PART THREE

Specialized Procedures

Chapter 29

Chord Symbols with Vocal Music [T24, 24]

Chord symbols, consisting of letters, numbers, music accidental symbols, slashes, and other print symbols, are often printed with music, especially in popular and folk songs. In *Music Braille Code,1997,* inclusion of these chord symbols in a transcription is referred to as "short-form scoring." The procedure for including the chord symbols in vocal music will be discussed and illustrated in this chapter. The procedure for including them in music for keyboards or other instruments, where there are no lyrics, will be shown in Chapter 30.

Directions for Transcribing the Chord Symbols

The chord symbols are transcribed in "facsimile." They are brailled horizontally, unspaced within each symbol, in the exact order as shown in print. The lettering and capitalization of the print are followed; and all literary symbols are transcribed in literary braille, with the following exceptions:

1. **Contractions** and **letter signs** are **not** employed.

2. All **periods** are **omitted.**

3. The following braille signs are employed to represent **specific** non-alphanumeric **print symbols:**

Plus sign	+	
Minus sign or hyphen	-	
Small circle	°	
Circle bisected by a line	⌀	
Small triangle	Δ	
Small triangle bisected by a line	⍙	
Italicized numeral 7	*7*	
Slash line	/	
Parentheses	**( )**	

4. **Music signs** are used for **accidentals.**

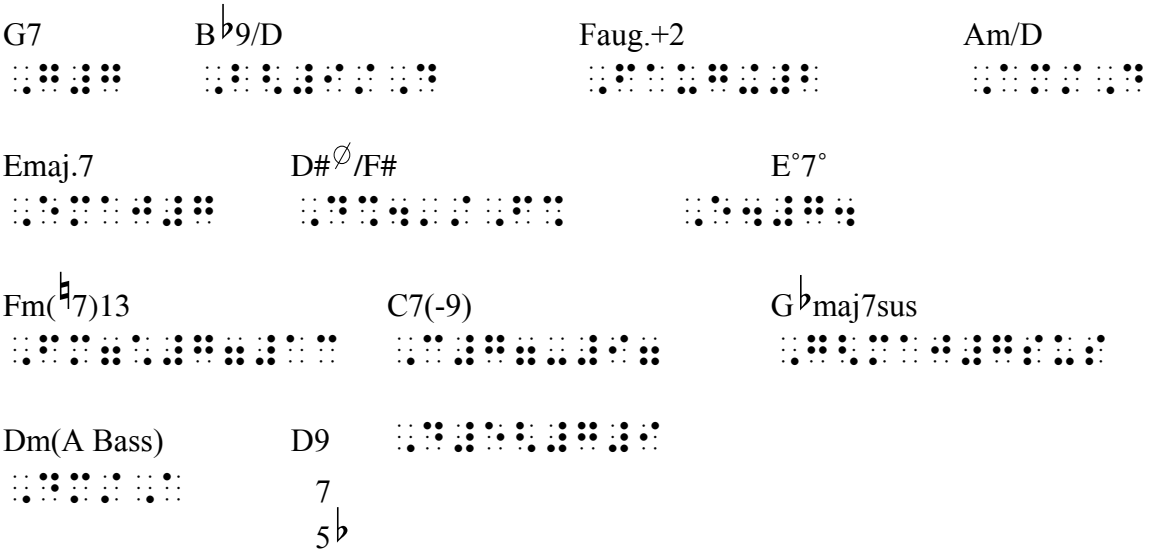
The **number sign** is placed before **every** number. Where numbers are printed horizontally, the order of the print copy is followed. Where numbers are printed in a vertical arrangement, they are brailled from the lowest to the highest.

The small circle represents "diminished," and the circle bisected by a line represents "half-diminished." However, if the print shows the abbreviation "dim.," it is transcribed as it is printed. The interpretation of some of the symbols varies from one publication to another. They should be transcribed as they are printed, in any case.

The **slash** within a chord symbol indicates that the following letter represents the **bass note** of the chord. If the information is **written out,** the **slash** followed by the letter name is **substituted** in the braille. This substitution is the **only** instance in which the **"facsimile" principle is specifically not followed.**

Example 29-1 shows a variety of typical chord symbols with their transcriptions.

Example 29-1



Placement of the Line for Chord Symbols

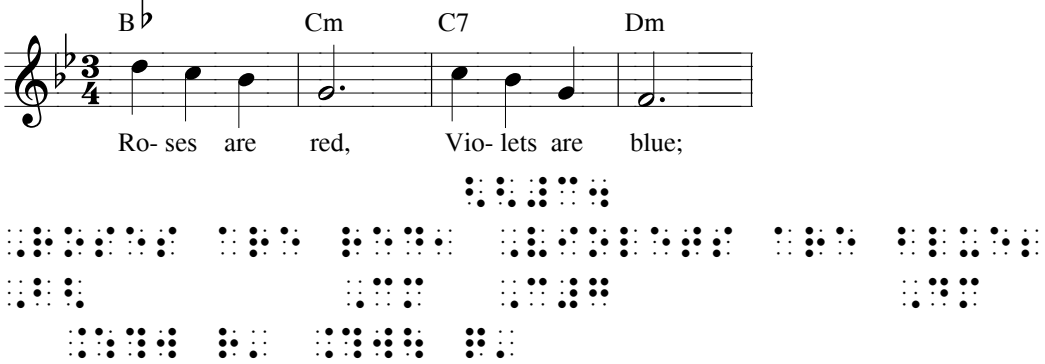
Where chord symbols are printed with words and a melody, the **line-by-line** format that is the normal format for vocal music is **expanded** to a **three-line** parallel. Each **word line begins** at the **margin,** as usual, and the corresponding **music line** is indented to the **third cell.** The **added line,** containing the chord symbols, is placed **between** the word line and the music line. Each chord symbol is aligned in a special way relative to the syllable of the words with which it concurs. Therefore, the chord line may begin in any cell of the line. The music line is transcribed normally in every way; no attempt is made to relate it to the chord symbols. The code states that a runover line, commencing in the fifth cell, may be used to extend the music line on occasion, but never the words.

Basic Placement of Chord Symbols Relative to Word Syllables [24.13]

When a chord is to be sounded exactly when the singing of the syllable is to occur, its symbol is positioned to appear directly under the syllable. The **first character of the chord**

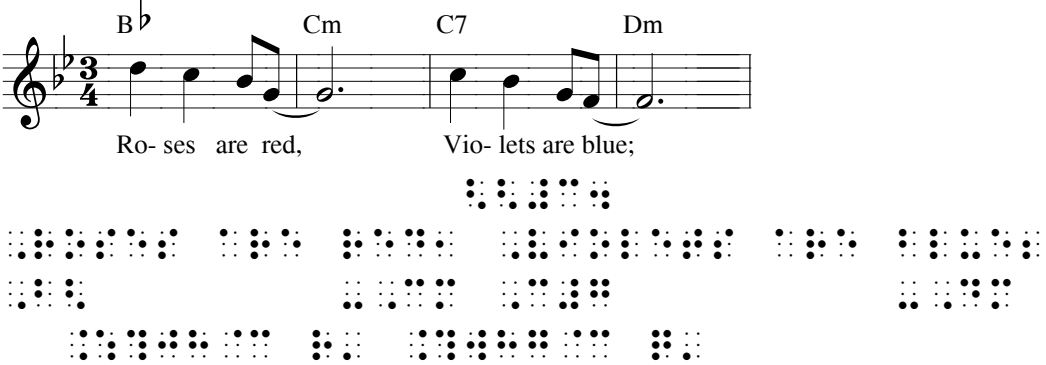
symbol, which is nearly always a capital sign, is placed **directly beneath the first character of the syllable.** If the word is capitalized, the two capital signs will be aligned. If the word is not capitalized, the capital sign of the chord symbol will appear directly below the first letter of the syllable. Example 29-2 illustrates a phrase in which the sounding of each chord coincides with the initiation of a syllable.

Example 29-2



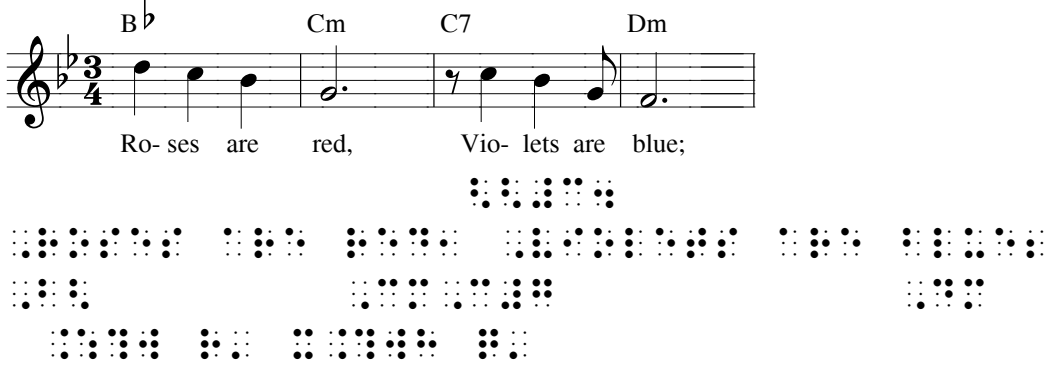
When a **chord** is to be sounded **after** the singing of the **syllable has begun,** that is, during the syllable, its symbol is **preceded,** unspaced, by a **hyphen,** and the hyphen is the character that is **aligned with the first character of the syllable.** Example 29-3 shows a phrase in which two of the chords are sounded while syllables are being sustained.

Example 29-3



When a **syllable** is to be **initiated** while a **chord** is being **sustained,** the first character of the **chord symbol** is placed **two cells to the left** of the first character of the syllable. The "C7" chord in the phrase in Example 29-4 is sounded during a rest before the syllable "Vio-" is to be sung.

Example 29-4



Transcriber's Note Required [24.23]

The method (format) that is given on the title page is "line-by-line." The following transcriber's note should be included with any transcription that employs this modification of the line-by-line format.

> "The chord symbols in this song relate to the words. The position of the initial capital sign in each chord symbol determines whether the chord is played before, with, or after the related word or syllable. If the chord is sounded before, its initial capital sign is placed two spaces to the left of the initial character of the syllable; if with, its capital is vertically aligned with the syllable; and if after, its initial capital is placed one space to the right of the final character of the word. Punctuation marks in the word line have no bearing on the relative position of the initial sign of the chord.
>
> "If the chord is sounded during a syllable, the chord's initial capital sign is preceded by a hyphen. The hyphen prefix serves as the alignment factor, and is vertically aligned with the first character of the syllable. (If this alignment is prevented because a preceding chord is related to the same syllable, the hyphen prefix follows said chord, immediately.)
>
> "The abnormal appearance and spacing of some words is made necessary by the amount of space required for the correct placement of each succeeding chord symbol."

Directions for Transcribing Chord Symbols with Song Texts

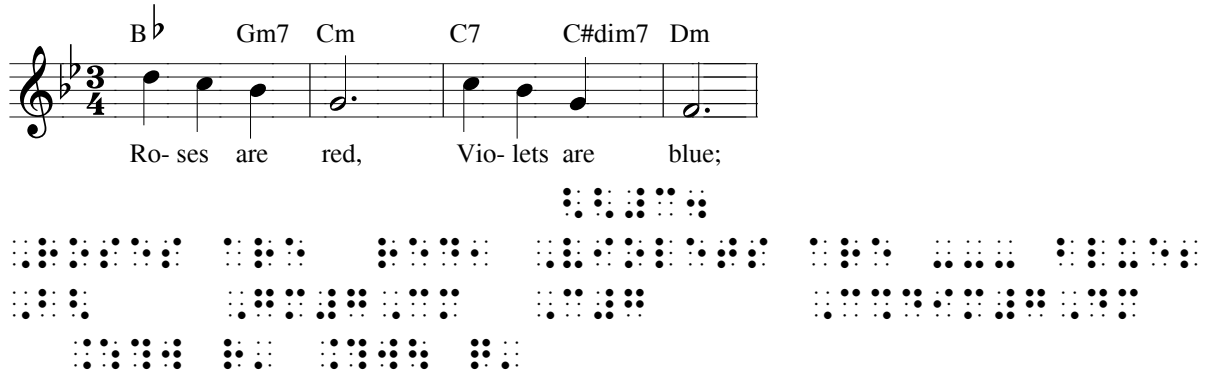
As was illustrated above, the first characters of a syllable of text and the corresponding chord symbol are vertically aligned when they occur simultaneously. All punctuation marks in the word line, including opening quotation marks and apostrophes, are disregarded in determining the alignment. For instance, if the word "'tis" appears in the line, the chord symbol is aligned with the letter "t," not with the apostrophe.

It is not necessary to separate the successive chord symbols with spaces except where **two capital letters** that stand for note names occur within the **same chord symbol.** In that case, a **space** must be left **before** the **next** chord symbol, to make it clear that the second capital letter did not indicate the beginning of a new chord. In all other cases, the appearance of a capital letter or a hyphen prefix can be assumed to show that a new chord symbol is being introduced. It is also not necessary to fill spaces between chord symbols with guide dots, no matter how far apart they are placed.

Some adjustments to the placement of the words and syllables must be made under certain circumstances, because the number of cells occupied by a chord symbol may exceed the length of the corresponding syllable. If the affected syllable is the last syllable of a word, blank spaces may be left between the words in order to position the next word above the next chord symbol. When this space exceeds three blank cells, a series of dots 36 (hyphens) is inserted in the word line, with a blank space before and after the series. If the affected syllable is within the word, it is followed by a hyphen, and then the required spaces are left in order to accomplish the alignment. In this case also, if four or more blank cells are required, a series of dots 36, preceded and followed by a space, is inserted. [24.11]

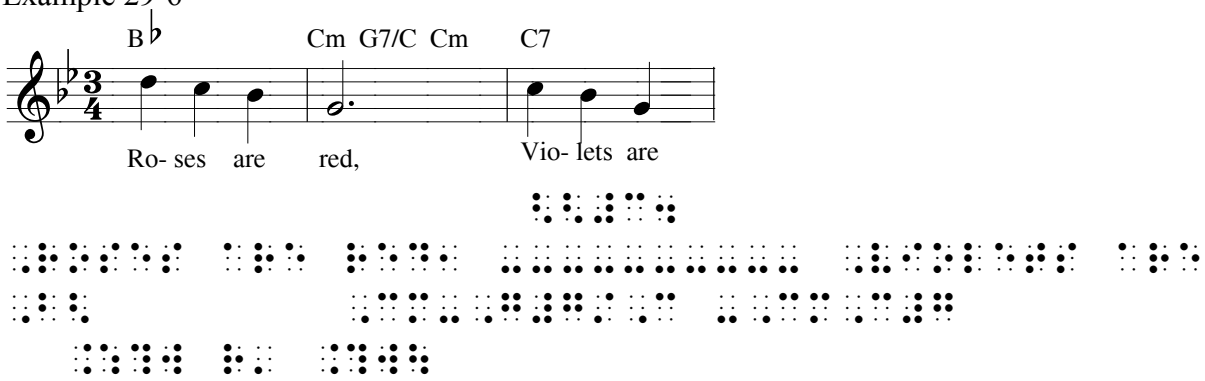
Example 29-5 illustrates two cases in which the **length of a chord symbol** necessitates the **insertion of spaces into the word line.** The word "red" has been moved one space to the right so that the chord symbol "Cm" can be placed directly beneath it. No space is required between the successive chord symbols. The word "blue" has been moved four cells to the right, to accommodate the chord symbol "C#dim7." A series of three dots 36 has been inserted because there are more than three successive blank cells in the line.

Example 29-5



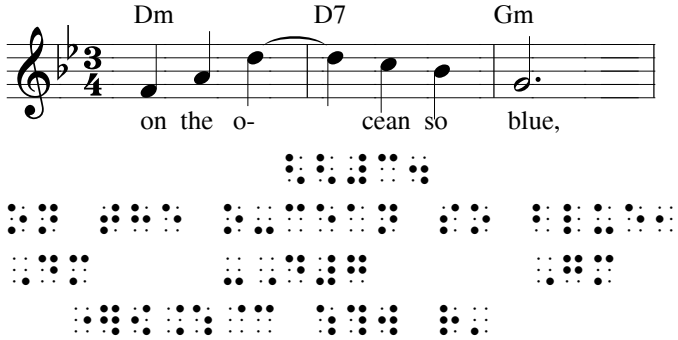
Where **two or more chords** are to be sounded while a **syllable** is being **sustained,** the second and succeeding **chord symbols** must **each** be preceded by its **hyphen prefix.** In Example 29-6 three chords are sounded during the syllable "red." It should be noted that there is a space following the second of the three chords because the chord symbol contains two capital letters. [24.13.5]

Example 29-6



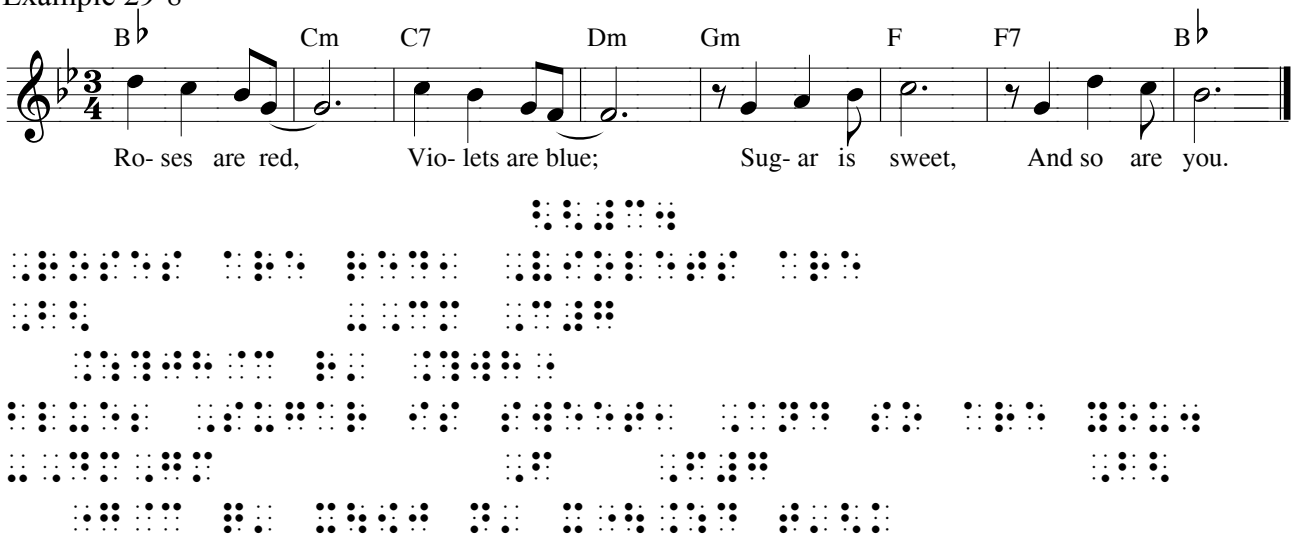
The **first word** or syllable that occurs **following** a chord symbol that has a **hyphen prefix** must be placed at least **two cells to the right of the hyphen.** Otherwise, that new word or syllable could accidentally become associated with the previous chord. If the previous syllable is not the last syllable of a word, it is necessary to insert a hyphen between the syllables of the word. Example 29-7 illustrates this procedure. A hyphen is necessary between the syllables of the word "ocean" to make it clear that the chord is to be sounded before the change of syllables occurs. [24.13.6]

Example 29-7



A **chord** that is to be sounded **before** its corresponding **syllable** is to be sung **cannot** be placed at the **beginning of a parallel,** because the chord symbol cannot then be placed two cells to the left of the initial sign of the syllable. The transcriber must arrange the positions of the syllables so that the affected **syllable** falls in the **previous parallel, or,** by shortening the previous parallel, place that syllable at a **later place in the new parallel.** In Example 29-8 the first word line has been left shorter than it might otherwise be, in order to avoid starting the second parallel with the word "sugar," which is preceded by the "Gm" chord. [24.13.3]

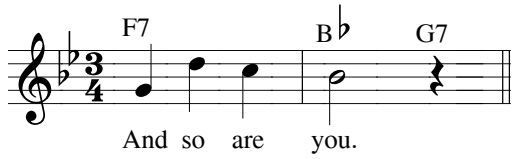
Example 29-8

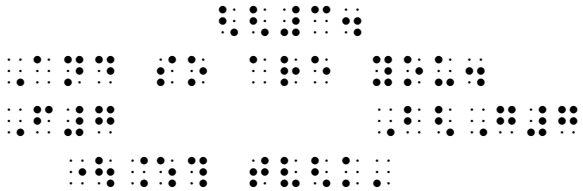


When a **chord** is to be sounded **after** the **words** have been **completed,** that is, during a rest at the end of a phrase or section, the chord symbol is placed **after** the last letter of the **text.** If the text extends beyond the end of the previous chord symbol, the initial capital of the new chord symbol is placed one space to the right of the last letter of the words. If the previous chord

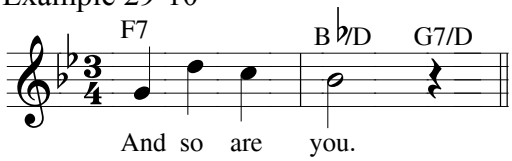
symbol extends to or beyond the completion of the letters of the text, the new chord symbol follows it without a space (unless a space is required because the chord symbol contains two capital letters). Example 29-9 illustrates the former case and Example 29-10 the latter.

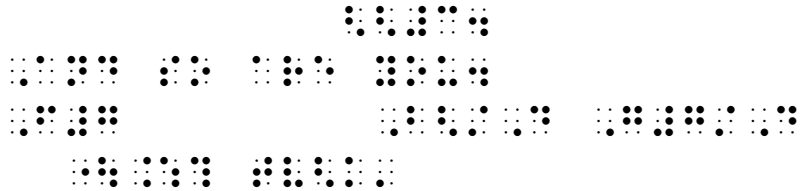
Example 29-9





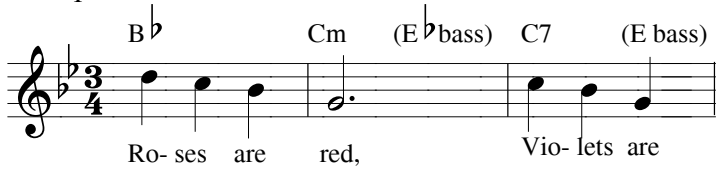
Example 29-10

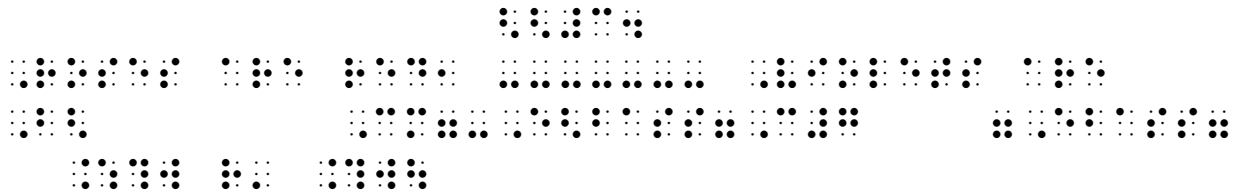




When a marking such as a new bass note is enclosed within parentheses in the print, the first sign of the marking itself, not the opening parenthesis, is used as the factor for alignment. If the marking requires a hyphen, the hyphen is placed immediately following the opening parenthesis. In this instance the new bass note is independent of the preceding chord symbol and is therefore written out instead of being shown with the slash symbol.

Example 29-11



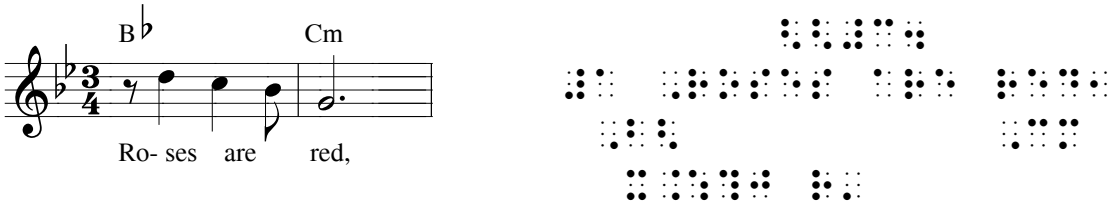


When a **composition begins** with a **chord** or chords to be sounded **before the text** is to be sung, however, there are two alternative ways in which the transcriber may begin the word line at the margin, thus preserving the integrity of the line-by-line format, and still showing the chord symbol before the initial sign of the word. [24.18]

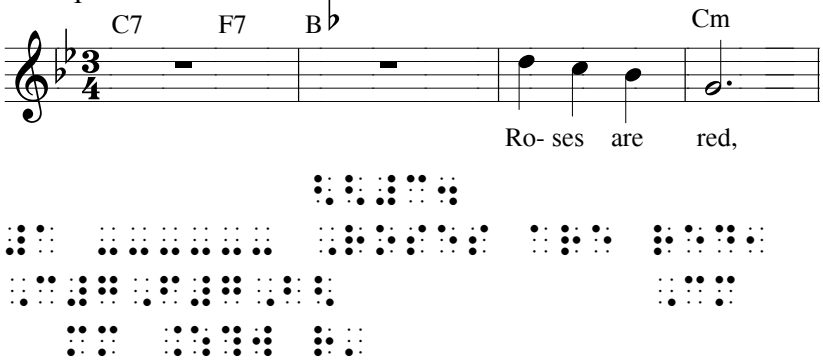
1. If there are only a few chords before the entry of the words, or only one, and there is room on the line to show them and to have at least the first syllable of the text in that parallel, a **measure number** (1 or 0, depending on whether the first measure is complete or incomplete) may be placed at the **margin of the word line.** The number provides the space to permit placing the chord symbol two cells to the left of the syllable. Then the transcriber can align the text above the appropriate chord symbol at the point where it is to be sung. If there are more than three spaces between the number and the first sign of the text, a series of dots 36 are inserted, as usual.

Example 29-12 illustrates a phrase in which a chord immediately precedes the entry of the words, and Example 29-13 shows three chords that are sounded before the entry of the words.

Example 29-12



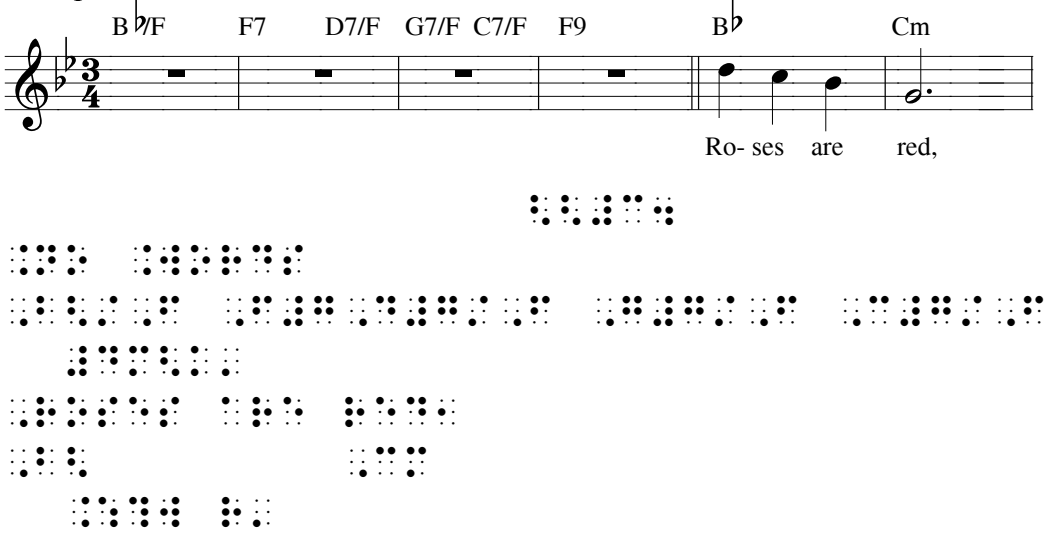
Example 29-13



The code states that measure numbers may be shown occasionally, at the discretion of the transcriber, but that it is undesirable to number every parallel. It also states that it is undesirable to insert measure numbers elsewhere than at the beginning of the piece specifically for the purpose of manipulating the alignment. Numbers should be employed only when there is a musical reason for them to be used. [24.10, 24.13.3]

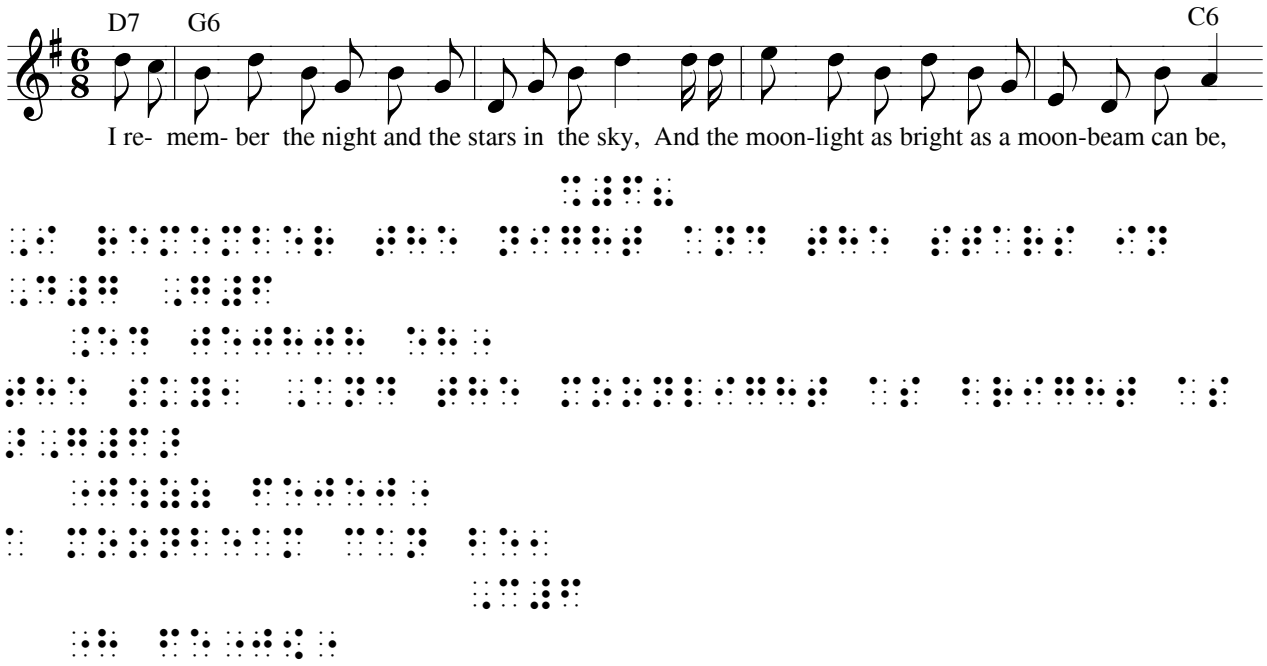
2. If the chord symbols are so extensive that there is not room in the parallel to permit starting the text, the transcriber may place the phrase **"no words"** at the margin**,** italicized to show that it does not represent text, and place the chord symbols starting at the margin of the line below. The music line, of course, displays the appropriate rests. An extensive instrumental introduction may be displayed in this manner. An extensive instrumental interlude, printed with chord symbols, may similarly be transcribed within the body of a song. Example 29-14 shows an introduction that has many chords preceding the entry of the words. [24.17]

Example 29-14



If **no new chord** symbol occurs in a parallel, the **last chord in effect** in the previous parallel is transcribed **between word signs,** at the margin of the chord line. [24.17]

Example 29-15



Transcribing Additional Verses

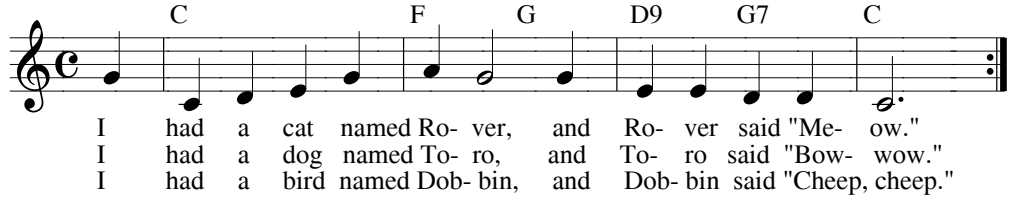
If there are two or more verses of text, the additional verses should be transcribed following the completion of the first verse, as was shown in Chapter 22. However, the code states that the chord symbols should be shown with the additional words, in a two-line parallel consisting of the words and chord symbols, omitting the music line. The text of each verse should start at the margin. Since there will be no further music lines, successive lines of the verse may be indented to the third cell. The chord symbols are aligned to the words as above. [24.15]

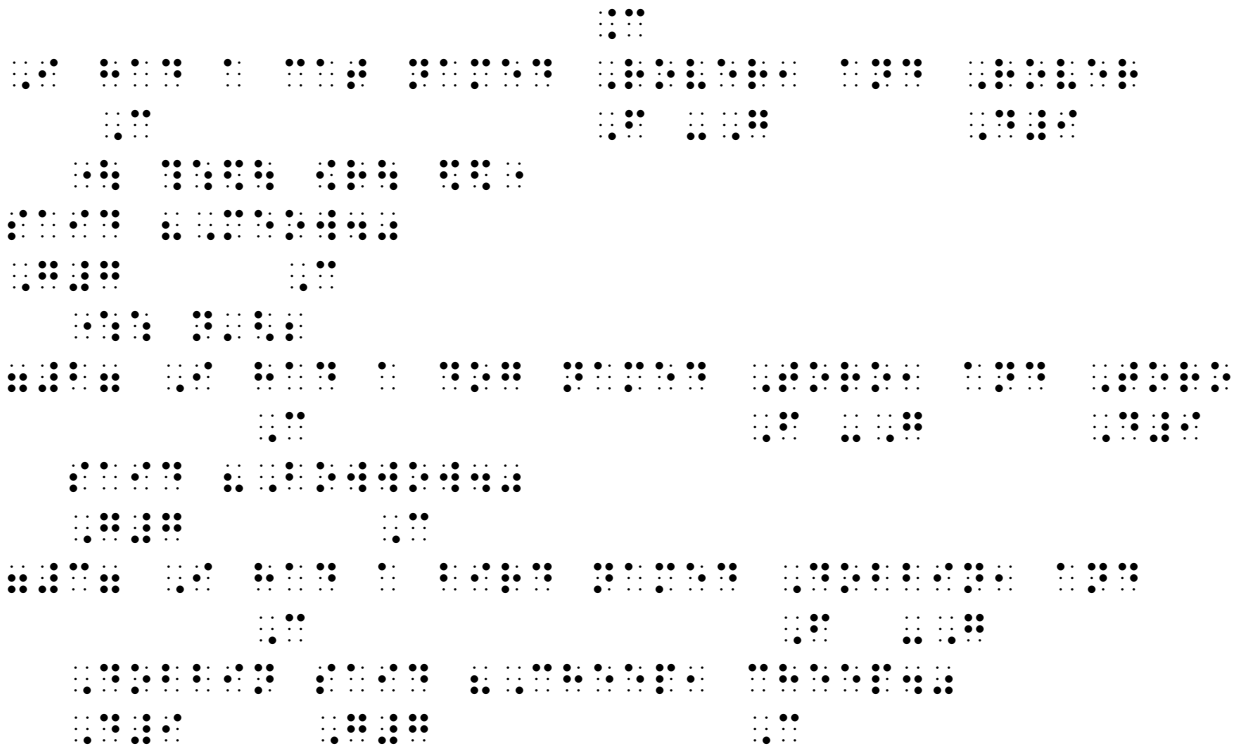
Instructions about transcribing verses that contain variants of rhythm or syllabication may be found in *Music Braille Code, 1997,* Section 24.15.

Where there is a refrain, whether it is so labeled in the print or not, the transcriber should treat it as was shown in Chapter 22. In the first verse he should insert the appropriate label into the word line at the margin with italics or fully capitalized to show that it is not text to be sung. Then in the subsequent verses he should substitute that label, again italicized or fully capitalized, where the refrain occurs, instead of brailling the refrain again.

Example 29-16 shows a short song that has chord symbols, and also three verses. One should notice that the word or phrase repetition sign may not be used where chord symbols are involved. It may be used, however, if the word(s) and the repetition all occur within the duration of a single chord.

Example 29-16





Where words and chords have been printed without a melody being shown, as is often done, for instance, in song sheets for group singing, they may be transcribed together in the same manner as the additional verses above.

General Observations

If, as is frequently encountered, guitar fingering diagrams have been printed along with the chord symbols, the diagrams are not included in the transcription. [24.1]

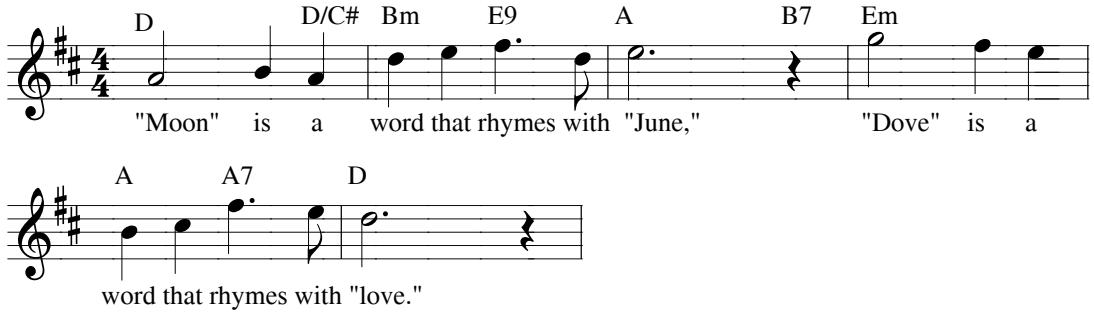
When the transcriber has gained some experience with this modification of the line-by-line format, he will become aware that the high priority given to the relationship between the words and the chord symbols sometimes leaves the arrangement of the music in the braille lines seeming somewhat fragmented. He should not be dismayed at this necessary consequence, and should not be tempted to make adjustments to the word and symbol lines, such as the inclusion of unnecessary measure numbers, that might favor a smoother or more continuous presentation of the music.

Drills for Chapter 29

(Correct transcriptions of these drills start on page 502.)

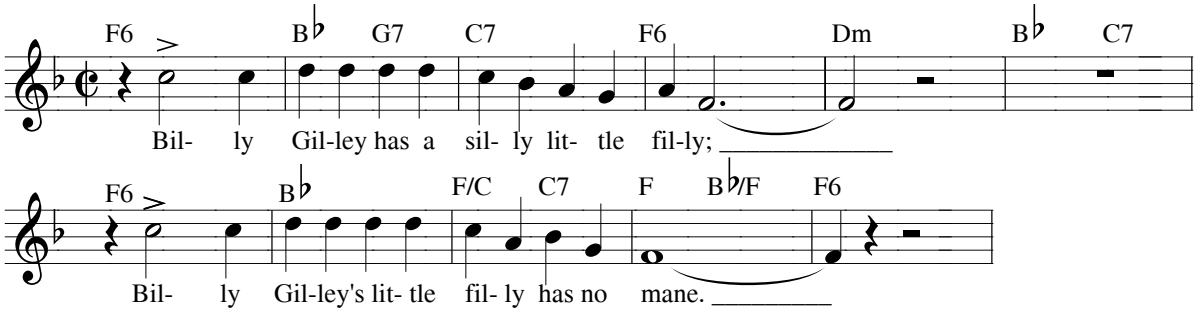
Drill 1

Moderate ballad



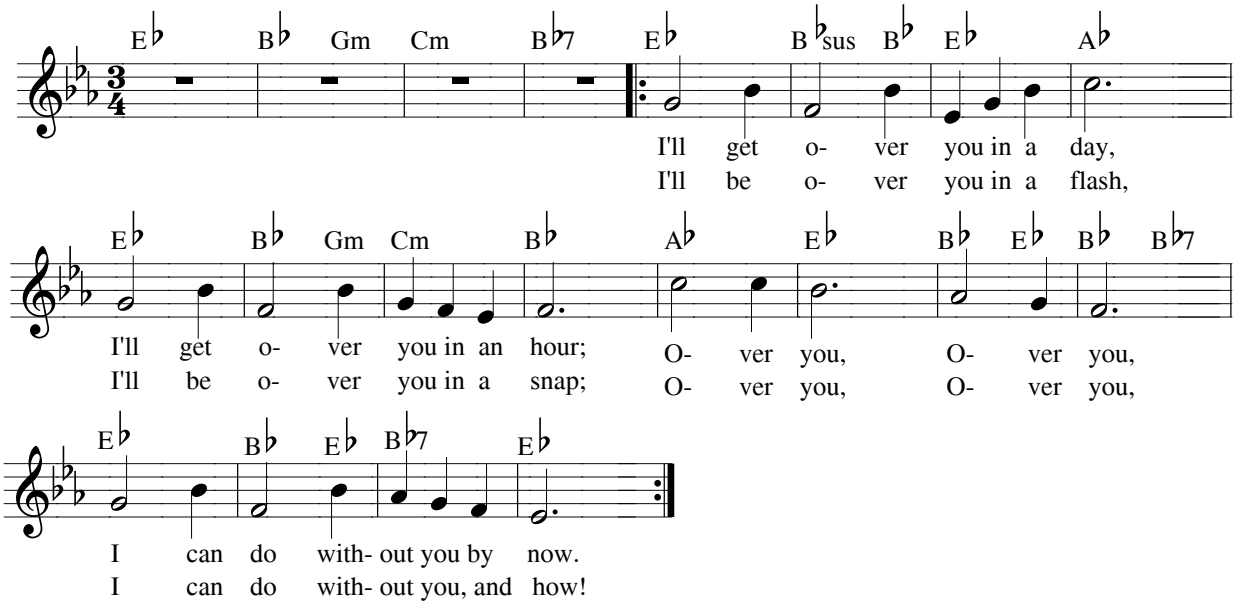
Drill 2

Fast



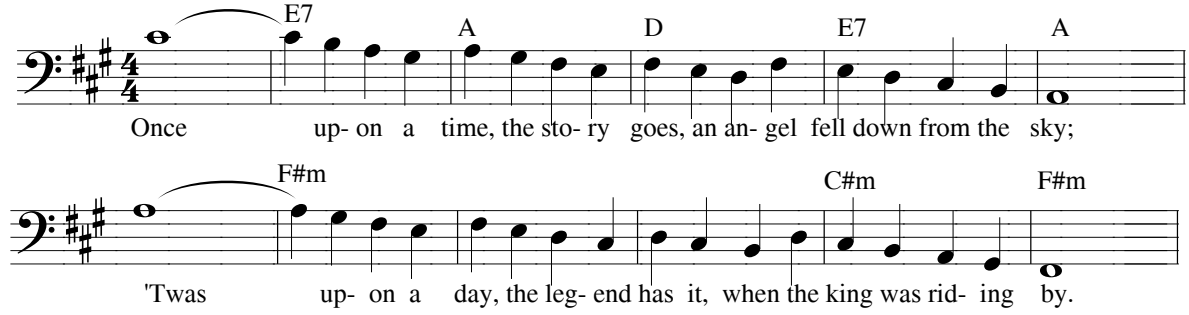
Drill 3

Slow waltz



Drill 4

Andante



Drill 5

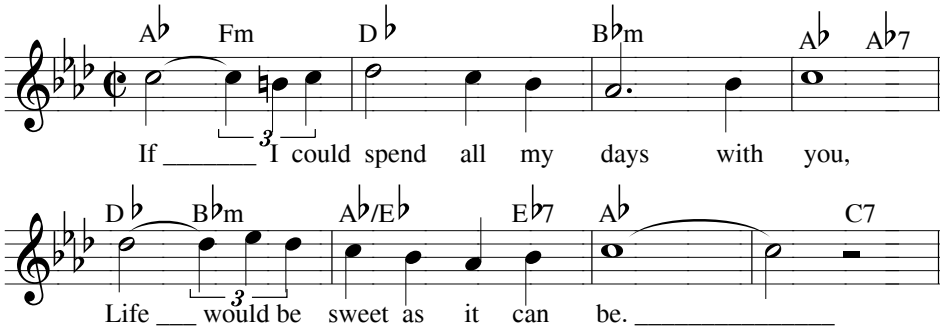
G Em C#°7° D D7 Em C G/D D7 G

Whis-tle a tune to bright-en up the day, Whis-tle a merry melody to drive the blues a-way.

Exercises for Chapter 29

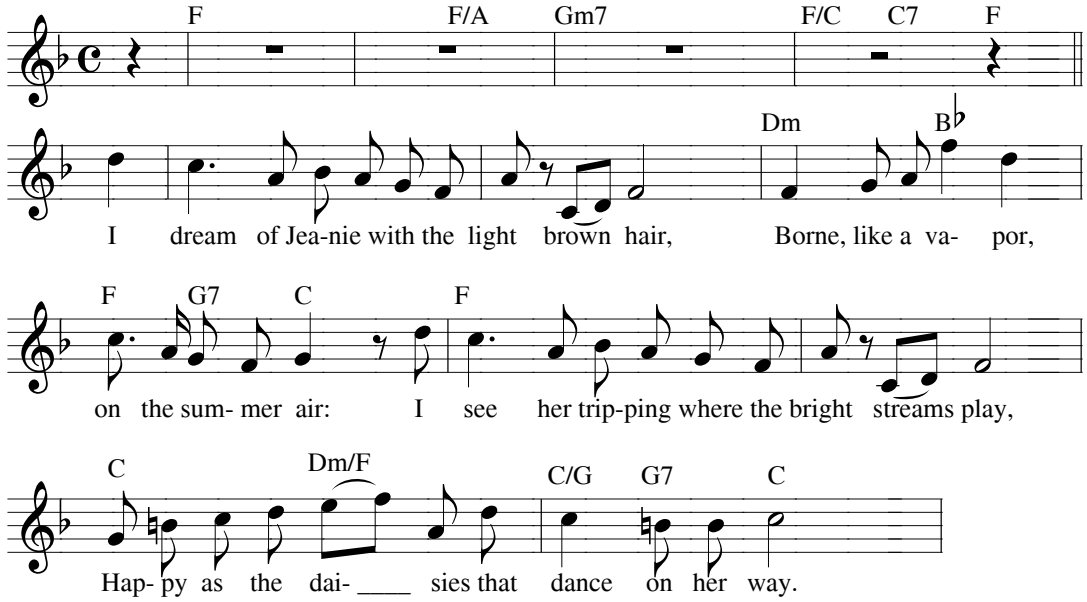
Exercise 1

Not too fast



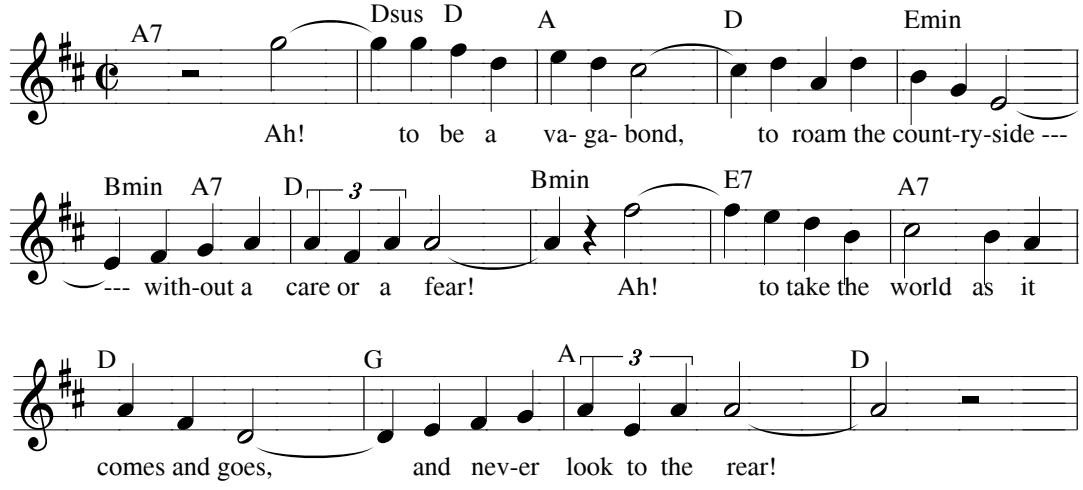
Exercise 2

Moderato



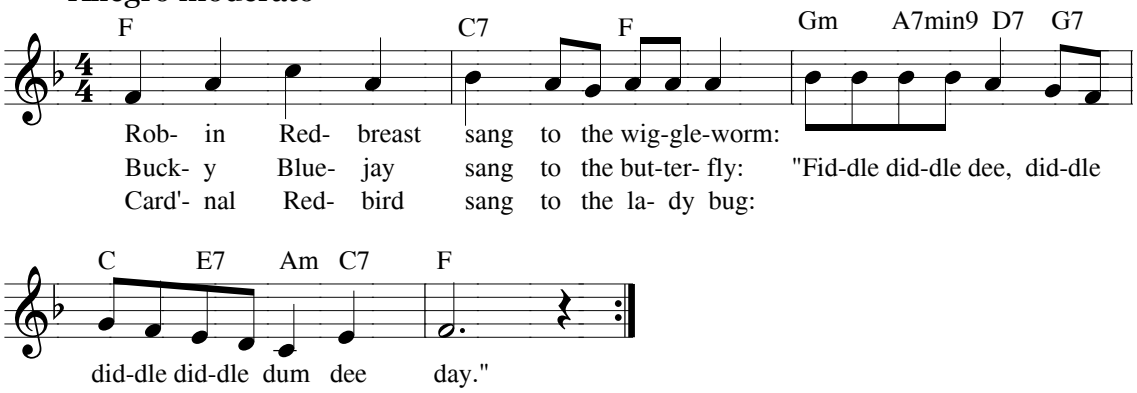
Exercise 3

Gioioso



Exercise 4

Allegro moderato



Exercise 5

D G/D D A7
Way down upon the Swanee River, Far, far a-way,

D G
There's where my heart is turning ever,

D/A A7 D
There's where the old folks stay.

