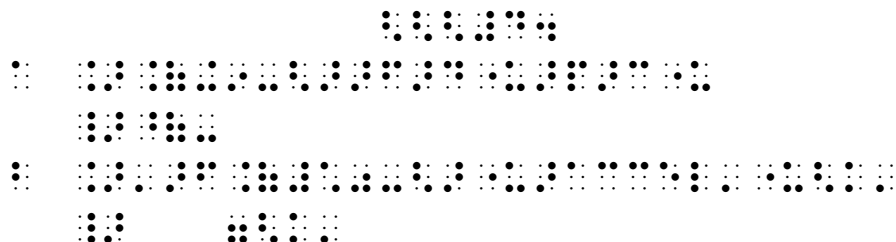
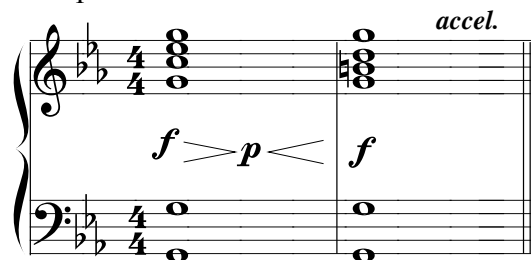
The full measure in-accord may be used to show an alternate version or rendering of a measure, or to indicate in detail how an ornament is to be executed. The original measure is written first, followed by the in-accord sign; then the alternate version is shown. Procedures for showing more extensive or elaborate variants are described in *Music Braille Code, 1997*, Sections 17.4 and 17.5.

Example 27-15 shows an alternate version of a measure of music.

Example 27-15

Sometimes the spatial position of a tempo or dynamic marking is such that it appears clearly intended to take effect at a particular rhythmic point during a sustained note or chord. This intention may be shown by braille the note and an in-accord sign, and then showing appropriate transcriber-added rests to locate the marking rhythmically. Example 27-16 shows such a dynamic marking in the first measure and a tempo change in the second.

Example 27-16



**Stem Signs** [T11, 11]

When two parts or voices unite on a note, this fact is indicated in print by showing the note with two stems, pointing in opposite directions. Their values may differ or agree. More often than not, they differ.

Under some circumstances the opposite stems may be attached to the same note head. Under other circumstances two heads must be used, placed abnormally close to one another on the staff with their stems pointing in opposite directions, each indicating its particular value. A whole note, of course, will show no stem. (*Music Braille Code, 1997* explains that the whole stem is a “convenient misnomer, there being no stem in the print.”) In braille, the greater value of the two is shown by a stem sign. It is preceded by the smaller value, which is transcribed in the regular form of the note. If the two values happen to be identical, the note and stem sign will agree in value.

The braille stem signs are shown below. Each stem sign consists of the stem prefix followed by the particular value designation.

The stem prefix: ⠆

<b>Quarter Stem</b>	<b>Eighth Stem</b>	<b>16th Stem</b>	<b>32nd Stem</b>	<b>Half Stem</b>	<b>Whole Stem</b>
⠆⠠	⠆⠠⠠	⠆⠠⠠⠠	⠆⠠⠠⠠⠠	⠆⠠⠠⠠⠠⠠	⠆⠠⠠⠠⠠⠠⠠

**General Directions for Stem Signs**

The stem sign is placed **after** the **note** to which it applies and after any fingering, tie, slur, or other sign that belongs to the note itself but does not apply to the note value represented by the stem sign. It may not be separated from the note by the music hyphen. A stem sign may be dotted, like a note or rest. It may also be modified by a tie or a slur. A stem sign does not interfere with the grouping process. The stem sign cannot be firmly placed in the general order of signs in relation to a note because its position varies depending on the presence or absence of other signs. The following examples show the use of stem signs.

Example 27-17

In Example 27-18 the 16th stems in the print call special attention to those notes that carry the melody.

Example 27-18

In example 27-19 the quarter stems help emphasize the beaming of notes that is contrary to the natural divisions of the time signature.

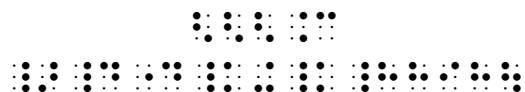
Example 27-19

Where a **chord** is shown with opposite stems, a stem sign is used **after the interval** (or intervals) **as well as after the written note**. Example 27-20a illustrates a chord with opposite stems. It should be pointed out that the music for this kind of example is likely to be shown minus the opposite stem in the print notation, because its presence is specifically implied by the placement of the half-note chord on the eighth-note ligature along with the other eighth notes. In other words, the heads of the chord notes indicate a half-note chord, while the stem and ligature indicate an eighth-note chord. Such examples are commonly encountered. The print would appear as in illustration **b**. In either case, the transcription would be made as shown.

