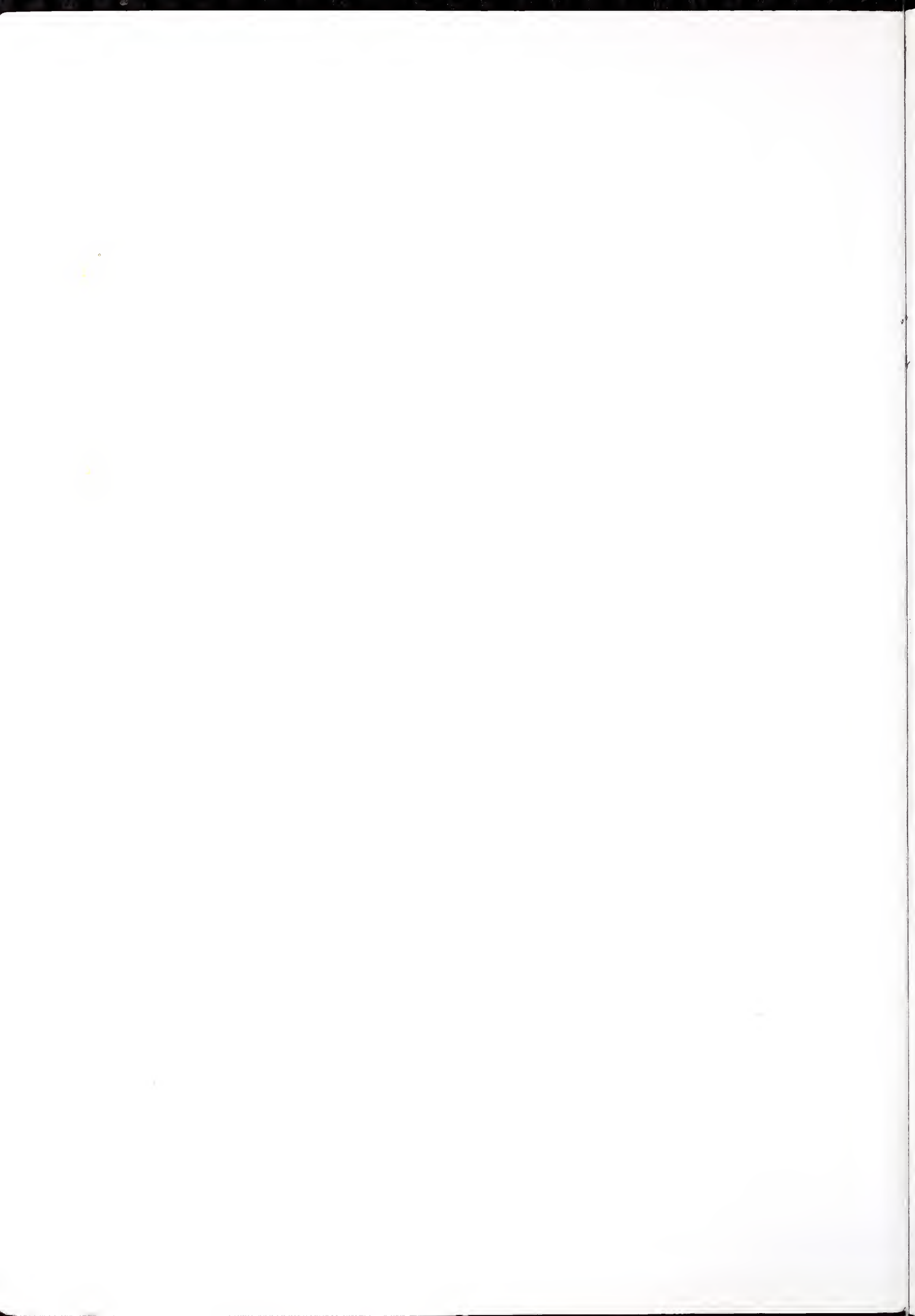


New International Manual of Braille Music Notation

by
The Braille Music Subcommittee
World Blind Union

Compiled by
Bettye Krolick



Mrs. Bettye Krolick
724 Powderhorn
Fort Collins, CO 80526

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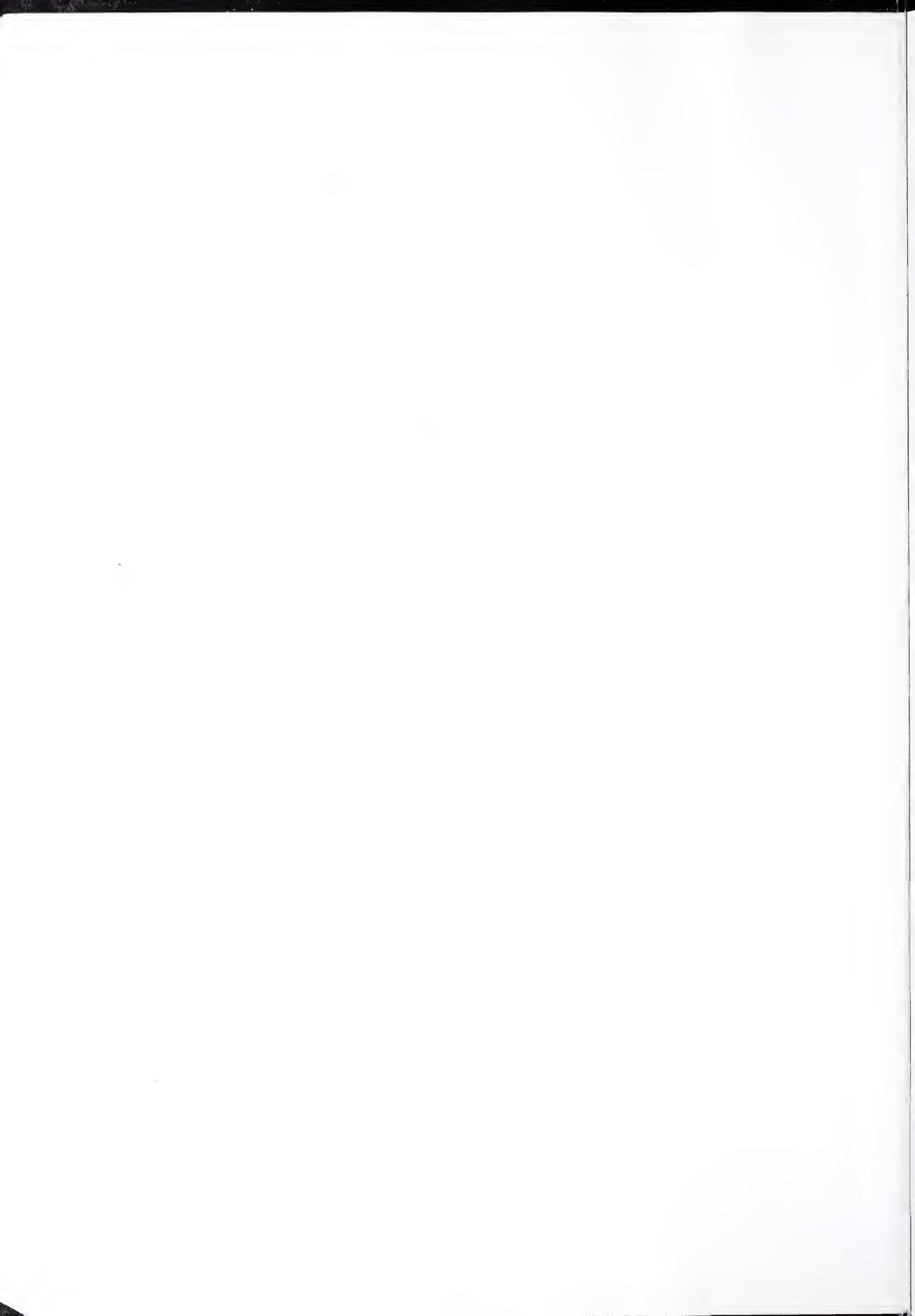
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BY

BRAILLE MUSIC SUBCOMMITTEE
WORLD BLIND UNION

COMPILED BY
BETTYE KROLICK

dash
Studie- en Vakbibliotheek voor Visueel-
en Anderszins Gehandicapten (SVB) *star*
Molenpad 2, *perch*
1016 GM Amsterdam
tel: *31-(0)20-6266465
fax: *31-(0)20-6208459
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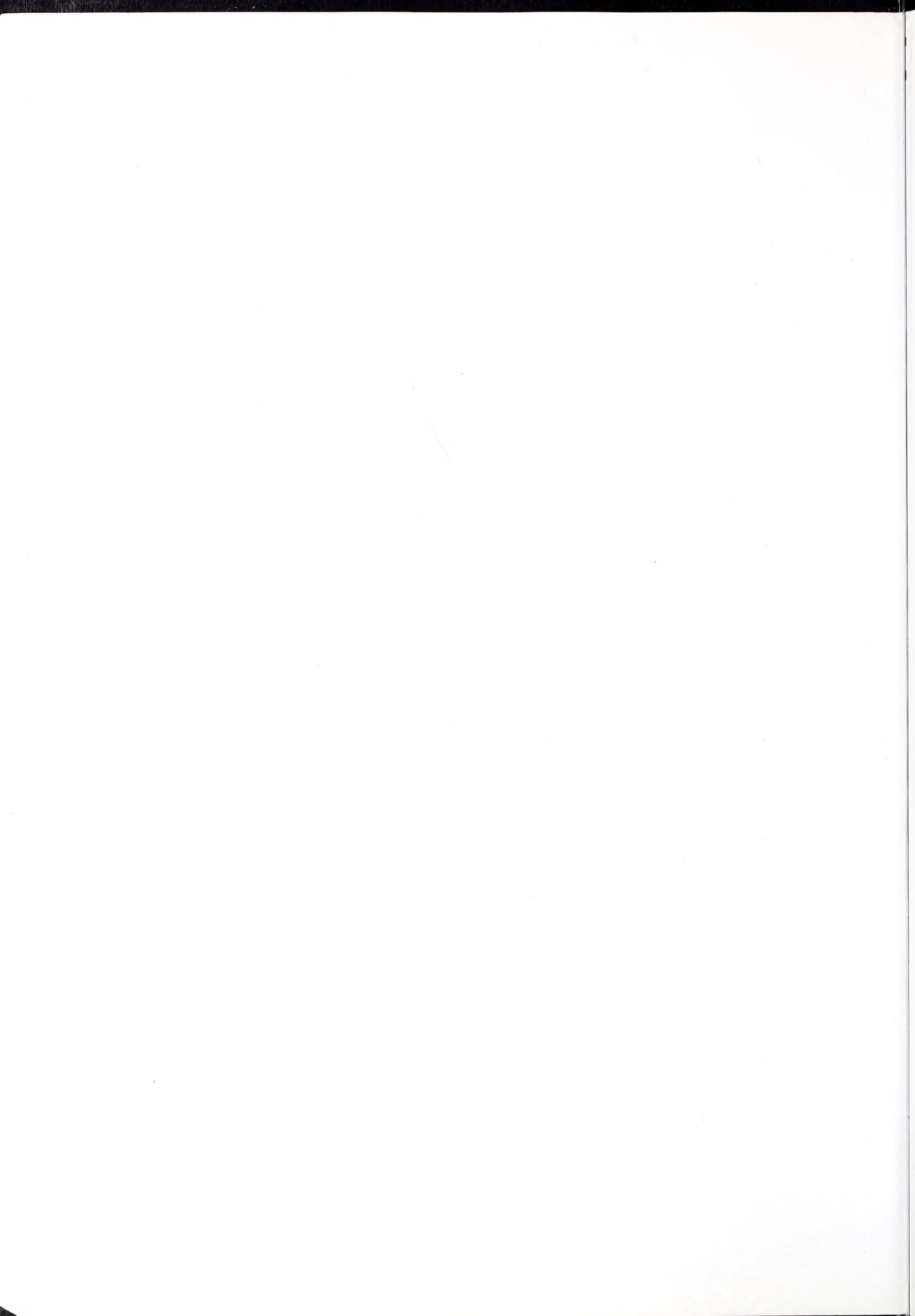
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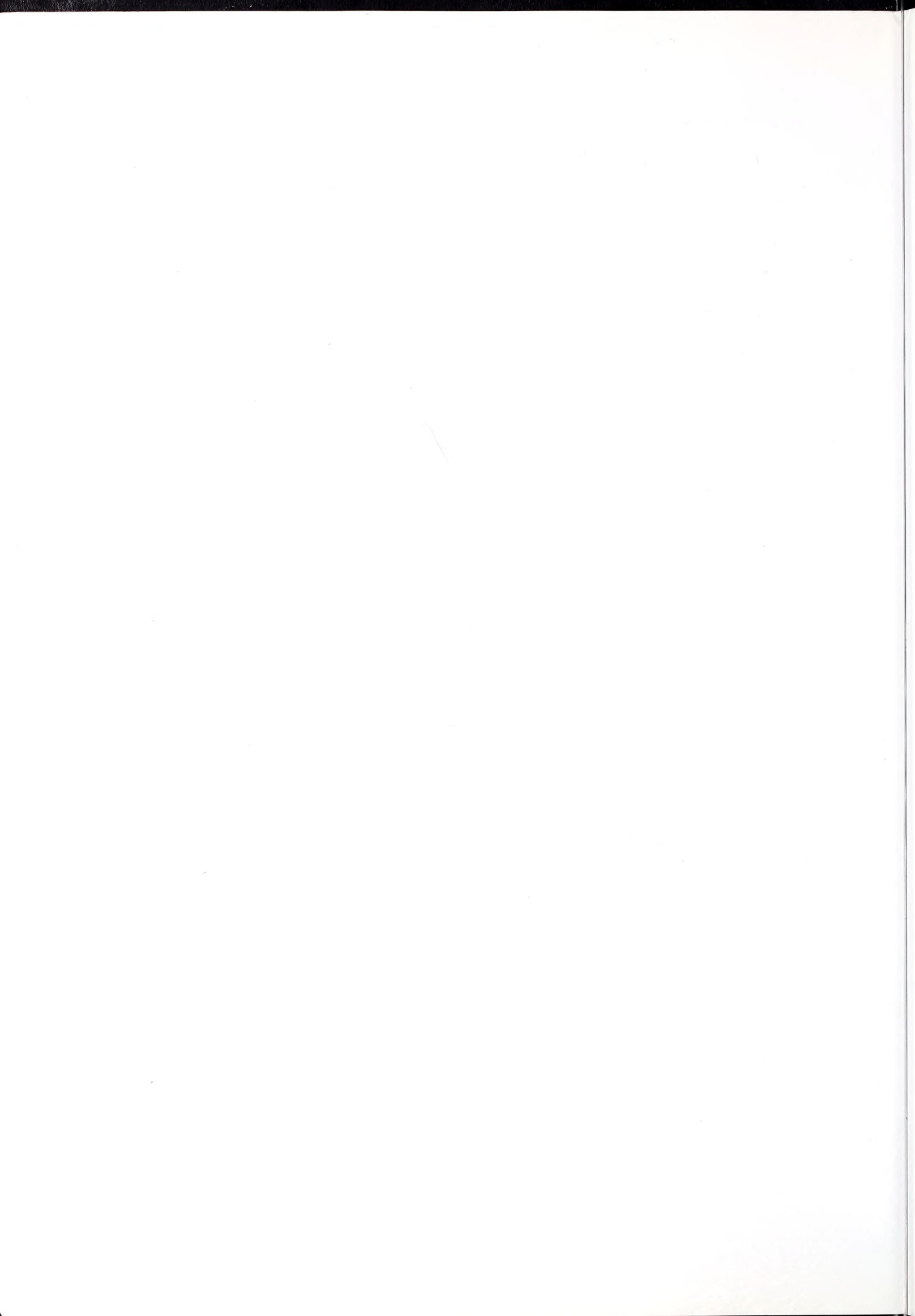


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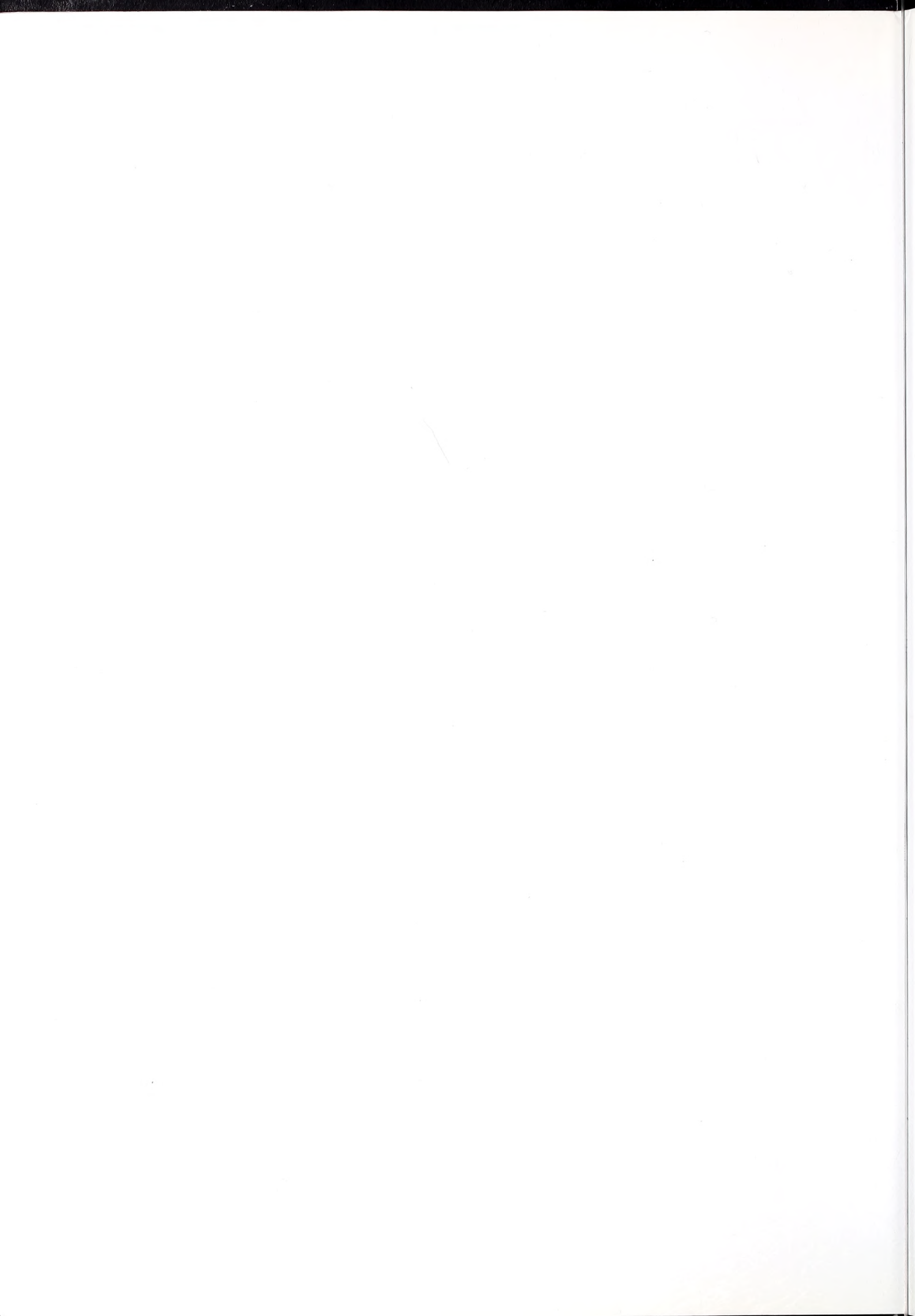
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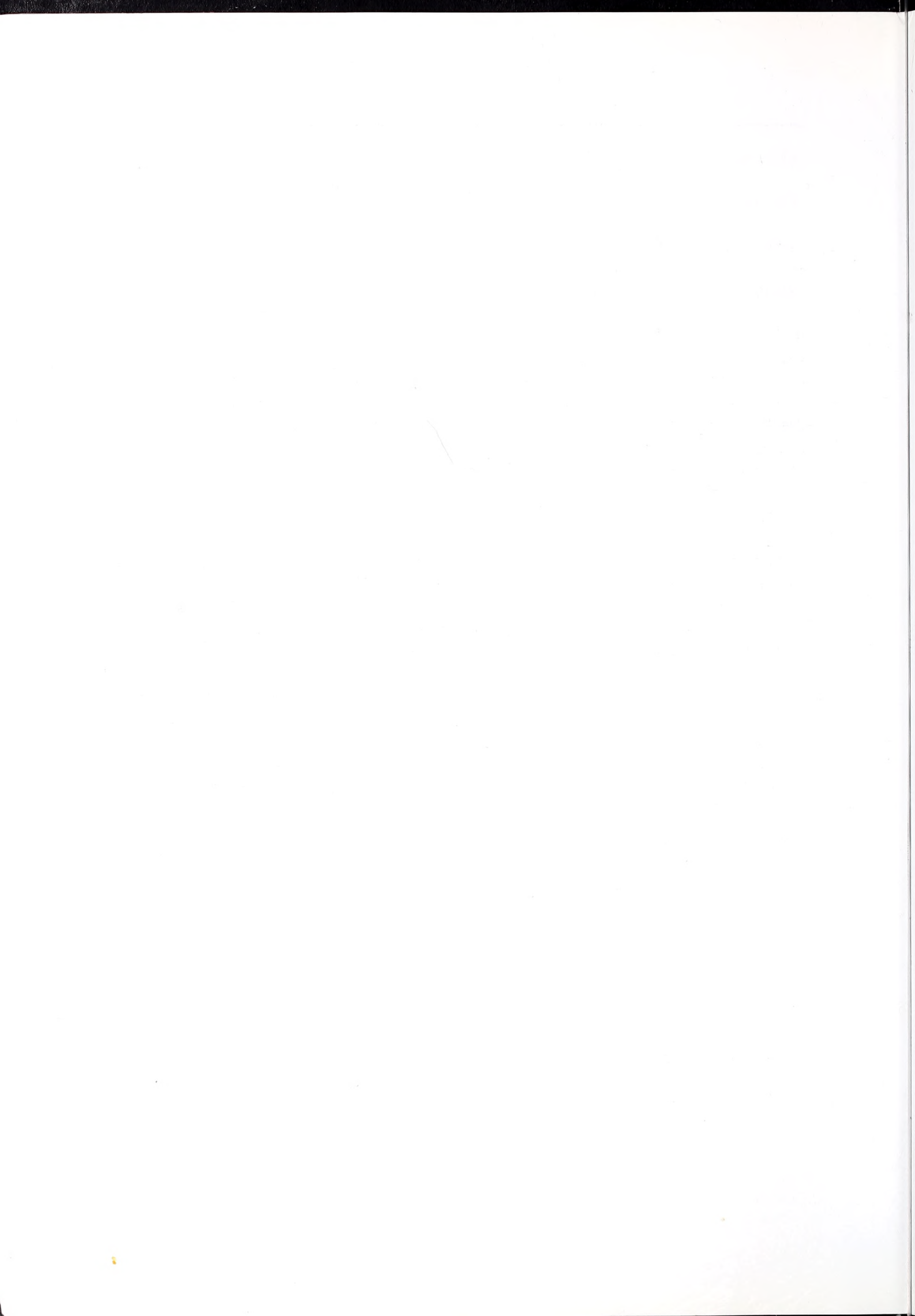
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Preface

This New International Manual of Braille Music Notation is the result of many years of consultations within the Subcommittee on Braille Music Notation, World Blind Union (WBU).

It is continuing the series of manuals published after the conferences of Cologne, 1888, and Paris, 1929 and 1954. This new manual summarizes the resolutions and decisions of the WBU subcommittee's conferences and workshops held between 1982 and 1994. Unification was reached above all in the following areas: clef signs, figured bass, guitar music, chord symbols, modern music and many other single signs. This manual also contains material of eastern European countries that were not present at the conference of 1954. It benefits in several details from manuals published in Moscow in the seventies and eighties.

Important discussions took place at the conferences of Moscow, 1982, (where Dr. Jan Drtina was elected Chairman); Prague, 1985; Marburg (Germany), 1987; and Saanen (Switzerland), 1992. All signs and rules compiled in this manual were adopted by the delegates of the Saanen Conference, mostly by a large majority. Voting delegates to this conference are listed below.

We are most grateful that Bettye Krolick was willing to compile the new manual and in the same year sent a first draft to members of the committee. Critical and constructive comments were gathered and presented to the experts in a second draft. This corrected version was unanimously verified and was the basis for the final work. Most all of the delegates contributed suggestions and/or material for the final version.

An editorial group consisting of Vera Wessels (Netherlands), David McCann (United Kingdom), Leif Haal (Denmark), and Ulrich Mayer-Uhma (Germany) helped finish the book.

But it was Bettye Krolick who did the main work. Thanks to her highly qualified competence, she showed perseverance where the process seemed to stop and conciliation where diverging opinions collided. I want to express my most grateful thank you to her.

Likewise I thank the SVB in Amsterdam for publishing and distributing the print edition and the SBS in Zürich for printing and distributing the braille edition, giving the blind user the possibility to study the material carefully.

We all hope that the signs and rules listed in this book, according to our majority agreements, will be rigorously used in braille music publications. Therefore, we ask the different countries to provide translations into their native language and to use it for future music publications. In cases of doubt, the original English version has the status of major authority. This is the only way to realize the goal of the delegates to improve the exchange of braille music publications between countries.

As with most agreements, results could not be reached without compromises. We are aware that some traditional signs of one country or the other were not accepted in the voting. We ask the responsible experts to respect the new decisions, even if they concern signs and rules which are not yet familiar to them.

This manual does not include ethnic music from Africa and Asia. The experts of these regions are asked to consider providing signs for the printed music of native instruments not yet covered in braille music.

With this manual the work on unification of Braille Music Notation can not be at its end. It will be our future task to reach decisions on formats and specific signs for special cases. We will be grateful for all proposals coming from blind musicians, transcribers and other experts.

Meanwhile we wish that the use of this book will be wide spread. We thank all participants of the former conferences for their good cooperation and ask them to join the future work in this field.

Subcommittee on Braille Music Notation, WBU,
Ulrich Mayer-Uhma, Chairman.

Official Delegates to the Saanen Conference
Feb. 23-29, 1992

Australia	Tom Macmahon
Czech Republic	Dr. Jan Drtina
Denmark	Erik Kiørbye
Finland	Paavo Konttajärvi
France	Louis Ciccone
Germany	Ulrich Mayer-Uhma
Italy	Giulio Locatello
Japan	Toshikazu Kato
The Netherlands	Vera Wessels
North America	Bettye Krolick
Poland	Andrzej Galbarski
Russia	Gleb A. Smirnov
Spain	Juan Aller Perez
Switzerland	Christian Waldvogel
United Kingdom	David McCann

Compiler's Notes

1. With kind permission, most of the examples in this book have been copied from existing manuals of braille music notation. Many of them appear in publications of more than one country. Between countries, the examples are usually similar but not identical, because of differing local practices. Selections here show varying possibilities and demonstrate the more common methods of braille transcription around the world using the internationally accepted braille music signs.
2. When "national" signs are to be used in music, i.e., for plus sign, minus sign, etc., the signs should be listed in the front of the publication. National signs from the Braille Authority of North America are used in this manual. The signs are as follows:

⠠	Plus
⠡	Minus
⠠⠠	⠠⠠ Parentheses
⠠⠨	Oblique stroke
⠠⠨	Capitalization
⠠⠨	Letter sign
⠠⠨	Italics

3. In the braille edition, isolated music signs are surrounded by full cells. For consistency, key and time signatures are centered above the examples except in very short items where the signature can be included on the same line with the music. Each braille example ends with a final double bar ⠠⠠, whether or not a double bar is shown in the print example. All other details match the print.
4. Details that differ among music examples include the following:
 - A. Some examples start at the margin with runover lines beginning in cell three, some start in cell 3 with runover lines beginning at the margin, and others have all lines blocked beginning in cells one or three.
 - B. Some formats require an octave mark for the first note of every line; others do not require octave marks for this purpose. Examples of both kinds appear in the book.

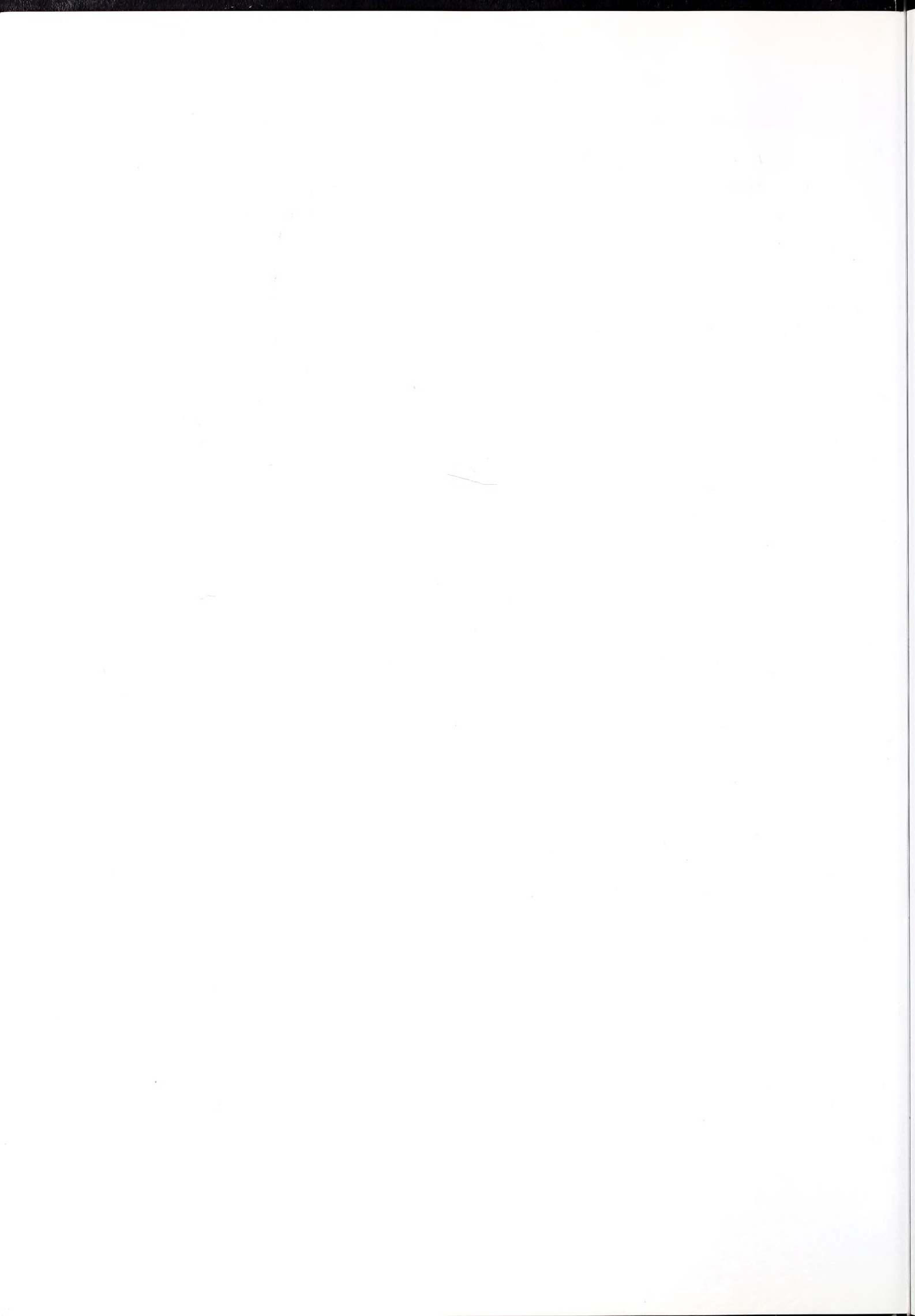
C. Some keyboard examples have an octave mark for the first note of every measure; some do not.