Chapter 30

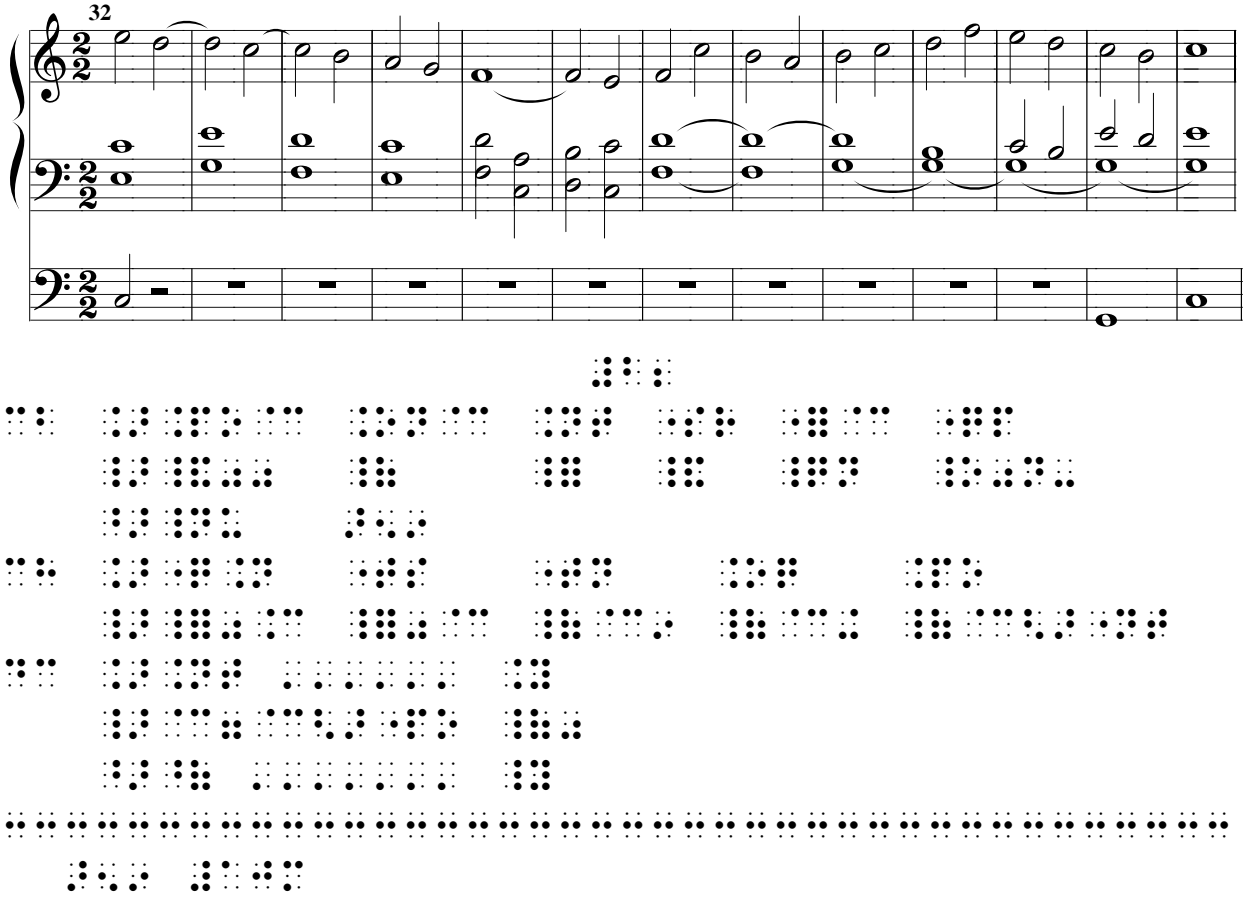
More about Keyboard Music

It is obviously not possible, in this introductory text, to present all of the many procedures that the transcriber will be called upon to employ in brailling an unpredictable array of types of keyboard music. This chapter introduces procedures that are useful in the transcription of some representative challenges that appear in keyboard music.

An Extended Rest in One Part [28.15]

Where one hand part (or the pedal part in an organ composition) has a rest of ten or more measures, that line may be temporarily omitted from the parallel. An asterisk is placed at the point of omission, and the number of measures of rest given in a footnote. It is not mandatory to do so; one may keep the line in the parallel and show the appropriate measure rests. *In Example 30-1 very short measures have been employed to conserve space. In a typical transcription one would probably not omit the part if it were only absent in one parallel.*

Example 30-1

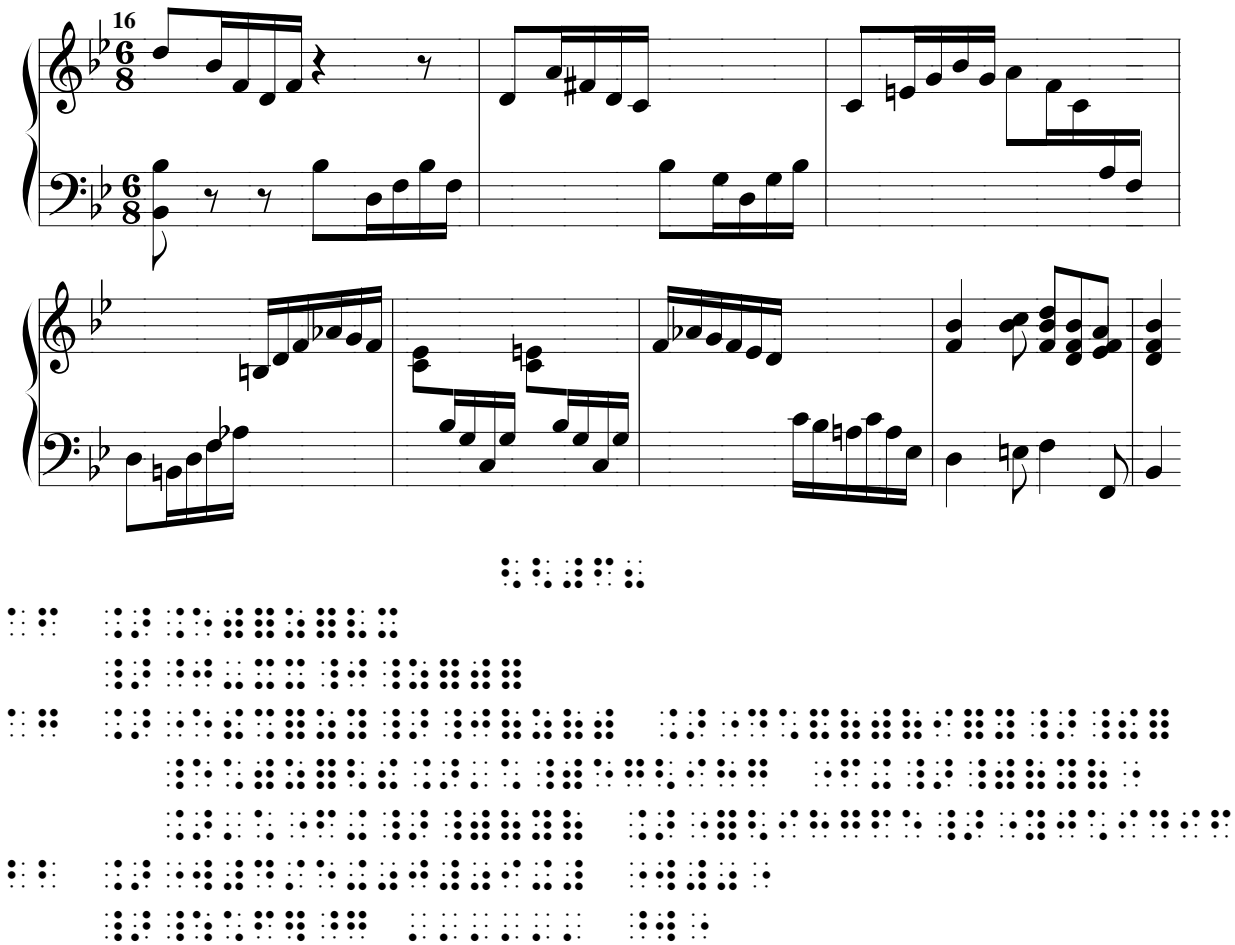


Reducing the Parallel to a Single Line [28.14]

Where the musical texture of a passage merges into a single melodic line that is shared between the hands, the parallel may be reduced to one braille part. The first line is introduced at the margin by the hand sign of whichever hand is the active one at the point where the reduced parallel begins. The passage may continue, with runover lines, as usual, beginning two cells to the right of the marginal hand sign; one would not use this procedure for a passage if it were not long enough to require at least one runover line. If the passage is quite extensive, it may be divided into a series of segment-like parallels.

The first note of each braille line, as well as the first note after a hand sign, requires an octave mark. The rules regarding the visiting hand apply; intervals are read in the direction required by the hand sign at the margin. Any doubling should be restated if it continues in force when the parallel is reduced or when the full parallel is resumed.

Example 30-2



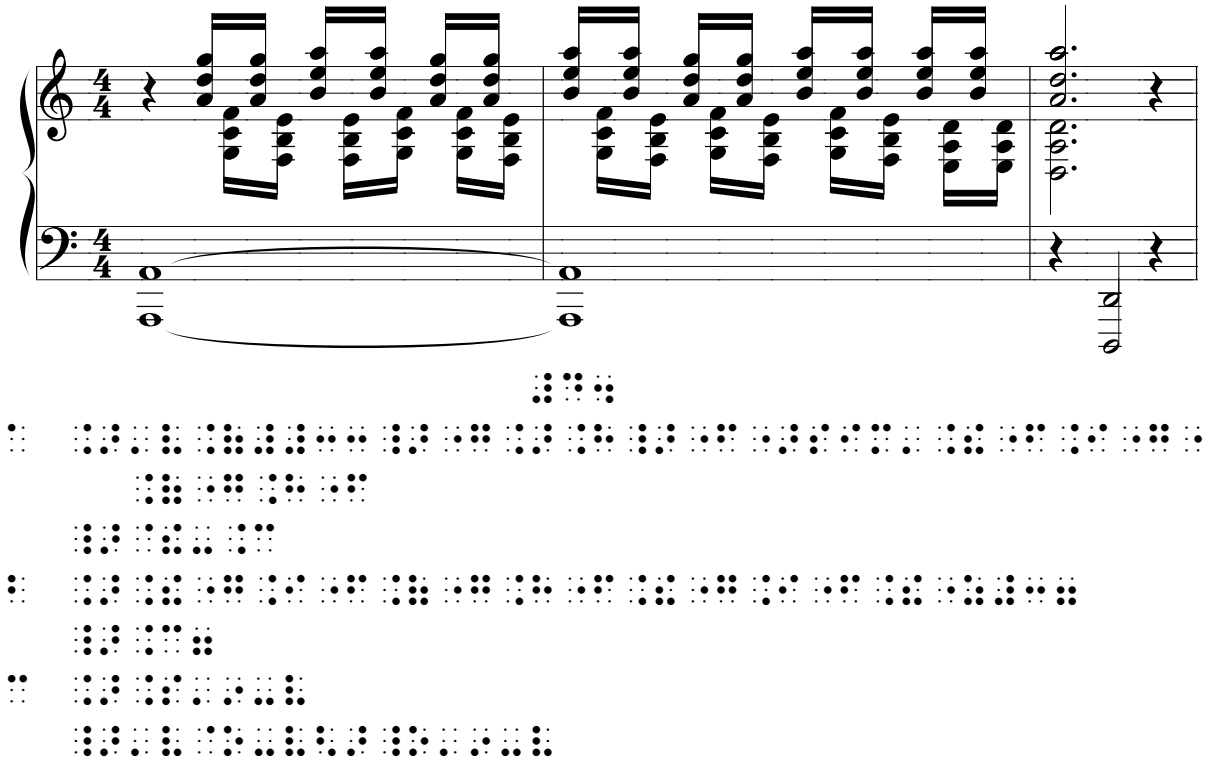
Using the Abbreviation "sim." When a Pattern Is Continued Exactly [20.3.1]

As was seen in Chapter 14 in reference to single-line music, when a pattern of fingering, hand alternation, dynamics, articulation, pedaling, or other parameter is repeated several times, the transcriber may show the pattern written out once and then insert the direction "sim." A dot 5 must precede the word sign to indicate that the abbreviation is not shown in the print. If there is any question as to exactly what parameter (or parameters) of the music is affected, one may

use a longer word-sign expression to specify which parameter it is, such as “fingering sim.” or “dynamics and nuances sim.”

Example 30-3 shows a pattern of alternation of chords between the hands. It should be noticed that since the alternating hand parts are shown in the same braille line, the doubling of the intervals applies to the notes written for both hands.

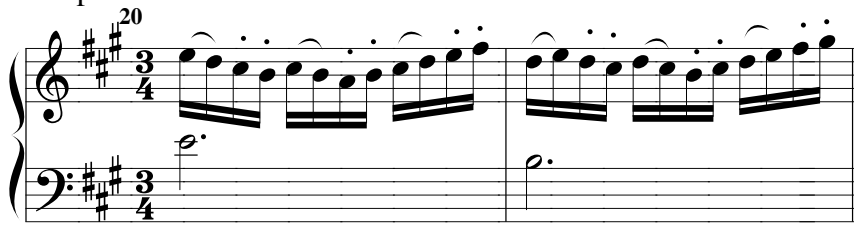
Example 30-3

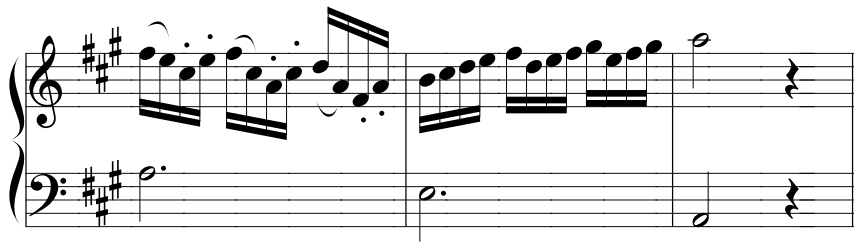


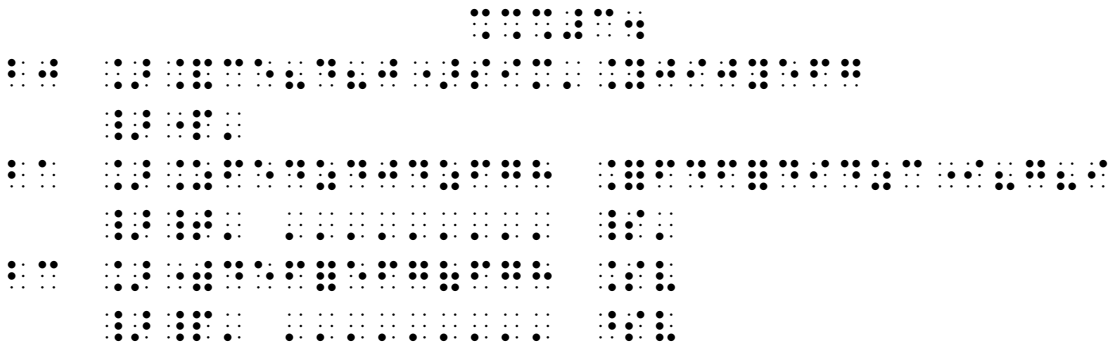
The point where the repeating pattern is discontinued will usually be obvious. If it is not obvious, the transcriber should indicate the end of the repetitions by brailling the appropriate signs with the last occurrence of the pattern.

Example 30-4 shows a pattern of articulation that is discontinued in the print after three measures of repetition. The change will not be apparent in the braille unless the articulation is restated with the last iteration because there is no change in the rhythmic pattern and no new articulation is indicated.

Example 30-4







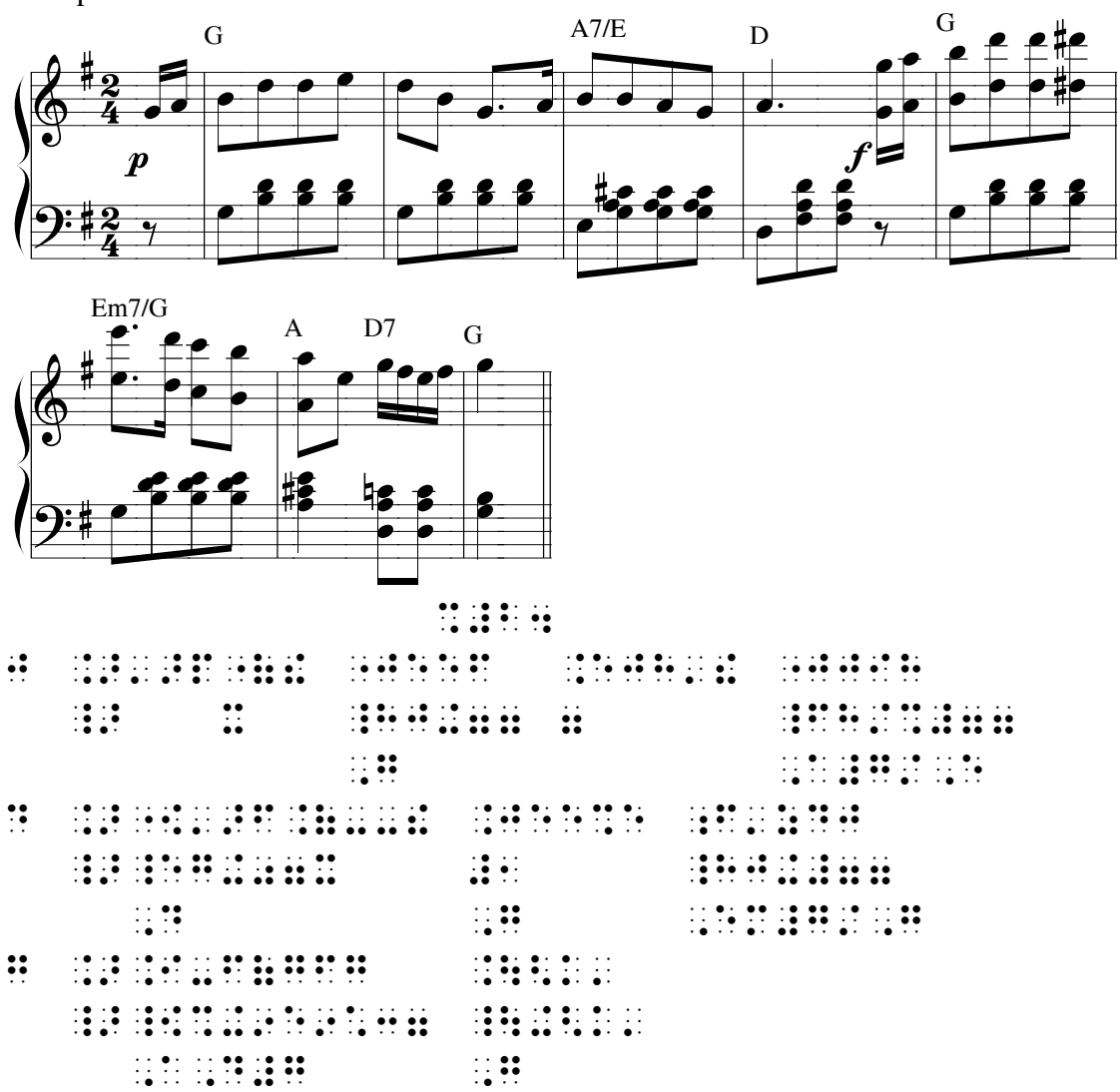
Chord Symbols in Keyboard Music When No Words Are Present [24.19]

Arrangements for keyboard instruments of popular and folk music are frequently published with chord symbols printed above the staff. In the braille the chord symbols are placed in a third line of the parallel, below the left-hand part. The first chord of each measure is aligned with the first music sign of the left hand part, and is brailled as was explained in Chapter 29. No space is left between the chord symbols associated with that measure except where a symbol contains two or more capital letters; if that is so, one space is left before the first sign of the following chord. No space need be left between the chord symbols of successive measures if it is not otherwise required.

No attempt is made to align the chord symbols with the beats within the measure. The hyphen prefix is not used when a chord is sounded after the beginning of the measure, as it is when the chord is sounded after the initiation of a syllable. If the chord symbols occupy more space than the music of the measure, the space between the measures in the music line is adjusted accordingly, and tracker dots are included where they are needed.

Example 30-5 illustrates transcription of a piano arrangement printed with chord symbols.

Example 30-5



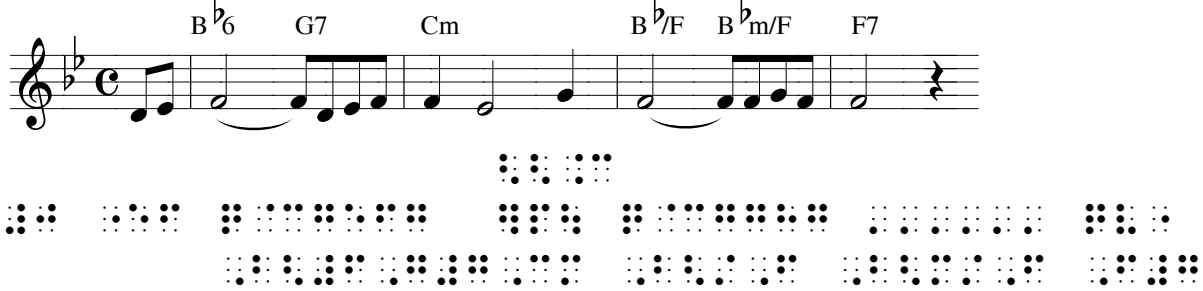
A "Lead Sheet" That Has Only Melody and Chord Symbols [24.20]

Sometimes only a melody line and the chord symbols are printed in a "lead sheet," and the performer is expected to improvise an accompaniment to the melody according to his personal taste and skills, employing the given chords. The transcription is made as above, but of course the parallel has only two lines: the melody, shown using the single-line format as it would normally be shown if the chords were not included, and the chords aligned with the beginnings of the successive measures but not further aligned with the notes of the melody.

Lead sheets are not intended exclusively for the use of keyboard players. Guitarists, especially, often play from them, and a soloist playing any instrument may use a lead sheet as a basis for improvisation.

Example 30-6 shows the transcription of a portion of an instrumental lead sheet.

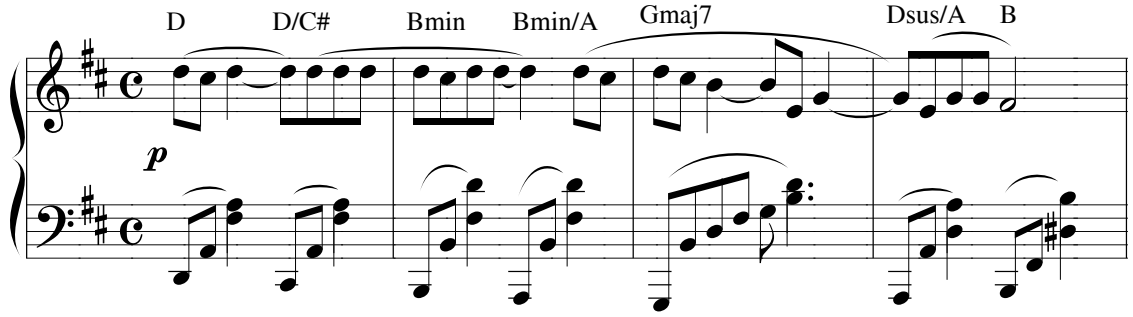
Example 30-6



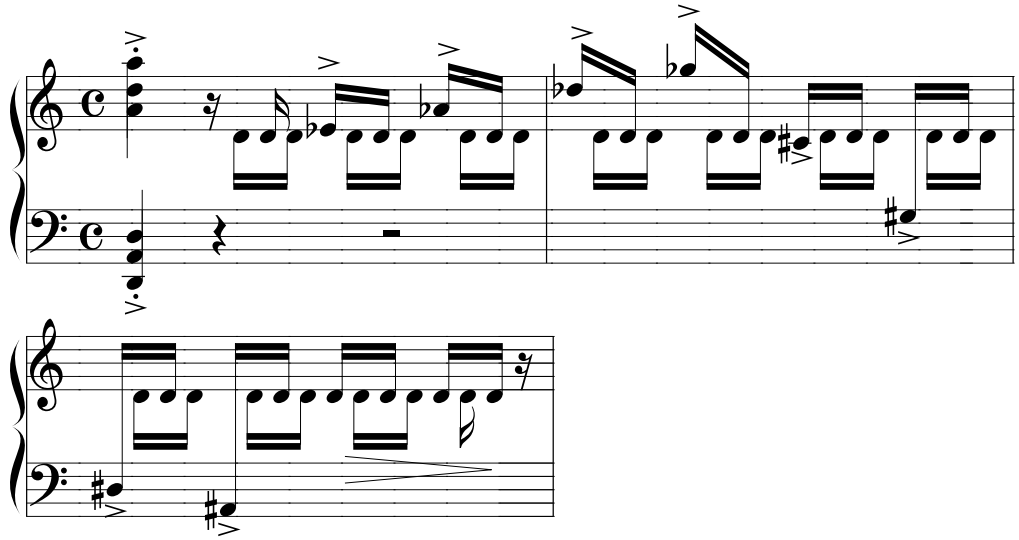
Drills for Chapter 30

(Correct transcriptions of these drills start on page 506.)

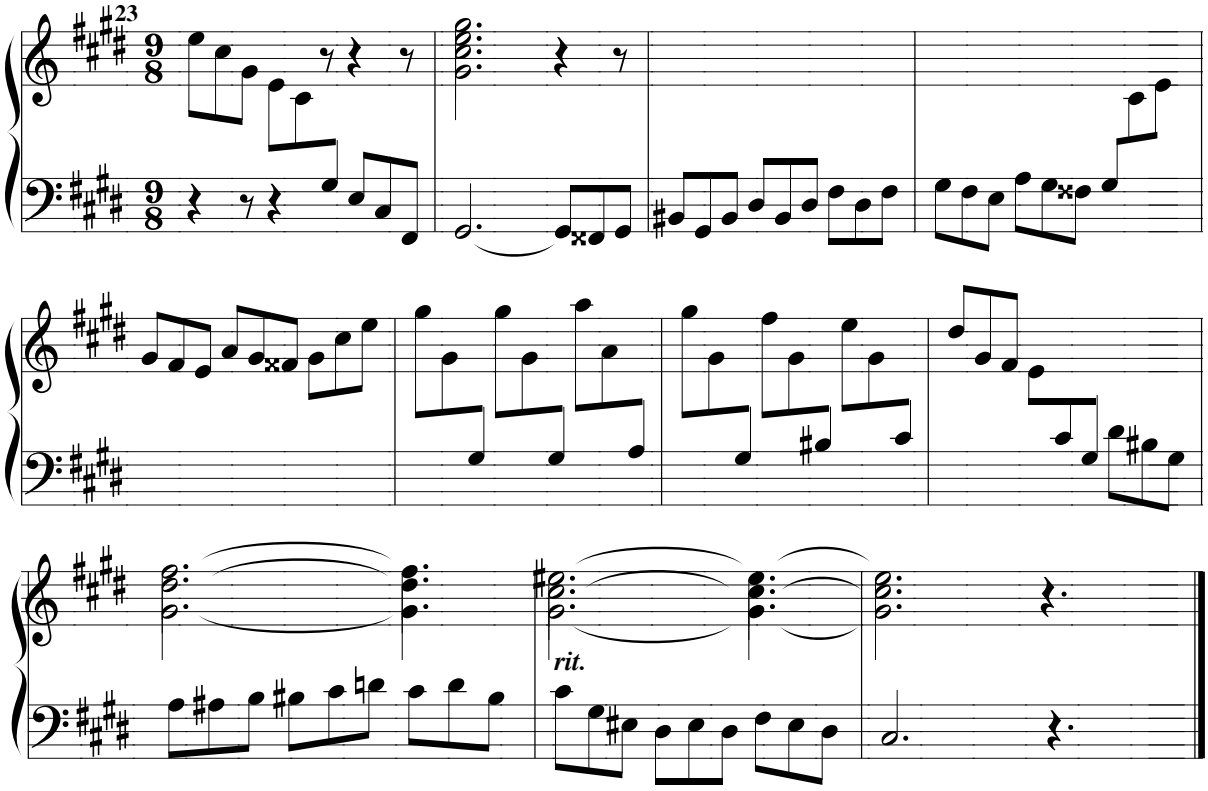
Drill 1



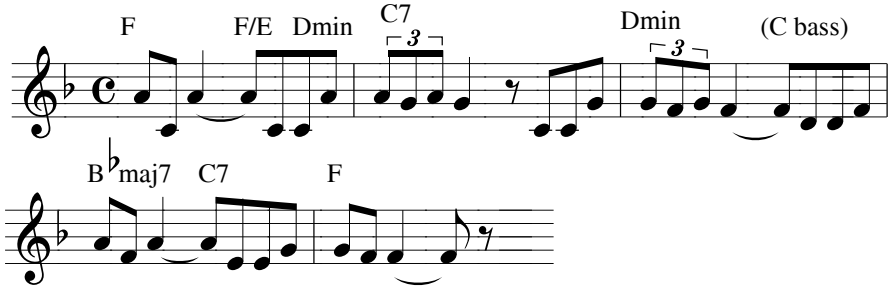
Drill 2



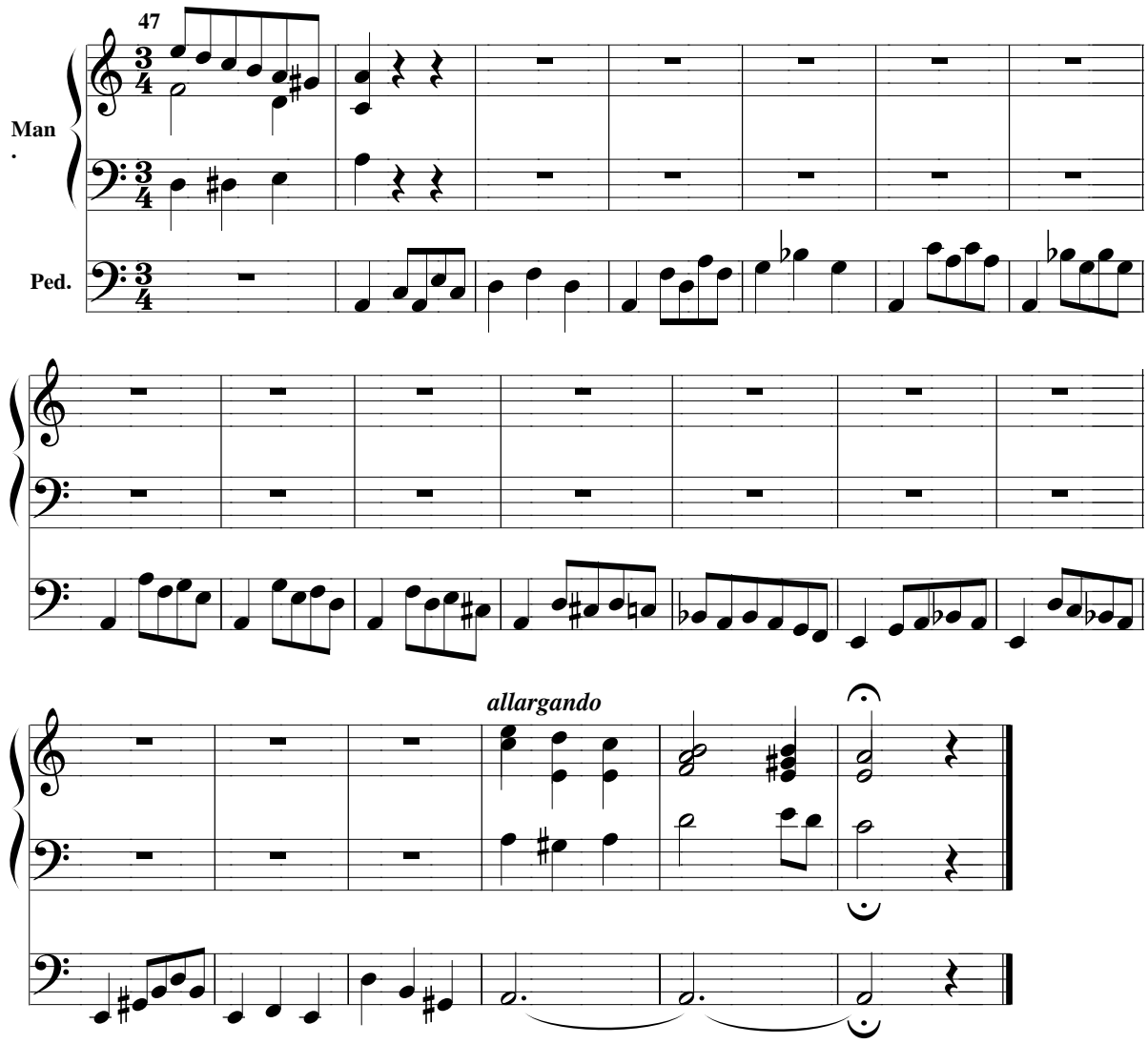
Drill 3



Drill 4

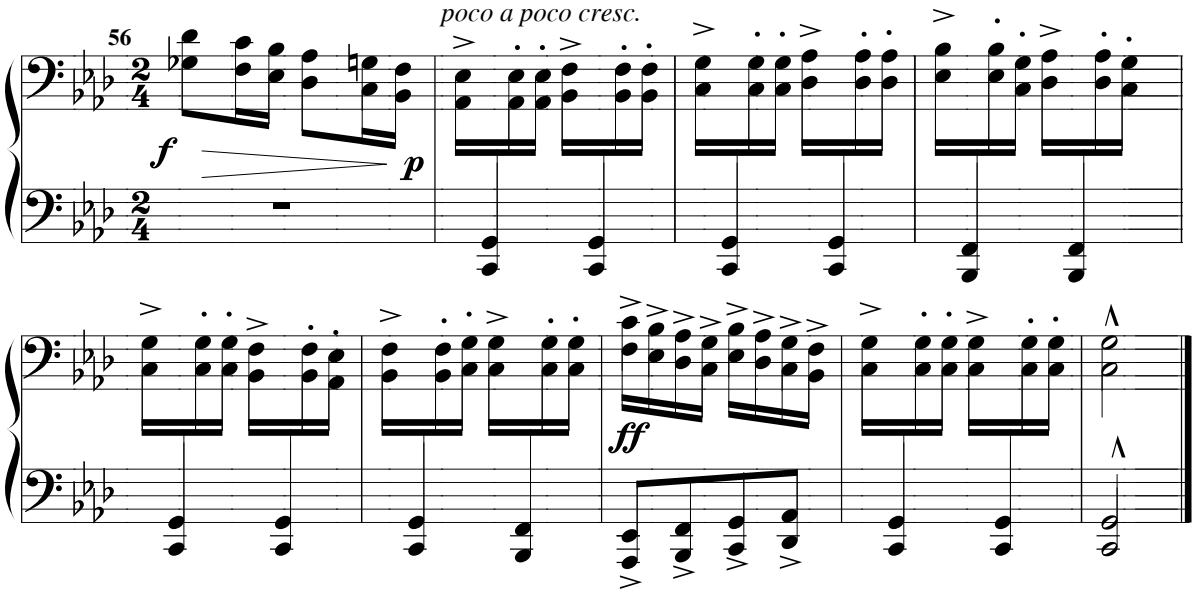


Drill 5

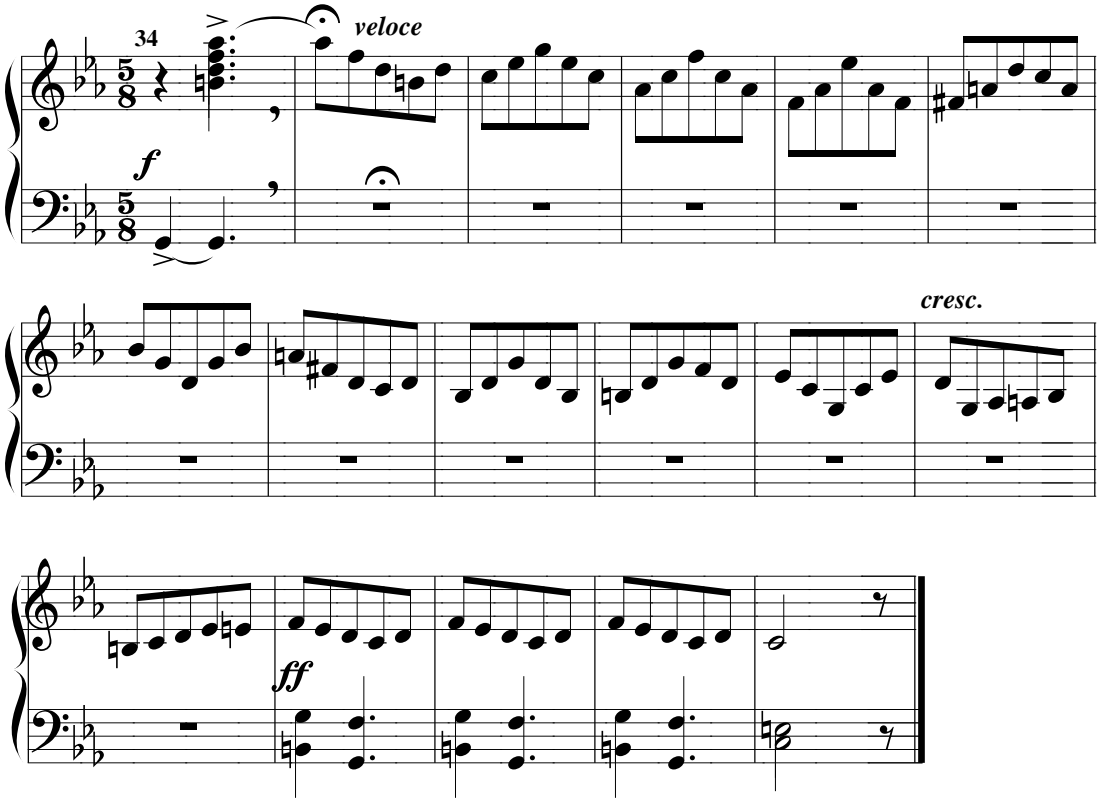


Exercises for Chapter 30

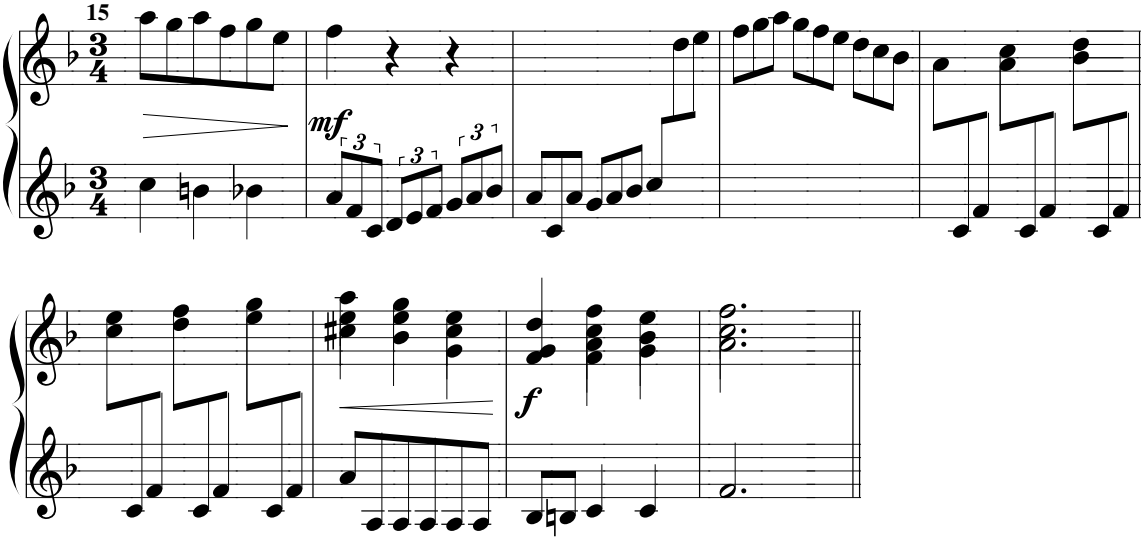
Exercise 1



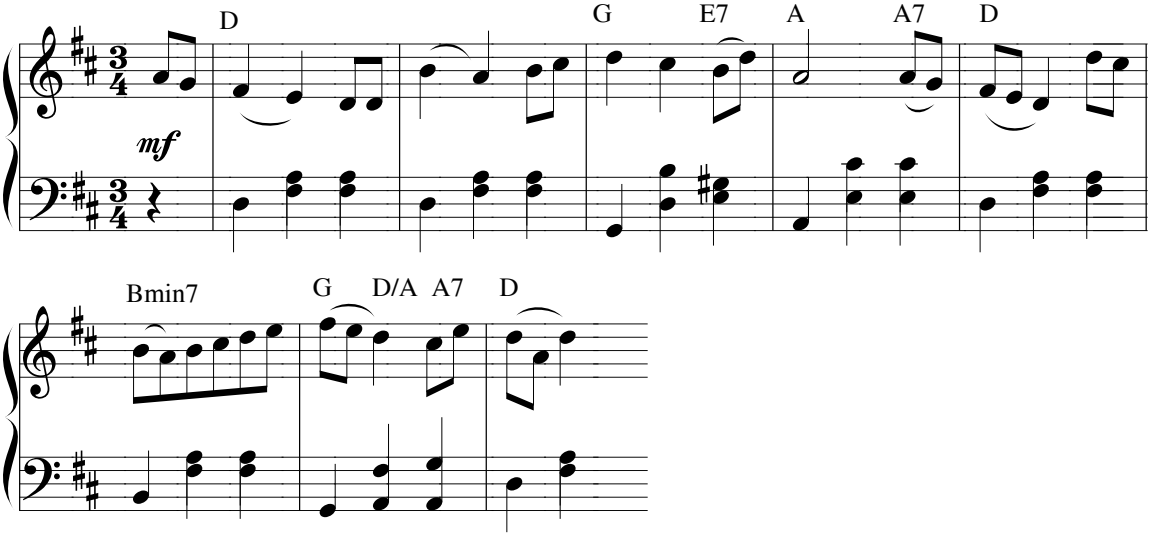
Exercise 2



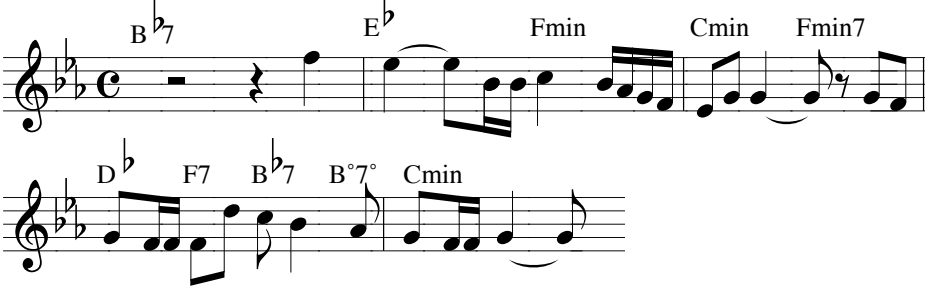
Exercise 3



Exercise 4



Exercise 5



Chapter 31

More about Vocal Music

Dividing a Word between Syllables

In general it is desirable, in transcribing vocal music, to end each word line with a complete word, even if that results in a relatively short braille line. This practice usually results in a presentation of the words and the music together as a smoothly flowing unit that is easy for the reader to assemble and learn. However, it is not always possible to avoid breaking a word. Sometimes it is preferable to divide a word between its syllables, especially in the middle of a long phrase when the division of the word coincides with a bar line. The procedure for dividing a word between its syllables was presented in Chapter 22.

Directions for Dividing a Syllable between Parallels

In music of a melismatic nature, when a syllable is sung over many notes, it may be necessary to extend the syllable from one parallel into the next. In that case, the word is broken by the literary hyphen after the vowel sound that is being extended. The continuation of the word at the beginning of the next word line is preceded by another literary hyphen, and the vowel sound is restated in the conclusion of the word. Careful attention must be given to the disposition of the syllabic slurs.

Dividing the Syllable in the Word Lines [22.12-22.12.3]

Usually the **vowel sound** of the extended syllable is a single letter. In that case, the letter is brailled as the **last letter of the word line** and is followed, **unspaced,** by the **hyphen.** The **second word line** is **started** by brailling the **hyphen** and the rest of the word, beginning with a **restatement of the vowel.** If the vowel sound being sung is made up of a combination of letters, the word is broken by the hyphen after the last of those letters, and the entire **combination of letters is restated after the hyphen** at the start of the following word line.

For instance, “forever,” when the first letter e is the extended syllable, is brailled at the end of the first line as “fore-” and at the start of the second line as “-ever.” “Fair” is brailled as “fai-” and “-air.” “Beauty, ” when its first syllable is extended, is brailled as “beau-” and “-eauty.” If the extended vowel is the last letter or letter combination of the word, then its completion is followed by punctuation or a space. “Hello,” when the last letter is the extended one, is brailled as “Hello-” and “-o” with a space following the letter. “Hello!” is brailled as “Hello-” and “-o!”

Showing the Syllabic Slurs in a Divided Syllable [22.12.4-22.12.5]

The manner in which the syllabic slurs are brailled depends upon three factors. First, one must determine **how many notes** are included in the **syllable as a whole;** second, **how many** of those notes are included in the **first music line;** and third, **how many** of the notes are included in the **second line.**

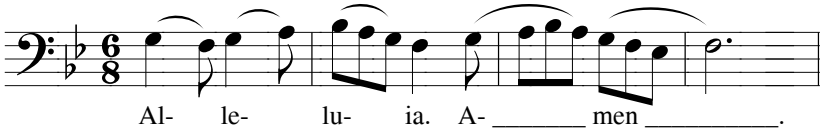
When a syllable is sung over **four notes** and **only the fourth note** is in the **second music line,** a **double slur** is brailled **after the first** note and a **single slur** is placed at the **beginning of the second music line,** preceding the note. When the divided syllable is sung over **four or fewer notes** and only one or two notes are placed in the first music line, a **single slur** is brailled **after**

each of the notes **except the last,** and additionally, a **single slur** is brailled **before the first note of the second music line.**

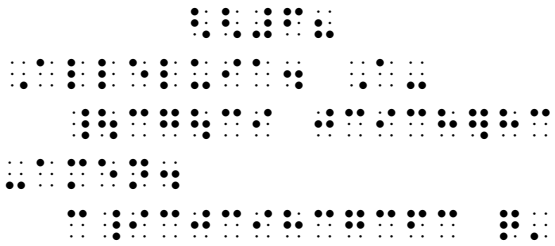
In a line-by-line transcription, one would not ordinarily divide such a syllable. It would be better in nearly every case to carry the entire syllable over to the following line. The procedure is included here because, as will be seen in the next chapter, it is very likely that one might need to divide such a syllable in an ensemble transcription, where bar-over-bar format would be employed.

Example 31-1a shows a syllable sung over four notes, divided between the first and second notes of the syllable "A-." Example 31-b shows the same phrase divided between the third and fourth notes of the syllable "men."

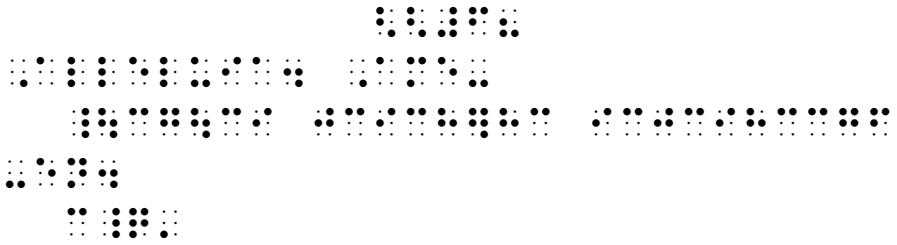
Example 31-1



a.



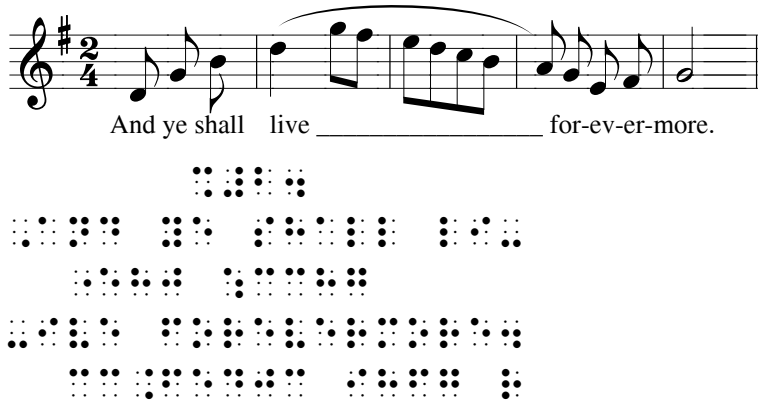
b.