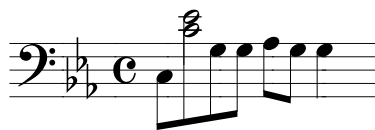


Example 27-20

a.

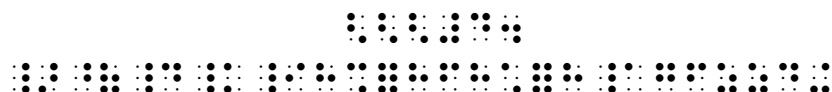


b.



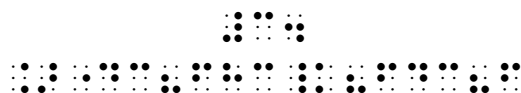
Example 27-21 also shows an implied opposite stem of the second note. The head of the note indicates a half note, but it is attached to a ligature indicating a 16th note. The opposite stem for the tenth note in the measure cannot be implied in the same manner, however, and it actually appears in print.

Example 27-21



In Example 27-22 the opposite stem is implied.

Example 27-22



**A Choice between Stem Signs and In-Accords**

If the student will examine the preceding examples, he will notice that in each case the two voices or parts could not be transcribed properly with an in-accord. Sometimes, however, added stems in the print coincide with the natural beats throughout a measure, and the two parts can easily be shown by using an in-accord. In such cases, it is **preferable to use an in-accord**.

If the student will carefully study the next two examples, he will see that not only could a measure in-accord easily be used for the two voices, but that this procedure will allow the melody to stand out much more clearly than through the use of stem signs. The transcriptions for these two examples use in-accords.

Example 27-23

Example 27-24.

*The following table is the last occurrence of the list of the order of signs that has been accumulating from chapter to chapter. Many music braillists like to keep a copy of this table in a convenient place for quick reference while they are making a transcription. It has been reproduced for your use on page 521.*

**General Order of Signs** (*Signs in bold type were added in this chapter.*)

Preceding the note:

- marginal hand sign
- clef sign (if used)
- forward-repeat sign
- first or second ending sign
- reminder tie (if required)
- change of clef sign
- change of hand sign
- pedal depression (in piano music)
- simple word-sign expression
- line of continuation sign
- opening bracket slur or overlapping slur
- music comma
- triplet or irregular-grouping sign
- larger or smaller value sign
- up-bow or down-bow
- accidental(s) for ornament (upper before lower)
- ornament or arpeggio
- signs of expression or execution that precede a note
  - staccato or staccatissimo
  - accent
  - tenuto
  - any others of these signs
- accidental
- octave mark

Following the note:

- dot
- finger mark
- interval
- finger mark for interval
- tie for interval
- fractioning (note repetition) or tremolo sign
- fermata
- single slur, slur between staves, or opening double slur
- closing bracket slur
- tie, chord tie, or accumulating arpeggio sign
- termination sign for line of continuation or “hairpin”
- breath mark
- music comma (if needed)
- pedal release (in piano music)
- closing bar, backward-repeat sign, **measure-division, or in-accord**
- music hyphen

### Drills for Chapter 27

(Correct transcriptions of these drills start on page 488.)

#### Drill 1

Andante semplice

mf

#### Drill 2

32

Drill 3

Drill 3 consists of three measures. The first measure (numbered 51) features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef has a key signature of one flat (Bb) and a 4/4 time signature. The treble staff begins with a forte (*f*) dynamic and contains a sixteenth-note triplet. The bass staff has a whole rest. The second measure has a treble staff with a half note chord (F#4, C#5) and a bass staff with a half note chord (Bb3, F#4). The third measure has a treble staff with a half note chord (F#4, C#5) and a bass staff with a half note chord (Bb3, F#4). The treble staff in the third measure includes a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin.

Drill 4

Allegro moderato

Drill 4 consists of five measures. The first measure (numbered 51) features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bass clef has a key signature of one flat (Bb) and a 4/4 time signature. The treble staff begins with a forte (*f*) dynamic and contains a half note chord (F4, Bb4). The bass staff has a whole rest. The second measure has a treble staff with a half note chord (F4, Bb4) and a bass staff with a half note chord (Bb3, F#4). The third measure has a treble staff with a half note chord (F4, Bb4) and a bass staff with a half note chord (Bb3, F#4). The fourth measure has a treble staff with a half note chord (F4, Bb4) and a bass staff with a half note chord (Bb3, F#4). The fifth measure has a treble staff with a half note chord (F4, Bb4) and a bass staff with a half note chord (Bb3, F#4).