D. Some countries group the smaller values more extensively than other countries. Examples of both kinds occur.

E. Some countries require the use of clef signs more extensively than other countries. Examples appear both ways.

- 5. Details of specific formats in use throughout the world do not appear in this manual of signs.**
- 6. Because of strong international statements that braille music should follow the print as closely as possible, this practice is followed in all examples. This includes the use of periods after abbreviations, presence or lack of accent signs in foreign words, etc.**
- 7. Excerpts from the Tables of Signs are placed in boxes throughout the text, before examples in which they will be used.**
- 8. The words “usually” and “generally” appear when it is known that at least one country does not follow the practice. The two words are used interchangeably. The words “must” or “should” indicate international agreement.**

Bettye Krolick



NEW INTERNATIONAL MANUAL OF BRAILLE MUSIC NOTATION

Part One: GENERAL SIGNS

Purpose and General Principles

- A-1. The purpose of this manual is to record the international agreements made at the Braille Music Conferences of 1982 (Moscow), 1987 (Marburg/Lahn, Germany), and 1992 (Saanen, Switzerland); based on the International Conferences of 1888, 1929, and 1954. Most of these agreements concern braille music signs with their meanings. The internationally approved signs are presented here, showing common applications in a variety of formats.
- A-2. The braille music signs shown in this manual have been agreed upon internationally and should be used wherever possible in preference to locally-developed signs.
- A-3. It has also been agreed internationally that musicians can successfully use these signs in a variety of formats.
- A-4. Publishers of braille music are requested to use no contractions or short-form words in the literary portions of music material. Print wording, including abbreviations, should be used.
- A-5. "Follow print as closely as possible, respecting the needs of the blind braille user" is the general philosophy making these international agreements possible. These include new agreements in the areas of guitar fingering, chord symbols and harmony, modern music, etc. This

philosophy can help guide decisions as countries work to internationalize their music codes and to meet future challenges in braille music.

- A-6. When braille signs must be added to a braille score, i.e., a rest or a sharp to an in-accord part, dot 5 must precede that sign to indicate that it does not appear in print.
- A-7. When national signs are used for items such as the plus and minus signs, those signs should be listed in the front of the publication. North American signs used in this edition are found listed in item 2 of the Compiler's Notes.
- A-8. Doubling is a device commonly used in braille music. When a feature is doubled, it is written twice on its first occurrence and is not written again until its last occurrence. At that point the feature is written once again, and the doubling ends unless there is an indication of redoubling.
- A-9. A braille sign representing a specific print symbol can be considered for use in a different context. Examples occurring in this manual include the print thumb sign that is used for cello while playing with a bow and also for a "Bartok" pizzicato; similarly, ornaments that are identical in print but are executed differently according to the wishes of the composer.

I. BASIC SIGNS

(Table 1)

A. Notes and Rests

1-1. The characters for the notes are formed from dots 1, 2, 4, & 5. The absence or presence of dots 3 and/or 6 determines the note values. Each note or rest has two value possibilities.

Signs from Table 1 A.

C	D	E	F	G	A	B	Rest	
								Wholes or 16ths
								Halves or 32nds
								Quarters or 64ths
								8ths or 128ths
								Prefix for 256th notes, i.e., (etc.)
								Distinction of values
								Larger values; 8ths and larger
								Smaller values; 16ths and smaller
								Brevis, i.e., (etc.)
								Brevis rest

1-2. For dotted notes, dot 3 represents each print dot following a note. It is placed immediately after the braille note. No other sign comes between the note and its dot(s). Dotted rests are treated the same as dotted notes. Example 1-2 is in four-four time. The measure ends with a double bar sign:

Example 1-2.

- 1-3. The sign for 256th notes is used as a prefix and is followed by 16th notes or rests. When a note or rest of different value intervenes, the prefix is repeated before the next 256th note.
- 1-4. When the value of a note is not apparent from the number of notes and rests in the measure, the general sign for distinction of values or specific signs for small and large value are used. Example 1-4 is in four-four time; a space is a bar line. In (a), the distinction of value sign is placed between a half note and the four 32nd notes that follow it. In (b) the specific sign for smaller value is used.

Example 1-4.

(a)

(b)

- 1-5. One of the uses for the smaller value sign occurs when it is not clear whether the first note of a piece has a smaller or larger value. Example 1-5 begins with an anacrusis to the four-four measures.

Example 1-5.

1-6. Large and small value signs are especially useful in cadenzas. They should be used when ever a combination such as half notes and 32nd notes occur either in a cadenza or a passage of measured music.

Example 1-6.



1-7. The whole rest is used for a complete measure of rest in any time value. For two or three consecutive measures of rest, use form (a) below. For four or more measures of rest, use form (b). When the square (brevis) rest appears in print, use form (c).

Example 1-7.



B. Octave Marks

1-8. Octave marks, rather than clefs on a staff, indicate specific pitch locations in braille music. Octaves are numbered from one to seven, beginning with the lowest C on the normal, seven-octave piano. Each octave begins on C and includes all the notes up to, but not including, the next C above. The fourth octave begins on the "middle C" of the piano. (Because of the number of "signs" in this manual, the original term, "mark", is used for the many references to octave marks throughout the manual.)

1-9. The octave mark is placed immediately before the note to which it applies with no intervening signs. Example 1-9 shows the octave marks from 1 to 7 placed before quarter-note C.

Example 1-9.

⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠
⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠
A below first octave						
C above seventh octave						

1-10. The first note of a piece must be preceded by its octave mark. For the succeeding notes the following rules apply:

(a) if the next note forms an ascending or descending second or third, it does not receive an octave mark even if it is in a different octave.

(b) if it forms an ascending or descending fourth or fifth, it only receives an octave mark if it is in a different octave from the preceding note.

(c) if it forms a sixth or more, it must always have its own octave mark.

1-11. These rules are illustrated in the following example from the "Cologne Key" of 1888.

Example 1-11.

The Braille notation for Example 1-11 consists of two lines. The first line contains the time signature $4/4$ followed by four measures of music. The second line contains the musical staff notation for the same passage, showing a G-clef, a 4/4 time signature, and notes with stems and beams.

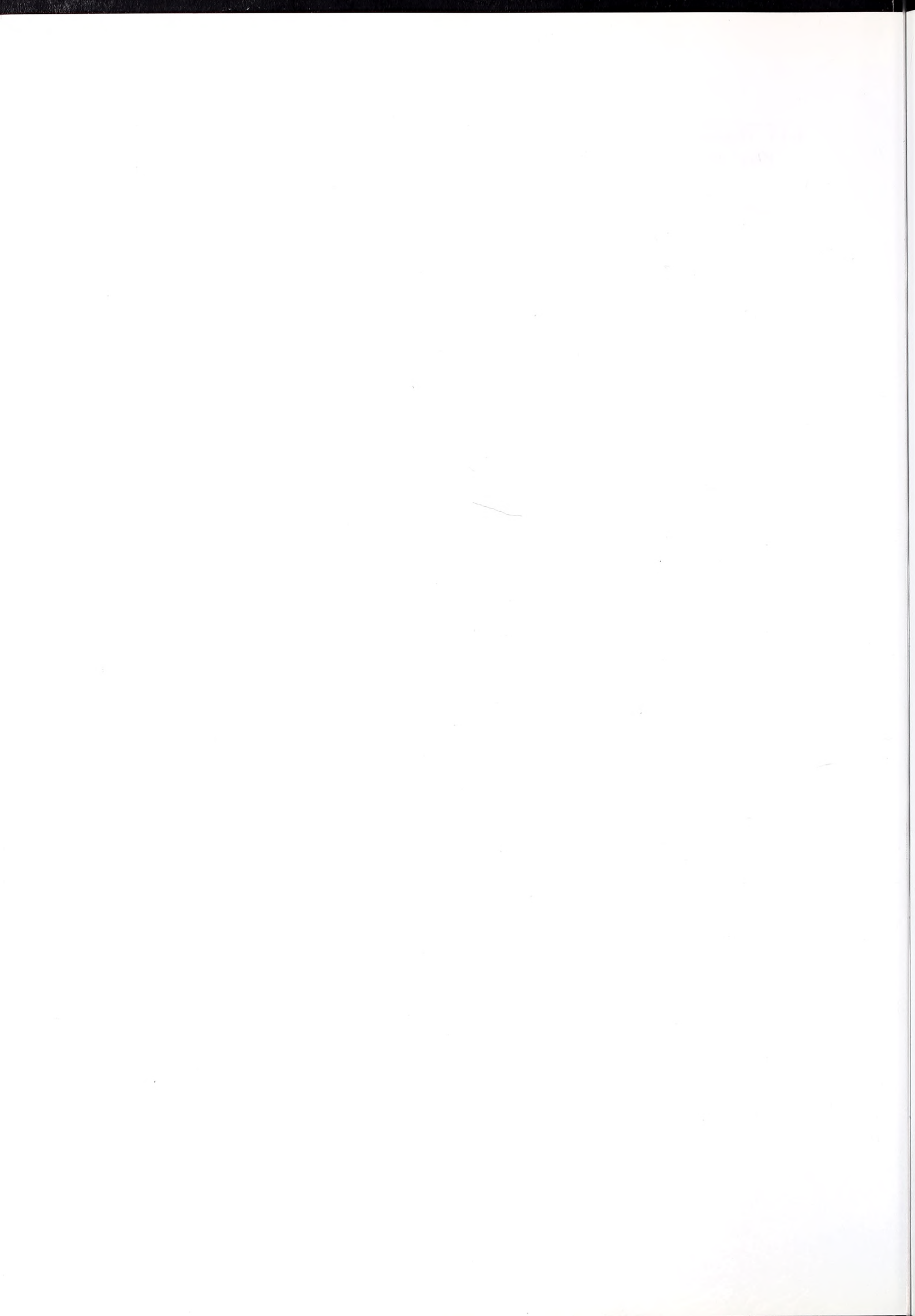
1-12. The example above contains a time signature on the first line consisting of a number 4 in normal cell-position followed by a number 4 in lower-cell position to represent 4/4 time. Each measure of four beats is separated by a space, representing the print bar-line.

1-13. When the print contains "8va" and "loco" the first note of the "8va" (or "8ba") should receive two octave marks, the first showing its position on the print staff and the second showing its actual sound. Any octave marks necessary during the passage must show the actual sound. The first note after the end of the passage is given a double octave mark to show that its position on the staff corresponds to its actual sound. Example 1-13 illustrates this technique for transcribing "8va" and "loco".

Example 1-13.

The Braille notation for Example 1-13 shows a time signature $4/4$ followed by four measures of music, each separated by a space.














The musical staff notation for Example 1-13 is in bass clef, 4/4 time. It shows a series of notes with stems and beams. Below the staff is the text "8va Loco".



II. CLEFS

(Table 2)

Signs from Table 2.

		G clef; treble
		G clef in the left hand part
		F clef; bass
		F clef in the right hand part
		C clef; alto clef for viola or high clef for bass
		C clef on fourth line; tenor clef
		G clef with small 8 above
		G clef with small 8 below

2-1. Although clef signs do not determine pitches of notes in braille as they do in print, a knowledge of clef signs is vital to a complete understanding of print music. In print, a clef sign appears at the beginning of every staff of music. In braille, when clef signs are used, they generally appear only at the beginning of pieces unless there is a change of clef.

2-2. Some countries use clef signs with all braille music except keyboard music. Others omit them for an instrument, such as violin, that always plays in the same clef. When an instrument such as the cello changes clefs, the clef sign information is important in teaching materials.

2-3. The note following a clef sign must have an octave mark.

2-4. Dot 3 must follow a clef sign if the next character contains dots 1, 2, or 3.

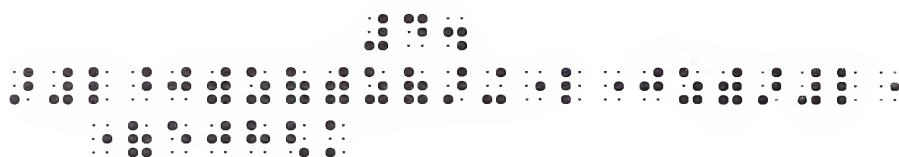
2-5. When a treble clef sign is printed in the bass staff or a bass clef sign is printed in the treble staff, the forms above, ⠠⠠⠠ and ⠠⠠⠠ are especially useful to teachers of sighted students. See Example 15-14.

Sign from Table 14

⠠⠠⠠	Hyphen for unfinished measure
--------------	-------------------------------

2-6. Clef signs can appear on any line of the staff. In order to show the line on which the clef sign is placed, its final character, dots 1-2-3, is preceded by an octave mark as follows:

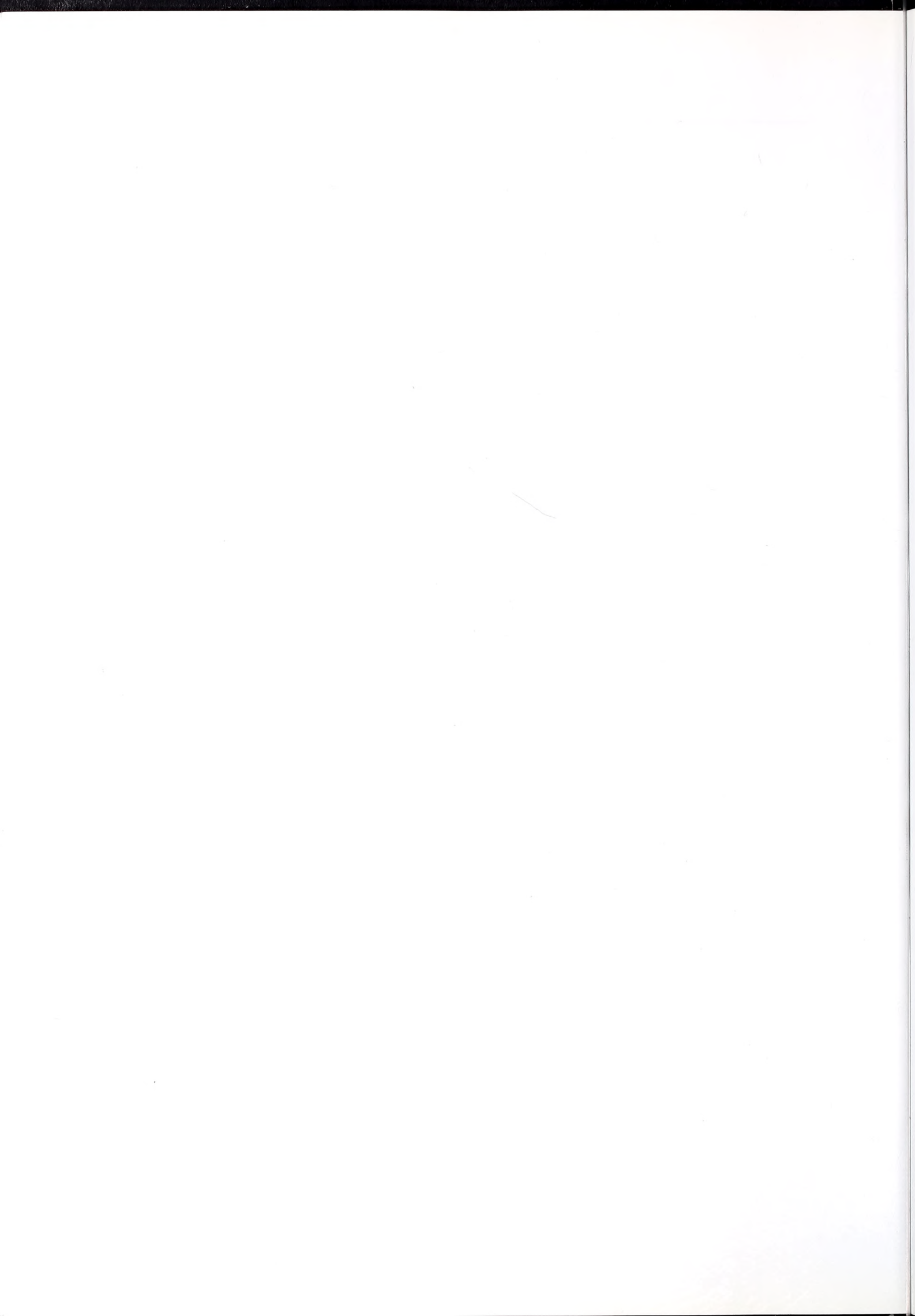
Example 2-6.



2-7. A clef sign with a small 8 below indicates that the notes should sound one octave lower than written. Similarly, a clef with an 8 above the sign indicates that notes should sound one octave higher than written; a 16 above or below a clef sign indicates that notes should sound two octaves higher or lower. Example 2-7 is music for lute. The clef sign indicates that the notes will sound one octave lower, but the pitches are transcribed as printed.

Example 2-7.

The image displays musical notation for Example 2-7. It consists of two rows of Braille notation above a single staff of music. The staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth notes, starting on G4, moving to A4, B4, and C5, then descending to B4, A4, and G4. The Braille notation above the staff is a direct transcription of this melody, with a higher line of Braille indicating the pitch contour.



III. ACCIDENTALS, KEY & TIME SIGNATURES

(Table 3)

A. Accidentals

Signs from Table 3 A.








⠠	Sharp	⠡	Flat
⠠⠠	Double sharp	⠡⠡	Double flat
⠠	Natural		
⠠⠠		⠠⠠	Accidental above or below the note

- 3-1. The sharp, flat and natural signs are placed before the notes, intervals or other features to which they belong. They must not be separated from notes by anything other than octave marks.
- 3-2. If an accidental appears above or below a note in print, it is preceded by dot 6 in braille.
- 3-3. Quarter-step alterations of an accidental are discussed under Modern Notation. See Par. 13-16.

B. Key & Time Signatures

- 3-4. Key signatures reflect the number of flats or sharps, not the actual pitches as in print. If there are four or more accidentals in a key signature, the number sign is used. See Example 3-8.
- 3-5. The next note following a key signature must have an octave mark. If it is not followed by a time signature, it must be followed by a space.
- 3-6. When time signatures consist of an upper and a lower number in print, the braille uses upper- and lower-cell numbers with a number sign only at the beginning of the combination. An upper-cell number is used for a single-digit time signature. In other types of signatures as well, the print is followed closely.



Signs from Table 3 B.

	C or "common" time	
	Barred C or "cut" time	
		Time signatures with two numbers
	4 (or other number) Time signature with single number	

3-7. A time signature must be followed by a space, and the next note following it must have an octave mark.





3-8. The key and time signatures are combined with or without one space between, according to the practice of the nation.

Example 3-8.

	One sharp, three-four time
	Four flats, four-four time

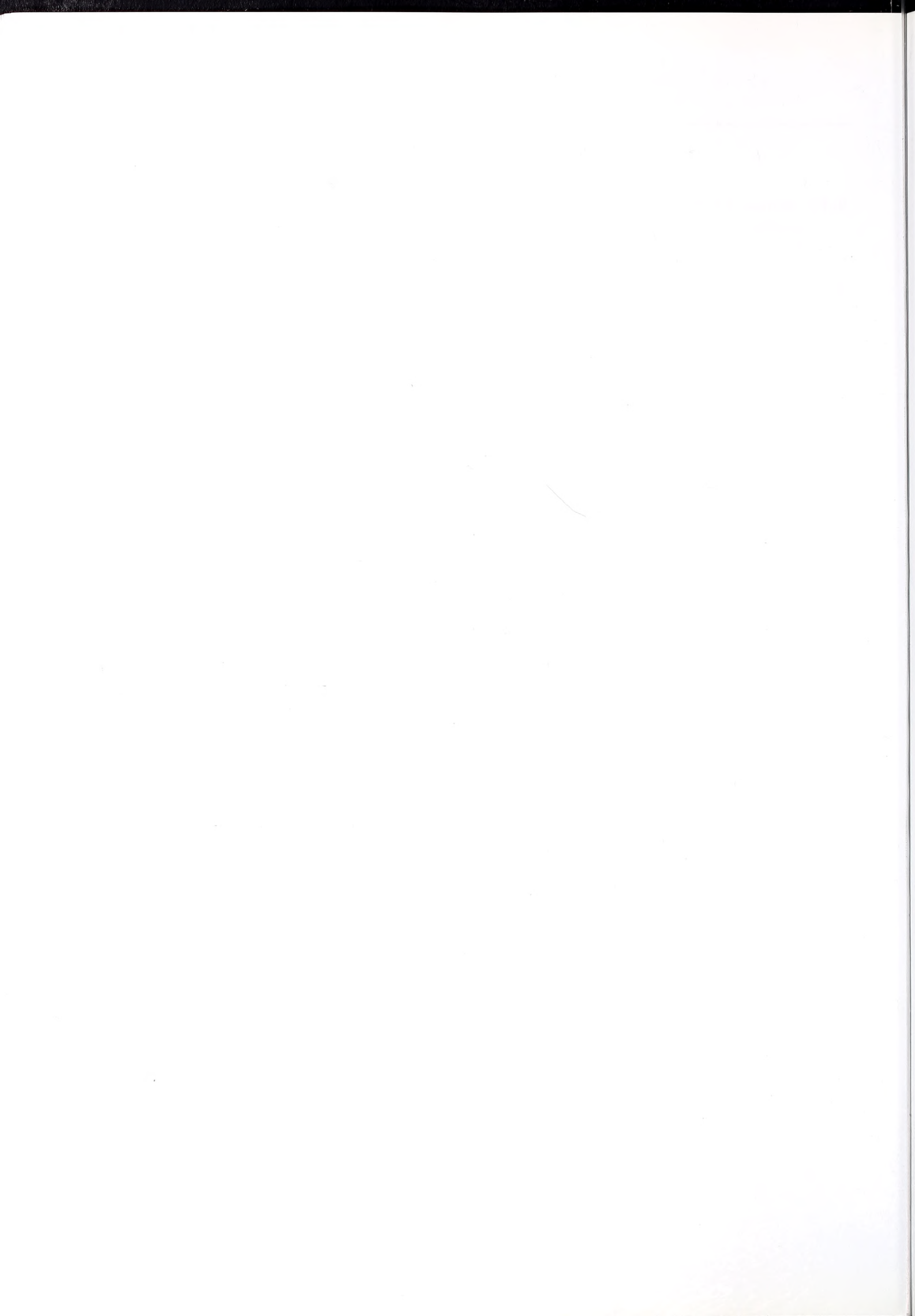
3-9. When there is a change of key and/or time signature, the print must be followed exactly. Such a change is placed between spaces and the next note must have an octave mark.

Example 3-9.

3-10. When a note appears in a time signature, C is used for the note name, it is shown with its time value, and it is preceded by the music prefix, dots 6, 3. See Example 13-18.

3-11. Some other unusual time signatures are shown in Example 13-19.



IV. RHYTHMIC GROUPS

(Table 4)

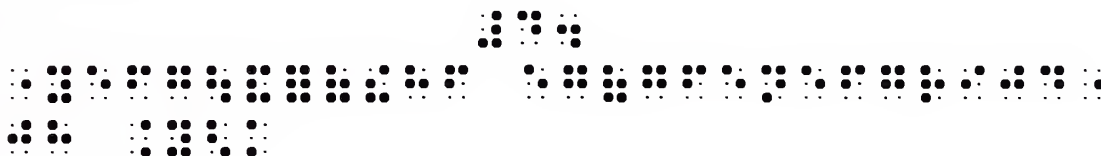
- 4-1. In print, smaller notes are often joined by one or more horizontal beams into beats or portions of beats. Eighth notes are joined by one beam, 16th notes by two beams, 32nd notes by three beams, etc. Braille duplicates that practice within certain constraints.
- 4-2. Three or more 16ths or smaller-value notes may be “grouped” in braille. The members of the group will all be in the same beat or portion of a beat and have the same value. When “grouped”, only the first note of the braille group contains dots 3 and/or 6 as necessary. The other notes in that group are written as if they were 8th notes.

Example 4-2.



- 4-3. Because a group ends with notes that look like 8ths, if an 8th note or 8th rest follows in the same measure and is on the same braille line, all of the notes in the group must be written in their normal form.

Example 4-3.



- 4-4. Grouping may be used if a rest of the same value is at the beginning of the group. It must not be used if a rest appears in any other position in the group.

Example 4-4.



4-5. Grouping is based on the time signature, i.e., in two-four, four-four, etc. 16th notes appear in groups of four; in three-eight, six-eight, etc. 16th notes appear in groups of six. In general, 16ths are grouped by fours in time signatures with a lower number of two or four; they are not grouped by four when the lower number is eight or 16. Thirty-seconds and smaller notes are generally grouped by fours or sixes in rhythmic portions of beats.

4-6. Grouping may not be used if the group cannot be completed on the same braille line.

Example 4-6.



Signs from Table 1.

	Larger values; 8ths and larger
	Smaller values; 16ths and smaller
	Separation of rhythmic groups

4-7. In a case where syncopated 8th notes might be mistaken for a group of 16ths, the larger-value sign is added for clarity.

Example 4-7.








4-8. When 8th notes are grouped across a bar line in print, the sign  may be used to show the separation of rhythmic groups. This same sign is also used in some countries to show distinction of value between groups.

Example 4-8.



4-9. In addition to beams, numbers are also printed above groups of triplets, sextuplets, etc. In braille, these numbers precede the first note of each group and are written as in Table 4.

Signs from Table 4.

	Group of two
	Triplet
	Group of three; triplet
	Group of six
	Group of ten, etc.

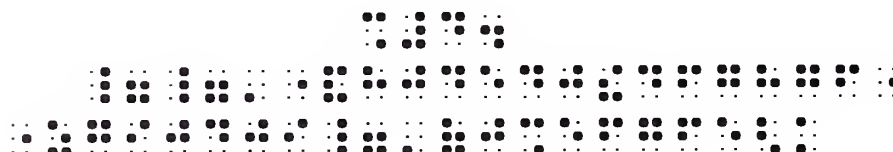
4-10. There are two forms to the triplet sign. The single-cell sign is used when there are no other specially marked rhythmic groups. The three-cell sign is used for a triplet within a triplet and for passages where there are a number of other marked groups such as duplets, sextuplets, etc.

Example 4-10.



4-11. Grouping signs may be doubled, but in the case of the three-cell grouping signs it is unnecessary to use dot 3 after the first of the doubled signs.

Example 4-11.



4-12. When the print does not include appropriate numbers for triplets, sextuplets, etc., there are two schools of thought:

1. the number of notes in each group should be inserted as above; or
2. put the sign ⠠⠠⠠⠠⠠⠠⠠ between groups.

V. CHORDS

(Table 5)

A. Intervals

Signs from Table 5 A.

⠠	Second	⠠	Sixth
⠡	Third	⠡	Seventh
⠢	Fourth	⠢	Octave
⠣	Fifth		

5-1. "In chords in which the notes are of equal value, one note only is written. The others are indicated by their intervals from that note. In chords which belong to the upper series of notes--soprano, alto, violin, viola, right hand for piano, organ and harp--the upper note is written and the lower notes are expressed by descending intervals.

"In the lower series--tenor, bass, violoncello, and left hand for piano, organ and harp--the lowest note is written and the others are expressed by ascending intervals."

Musical Notation for the Blind, British and Foreign Blind Assoc., London, 1888.

5-2. The quotation above, from the document known as the "Cologne Key", established the directions for reading and writing intervals; and the meeting itself established the tradition of the international work that continues today.

Signs from Table 15 A.

⠠	Right hand part
⠡	Left hand part

Example 5-2.

Example 5-2 shows a musical piece in 4/4 time. The notation is presented in two parts: a top staff in treble clef and a bottom staff in bass clef. Above each staff is a line of Braille notation. The Braille notation uses various signs to represent notes, rests, and octave markers. The staff notation shows a sequence of notes: a whole note on C4, followed by a half note on G4, and then a series of quarter notes on E4, D4, C4, B3, and A3. The bass staff mirrors this sequence an octave lower, starting with a whole note on C3, followed by a half note on G3, and then quarter notes on E3, D3, C3, B2, and A2.

- 5-3. Intervals larger than an octave are written with the same series of signs plus an appropriate octave mark. A ninth is shown with the interval of a 2nd in the new octave, a tenth is a third in the new octave, etc.

Example 5-3.

Example 5-3 shows a musical piece in 2/4 time. The notation is presented in two parts: a line of Braille notation above a staff in treble clef. The Braille notation uses various signs to represent notes, rests, and octave markers. The staff notation shows a sequence of notes: a quarter note on C4, followed by a quarter note on G4, and then a series of quarter notes on E4, D4, C4, and B3. The notes are written with stems pointing up for the first two and down for the last two.

- 5-4. A prime or unison is written by preceding the sign for an octave interval with the octave mark showing that it is sounded at the same pitch as the note itself.

Example 5-4.

Example 5-4 shows a musical phrase in 2/4 time with a key signature of one sharp (F#). The staff notation consists of a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody is: quarter note G4, quarter rest, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The Braille notation above the staff shows the corresponding notes with octave marks: G4, rest, A4, B4, C5, B4, A4, G4.

- 5-5. If more than one interval follows the written note, no octave mark is necessary unless two adjacent intervals are an octave or more apart.

Example 5-5.