Whenever a syllable is sung over more than four notes, a double slur must be shown after the first of the notes and a single slur shown following the next-to-last.

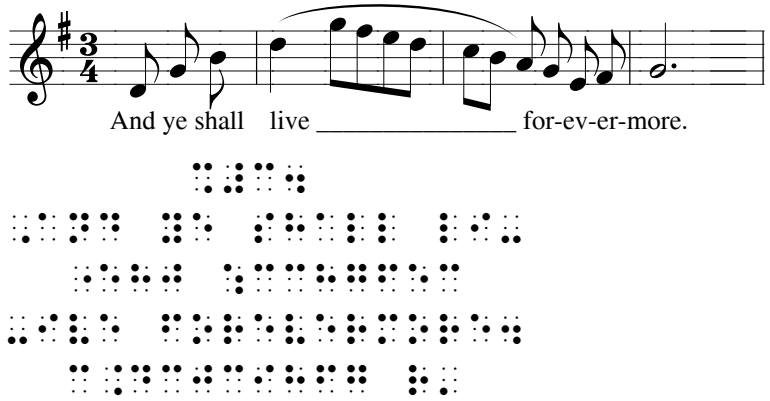
If the syllable is divided and there are **four or more** notes of the syllable in the **second** of the music lines, that **line must begin with a restatement of the double slur.** No slur is shown at the end of the first line unless the note there is the first note of the syllable. In Example 31-2 a syllable is divided after the third note of eight, and the final five notes are located in the second music line.

Example 31-2



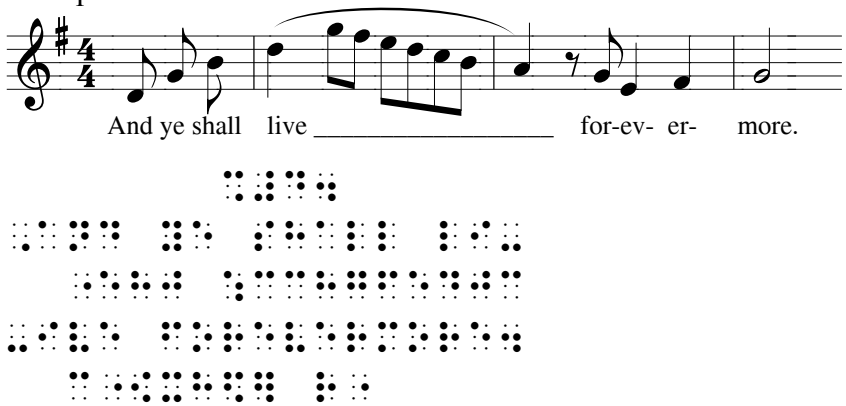
However, if only **two or three** notes of the syllable are located in the second music line, then **single slurs** are placed at the **end of the first line,** at the **beginning of the second line,** and **after each note** in the second line **except the last.** In Example 31-3 the long syllable is divided after the fifth of eight notes, and only the final three are located in the second music line.

Example 31-3



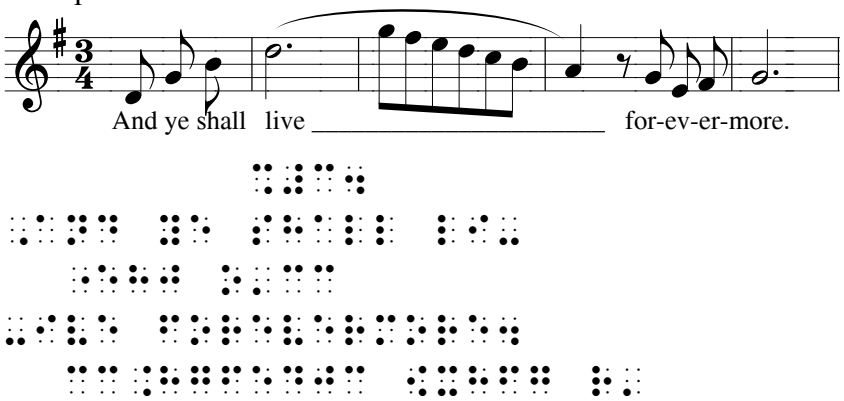
When the **last note** of the syllable occurs **as the first note of the second music line,** a **single slur** is placed **after** the last note of the **first music line** and **also before** the **first note** of the **second line.** Example 31-4 illustrates a long syllable that is divided before its final note.

Example 31-4



When a long syllable is **divided after its first note, a double slur** is brailled immediately **after it,** at the end of the first music line. The double slur is **restated at the beginning** of the **following music line,** and a single slur is placed after the next-to-last note, as is illustrated in Example 31-5.

Example 31-5



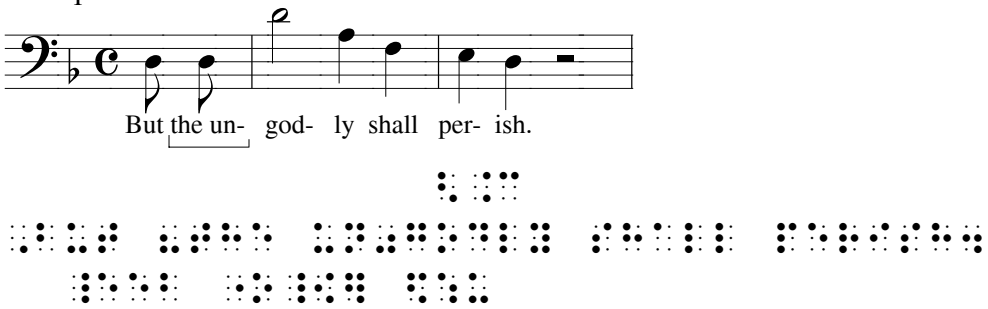
The transcriber should give careful attention to choosing the point at which to divide a syllable between parallels. If at all possible, the division should be made at a point where the natural phrasing of the music seems best preserved. It may be observed that in each of the four examples above, the division was positioned at a bar line, a natural point of articulation in the reading of music.

The Merging of Syllables on One Note [22.16]

Sometimes, two or more syllables are printed to be sung within a single note. Such merging of syllables occurs more often in Italian songs than in most other languages, but it occurs occasionally in English as well. **If** the **merger** of the syllables is **marked in the print** with a bracket, ligature, or other symbol over or under the text, those syllables should be enclosed **between literary quotation marks,** unspaced even if they occur within a word. If quotation marks are already in use in the text, so-called "single quotation marks" (dots 6, 236 and 356, 3) must be inserted for this purpose. In the **music line,** a **special mark** is placed immediately **after** the affected **note** to show **how many syllables** are encompassed by the ligature. This sign is the same sign as is used in other music to indicate a fingering of the same number. If two syllables are included, it is dots 12; if three are included, it is dots 123; if four, dot 2.

If the merged syllables are **not specially marked in the print,** but are merely positioned under the note on which they are to be sung, they are **not** given special treatment in the braille. Example 31-6 shows the transcription of two words that have been printed to be sung on one note, with a ligature linking them.

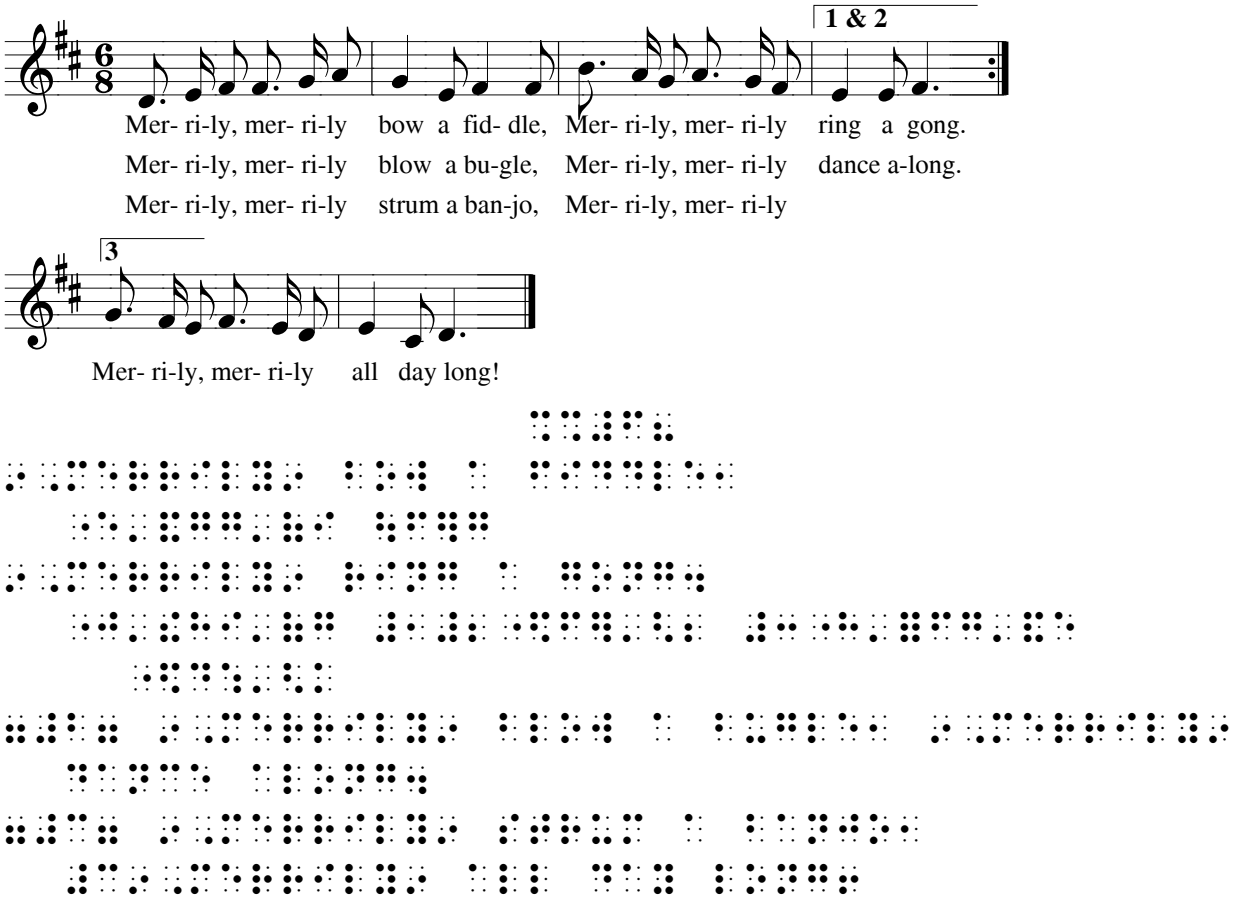
Example 31-6



Alternate Endings in a Strophic Song [22.20]

When a song that has two or more verses is printed with different endings for the verses (voltas), only the words of the first verse are written with the music. The texts of the following verses, as was shown in Chapter 22, are placed after the conclusion of the first verse, each introduced at the margin by its sequential number within literary parentheses. However, to present the music pertaining to the successive endings, the line-by-line rule is relaxed, and the music of the endings is transcribed in its printed order, with the numbers of the endings given in the normal manner. Runover music lines are used as needed, indented two spaces beyond the first music line. Example 31-7 shows the transcription of a song that has three verses, with one ending for the first two verses and a different one for the third.

Example 31-7



As was suggested in Chapter 22, if the presentation of the music in print is very complex, it is probably preferable to transcribe the entire song as a continuous piece in the braille, replacing the repeat signs with sectional double bars, and explaining the matter in a transcriber's note.

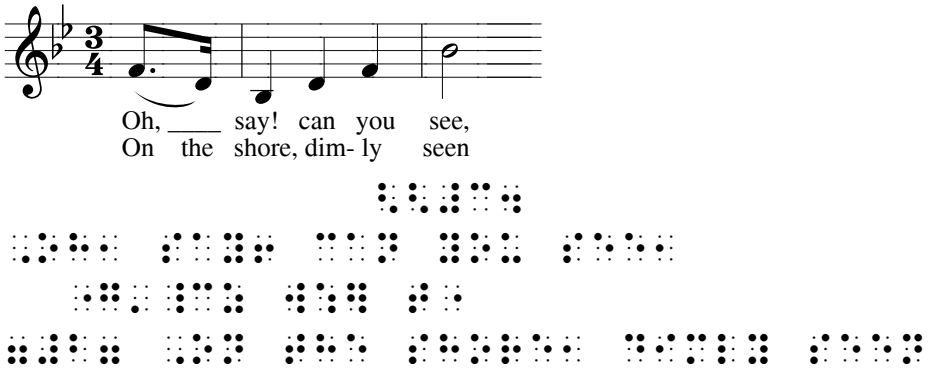
Variation among Verses [T22, 22.17-22.19]

Once the music has been written according to the first verse, it is usually quite obvious how words of the other verses fit the music. Sometimes, however, a variation of syllables or music occurs in the second or following verses. When the differences are extensive, it is preferable in the braille to transcribe each verse completely, being extremely careful to braille the correct pairing of words and music in each case. The following paragraphs and examples demonstrate ways in which minor variations may be transcribed.

When a syllable slur is required at a certain point in the music for one verse but not for another, this may be shown by brailling dots 456 immediately preceding the slur. The resulting two-cell combination may be thought of as the "alternate-slur sign," although it is not so named in the code. Example 31-8 shows the use of this special sign.

"Alternate-slur" sign: ⠸⠸

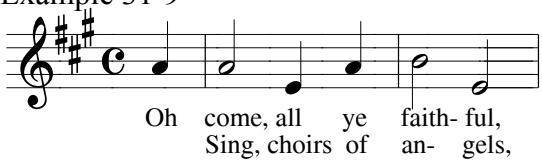
Example 31-8

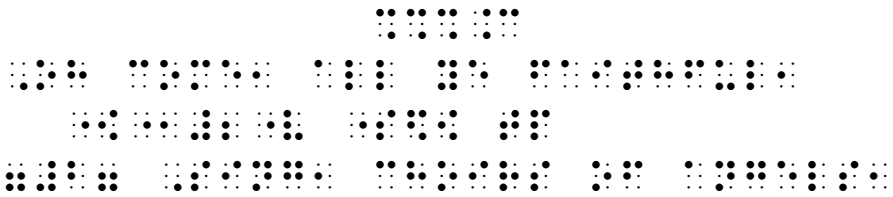


When the differences between verses occur only occasionally or are minor variations, it is possible to show the **different versions** by employing **full-measure or part-measure in-accords.** The music pertaining to the first verse is transcribed first; the in-accord sign is inserted, followed immediately by a numeral sign and the **number of the verse** containing the variation, placed in the **lower part** of the cell. The variant version of the music follows; a dot 3 must follow the number if the next cell contains a dot in the left side.

In Example 31-9 the rest on the first beat of the second verse is preceded by dot 5 because it has been added by the transcriber.

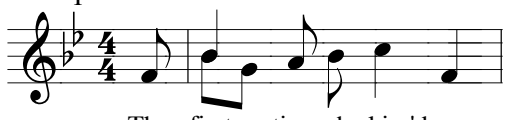
Example 31-9

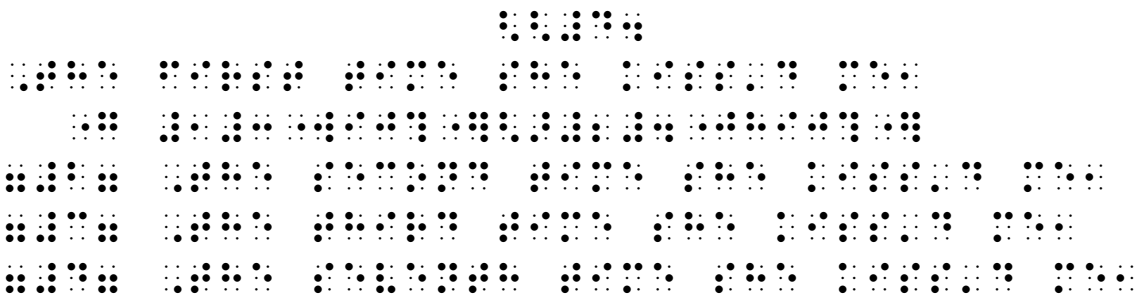




When there are more than two verses and only two variations, each of which is required by certain of the verses, the numbers of the related verses may be brailled together in succession on each side of the in-accord sign.

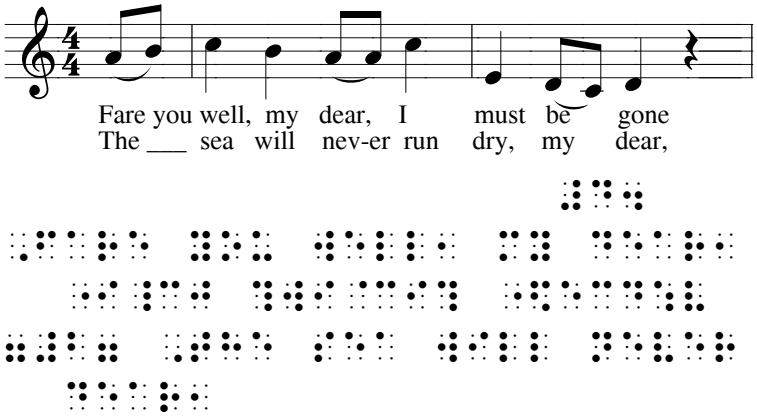
Example 31-10





When a given rhythm consists of two notes in one verse and only one in the other, the print often indicates this variation by showing the two notes connected by a tie indicating that the tie is to be used in one instance but not in the other. This procedure may be transcribed exactly as it is shown in print.

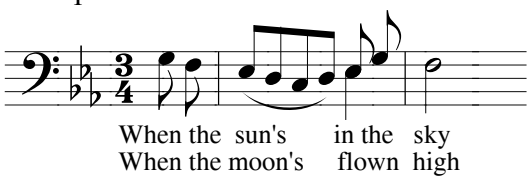
Example 31-11



When a song contains only two verses and the variations are fairly frequent but not extreme, it is often preferable to increase the parallel to three lines, rather than to place the second set of words at the end of the transcription where they may be at some distance from the related music. The first two lines are used for the words of the two verses, respectively, and the third is used for the corresponding music. In order to preserve the principle of the line-by-line format, a runover line is occasionally permissible for the music, but none should be allowed for either of the text lines.

In Example 31-12, the single small difference between the verses occurs at the end of a measure. A part-measure in-accord has therefore been employed, rather than a full-measure one that would require duplicating several notes in the second side of the in-accord.

Example 31-12



Text in Two Languages

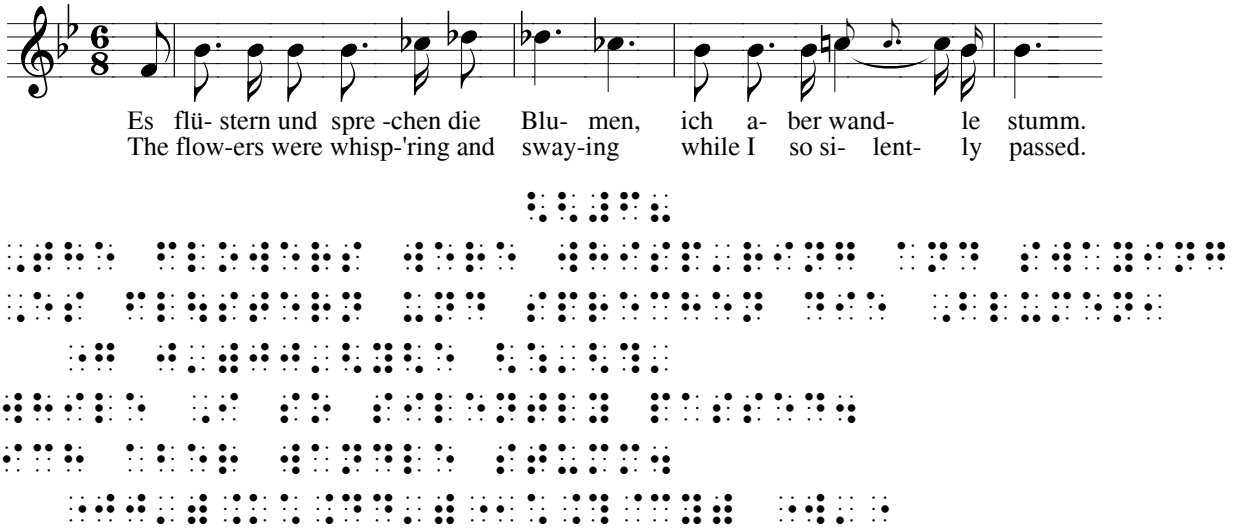
When the text of a song has been printed in two languages, a three-line parallel like that shown above is employed. The text in the **original language** is shown on the line **closest to the music,** regardless of the order of the print. Therefore, the text in the translated language is placed on the first line, the original text on the second line, and the music on the third.

Variations of syllabication or rhythm between the languages are shown in the same manner as those between verses. When in-accords are employed for this purpose, the music pertaining to the upper line of text is given first. If the words in a non-English language contain accented letters, such as the German umlaut or the Spanish tilde, these letters must be shown with the

correct sign in that language, rather than with the “dot 4” English accented-letter sign. When non-English special letters are used, they must be shown on the Special Symbols page, under “Literary Code.” *The transcriber can find these letters in Appendix B of* English Braille, American Edition, 1994.

Great care must be given to making certain that the lines of the texts and the music are broken at precisely the same points. As with two verses presented in this manner, a runover line is occasionally permissible in the music, but preferably none should be allowed in the text lines.

Example 31- 13

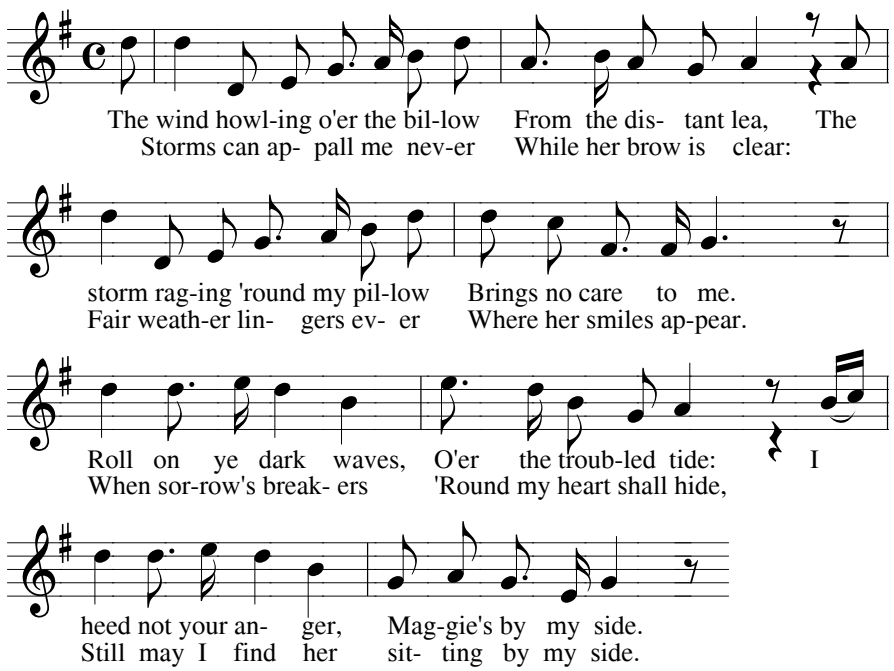


Drills for Chapter 31

(Correct transcriptions of these drills start on page 509.)

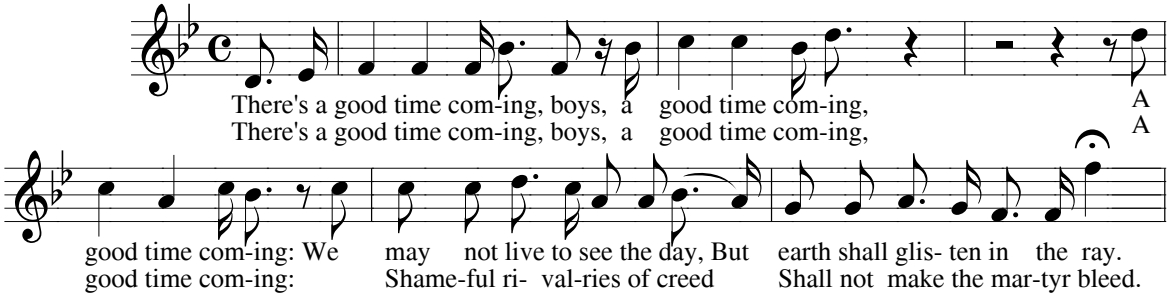
Drill 1

Please transcribe this excerpt using a three-line parallel.



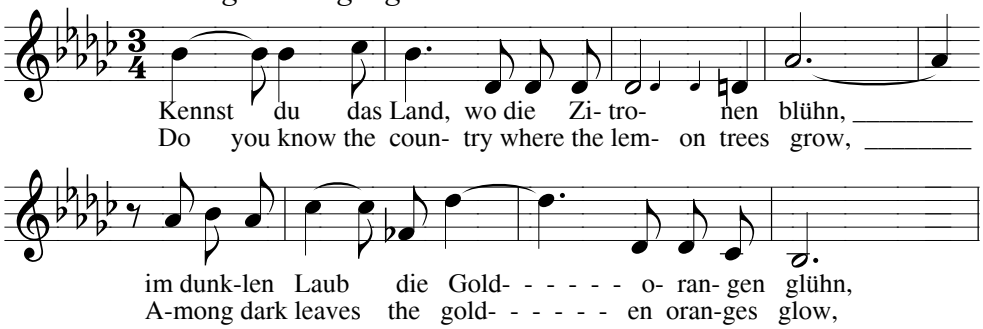
Drill 2

Please transcribe this excerpt using the normal two-line parallel, with the second verse following the completion of the first.

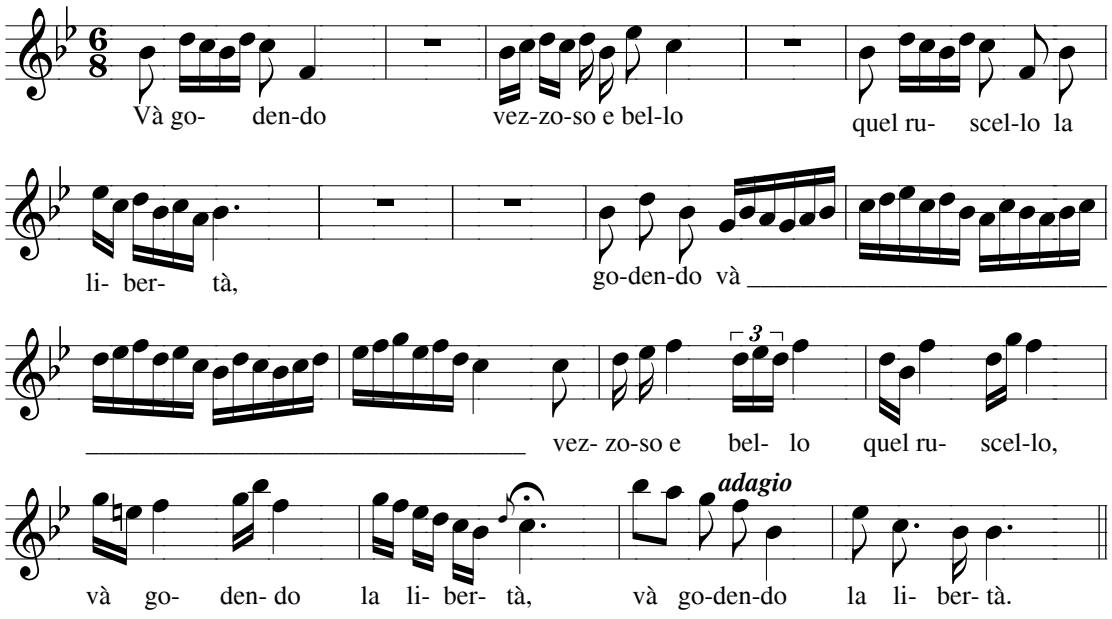


Drill 3

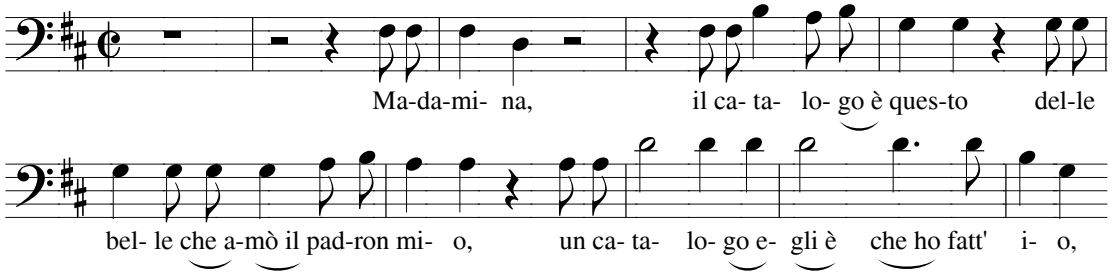
German is the original language.



Drill 4



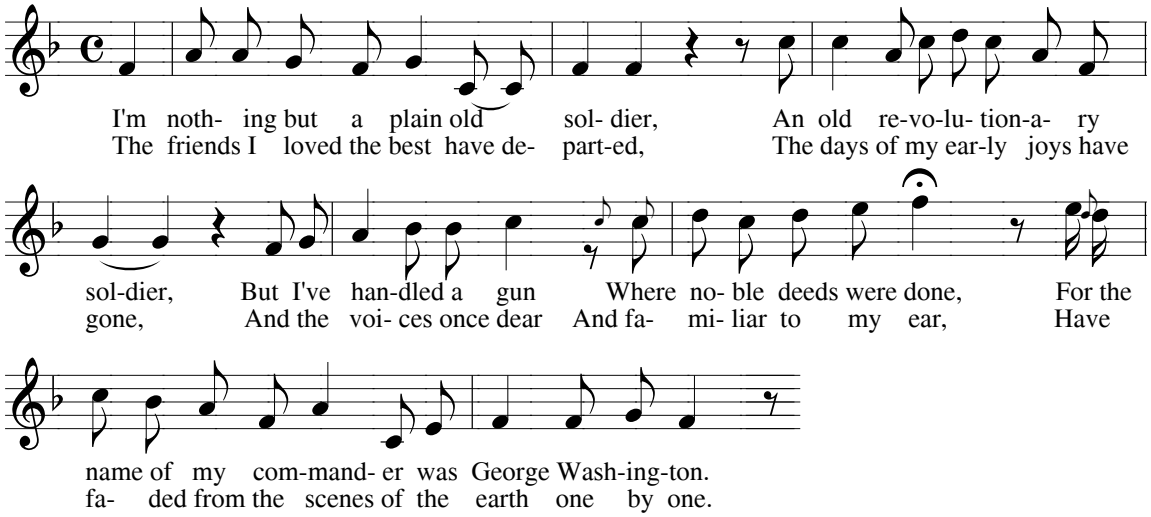
Drill 5



Exercises for Chapter 31

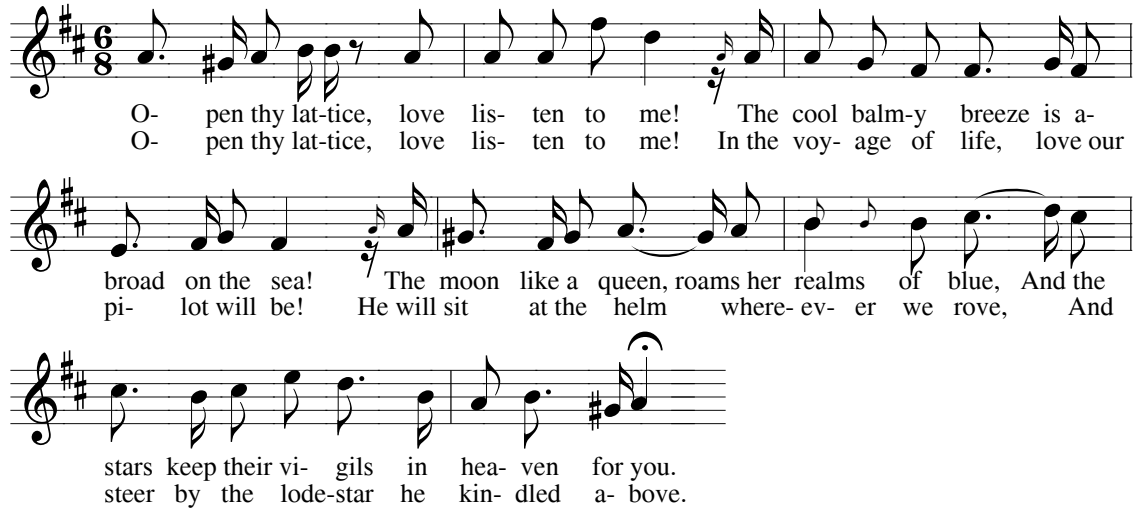
Exercise 1

Please transcribe this excerpt using a three-line parallel.



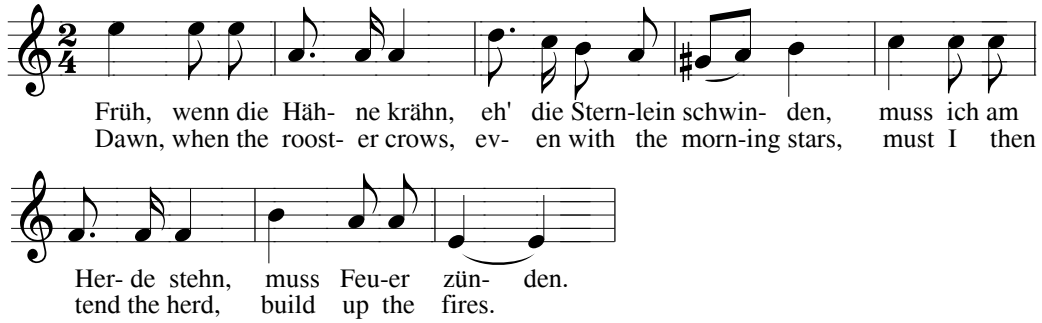
Exercise 2

Please transcribe this excerpt using the normal two-line parallel, with the second verse following the completion of the first.

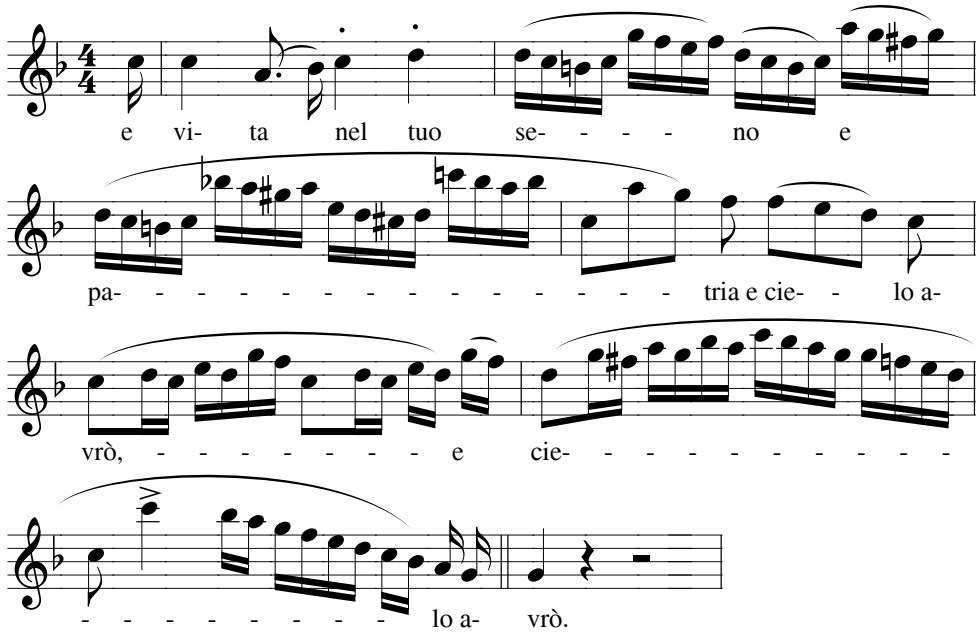


Exercise 3

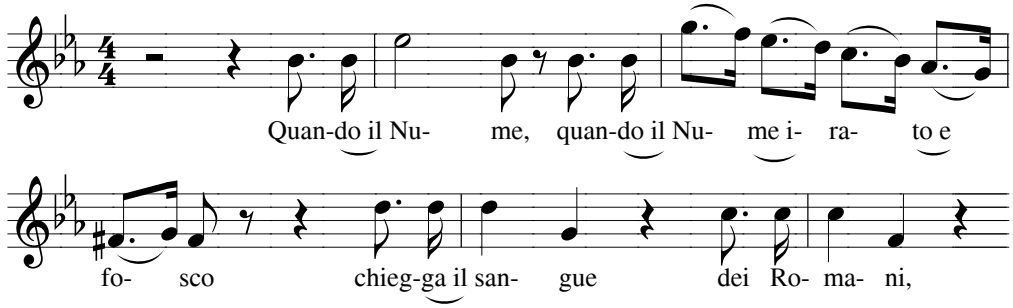
German is the original language.



Exercise 4



Exercise 5



Chapter 32

Ensemble Scores

General Introduction to Ensemble Scores [T26, 26]

Ordinarily, only the individual parts of ensemble music are brailled for the use of each participant. Often, however, music for an ensemble, either an instrumental one or a choral one, is transcribed as a study score for a teacher, conductor, or student who needs to read all of the parts together in order to comprehend the music as a whole. The score is brailled in bar-over-bar format, with a line of the parallel devoted to the music for each voice or instrument.

In a print score, the first system includes a line for every instrument or voice that is included in the movement, even if many parts contain only rests in that system. In the braille transcription, however, only the parts that have notes in the measures included in the parallel are shown. The lines of the parallel are identified at the margin by abbreviations of the names of the parts. A part that rests throughout the parallel is omitted in that parallel. This procedure is similar to the format in print music known as a "condensed score," as opposed to a "full score" in which all parts are printed throughout, including all full-measure rests. The "full score" format is not employed in braille, for the obvious reason that it would result in very much unused space.

While the principles of the bar-over-bar format remain the same whether the score is for an instrumental ensemble or a choral one, the presence of words for the choral score require a more elaborate presentation that is, in essence, a combination of bar-over-bar and line-by-line formats. Music for instrumental ensembles is presented first.

Directions for Transcribing Instrumental Ensemble Music

The presentation of music for instrumental ensembles is the same regardless of the sizes of the ensembles, from a duet to a symphony orchestra or concert band. Measure numbers are not shown unless they are included in the print. Most music for ensembles, fortunately, is printed with measure numbers and/or frequent rehearsal reference marks. If the transcriber should encounter a score in which rehearsal marks seem very far apart, it would be appropriate to introduce measure numbers at musically significant places.

All intervals and in-accords are read upward, even where they would be read downward in transcriptions of the individual parts. The transcriber can imagine that it might be extremely confusing to try to assemble a musical image from many lines if some intervals were read in one direction and others in the other, and the selections of instruments included in successive parallels were constantly changing. *A reminder: the directions in which intervals are to be read must be specified on the Transcriber's Notes page.* [26.8]

Listing the Names of the Instruments [T26, 26.4]

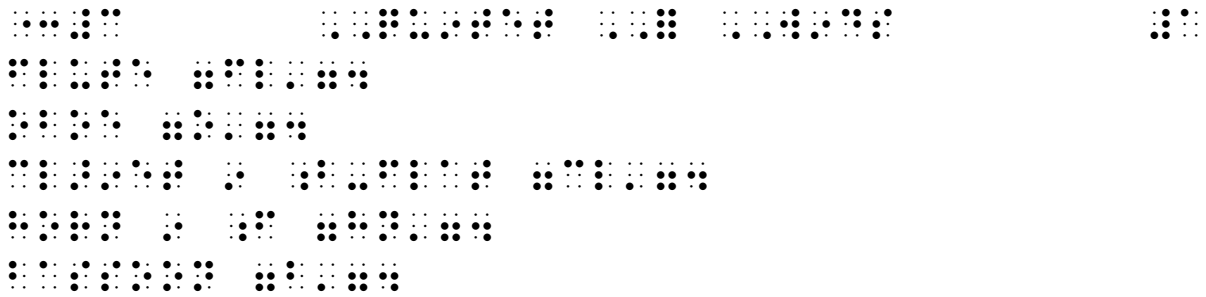
Immediately following the title, the names of all of the instruments included in the score are listed, with the abbreviations that will be employed to identify them in the transcription. This list includes all of the information that is given on the first page of the printed music, including the

keys of transposing instruments. The abbreviation is shown following the name, enclosed between literary parentheses and followed by a period.

A list of instrument names in English, French, Italian, and German, and their standard braille abbreviations, is found in Table 26 of *Music Braille Code, 1997.* The language used in the transcription should preferably be that of the country in which the score was published. When an ensemble includes an instrument that is not given in the table, the transcriber must invent an appropriate abbreviation, being careful not to duplicate one of the existing abbreviations. *All instrument names and abbreviations in this chapter are shown in English.*

Example 32-1 shows the title of a composition, "Quintet for Winds," followed by the listing and abbreviations for a standard woodwind quintet consisting of flute, oboe, clarinet in B-flat, horn in F, and bassoon. It has been assumed that the first print page of music is page 3, as is typical of scores. If there were a title of a movement as well as the main title of the composition, it would follow the instrument listing and a blank line.

Example 32-1

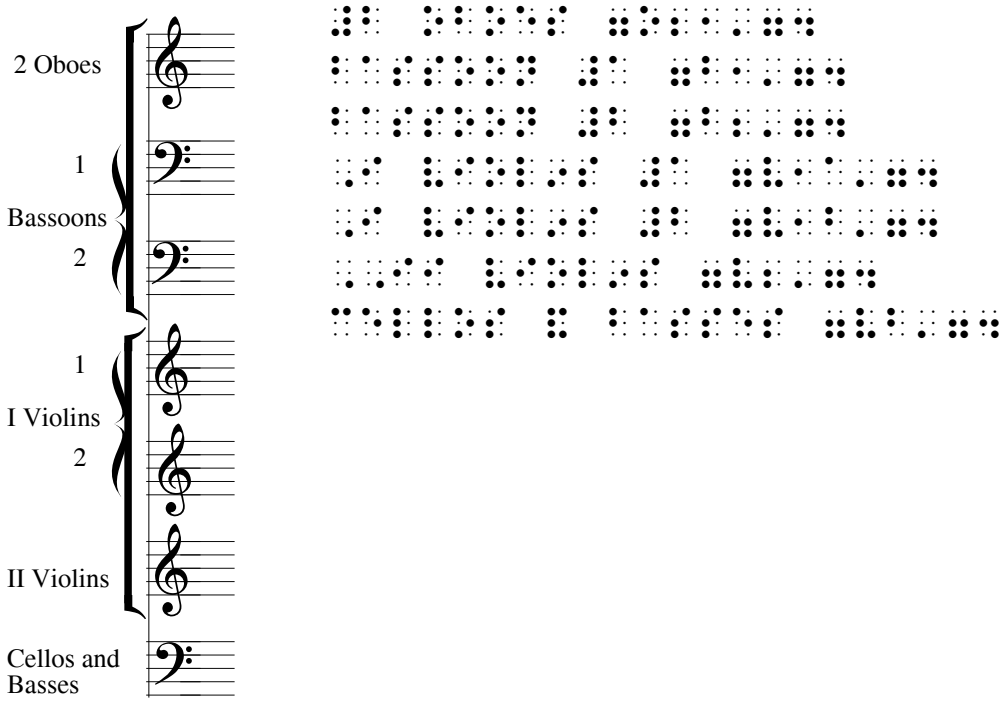


When the music lines for two or more instruments have the **same name but are numbered,** as, for instance, "flute 1" and "flute 2," the **number of the part** is brailled as **part of the abbreviation,** in the **lower dots** of the cell without the numeral sign, before the terminating dot 3. When the music lines for **two** instruments of the **same name** have been printed in the **same staff,** the **two numbers** are similarly brailled as **part of the abbreviation,** also in the **lower part** of the cell, the **larger number** being brailled **first** because intervals and in-accords are read upward. When a part that is already numbered is further divided, as, for instance, "Violins I-1" and "Violins I-2," the two numbers may be brailled as part of the abbreviation, showing the first number in the lower cell and the second number in the upper cell.

When music lines for **two instruments** having **different names** have been printed on the **same staff,** as is often found with cellos and basses, the **letters** of the abbreviations for the names of the instruments may be **combined** in a **single abbreviation,** as, in that instance, "vb" *(violoncellos and basses).*

In *Music Braille Code, 1997,* a specimen list of instruments is shown in Example 26-1 following Section 26.23. Example 32-2 below illustrates the listing of instruments for a mixed ensemble including two oboes printed on one staff, two bassoons printed on separate staves, divided first violins printed on two staves, undivided second violins, and cellos and basses printed together.

Example 32-2



A Keyboard Instrument in an Ensemble Score

There is no mention in the code about showing the music for a piano or other keyboard instrument when it is included in an ensemble score. It is possible to do so by treating each hand-part of the instrument almost as if it were a separate instrument, assigning its own abbreviation and line of the parallel. For instance, music for a piano might be shown on two successive lines labeled "pr" for "piano right hand" and "pl" for "piano left hand" (neither of these abbreviations being used for any other instruments in Table 26). A harpsichord might be shown as "hcr" and "hcl," and an organ as "orr," "orl," and "orp," the "p" representing "pedal part."

A Parallel May Not Be Divided between Pages [26.15]

If there is room on the braille page for the title, the instrument list, a blank line, the music heading, and the entire first parallel of music, the music may begin on that page. Otherwise, the music heading and the first parallel must begin on the following page.

In an instrumental score, every parallel must be completed on the braille page on which it is begun. A parallel may not be started on one page and continued on the next one even if many lines must be left unoccupied.

If, however, there are so many parts to be included that they cannot be contained on a single braille page, the parallel may be started at the top of a left-hand page and completed on the facing (right-hand) page. In this case, the numbers of braille lines placed on the two pages should be as nearly equal as possible. No example of such an extensive score will be included in this introductory text.

The Music Heading and the Key Signatures [26.5]

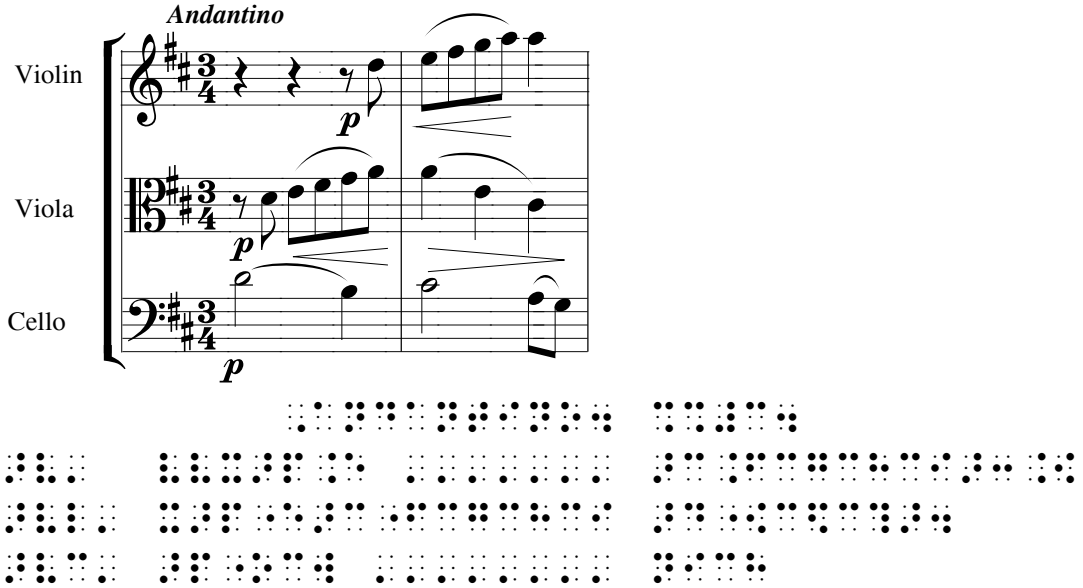
When **all of the instruments** in the ensemble are written in the **same key**, the **music heading** is given **as it is in all other music:** the tempo or mood indication followed by a period, the metronome marking if there is one, and the key and time signatures combined. However, when **some of the instruments** are written with **differing key signatures,** the **key signature** is **omitted** from the **music heading.** The applicable **key signatures** are then brailled immediately **following the instrument abbreviations** in **all lines of all parallels.**

Transcribing the Music [26.6-26.7]

Each music line of the parallel begins at the **margin** with the **abbreviation** of its instrument name, **introduced** by the **word sign** and **terminated by dot 3.** The **first signs of the measure** in all of the lines in the parallel are **vertically aligned.** No attempt is made to exclude dynamic markings or other expressions from the alignment. The measure begins in the cell that is **one space beyond the end** of the **longest** of the abbreviated instrument names (or abbreviations combined with key signatures). The **first note of each braille line** requires an **octave mark,** but the first notes of **succeeding measures** on the same line do **not need** special octave marks.