Drill 5

Larghetto

pp R.H.

L.H.

Drill 5 is a piano exercise in 3/4 time, marked *Larghetto*. It consists of two systems of music. The first system features a treble clef staff with a whole note chord and a bass clef staff with a steady eighth-note accompaniment. The second system continues the accompaniment in the bass clef while the treble clef staff plays a melodic line with eighth notes and rests. The key signature has one sharp (F#).

Drill 6

19

Drill 6 is a piano exercise in 6/8 time. It begins at measure 19. The first system shows a treble clef staff with a melodic line of eighth notes and a bass clef staff with a simple harmonic accompaniment. The second system continues the melodic line in the treble clef and the accompaniment in the bass clef. The key signature has one sharp (F#).

# Exercises for Chapter 27

## Exercise 1

Andante sostenuto (♩ = 56)

Exercise 1 is a piano exercise in 6/8 time, key of B-flat major. It is marked "Andante sostenuto" with a tempo of 56 quarter notes per minute. The piece is in a 6/8 time signature. The score consists of three systems of piano and treble clef staves. The first system includes a piano (*p*) dynamic marking and fingering numbers 2, 4, 2, 5, 4, 5. The second system includes fingering numbers 5, 3, 1, 2, 3, 2, 5, 3. The third system includes fingering numbers 4, 1, 5, 1, 4, 1, 2, 3.

## Exercise 2

Exercise 2 is a piano exercise in 7/8 time, key of B-flat major. It starts at measure 33. The score consists of two systems of piano and treble clef staves. The first system includes a piano (*pp*) dynamic marking and the instruction "senza ped.". The second system includes a mezzo-forte (*mf*) dynamic marking and the instruction "con ped.", followed by a piano (*pp*) dynamic marking.

Exercise 3  
Adagio non troppo

Exercise 3  
Adagio non troppo

First system: *Ped.*, *mf*, *sf*, *p*

Second system: *mf*

Third system: *sf*, *p*



Exercise 4

94

*p* *cresc.* *molto cresc.* *f*

*sf* *con fuoco*

*ed.* \*

The image shows a musical score for Exercise 4, measures 94 through 98. The score is written for piano in 6/16 time, with a key signature of two flats (B-flat and E-flat). The first system (measures 94-95) features a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a molto crescendo (*molto cresc.*) leading to a forte (*f*) dynamic. The second system (measures 96-97) begins with a sforzando (*sf*) dynamic and the instruction *con fuoco*. The third system (measures 98) concludes with a *ed.* (edit) mark and an asterisk (\*). The notation includes various rhythmic patterns, including sixteenth-note runs and chords, with accents and dynamic markings throughout.

Exercise 5

The first system of the musical score consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/4 time. The music begins with a dynamic marking of *mf*. The first measure of the upper staff contains a triplet of eighth notes (D4, E4, F#4) with a fingering of 5 above the first note. The rest of the system features a continuous eighth-note pattern in the upper staff and a corresponding bass line in the lower staff. The system concludes with a fermata over the final measure.

The second system of the musical score continues the piece. It maintains the same key signature and time signature. The upper staff continues with eighth-note patterns, while the lower staff provides a steady bass line. The system ends with a final chord in the upper staff and a single note in the lower staff.

# Chapter 28

## Music on Three Staves: Accompaniments and Organ Music

Upon completion of this chapter, the student may feel confident in transcribing keyboard music, including accompaniments, of intermediate difficulty and complexity.

When music has been printed in an expanded version of the usual grand staff, employing a system of three staves, the bar-over-bar parallel may likewise be expanded to employ three lines in the parallel. This expanded format occurs most frequently in music for organ, where the third staff contains the music for the pedals, and in accompaniments, where the additional staff displays the solo vocal or instrumental part.

### Organ Music

Basically, organ music is transcribed in the same manner as piano music. Bar-over-bar format is normally used, and the hand parts are brailled exactly as they are for piano music. Obviously, because several manuals are available on an organ, and there is a separate keyboard for the feet, these differences must be provided for in the transcription. A third line is added to the parallel for the pedal music and is introduced at the margin by the sign for pedals, vertically aligned with the two hand signs. All rules concerning measure alignment, measure division, etc., given in regard to the two-line parallel for piano music also apply to the three-line parallel for organ music. If intervals or in-accords are required in the pedal line, they are read upward. [T21, 21]

The braille sign for organ pedals is shown as follows:  $\text{⠠⠠⠠⠠⠠⠠}$

The expanded parallel is shown in Example 28-1.