Example 5-5 shows a musical phrase in 2/4 time with a key signature of one sharp (F#). The staff notation consists of a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The Braille notation above the staff shows the corresponding notes with octave marks: G4, A4, B4, C5, B4, A4, G4.

- 5-6. When written notes of chords are dotted, the dots are placed immediately after the notes as in Examples 5-3 and 5-5. Intervals have the same value as written notes.
- 5-7. The melodic intervals of the written notes determine whether or not an octave mark is necessary before each chord.

Example 5-7.

Example 5-7 shows a musical phrase in 4/4 time with a key signature of one sharp (F#). The staff notation consists of a bass clef, a key signature of one sharp, and a 4/4 time signature. The melody is: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. The Braille notation above the staff shows the corresponding notes with octave marks: G2, A2, B2, C3, B2, A2, G2.

- 5-8. If there are more than 3 identical intervals in a row, they may be doubled. The interval sign is written twice after the first note. The following notes of that series are written without intervals, and the series is closed by writing its interval or intervals once after the last note. An accidental before any doubled interval except an octave makes it necessary to interrupt the series.

Example 5-8.

(a)

Example 5-8(a) shows a musical passage in treble clef, 4/4 time, with a key signature of one sharp (F#). The passage consists of a series of chords: a whole note chord (F#4, A4, C5), followed by a dotted half note chord (F#4, A4, C5), and then a series of eighth notes (F#4, A4, C5) with a dotted interval sign (dots 2-5) after the first note. The series is closed by a whole note chord (F#4, A4, C5) with a dotted interval sign (dots 2-5) after it.

(b)

Example 5-8(b) shows a musical passage in bass clef, 3/4 time. The passage consists of a series of notes: a dotted half note (F#2), followed by a dotted quarter note (A2), and then a series of eighth notes (F#2, A2) with a dotted interval sign (dots 2-5) after the first note. The series is closed by a dotted half note (F#2) with a dotted interval sign (dots 2-5) after it.

- 5-9. In a passage of doubled octaves the doubling need not be interrupted by the occurrence of accidentals at the interval of an octave. In some countries, accidentals are not included before an octave interval, only before the written note of an octave. Other countries mark all accidentals as they appear in print.

Example 5-9.

Example 5-9 shows a musical passage in bass clef, 3/4 time. The passage consists of a series of notes: a dotted half note (F#2), followed by a dotted quarter note (A2), and then a series of eighth notes (F#2, A2) with a dotted interval sign (dots 2-5) after the first note. The series is closed by a dotted half note (F#2) with a dotted interval sign (dots 2-5) after it.

5-10. A change of clef within a part or voice should not cause a change to the direction in which intervals are written.

B. In-accords

Signs from Table 5 B.

	Full-measure in-accord
	Part-measure in-accord
	Measure division for part-measure in-accord

5-11. When all of the harmonic parts do not change at the same time, they are shown by dividing the measure into voices of like value and presenting two or more sections of the measure "in-accord" or "with" each other. When the entire measure is divided, the full-measure in-accord is used.

5-12. The octave mark must be shown for the first note after an in-accord and at the beginning of the next measure, whether or not that measure contains an in-accord.

5-13. The order in which the parts are written is the same as the direction of intervals. In treble parts the top voice is written first; in bass parts the bottom voice is written first.

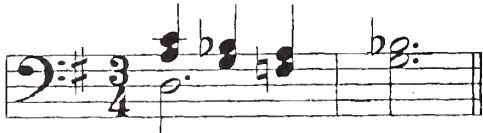
Example 5-13.

(a)



(b)

Braille notation for Example 5-14 (b):




The Braille notation consists of three lines. The top line has a key signature of one sharp (F#) and a time signature of 3/4. The second line contains the Braille notation for the melody: a dotted half note (G4) followed by a half note (Bb3). The third line contains the Braille notation for the bass line: a whole note (Bb3).

5-14. In some formats intervals may be doubled in an in-accord part, and the doubling may be carried over into the same voice of succeeding measures as long as the same number of voices continues.

Example 5-14.

Braille notation for Example 5-14:



The Braille notation consists of three lines. The top line has a key signature of one sharp (F#) and a time signature of 3/4. The second line contains the Braille notation for the melody: a dotted half note (G4) followed by a half note (Bb3). The third line contains the Braille notation for the bass line: a whole note (Bb3).

5-15. Accidentals in one voice do not carry over to the in-accord part. Most countries feel they must be re-marked in the other part and preceded by dot 5 to indicate the accidental does not appear in the print copy.

Example 5-15.

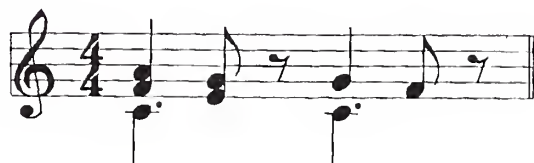
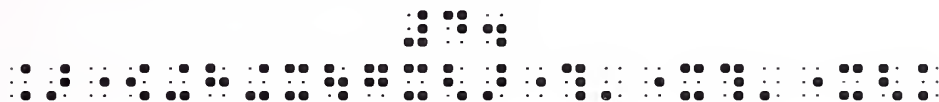
Braille notation for Example 5-15:



The Braille notation consists of two lines. The top line has a key signature of one sharp (F#) and a time signature of 4/4. The second line contains the Braille notation for the melody: a dotted quarter note (G4) followed by a half note (Bb3). The third line contains the Braille notation for the bass line: a whole note (Bb3).

5-16. Rests must occasionally be added to an in-accord part. These also should be preceded by dot 5.

Example 5-16.



5-17. If only part of a measure needs an in-accord, the part-measure in-accord sign is used along with a sign to show which section of the measure is affected by the in-accord.

5-18. As with the full-measure in-accord sign, the first note following either of these signs must have an octave mark. If the in-accord occurs at the end of the measure, the first note of the next measure also must have an octave mark.

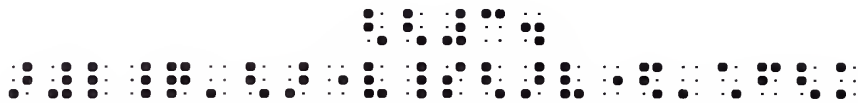
Example 5-18.



5-19. As with the full-measure in-accord, accidentals or rests must be remarked (and preceded by dot 5) if they occur in another in-accord voice.

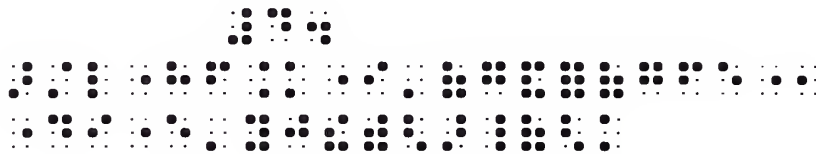
5-20. Some measures may require more than two in-accord parts.

Example 5-20.



5-21. Full- and part-measure in-accords may be used in the same measure.

Example 5-21.



C. Moving-notes

5-22. Another way of showing interval changes that do not occur in all parts at the same time is through the use of moving-note signs.

Signs from Table 5 C.

⠠	Moving-note sign for one interval
⠠	Moving-note sign for two or more intervals

5-23. When two, or at most three, notes of equal value move below or above a longer note, they can be written as intervals separated by dot 6.

5-24. In the following example the first two intervals represent half notes and the remaining intervals represent quarter notes.

Example 5-24.

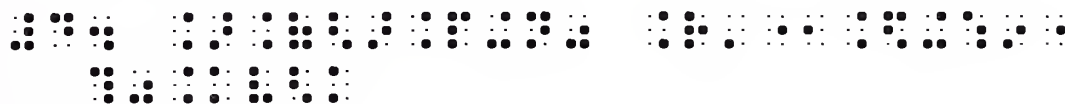


5-25. The moving-note sign can also be used when two or more intervals move together in a similar manner, but in this case dots 5-6 are substituted for dot 6.

Example 5-25.



Signifies:



5-26. The use of octave marks in the moving part is governed by the rules for intervals, par. 1-10. Compare (a) and (b) below.

Example 5-26.

(a)



(b)









- 5-27. When an accidental modifies a moving note, the appropriate moving-note sign precedes the accidental as in Example 5-26(a).
- 5-28. The moving-note sign may be useful to vocal conductors. When there are complications of fingering, phrasing, and nuances, it becomes unsuitable for instrumental and keyboard music.
- 5-29. Tone clusters are discussed under Chapter XIII, Modern Notation.

D. Stem signs

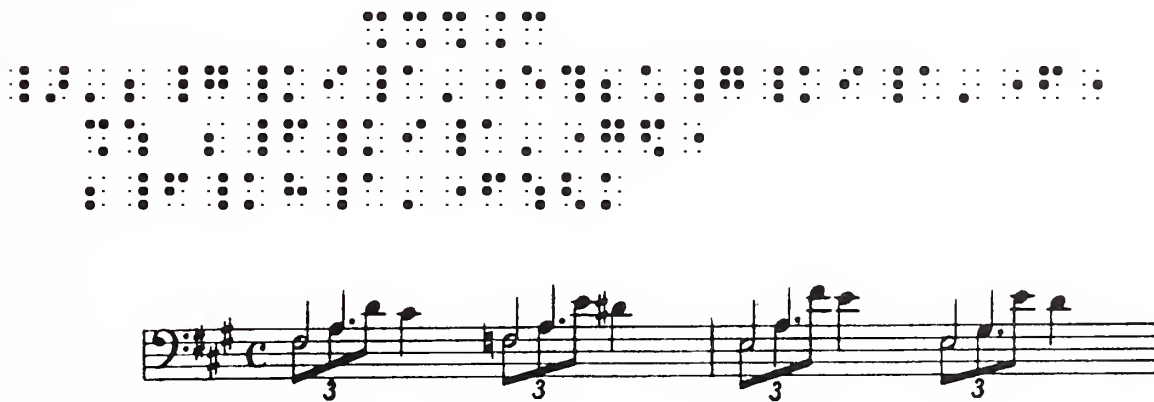
- 5-30. An additional stem placed on a note or chord may indicate a prime or unison (Example 5-4), one voice that becomes an in-accord (Example 5-20) or a note to be held while a rhythmic pattern continues. In the last case, when an in-accord is not satisfactory, stem signs are used to indicate value. When a note has two stems of different value, the smaller value is written as a note, and the larger value is written as a stem sign.

Signs from Table 5 D.

	Whole "stem"
	Half stem
	Quarter stem
	8th stem
	16th stem
	32nd stem

5-31. Stem signs are placed after the notes to which they belong and may not be separated from them by the music hyphen. These signs may be dotted in the same way as written notes, and they may be modified by slurs, ties and nuances.

Example 5-31.





VI. SLURS and TIES

(Table 6)

A. Slurs

6-1. In print, all slurs and ties are identical except for length and slight variations in shape. All of the braille signs listed in Table 6 have been approved internationally for use, but their use is not mandatory. Practice between countries varies widely, i.e., some countries regularly use signs to indicate whether a slur or tie is “going to” or “coming from” a different in-accord or staff; some countries use these indications only in complex music, and some countries never use a “from” sign. The examples in this Chapter are provided to demonstrate the meanings and possible use of slur and tie signs that are used according to the decisions of local nations.

Signs from Table 6 A.

	Slur between two notes or chords
	Phrasing slur over more than four notes or chords
	Phrasing slur over more than four notes or chords
	Beginning and end of phrasing slur on one note
	Beginning and end of short slur on one note
	Slur from one in-accord part to another
	Slur from one staff to another
	Straight line between staves for voice leading
	End of straight line
	Slur added by an editor in print
	Slur that does not end on a note
	Slur for short appoggiatura; “grace note” slur in some countries

6-2. The sign, ⠠⠠⠠⠠ , is used for a slur of no more than four notes. It is placed after each note of the phrase except the last.

Example 6-2.



6-3. When a slur extends for more than four notes, there are two possible slurs for use.

(a) The ⠠⠠⠠⠠ sign is doubled after the first note of the phrase and repeated in its single form after the next to last note of the phrase as in Example 6-3 (a).

(b) The sign ⠠⠠⠠⠠ is placed before the first note of the phrase and the sign ⠠⠠⠠⠠ is placed after the last note of the phrase as in Example 6-3 (b).

Example 6-3.

(a)



(b)



6-4. When there are two sets of slurs in print, the second form above is used for the longer slur.

Example 6-4.

Braille notation for Example 6-4:

```

    c1 c2 c3 c4 c5 c6 c7 c8 c9 c10 c11 c12 c13 c14 c15 c16 c17 c18 c19 c20 c21 c22 c23 c24 c25 c26 c27 c28 c29 c30 c31 c32 c33 c34 c35 c36 c37 c38 c39 c40 c41 c42 c43 c44 c45 c46 c47 c48 c49 c50 c51 c52 c53 c54 c55 c56 c57 c58 c59 c60 c61 c62 c63 c64 c65 c66 c67 c68 c69 c70 c71 c72 c73 c74 c75 c76 c77 c78 c79 c80 c81 c82 c83 c84 c85 c86 c87 c88 c89 c90 c91 c92 c93 c94 c95 c96 c97 c98 c99 c100
  
```

6-5. When one slur ends and another begins on the same note, there are two possibilities.

Example 6-5.

(a)

Braille notation for Example 6-5(a):

```

    c1 c2 c3 c4 c5 c6 c7 c8 c9 c10 c11 c12 c13 c14 c15 c16 c17 c18 c19 c20 c21 c22 c23 c24 c25 c26 c27 c28 c29 c30 c31 c32 c33 c34 c35 c36 c37 c38 c39 c40 c41 c42 c43 c44 c45 c46 c47 c48 c49 c50 c51 c52 c53 c54 c55 c56 c57 c58 c59 c60 c61 c62 c63 c64 c65 c66 c67 c68 c69 c70 c71 c72 c73 c74 c75 c76 c77 c78 c79 c80 c81 c82 c83 c84 c85 c86 c87 c88 c89 c90 c91 c92 c93 c94 c95 c96 c97 c98 c99 c100
  
```

(b)

Braille notation for Example 6-5(b):

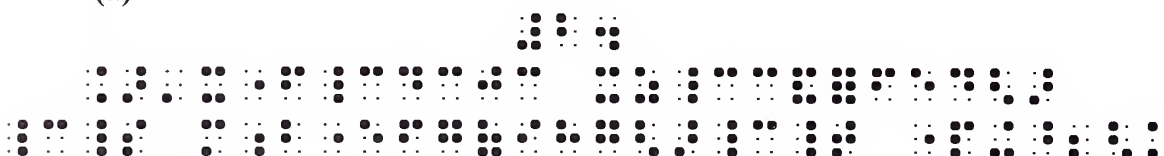
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    c1 c2 c3 c4 c5 c6 c7 c8 c9 c10 c11 c12 c13 c14 c15 c16 c17 c18 c19 c20 c21 c22 c23 c24 c25 c26 c27 c28 c29 c30 c31 c32 c33 c34 c35 c36 c37 c38 c39 c40 c41 c42 c43 c44 c45 c46 c47 c48 c49 c50 c51 c52 c53 c54 c55 c56 c57 c58 c59 c60 c61 c62 c63 c64 c65 c66 c67 c68 c69 c70 c71 c72 c73 c74 c75 c76 c77 c78 c79 c80 c81 c82 c83 c84 c85 c86 c87 c88 c89 c90 c91 c92 c93 c94 c95 c96 c97 c98 c99 c100
  
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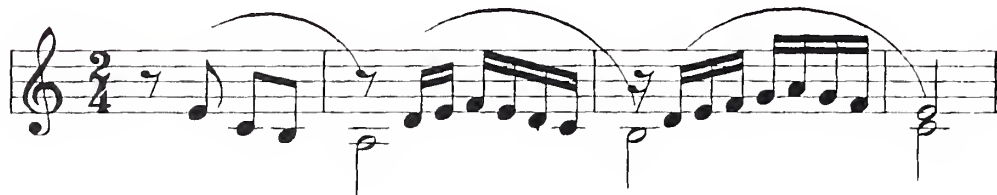
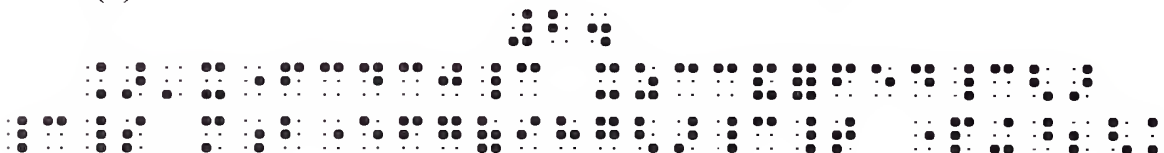
- 6-6. When a slur passes from one in-accord part to another on the same staff, the slur sign preceded by dots 4-5-6 is used. In example (a), the fact that the slur will go to a different in-accord is indicated immediately. In (b), the indication does not appear until the point of transfer. Example 6-21(a) shows the same music with the addition of "from" signs

Example 6-6.

(a)



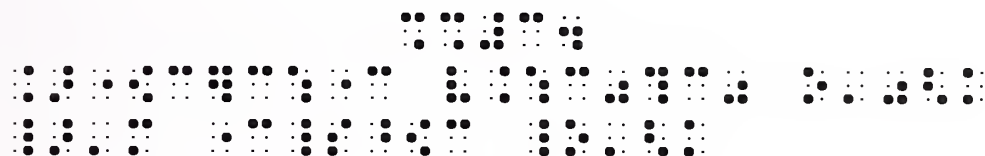
(b)



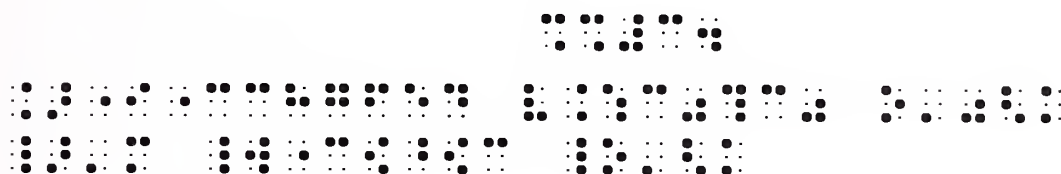
- 6-7. When a slur passes from one staff to another, it is preceded by dot 5 as in example (a) below. The doubled form of the slur is used in (b) because there are more than four notes in the phrase to be slurred. The other form of phrasing slur is used in (c). This example includes tracker dots, used only in bar-over-bar format. Example 6-21(b) shows the addition of a "from" sign to clarify that the slur ends in measure 2.

Example 6-7.

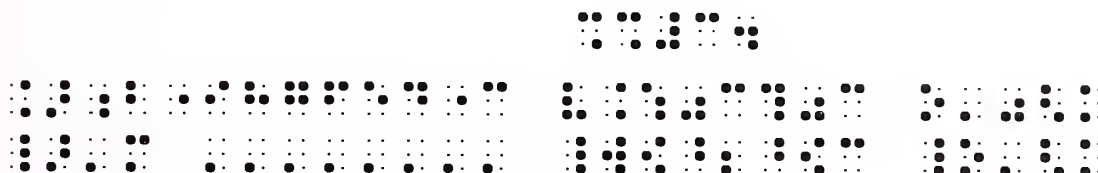
(a)



(b)

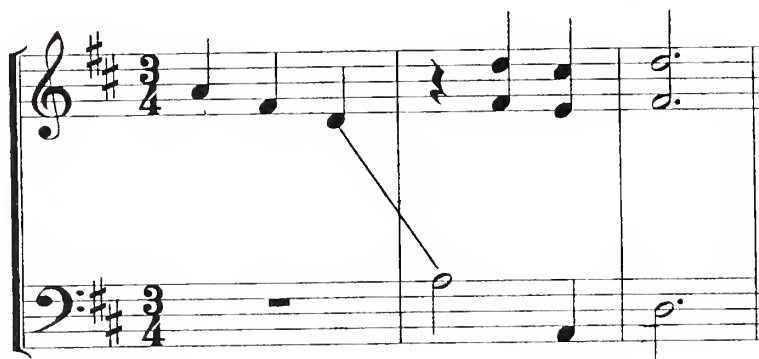
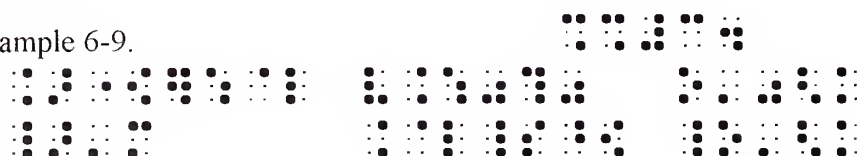


(c)



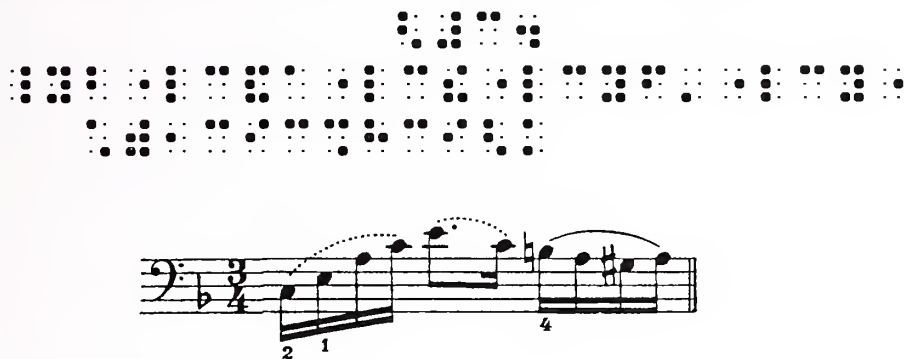
- 6-8. Another difference in practice between countries occurs in the way slurs are written with chords. In Example 6-7(a) and (b), the slurs are placed after the written notes of the chords and before the interval signs. In Example 6-7 (c), the slurs are placed after the complete chords.
- 6-9. In example 6-9, the voice moving from hand-to-hand is indicated in print with a straight line, to indicate voice-leading, rather than as a slur. The ⠠⠠⠠⠠ sign is used for a straight voice-leading line. The sign for the end of this line is also included, although some countries limit the use of the “ending” sign to more complex situations.

Example 6-9.



- 6-10. Example 6-10 contains two editorial slurs and a standard slur in music for cello. The slurs added by the editor are printed with dotted lines, so the sign ⠠⠠⠠⠠ is used. That sign is also used for other editorial markings such as dynamics, pedalling, etc.

Example 6-10.



6-11. A slur that does not end on a note or the “slur into nowhere” ⠠⠨⠠⠨⠠⠨ is illustrated for guitar in Example 17-36 and for percussion in Example 18-16.

6-12. A special indication that a slur is associated with a short appoggiatura is illustrated in Example 11-7. Some countries use ⠠⠨⠠⠨ as a “grace note slur” and other countries use the normal slur, dots 1-4, for all appoggiaturas, as in Example 11-6.

B. Ties

Signs from Table 6 B.

- | | |
|-----------------|-----------------|
| ⠠⠨⠠⠨ | Single-note tie |
| ⠠⠨⠠⠨⠠⠨ | Chord tie |

6-13. In print, a tie is notated exactly the same as a slur. With few exceptions, tie signs are used when the print ligature appears between two identical pitches. The sign for a single-note tie is placed immediately after the first of the two tied notes, or after any slur, fingering or tremolo indications connected with this note. It follows the dots in the case of dotted notes.

6-14. When a note inflected by an accidental is tied over a bar line and is not re-marked in print, it is handled in three different ways according to national codes.

(a) If the new measure falls on a new braille line, the accidental must be re-marked;

(b) follow print, re-marking the accidental only if it appears in the print copy;

(c) the second note must always be re-marked. Example 6-14 is written here according to (b), as it appears in print.

Example 6-14.

The image shows two representations of Example 6-14. The top representation is a single line of Braille notation. The bottom representation is a musical staff in treble clef with a 3/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), B4 (quarter), B4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). A tie is placed over the B4 note in the second measure, extending to the B4 note in the third measure.

6-15. If only one note is tied between two chords, the single-note tie is placed immediately after the appropriate written note or interval.

Example 6-15.

The image shows two representations of Example 6-15. The top representation is a single line of Braille notation. The bottom representation is a musical staff in treble clef with a 4/4 time signature. The notation shows a sequence of chords: C4-E4-G4 (quarter), C4-E4-G4 (quarter), C4-E4-G4 (quarter), C4-E4-G4 (quarter). A single-note tie is placed after the G4 note of the second chord, extending to the G4 note of the third chord.

6-16. If one or more of the notes of two identical chords are repeated while the others remain tied, the single-note tie sign must be used for each tied note or interval.

Example 6-16.

Example 6-16 shows a musical phrase in 4/4 time. The Braille notation above the staff consists of two lines of Braille. The first line contains the first two measures, and the second line contains the last two measures. A chord tie sign (two dots above the staff) is placed over the second measure of the first line. The staff notation below shows a treble clef, a 4/4 time signature, and a sequence of chords: a triad in the first measure, a dyad in the second measure, a triad in the third measure, and a dyad in the fourth measure. A slur is placed over the second and third measures, and a chord tie sign is placed over the second measure.

6-17. If two chords are tied in a succession of chords written with doubled intervals, the doubling need not be interrupted.

Example 6-17.

Example 6-17 shows a musical phrase in 6/8 time. The Braille notation above the staff consists of two lines of Braille. The first line contains the first two measures, and the second line contains the last two measures. A chord tie sign (two dots above the staff) is placed over the second measure of the first line. The staff notation below shows a treble clef, a 6/8 time signature, and a sequence of chords: a triad in the first measure, a dyad in the second measure, a triad in the third measure, and a dyad in the fourth measure. A slur is placed over the second and third measures, and a chord tie sign is placed over the second measure.

6-18. In some countries the chord tie sign may be doubled as: .

Example 6-18.

Example 6-18 shows a musical phrase in 4/4 time. The Braille notation above the staff consists of two lines of Braille. The first line contains the first two measures, and the second line contains the last two measures. A doubled chord tie sign (four dots above the staff) is placed over the second measure of the first line. The staff notation below shows a treble clef, a 4/4 time signature, and a sequence of chords: a triad in the first measure, a dyad in the second measure, a triad in the third measure, and a dyad in the fourth measure. A slur is placed over the second and third measures, and a doubled chord tie sign is placed over the second measure.

6-19. A repeat does not include a tie on the last note or chord of the passage. See Examples 9-25 (a) and 9-26.

6-20. The accumulating arpeggio is written as follows:

Example 6-20.



C. More Slurs and Ties for Use in Section-by-section Formats

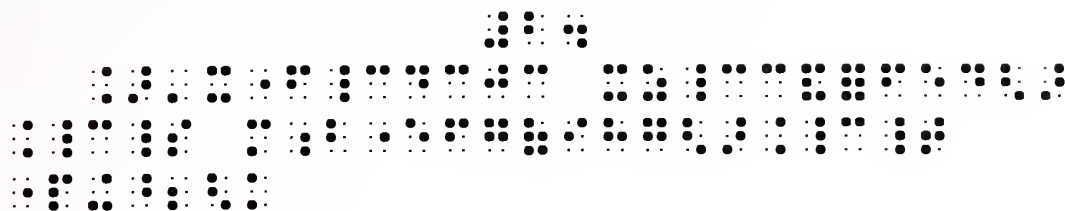
Signs from Table 6 C.

	Slur from another in-accord part
	Slur from another staff
	Single-note tie between in-accord parts
	Single-note tie from another staff
	Single-note tie from another in-accord
	Single-note tie between staves

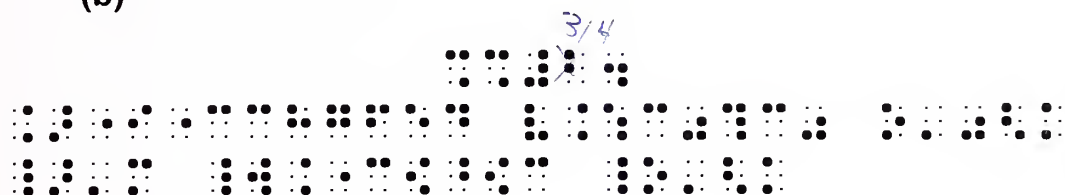
6-21. The signs in part (C) of Table 6 are used more widely in music written in sections. Dots 4-6 added to a slur or tie sign clarifies that it is “coming from” another in-accord or staff. Examples 6-21(a) and (b) are from the same music as Examples 6-6 (a) and 6-7(b) respectively.

Example 6-21

(a)

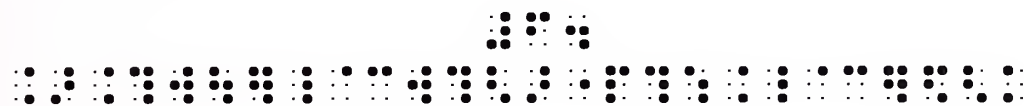


(b)



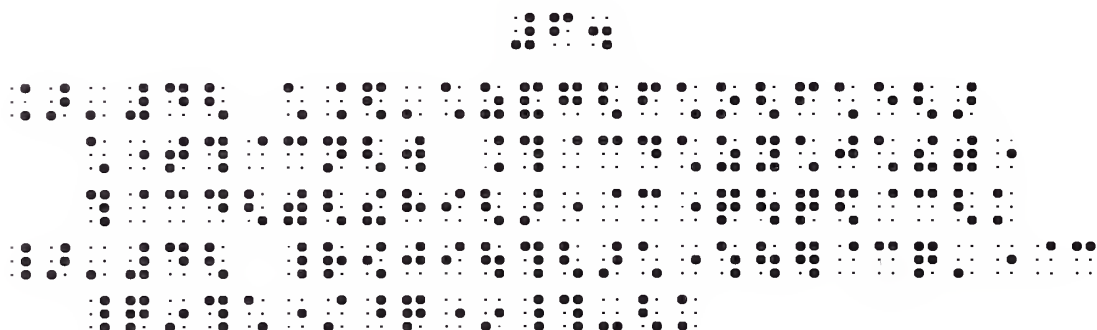
6-22. As with a slur, dots 4-5-6 before a single-note or chord tie sign indicates that the tie is held into a different in-accord part. In example 6-22, the sign ⠠⠠⠠⠠⠠⠠ clarifies that the tie in the second in-accord part definitely pertains to the note F.

Example 6-22.