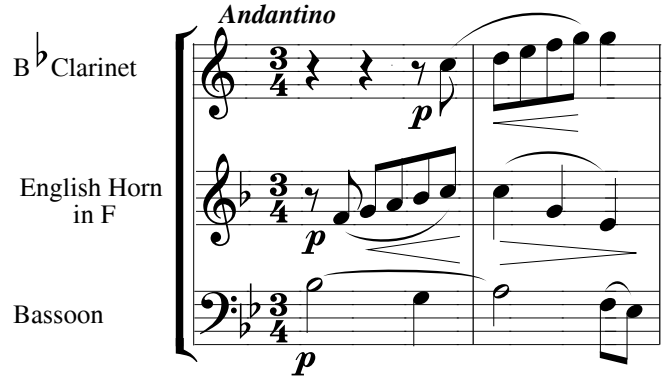
Example 32-3 shows the opening measures of a trio for violin, viola, and cello, all of which are written in the same key. The key signature is therefore included in the music heading. *In the examples in this chapter, where space can be conserved by showing few parts without sacrificing the clear illustration of the relevant points, only duets or trios will be illustrated.*

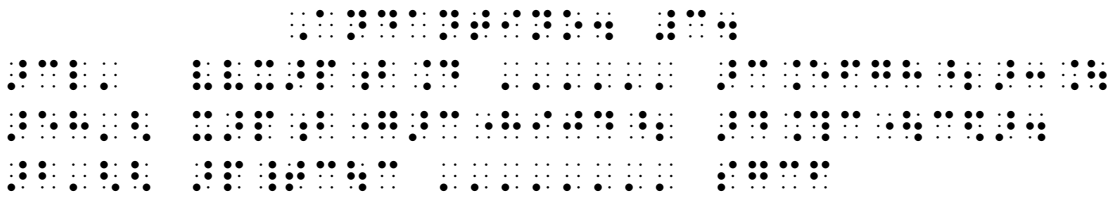
Example 32-3



Example 32-4 shows a similar passage for a trio consisting of a B-flat clarinet, an English horn in F, and a bassoon. The differing key signatures have been brailled with the instrument names.

Example 32-4





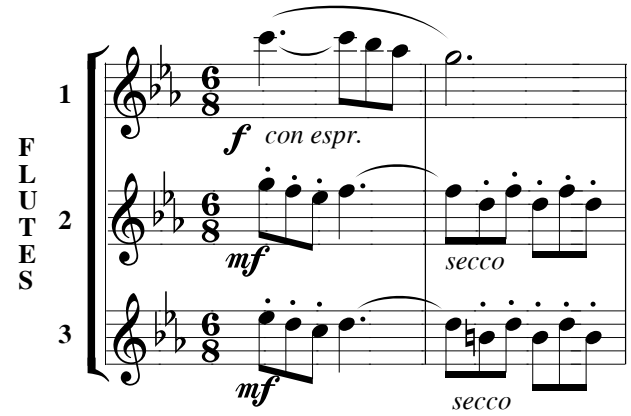
Word-Sign Expressions [26.12-26.13]

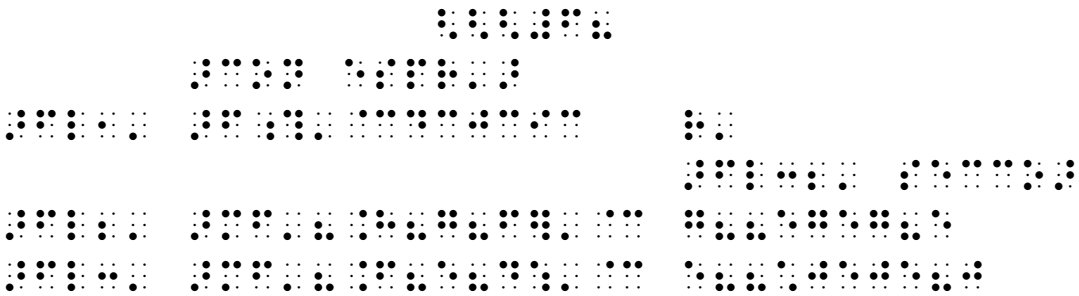
Longer expressions may sometimes be included in the music lines, but it is usually preferable to place them on **free lines above the music lines to which they refer**, in order to keep the music as compact as possible. If an expression does not occur at the beginning of the parallel, it may be positioned above the measure to which it applies, or even at a position within the progress of a measure if it is so placed in the print. An **expression** such as "growing faster and louder" that is printed **above the system,** and that **applies to the entire ensemble,** is brailled **above the uppermost music line.** In an orchestral score, such an expression is usually restated above the first violin staff; that redundant marking may be omitted at that place in the transcription, although its omission is not mandatory.

If an **expression** is **restated** at the **same place** in the music for two or more **successive parts** in the score, it may be **brailled only once above the line of the uppermost** of those instruments, with the **abbreviations** of those instruments **preceding the expression** within the word signs. In some cases many braille lines may be conserved. Use of this procedure is not required; the expression may be transcribed separately in each part.

Example 32-5 shows a word-sign expression above the first measure in the first part, and a different one that is shown in the second measure of each of the remaining two parts.

Example 32-5





Showing Details in Keyboard Lines

It does not seem necessary to include the hand signs in a keyboard part in an instrumental ensemble score unless there are changes of hands within the part. If hand signs must be included they should be brailled as the first music signs of the applicable lines, and wherever they occur as change-of-hand indications. Slurs between staves, long arpeggios, and other devices that involve both staves may be shown as they would in a regular piano part. Dynamic marks and other word-sign expressions, and piano pedalings, may also be shown in the lines in which they would be brailled in a regular piano part. One should remember, however, that all intervals in all braille lines of a score are read upward.

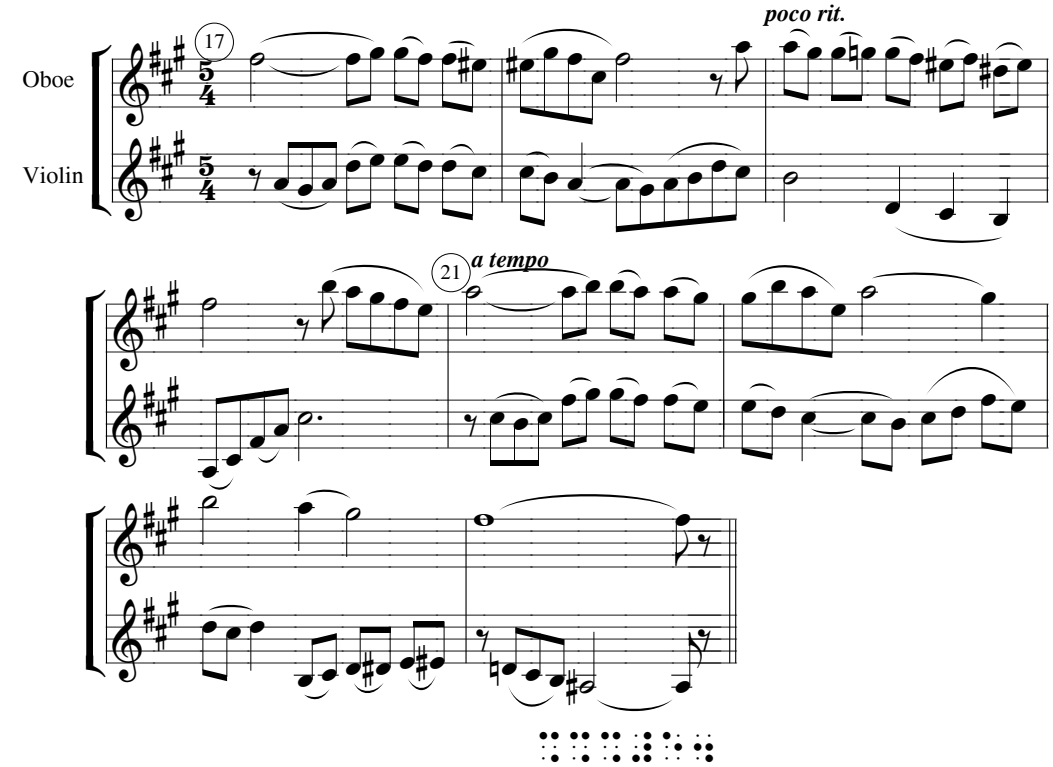
Spacing between Parallels and Placement of Rehearsal References [26.16]

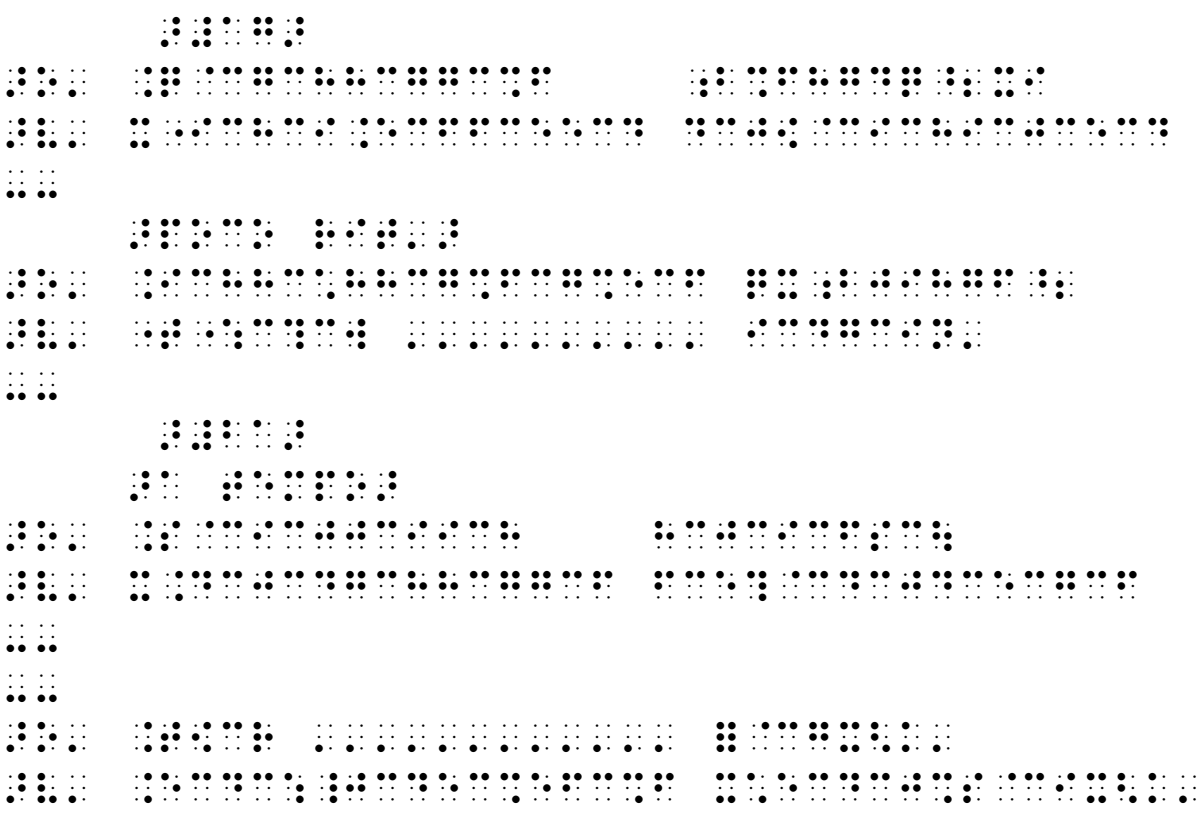
A rehearsal reference mark or measure number is placed between word signs in a **free line** above the parallel. A new parallel should always be started where such a mark occurs. The reference is indented one cell to the right of the first cell of music text. If there is a word-sign expression at the same point, the reference mark is brailled above the expression. No other items should be placed on the line with the reference mark. No blank line is required below the running head at the top of a braille page.

Where there are **two or more parallels on the braille page, two free lines** must be left between successive parallels. A rehearsal mark or measure number is placed in the second of these free lines. If there are no rehearsal references but there is a word-sign expression, the expression may be placed in this second free line. However, if neither a rehearsal reference nor an expression occurs, the second free line must be left blank. If both a rehearsal reference and an expression occur, the expression occupies a third free line. In other words, there must **always be one blank free line between parallels, and sometimes there will be two.**

Example 32-6 illustrates the placement of rehearsal references that are actual measure numbers, along with some word-sign expressions. *Dashes have been inserted at the margin in the blank lines to make them apparent.*

Example 32-6





Runover Lines [26.6, 26.11]

The lengths of braille lines within a measure in an ensemble score are likely to be extremely unequal. **Runover lines,** indented two further cells, may be employed when **only a few parts** in the parallel **require measure division.** It may often be preferable to keep the music of the measure intact rather than to interrupt the flow of the music by dividing the measure between two parallels. On the other hand, if there is a clear point of articulation in all of the parts within the measure, it may be best to divide the measure at that point. The transcriber must exercise sound musical judgment in this matter. His objective should be to present the music in the manner that is most comprehensible and easy to assemble.

Braille Repeats and Unison or Octave Parallel Movement [26.17, 26.19-26.20]

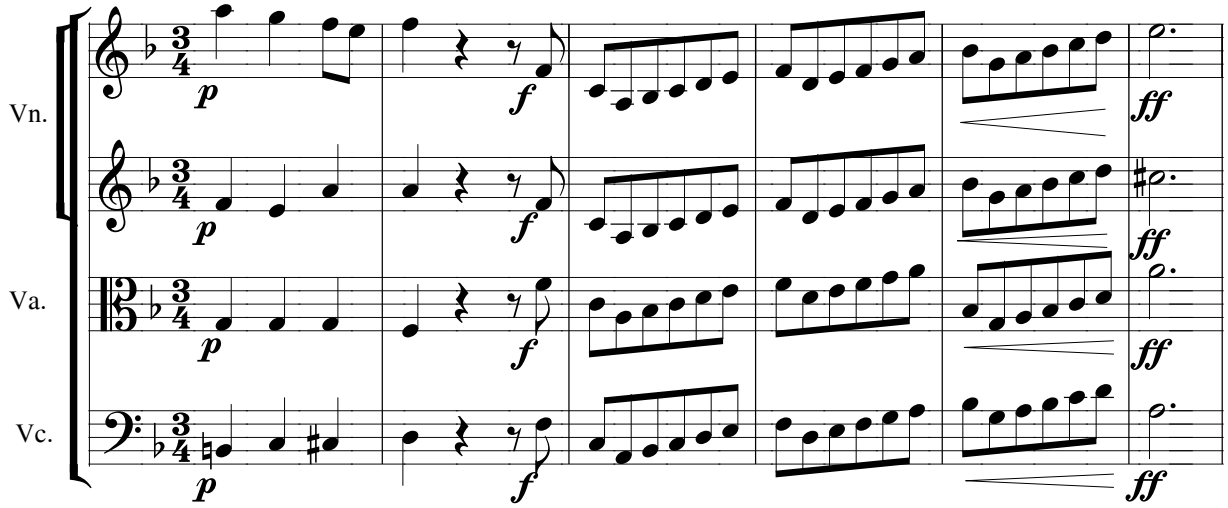
The only braille repeat devices that may be employed in the transcription of a score are the **part-measure and whole-measure repeat signs.** These signs should **only** be used when the **original** and the **repetition** occur in the **same line of braille.**

Very frequently in ensemble music two or more instruments may play the same music, either in the same octave or in different octaves. When the duplication is entirely the same, including all nuances and phrasings (except expressions at the beginning of a measure), the passage may be written in full in the uppermost of the parts only. The duplication is then indicated in the remaining part or parts by showing the "parallel-movement" device.

The **parallel-movement device** consists of a **single octave-interval sign** (dots 36). This sign is treated in the **same manner as a measure-repeat sign.** It is preceded by the appropriate octave sign if the octave of the duplication is different from the original. It may be followed by a double bar. It may be preceded by a dynamic mark or other expression if that marking occurs at the beginning of the measure and is different from the original.

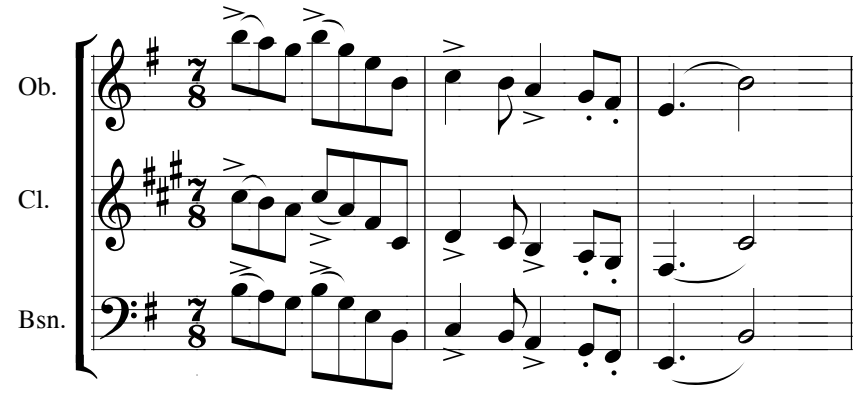
Example 32-7 illustrates the use of the parallel-movement device in a passage for string quartet. *Again, dashes have been inserted in the blank lines to make them apparent.*

Example 32-7



Normally, the parallel-movement device is only employed when the affected parts are located on successive lines. However, if there is a lengthy duplication, or duplication of a very prominent melodic line, in parts that are not contiguous, the device may be employed by placing the abbreviation of the instrument that has the original immediately after the octave-interval sign. In Example 32-8, a duplication between the oboe and bassoon is shown in this manner.

Example 32-8



The parallel-movement device can spare the reader from a great deal of tedious re-reading of identical notes. It should not, however, be employed casually for isolated short or simple measures. As with all of the braille repeats, any device that causes the reader to leave his place on the braille page, find another place, and then find the first place again later, must be employed only after careful consideration.

Under certain limited conditions the parallel-movement device may also be employed in keyboard music when the music for one hand is exactly duplicated by the other hand. The transcriber should consult Music Braille Code, 1997, *Sections 16.29-16.30 for instruction.*

A braillist who is starting to transcribe an orchestral or band score should carefully study all of Section 26 of the code.

General Directions for Transcribing Choral Scores [22.26-22.37]

Transcription of a choral score is essentially like that of an instrumental one. The music is brailled in bar-over-bar format. Certain details differ, however. No blank line need be left between parallels. Intervals and in-accords are read downward in soprano and alto parts and upward in tenor and bass parts. When the assignment of lines in successive parallels on the same braille page remains constant, it is only necessary to show the abbreviations of the names of the parts in the first parallel; whenever there is any change in the assignments of the lines, however, the abbreviations must be shown. When a part is to be divided, a special "warning sign" is brailled at the start of the first measure in which the in-accord or intervals will be employed. In a choral score it is **not** necessary to **leave a blank line between parallels** because the appearance of a new text line or a rehearsal reference at the margin signals the initialization of a new parallel.

Basic Structure of the Parallel [22.26, 22.30-22.33]

The relationship between the word lines and the music lines in a choral score is the same as it is in solo vocal music. The word lines start at the margin, and the music lines start in cell 3. If a runover is required in the word line, it is indented to cell 5. Runovers in the word line are allowable only when there is only one word line in the parallel. Runovers of the music lines are not permitted except where the parallel has been reduced to a single part. Each music line is introduced with an abbreviation giving the name of the part. It is not necessary to provide a list of these abbreviations in a choral score. Any unusual abbreviations should be shown on the Special Symbols page.

The abbreviations in the music lines follow the same conventions as do the abbreviations for instrument names in an orchestral transcription: "s" designates "soprano," "a" is for "alto," "t" is for "tenor," and "b" is for "bass." If a voice is divided, the lower-cell number follows the letter. The abbreviation is preceded by the word sign and is terminated by dot 3. Unlike the procedure in instrumental scores, no space need be left between the abbreviation and the music. If the abbreviations within the parallel are not all of the same length, the first signs of the measure in all parts are aligned in the first cell after the end of the longest abbreviation.

The **abbreviations of the voice names** are given in the **music lines of the first parallel of each braille page.** However, if the assignments of the lines **continue unchanged** in successive parallels on that page, the abbreviations are **omitted from those parallels,** making more cells

available for the music. Wherever there is a change in the assignments of lines, all of the music lines in the parallel must show the abbreviations.

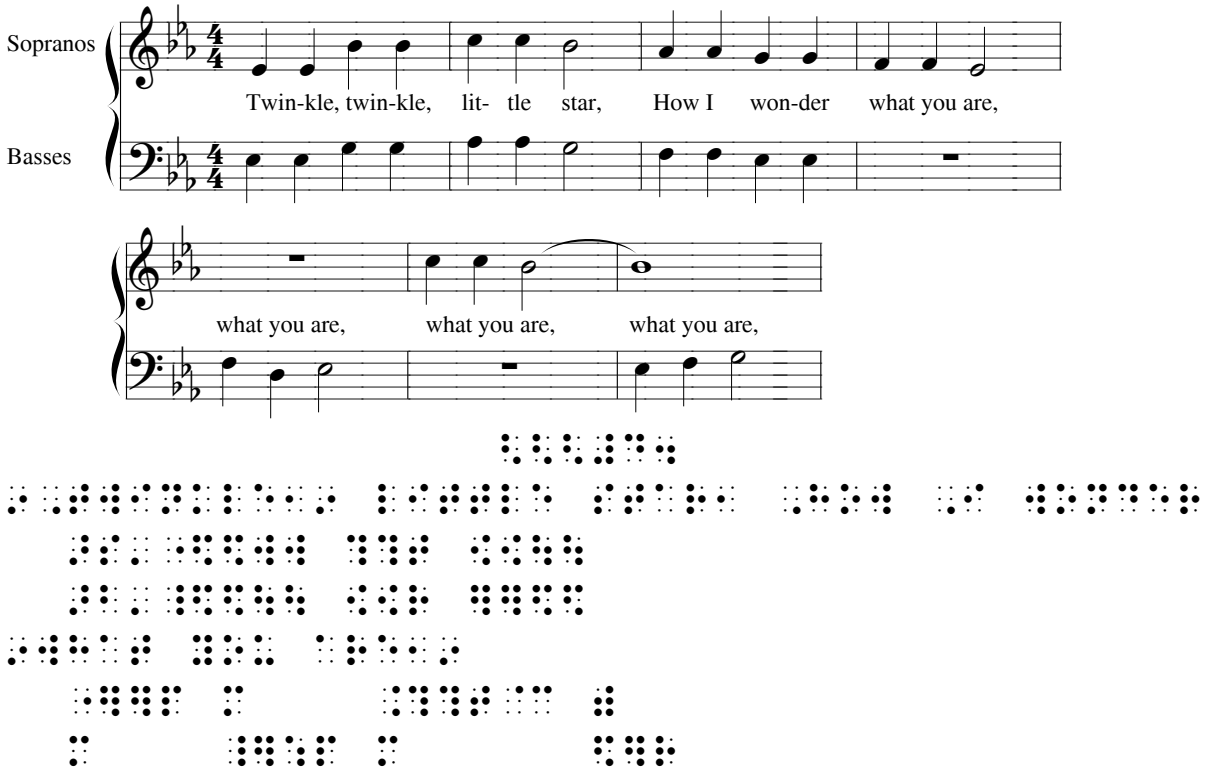
Measure Numbers and Rehearsal Reference Marks

Measure numbers and rehearsal reference marks should be brailled at the margin in a free line above the first line of the parallel. If there are both a measure number and a rehearsal reference mark at the same point, two free lines should be employed, the first for the rehearsal mark and the second for the measure number. If all measures are numbered in the print score, the first measure of each parallel should be numbered. If only some measures are numbered in print, those same measures should be numbered in the braille, as far as possible. If the first measure of each music system is numbered (a common occurrence) the transcriber may choose to provide measure numbers above many (or all) parallels rather than to arbitrarily start a new parallel at each printed number. A rehearsal reference mark should be enclosed between word signs.

When All Voices Have the Same Words [Ex. 22.31-1]

The simplest arrangement occurs when all of the voices have the same words for the music in the parallel, whether they sing them at the same time or at different times. **Only one word line is required.** In Example 32-9 all parts sing the words at the same time in the first parallel. However, in the second parallel the two parts sing the same words but at different times. The abbreviations "s" and "b" are shown at the beginnings of the music lines in the first parallel, and are omitted in the second parallel because the assignment of the lines has not been changed.

Example 32-9

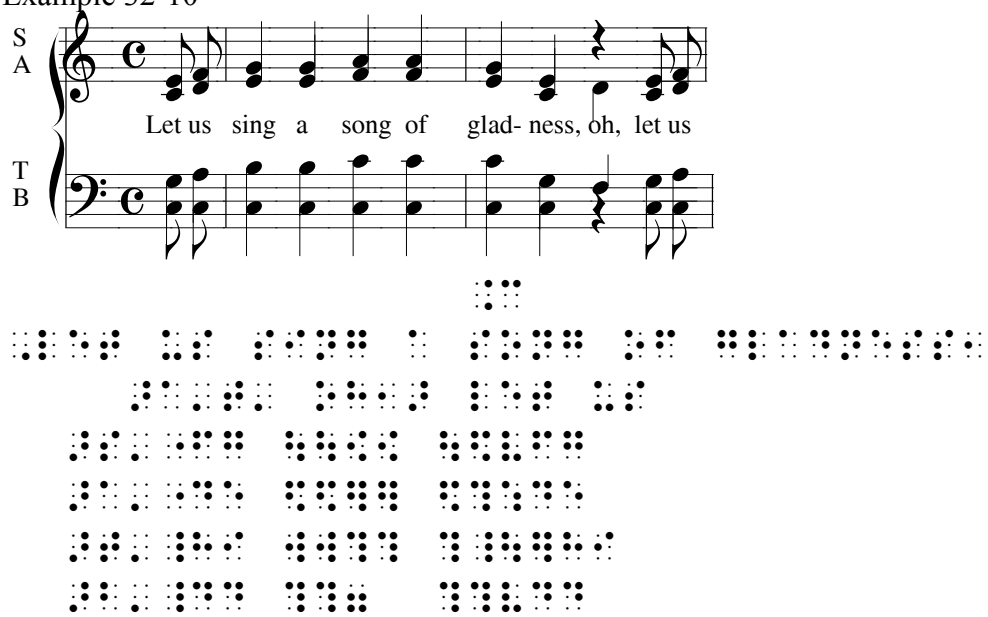


When Slight Variations Occur in the Words [22.31.1]

If all of the voices have the same words, except that one or more voices have a slight variation, such as a repeated word or phrase or an extra word, the **variation** may be **inserted** into the **word line.** The insertion is initialized by a **word sign.** The **abbreviation**(s) for the **affected voice**(s) **follow**, unspaced, with the appropriate dot 3s. A space precedes the variant word or words. The insertion is **terminated** by a **second word sign.** If the word line continues, a space follows the concluding word sign. If the insertion of the variation necessitates a runover of the word line, the runover is indented to cell 5.

In Example 32-10 all voices have the same words except that the alto and tenor have an "oh" that the soprano and bass do not sing. A runover line has been employed.

Example 32-10



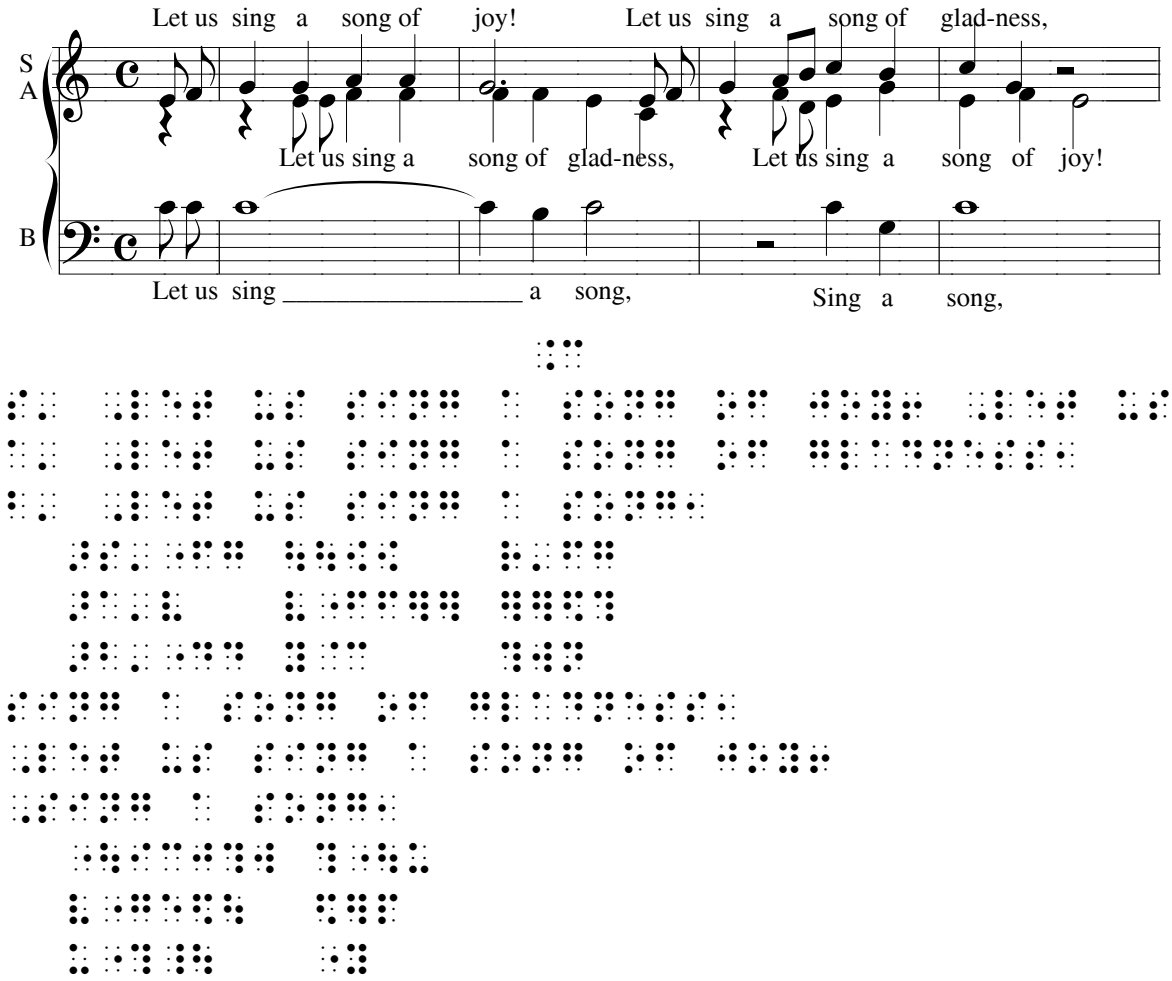
When the Voices Have Different Words [22.32]

If there are two or more variations in the words within the parallel, or if the voices have different words, then the words for **each voice** must be given on a **separate line.** The **abbreviation** for the **name of the voice** is brailled at the **margin,** without the leading word sign. The words commence after a space. If the abbreviations are of different lengths, the words for all voices are aligned one space after the terminating dot 3 of the longest abbreviation. Runover lines may not be used when there are multiple lines of text.

As with the abbreviations in the music lines, these **abbreviations must be given in the first parallel on every braille page,** but if the assignment of lines **continues** to be the same in **succeeding parallels,** they are **omitted in those parallels.** The abbreviations must be shown any time that the assignment of lines is changed. The assignments of word lines and music lines are treated separately. If there is a change in the assignment of word lines but not of the music lines, the abbreviations must be shown in the word lines, but need not be restated in the music lines. Likewise, if there is a change in the assignment of the music lines but not of the word lines, only the abbreviations for the music lines need be shown.

If there are multiple word lines in one parallel, and in the following parallel all parts have the same words, the second parallel will have only one word line. It is not necessary to initial that word line with any abbreviation.

Example 32-11

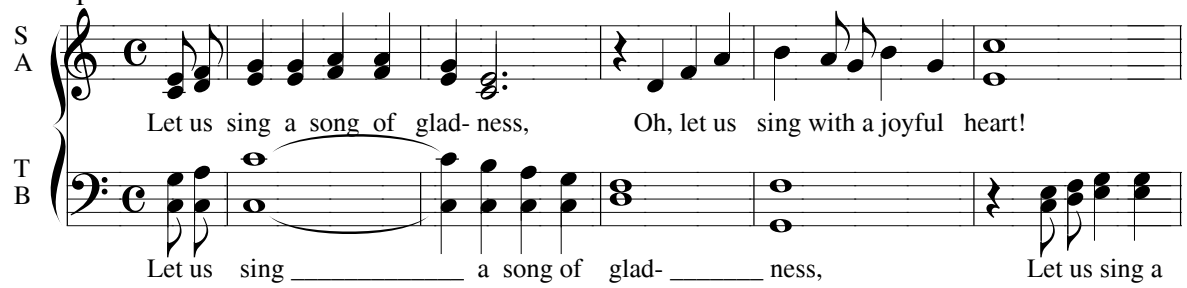


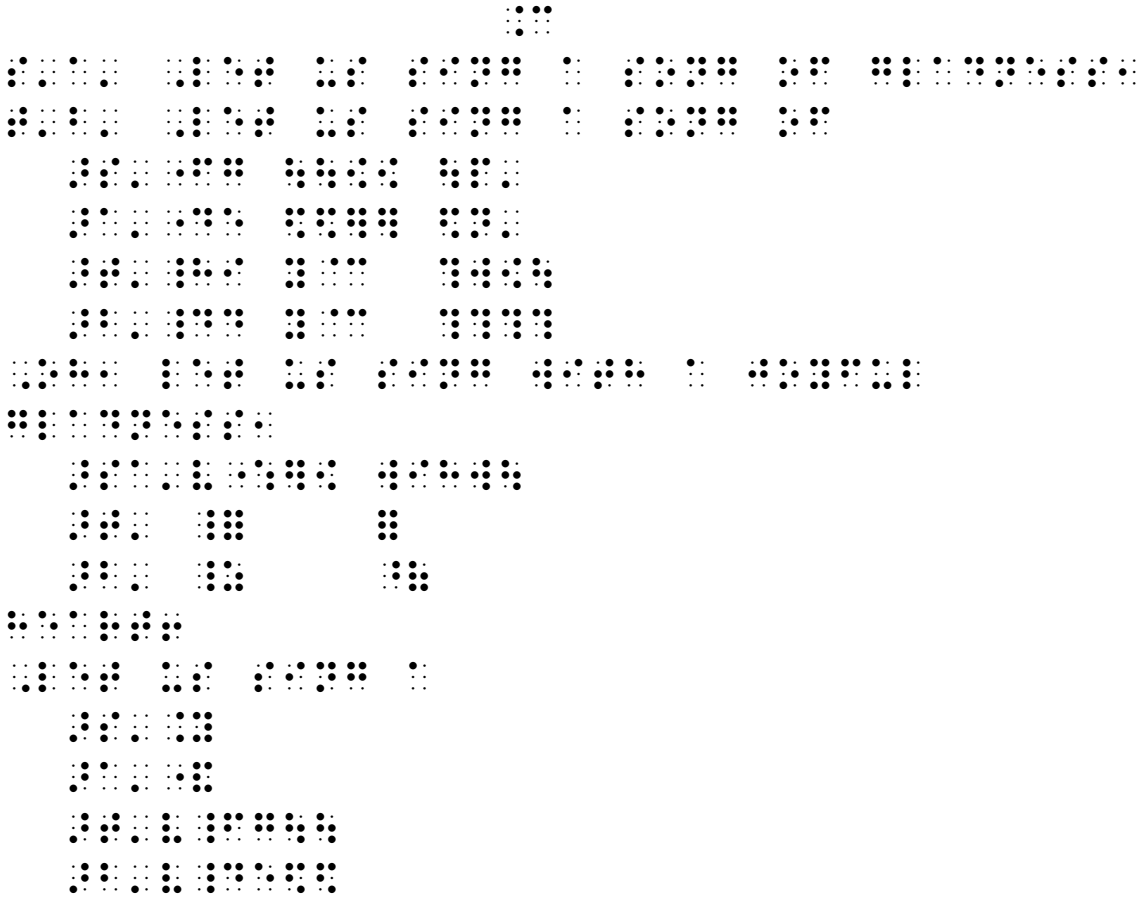
Combining Identical Lines

When two or more **adjacent voices** have the **same words** in the parallel, their **word lines may be combined** by brailling their **abbreviations in order,** each with its dot 3, at the beginning of the line. Similarly, if two **adjacent voices** have the **same music,** their **music lines may be unified** by **combining their abbreviations.** In the music line the abbreviations are preceded by the word sign, the initial letters are joined without an intervening word sign, and only one dot 3 terminates the combined abbreviation. The **parallel-movement device** is **not** used in **choral music.** Combining lines in the manner just described may achieve the same objective and also save space. Before combining either word or music lines, the transcriber must be certain that there are no differences at all between the parts that are to be combined.

In Example 32-12 the words for soprano and alto are combined in all of the parallels, as are those for the tenors and basses. Additionally, the music for soprano and alto has been combined into one line in the second parallel, where they sing in unison.

Example 32-12

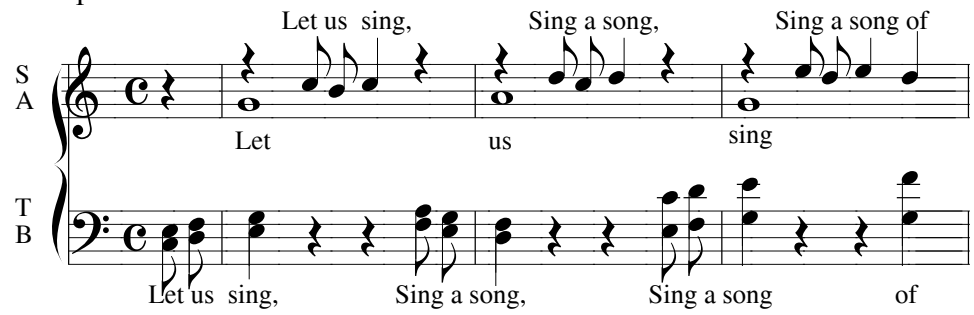


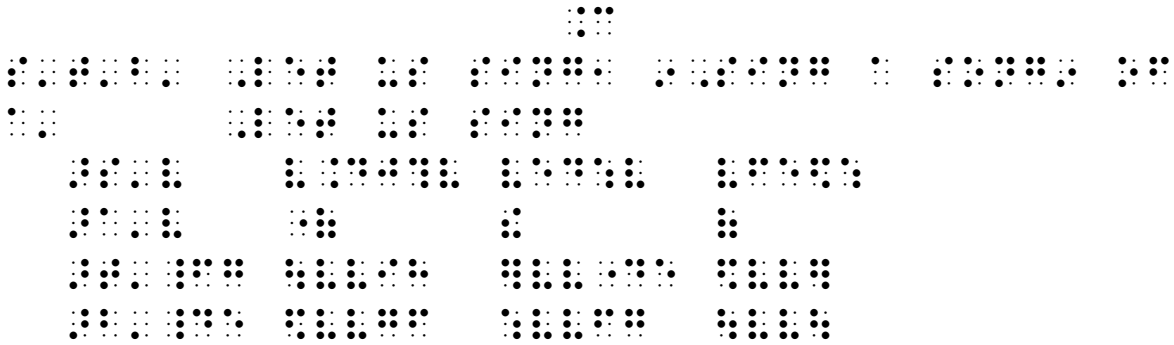


A word of caution is offered concerning apparent duplication between soprano and tenor parts. The transcriber should bear in mind that when tenor and soprano (or alto) parts appear to be in unison, they are actually an octave apart, since the tenor, when reading in treble clef, sings an octave below the notation, and his part must be brailled in the octave in which he sings rather than the octave in which it is written.

It is generally considered best not to combine lines that are not contiguous. However, if a duplication of music or a concurrence of words occurs extensively and consistently between two parts that are not adjacent in the score, considerable space may be saved and considerable repetitious reading may be avoided by doing so. For instance, if sopranos, tenors, and basses share the same text throughout a section, it might be useful to show their words in a combined line. This procedure is illustrated in Example 32-13.

Example 32-13



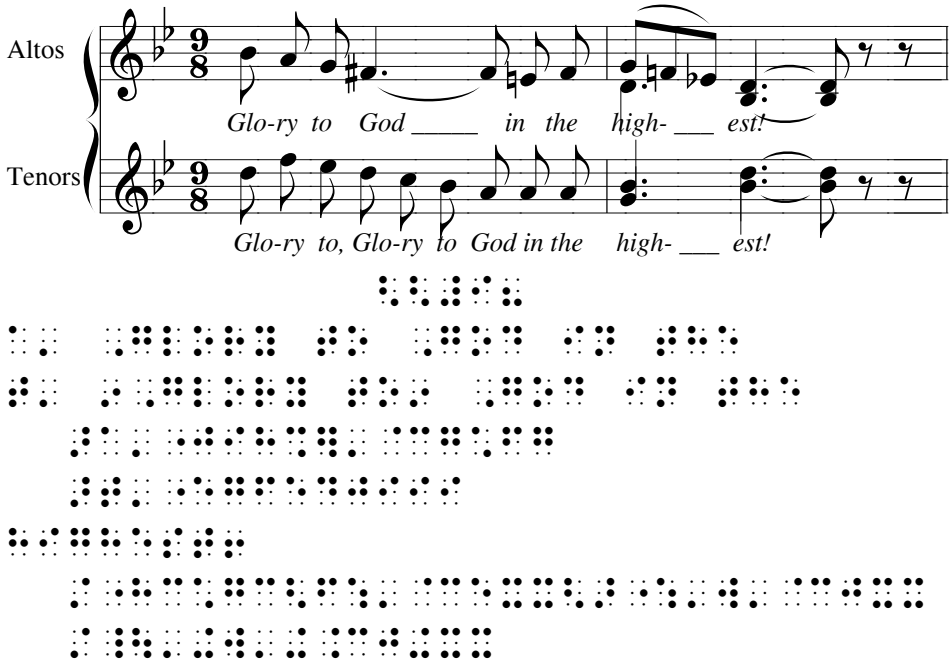


A Temporarily Divided Part [T22, 22.35]

When a part is temporarily divided, the separate parts may be shown with **intervals** or with **in-accords** as in any other music, depending on the rhythmic disposition of the notes. Both are **read downward in sopranos and altos,** and **upward in tenors and basses.** Intervals are always read upward in tenor parts, regardless of whether the music is printed in treble or bass clef. A special **"warning sign,"** dots 34, is brailled in the affected part at the **beginning** of the **first measure in which the division occurs.** The **first note following** the warning sign requires a **special octave mark.**

In Example 32-14 an in-accord has necessarily been employed where the alto part is divided because the two parts have different rhythms. The divided tenor part, however, has been shown with intervals because the parts have the same rhythm.

Example 32-14

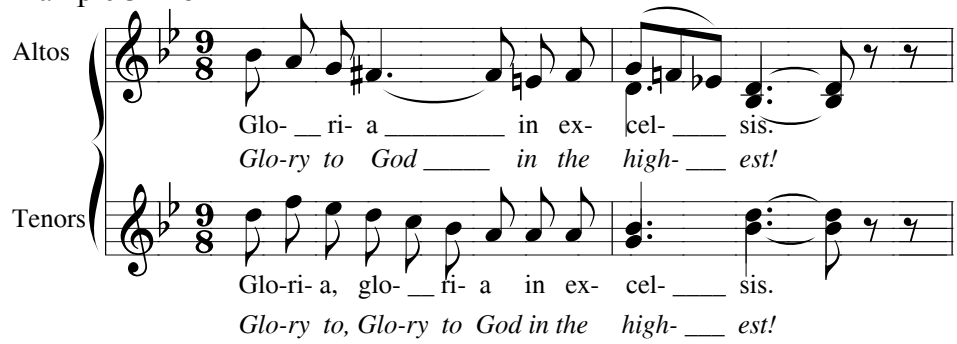


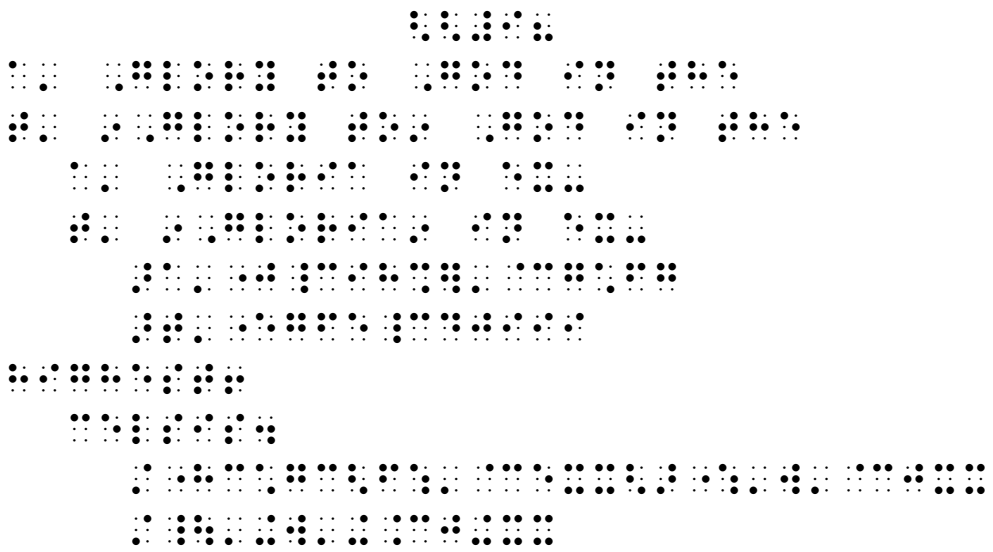
If the division of a part continues for an extended time, especially if the divided parts are very independent, it is probably preferable to transcribe the parts in separate braille lines.

When Texts Are Printed in Two Languages [22.27-22.28]

If the words of a choral score have been printed in two languages, the text of the original language is brailled closest to the music. First, the text to be included in the parallel for all of the voices in the translated language is brailled at the margin as if it were the only language. Then the text for all of the voices in the original language is transcribed, indented two cells. The music is indented two cells further, blocked in the fifth cell.

Example 32-15





A braillist who is starting to transcribe a large choral score should carefully study sections 22.1 through 22.35 in *Music Braille Code, 1997.* Instructions for transcribing an opera score are also found in the code, immediately following those sections.

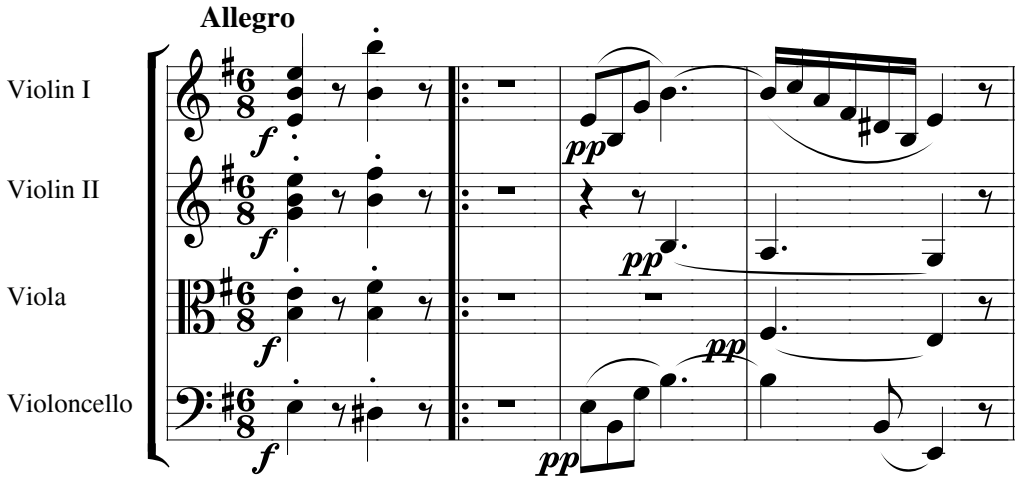
Special Instructions for the Drills and Exercises

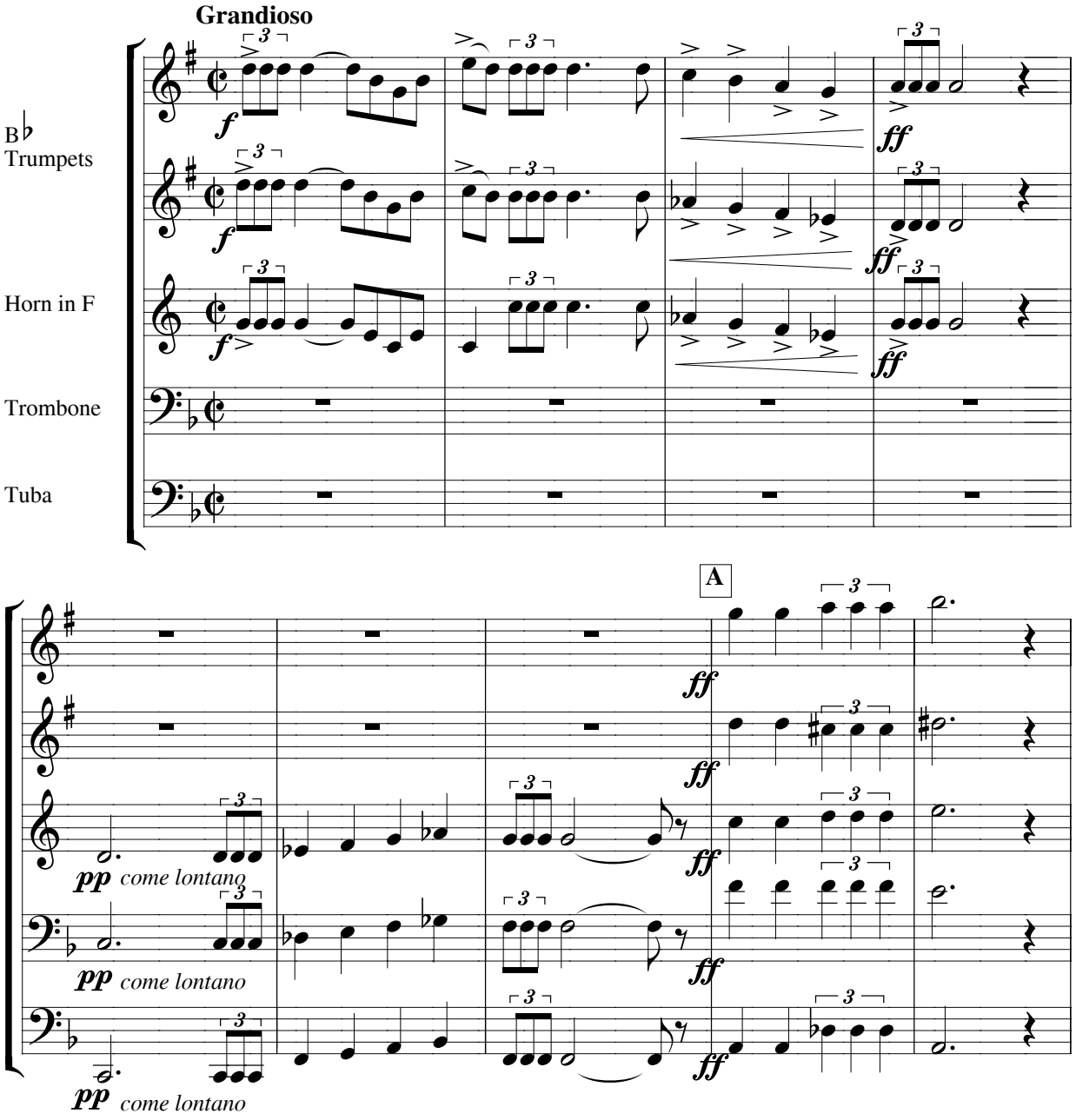
In order to position the lists of instruments properly in the instrumental scores, please use the heading "DRILL 1" as the title of the composition. Since a running head is being employed, please place that title in the third line of the page. (On the first page it will be on the fifth line because of the additional heading "Drills for Chapter 32.") Please start each drill and exercise on a new braille page.