Example 28-1

The image shows musical notation for Example 28-1. It consists of three staves. The top two staves are a grand staff with a treble clef and a bass clef, both in the key of D major (two sharps) and 3/4 time. The top staff contains chords and the bottom staff contains a bass line. The third staff is a separate bass clef staff, also in D major and 3/4 time, containing a single melodic line. Below the musical notation is a Braille transcription of the music. The transcription uses a three-line parallel format. The first line contains the treble clef, the second line contains the bass clef, and the third line contains the pedal music. The Braille notation includes various musical symbols such as clefs, sharps, and note heads.



Example 28-3 shows a few measures of an organ transcription, including registration and manual assignments.

Example 28-3

Sw. 8', 2 2/3', 2'

Gt. solo reed or gambas (8')

Ch. flutes 8', 4'

Ped. soft 16', 8'

*Andante con moto*

The musical score is written for three parts: MANUAL, Gt. (Guitar), and PEDAL. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Andante con moto*. The MANUAL part consists of two staves: the upper staff is labeled 'Sw.' (Swells) and the lower staff is labeled 'Gt. legato'. The Gt. part is marked *mf*. The PEDAL part is marked *mp* and includes the instruction '(non legato)'. The score shows five measures of music with various articulations and dynamics.

The Braille transcription is organized into three main sections corresponding to the musical parts. The first section contains the Braille for the MANUAL part, including the Sw. and Gt. staves. The second section contains the Braille for the Gt. part. The third section contains the Braille for the PEDAL part. Each section is composed of multiple lines of Braille notation, with some lines starting with a double colon (:) to indicate a new line of music. The Braille uses standard musical notation symbols, including note heads, stems, beams, and dynamic markings.

### **Electronic Organs, Synthesizers, and Other Keyboards [21.7-21.11]**

Many instruments that are played in a manner similar to the pipe organ require special notations for their registration or other manner of execution. As far as possible, transcription of these special notations should follow the print. If alphanumeric symbols are used, they should be transcribed exactly as they appear in print. If special pictographs have been used, the transcriber may be called upon to employ adaptations of existing braille signs, or to invent his own. Any nonstandard usage must, of course, be explained in the Transcriber's Notes and/or Special Symbols pages, giving a clear description of both print and braille signs.

### **Accompaniments**

When a solo or ensemble composition is printed with an accompaniment incorporated into the system of staves, usually aligned beneath the line(s) for the solo voice(s) or instrumental part(s), the braille transcription does not follow the format of the print music. The solo part or parts and the keyboard accompaniment are each transcribed separately. If the transcription is to include the complete work, the solo part is brailled in its entirety and the accompaniment follows, usually starting on a new braille page, as if it were a completely separate transcription, but not restating the title and composer's name. Frequently, the transcriber will be asked to braille only an accompaniment.

If the composition is very short, or if there is a need to conserve space, the transcriber may start the accompaniment on the same page. He would leave a blank line and center the heading "Piano" or "Accompaniment" following the conclusion of the solo part, provided that there is then sufficient room for another blank line, the music heading, and the first parallel of the accompaniment.

Just as the transcriber must watch the accompaniment for indications of tempo or execution that must be included in his brailing of the solo part, he must do the reverse when transcribing the accompaniment. He should keep an eye on the staves of the solo part, looking for markings that may also affect the accompaniment, and include them in the transcription.

### **The Solo Outline [22.23, 23.13]**

The parallel for the accompaniment is expanded to include a rudimentary outline of the solo part, to assist the player in memorizing his part. This line is placed **above the right-hand line**, introduced at the margin by the **solo sign**, aligned with the hand signs. The **measure number precedes** the solo sign, and is then not restated before the right-hand sign. The outline contains **only the notes, rests, and ties** of the part. Symbols of execution and expression and dynamic markings are omitted, as are slurs. An essential sign, such as a fermata, or a double bar or print repeat sign, is included, however.

As is the case with organ music, all rules concerning measure alignment, measure division, etc., given in regard to the two-line parallel for piano music also apply to the three-line parallel for an accompaniment. Measure alignment is adjusted in reference to the right-hand part, as it is in any other keyboard transcription, and not to the solo outline part.