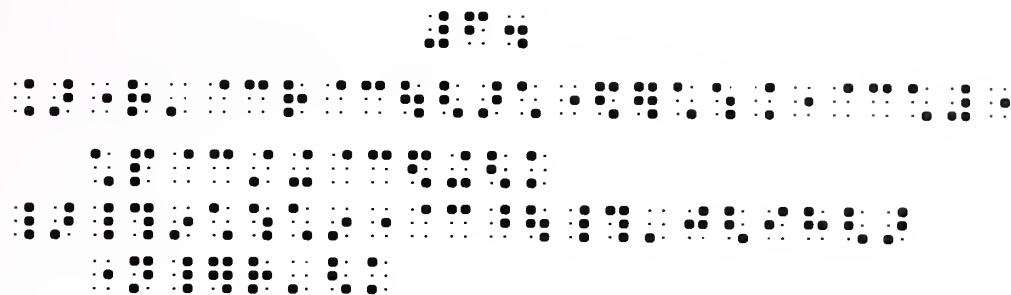
6-23. As with slurs, dot 5 indicates a change of staff and again, dots 4-6 indicate that a sign is coming from an in-accord or a staff. In example 6-23 an F from the left hand is tied to the same note to be held by the right hand in the next measure. The special tie sign is repeated before the F in the right hand. Because the sign occurs immediately after an in-accord sign, it is apparent that it must be “coming from” so the sign with dots 4-6 is not used.

Example 6-23.



6-24. In example 6-24, the sign for a closing tie falls between a note and its interval. In order to clarify that the change-of-staff tie sign is “from,” dots 4-6 precede that sign in the right hand part.

Example 6-24.



Musical score for Example 6-24, showing a treble and bass clef, a 6/4 time signature, and a key signature of one flat. The score includes a slur over the first two measures of the treble staff and a tie between the first and second measures of the bass staff.



VII. TREMOLOS


(Table 7)

7-1. There are two different types of print notation labelled "tremolo" by musicologists. One indicates a repetition of notes or chords; the other indicates alternation between notes of parts of a chord.

A. Repetition

7-2. Here are the most commonly used signs from Table 7 A for the repetition-type of tremolo:

Example 7-2.

⋮ ⋮	Repetition in 8ths	
⋮ ⋮	Repetition in 16ths	
⋮ ⋮	Repetition in 32nds	

7-3. When one or more slashes cross the stem of a note, the note is to be divided and repeated as 8ths (one slash), 16ths (two slashes), 32nds (three slashes), etc. For string players this indicates measured, or unmeasured, bowed tremolo; for wind players it may indicate fast tonguing; for percussionists it indicates measured or unmeasured rolls at different speeds; etc.

7-4. The tremolo sign is placed after the note or chord and fingering, if present. The repetition sign may be doubled by repeating the 2nd half of the sign.

7-5. In example 7-5, the notes have three slashes, so they are to be repeated as 32nds. If the word "tremolo" or its abbreviation appears in print, that text is brailled in addition to the use of the tremolo sign. In that case, the repetition is very fast and unmeasured.

Example 7-5.



B. Alternation

7-6. In keyboard music, the word tremolo usually refers to the alternation of notes or chords. The most commonly used signs from Table 7 B for the alternation-type tremolo are shown below.

Example 7-6.

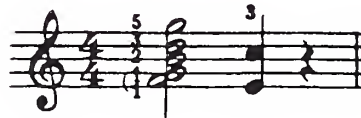


7-7. The signs are placed between the notes or chords to be rhythmically alternated. Both members of the unit to be alternated usually have the same note values in print, and this must be accurately reflected in braille. Example 7-7 appears to have too many beats in the measures because the members of each unit have full value as notated in print. Signs for this type of tremolo may not be doubled.



- 8-3. When the same finger plays two adjacent notes, it is marked after both notes or intervals.

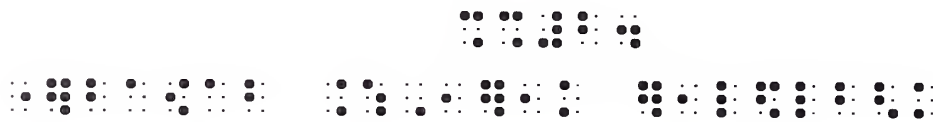
Example 8-3.



- 8-4. In keyboard music, alternative fingerings are indicated by placing the two finger signs after the note or interval. The order of these signs is immaterial, but once that order is established, it must be strictly maintained.

- 8-5. If in such a passage one of the fingerings is omitted for any note(s), its place must be filled by dot 6 for the first fingering or by dot 3 for the second fingering. This applies to keyboard music only.

Example 8-5.



B. String Instruments

1. Left Hand

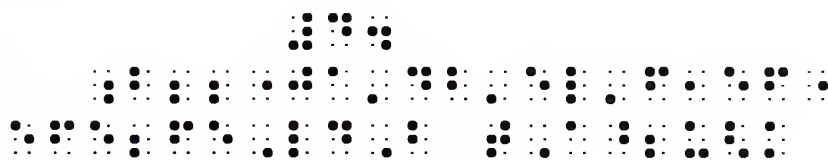
Signs from Table 8 B.

•• ••	Thumb	•• ••	3 Third finger
•• ••	1 First finger	•• ••	4 Fourth finger
•• ••	2 Second finger	•• ••	0 Open string
•• ••	Between fingering, change of fingers on same note		

8-6. Left hand fingering signs are used as explained in paragraphs 8-1 to 8-5 with an important difference. Passages with alternative fingerings must be rewritten with in-accords or variants. See Example 9-57.

8-7. Especially in method books, finger signs are sometimes followed by lines of continuation. These are shown by placing dot 3 after the finger sign at the beginning of such a line. At the end of the line the finger is re-marked after the note, preceded by dot 6. It is because of this use of dots 3 and 6, that when two sets of fingering are given, each set must be rewritten.

Example 8-7.



8-8. According to international agreement, thumb signs, like other fingering signs, should follow the note.

Example 8-8.

8-9. When the symbol for a thumb is used for another purpose, such as a "Bartok" pizzicato, the braille sign remains the same.

Example 8-9.

* bedeutet ein starkes pizzicato, bei welchem die saite auf Griffbrett aufschlagt.

2. Right Hand

Signs from Table 8 B.

⠠	Thumb <i>pulgar</i>
⠠	Index finger <i>indice</i>
⠠	Middle finger <i>mayor</i>
⠠	Ring finger <i>anular</i>
⠠	Other single letters; braille as printed.
⠠	Little finger <i>chiquito</i> if ch is printed

8-10. Instruments that are plucked, such as guitar and banjo, characteristically indicate right hand fingering with the letters p i m and a. Braille uses the printed letters if the print has one letter per note. In print the letters may appear above or below the notes. In braille the letters are usually placed below the notes. If two letters, such as "ch" for the little finger are printed, the letter "x" is used in braille.

Example 8-10.

The image shows a musical staff in 4/4 time with a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The notes are grouped into four pairs: (G, A), (B, C), (B, A), (G, F#). Above the staff, the letters 'm', 'i', 'm', 'm', 'i' are printed above the notes. Below the staff, Braille fingering signs are placed below the notes. The signs are: ⠠ (m), ⠠ (i), ⠠ (m), ⠠ (m), ⠠ (i). The Braille signs are arranged in two rows: the first row contains the signs for the first four notes, and the second row contains the signs for the last two notes.

8-11. Rarely, print dots are used instead of letters to represent the "pima" fingering. In that case, letters are used in braille. In example 8-11, a plus sign represents the "p," one dot above the note equals the "i", two dots represents the "m", etc.

Example 8-11.






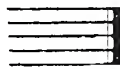

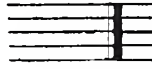
The image displays a musical staff in 4/4 time with a treble clef. The melody consists of four groups of four eighth notes each, beamed together. The notes are G4, A4, B4, and C5. Below the staff, there are four bass notes: G3, F2, G2, and F2. Above the staff, Braille fingering symbols are placed above each group of notes. The first group has a plus sign (+) above the first note. The second group has a plus sign above the first note. The third group has a plus sign above the first note. The fourth group has a plus sign above the first note. Above the first group, there are three Braille symbols: a 2-dot symbol (dots 2-5), a 3-dot symbol (dots 3-5), and a 4-dot symbol (dots 4-5). Above the second group, there are two Braille symbols: a 2-dot symbol (dots 2-5) and a 3-dot symbol (dots 3-5). Above the third group, there are two Braille symbols: a 2-dot symbol (dots 2-5) and a 3-dot symbol (dots 3-5). Above the fourth group, there are two Braille symbols: a 2-dot symbol (dots 2-5) and a 3-dot symbol (dots 3-5). Ellipses (...) are placed between the second and third groups, and between the third and fourth groups, indicating continuation of the pattern.


IX. BAR LINES & REPEATS

(Table 9)

A. Bar Lines

Signs from Table 9 A.

(space) Bar line	
 Braille bar line for special uses	
 Dotted bar line	
 Double bar at end of composition	
 Double bar at end of bar or section	







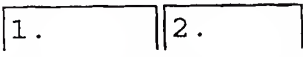





- 9-1. In addition to having a space for a bar line, a tactile bar line,  may be used. When a braille character is used for a bar line, it should be preceded and followed by a space. Example 17-14 (b) illustrates its use in guitar music, and Example 12-33 illustrates its use in a theory textbook.
- 9-2. When a bar line in print has a dotted or dashed line in place of a solid line, dots 1-3 are used as in example 13-5.
- 9-3. The first note after a double bar usually has an octave mark.
- 9-4. If a measure continues after a double bar, the music hyphen follows the double bar.

Example 9-4.



B. Print Repeats

Signs from Table 9 B.

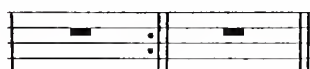
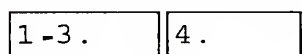
	Double bar followed by dots; beginning of repeat	
	Double bar with dots preceding; end of repeat	
 	First, second ending (volta)	
		
		
	Print segno sign	
	Print coda sign	

9-5. The sign for a dotted double bar indicating the ending of a print repeat is placed without an intervening space after the measure in which it appears. If it occurs in a measure that is afterwards completed on the same braille line, it must be followed by the music hyphen and a space.

9-6. The signs for the beginning of a print repeat and signs for numbered endings are placed without an intervening space before the first sign of the repeated material.

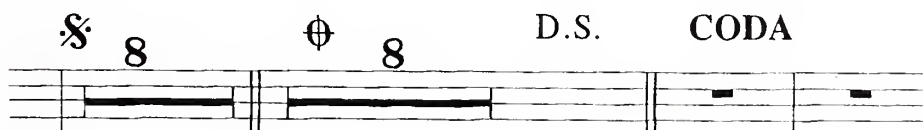
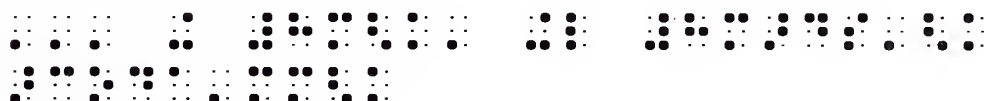
9-7. When additional endings or unusual numberings occur, braille follows the print.

Example 9-7.



- 9-8. The first note following any of the above signs must have an octave mark, and the first or second endings signs must be followed by dot 3 before signs containing dots 1, 2, or 3.
- 9-9. The signs for print segno and coda should appear where they do in print; they are preceded and followed by a space. Exception: in some countries the coda sign is preceded but not followed by a space.
- 9-10. When the print uses text such as "D.S." or "a la Coda", this must be transcribed exactly as printed.
- 9-11. Example 9-11 is a typical scenario showing the order in which segno signs generally appear along with double bars usually associated with this type of music.

Example 9-11.



- 9-12. The next note after a segno passage must have an octave mark, and any doubling in effect must be re-marked if it is to be continued.
- 9-13. In braille, segnos can be created as a form of repetition. See par. 9-47.

C. Braille Repeats

9-14. A major difference between braille music and its print counterpart is the introduction of repeat signs that do not appear in the print. Repeats that are used judiciously can help ease reading, assist memorization and save space.

Signs from Table 9 C.

⠠⠠	Full- or part-measure repeat
⠠⠠⠠⠠	Separation of repeats with different values, i.e., ⠠⠠⠠⠠
⠠⠠⠠⠠	Repeat beginning in fifth (or other number) octave
⠠⠠⠠⠠⠠⠠	Repeat four (or other number) times
⠠⠠⠠⠠	Beginning of repeat in cadenza or unmeasured music
⠠⠠⠠⠠⠠⠠	Count back and repeat measures
⠠⠠⠠⠠⠠⠠	Repeat the last four (or other number) measures
⠠⠠⠠⠠	Repeat the last four (or other number) measures
⠠⠠⠠⠠⠠⠠⠠⠠	Repeat specific measures
⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠	Repeat specific measures from a numbered section (i.e. repeat measures 9-16 from Section 2)

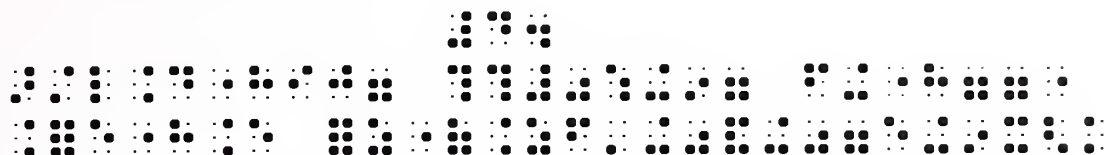
1. Part-measure repeats

9-15. The sign ⠠⠠ is used to show a repeat within a measure. It applies to what immediately precedes it. Its use involves the exercise of good judgment and musical knowledge.

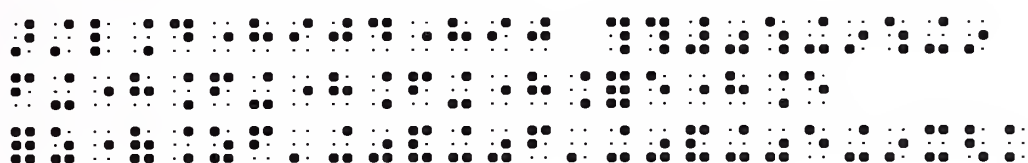
9-16. In Example 9-17, the repeat sign is used for single notes or chords in differing parts of measures, following musical beats.

9-17. A part-measure repeat must not be the first beat of a measure or the first beat on a new braille line. (The repeat sign cannot be used for the first beat of measure 4 even though it is identical to the last beat of measure 3.)

Example 9-17.



Signifies:

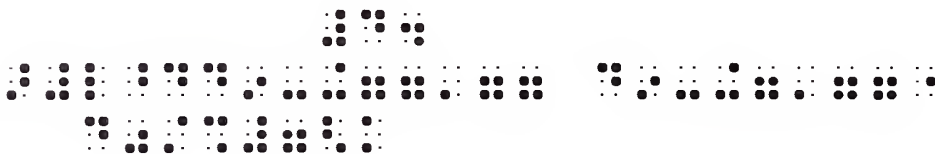


9-18. Repeats should not "cross the beat" except in the most obvious and simple cases. In measure 3 of the example above, the two repeats would have been incorrect had they begun on the second half of the first beat, but the following example is normal and musical in appearance.

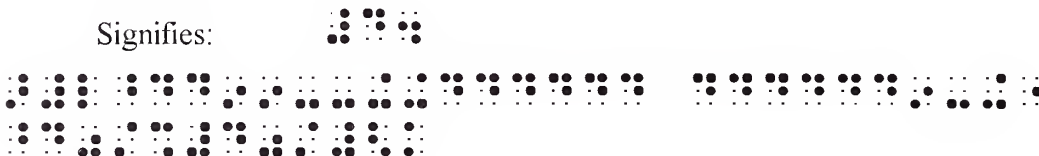
Example 9-18.

9-19. Two or more repeats following one another are of the same value. When it is desirable to have repeats of different values, they must be separated by dot 3.

Example 9-19.



Signifies:



9-20. For Example 9-19, some countries use the following form of repeat within a measure; others reserve this form for a full-measure repeat.

Example 9-20.



9-21. The use of the slur in combination with the part-measure repeat requires some caution. The following examples should be studied carefully.

9-22. The use of a part measure repeat on the second and fourth beats of the following example would have given the reader incorrect information about the slurs.

Example 9-22.



9-23. When slurred as follows, the repeats may be used.

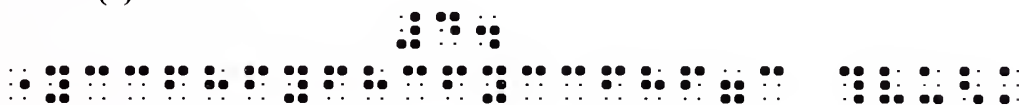
Example 9-23.



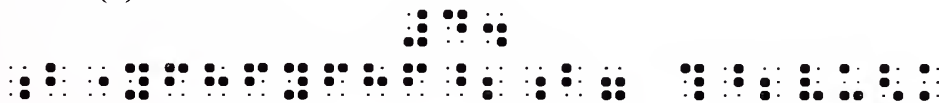
9-24. There are two types of long slurs. Care must be taken that repeats are clear.

Example 9-24.

(a)



(b)



9-25. The next two examples are correct.

Example 9-25.

(a)

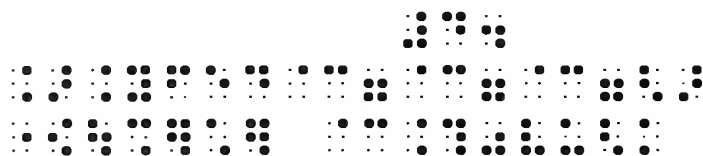


(b)



9-26. A repeat does not include a tie on the last note or chord of the passage, so tie signs must be added. In some countries a tie sign is not placed at the end of a measure. It is placed before the first note of the next measure, especially if that measure is on a new line or is separated from the original repeat by an in-accord part. Other countries do place a tie at the end of a measure as in Example 9-35.

Example 9-26.



9-27. The part-measure repeat sign may be used for repeating a passage in a different octave from the original. The octave mark at the beginning of the repeated passage is used, even if part of the notes are in a different octave. It is placed immediately before the repeat sign.

Example 9-27.

Example 9-27 shows a musical phrase in 4/4 time. The Braille notation above the staff consists of three measures: the first measure contains a dotted quarter note, the second measure contains an eighth note, and the third measure contains a quarter note. The staff notation below shows a treble clef, a 4/4 time signature, and a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note and a repeat sign.

9-28. Care must be taken in the doubling of intervals, etc. in connection with repeats.

Example 9-28.

Example 9-28 shows a musical phrase in 4/4 time. The Braille notation above the staff consists of three measures: the first measure contains a dotted quarter note, the second measure contains an eighth note, and the third measure contains a quarter note. The staff notation below shows a treble clef, a 4/4 time signature, and a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note and a repeat sign.

9-29. Doubling may be continued through a repeat if it is still in effect afterwards. In Example 9-28, the doubling ended with the repeat, so it ended in braille before the repeat sign.

9-30. Care must also be taken with nuances and other details. The second beat of the following example should not be written as a repeat.

Example 9-30.

Example 9-30 shows a musical phrase in 4/4 time. The Braille notation above the staff consists of three measures: the first measure contains a dotted quarter note, the second measure contains an eighth note, and the third measure contains a quarter note. The staff notation below shows a treble clef, a 4/4 time signature, and a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note and a repeat sign. A forte (*f*) dynamic marking is placed below the first beat.

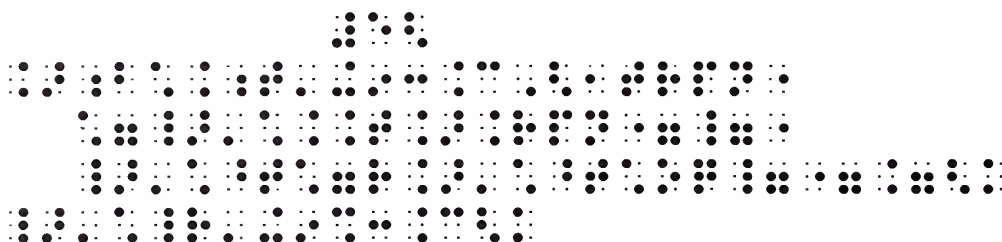
9-31. When part of a measure is fingered and is followed immediately by an exact repetition without fingering, the repeat sign may be used.

Example 9-31.

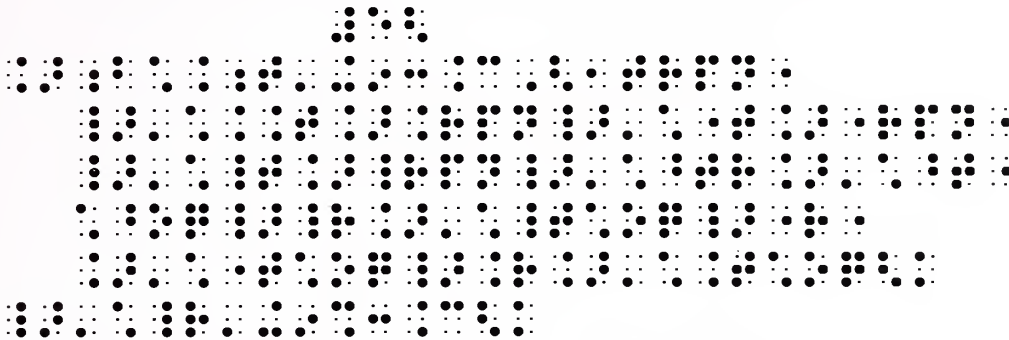


9-32. The repetition of passages in cadenzas or unmeasured music is made possible by the use of the sign, $\cdot\cdot\cdot\cdot$. It is placed before the first note of the passage to be repeated. That sign is not actually a repeat sign. It is used to identify the beginning of a fragment that will be repeated. The dotted half note chords in Example 9-32 are tied over to the next measure.

Example 9-32.



Signifies:



2. Full-measure repeats

9-33. The ⠠⠠⠠⠠⠠⠠ sign may also be used for the repetition of a complete measure. In this case, it is brailled with a blank space on either side. The rules for part-measure repeats apply in general when the full-measure repeat is used. The following examples illustrate the main points.

9-34. In Example 9-34 both forms of the long slur are shown.

Example 9-34.

(a)



(b)

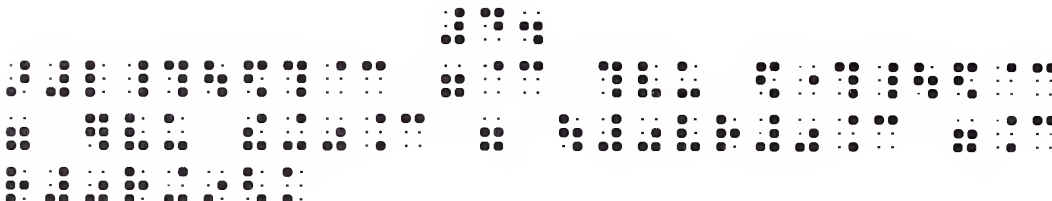


Signifies:

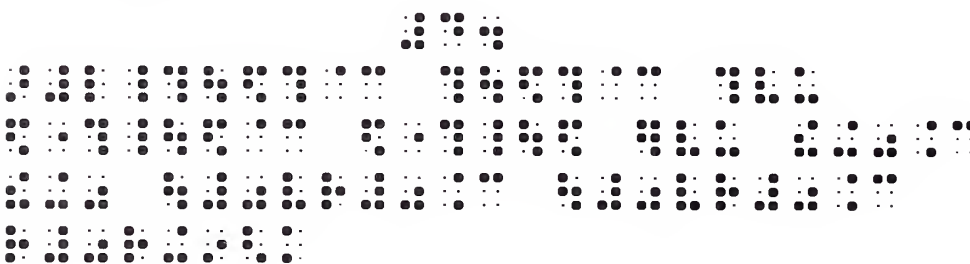


9-35. Repeats with single-note and chord ties are illustrated below. In the longer illustrations the initial notes of runover lines may or may not start with octave marks. Different format practices are illustrated throughout this manual.

Example 9-35.



Signifies:



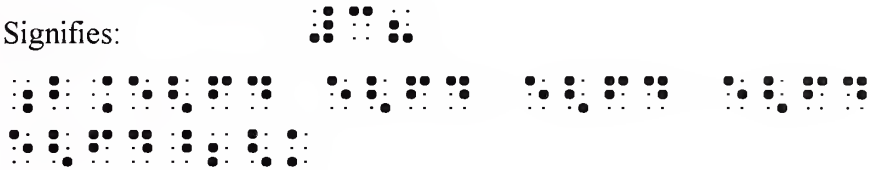
9-36. When a measure is repeated three or more times, the appropriate number, with numeral prefix, follows the repeat sign without an intervening space. The first note after a numeral sign usually has an octave mark.

Example 9-36.

(a)



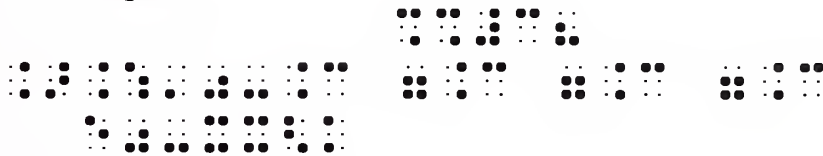
Signifies:



(b)

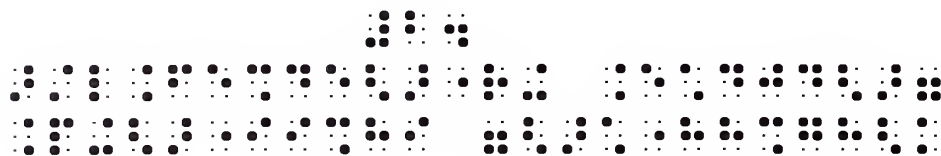


Signifies:



9-37. The full-measure repeat may be used with an in-accord as long as the repetition stays in the same voice.

Example 9-37.



9-38. Another method of repeating one or more measures consists of writing two numbers together between blank spaces, the first showing how many measures must be counted back and the second showing how many of those measures are to be repeated.

9-39. If the two numbers are identical, some countries write only one number. However, if the time signature of the piece consists of only one number, it is recommended that two identical numbers be used for the repeat rather than a single number that could be interpreted as a change of time signature.

9-40. The first note following this type of repeat must have an octave mark.

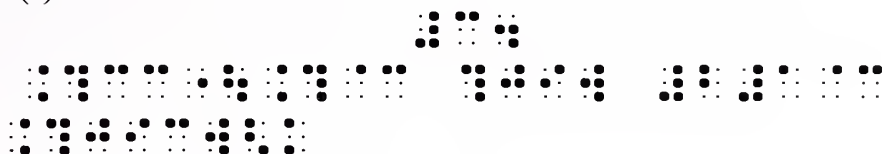
Example 9-40.



9-41. This repeat may be combined with the slur as long as the phrasing is completely clear.

Example 9-41.

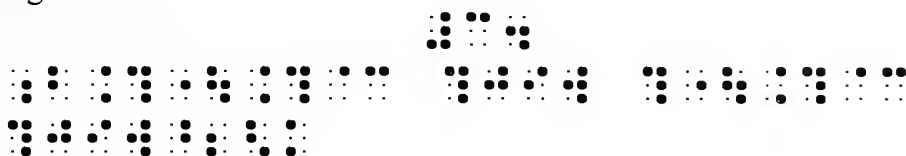
(a)



(b)



Signifies:



9-42. When measures are numbered in the braille text or in the print, those numbers can effectively be used for repeats. The numbers of the first and last measures of the passage to be repeated, preceded by the numeral prefix and separated by a hyphen are written as follows:



9-43. The first note after a repeat with a numeral prefix must have an octave mark.

9-44. In the course of a piece, if some bars are repeated in a higher or lower octave, the numbers indicating this repetition are written, preceded by the octave mark in which the repetition starts.



9-45. Similarly, if several bars are to be repeated with a different expression mark, the numbers indicating the repetition are preceded by the characters indicating the dynamic change. Double bars or dotted double bars may also be added to repeats of various types.



9-46. A common form of repeat in music written by sections consists of a section number followed immediately by measure numbers in the lower-cell position. The example indicates a repeat of measures 9-12 in the second section of the transcription.



3. Braille Segno

More signs from Table 9 C.

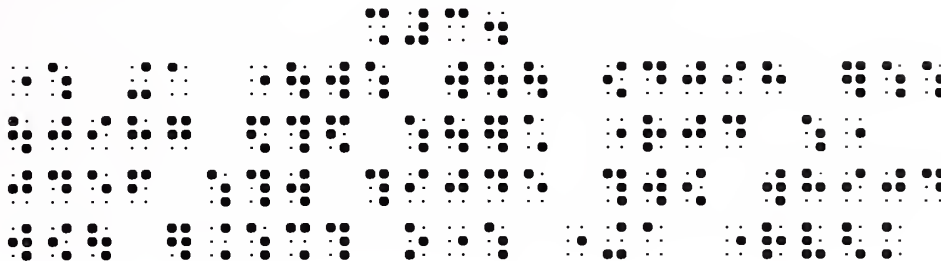
⠠⠠⠠⠠⠠⠠	Braille segno A (or B, etc.)
⠠⠠⠠⠠⠠⠠⠠⠠	Repeat back to segno A (or B, etc.)
⠠⠠⠠⠠⠠⠠	End of segno music to be repeated
⠠⠠⠠⠠⠠⠠⠠⠠	Coda sign
⠠⠠⠠⠠⠠⠠	Parallel motion
⠠⠠⠠⠠⠠⠠	Sequence: Continue the pattern

9-47. Another form of repeat that is useful when the section to be repeated is at some distance from the original passage is a braille segno. The music is analyzed and treated as if segno signs appeared in print. A braille segno sign that includes a letter such as A, B, or C is placed at the beginning of the passage to be repeated. The letters reflect a position as the first, second, third, etc., segno in the piece. The end of the passage to be repeated is shown by dots 1-6, ⠠⠠⠠⠠⠠⠠, and is followed by a space.

9-48. At the point of repetition, the sign, ⠠⠠⠠⠠⠠⠠, (with its appropriate letter) is used. This sign is sometimes followed without an intervening space by a number showing the number of measures to be repeated.

9-49. The next note after a segno passage must have an octave mark, and all doubling must be re-marked.

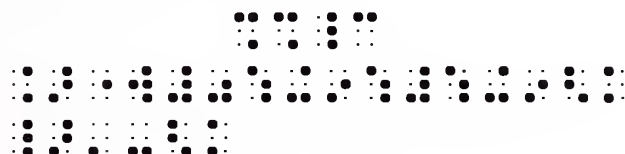
Example 9-49.