Drills for Chapter 32

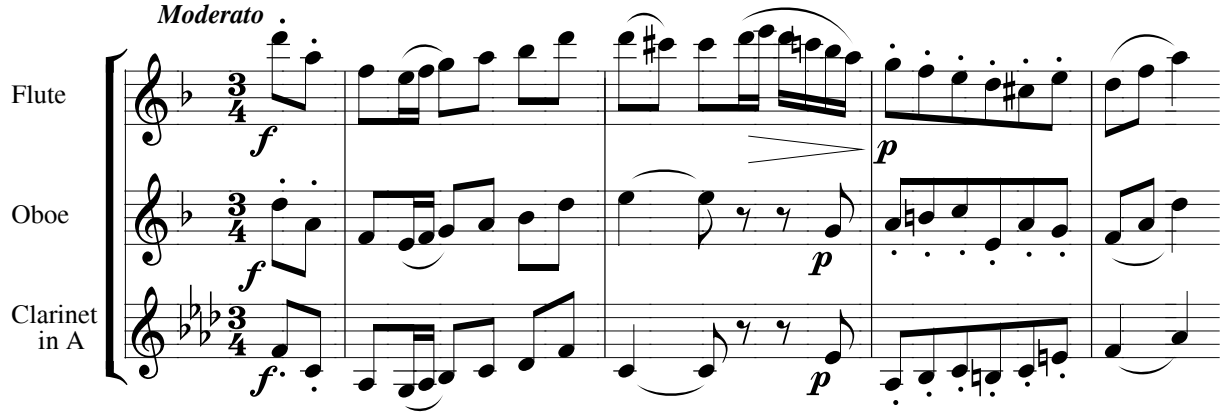
(Correct transcriptions of these drills start on page 513.)

DRILL 1

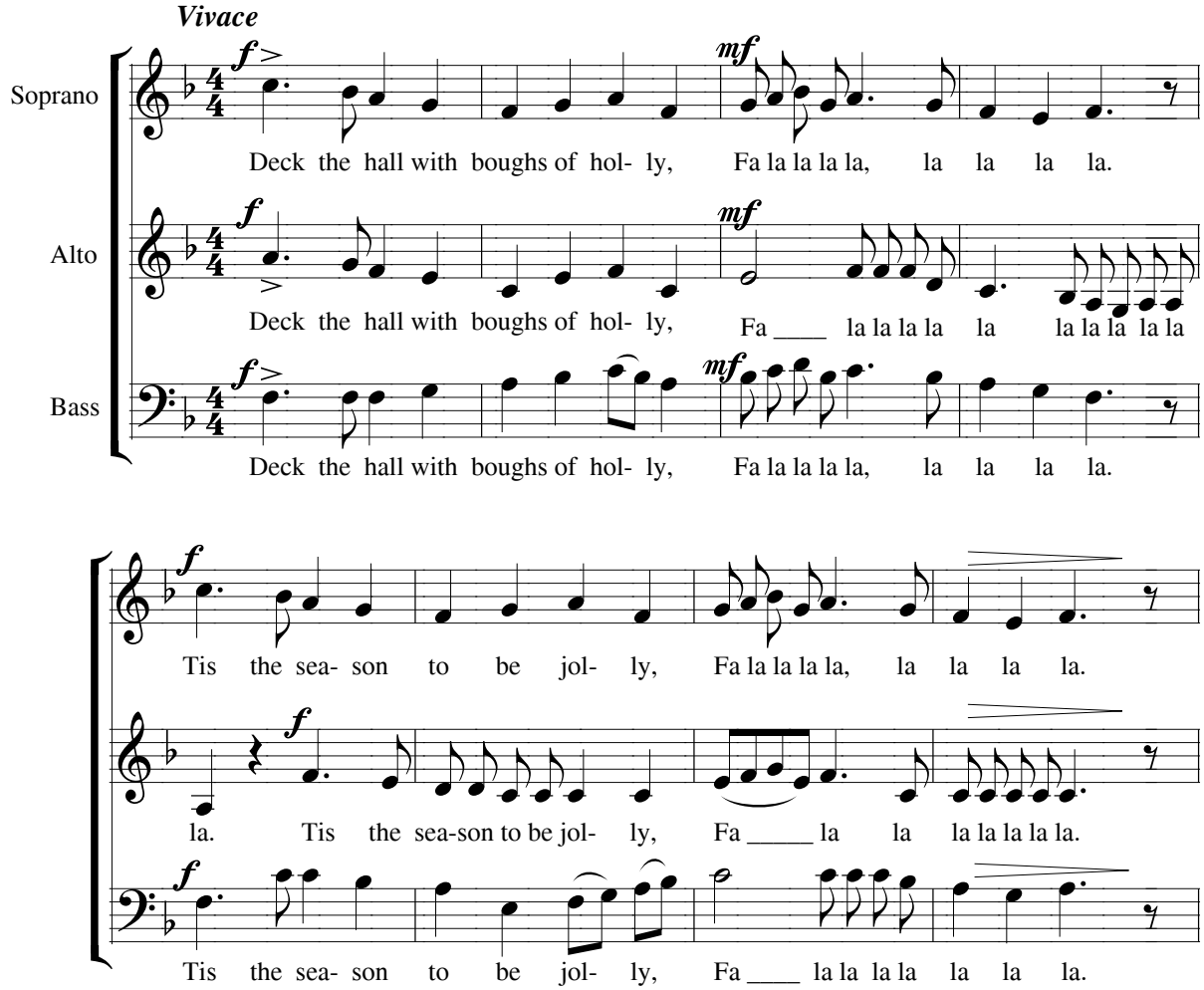



Grandioso
B♭ Trumpets
Horn in F
Trombone
Tuba
A
pp come lontano
pp come lontano
pp come lontano

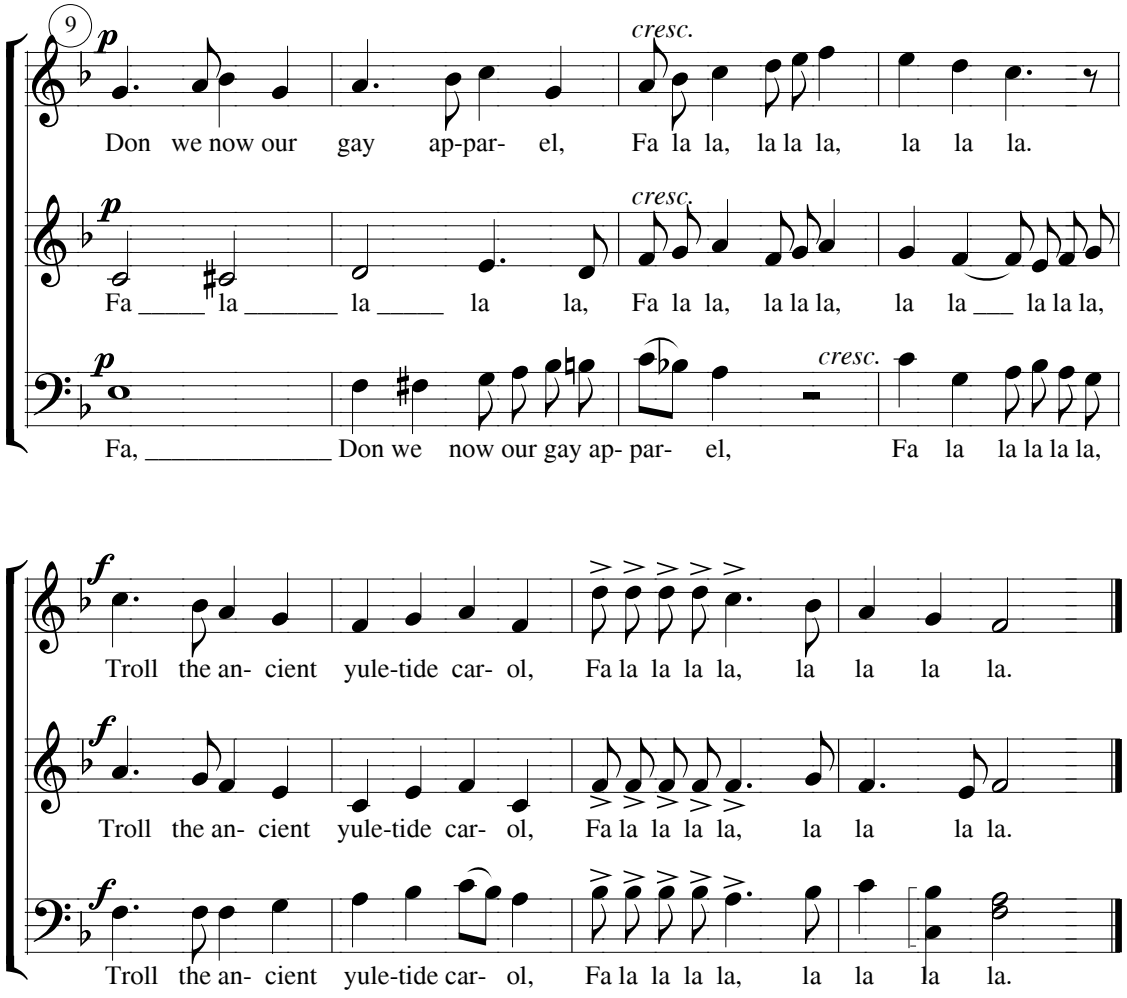
DRILL 3



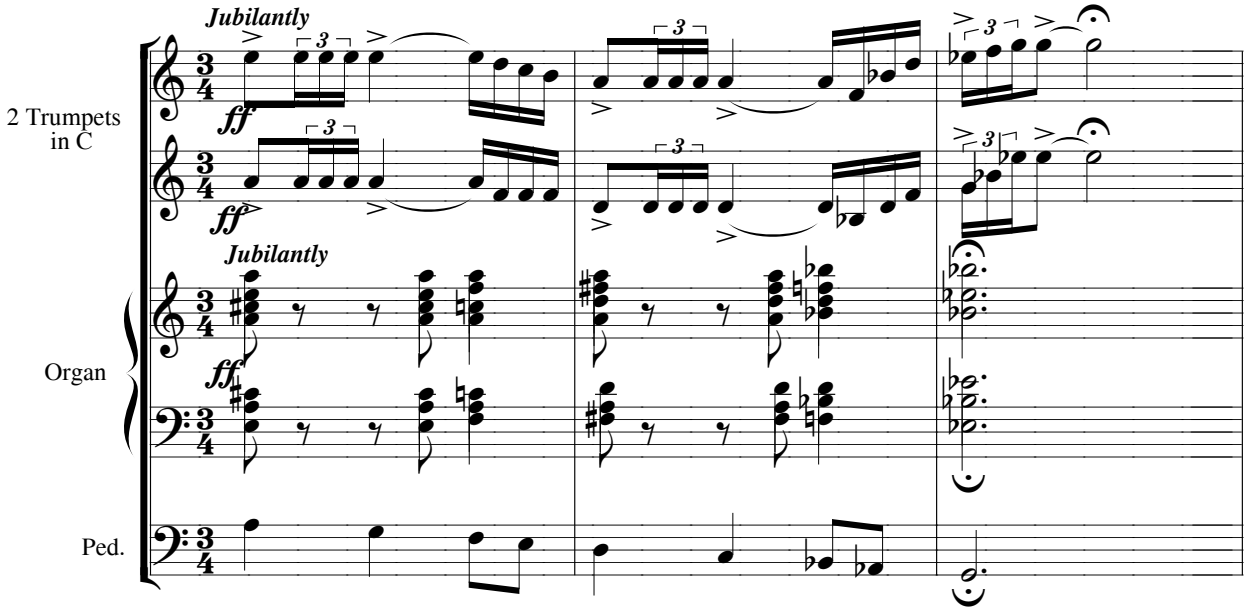
DRILL 4



Drill 4, continued.

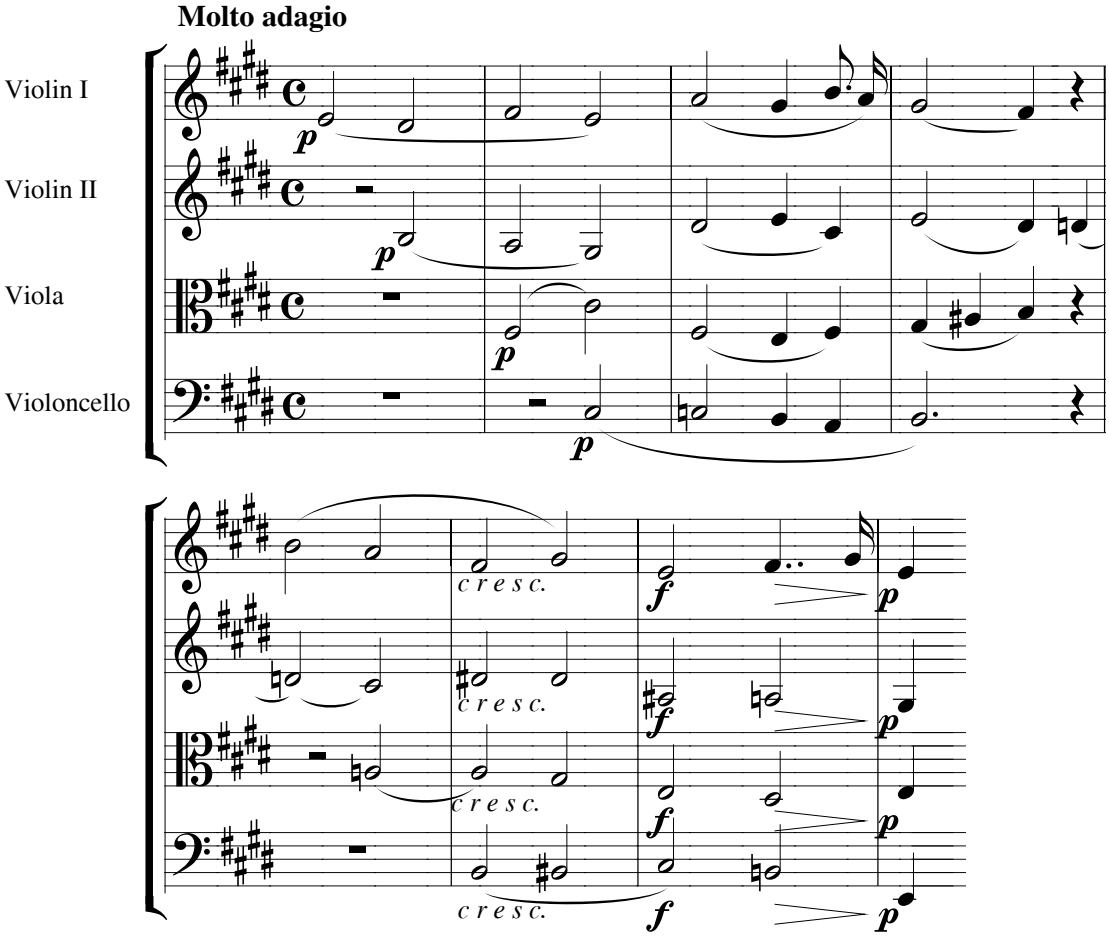


DRILL 5

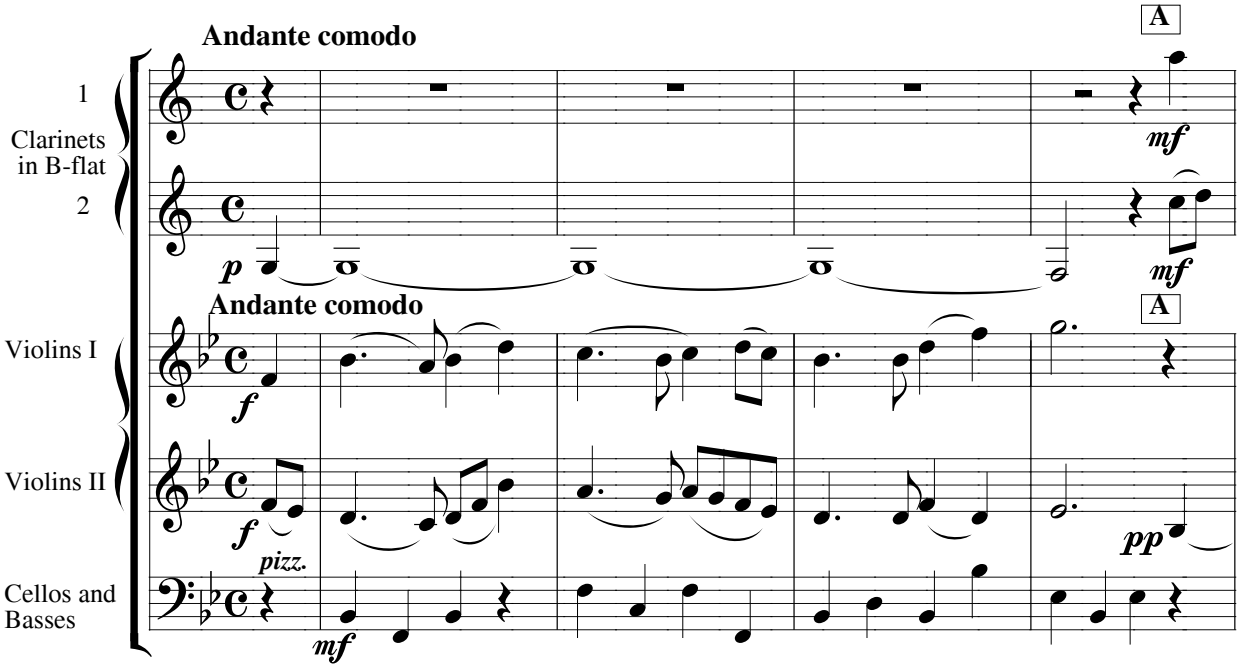


Exercises for Chapter 32

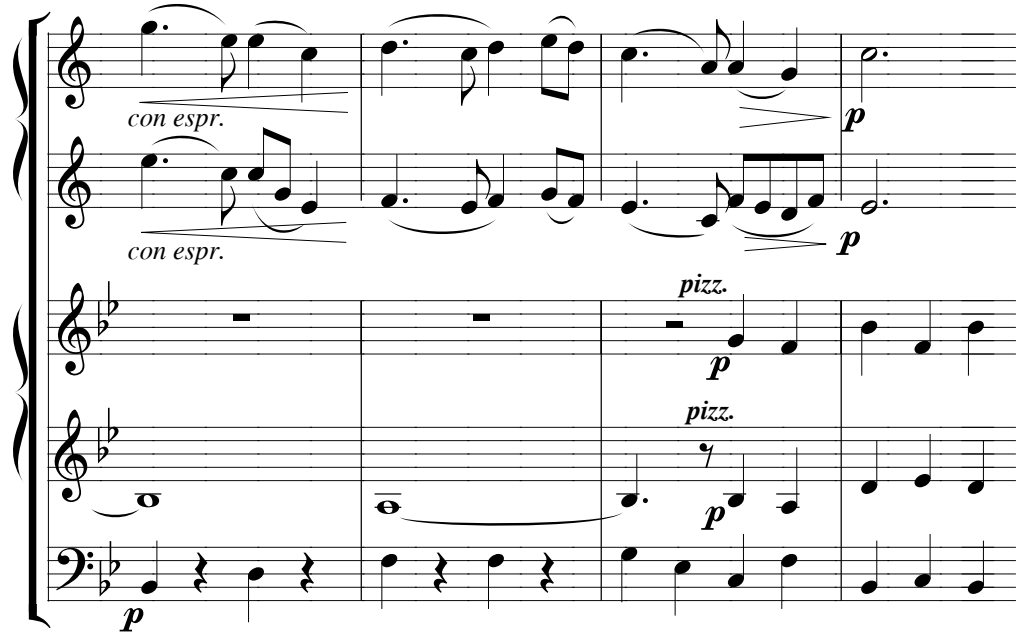
EXERCISE 1



EXERCISE 2

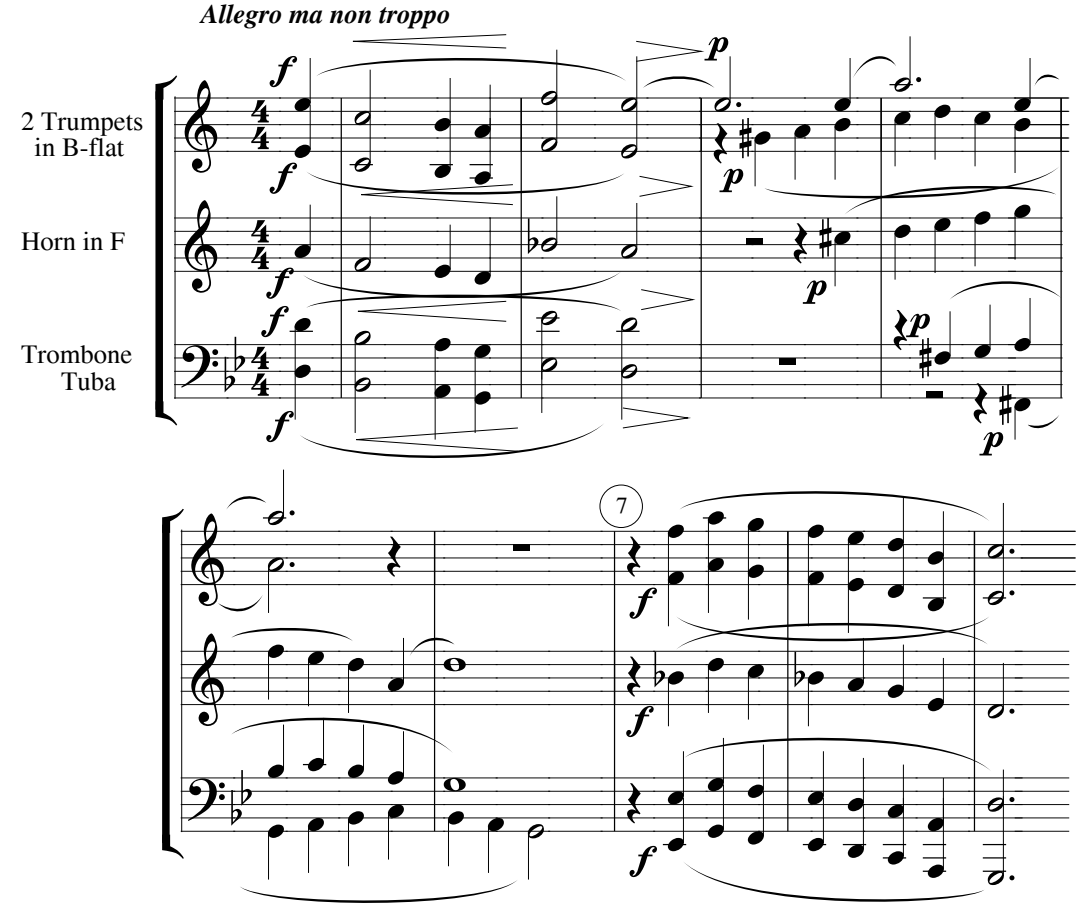


Exercise 2, continued

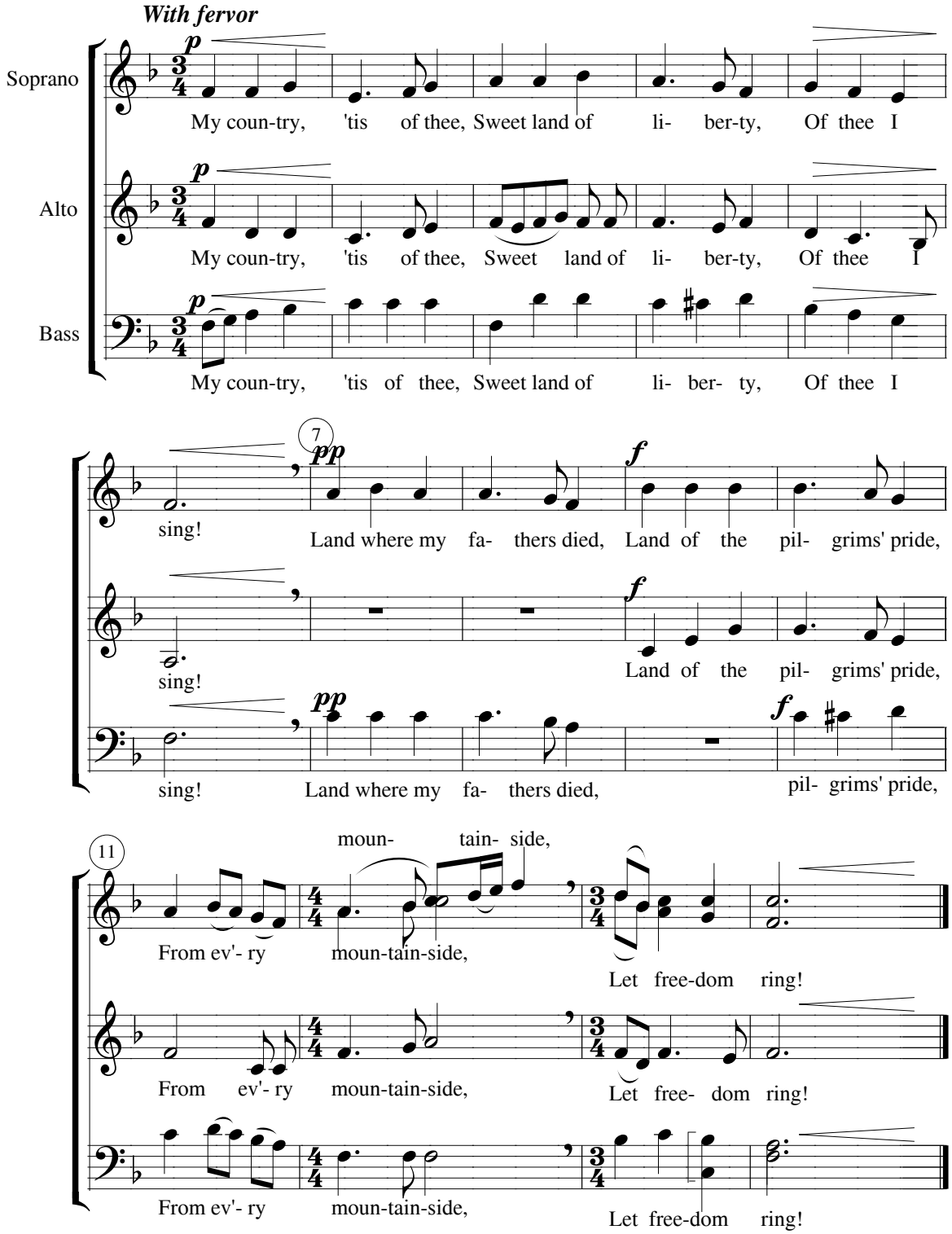


EXERCISE 3

Please use a separate braille line for each part in this excerpt.



EXERCISE 4


With fervor
Soprano
Alto
Bass
My coun-try, 'tis of thee, Sweet land of li- ber-ty, Of thee I
My coun-try, 'tis of thee, Sweet land of li- ber-ty, Of thee I
My coun-try, 'tis of thee, Sweet land of li- ber- ty, Of thee I
7
sing!
Land where my fa- thers died, Land of the pil- grims' pride,
sing!
Land of the pil- grims' pride,
sing!
Land where my fa- thers died,
pil- grims' pride,
11
moun- tain- side,
From ev'- ry moun-tain-side,
Let free-dom ring!
From ev'- ry moun-tain-side,
Let free- dom ring!
From ev'- ry moun-tain-side,
Let free-dom ring!

Chapter 33

Music That Employs Special Print Notation

Many instruments have special music notations that indicate fingerings and performing techniques. It is beyond the scope of this introductory text to show the procedures that are employed in transcribing music that includes these notations. There are sections of *Music Braille Code, 1997* that detail some of the symbols for certain instruments. Those sections are listed at the end of this chapter.

When music for one of these instruments is encountered, the transcriber should examine the print thoroughly to see whether, in fact, the special notation is present. Much music for these instruments is published without including any special symbols. When that is the case, the transcriber may confidently braille it employing the general procedures that he has already learned. For example, it is not customary for a composer to indicate fingerings in the parts for the players in orchestral scores. Therefore, the transcriber may be able to provide braille copies of a great deal of repertoire for performers with no difficulty because no special symbols are required.

On the other hand, instruction books, collections of exercises, and school band and orchestra training materials usually do display those markings. In that case, the braillist must be absolutely certain that he knows the precise meaning of every marking in the score before he undertakes a transcription.

He should also determine in what manner the symbols are described in the code. Some symbols are treated according to their meanings; others are treated according to their appearance, regardless of their meanings. For instance, in music for a wind instrument a cross above or below a note is shown by the sign given in Table 19(A), and the transcriber is not expected to know precisely how the reader is to interpret the symbol. He may safely transcribe the music containing that marking, without fearing that it will be misunderstood. (He will have included that symbol and its definition in the Special Symbols page.) In music for a string instrument there are many symbols that may appear alike or very similar, and the transcriber should be extremely cautious about assuming the intent of, for instance, a roman numeral above or below the staff, or a small circle with a short line attached to it.

Especially in regard to music for a string instrument, either a bowed one or a plucked one, the transcriber should err on the side of caution. If he is not a player of the instrument with enough training to recognize the special symbols and their interpretations, he might be well advised to seek another transcriber who does have that particular knowledge, and to pass the assignment to him. Unfortunately, the special symbols may have different meanings in different publications or in differing contexts, and a transcriber, thinking he knows their meanings because he has seen them elsewhere, could inadvertently give the braille reader incorrect information.

Most music transcribers have cultivated friendships with teachers and expert performers of a variety of instruments and have made use of their friends to obtain help in interpreting notations. In fact, more than one music transcriber has found himself enjoying lessons on an instrument to

which he was introduced because he was asked to transcribe some music for the instrument, and has needed to contact a teacher of the instrument for help.

There are many types of music notation for which no standard braille equivalents have been developed or widely accepted. For instance, there is not a standard braille coding for the neumatic notation found in old editions of Gregorian chant, nor one for the notation of ligatures that was used in the Medieval period, nor one for lute or organ tabulature. Braille systems have been developed for showing the notations that are associated with some non-western music traditions, especially those that consist of verbal syllables. These systems, however, are not included in the internationally adopted music braille code.

Sections of *Music Braille Code, 1997* Devoted to Special Notations

Subject	Table	Paragraphs
Accordion	25	25.1-25.9.1
Jazz Idioms	19(B)	15.4, 26.39
Figured Bass (Keyboards, Theory)	27	27.1-27.26
Modern Notation	1(B)	1.7
Proportional Notation (Renaissance)	-	1.5
String Instruments, Bowed	23	23.1-23.14.3
String Instruments, Plucked	23	23.15-23.31.1, 26.26
Unmeasured Music	-	1.6, 16.15, 28.24-28.25
Wind Instruments and Percussion	19(A)	26.27-26.38

Chapter 34

Completing the Course, a Concluding Exercise

Upon successful completion of the exercise that comprises this chapter, the student will be ready to prepare and submit a transcription of a composition, individually chosen for him, that will demonstrate his qualification for certification as a music braille transcriber.

Special Instructions for the Exercise

Please prepare this exercise in the manner in which the exercises for chapters 23 and 28 were prepared:

1. Instead of the running head that has been included on the pages of most drills and exercises, please use the composer's name, a comma, and an abbreviation of the title of the composition as the running head. "Schubert, Kennst du das Land" in contracted braille is suggested.

2. Place the following text on the title page in the lines where the name of a requesting agency would ordinarily be placed:

Exercise for Chapter 34
Introduction to
Braille Music Transcription

3. A Special Symbols page will be required with this transcription. It should show the special characters for the German "accented letters" that appear in the text. The braille signs for these letters may be found in Appendix B of English Braille, American Edition, 1994.

4. Put your name and address and the date of the transcription on the Transcriber's Notes page, following the notes "This is a nonfacsimile transcription" and "Intervals are read downward in the right hand of the piano, 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. Transcribe the vocal part according to the procedures shown in Chapter 22, brailling the text of the second verse immediately following the music. Start the piano part on a new braille page, as was shown in the drills and exercises for Chapter 28. Include the solo outline. Center "THE END" *after a blank line following the piano part.*

7. It is recommended that a few measure numbers be supplied in the vocal part at musically significant places. One should make sure that those same measure numbers appear at the margins in the piano part.

8. This work is in the public domain. The phrase "with permission of the publishers" is not required. The publishers may, however, be identified on the title page.

To clarify any potential ambiguities about the text that might result from the way in which it is presented in the score, the poem is printed here.

Kennst du das Land
(Mignon's Song from *Wilhelm Meister*)
Johann Wolfgang von Goethe

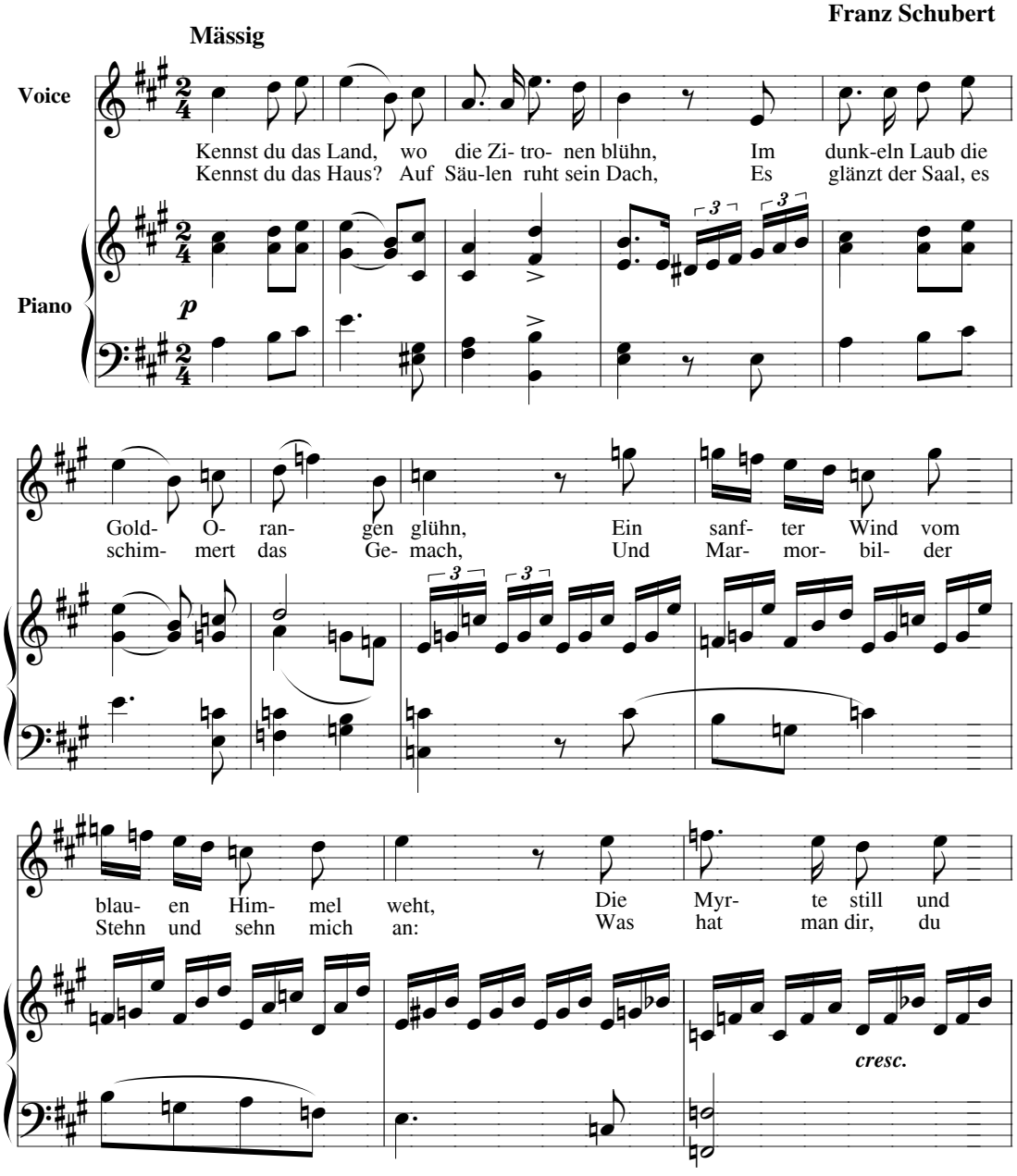
Kennst du das Land, wo die Zitronen blühn,
Im dunkeln Laub die Gold-Orangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht?
Kennst du es wohl? Dahin, dahin
Möcht' ich mit dir, o mein Geliebter, ziehn.

Kennst du das Haus? Auf Säulen ruht sein Dach,
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder Stehn und sehn mich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl? Dahin, dahin
Möcht' ich mit dir, o mein Beschützer, ziehn.

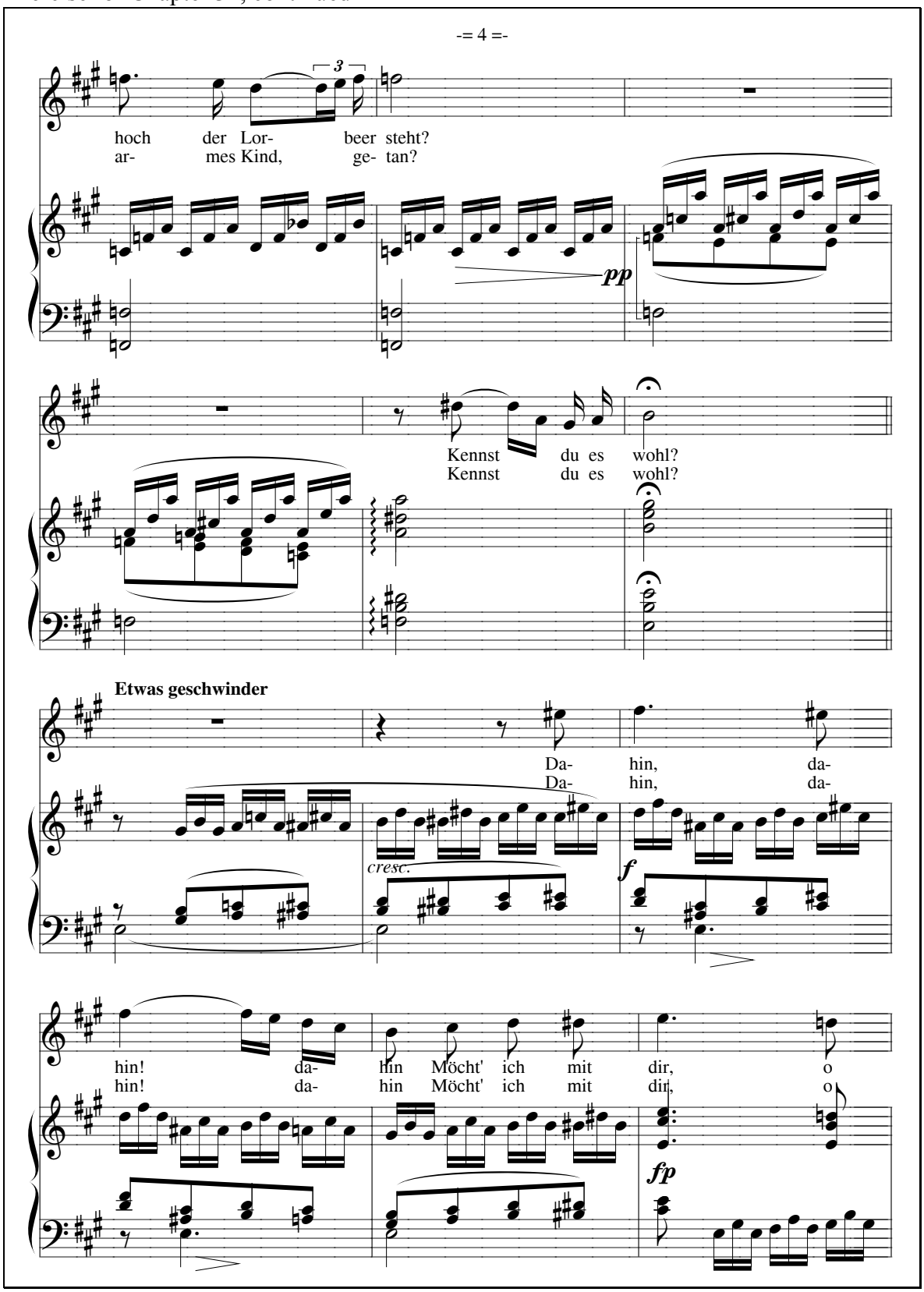
Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut.
Kennst du ihn wohl? Dahin, dahin
Geht unser Weg! o Vater, lass uns zieh'n!