If the accompaniment is written for organ, of course, the parallel will be further expanded to four lines. The uppermost will be the solo outline, then will come the right-hand line, the left-hand line, and last the pedal line.



Example 28-5

The musical score for Example 28-5 consists of two staves. The top staff is for Clarinet in B-flat, and the bottom staff is for Piano. Both are in the key of D major (two sharps) and common time (C). The tempo is marked 'Andante'. The Clarinet part begins with a whole rest, followed by a melodic line starting on G4, marked 'espr.'. The Piano part begins with a piano 'p' dynamic, featuring a rhythmic accompaniment of eighth and sixteenth notes.

The Braille transcription consists of three lines of Braille notation. The first line corresponds to the Clarinet staff, the second to the Piano treble clef staff, and the third to the Piano bass clef staff. The notation uses standard musical Braille symbols for notes, rests, dynamics, and articulation.

**Omitting the Solo Outline**

When a solo part is entirely or nearly all duplicated in the accompaniment, it is permissible to omit the solo outline from the transcription. Such duplication is often encountered in simple songs and in arrangements of popular music.

If the composition begins with an extended introduction by the accompanying instrument, the solo outline need not be introduced into the parallel until the point of its entrance. If the introduction is only a few measures in length, however, it is better to include the solo line with the appropriate rests. Likewise, if there is an extended rest in the solo part, the solo outline may be omitted where there is no music in the part for several successive parallels. (A special procedure for omission of a hand line or an organ pedal line when a long rest occurs will be discussed in Chapter 30.)

**Special Instructions for the Drills and Exercises**

*In transcribing the following drills and exercises, which are intended to simulate real transcriptions as closely as possible, please follow these special instructions. The transcriptions of the drills in the back of the book have been prepared in this manner as an example for you to use in preparing your exercises. It may be helpful also to review the procedures that were followed in preparing the drill and exercise for Chapter 23.*

1. Please prepare each drill and exercise as a separate transcription.
2. Instead of the running head that has usually been included on the pages of the drills and exercises, please use the composer's last name, a comma, and an abbreviation of the title of the composition as the running head. Then place the following text on the title page in the lines where the name of a requesting agency would ordinarily be placed:



Exercise 1 for Chapter 28  
Introduction to  
Braille Music Transcription

3. *No Special Symbols pages will be needed in this assignment.*
4. *Please put your name and address and the date of transcription on the Transcriber's Notes page following the notes "This is a nonfacsimile transcription" and "Intervals are read downward in the right hand and upward in the left hand." It will not then be necessary to repeat that information at the end of the exercise.*
5. *Show the page numbers and page turns displayed in the illustrations rather than the page numbers of this book.*
6. *In executing Drill 2 and Exercise 2, please make a complete transcription of each piece. Transcribe the vocal part according to the procedures shown in Chapter 22, brailleing the words of the second verse immediately following the music. On the next braille page, center "Piano" in the third line and the music heading in the fifth line. Then braille the accompaniment as demonstrated in this chapter, including a solo outline in each parallel.*
7. *At the conclusion of each transcription, following a blank line, center "THE END."*

Drills for Chapter 28  
(Correct transcriptions of these drills start on page 492.)

Drill 1

- = 3 = -

**JESU, MEINE FREUDE**

**ORGAN**

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

**Johann Crueger**  
harm. J.S. Bach  
arr. Ray Doty Lasso

The musical score is arranged in three systems. The first system is marked *Largo* and includes a Swell (Sw.) staff, a Chorus (Ch.) staff, and a Pedal (PED.) staff. The second system includes Swell (Sw.), Chorus (Ch.), and Pedal (PED.) staves. The third system includes Swell (Sw.), Chorus (Ch.), and Pedal (PED.) staves. The score features various musical notations such as treble and bass clefs, a key signature of one sharp (F#), a common time signature (C), and dynamic markings like *mf* and *f*. Pedal points are indicated by a lambda symbol (λ) and a comma (,) below the notes. The Chorus staff includes a section marked *Gt.* and another marked *Gt. 4' off*.