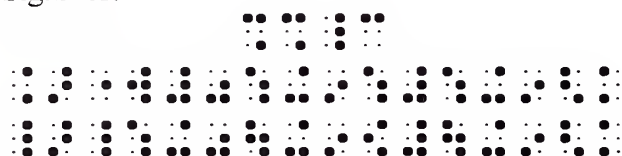
4. Parallel Motion

9-50. In keyboard music when one hand moves parallel with the other at the distance of one or more octaves, the writing of the second part may be abbreviated by substituting for its notes a single octave interval (with an appropriate octave mark where the two hands are more than one octave apart). This device may also be used in a score when one part moves parallel to another.

Example 9-50.

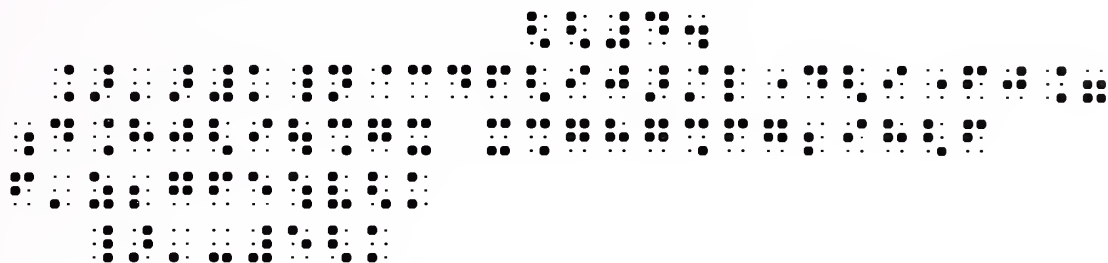


Signifies:



- 9-51. When parallel motion extends over more than two measures, the octave interval is followed without intervening space by a number, with numeral prefix, indicating the number of measures contained in the passage.

Example 9-51.



5. Sequence Abbreviation

9-52. In technical studies where a melodic figure is repeated sequentially many times, it is possible to abbreviate the passage in braille by use of the sign with dots 3-6, \dots . The figure to be abbreviated is written once or twice. For succeeding figures, only the first note is written, and it is followed by this sign.

Example 9-52.



Signifies:



9-53. The repetition must be exact with no modifications of fingering, accidentals, etc. It is generally restricted to technical studies and should be used only where correct execution is absolutely clear.

D. Variants

Signs from Table 9 D.

⠠⠠⠠	Variant of measure (sign precedes and follows)
⠠⠠⠠⠠⠠	Variant of two (or other number) measures
⠠⠠⠠⠠	Second (or other number) variant of measure
⠠⠠⠠⠠⠠⠠⠠	Numbered variant, followed by number of measures (i.e., Variant 1, for 3 measures)

9-54. When an alternate passage is provided in the print music, it can be placed as a footnote on the braille page or (in the case of very short passages) it can be joined to the measure with the in-accord sign.

9-55. Especially for longer passages, variant signs may be used. The variant sign ⠠⠠ is preceded by a space or a number and is followed by the number of measures in that variant. No space is left between the variant sign and the music. The first note of each variant must have an octave mark. Each variant ends with an unspaced variant sign ⠠⠠. The first note of the music following the variant(s) must also have an octave mark.

Example 9-55.

9-56. If there are two or more variants, these are numbered preceding the variant sign. If a passage had three variants they would be preceded respectively by the following signs.

Example 9-56.

Example 9-57.

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

9-58. If the alternate or variation appears in small print, the small-type sign, ⠠⠠⠠⠠ (Table 1), should be used.

Example 10-14.

Example 10-14 shows a musical staff in 3/4 time with a treble clef. The melody consists of eighth and quarter notes. Above the staff, the corresponding Braille notation is provided, including a fermata sign over the first measure.

10-15. When two or more signs are combined, an order similar to that in the next example is recommended:

Example 10-15.

Example 10-15 illustrates the recommended order for combined Braille signs. On the left, three rows of Braille notation show combinations of signs for the beginning and end of lines of continuation. On the right, three musical staves show the corresponding notation: a fermata sign, a slur, and a slur with a fermata sign.

More signs from Table 10.

⠠⠠⠠⠠⠠⠠	Beginning of first line of continuation
⠠⠠⠠⠠⠠⠠⠠⠠	End of first line of continuation
⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠	Beginning of second line of continuation
⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠	End of second line of continuation

10-16. The next note following the beginning or ending of a line of continuation must have an octave mark.

10-17. The next two examples illustrate a variety of dynamics as well as lines of continuation.

Example 10-17.

(a)

Example 10-17(a) illustrates musical notation with dynamics. The top part shows Braille notation for a melodic line. The bottom part shows the corresponding staff notation in G major, 4/4 time. The staff notation includes dynamics: *piu p* (piano), *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). The Braille notation is positioned above the staff, with vertical lines indicating the alignment of notes.

(b)

Example 10-17(b) illustrates musical notation with dynamics and expression markings. The top part shows Braille notation for a melodic line. The bottom part shows the corresponding staff notation in G major, 4/4 time. The staff notation includes dynamics: *rit. e dim.* (ritardando e diminuendo), *perdendosi* (decrescendo), and *pp* (pianissimo). The Braille notation is positioned above the staff, with vertical lines indicating the alignment of notes.

10-18. Dynamics and words of expression are generally placed in the right hand part of keyboard music unless they specifically apply to the left hand.

10-19. When dynamics occur during the course of sustained notes, an in-accord is used in braille to reflect the changes accurately.

Example 10-19. 



p < *f*

10-20. Repeats may be used with nuances if the change of nuance is clearly indicated.

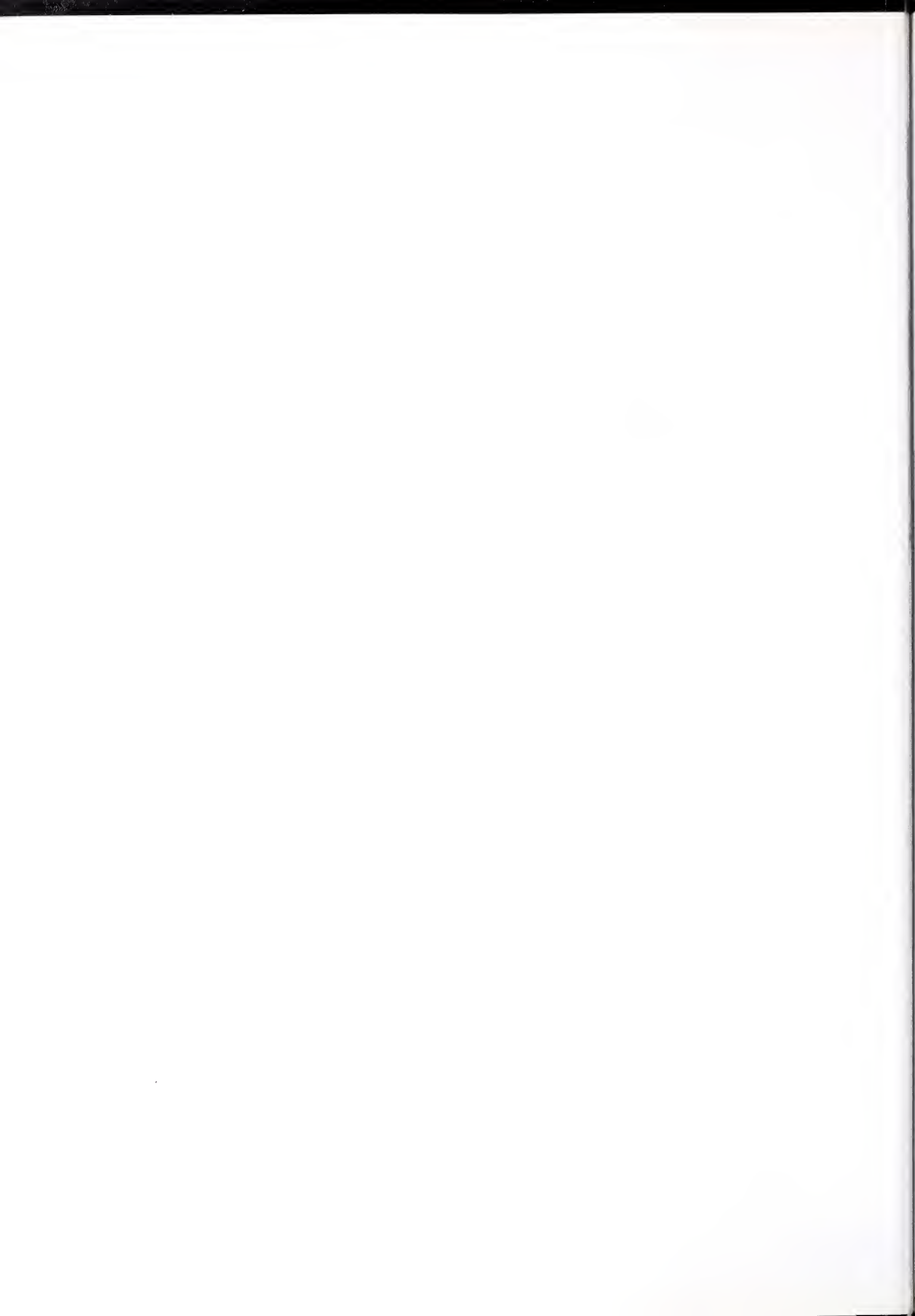
Example 10-20.



Signifies:













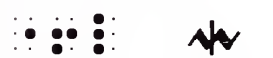
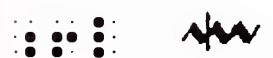
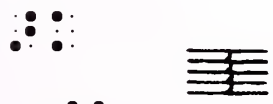

f *p*



XI. ORNAMENTS

(Table 11)

Table 11

	Trill [It. trillo; F. cadence, tremblement; G. Triller; Sp. trino]
	Appoggiatura [It.] [F. port de voix; G. Vorschlag; Sp. apoyadura]
	Short appoggiatura (formerly: grace note)
	Turn [It. fioritura; F. double, cadence, double cadence; G. Doppelschlag; Sp. grupito] between notes
	Turn above or below a note
	Inverted turn between notes
	Inverted turn above or below a note
	Before an accidental, inflected lower note of ornament
	Short trill, [short shake, pralltriller, inverted, i.e., upper, mordent]
	Extended short trill, shake or pralltriller
	Mordent [It. mordente; F. mordant (pincé, pincement); Sp. mordiente]
	Extended mordent
	Arpeggio up
	Upward arpeggio through two or more staves

Ex. 



Arpeggio down



Downward arpeggio through two or more staves



Bebung

11-1. Ornaments are placed before the notes or intervals to which they apply. No special octave mark is required for such notes.

11-2. In Table 11, ornament names are given in several languages to aid recognition. The braille signs refer to the print symbols that appear in the print edition of this manual. Performers should be aware of multiple possibilities, and transcribers should include all information regarding meaning and/or performance that may be included in print. During the Baroque period and the years since that time, different composers have given different names to the same ornaments, different ornaments have been given the same names, and there is little agreement concerning specific performance details. For example, the "New Grove"¹ shows the print symbol for a trill (dots 2-3-5) with the following definitions, each followed by its "Guide to Use or Source".

(a) Trill; Ubiquitous Fr. and Ger. from 17th century: the correct usage

(b) Double mordent; Loulié

(c) Appoggiatura-prepared lower mordent; ?Locke, Purcell

(d) Prepared trill; L'Affilard

(e) Ascending trill; Gottlieb Muffat

(f) Vibrato; Mace

(g) Tremolo; L'Affilard

Each of the following examples in Chapter XI illustrates the first, (a), listing by the "New Grove".

¹The New Grove Dictionary of Music and Musicians (London: MacMillan Press Limited, 1980), Vol.13, p. 863.

Example 11-6

Example 11-6 shows a musical staff with a treble clef and a 4/4 time signature. A single note is written on the staff, and above it is a Braille sign for appoggiatura. The Braille sign consists of a group of six dots (1-2-3-4-5-6) followed by a stroke (7-8).

- 11-7. When an appoggiatura does not have the stroke or is not part of a group, the normal sign for appoggiatura should be used. The length of the ornament will depend upon the style of the music.

Example 11-7

Example 11-7 shows a musical staff with a treble clef and a 4/4 time signature. A single note is written on the staff, and above it is a Braille sign for appoggiatura. The Braille sign consists of a group of six dots (1-2-3-4-5-6) followed by a stroke (7-8).

- 11-8. If possible, appoggiaturas are written on the same line as the notes which they embellish. The sign for a short appoggiatura may be doubled.

Example 11-8.

Example 11-8 shows a musical staff with a treble clef and a 4/4 time signature. A single note is written on the staff, and above it is a Braille sign for appoggiatura. The Braille sign consists of a group of six dots (1-2-3-4-5-6) followed by a stroke (7-8).

- 11-9. In each of the next examples, an ornament is followed by the realization or effect of that ornament sign. Exact rhythmic details may vary according to the musical style. These examples are provided by Association Valentin Haüy pour le Bien des Aveugles, Paris. Example 11-9 shows a turn between two notes in print. In braille the turn sign precedes the first of the two notes.

(b)

11-12. Accidentals printed above or below an ornament symbol precede that sign in braille. If the accidental appears below the symbol in print, it is preceded by dot 6 in braille. Example 11-12(a) shows a sharp for the lower note of the turn, and (b) indicates accidentals for both of the auxiliary notes. This method of marking accidentals applies to any type of ornament.

Example 11-12.

(a)

(b)

11-13. Trills are usually indicated in print with letters such as “tr” or a wavy line with “v-shaped” points. A very short wavy line with only two or three “v’s” was called an upper mordent in some earlier braille manuals. That name is now called “a misappropriation”.² The ubiquitous name for the ornament is *trill*. This is not a continuous trill as with dots 2-3-5. It uses the upper auxiliary note once or twice and is executed quickly.

²*Ibid.* 13:864.

Example 11-13.

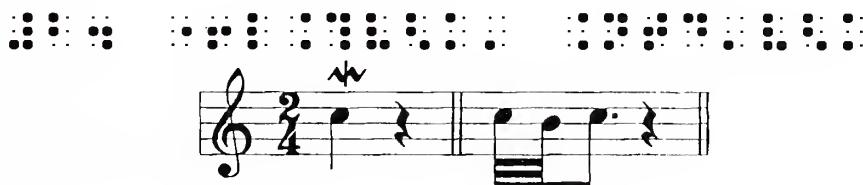


11-14. The sign $\text{♯} \text{♯} \text{♯}$ indicates an extended short trill or short shake. As with all ornaments, the exact speed and rhythmic combination varies with the performer's interpretation after considering the composer and the period of the composition.

11-15. The print symbol for a mordent is the same as the print symbol for a short trill with the addition of a short, vertical or diagonal line through it. In the execution of a mordent, as in (a), the lower auxiliary note is played once or twice. For an extended mordent, as in (b), the lower auxiliary is played a few more times.

Example 11-15.

(a)



(b)



11-16. When fingering appears with an ornament, the ornament sign is placed before the note or interval and the fingering follows immediately after it.

Example 11-16.

Example 11-16 shows a musical phrase in 4/4 time. The Braille notation is presented in two lines above the staff. The staff notation features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a trill ornament over the A4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4, with a trill ornament over the B4. The trill ornaments are indicated by the numbers 343 and 432 above the notes.

11-17. Interval doubling may be used with ornaments providing the doubling continues through the ornament.

Example 11-17.

Example 11-17 shows a musical phrase in 2/4 time. The Braille notation is presented in two lines above the staff. The staff notation features a treble clef and a 2/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a trill ornament over the A4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4, with a trill ornament over the B4. The trill ornaments are indicated by the numbers 343 and 432 above the notes.

11-18. The doubling must be stopped for the short appoggiatura in Example 11-18.

Example 11-18

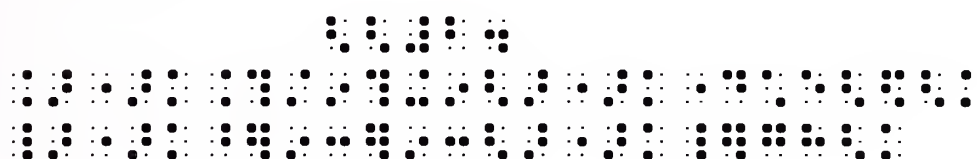
Example 11-18 shows a musical phrase in 3/4 time. The Braille notation is presented in two lines above the staff. The staff notation features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a trill ornament over the A4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4, with a trill ornament over the B4. The trill ornaments are indicated by the numbers 343 and 432 above the notes.

11-19. Some print symbols indicate a combination of ornaments such as a trill with a circular twist at the end to indicate a turn or an inverted turn. In this case a combination of braille signs may be used. A trill sign

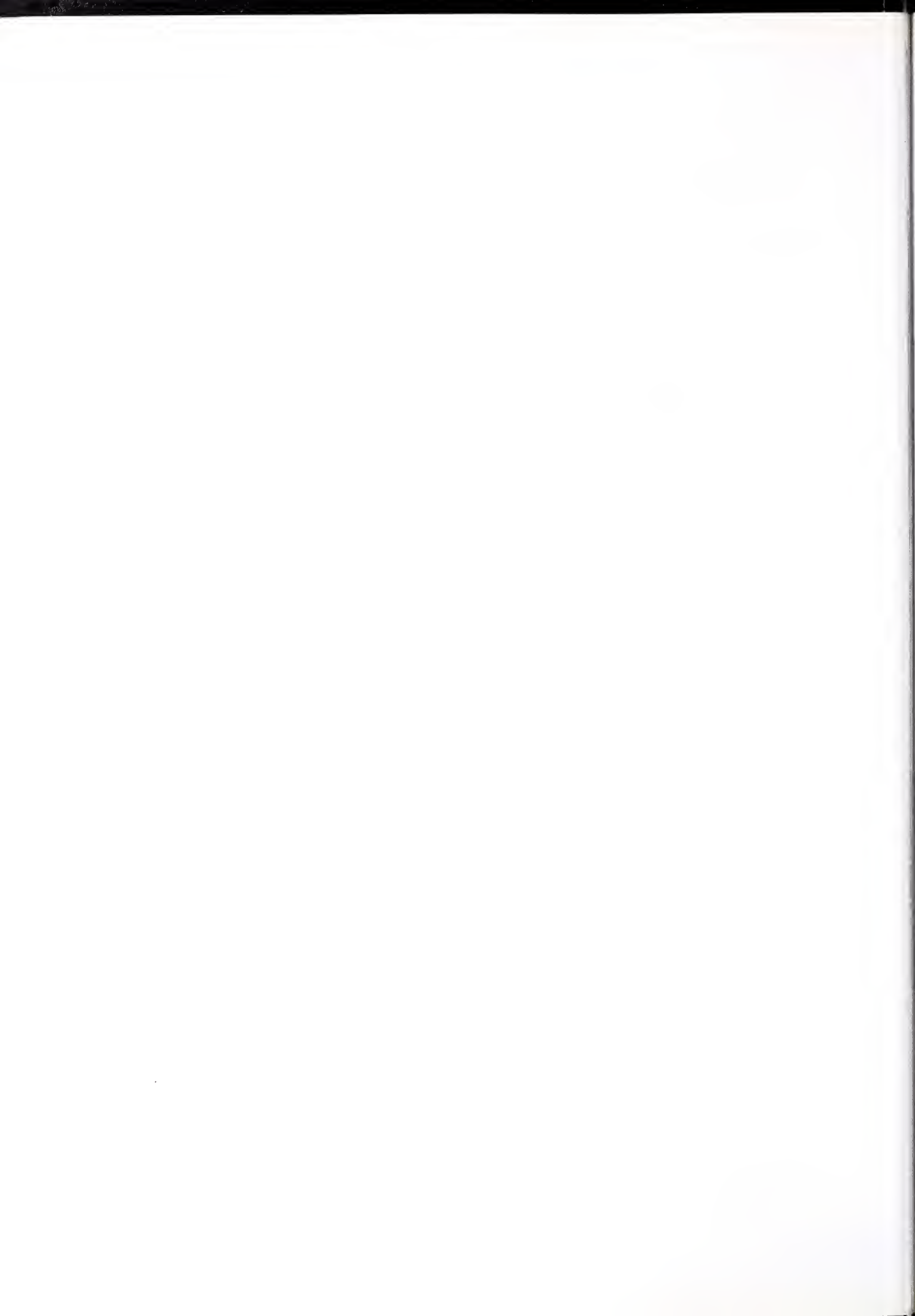
followed by the appropriate turn can convey appropriate information to the braille reader.

11-20. The arpeggio up sign, ⠠⠠⠠⠠⠠⠠ , is placed before a chord in one part. When an in-accord is necessary, the sign appears before all notes or chords that are part of the arpeggiated chord. When the arpeggio extends through more than one part, the sign ⠠⠠⠠⠠⠠⠠ is used before notes or chords in all parts affected. Also see Examples 17-36 and 17-37.

Example 11-20.



11-21. The number of dots (staccatos) in the braille bebung should equal the number of printed dots in that ornament.



XII. THEORY







(Table 12)

12-1. The international decision to follow print, putting text material into braille text rather than braille signs, has enabled general agreement on theory notation. This agreement is particularly helpful when blind and sighted musicians are studying or working together.

A. Chord Symbols




12-2. Many types of music publications from hymns to general song books to fake books (words only) and other popular music now include chord symbols as a routine practice. Some of these are very simple indications such as "G" or "D₇" and others are very complex. Most can be written in literary braille with the addition of music signs for pitch alteration and the following signs from Table 12 A that have international approval.

Example 12-2.

	Prefix for a chord symbol part
	Small circle
	Small circle bisected by line
	Small triangle
	Small triangle bisected by line
	Italicized 7 for a specialized seventh chord

12-3. The signs for plus, minus, parentheses, oblique stroke, capital and lower case letters, and italics are part of the literary code of each country and should be listed in each publication. Those used in this publication are shown below:

Example 12-3.

	Oblique stroke /
	Parentheses ()
	Plus sign +

⠠⠨	Minus sign or literary hyphen -
⠠⠠	Lower case letter d
⠠⠤	Capital letter D

12-4. The standard music signs are used for accidentals; dot 3 is used for periods.

12-5. Numbers are preceded by the numeral sign and written in normal, upper-cell position. If printed vertically, the numerals are brailled from lowest to highest.

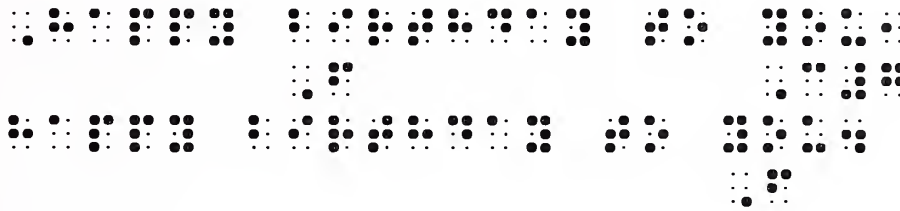
12-6. The following is a representative list of possible chord symbols using the international signs.

Example 12-6.

Dm	⠠⠤⠠⠠⠠
Dmaj7	⠠⠤⠠⠠⠠⠠⠠⠠⠠
F#dim7	⠠⠠⠠⠠⠠⠠⠠⠠⠠
F#°7	⠠⠠⠠⠠⠠⠠⠠⠠
C7sus	⠠⠠⠠⠠⠠⠠⠠⠠
Dm(#7)	⠠⠤⠠⠠⠠⠠⠠⠠⠠⠠
B7-9	⠠⠠⠠⠠⠠⠠⠠⠠⠠
Gmaj7+9	⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠
CΔ7	⠠⠠⠠⠠⠠⠠⠠⠠
CΔ 7	⠠⠠⠠⠠⠠⠠⠠⠠
G6/D	⠠⠠⠠⠠⠠⠠⠠⠠

12-7. In bar-over-bar formats, chord symbols are aligned beneath the text lines or beneath the music. No prefix is used; the placement is enough to identify these as chord symbols. Example 12-7 shows popular or folk music when song text is given only with chord symbols in a "lead sheet" for use with guitar, other plucked instruments or improvised on a keyboard. In print, the chord symbols are aligned above the text; in braille they are aligned below.

Example 12-7.

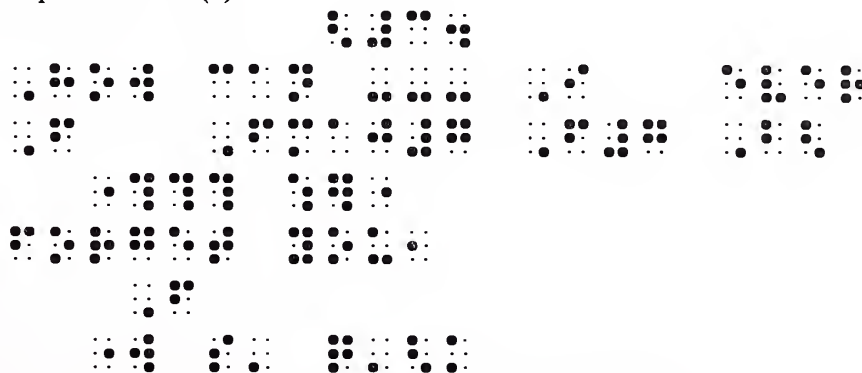


F C₇ F

Happy birthday to you, happy birthday to you.

12-8 . When a melody is also provided, it is added as a third line to the parallel. Some countries always place the text above the melody; others place it below. When chord symbols are aligned with text, the text is spaced, if necessary, to accomodate the chord alignment. Example 12-8 (a) has the text above and (b) has the text below the melody. In both cases, the chord symbols are aligned with the text. In (a), dots 3-6 are added as a filler for spaces in the text, but they are not filled in (b). Neither version fills spaces between chord symbols. At least one space must be left between each chord symbol.

Example 12-8. (a)



(b)

F Fmaj7 F7 B \flat F

How can I ev- er for- get you,

12-9. When chord symbols are aligned with the text, it is also possible to indicate chords that precede or follow a word. This is done by placing the chord symbol at least 2 cells to the left of a word or one cell to the right. Punctuation is ignored when counting spaces after a word.

Example 12-9.

G7 C B7 Em

All through the night. When

12-10. When chord symbols are placed below the melody, they may be aligned with specific notes or with the beginnings of the appropriate measures. In Example 12-10 the chord symbols are aligned at the beginning of the measures, and a space is left between each chord symbol.

Example 12-10.

Example 12-10 shows a musical staff in G major with the lyrics "All a - lone, I'm all a - lone;". Above the staff, Braille chord symbols are provided for each measure: D7, G, B7, and Em. The lyrics are aligned with the notes on the staff.

12-11. If chord symbols are included with the piano accompaniment, they are placed below the left hand part and are usually aligned with beginnings of measures. The "tracker" dots (dot 3) below are part of the bar-over-bar formats only.

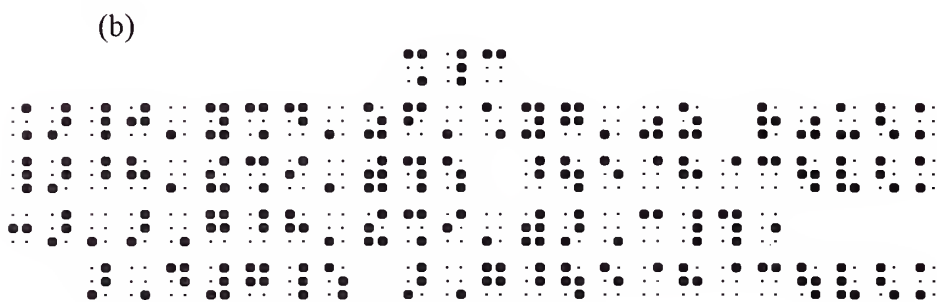
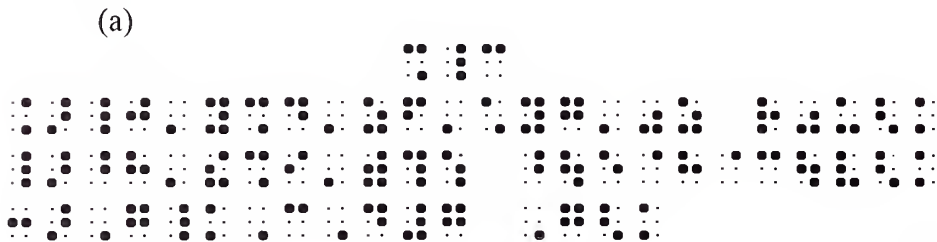
Example 12-11.

Example 12-11 shows a piano accompaniment in G major. The left hand part is written in bass clef. Braille chord symbols G, C, D7, and G are placed below the staff, aligned with the beginning of each measure. Braille "tracker" dots (dot 3) are shown above the staff, indicating the start of each measure.

12-12. The chord symbol prefix is used in section-by-section formats.

Example 12-12 is the same music as 12-11. In (a), the literary symbols are placed in the chord symbol part after the prefix $\bullet\bullet\bullet$. There are no spaces between chords; a space is a bar line. Stem signs may follow chord symbols to show value when the chords do not have the same time value. Signs for repeats, prima and seconda volta, etc. may be used as usual. Rests (preceded by dot 5) can be used to show measures or beginnings of measures with no chord symbols. In (b) the bass line is repeated after each chord symbol in order to show exact location.

Example 12-12.

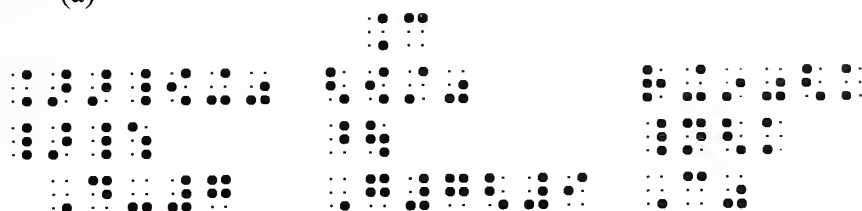


12-13. Other local or national methods may be used to indicate note value with chord symbols.

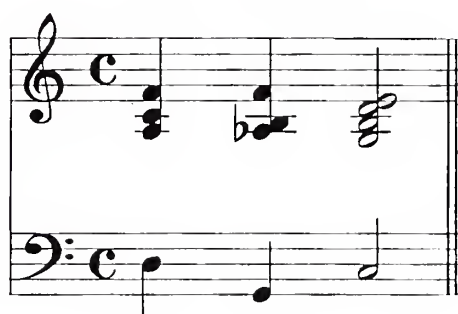
12-14. Some print symbols, such as the small circle (diminished) and small circle with a line through it (half-diminished), have standard meanings. Others have different meanings in different publications; i.e., the small triangle and the italicized 7 have been used to indicate major sevenths and also diminished sevenths according to different composers. All explanatory material will, of course, be included in the transcription. In examples (a) and (b) below, the symbols are used to indicate major seventh chords. In both cases, the meaning of the chord symbol was explained at the beginning of the print publication. The prefix from Table 15 for the right hand part when intervals read up is used in these examples. In 12-14(b), the "notes" are merely an indication of rhythm for a jazz guitarist.