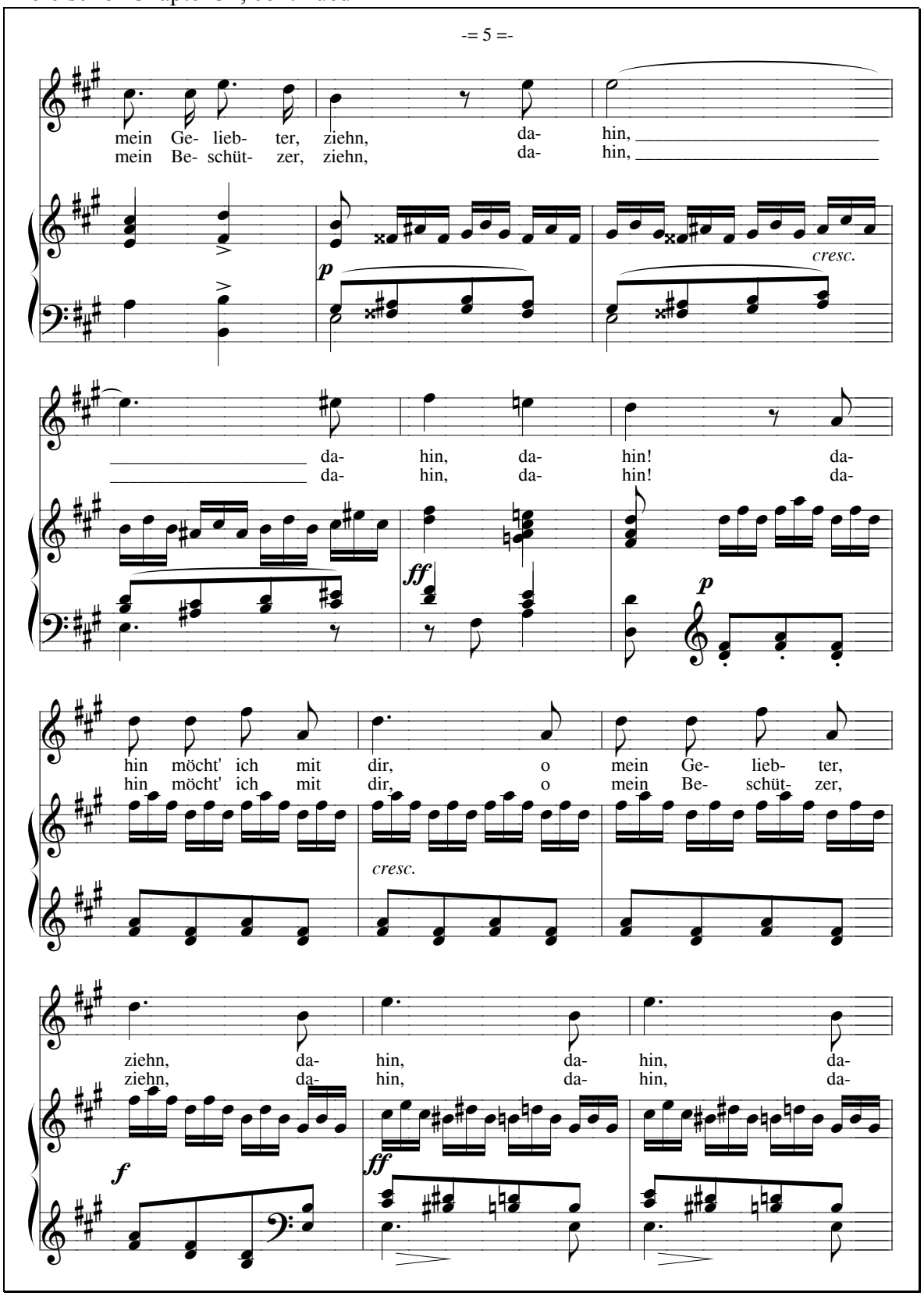
KENNST DU DAS LAND

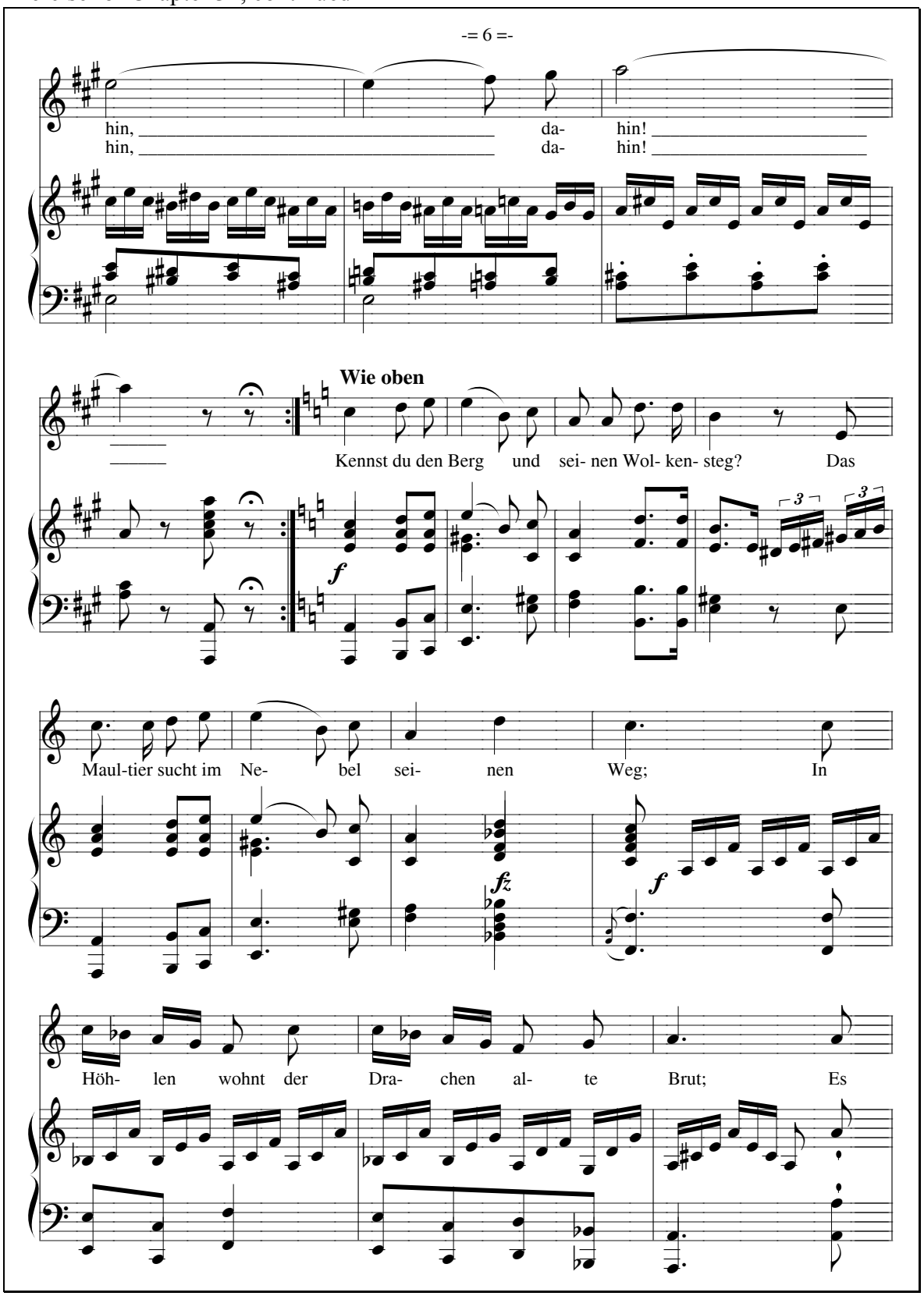
Franz Schubert

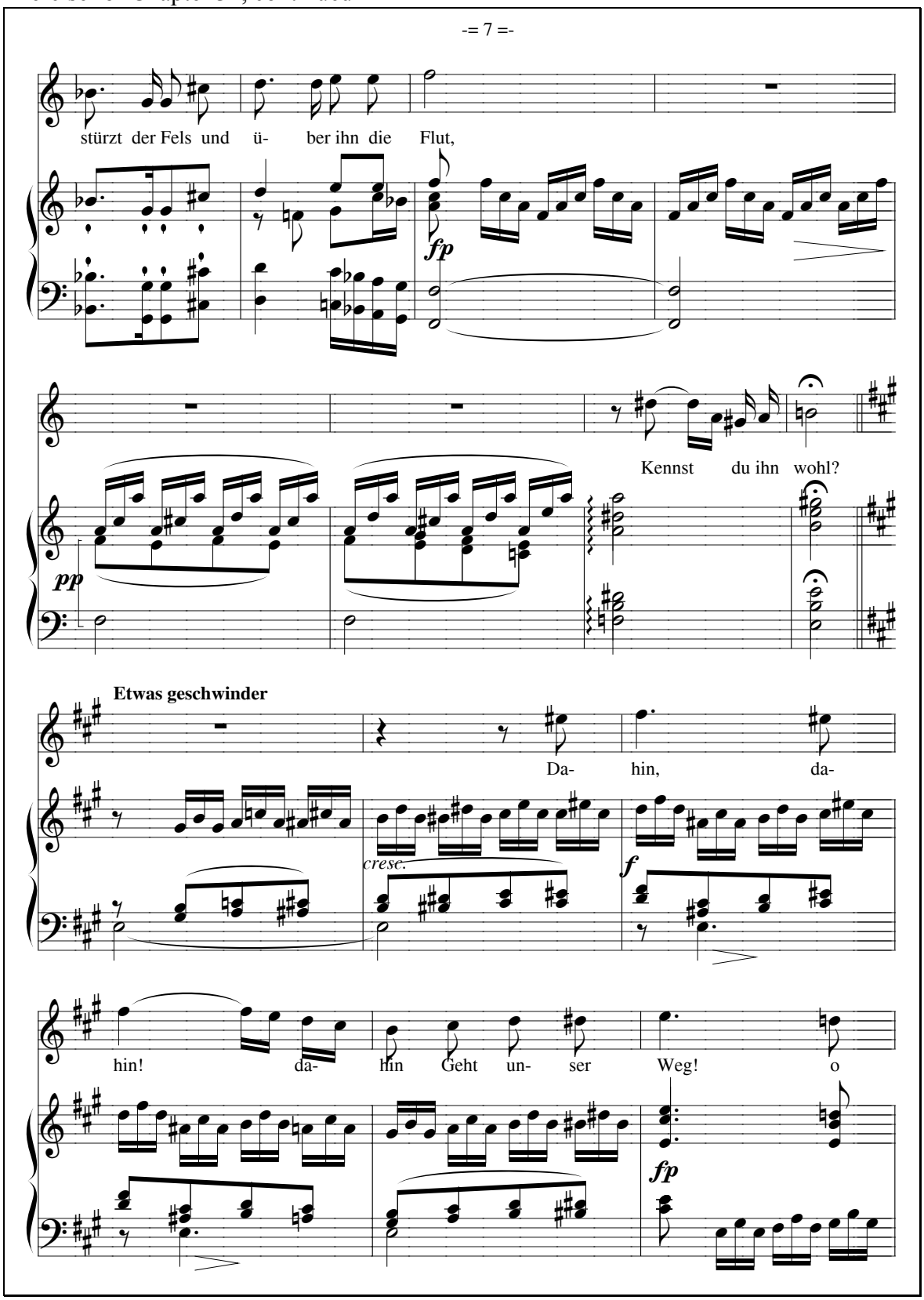


Published by Breitkopf and Haertel, Leipzig, 1884-97

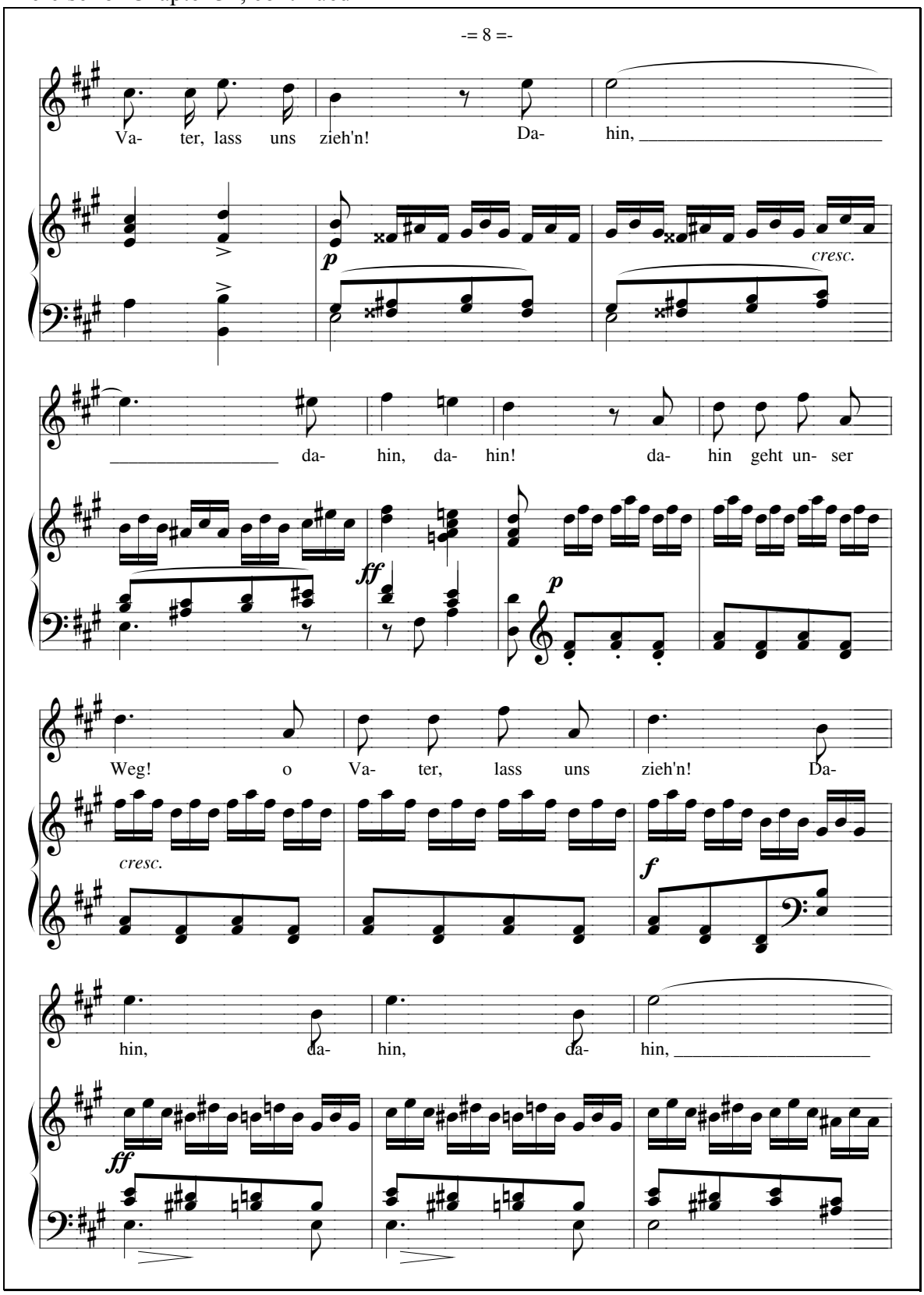

-= 4 =-
3
hoch der Lor- beer steht?
ar- mes Kind, ge- tan?
pp
Kennst du es wohl?
Kennst du es wohl?
Etwas geschwinder
Da- hin, da-
Da- hin, da-
cresc.
f
hin! da- hin Möcht' ich mit dir, o
hin! da- hin Möcht' ich mit dir, o
fp


-= 5 =-
mein Ge- lieb- ter, ziehn, da- hin,
mein Be- schüt- zer, ziehn, da- hin,
cresc.
da- hin, da- hin! da-
da- hin, da- hin! da-
hin möcht' ich mit dir, o mein Ge- lieb- ter,
hin möcht' ich mit dir, o mein Be- schüt- zer,
cresc.
ziehn, da- hin, da- hin, da-
ziehn, da- hin, da- hin, da-


-= 6 =-
hin, da- hin!
hin, da- hin!
Wie oben
Kennst du den Berg und sei- nen Wol- ken- steg? Das
Maul-tier sucht im Ne- bel sei- nen Weg; In
Höh- len wohnt der Dra- chen al- te Brut; Es


-= 7 =-
stürzt der Fels und ü- ber ihn die Flut,
fp
Kennst du ihn wohl?
pp
Etwas geschwinder
Da- hin, da-
cresc.
f
hin! da- hin Geht un- ser Weg! o
fp

Exercise for Chapter 34, continued



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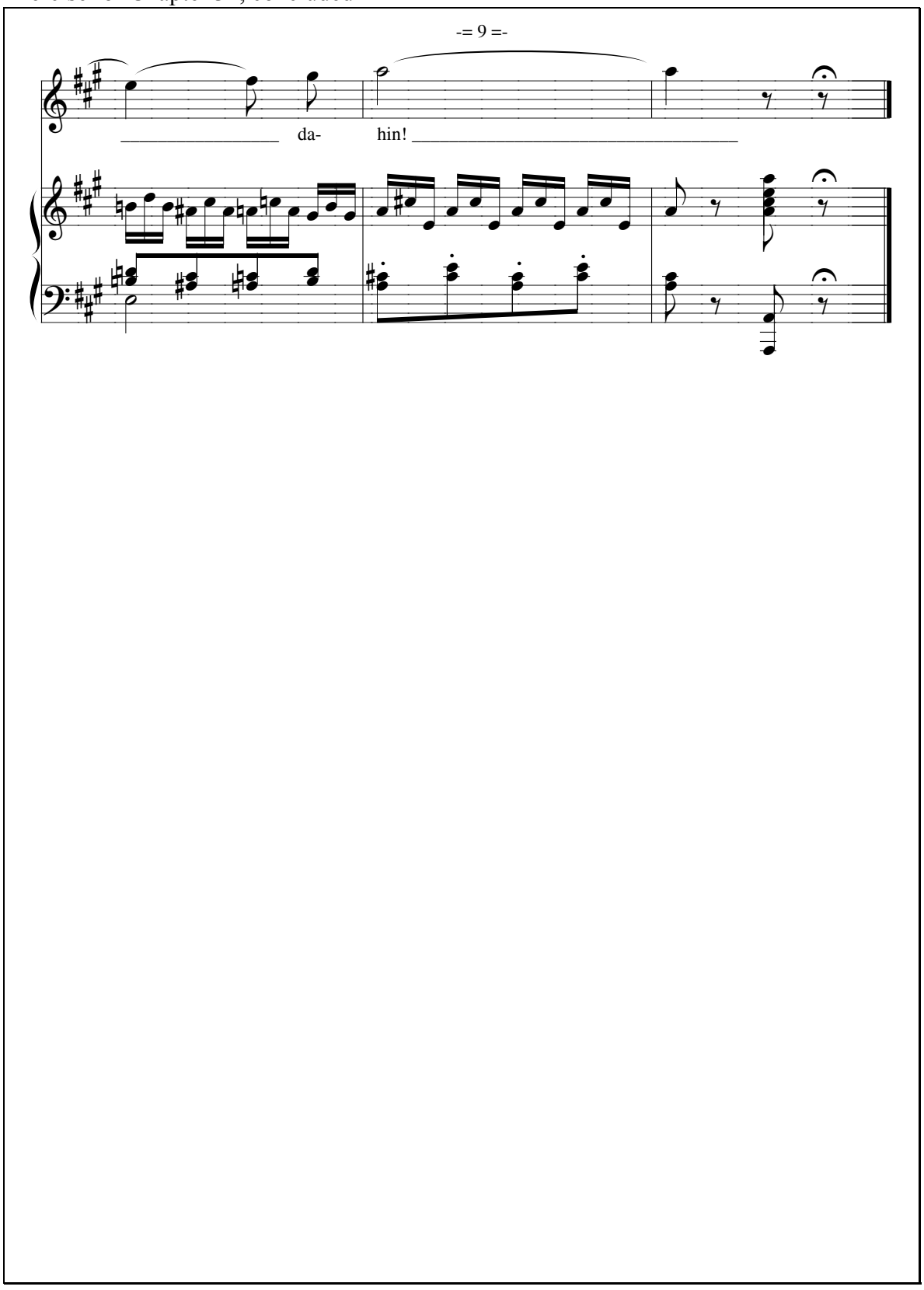
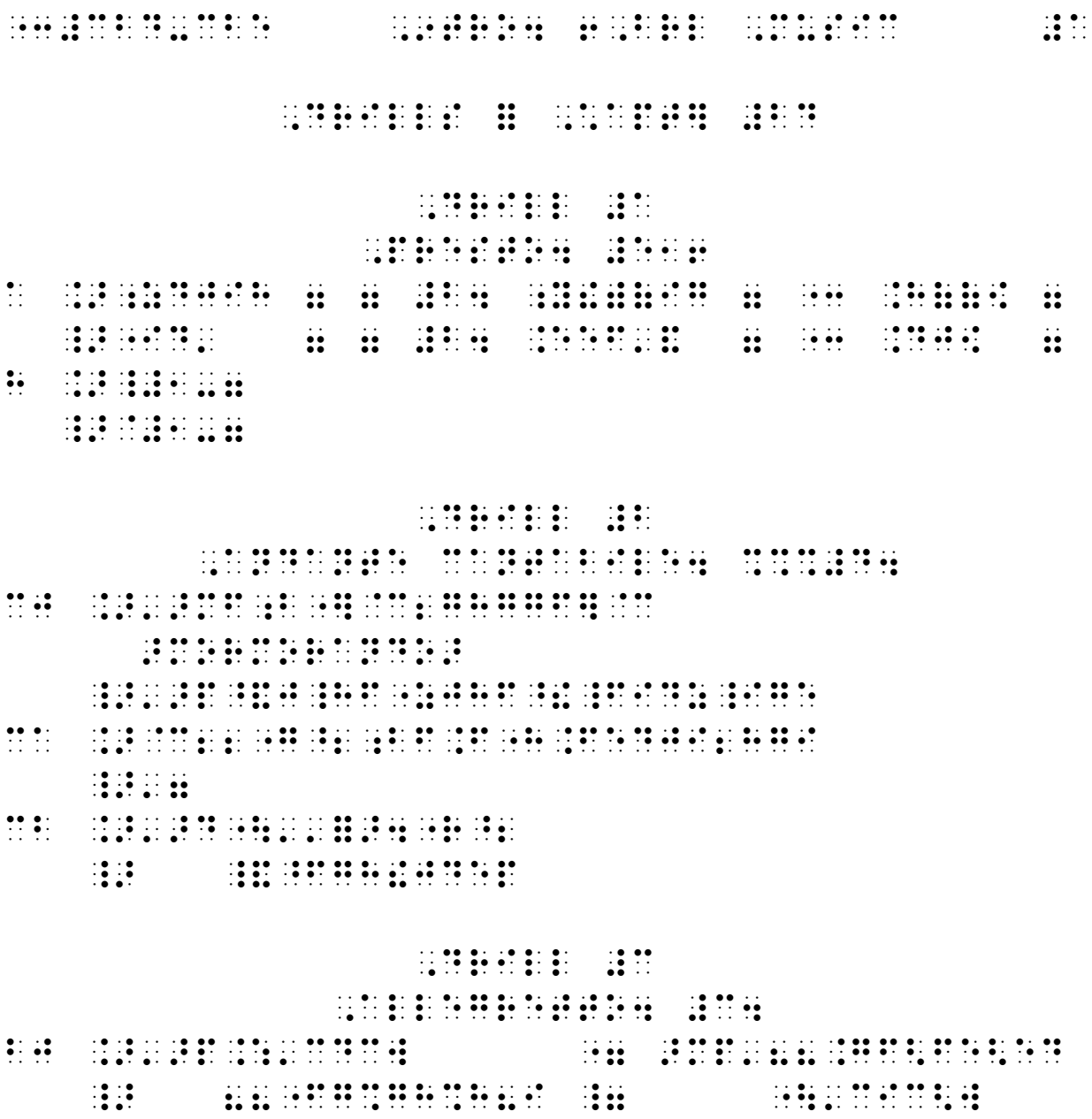


Solutions for the Drills of Volume II

Drills for Chapter 24



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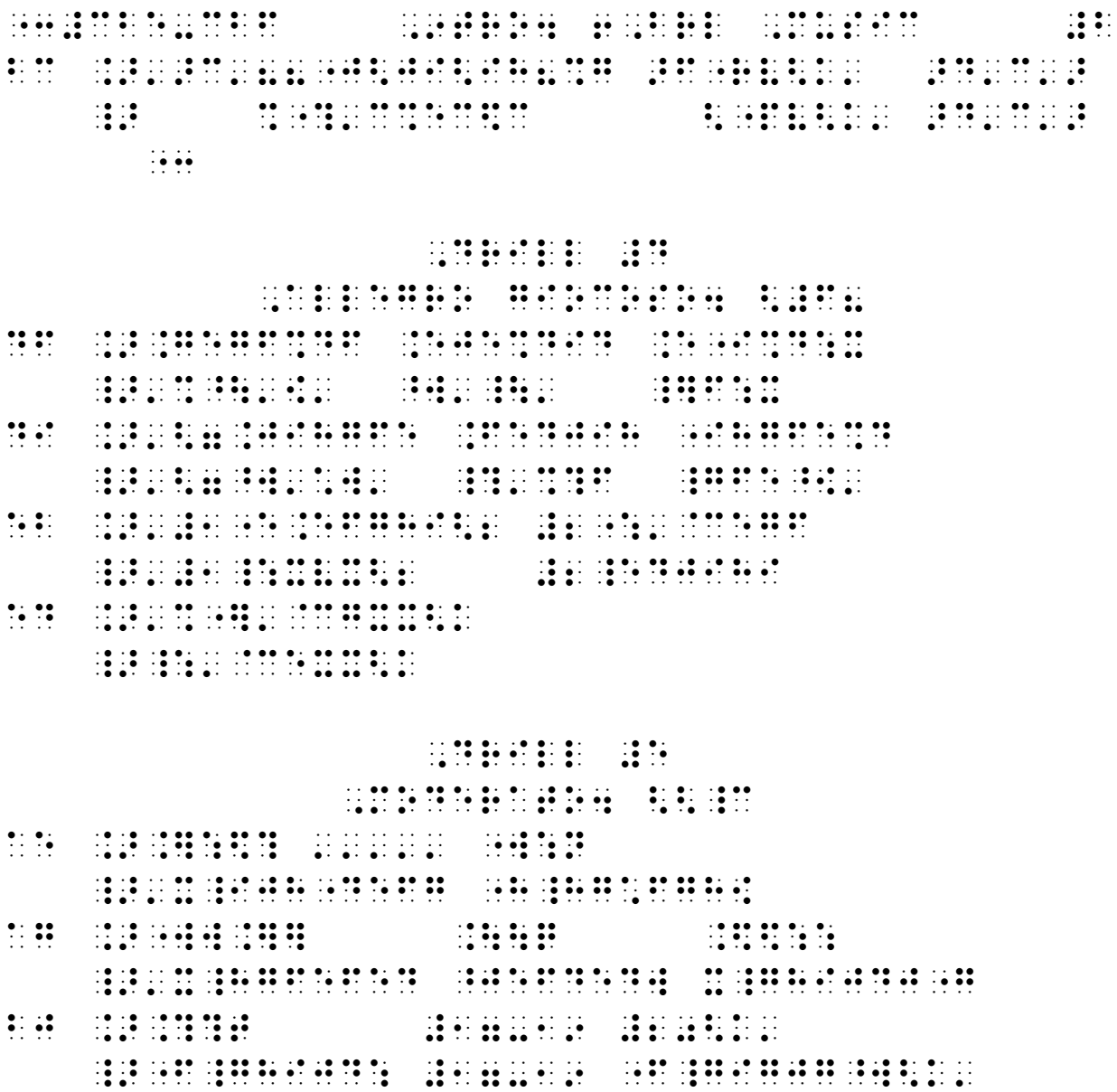

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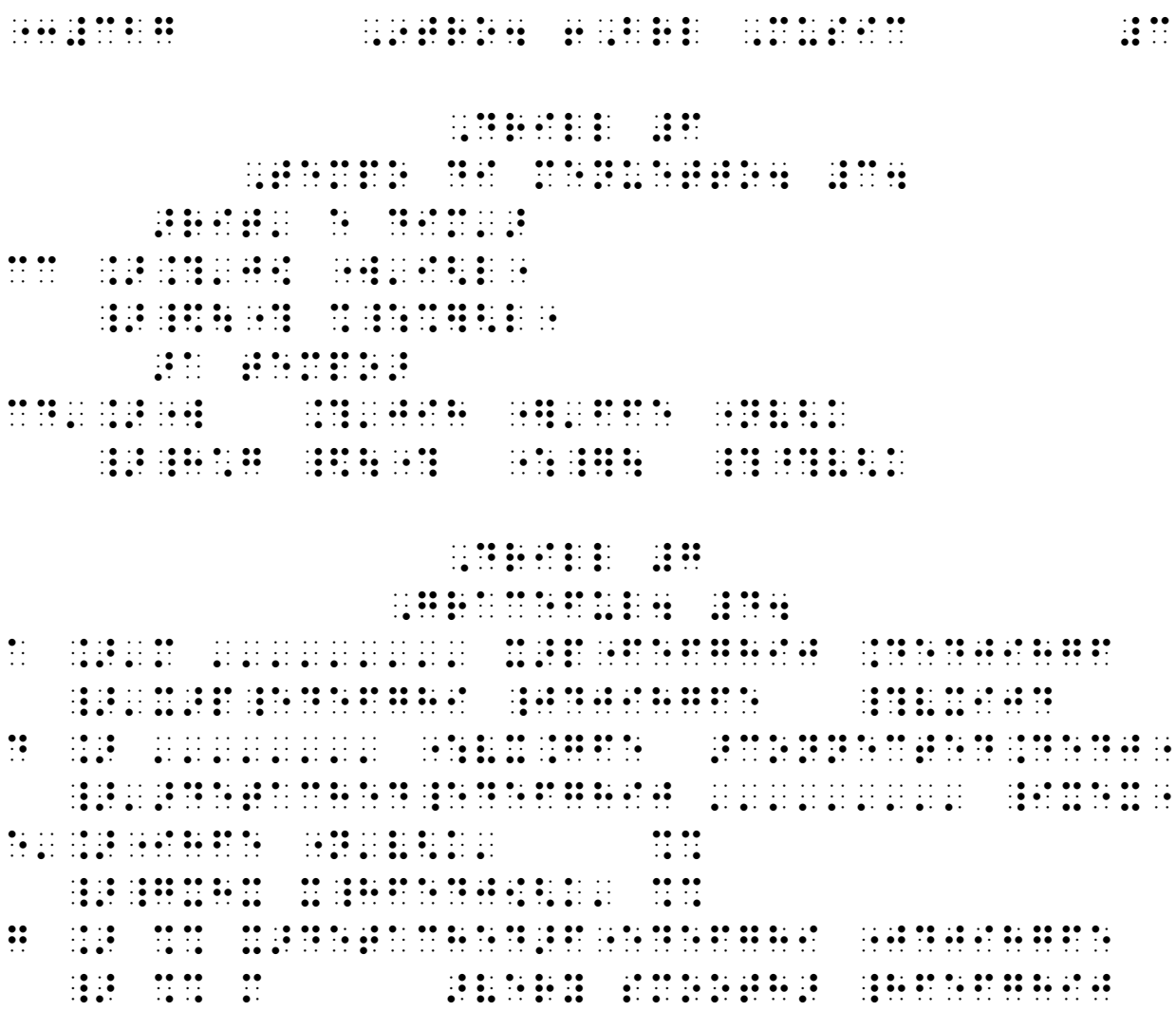

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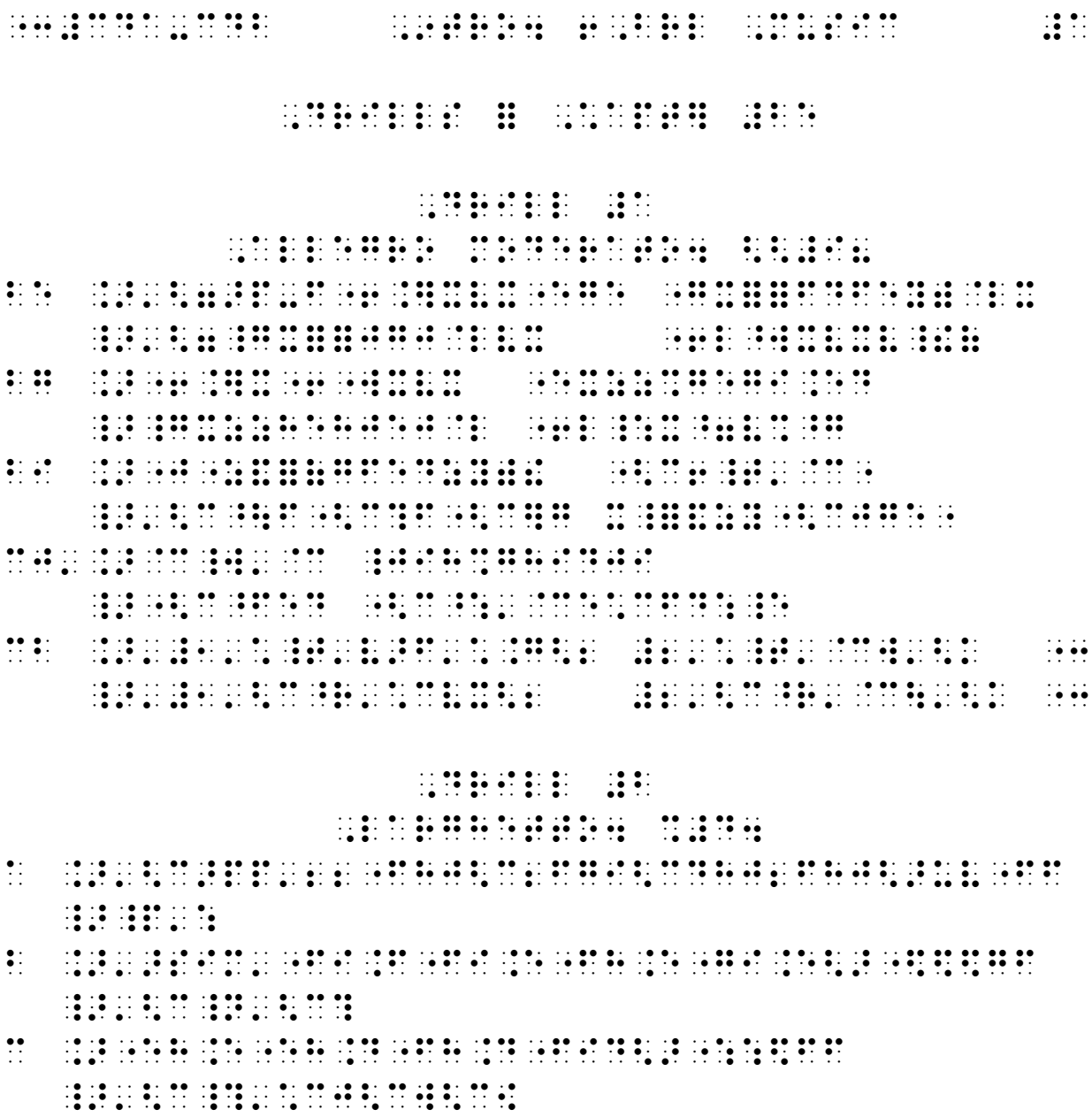

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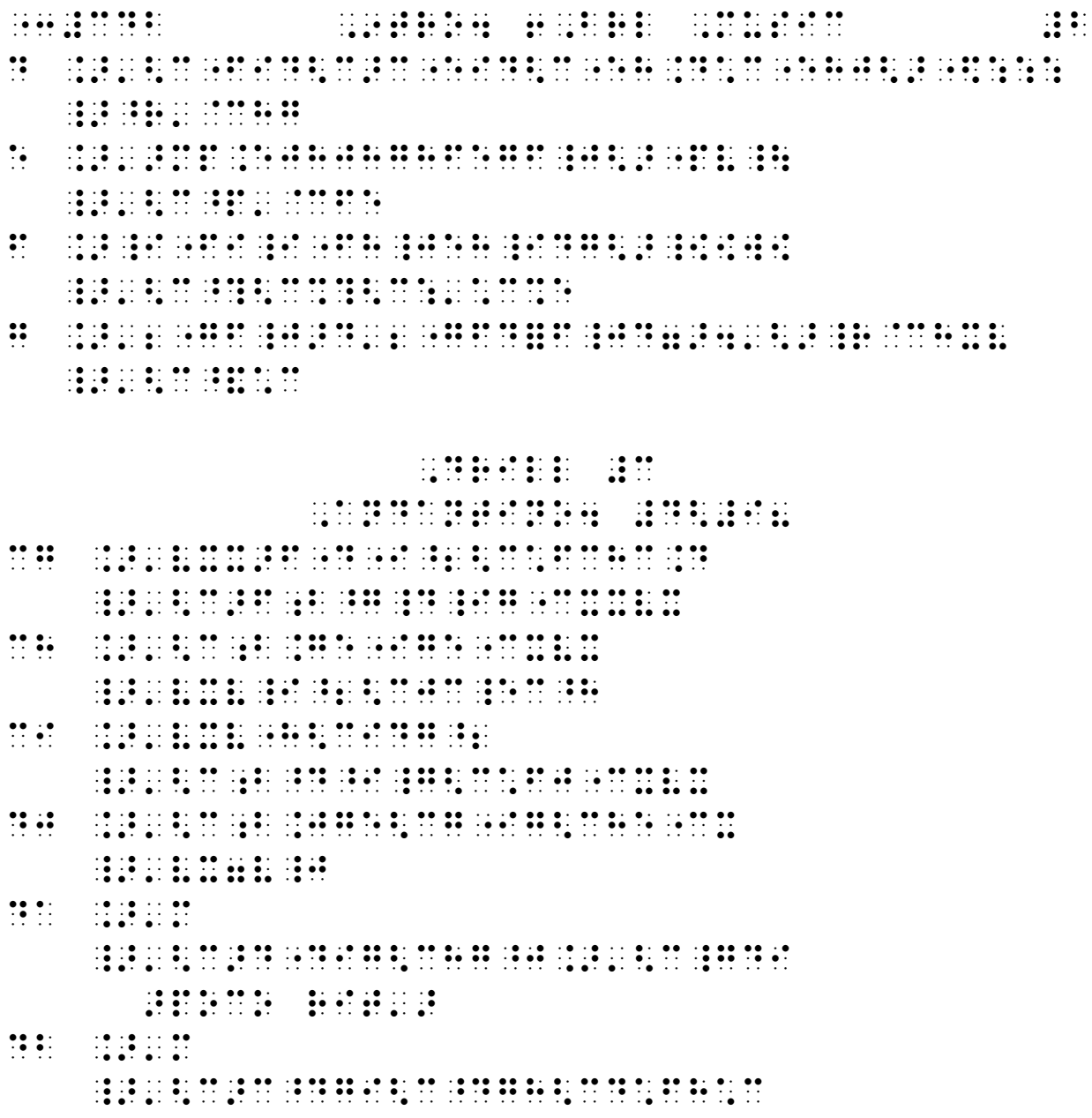

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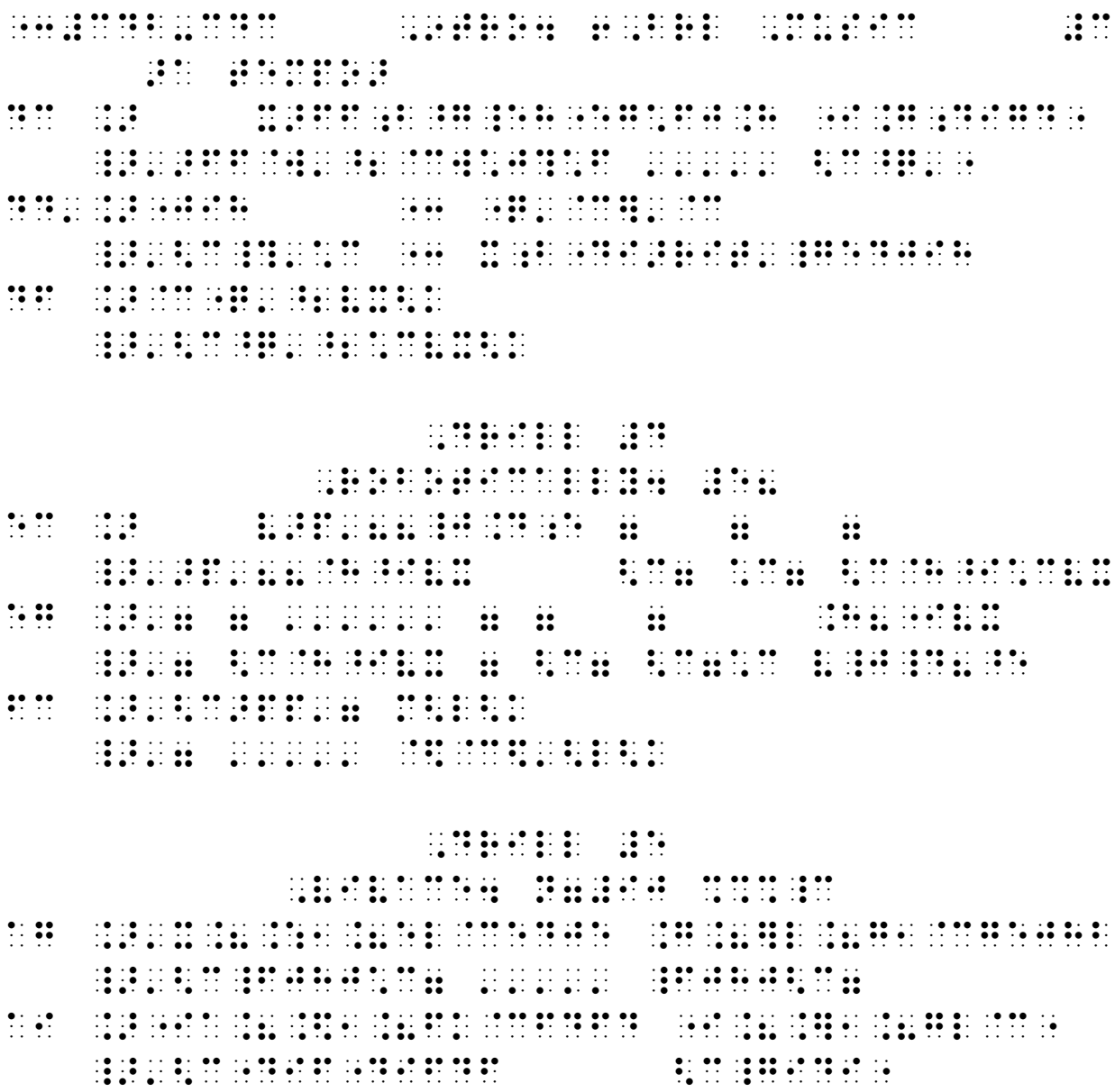

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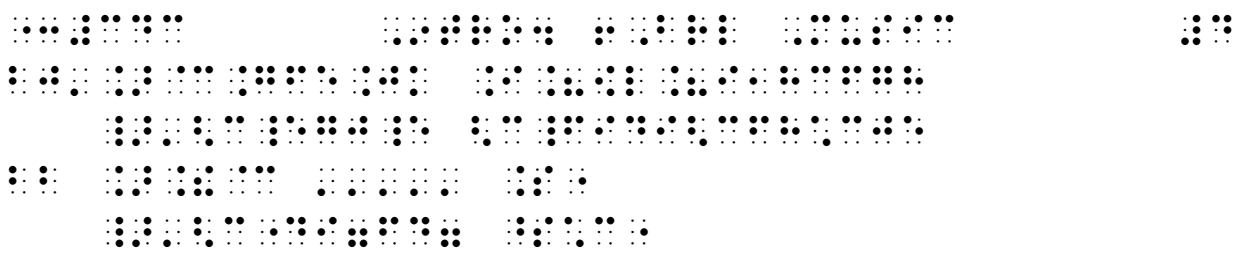

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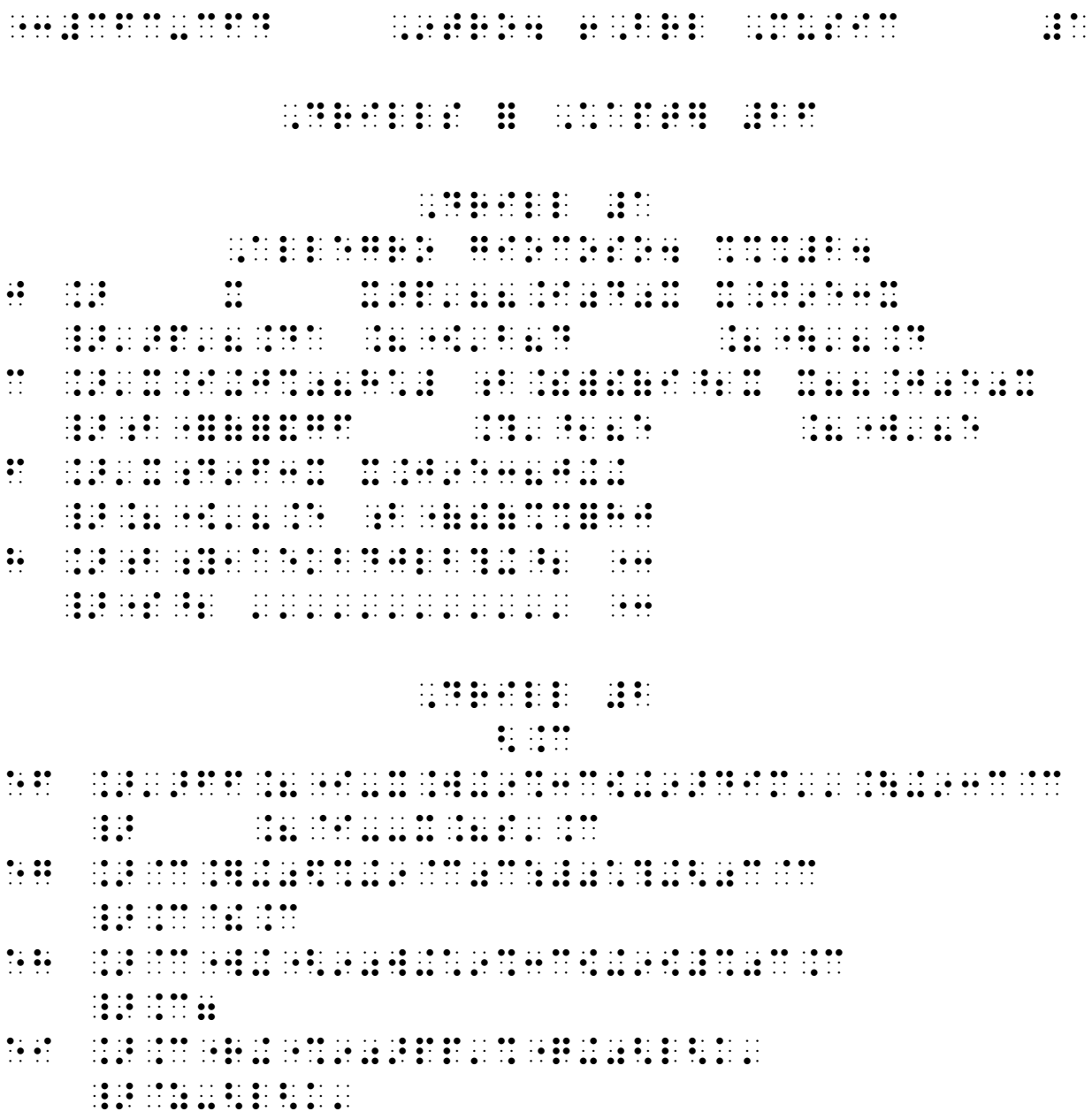