Copyright 2001, Ray Doty Lasso Press, Anycity

- = 3 = -

# HARD TIMES COME AGAIN NO MORE

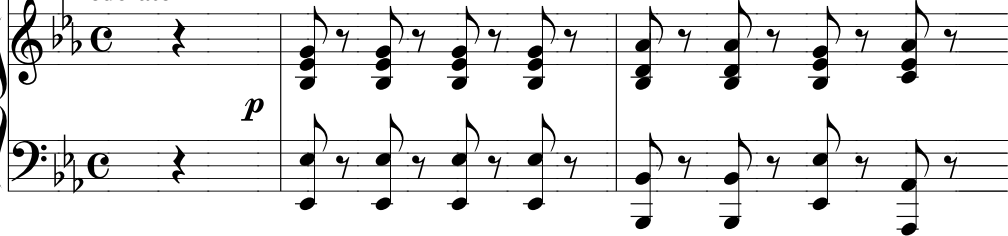
Poetry and Music by  
STEPHEN C. FOSTER

**Voice** *Moderato*

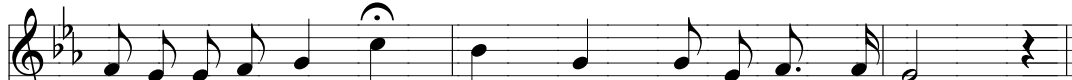
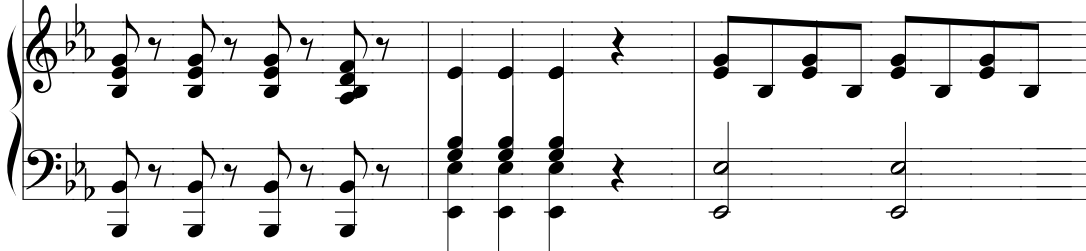


1. Let us pause in life's pleas-ures and count its man-y tears While we  
2. While we seek mirth and beau-ty and mu-sic light and gay There are

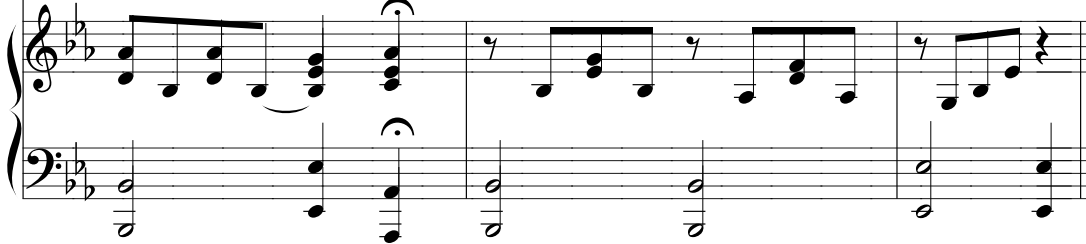
**Piano** *Moderato*



all sup sor- row with the poor: There's a song that will lin- ger for-  
frail forms faint-ing at the door: Though their voi- ces are si- lent, their



ev- er in our ears; Oh! Hard Times, come a- gain no more.  
plead-ing looks will say Oh! Hard Times, come a- gain no more.



Drill 2, continued

-- 4 --

*Chorus*

'Tis the song, the sigh of the weary; Hard Times, Hard Times,

come a- gain no more: Man-y days you have ling-ered a-

round my cab-in door; Oh! Hard Times, come a- gain no more.

# Exercises for Chapter 28

## Exercise 1

Sw. Reed chorus 8', 4'  
Gt. Diapason 8', mixtures

### PAVANE

Organ

Tielman Susato  
arr. Ray Doty Lasso

*Moderato*

MAN. Sw. *ben articolato* Gt.

PED.

(1. Sw., 2. Gt.)

Sw.  
Gt.

Full organ *allarg.*

Copyright 2001, Ray Doty Lasso Press, Anycity

-- 3 --

Exercise 2

- = 3 = -

# SOME FOLKS

Words and Music by  
**STEPHEN C. FOSTER**

**Moderato**

Voice

1. Some folks like to sigh,                      Some folks do,                      Some folks do;  
2. Some folks get grey hairs,                      Some folks do,                      Some folks do;

Piano

Some folks long to die,                      But that's not me nor you.  
Brood-ing o'er their cares,                      But that's not me nor you.

**CHORUS**

Long live the mer-ry mer-ry heart That laughs by night and day,                      Like the

Queen of mirth,                      No mat-ter what some folks say.