Example 12-14. (Intervals read up)

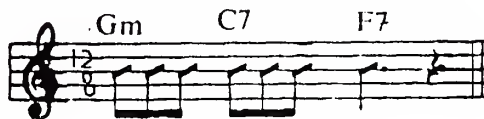
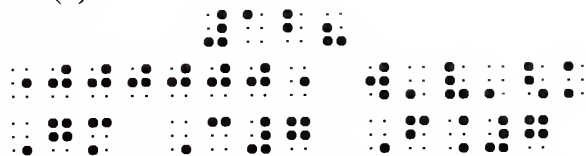
(a)



D-7 G7 \flat 9 C Δ



(b)



B. Figured Bass and Harmonic Analysis

Signs from Table 12 B.

⠠⠠⠠	Prefix for a figured bass part
⠠⠠⠠ ⠠⠠⠠ ⠠⠠⠠	Numbers
⠠⠠⠠ ⠠⠠⠠ ⠠⠠⠠	Isolated accidentals
⠠⠠⠠	Omitted figure in a string of figures
⠠⠠⠠	A line of continuation
⠠⠠⠠ ⠠⠠⠠	Two lines of continuation
⠠⠠⠠ ⠠⠠⠠	Figure (any number) that is crossed in print
⠠⠠⠠	Oblique stroke
⠠⠠⠠	Separation of signs

1. Figured Bass

- 12-15. Figured bass consists of numbers, accidentals and other "figures" printed beneath specific notes in vertical columns. In braille, the figures follow the specific notes. A number sign must indicate the beginning of every column of figures, even if the "figure" is an accidental, an oblique stroke, or other feature.
- 12-16. Numbers are written in the lower part of the cell.
- 12-17. The lowest figure of a column, in terms of placement in print rather than numerical sequence, is placed first after a note and is followed by the succeeding figures reading upwards.
- 12-18. Accidentals precede figures to which they apply.
- 12-19. An isolated accidental (indicating inflected third) is followed by dots 1-3 except at the end of a bar.
- 12-20. A figure that is "crossed" (indicating that it is raised) is preceded by dots 5-6.
- 12-21. In a string of figures, an omitted figure is represented by dot 3.

12-22. When more than one column of figures appears under a single bass note, each column begins with a number sign in braille. Example 12-22 illustrates the features listed in paragraphs 12-15 through 12-21. Version (a) is in section format; version (b) is bar-over-bar. Some countries who use section format write the left hand notes with the figured bass as in (b) of this example, rather than writing a separate left-hand part as in (a).

Example 12-22.

(a)

(b)

12-23. Dot 1 represents a print line of continuation. The number of dot 1's equals the number of continuation lines. In Example 12-23, where there are two numbers in a column, both numbers are followed by a print line of continuation in the next column.

Example 12-23.

6 - 6 = 6 =

4 5

12-24. If it is necessary to indicate the rhythm of a change of figures on one note, the figures should be followed by a stem sign showing the value of the chord represented by each column of figures. This should only be used where essential and where the print is quite clear as to the intended rhythm.

Example 12-24.

4

12-25. When notes with figures are followed by other musical signs (i.e., staccato) the sign with dots 3-6, \dots , separates the figured bass signs from the music signs. At the beginning of a measure, as in Example 12-25, the separation sign is not necessary.

Example 12-25.



12-26. If other notes appear on the staff with the bass line and figures, these notes are usually written separately, after an in-accord sign. If small notes are used in the print, they should be written using the small-note sign in braille (Table 1).

Example 12-26.



12-27. An oblique stroke is represented by dots 3-4, preceded by the number sign.

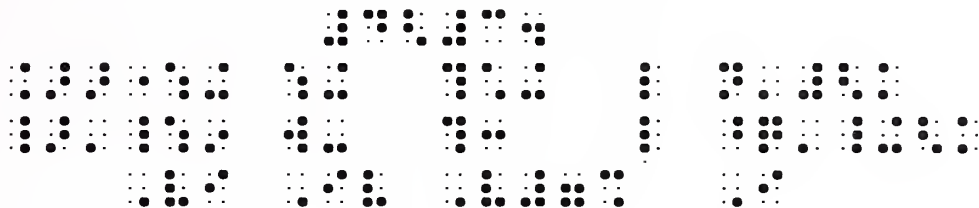
Example 12-27.



2. Harmonic Analysis

- 12-28. When music is being used for harmonic analysis, it is common for the intervals of all parts to be written upward. A statement about the direction of intervals should appear in the transcription. If keyboard hand signs are being used, the sign for the right hand part should indicate that intervals read up, $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix} \begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix} \begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix}$, (Table 15).
- 12-29. Harmonic analysis uses roman numerals and letters in addition to the figures of figured bass.
- 12-30. Figures are written as in the preceding section of this chapter.
- 12-31. Roman numerals and letters follow print, using the capital or letter signs according to the normal literary usage in each nation. American capitals and letter signs are used in this edition.
- 12-32. Each chord symbol is separated by a space.
- 12-33. If the symbols need to be aligned with music, they are written on a line below the notes and the music is spaced so that the start of each note-group coincides with the first sign of the chord symbol. In this situation the sign $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix}$ is used to represent a bar-line.

Example 12-33. (Intervals read up.)



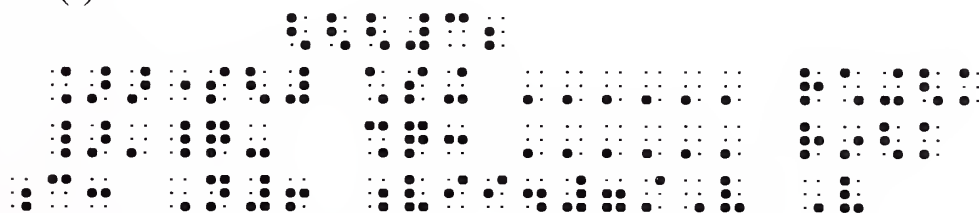
VI IV V

7

12-34. Example 12-34 is harmonic analysis from a theory textbook. Version (a) is in bar-over-bar format with each beat aligned; version (b) is in a section. Bar lines would be placed between measures. In both cases, the lettering and capitalization is transcribed as it appears in print

Example 12-34. (Intervals read up.)

(a)



(b)

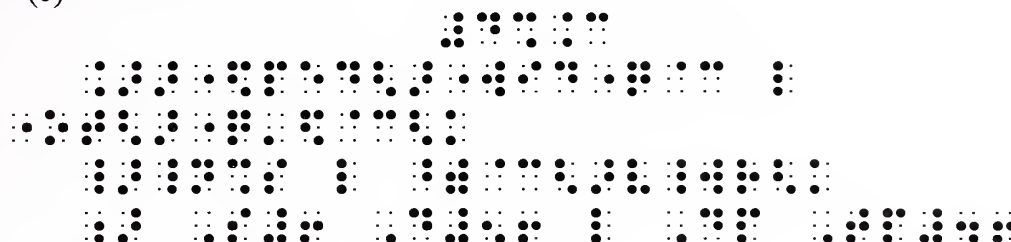
c: N⁶ vii⁰⁷/V V

12-35. With this international system, unusual lettering and numbering can be accommodated. Again, the exact lettering and capitalization of the print is reproduced. Version (a) is bar-over-bar; version (b) is in a section.

Example 12-35. (Intervals read up.)

(a)

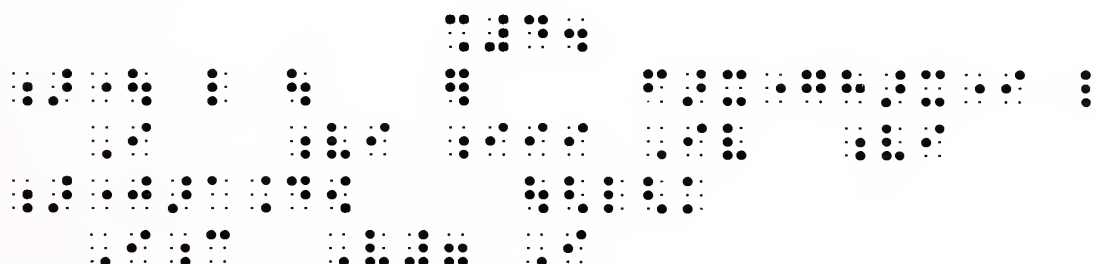
(b)



12-36. When letters represent passing notes, non-chord or auxiliary notes, suspensions, etc. (using x, n, a, s etc. in print), either the letters, with word signs, should precede the notes to which they refer or they should be placed with letter signs (rather than word signs), on the same line as the chord symbols, directly below the notes to which they apply. In Example 12-36, upper case roman numerals represent major chords, lower case represent minor chords, and Ic is an example of the I chord with lettering that represents 2nd inversion. In (a), the symbols above the staff in print precede the notes to which they apply and those below the staff are aligned below the notes to which they apply; in (b), all the signs are aligned below.

Example 12-36.

(a)



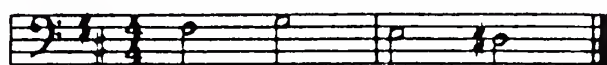
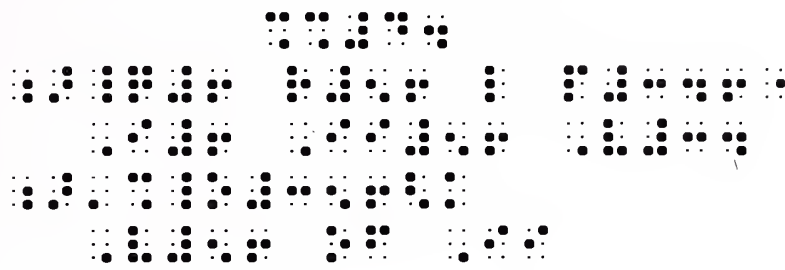
(b)

12-37. Chords are normally aligned vertically unless there can be no confusion, i.e., if the print has explained their position. In Example 12-37 the chords are not aligned. The print is the same as in Examples 12-36 (a) and (b).

Example 12-37.

12-38. When figured bass and roman numerals both appear in the bass, the roman numerals can be placed underneath. When spacing is needed in order to leave at least one space between each chord, the bar line sign is used.

Example 12-38.



6 6
 5

6 6
4 5
3 3

I6 Π6
 5

V4 V6 of Π
3 5

C. Brackets

Signs from Table 12 C.

		Music parentheses (round brackets)
		Vertical brackets surrounding notes or features
		Square bracket above the staff
		Square bracket above staff with unclear ending
		Dotted square bracket above the staff
		Square bracket below the staff
		Square bracket below staff with unclear ending
		Dotted square bracket below the staff

12-39. The sign for music parentheses (round brackets) is used as follows.

Example 12-39.

12-40. But if the symbol in print is a vertical square bracket, that distinction should be shown in braille.

Example 12-40.

12-41. Brackets above and below the staff are found commonly in harmonic notation, such as Schenker Analysis. Wherever brackets occur, in any kind of music, the signs above that have received international approval are available.

12-42. Complete brackets consist of a horizontal line with a shorter line at each end, drawn at a right angle to the horizontal. If the bracket is above the line, the signs ⠠⠠⠠ ⠠⠠⠠ are used, and if it is below, the signs ⠡⠡⠡ ⠡⠡⠡ are used.











XIII. MODERN NOTATION

(Table 13)

13-1. Wherever possible, standard braille notation should be used in all kinds of music. When modern braille notation from this chapter is used, a transcriber's note of explanation should appear in the same volume.

A. Notes with Unusual Shapes

Signs from Table 13 A.

		Black note head with no stem
		X-shaped note head
		Vertical stems that designate quasi-notes
		Diamond or triangle-shaped note head
		End of a slanting line to designate approximate pitch (quasi-note)

13-2. Print notation for modern music has not been standardized. A diamond-shaped note-head may indicate keys pressed silently on the piano, "breathy" notes on the flute or any number of other exotic things. Therefore, the braille notation indicates the shape of the note rather than its meaning. If a diamond-shaped note indicates an artificial harmonic in string music (par. 17-20 (b)), or if an X-shaped note in percussion music indicates a particular instrument (par. 18-16), the modern signs should not be used. The signs in this chapter are intended for unusual, modern print notation.

13-3. These signs may be doubled by repeating the second character of the sign, i.e.,  is a series of black note heads.

13-4. When no specific note value appears, the value of an eighth note is used as in Example 13-5.

13-5. In Example 13-5, whole notes appear as well as black note heads. The whole notes do not receive the normal four beats of classical music. However, because the print symbols are identical to whole notes, the normal braille signs for whole notes are used. There is no key or time signature in this music for trombone; dotted bar lines are used (Table 1 A) and normal expression marks.

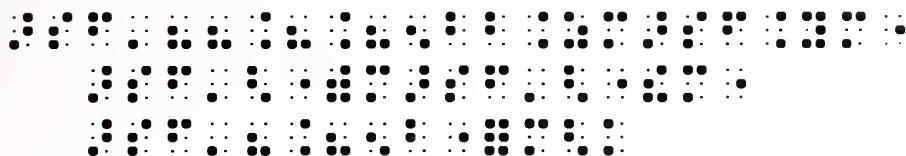
Example 13-5.

13-6. Example 13-6 is for flute. There is no time signature. The first measure indicates flutter tonguing which is notated normally, as a repetition-type of tremolo. Measure three has diamond-shaped notes. Because of varying beats in each measure, grouping is not used for the 32nd notes, but the slurs accurately reflect the print grouping.

Example 13-6.

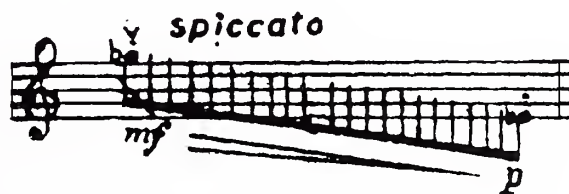
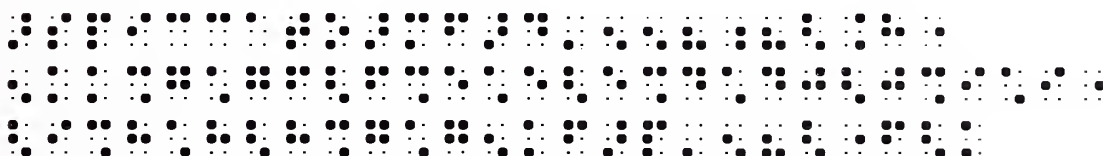
13-7. Example 13-7 from the same flute piece has X-shaped notes. According to the performance directions, these are "tapped-key" notes. All performance notes are, of course, included in transcriptions.

Example 13-7.



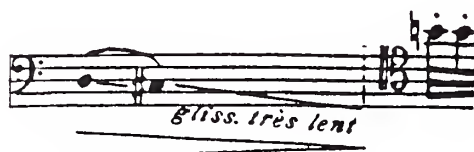
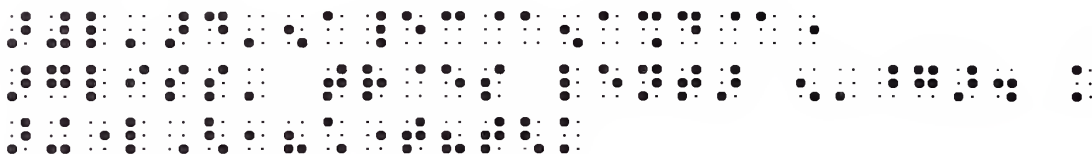
- 13-8. Example 13-8 has 20 stems obviously representing more than just the 14 possible half steps between the beginning and ending notes. By including some enharmonic notes, the transcriber conveys the idea without specifying which quarter-tones to use. That is up to the performer. A note in the transcription should make it clear that pitches in braille, as well as the stem signs in the print, are only approximate. The slanted line across the beginning of the group is a modern way of indicating short appoggiaturas.

Example 13-8.



- 13-9. In Example 13-9 the end of the slanting line is indicated as a quasi-note, an approximate pitch. If a time value indication had been given, the length of the glissando could have been included as a value sign or with an indication in an in-accord part. This example includes a dotted bar line and clef signs. The small value sign precedes the 32nd notes in the absence of a time signature.

Example 13-9.



B. Tone Clusters

Signs from Table 13 B.

⠠⠠⠠⠠⠠⠠	Tone cluster with natural sign
⠠⠠⠠⠠⠠⠠⠠	Tone cluster with flat sign
⠠⠠⠠⠠⠠⠠⠠	Tone cluster with sharp sign
⠠⠠⠠⠠⠠⠠	Tone cluster with no accidentals specified







13-10. In print, a tone cluster is a thick bar or other shape placed between two notes of a chord to indicate that all the notes between must be played simultaneously. Sometimes one or more accidentals are included. In braille, the tone cluster is treated as a chord, so the appropriate sign is placed between the written note and its interval. The tone-cluster sign has 3 parts. Dots 4-5, ⠠⠠, start the cluster followed by any printed accidentals; if there are none, dots 2-6, ⠠⠠⠠⠠⠠, is inserted. The sign ends with dots 1-2, ⠠⠠.

13-11. A tone-cluster sign may be doubled by repeating the final character, i.e., ⠠⠠⠠⠠⠠⠠⠠.

13-12. In the next example, each tone cluster is notated differently in print. In (a), an arrow with a point on both ends is printed next to the stem between D and its fifth below. The symbols for both a sharp and a natural are printed just to the left of the arrow, so both accidentals





appear within the cluster sign in braille. In (b), stem signs on both sides of the two F's join to surround both F's and the space between. This indicates the cluster. No accidentals appear in print or in braille. In (c), a thick vertical bar connects the two notes to indicate the cluster. A sharp precedes the 2nd octave A, and a natural precedes the 3rd octave A. Therefore, those alterations are shown with the specific notes rather than within the cluster sign.

Example 13-12.

(a)		
(b)		
(c)		

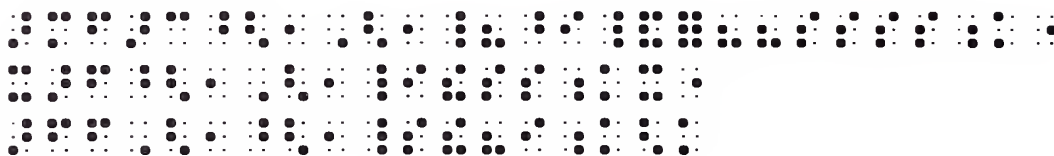
C. "Fan-shaped" Rhythmic Groups

Signs from Table 13 C.

	Accelerando within rhythmic group
	Ritardando within rhythmic group
	Steady rhythm
	End of rhythmic group as shown in print

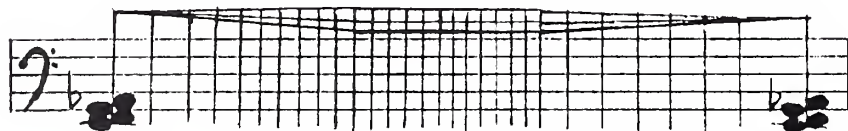
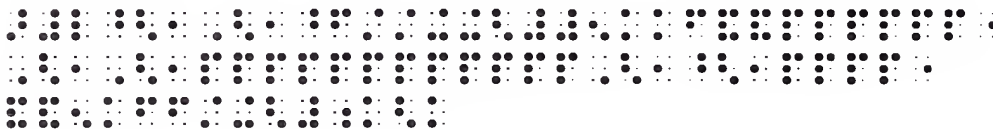
13-13. When the ligatures or beams of a rhythmic group are fan-shaped rather than parallel, the notes of the group are to be executed as an accelerando or a ritardando. Standard note values are used, but the group is preceded by the sign for accelerando or ritardando and followed by the termination sign. If the ligatures start together and fan outward on succeeding notes, an accelerando is indicated. If the fan-shape is reversed, a ritardando is indicated.

Example 13-13.




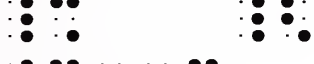


13-14. When the fan-shape changes within a rhythmic group before the ligatures end, the signs above are used where the changes take place. The sign for a steady rhythm is used if the ligatures become parallel rather than fan-shaped within the print ligature. Example 13-14 is from music for Bayan. Between the first and last chords, the print has stems only, so the sign for vertical stems is used and doubled.

Example 13-14.





D. Other Signs

Signs from Table 3 A & B.

	1/4 step alteration of pitch
	3/4 step alteration of pitch
	Time signature: 4 over quarter note
	Time signature: 3 over 8th note

Signs from Table 10.

	Fermata with square shape
	Fermata with tent shape

13-15. The signs in this section of the chapter are not restricted to modern music only. Although more commonly found in modern music, they should be used where ever the print signs are found.

13-16. Altering a pitch by one-quarter step is not a modern invention. It is included here because it appears more commonly in modern than in standard music. The print signs vary. Arrows pointing up or down, numbers indicating specific microtones and other means are used. One of the more common symbols for a 1/4 step higher is a sharp with only one vertical line. For 3/4 tone higher, a sharp symbol with three vertical lines is used. In that print system, the symbol for 1/4 tone flat is a flat printed backwards. Fortunately, these are usually accompanied by footnotes or explanatory notes that must be included in the transcription as well as an indication of the braille signs being used. In Example 13-16, the print uses small arrows plus the footnote to explain the meaning of the arrows. Music for a blind teacher should also include a description of the type of print indication that appears.

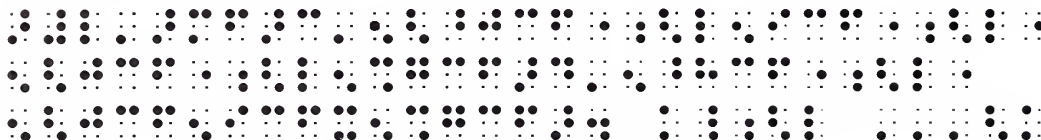
Example 13-16.



*) = $\frac{1}{4}$ tone lower

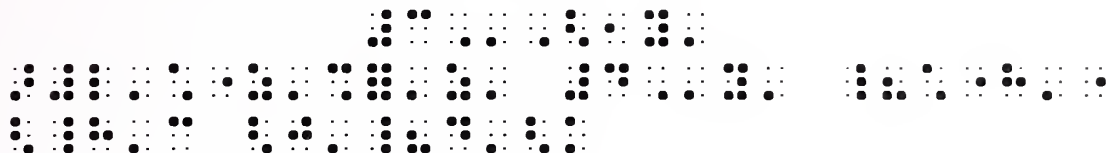
13-17. Composers do not agree on the meaning of unusual fermata signs. The fermata with a "square" shape has been used as "a very long pause" and also as "a short pause" by different composers. The same is true of the fermata with the shape of a "tent" or an "umbrella". Therefore, the shape, rather than the meaning, is included in braille. The initial sign for a fermata on a bar line, dots 4-5-6, or for a fermata between notes, dot 5, can be added to these signs as in the example below.

Example 13-17.



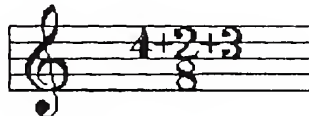
13-18. When a note appears in a time signature, it is preceded by dots 6, 3. The note C is used to represent the value shown in print. The first time signature below is 3 over a dotted 16th note. The next is 4 over a dotted 16th. The music is from a solo for string bass.

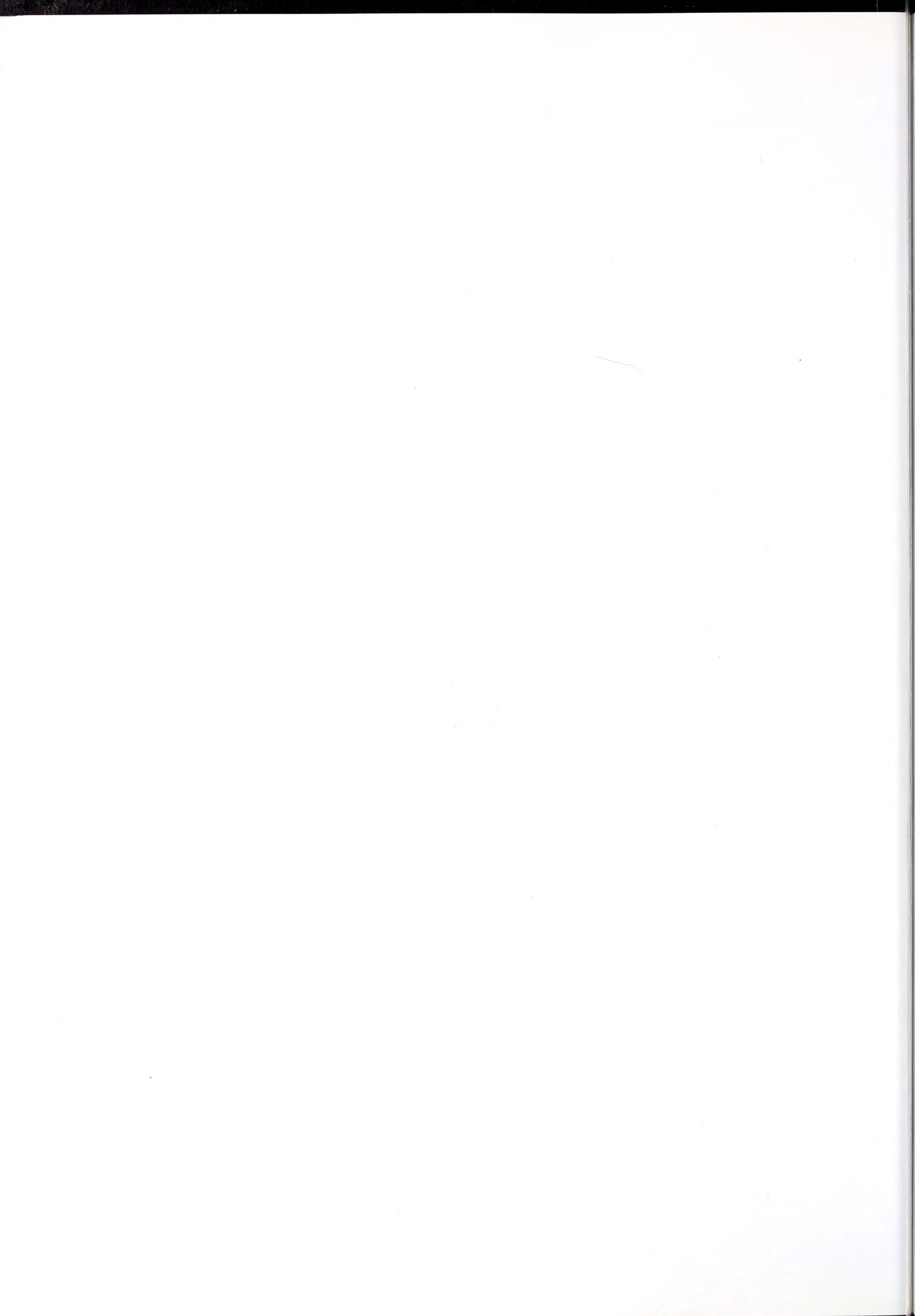
Example 13-18.



13-19. Other unusual time signatures include two time signatures side-by-side and signatures with more than one upper number. Sometimes these numbers are separated by a space, sometimes by a plus sign and sometimes by a hyphen. In general, print is followed. When plus signs are involved, each nation uses its own sign. Example 13-19 gives two illustrations. In the first, two time signatures are together in print and in braille. The second time signature is 4 plus 2 plus 3 over 8.

Example 13-19





Part Two: INSTRUMENTAL AND VOCAL

XIV. GENERAL ORGANIZATION

14-1. Because of these successful international agreements and also because of continuing work on the development of data bases with listings of transcriptions prepared in different countries, the following general points may be helpful as the use of braille music also becomes more international.

A. Preliminary Pages

14-2. Whether or not a country follows the agreement not to use contractions in literary braille, it is extremely important to have no contractions on the title page and on note pages. This applies to the name and address of the organization where the music might be obtained as well as to the title of the composition and the composer. Notes about national signs and special signs must be uncontracted.

14-3. If an I.S.B.N. number appears in print, it is very useful to librarians internationally. It is suggested that I.S.B.N. numbers be included on all braille title pages.

14-4. A note page or section should include:

A. Any signs not listed in this manual.

B. National signs for plus, minus, oblique stroke, italics, etc. if used in the transcription.

C. Signs for accented letters.

D. Descriptions of editorial markings, print indications such as arabic or roman numerals to mark position signs in string music, indications such as arrows or other unusual visual aids in print. These items are essential for blind teachers working with sighted students.

B. General Features on Music Pages

Signs from Table 14.

⠠⠠	Prefix for music; music parentheses
⠠⠠⠠	Prefix for literary material such as vocal text, instructions, or other literary information
⠠⠠⠠	Coincidence of notes in more than one part
⠠⠠	Hyphen for unfinished measure
⠠⠠⠠	Prefix for print pagination or print page turn
⠠⠠⠠	Prefix for editorial markings
⠠⠠⠠⠠	Music asterisk
⠠⠠	Equals sign in a metronome marking

14-5. The prefix ⠠⠠ indicates a line or section of music. It is used in different ways in different countries. Within a sentence it indicates a return to the music code. When it is within a line or section of music it indicates parentheses (round brackets). In that case, the sign precedes and follows notes, fingering or other features that are parenthesized in print.

14-6. In several countries, the prefix ⠠⠠⠠ precedes every line or section of vocal text to distinguish between literary and music code. See Example 16-7. It is also used to indicate literary material in other settings.

14-7. When the sign ⠠⠠⠠ appears within a measure of keyboard or instrumental music, it will be found in more than one part. In that setting, it indicates a coincidence of notes in two or more parts. Example 15-13 illustrates its use in keyboard music, but the coincidence sign is useful in any type of ensemble, i.e., it can be used to coordinate a vocalist's note(s) in a modern ensemble piece.

14-8. When dot 5 is followed by a space it acts as a hyphen to indicate that the measure is unfinished. It is used at the end of a braille line, before a break in a measure for the insertion of text, and also at the end of a double bar in an unfinished measure that will be completed later as the piece continues.