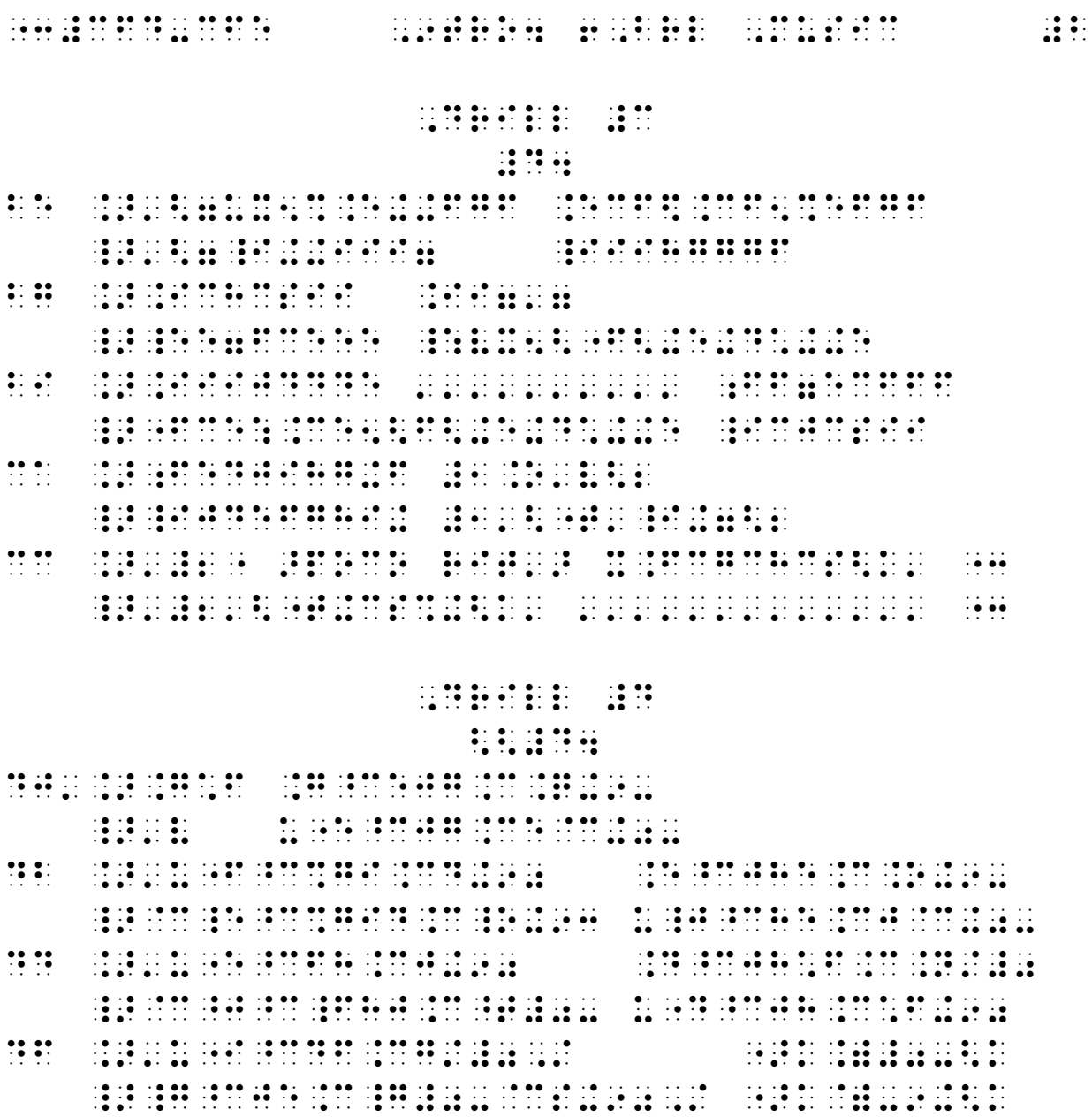

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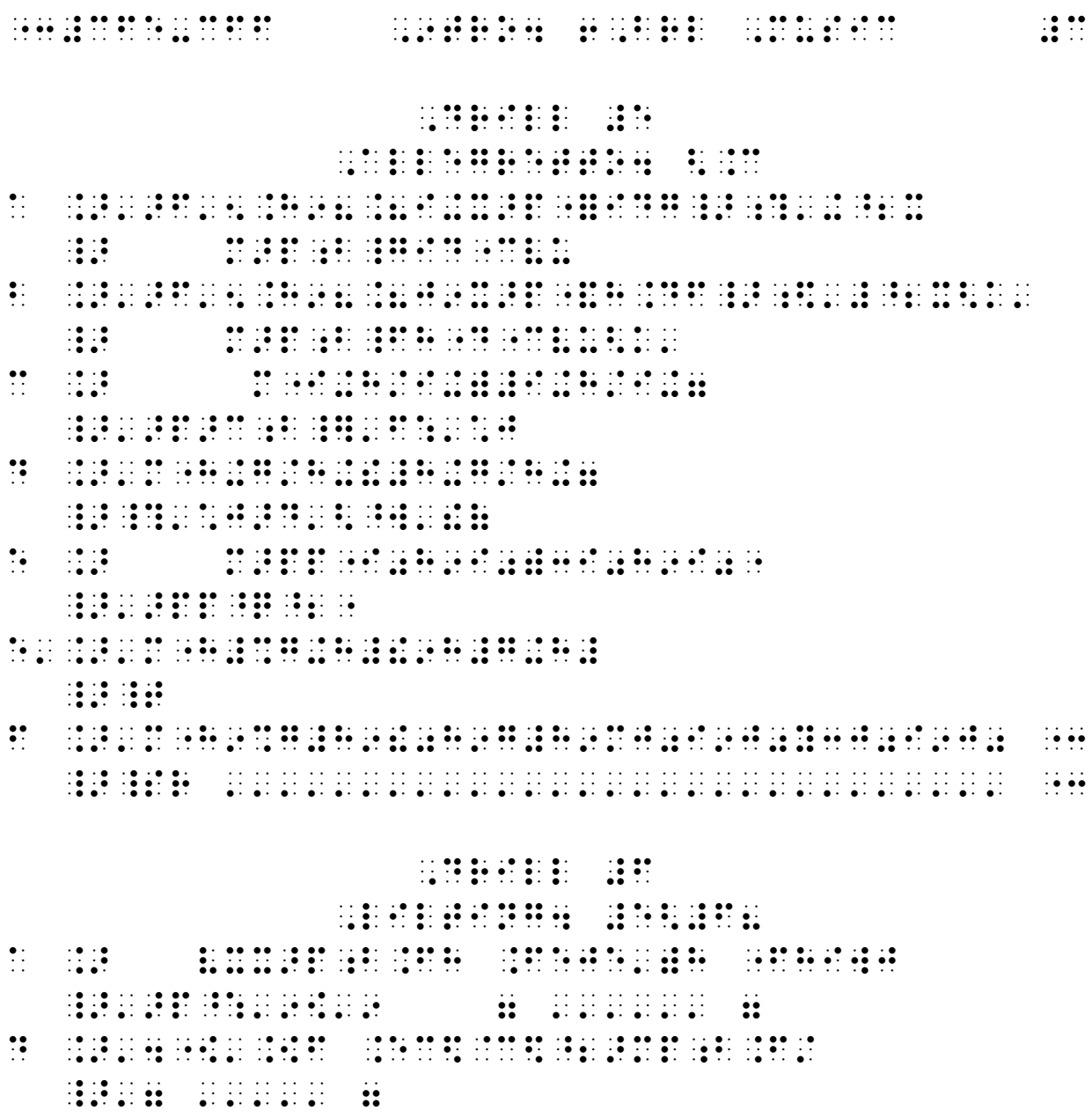
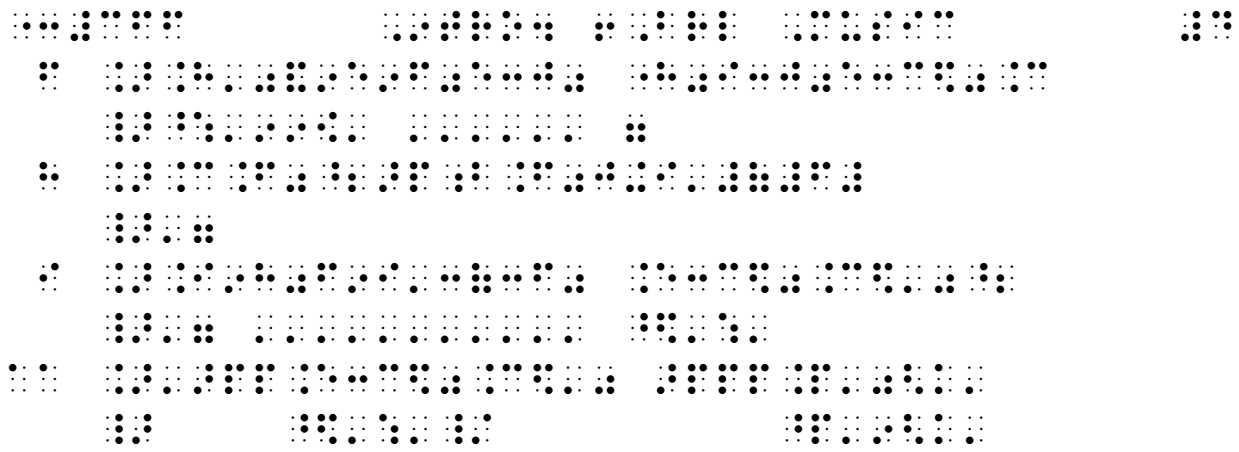
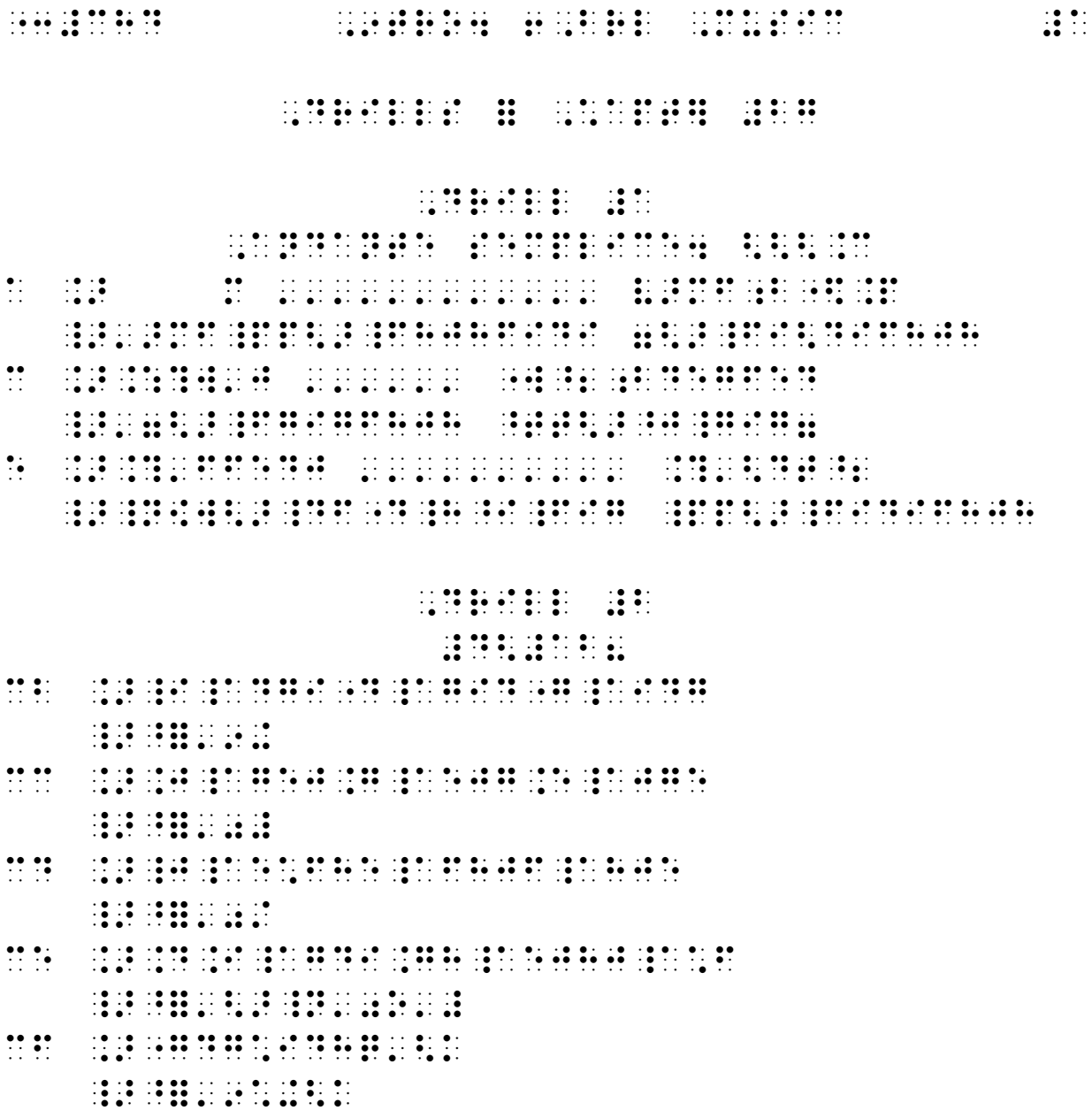
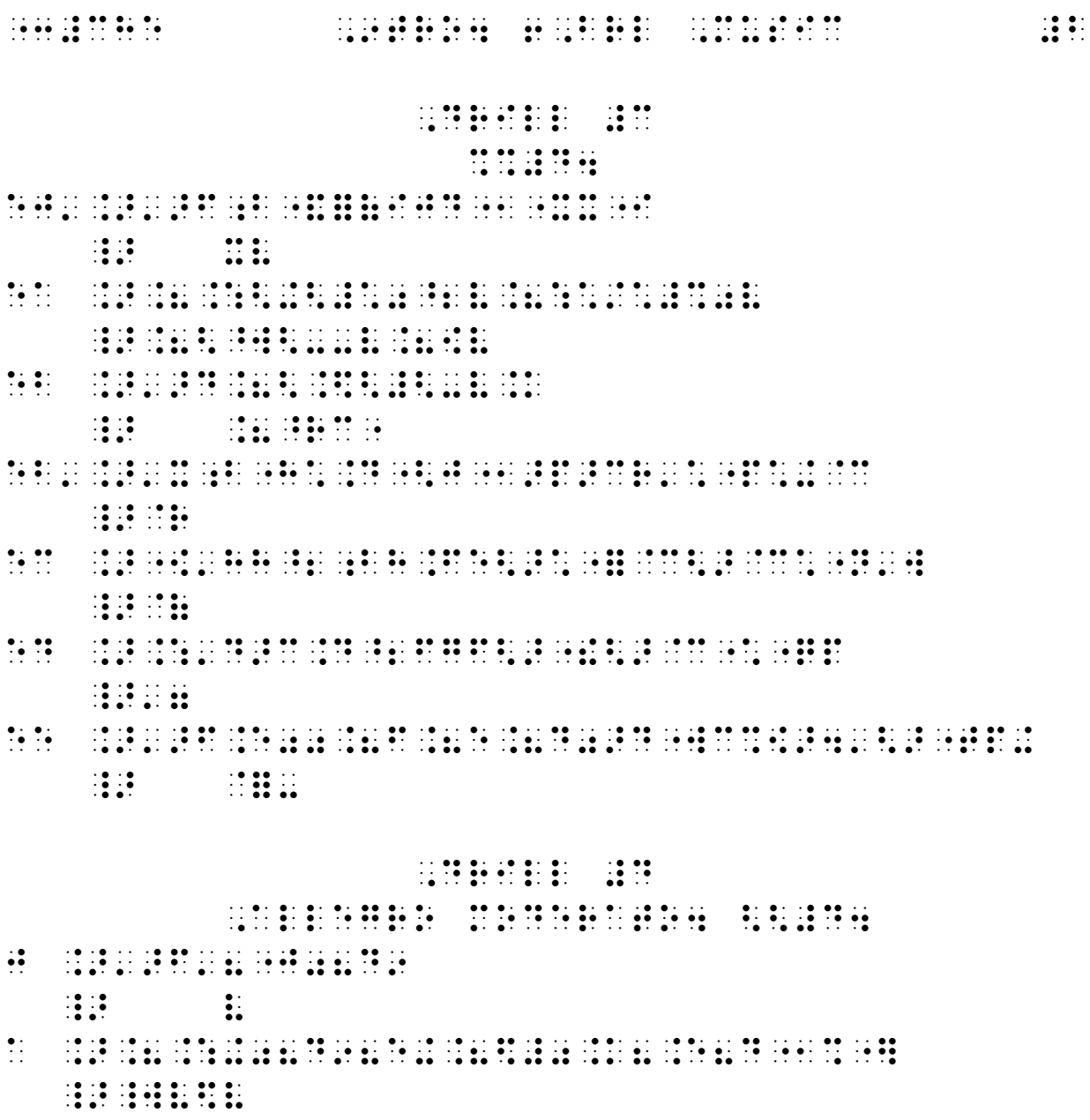


Drills for Chapter 26, continued



Drills for Chapter 27





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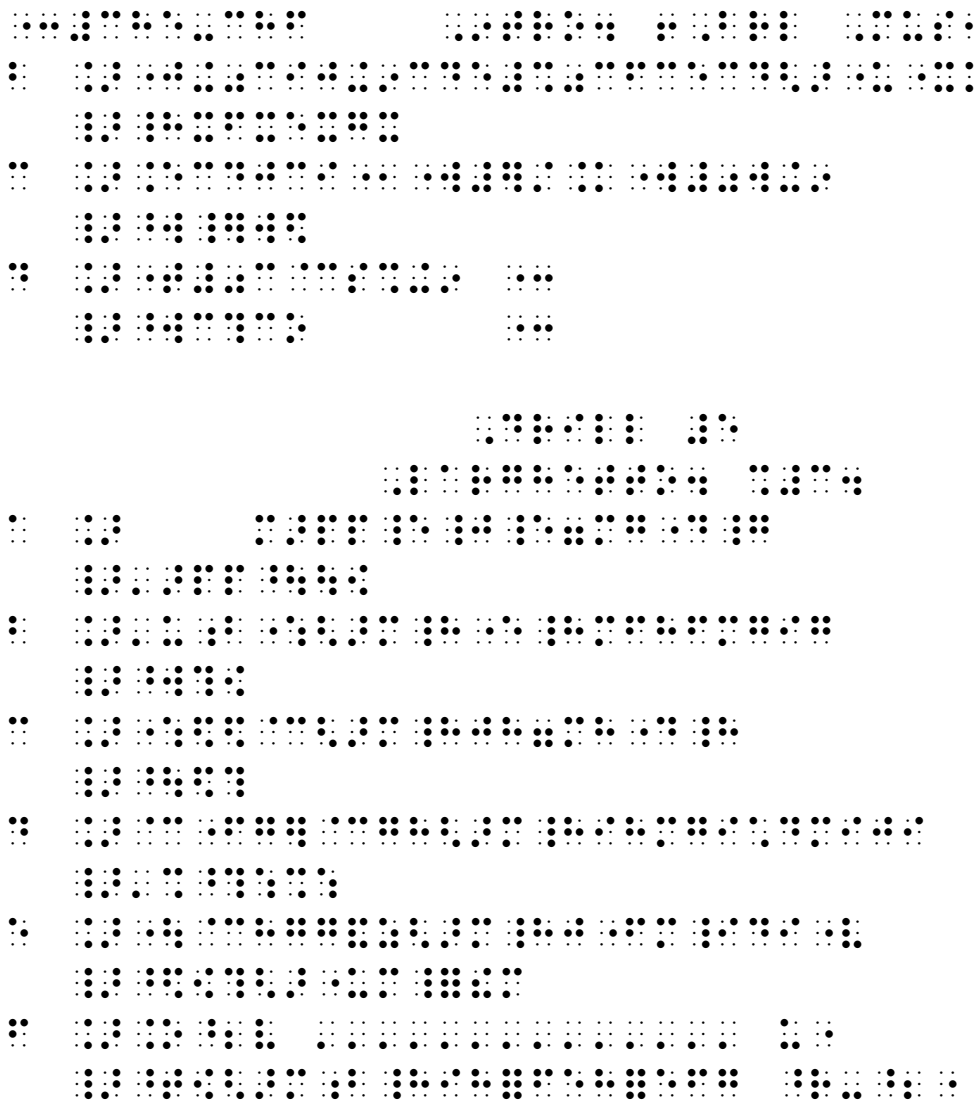

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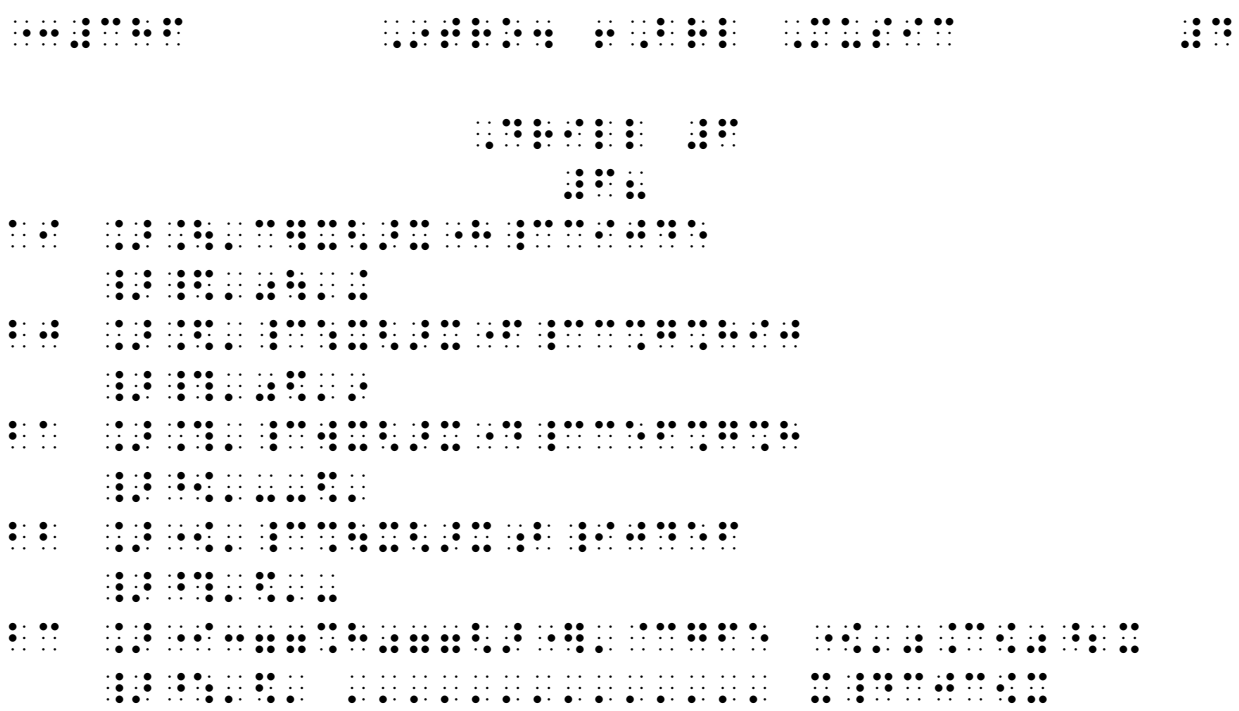

Drills for Chapter 28

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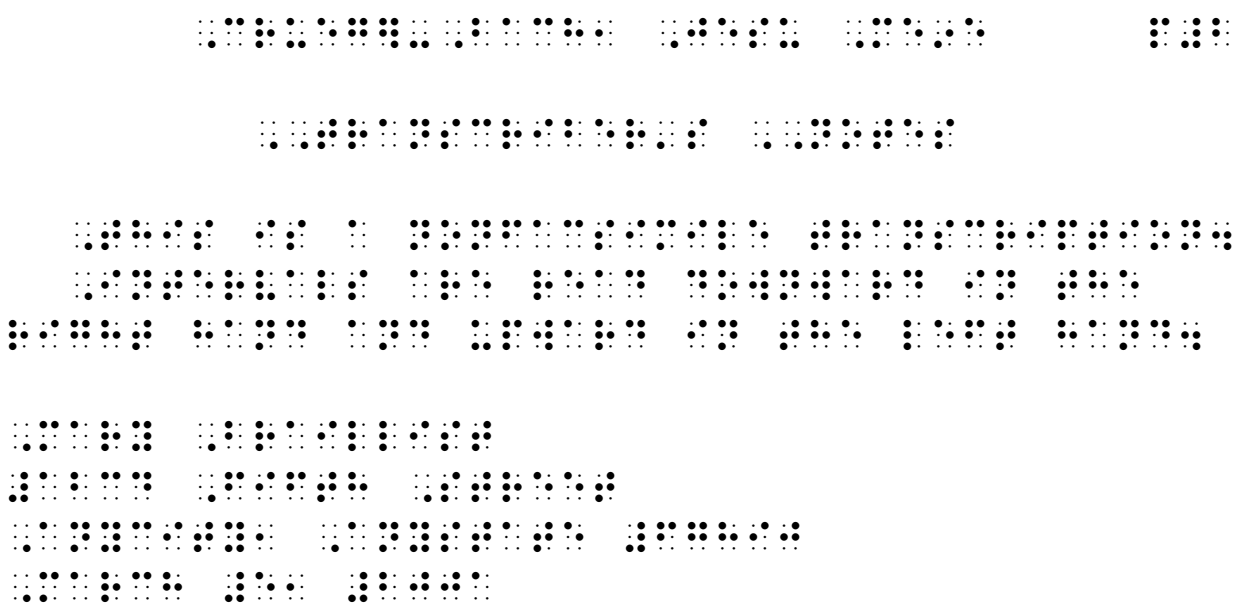

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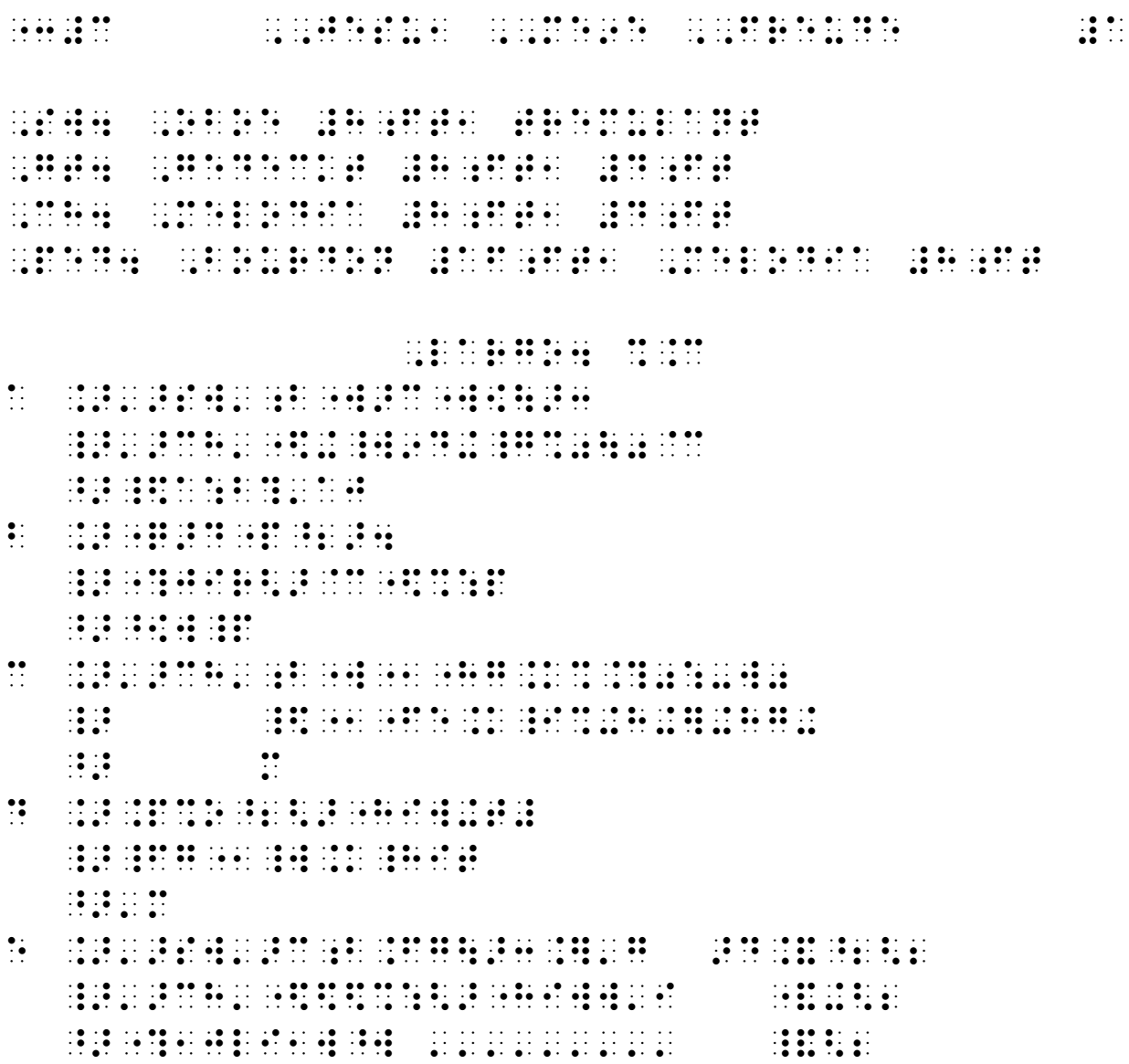

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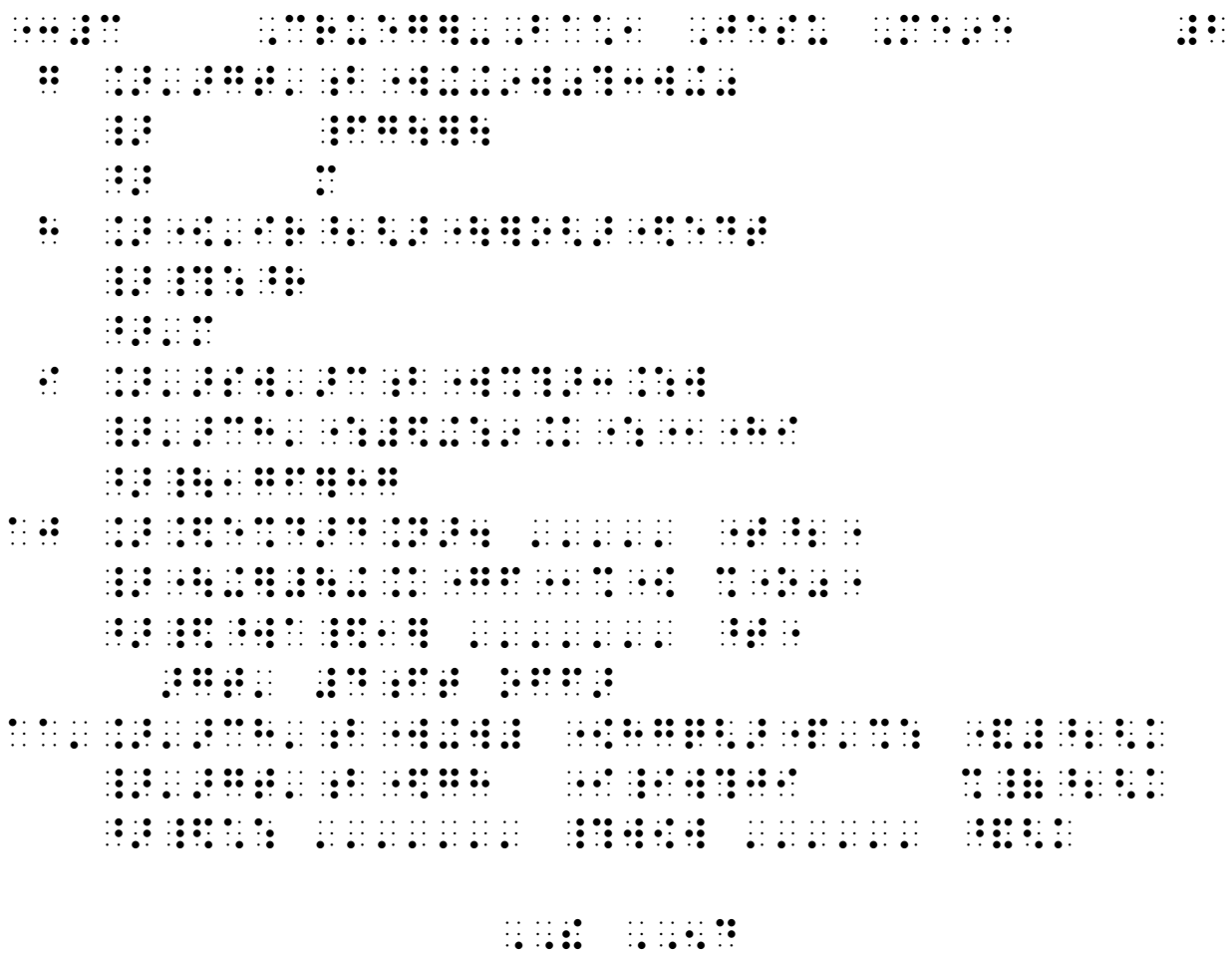

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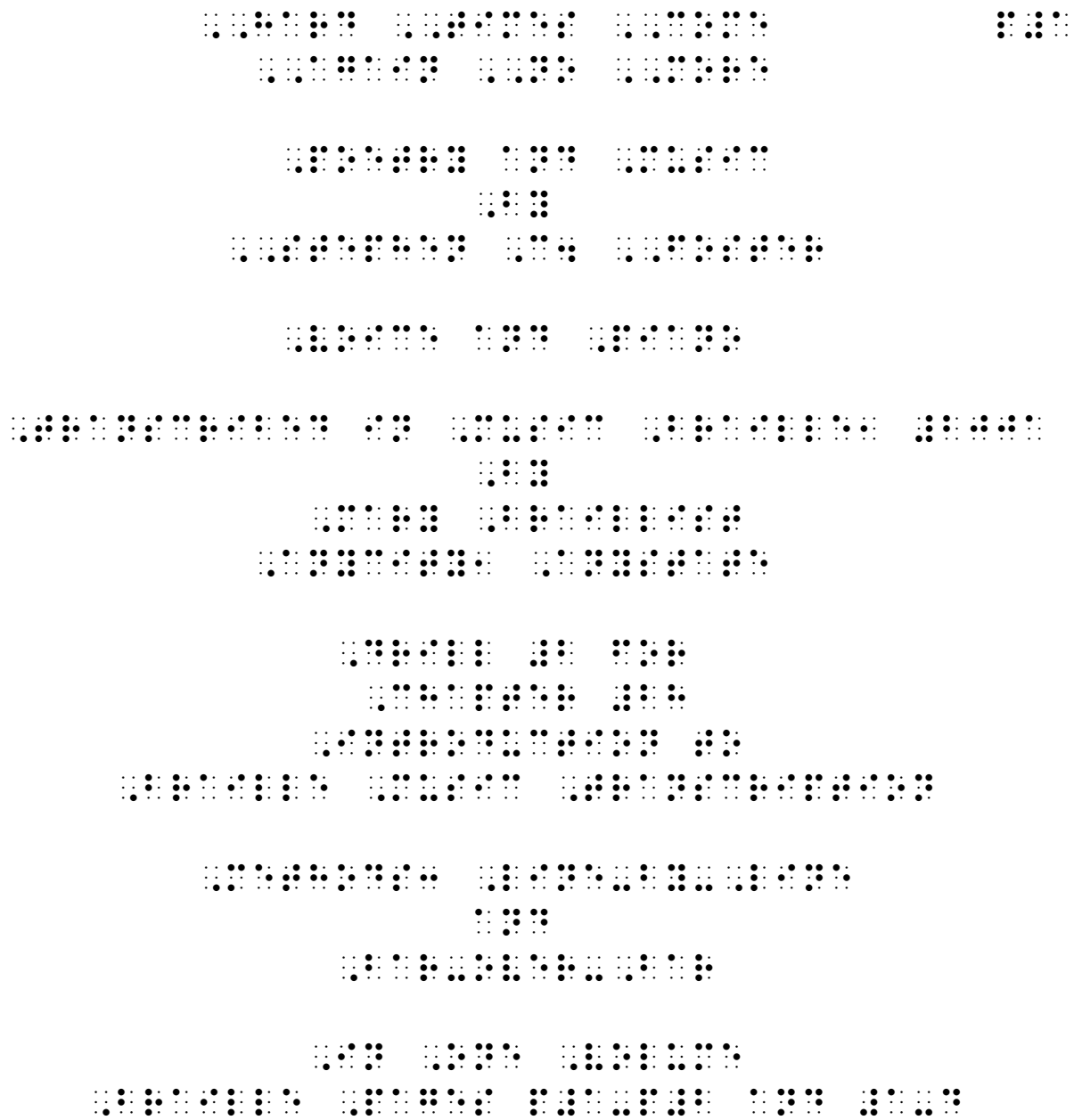

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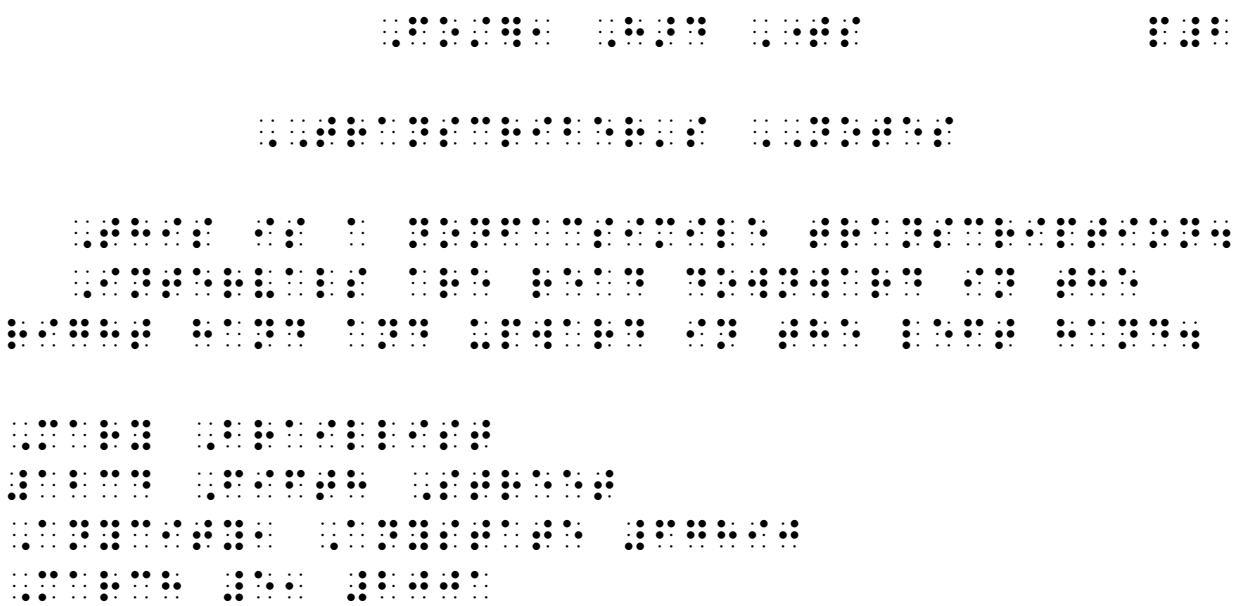

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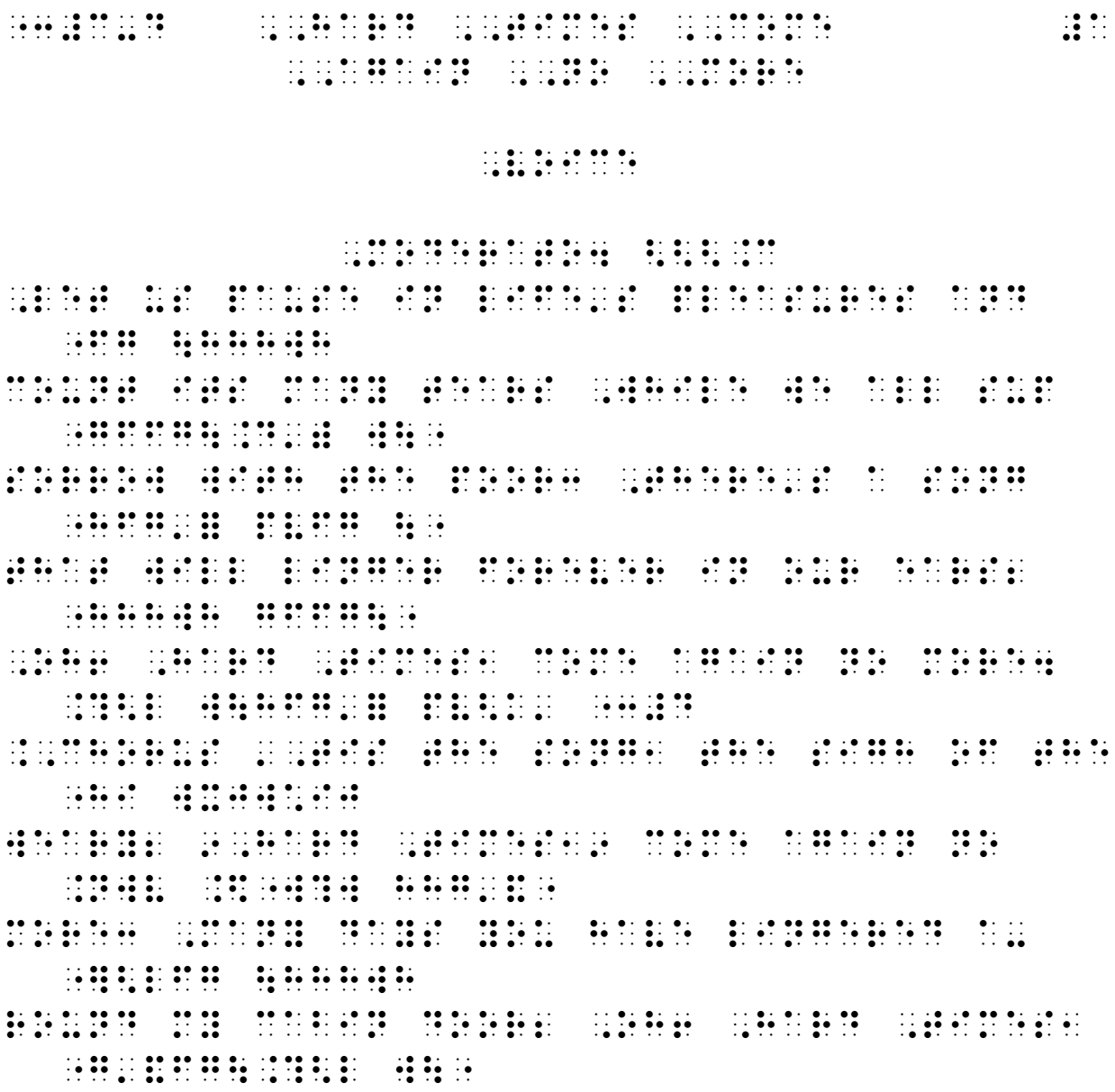

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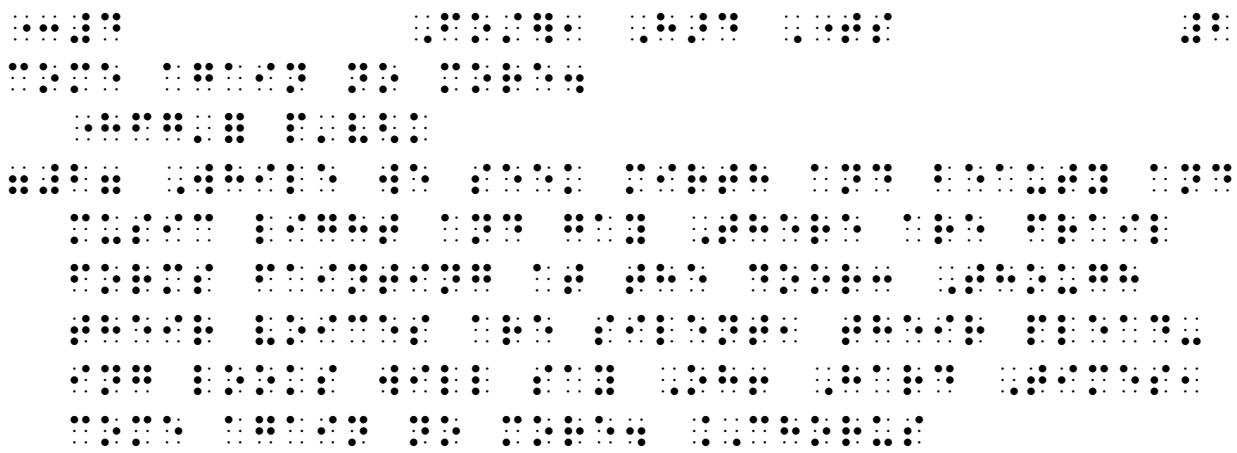

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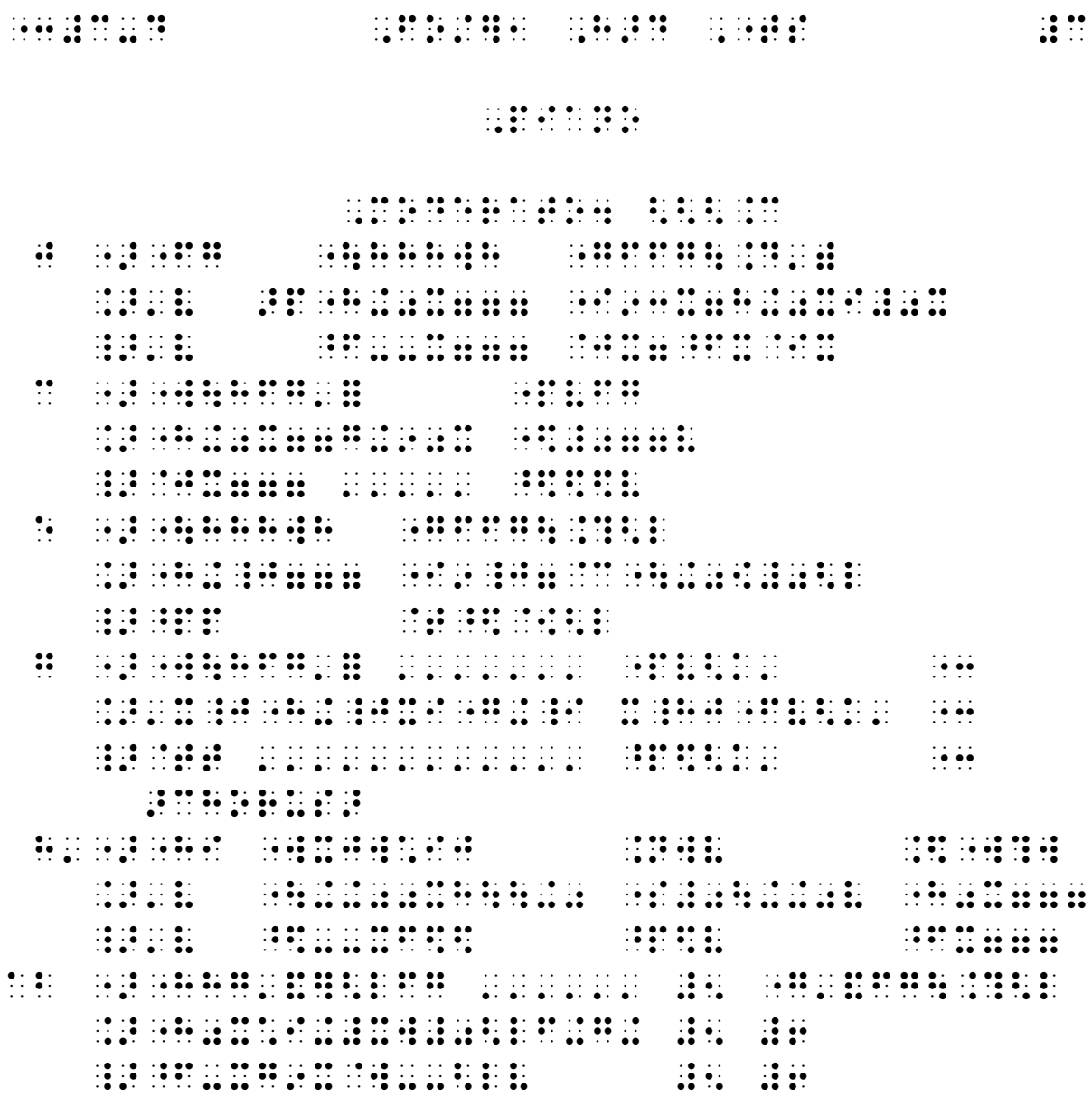

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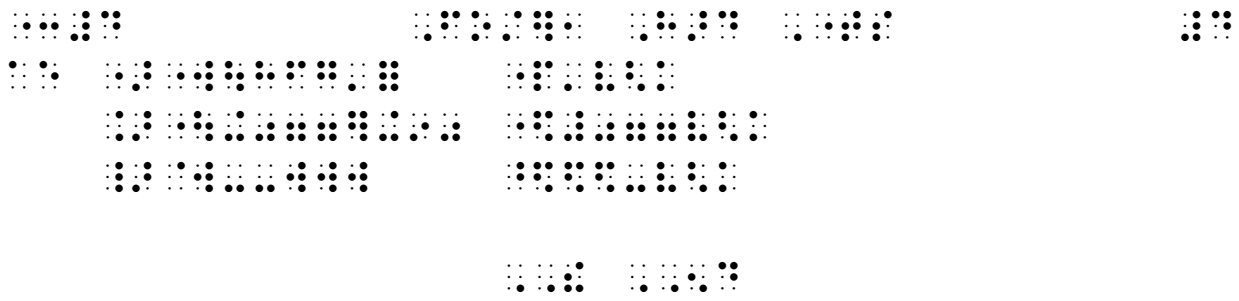

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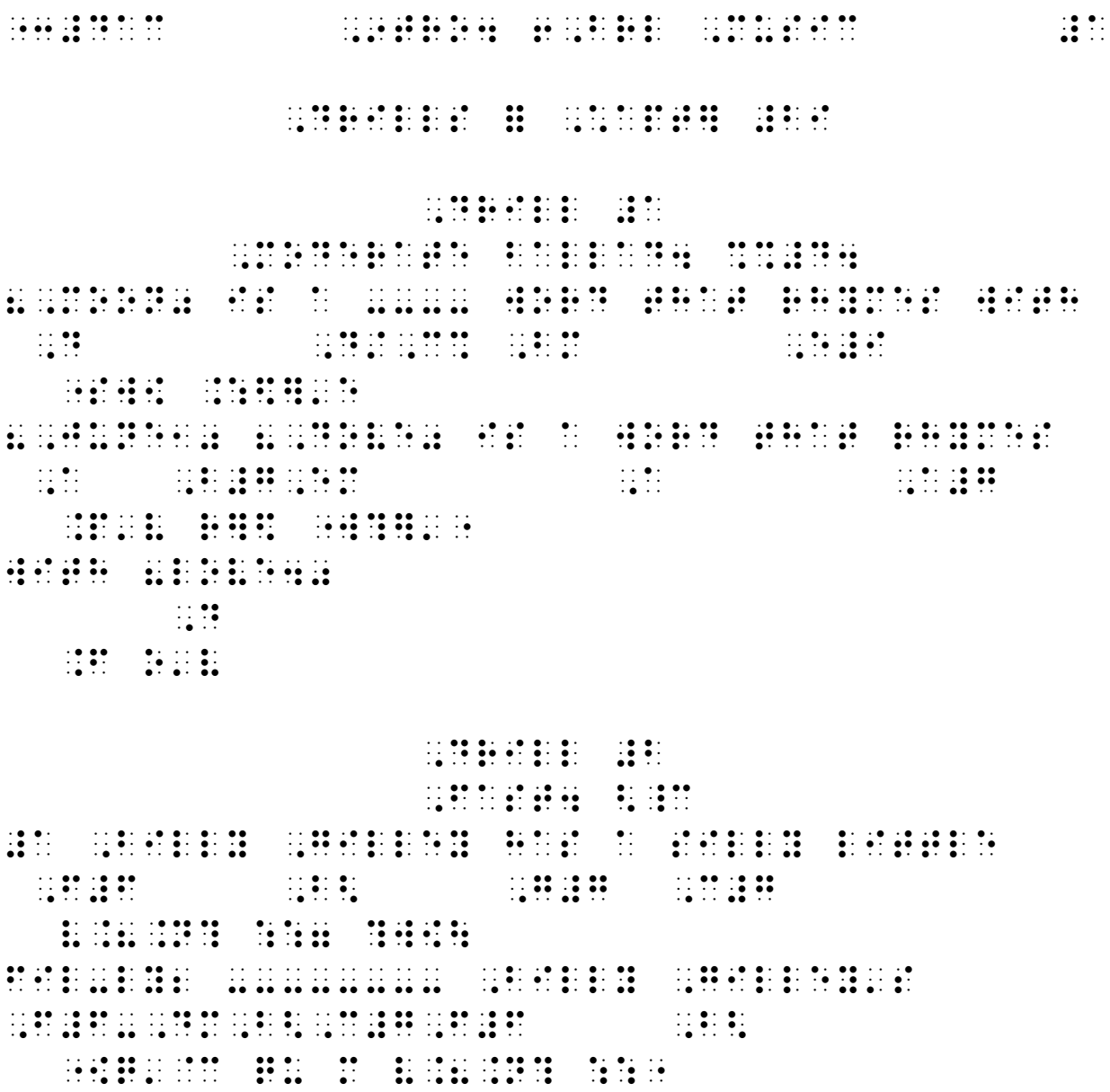

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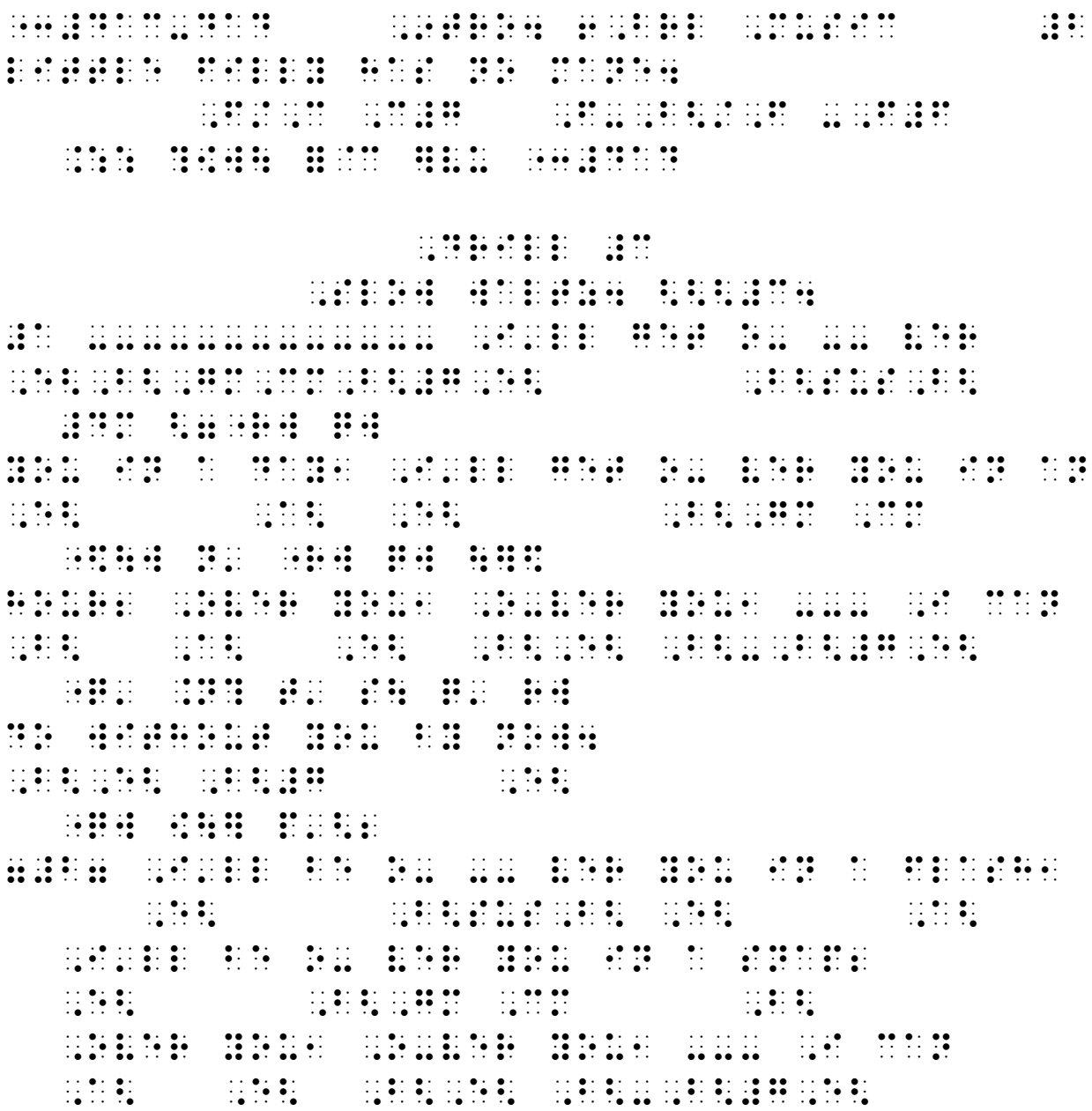