14-9. The prefix ⠠⠠ indicates a print page turn. This may be used by itself or may be followed by the print page number. It will be found in different locations, i.e., at the beginning of a section of music, in any corner of the page of music, in the midst of the music itself, or centered in any margin of the page. Fortunately, most countries realize the value of including a reference to the print page numbers.

14-10. Both print and braille page numbers can be included at the beginning of a section or other location by using a combination of upper- and lower-cell numbers such as the following indication for page 13 in braille and page 10 in print. The order may also be reversed (print page first), and that order will remain constant throughout a publication.

⠠⠠⠠⠠⠠⠠

14-11. Other uses for upper- and lower-cell number combinations include page number with staff number, section number with measure number, section number with staff number, etc.

14-12. An unfinished measure at the beginning of a piece or movement is numbered 0, zero. Measure numbers are followed by dot 3 if they come before the concluding part of an unfinished measure in the body of a piece. The numbers may appear in upper- or lower-cell position. The following indicates the section of a piece beginning with the anacrusis to measure 16 and ending in measure 32.

⠠⠠⠠⠠⠠⠠⠠⠠

14-13. In keyboard music written bar-over-bar, measure numbers appear in the margin and are not preceded by number signs. The one number applies to all staves in that system, i.e., right hand, left hand, pedals. When an additional number (with no number sign) appears one cell before the left hand prefix, this indicates the system number on the print page. Example 14-13 shows the beginning of measure 16 at the beginning of the third staff on the print page.

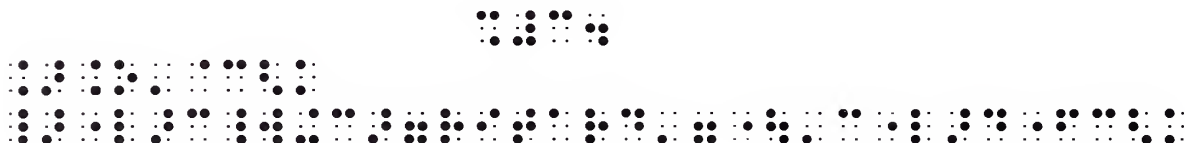
Example 14-13.



14-14. The inclusion of system numbers is an additional help to teachers of sighted students. They are often included in section headings, and many pieces are transcribed with one section of braille for each print system.

14-15. The sign ⠠⠠⠠ precedes a musical feature added by the editor rather than the composer. A common editorial marking consists of writing slurs with dotted lines as shown in Example 6-10. Other examples of editorial markings are shown below where the crescendo and decrescendo are printed with dashed lines to indicate that they are editorial. In braille, each is preceded by the sign for an editorial marking. The ritard is also editorial, but it is printed in parentheses, so it is brailled as a word in parentheses.

Example 14-15.



14-16. The international sign for an asterisk in music is $\cdot\cdot\cdot\cdot$. This sign precedes the music to be referenced, and it is repeated at the beginning of the footnote. See Example 8-9.

14-17. The international code for metronome markings uses dots 2-3-5-6 to represent the print equals sign and the note C to show note values. Any words included with the metronome marking must be included in braille. Example 14-17 shows several representative metronome markings including (c) which usually occurs between sections of music along with a change of meter.

Example 14-17.

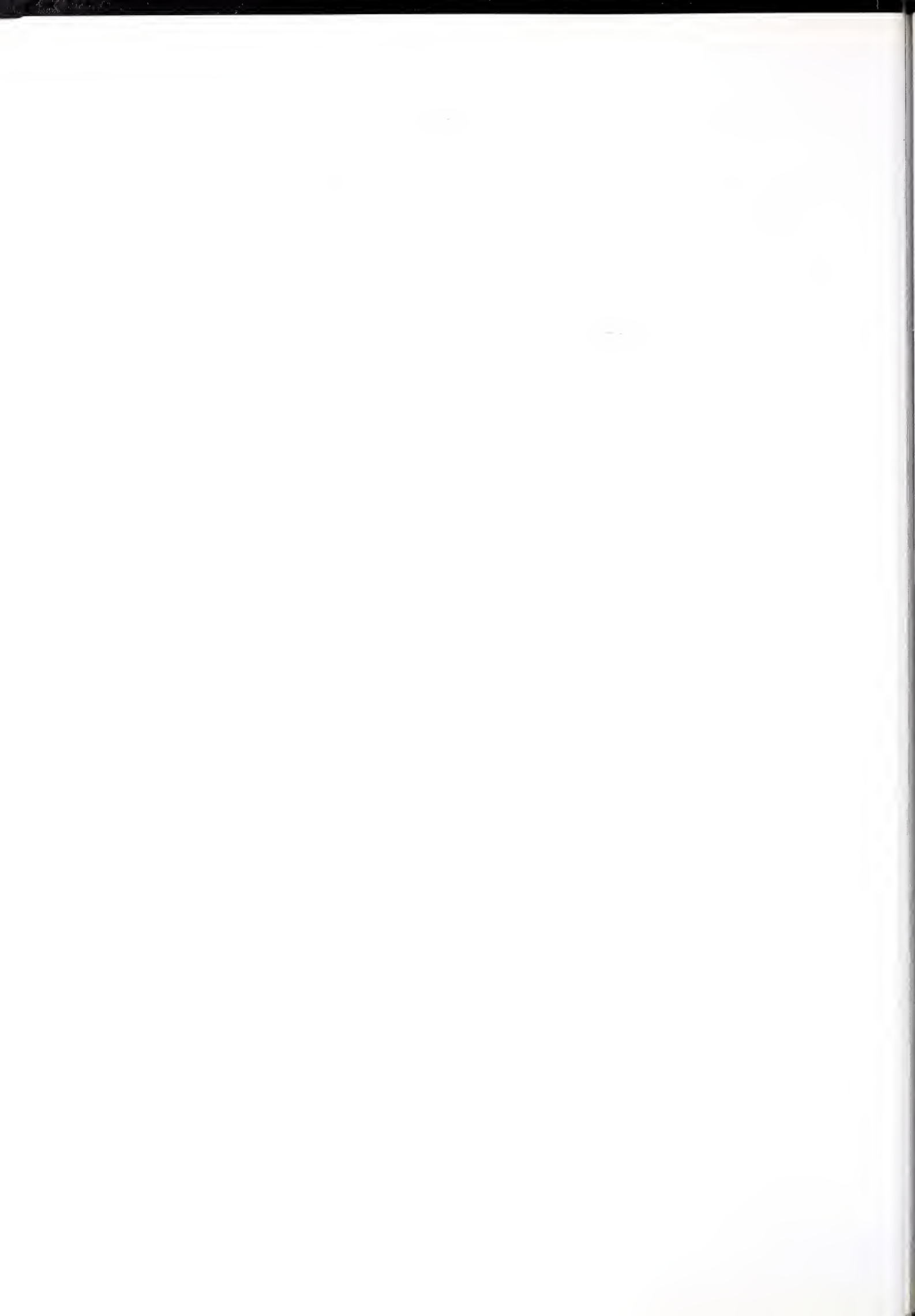
- (a) $\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot$ $\text{♩} = 72-80$
- (b) $\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot$ circa $\text{♩} = 106$
- (c) $\cdot\cdot\cdot\cdot$ $\text{♩} = \text{♩}$

14-18. A tempo or mood indication at the beginning of a piece or at the beginning of individual parts is followed by a period unless it is the only item on a braille line. The general order of initial items is mood, metronome marking, key and time signature.

14-19. Information at the end of a piece such as time of performance should be brailled with whatever abbreviations are used in print, i.e., "6 min. 30 sec." If symbols, rather than words or abbreviations, appear in print, the appropriate signs are used in braille.

Example 14-19.

$\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$








XV. KEYBOARD MUSIC

(Table 15)

A. Piano

1. Organization and Use of Hand Signs

Signs from Table 15 A.

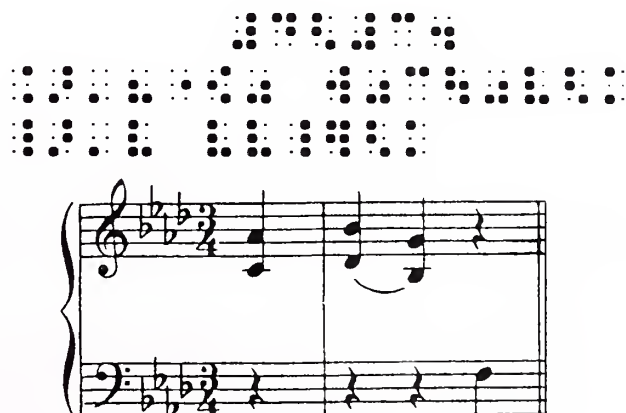
	Right hand part
	Left hand part
	Solo part to be accompanied
	Right hand part when intervals read up
	Left hand part when intervals read down

15-1. The signs in Chapter XV apply to music for keyed instruments such as harpsichord and clavichord in addition to piano. They also apply to electronic instruments with keyboards.

15-2. Hand or part signs are placed before the first sign of the passage to which they apply.

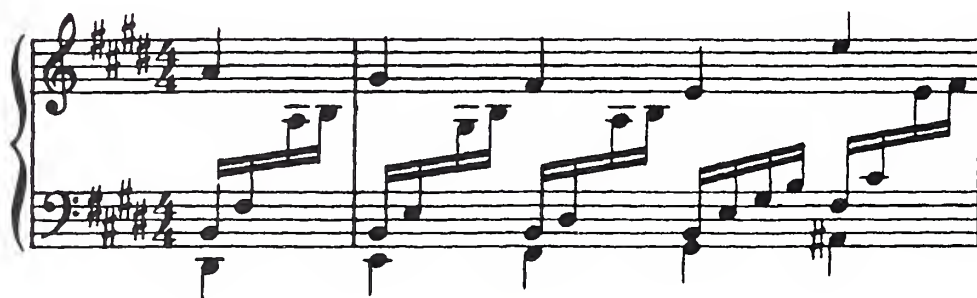
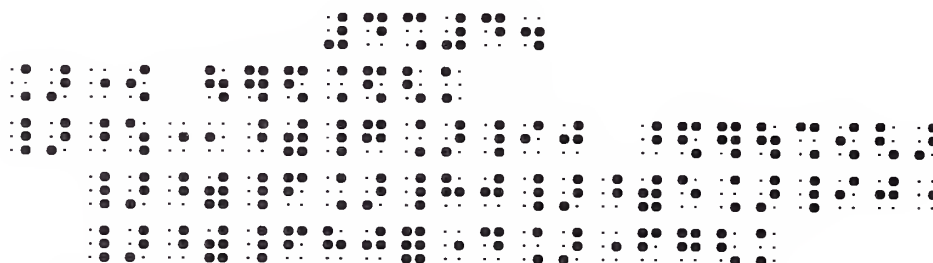
15-3. Hand or part signs must be followed by dot 3 if they are immediately followed by a sign containing dots 1, 2, or 3.

Example 15-3.



- 15-4. The first note following a sign from Table 15 A must have an octave mark.
- 15-5. Keyboard accompaniments include an outline or a duplication of the solo part using the prefix $\cdot\cdot\cdot\cdot$.
- 15-6. When accompaniment or orchestral-reduction keyboard parts include annotations about instrumentation, the words are brailled as printed.
- 15-7. Passages played with alternating hands should, whenever possible, be written continuously in the part assigned to one hand. It is not always easy to decide which hand is the better for such a passage, but the general layout of the music is the best guide.

Example 15-7.



- 15-8. When a passage divided between the hands contains all the music, it is placed in one hand part as in Example 15-11.
- 15-9. The abbreviation "sim" may be added when the pattern of alternating hands is continued in exactly the same form. Dot 5 should precede any added abbreviation, i.e., $\cdot\cdot\cdot\cdot$.

15-10. A change of clef sign within a part does not affect the direction for reading intervals in that part.

Example 15-10.

Braille notation for Example 15-10, including a specific Braille symbol at the top center.

15-11. When it is desirable to change the direction for reading intervals, use the hand signs indicating a left hand part with intervals reading down or a right hand part with intervals reading up. Examples 12-33 to 12-35 show these hand signs in theory textbooks, and the example below shows the use of the right hand sign in a portion of an extended piano passage.

Example 15-11.

Braille notation for Example 15-11, including a specific Braille symbol at the top center.

(b) (in section-by-section)

Braille musical notation consisting of five staves. The first staff contains a single measure with a treble clef sign. The subsequent four staves contain musical notation for the right and left hands, with various note values and rests represented by Braille symbols.

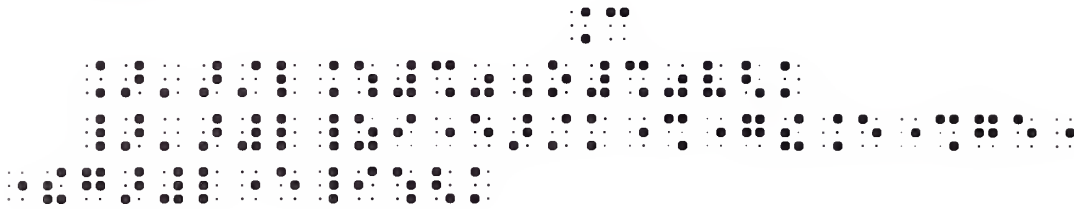
Standard musical notation for a section-by-section piece, showing a treble clef on the right hand and a bass clef on the left hand. The notation includes notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6) across two staves.

Signs from Table 2.

	G clef in the left hand part
	F clef in the right hand part

15-14. When clef signs are included for blind teachers of sighted students, modified clef signs are used to indicate that one hand part is printed in the staff allotted to the other. The direction in which intervals and in-accords are read or used is unaffected by these special clef signs.

Example 15-14.



2. Piano Pedalling

Signs from Table 15 A.

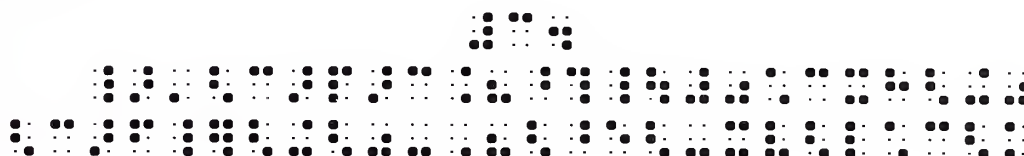
	Ped. or other indication for pedal down
	Star or other indication for pedal up
	Star and Ped. under one note
	Half-pedal
	Pedal up as soon as chord is struck

15-15. Pedal indications such as the print star and "ped." are placed where they occur in print. They are usually transcribed into the left hand part unless the notes of the right hand part provide the clarity needed to

place them accurately. It is advisable to treat the pedal depression and release as a pair, if possible, placing them both in the same hand part.

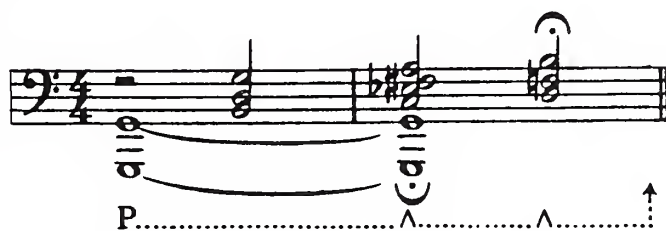
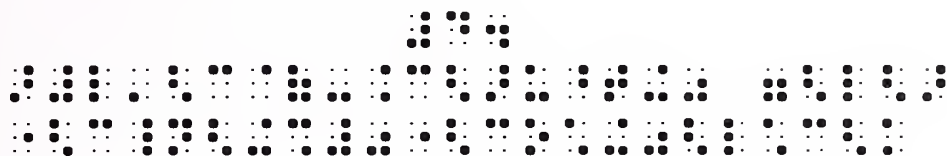
- 15-16. Directions such as "con ped." should be transcribed according to the exact wording, and when "ped." is not followed by a star, it is better to write that abbreviation with the word sign.
- 15-17. When the indications for pedal down, half-pedalling or the combination of a star and pedal are placed directly under a note or rest in print, they are transcribed before the note or rest indicated.
- 15-18. The sign for pedal up follows the note, interval or rest. In Example 15-18 the pedal is held through a long rest; in Example 15-19 the pedal is released before the rest.

Example 15-18.



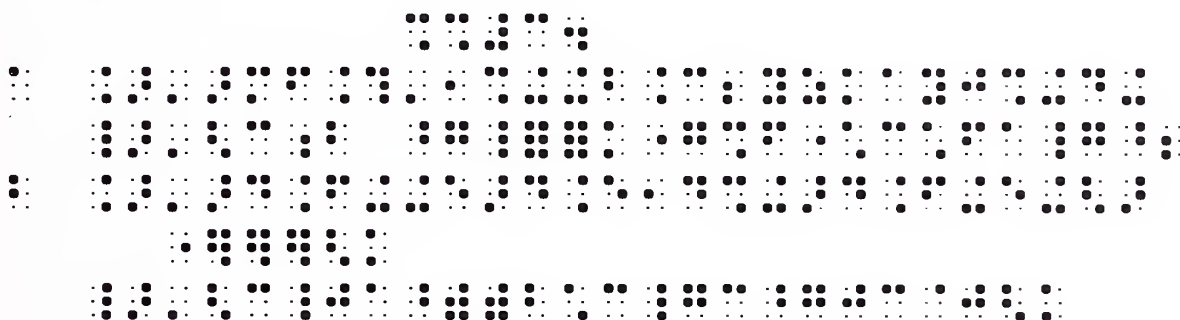
- 15-19. When the star appears under one note or chord and "ped." is under the next, the sign for pedal up is not included.

Example 15-21.



15-22. The sign for pedal up immediately is used when there is a visual clue that the pedal should not remain through the entire note. Example 15-22 is in 3/4 time. In the first measure the star is placed directly under the E-sharp in the left hand to indicate immediate release of the pedal. In the second measure, the star is placed slightly *after* the first beat, so the normal pedal release is used in braille.

Example 15-22.



15-23. Repeats may be used with pedalling as long as the meaning is very clear.

Example 15-23.

The musical notation for Example 15-23 is in bass clef with a 4/4 time signature. It consists of a single line of music with a repeated eighth-note pattern. The first two measures are marked with a repeat sign and a pedal marking (Ped.). The third measure is marked with an asterisk (*). Above the staff, there is a Braille representation of the notation, including a key signature of one flat (B-flat) and a time signature of 4/4.

15-24. In Example 15-24, a repeat sign would indicate incorrectly that the pedal is lifted and depressed before the fourth beat. No repeat should be used in this type of situation.

Example 15-24.

The musical notation for Example 15-24 is in bass clef with a 4/4 time signature. It consists of a single line of music with a repeated eighth-note pattern. The first measure is marked with a repeat sign and a pedal marking (Ped.). The second measure is marked with an asterisk (*). The third measure is marked with a repeat sign and a pedal marking (Ped.). The fourth measure is marked with an asterisk (*). Above the staff, there is a Braille representation of the notation, including a key signature of one flat (B-flat) and a time signature of 4/4.

15-25. If the pedal is only used during part of the repeated passage and the repetition is exact, the repeat sign includes the pedalling.

Example 15-25.

B. Organ

15-26. The signs for right and left hand parts as well as the information in Paragraphs 15-1 through 15-14 also apply to the right and left hand parts of organ music.

1. Organ Pedals

Signs from Table 15 B.

⠠⠠⠠⠠	Organ pedal part
⠠⠠⠠⠠⠠⠠⠠⠠	Start of passage when pedal and left hand parts are written on same print staff
⠠⠠⠠	Return to left hand only; pedal drops out
⠠⠠	Left toe (wedge ^ beneath a note)
⠠⠠	Left heel (u or o beneath a note)
⠠⠠	Right toe (wedge ^ above a note)
⠠⠠	Right heel (u or o above a note)
⠠⠠	Between foot signs, change of pedalling on one note
⠠⠠	Change without indication of toe or heel



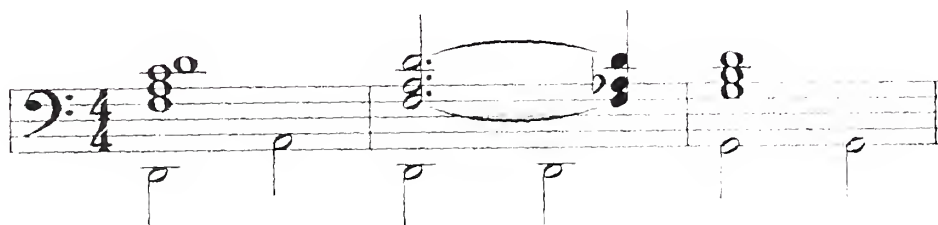
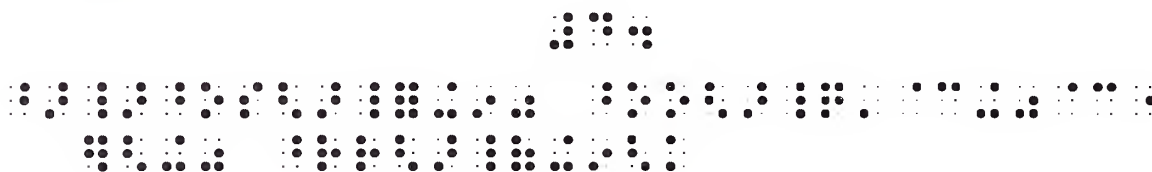
Foot crosses in front (dash _ above toe or heel sign)




Foot crosses behind (dash _ beneath toe or heel sign)

15-27. When a pedal part for organ is printed on a separate staff, it is transcribed as a separate braille part beginning with the prefix shown above. When the pedal part is written in the same print staff as the left hand part, the prefixes for organ pedal and left hand are combined as shown in Example 15-27. This combined prefix is used only where such a passage starts. Succeeding measures or sections carry the normal prefix for a left hand part.

Example 15-27.



15-28. When the pedal drops out, the prefix  appears only once to confirm that fact. If it is clear from the music itself that the pedals are no longer in use, that prefix is not necessary. If the pedal returns, the combined prefix is used again. If there was no pedal part in the third measure of example 15-27, the braille would appear as follows.

Example 15-28.



15-29. When the pointed print symbols for toe and the rounded heel signs are placed under the staff, they indicate the use of the left foot. When these identical symbols are placed above the staff, they indicate the use of the right foot. In braille, these signs follow the notes or intervals and are treated like fingering signs.

15-30. Horizontal lines above or below foot symbols generally indicate crossing of the feet, but they may have other meanings in some organ publications. The signs for foot crossing are placed before the note.

Example 15-30.

15-31. Some print publications have symbols for using the inside or outside of the toe and/or the heel. This does not happen often enough to warrant specific international agreement for the diversity of print symbols individual authors may use, but Denmark*¹ has devised braille signs for these unusual pedal signs that may be used.

2. Registration

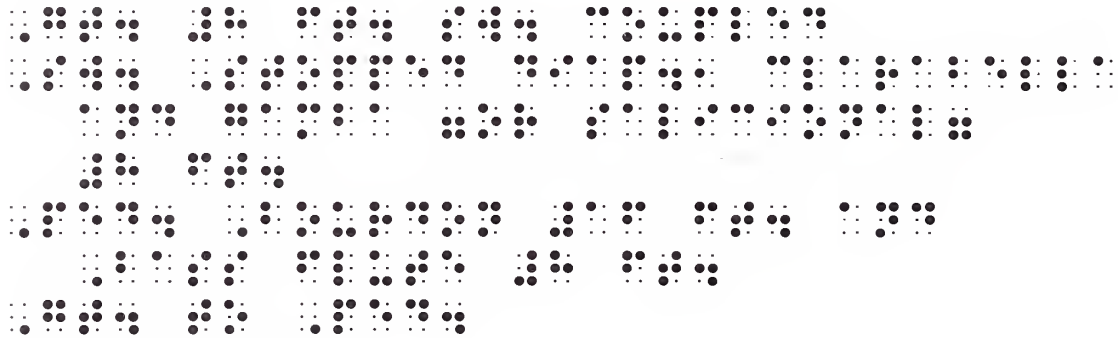
15-32. Care should be taken to include all indications for registration, use and change of manuals, information about stops, etc.

15-33. The tabulation of the details of organ registration at the beginning of a piece or movement should duplicate the print as far as possible.

15-34. Print signs for "foot", "plus" and "minus" are brailled according to the national code of the country. The American code is used in this edition.

¹O. Kjær Nielsen. *Den Brailleske Nodeskrift, Dansk Revision*. København: Statens Bibliotek og Trykkeri for Blinde, [The Danish National Library for the Blind], (København, 1978), print edition, p.161; braille edition, Vol. 1, p.143.

Example 15-34.



Gt. 8 ft. sw. coupled

Sw. Stopped diap., clarabella and gamba (or salicional) 8 ft.

Ped. Bourdon 16 ft. and Bass flute 8 ft.

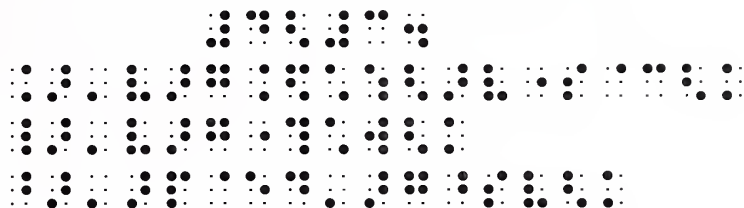
Gt. to Ped.

- 15-35. Major changes of registration that occur during a piece can be set out as above, but most changes are placed as word text in the braille music.

Example 15-35.

- 15-36. Changes that occur should be put in the parts with careful attention to placing them in either or both hand parts as well as the pedal. As in Example 15-36, an abbreviation is often placed between staves and printed only once. When registration applies to more than 1 staff, it should be written out in all relevant parts in the braille. The abbreviations or words used in print should be used in braille.

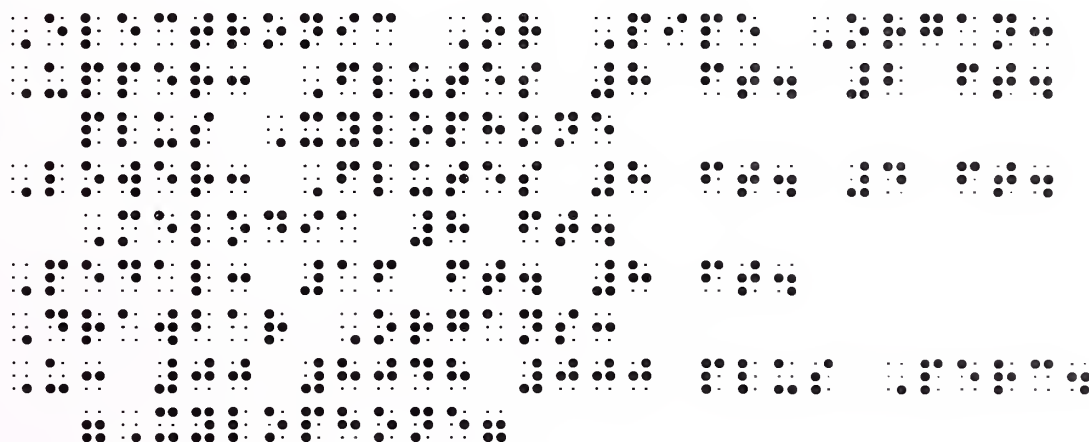
Example 15-36.

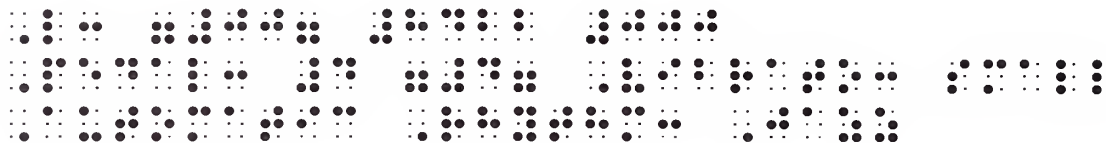


Péd. G

15-37. When more than one type of registration is included in print, it is also included in braille. For Example 15-37, a print diagram provides registration information for “Electronic Or Pipe Organ” and also for “Drawbar Organs”. The words and/or series of numbers are transcribed in standard literary code.

Example 15-37.

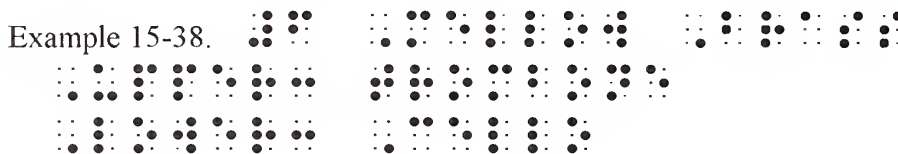




Electronic Or Pipe Organ:	Upper: Flutes 8', 2' + Xylophone	Lower: Flutes 8', 4' Melodia 8'	Pedal: 16', 8'
Drawbar Organs:	U 00 8048 000 + Perc.(Xylophone)	L (00) 8422 000	Pedal: 4(4) Vibrato: Small

Automatic Rhythm: Jazz

15-38. There are many possible variations for the presentation of registration. Electronic keyboards sometimes have stops that show pictures of instrument types. In the print registration below, the instruments are pictured; in braille they are named.
















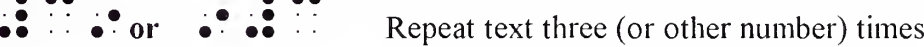
**6 MELLOW
BRASS**




XVI. VOCAL MUSIC


(Table 16)

Signs from Table 16

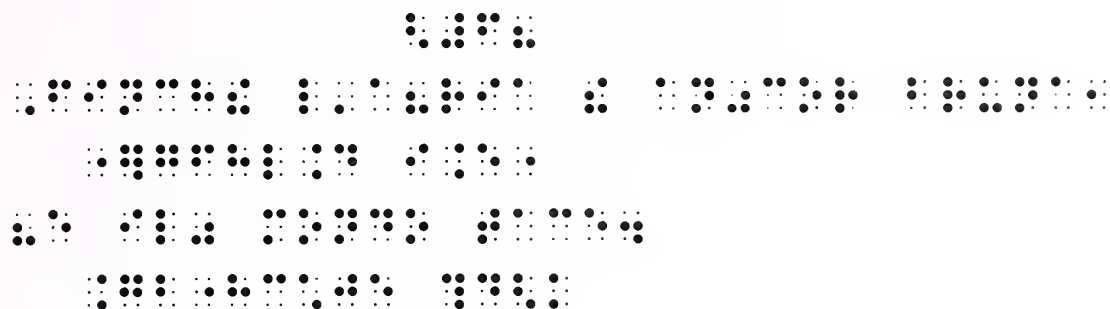
	Syllabic slur
	Syllabic slur for first & second language
	Syllabic slur for third & fourth language
	Syllabic slur variation for single verses in one language
	Beginning and end of phrase
	Two syllables sung on one note
	Three syllables sung on one note
	Half breath
	Full breath
	Merged text sung on one note
	Repeat text once i.e., 
	Repeat text twice
	Repeat text three (or other number) times

16-1. A vocal solo part is transcribed like an instrumental part except for the transcription of slurs and accommodations for the vocal text.