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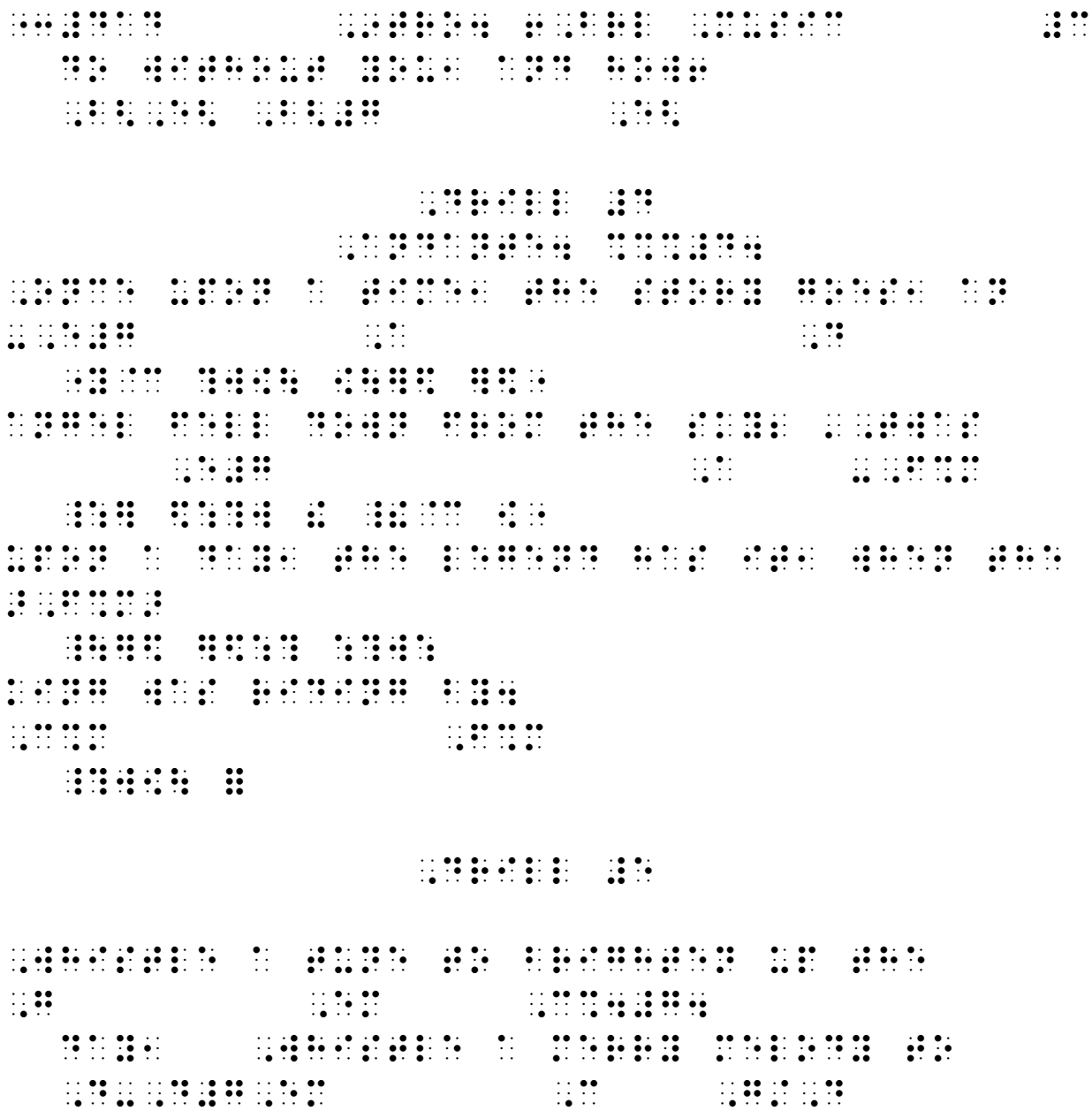

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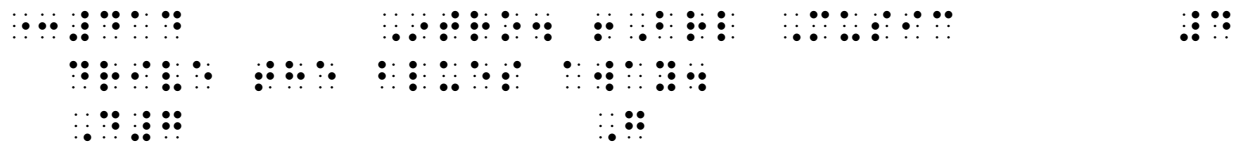

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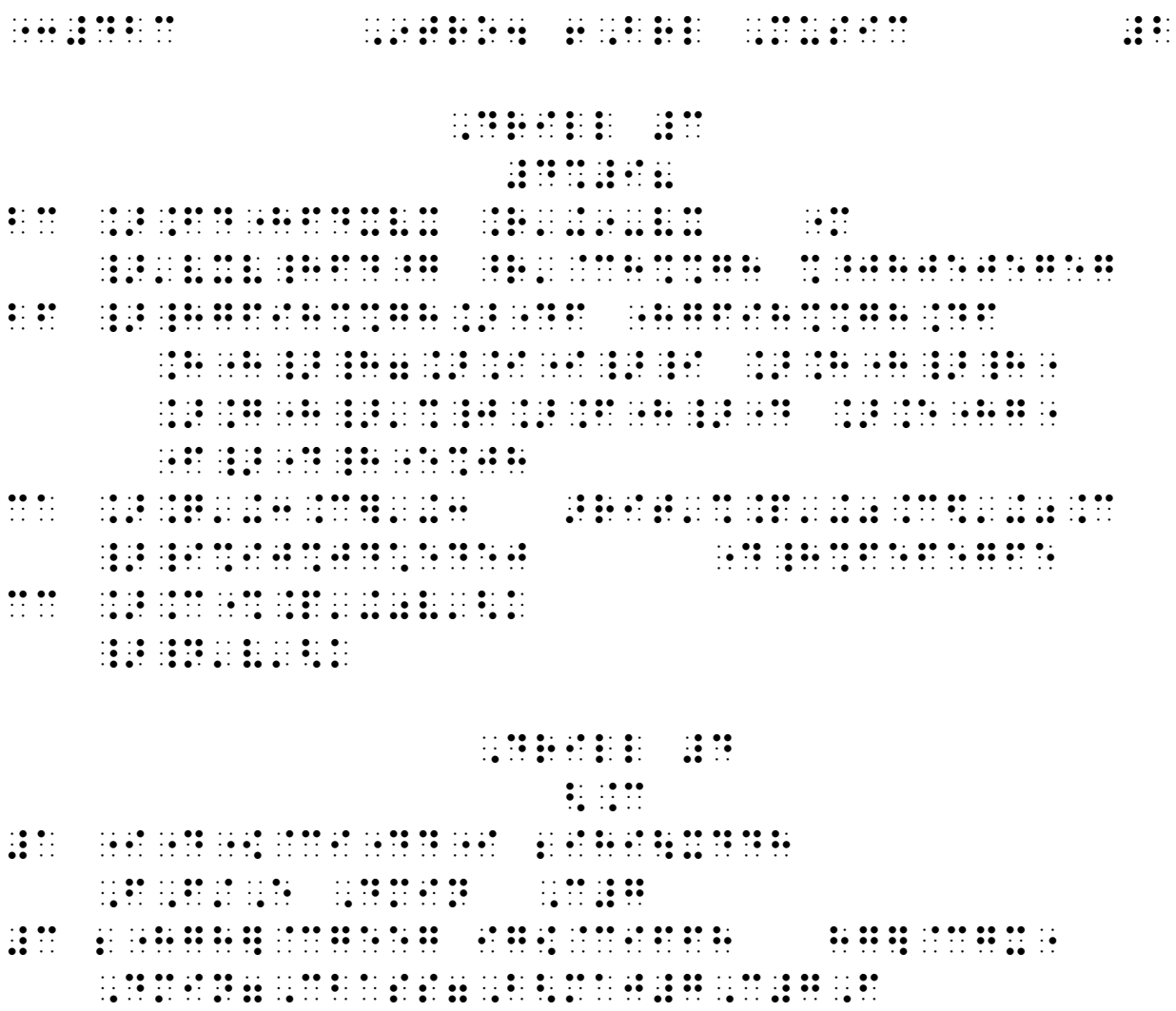

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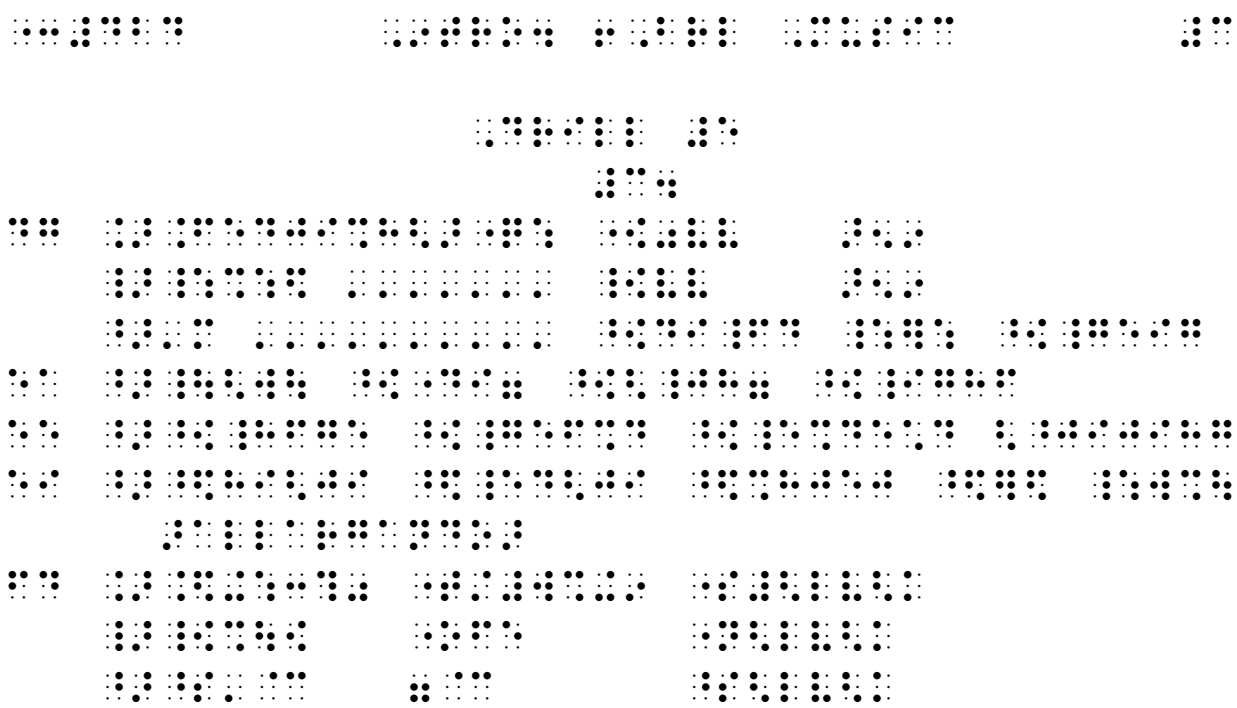
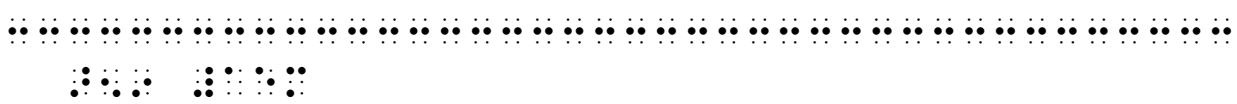
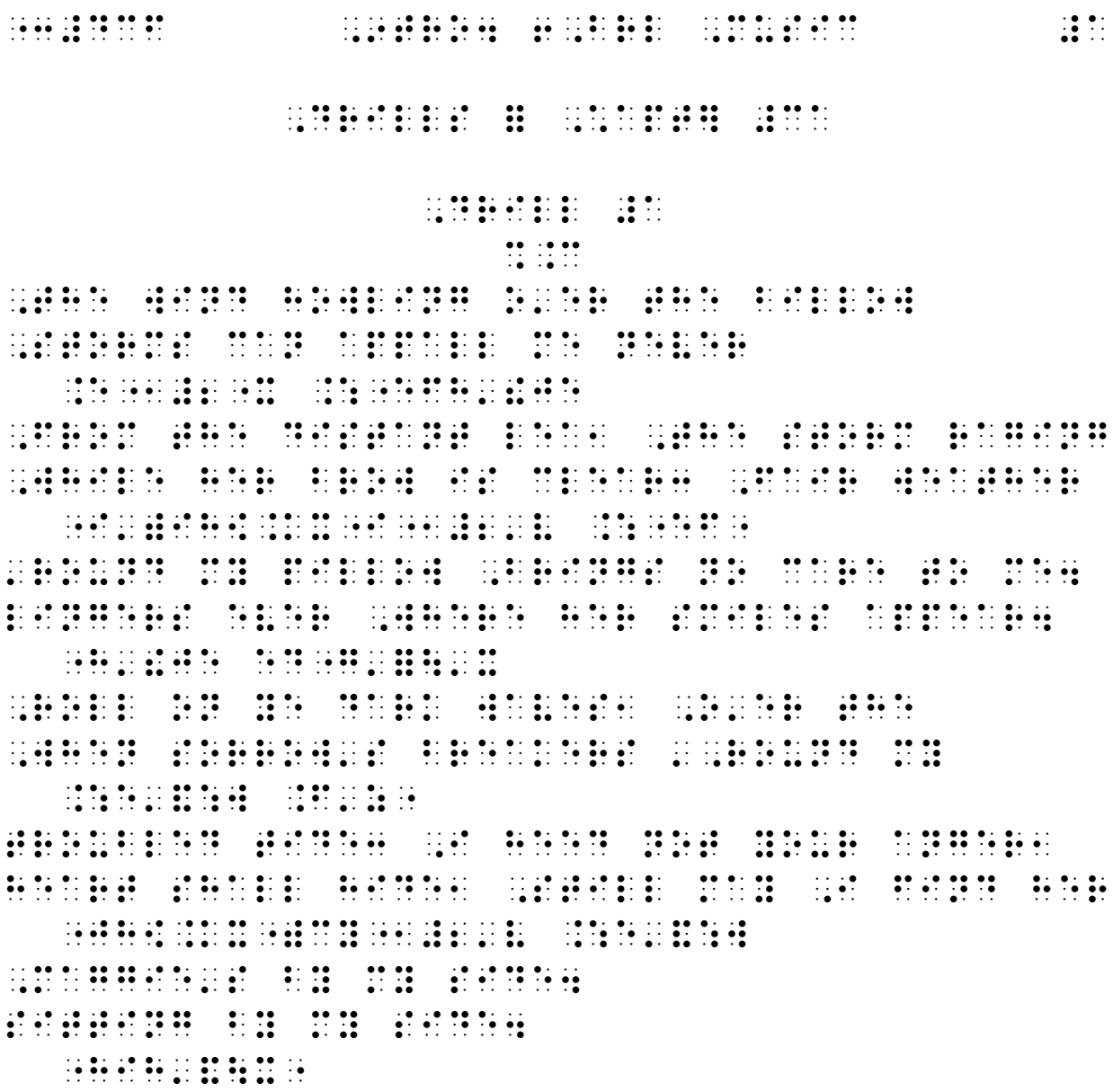




Drills for Chapter 31



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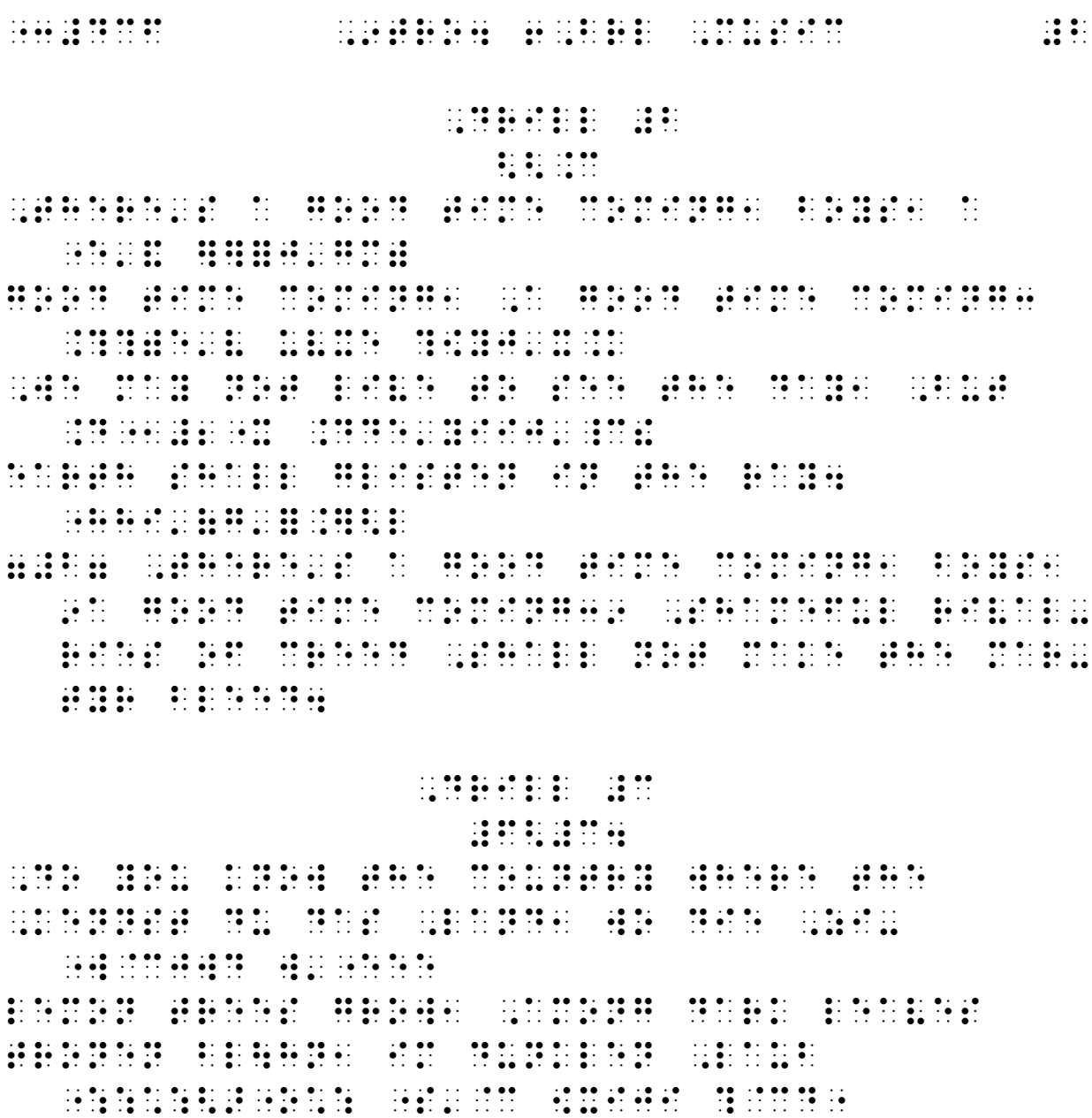

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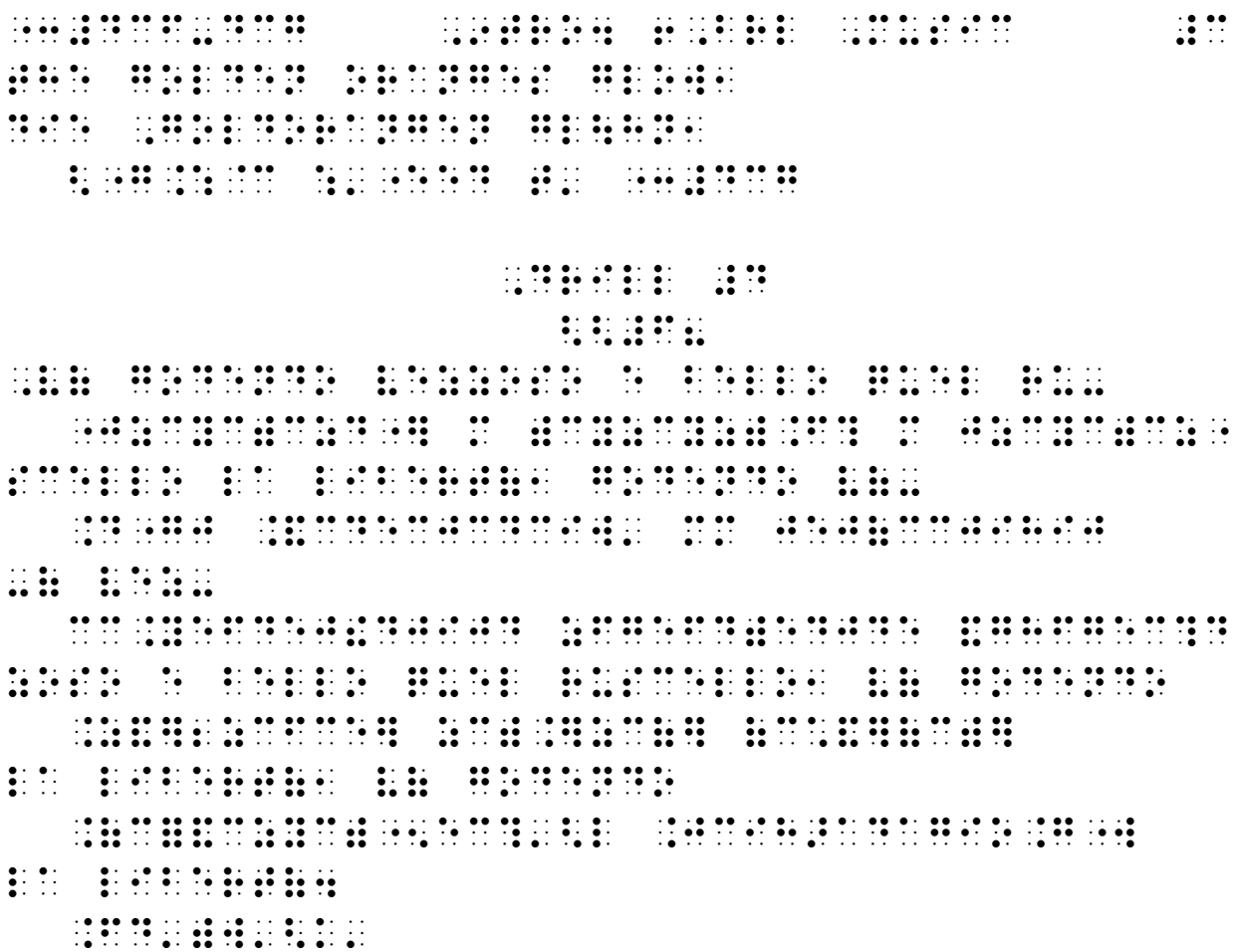

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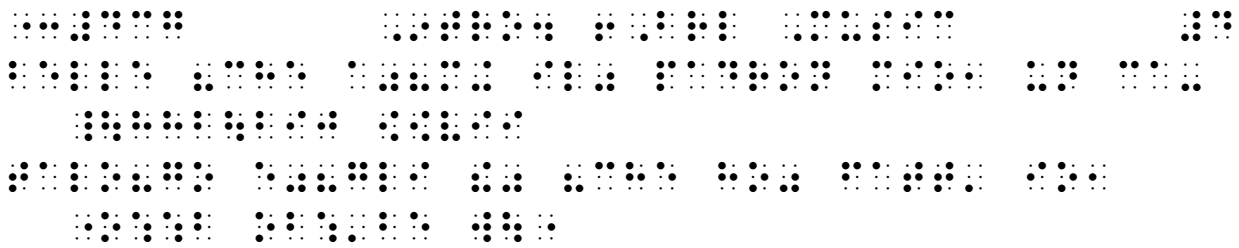

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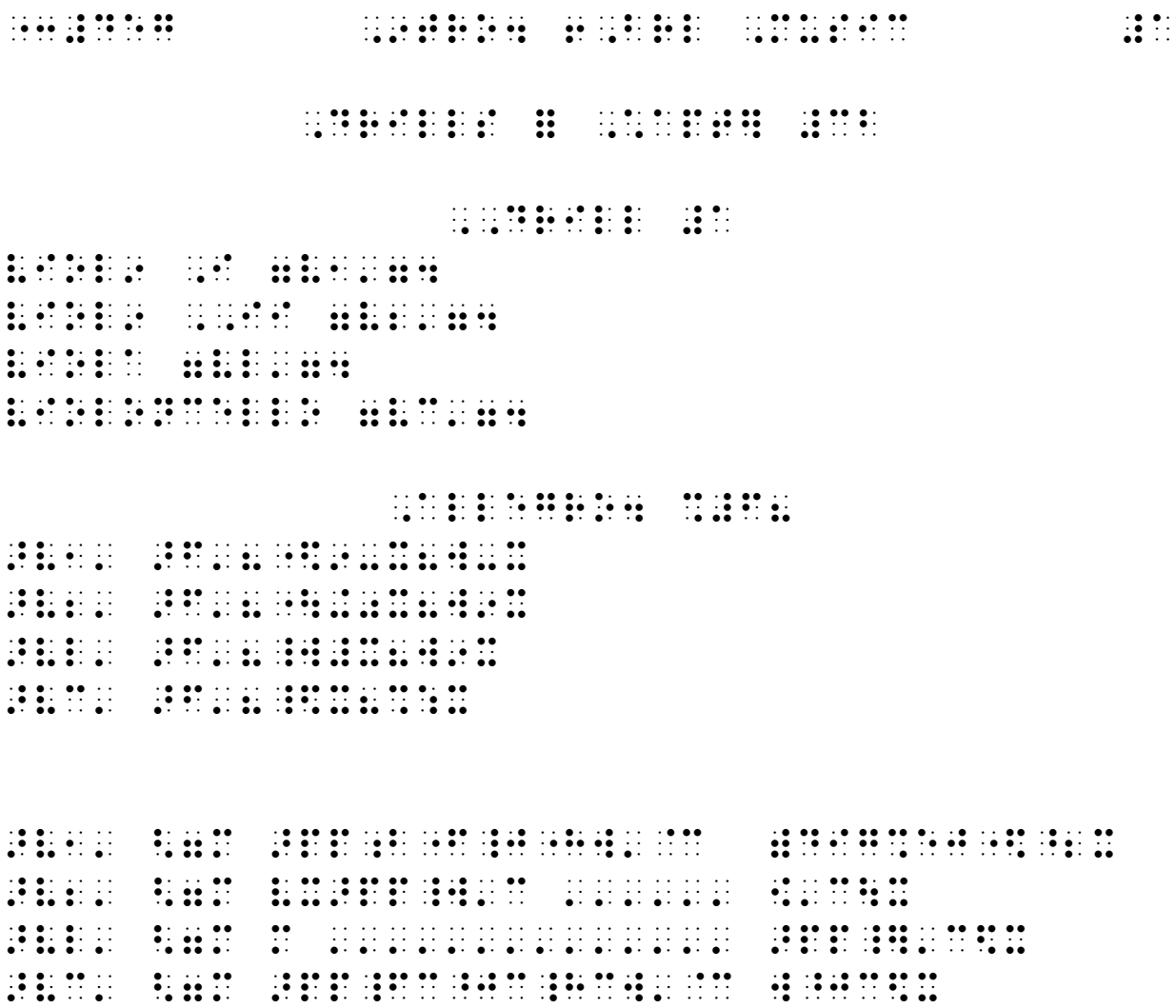
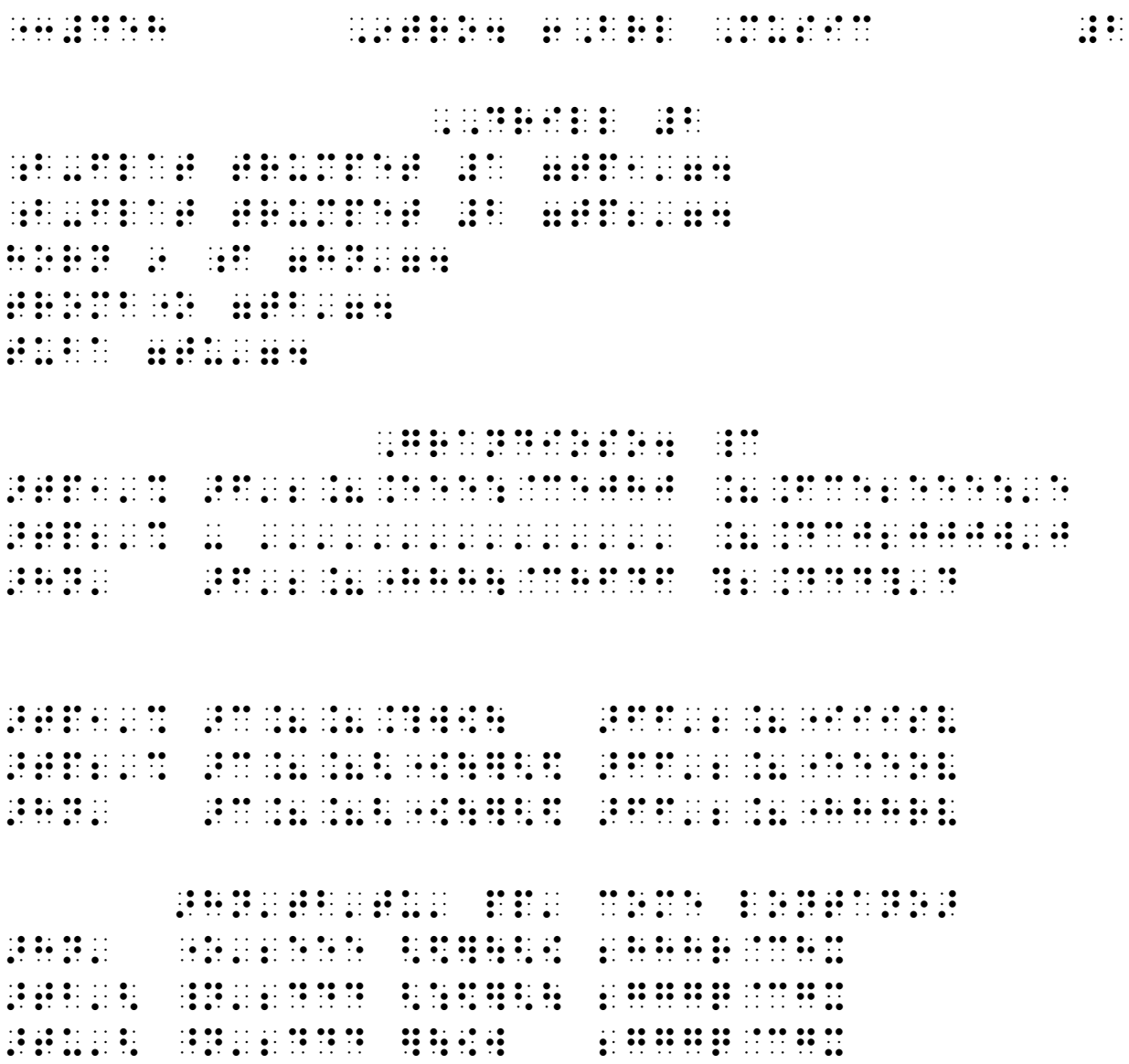
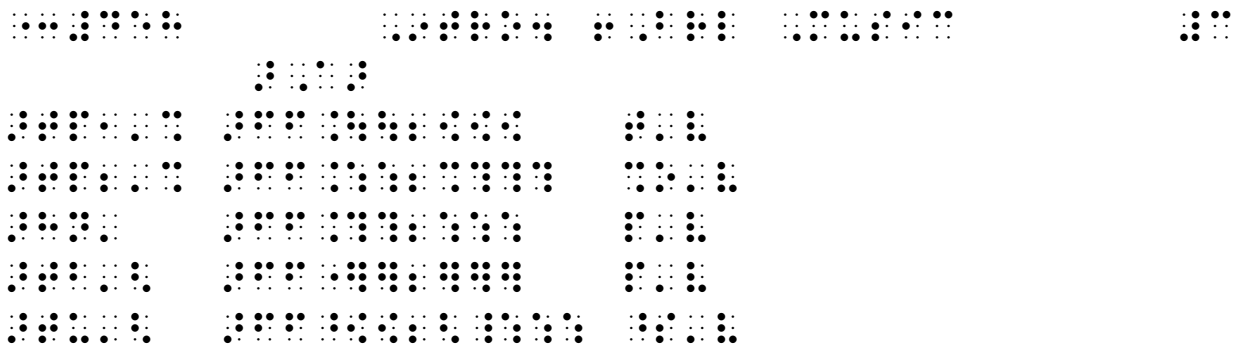


Drills for Chapter 32, continued



Drills for Chapter 32, continued



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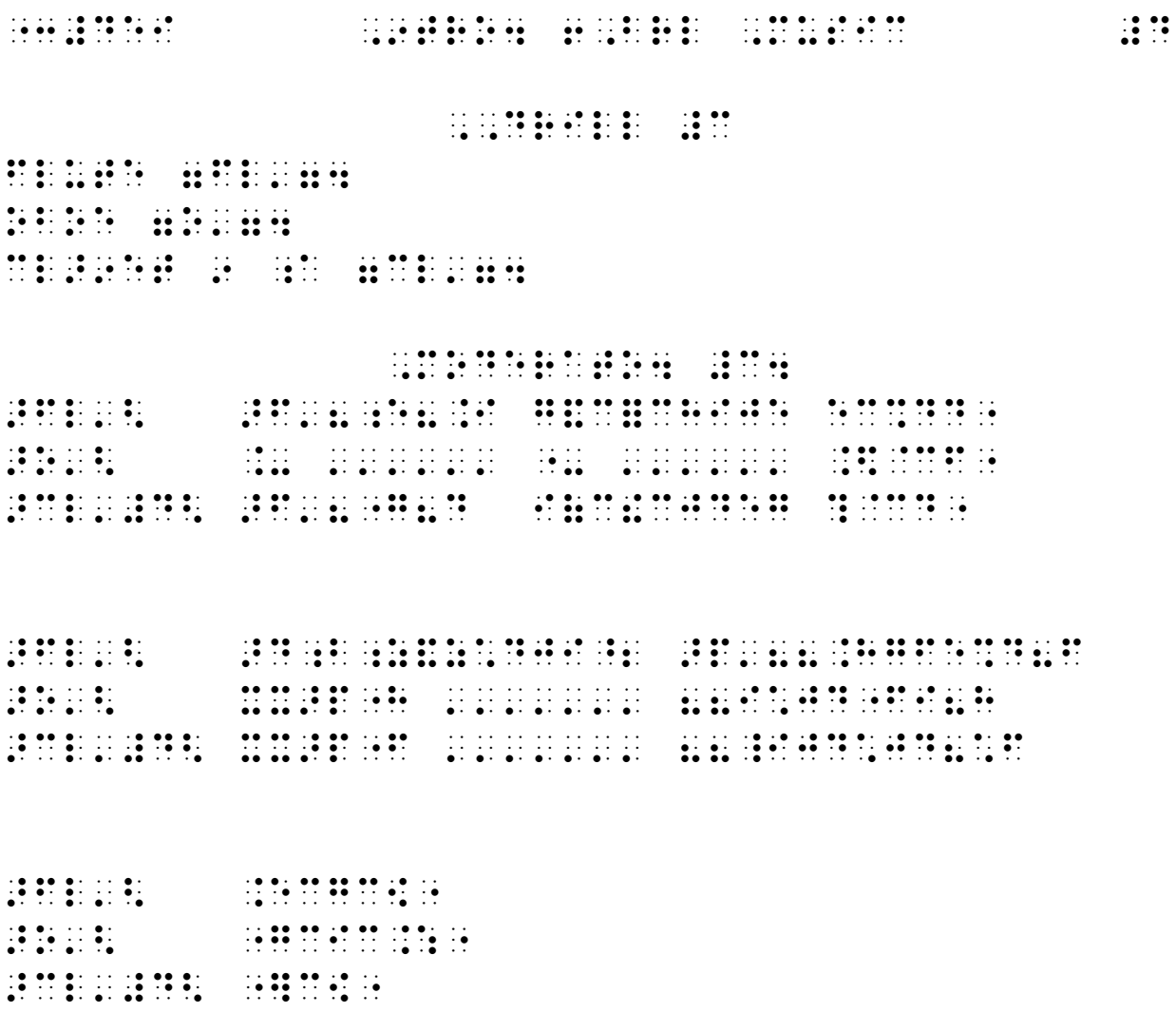

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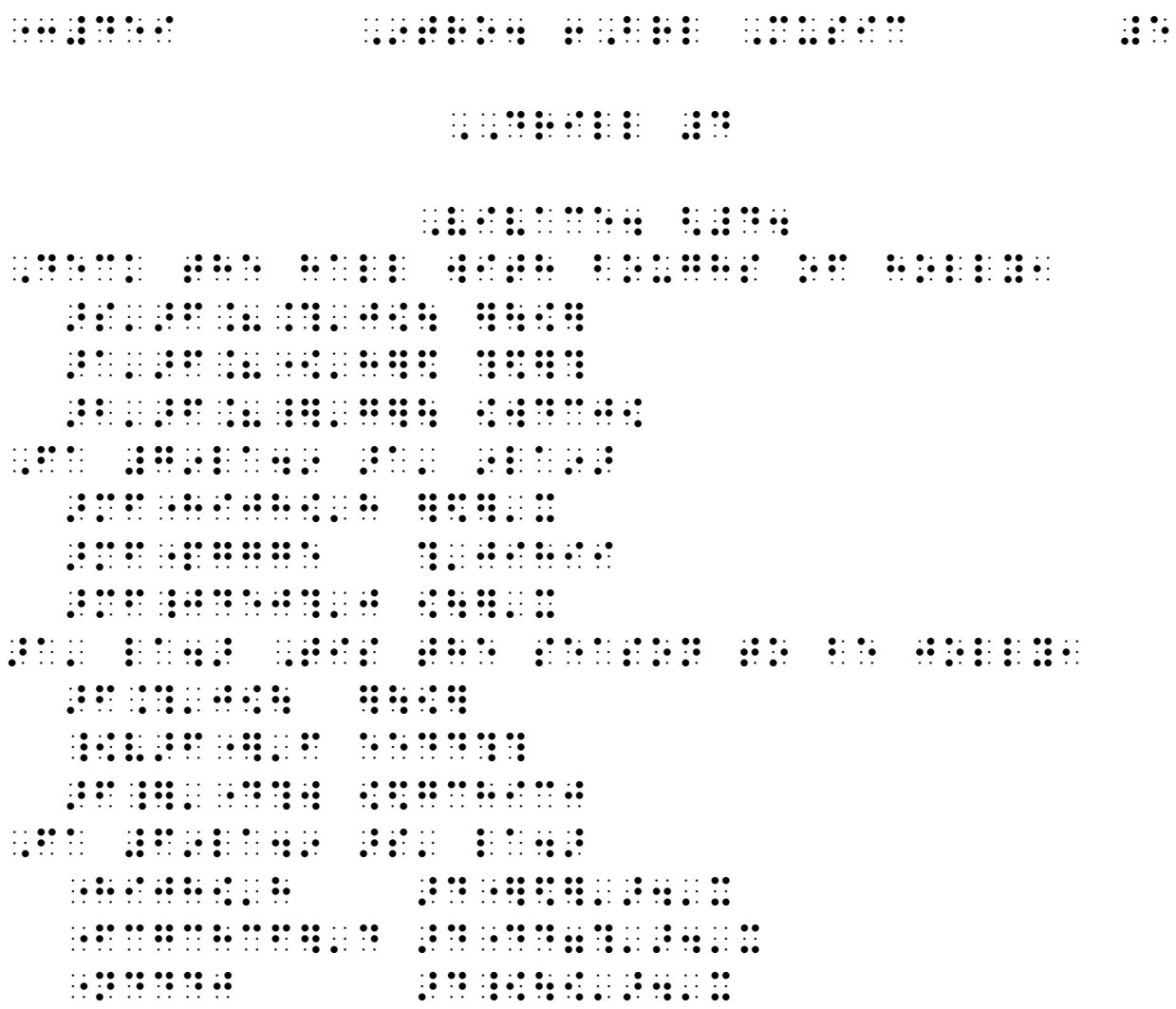

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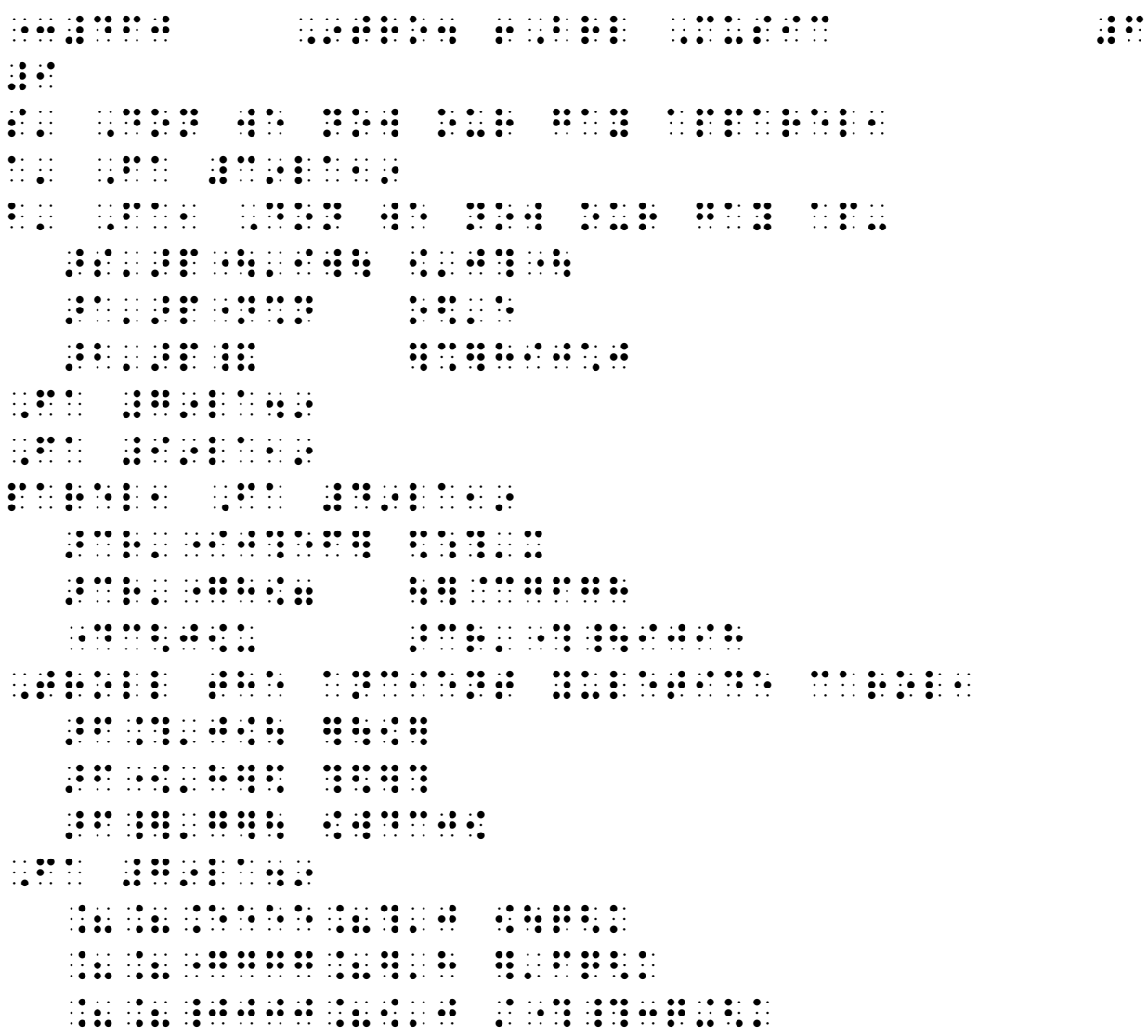
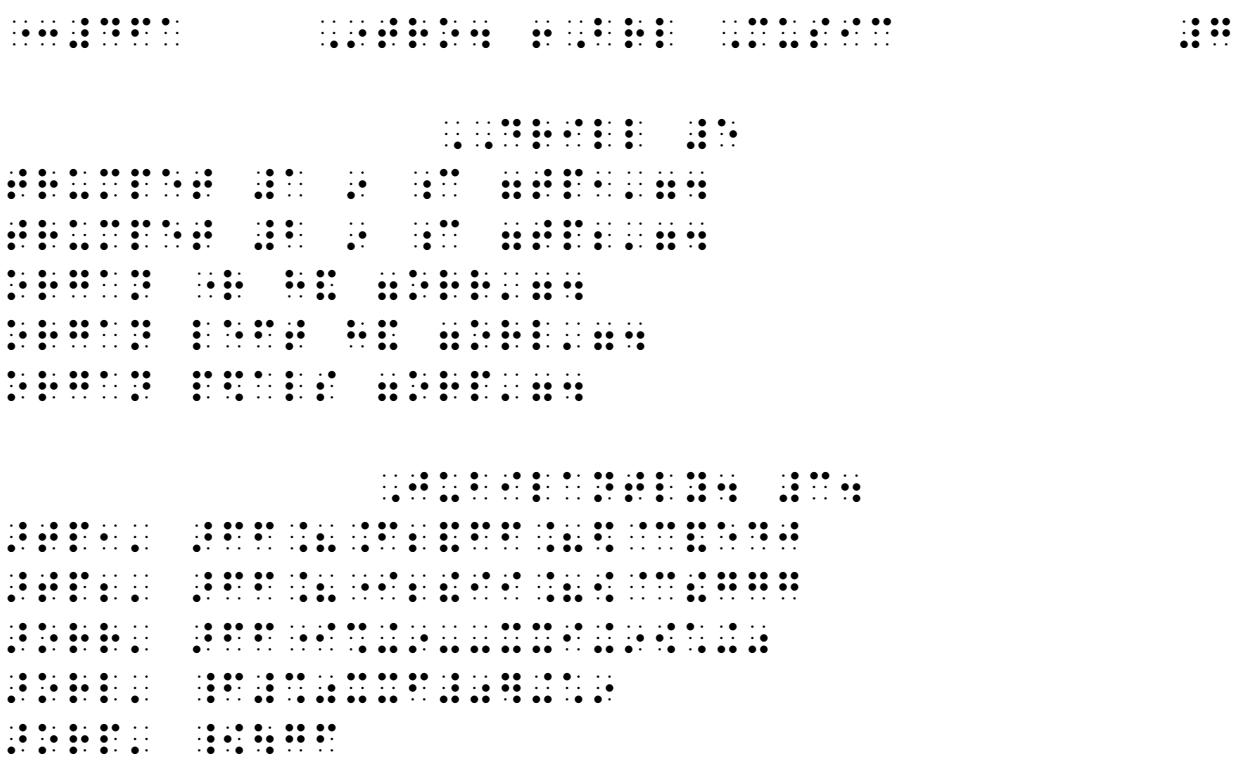
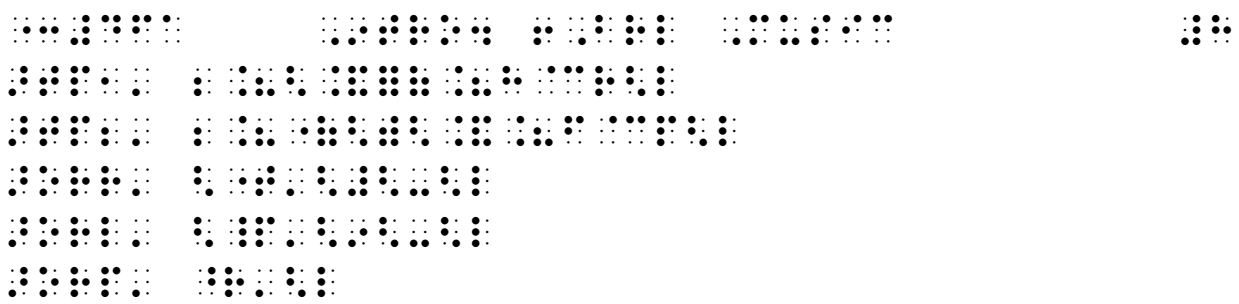




Drills for Chapter 32, continued



General Order of Signs in Relation to a Note

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 required)
- pedal release (in piano music)
- closing bar, backward-repeat sign, measure-division, or in-accord
- music hyphen

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