16-2. Lines or sections of word text are alternated with lines or sections of the corresponding music for that text. Text parts are identified with the prefix , the first initial of the voice, or by placement on the braille page.

16-3. Music parts are identified with the prefix , the initial of the voice part, or by placement on the braille page. If intervals appear in the music, a note should be included to indicate the direction for reading the intervals.

Example 16-8.

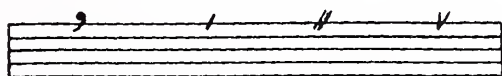


Fin - ché l'aria è an-cor bru - na, e il mon - do ta - ce.

- 16-9. When songs are printed in two or more languages, the number of syllables in a measure may vary between the different texts. Slur signs followed by “finger” signs are used to indicate to which language they apply. In the third measure of Example 16-9, the first slur applies to both languages; the second slur applies only to the second language.

16-11. Breath signs are placed where they occur, and an octave sign is not required for the next note. Printed breath symbols vary in shape, and the symbol used by one composer for a half breath may be used for a full breath by another composer or music publisher. When it is not clear whether a half or full breath is intended, a transcriber's note should be included describing the shape of the print symbols with their braille representations. Example 16-11, in print only, shows the common symbols used in print for either a half or full breath.

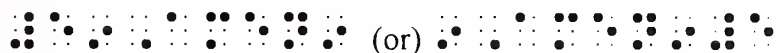
Example 16-11.



16-12. Except for printed repeats in the music, the only braille repeats advised are the measure repeat for short measures and the braille segno (for very long and obvious repeats such as the final repetition of an aria after the middle section).

16-13. Words or phrases of the text are repeated by using the sign, ⠠⠠⠠⠠⠠⠠ , placed before and after with no intervening space. If the repetition is to occur twice (to be sung three times), the sign is doubled *either before or after* (not both). If more than twice, a number is combined with that sign. The number shows the *repetitions*. Example 16-13 in braille only, shows both ways of marking "Amen" when it is to be sung six times.

Example 16-13.



16-14. Temporary divisi parts or alternative notes are written as intervals or as in-accords. If written in small print, the small-type sign, ⠠⠠⠠ (Table 1 A), must be used.

16-15. A separate indication of vocal range should be brailled as printed.

Example 16-15.



- 16-16. Hyphens printed between syllables for vertical alignment with notes are not included in braille.
- 16-17. When tenor parts are printed in the G clef an octave above actual pitch, they are generally transcribed in braille at the actual pitch to be sung.
- 16-18. A vocal ensemble or choral score is a logical extension of the format in use for solo music with lines or sections of music for each voice part. When the text is the same for all parts, it is given only once; when text varies, it appears separately for each voice.
- 16-19. Keyboard accompaniments do not appear as a part in a choral score. They are transcribed separately and usually include an outline of the important themes, voice entrances, or other features of the ensemble. Instrumental accompaniments have their own score, including piano if used, also with an outline of the vocal music.

XVII. STRING INSTRUMENTS

(Table 17)

A. General Signs

- 17-1. The music for string instruments is brailled using all of the previous signs that apply.
- 17-2. Because of the lack of standardization in print symbols for strings, positions, barrés, harmonics and other features, it is essential that the transcriber have a thorough knowledge of string music, preferably as a performer.
- 17-3. Some countries use clef signs as a prefix for all instrumental music. When clef signs are used, they determine the direction for intervals and in-accords. The C clef reads downward for viola and upward for violoncello and bass. In the absence of clef signs a note should be included. The form used in Example 17-3 may be helpful.

Example 17-3.



- 17-4. The G clef with a little "8" below, sometimes used for plucked instruments, indicates that the notes sound one octave lower than printed, but the music is transcribed at the printed pitch.

Signs from Table 17 A.

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

- 17-5. In print, strings are indicated with roman numerals, arabic numbers or letters. A note should be included stating the method used in print. When word-letter combinations such as "sul G" appear, they should be transcribed as they are in print.
- 17-6. An octave mark is not required for the next note after a string sign.

17-7. Lines of continuation are shown by the principle of doubling; only the second character of the sign is written twice.

Example 17-7.

Signs from Table 17 B.

	1st position/fret		7th position/fret
	2nd position/fret		8th position/fret
	3rd position/fret		9th position/fret
	4th position/fret		10th position/fret
	5th position/fret		Half position
	6th position/fret		
	Glissando or shift to a new position		
	Beginning of shift line		
	End of shift line		

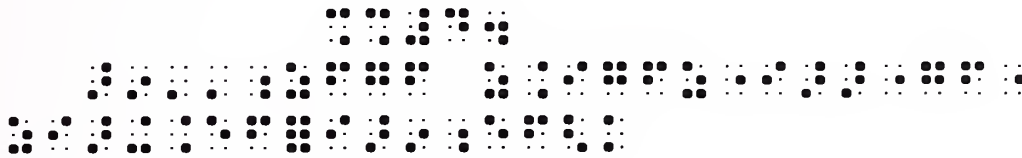
17-8. Position/fret signs usually follow string signs and precede bowing or plectrum signs. The word “position” is used for instruments that have a smooth fingerboard, and the word “fret” is used for instruments that have frets on the fingerboard.

17-9. In print, position or fret signs usually are roman numerals or arabic numbers. A note should be included to describe the type of print marking used.

17-10. The next note after the position or fret sign must have an octave mark.

17-11. A line of continuation following a position sign is shown with two dot 3s, $\cdot\cdot\cdot$. The sign for the end of this line, $\cdot\cdot\cdot$, follows the last note affected and is not used if another position sign follows immediately.

Example 17-11.



17-12. For the fingering of bowed and plucked instruments, see Chapter VIII, Fingering. Part B contains signs and examples.

17-13. Shifting lines are commonly found in guitar music and occasionally in bowed string music. They look like glissandos in print and in braille, but unless the word or abbreviation for glissando is present, the slanting lines indicate shifting to another fret or position. The sign is placed between the notes affected. If the word "glissando" or an abbreviation appears in print, it should be included in braille.

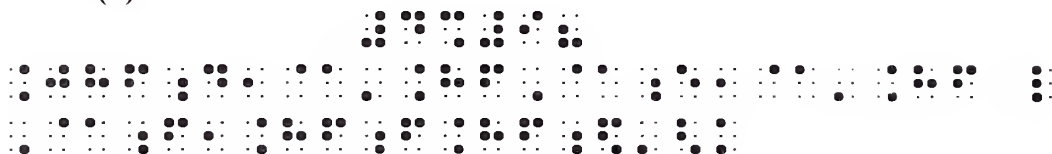
17-14. When intervening notes appear, it may be necessary to indicate the beginning and the end of the shift using the signs above. Always use the standard sign when possible. Example (a) illustrates the standard shift, and Example (b) illustrates the need for and the use of the beginning and ending signs.

Example 17-14

(a)





(b)



17-15. The sign for glissando is placed after the first of the two notes affected. If a slur is also printed, the slur sign precedes the glissando sign. If the word or abbreviation for glissando appears in print, it should also appear in braille.

Signs from Table 17 D.

	Natural harmonic or open string
	Artificial harmonic

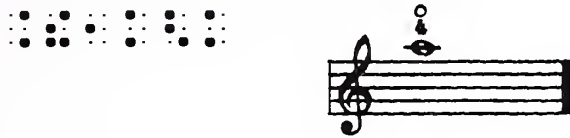
17-16. Natural and artificial harmonics are identified by print shape. The sign for artificial harmonic is used for diamond-shaped notes; the sign for natural harmonic is used when a round note that is not an open string has a zero above it.

17-17. The sign for natural harmonic follows the note; the artificial-harmonic sign precedes the note and is separated from it only by an

octave mark and/or an accidental. Words or abbreviations such as "art. arm." are always included as word text.

- 17-18. When fingering is given for a natural harmonic, the fingering precedes the harmonic sign.

Example 17-18.



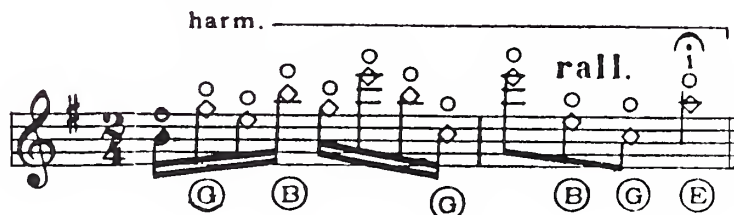
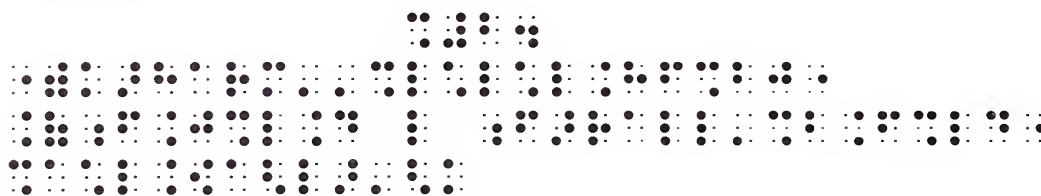
- 17-19. The signs for artificial and natural harmonics may be doubled for a series of more than three notes or intervals. The artificial harmonic sign is doubled as $\circ \circ \circ \circ$.

- 17-20. The following three examples illustrate harmonics and other features of string music. In Example 17-20, for guitar, the abbreviation "harm" is shown with a bracket to indicate which notes are harmonics. In braille, the line of continuation is used. Another bracket, with a roman numeral, shows that the hand should remain in third position, so a second line of continuation is used. Circled arabic numbers indicate string signs.

Example 17-20.

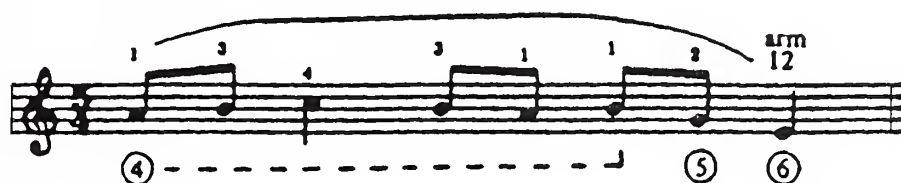
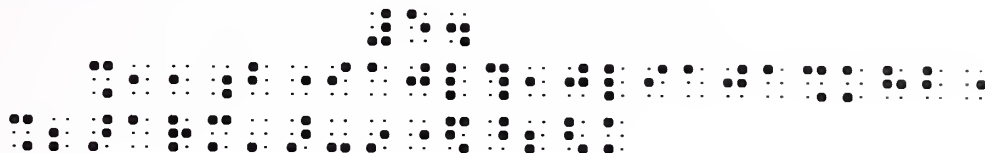
17-21. In Example 17-21, diamond-shaped notes are shown in addition to the print abbreviation, so the sign for artificial harmonic is used along with the abbreviation and its line of continuation. In this guitar example, the print has circled letters that contain names of strings, e.g., G, B, and E. The transcriber must understand all string instruments to know that G is 3rd string in guitar music, 4th string in violin music, 3rd string in viola music, etc. The bar line sign ⠆ is useful in complex string music.

Example 17-21.



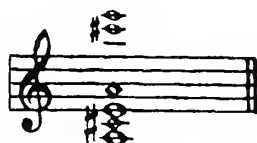
17-22. In Example 17-22, the abbreviation "arm" and the sign for twelfth fret are both included, as in print, to indicate the harmonic. Fingering, string, and fret signs are all indicated with arabic numerals, so a knowledge of string instruments is again essential in order to determine the meaning of each number.

Example 17-22.



17-23. When resultants are printed for natural or artificial harmonics, they are written as small notes and placed in an in-accord. If two artificial harmonics are written as a chord, it is best to separate them with in-accords because the diamond-shaped notes do not produce the sound represented by the printed notes. The resultants may be written as chords, however.

Example 17-23.



Example 17-25.



17-26. When print indicates that the left hand should execute pizzicatos (usually with a plus sign), the standard left hand sign precedes all notes so marked. This sign may be doubled. Example 17-26 is music for the violin.

Example 17-26.

17-27. For scores with string instruments, see Examples 20-9 to 20-11.

C. Plucked Instruments

Signs from Table 17 C.

⠠⠠⠠	Grand or full barré
⠠⠠⠠⠠	Half or partial barré
⠠⠠⠠⠠⠠	Vertical bracket barré

17-28. Barrés are indicated two different ways in print notation: (1) above the staff with capital letters alone or in combination with numbers or fractions that indicate whether the barré is full or partial; (2) on the staff with vertical brackets placed before notes or chords. For (1), a note should be included to describe the print notation. For (2) the bracket barré sign in braille indicates that a bracket appears in print.

17-29. Full barrés are usually indicated above the staff with "C" or "B". Indications for partial barrés include the C or B with a slash through them, 1/2C, 1/2B, PB, MC, MB, etc.

17-30. Barré signs immediately precede fret signs. Fret signs must be followed by an octave mark.

17-31. Example 17-31 shows a full barré followed by the roman numeral for 5th position/fret and a line of continuation that ends when the next barré and the roman numeral for third position/fret occur. Therefore, the end of the continuation line is not marked.

Example 17-31.

The image shows a musical staff with a treble clef and a key signature of one flat. The staff contains several notes. Above the staff, there are two barré signs: 'C.V' (full barré) and 'C.III' (partial barré). A dashed line indicates a continuation line that starts after the first barré and ends before the second barré. Above the staff, there are three Braille representations of the barré signs: a full barré (⠠⠠⠠), a partial barré (⠠⠠⠠⠠), and a vertical bracket barré (⠠⠠⠠⠠⠠).

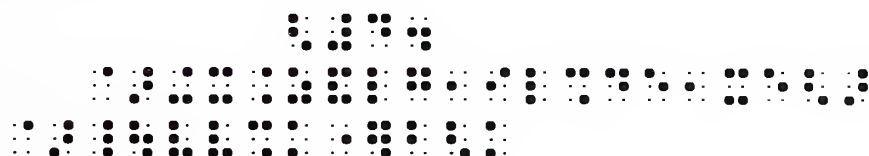
17-32. Example 17-32 shows a partial barré with an ending to its line of continuation.

Example 17-32.



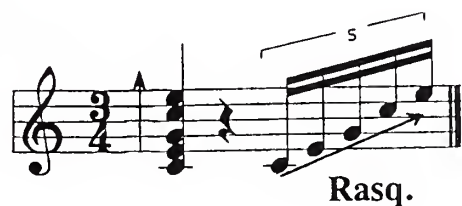
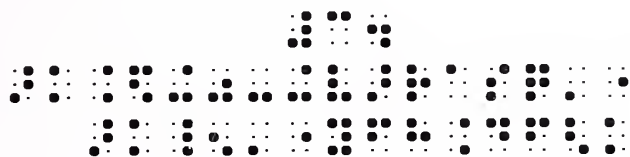
17-33. In example 17-33, a bracket barré is printed vertically through the entire staff, showing that the barré includes the initial notes of both in-accord parts. Therefore, it appears at the beginning of both in-accord parts in braille.

Example 17-33.



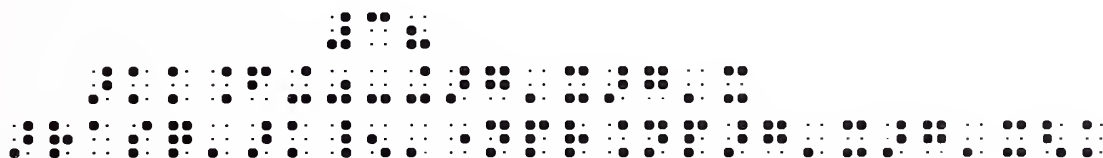
17-34. When the symbol for a barré is not followed by a fret symbol, it should be followed by the first character of a fret sign (dots 3-4-5) in braille. In Example 17-34 there is no symbol for fret, so the single fret character is used in both of the in-accords affected by the bracket barré.


Example 17-36.



- 17-37. When Golpe (knock) is indicated, use the word or abbreviation according to print. When it is executed on a rest, the word or initial is placed before the rest. Otherwise, braille follows print placement, before or after a note, rasgueado or other feature.

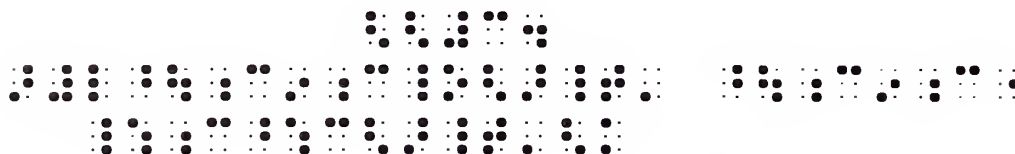
Example 17-37.



- 17-38. A slur that does not end on a note or the “slur into nowhere”  requires careful recognition by transcribers. Example 17-38 contains music for guitar in bass clef with the intervals reading up. The knowledgeable transcriber realizes that the first slur does not end on a note and that its interval is not to be tied to the half note. The

special slur sign is placed after both notes of the chord. If a slur is an indication of ornamentation for guitar, this slur sign can be used.

Example 17-38.



17-39. Right-hand fingering for guitar is shown in Part B2 of Chapter VIII, Fingering: Signs from Table 8 B and in Paragraphs 8-10 & 8-11.

XVIII. WIND AND PERCUSSION INSTRUMENTS

(Table 18)

A. Wind Instruments

18-1. Wind instruments make use of all the standard signs including others that have special meaning for winds.

Signs from Table 18 A.

⠠	Letter O over or under the note
⠠⠠	Plus sign over or under the note

Signs from Table 16C.

⠠⠠	Half breath
⠠⠠	Full breath

18-2. The letter O signifies an open sound and often indicates for the player to remove a mute or adjust for a non-muted sound. This sign generally follows the note.

18-3. The plus sign usually indicates the place where a mute is to be added or a muted sound used. This sign may be found either preceding or following the note in transcriptions from different countries.

18-4. Breath symbols consist of commas, double slanted lines, and various other kinds of print marks. In some publications a comma indicates a full breath and in other publications it indicates a half breath. The same is true for the other symbols. The transcriber should determine the intended meaning, if possible, and include a transcriber's note describing the shape of the print symbol(s) with their braille representations.

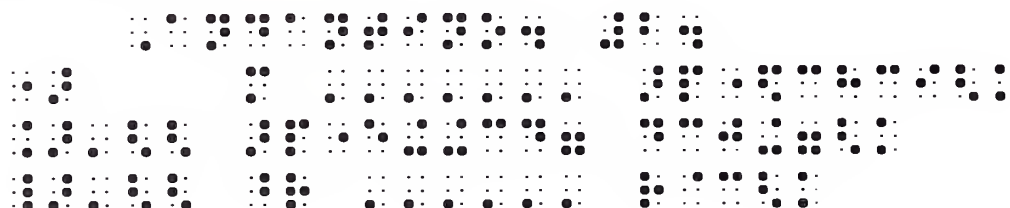
18-5. Breath signs are placed where they occur, and an octave sign is not required for the next note.

Example 18-5. (Solo Tuba)



18-6. Parts for transposing instruments are brailled using the pitches that appear on the print page. When this happens in an ensemble or with keyboard accompaniment, each part may have a different key signature. The key signatures should appear at the beginning of each parallel or section.

Example 18-6.



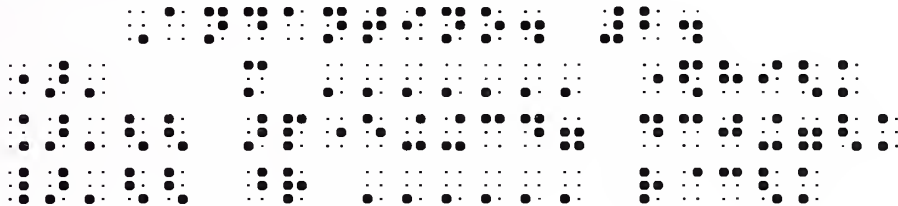
Andantino

18-7. When two-note chords appear in music for winds, interval signs or in-accords may be used, according to national preference.

18-8. Directions such as “à 2” or “solo” should be included as in print.

18-9. Accompaniments are brailled separately, and they usually include an outline of the solo part as shown below or a duplication of the solo part as in Example 18-6. Both examples are the same in print.

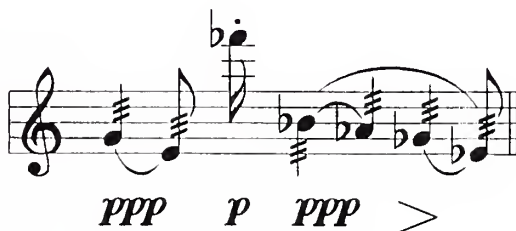
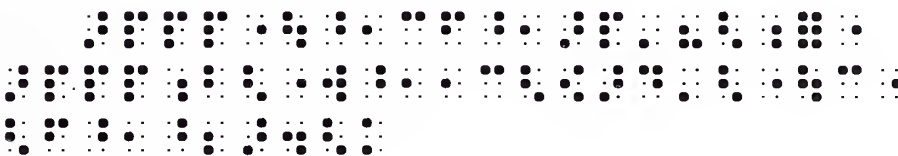
Example 18-9.



18-10. For unusual modern notation, see Section XIII, Modern Notation, as necessary. Example 18-10 is from a modern piece, but the tremolo repetition in thirty-second notes is standard notation. It indicates flutter tonguing to the performer. Use standard notation wherever possible.

Example 18-10.

(no time signature)



B. Percussion

18-11. For melodic percussion instruments such as bells, xylophone, and harp, standard braille music notation is used.

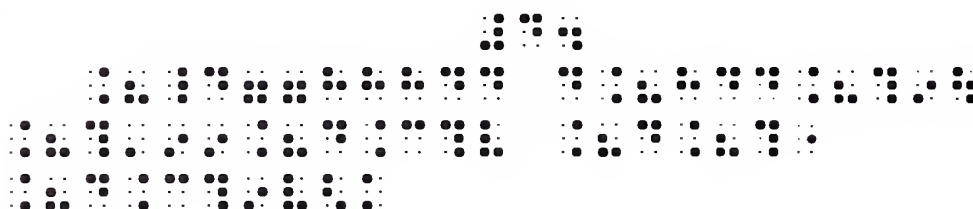
18-12. For non-melodic percussion instruments, music is usually printed in one of two ways described below. A note should be included giving details of the print presentation including the number of lines used for the percussion "staff".

(1) A 5-line staff is printed with notes to represent the instruments to be played by one player. Each different note represents a different instrument; the notes are arranged melodically or in chords depending upon whether the player will be "hitting" one or more devices at the same time.

(2) Notes for each instrument are not written on a 5-line staff. Time signatures and note values are provided, but the notes are written along a single horizontal line, or, in some cases, two or three horizontal lines.

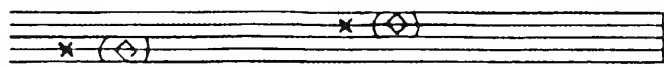
18-13. The 5-line staff for non-melodic percussion instruments has a time signature, note values, dynamics, and other details of performance. It does not usually have a normal clef sign. For braille transcription, notes are transcribed as if they are in the F clef. All other performance details are transcribed in the standard way. In-accords or intervals are used and intervals are doubled normally. Example 18-13 is from a solo for two tom-toms.

Example 18-13.



Example 18-16.

Braille musical notation for Example 18-16, consisting of two systems of staves. The first system has four staves, and the second system has three staves. The notation uses various Braille characters to represent musical notes, rests, and dynamic markings.

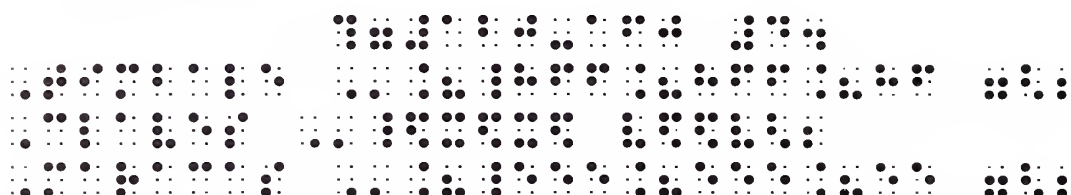


Low suspended Cymbal High suspended Cymbal

	reverse end of rattan sticks		on dome of cymbal
	brushes		on center of cymbal
			on edge of cymbal

Musical notation for Example 18-16, showing a single staff with various rhythmic patterns and dynamic markings. The notation includes notes, rests, and symbols for cymbal effects. Dynamic markings include *p*, *pp*, and *s*. A *simile* marking is used for a series of notes. The staff is divided into measures by bar lines.

Example 18-18.



♩ = 120-160

Timbale

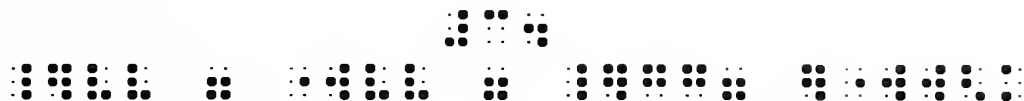
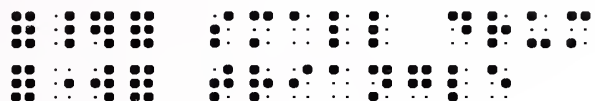
Claves

Maracas

18-19. When the notes appear on a single line, a single note name is provided for the notes with their time values. The note C is commonly used, the note D is sometimes used, and, as below, other notes may be selected.

18-20. In Example 18-20, printed on a single line, the direction of stems indicates different instruments. The notes for small drum all have stems that go down; the notes for triangle all have stems that go up. The instruments are identified at the beginning and stems become the identifiers for the rest of the piece in print. In braille, a note is assigned for the drum and a different note is assigned for the triangle.

Example 18-20.















XIX. ACCORDION

(Table 19)

Signs from Table 19 A.

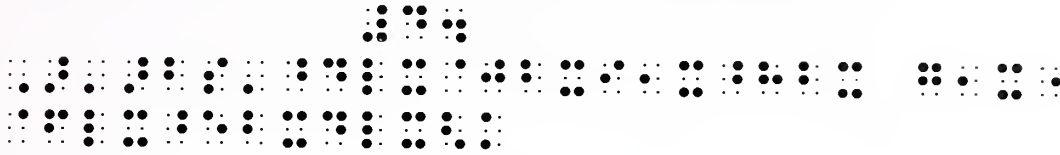
	Prefix for accordion music
Rows of buttons	
	First row - dash below the note (contra-bass notes)
	Second row - no indication (bass notes)
	Third row - 1 or M (major chords)
	Fourth row - 2 or m (minor chords)
	Fifth row - 3, S or 7 (seventh chords)
	Sixth row - 4 or d (diminished chords)
	Seventh row - (varying indications)
	Eighth row - (varying indications)
	Row zero - (varying indications)

19-1. The accordion signs apply only when the prefix  is used for the left hand part of the music¹.

19-2. In print, the bass notes (first 2 rows of buttons) are usually written in the lower part of the staff with stems going up. Notes representing chords (remaining rows) occur in the upper part of the staff with stems going down. Octave marks are unnecessary, so these signs are used to number the rows of buttons. A row sign remains in effect until a new row sign appears.

¹Signs for the Russian accordion, bayan, are different. These are explained in: Shamina, U.I.; Klevezal, G.P.; and Smirnov, G.A. *Notnaya Sistema Brailia*. (Moscow: Prosveshcheniye, 1978), Vol. IV, pp. 165-203.

Example 19-5.

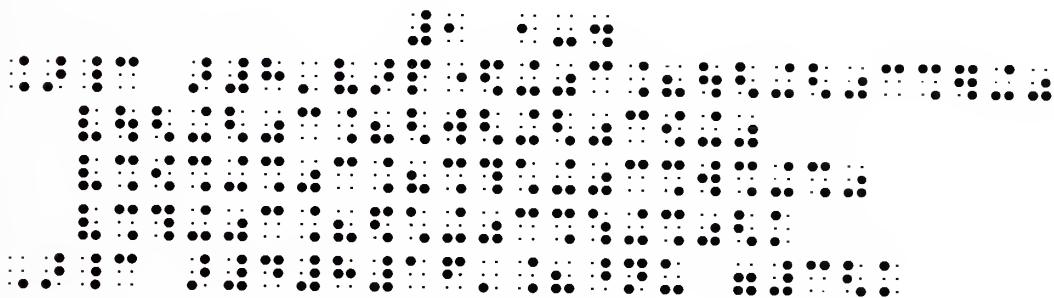


B.S.



19-6. The registration information from the circular symbols (see Table 19 B) must be followed by dot 3 and placed in the accordion part without spaces. A space is necessary before the registration only when it follows a time signature.

Example 19-6.



Example 19-10.

Example 19-10 consists of two parts. The top part is a Braille representation of a musical piece, showing four lines of Braille notation. The bottom part is a staff notation for the same piece, written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The staff notation includes various chord markings: 'M' for major, 'm' for minor, and '7' for a dominant seventh chord. The piece features a mix of chords and melodic lines, with some notes beamed together and others held as half notes.

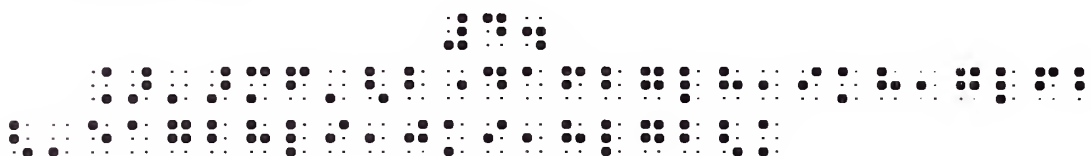
19-11. When there is a change from normal chord accordion to melody bass, the sign for left hand, $\text{♩} \text{♩}$, is inserted, the letters "BAR", or other print indications are included, and octave signs are used. When the prefix $\text{♩} \text{♩}$ reappears, it indicates the return to chord accordion with row signs.

Example 19-11.

Example 19-11 consists of two parts. The top part is a Braille representation of a musical piece, showing three lines of Braille notation. The bottom part is a staff notation for the same piece, written in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The staff notation includes various chord markings: '7', 'm', 'M', and 'BAR'. The piece features a mix of chords and melodic lines, with some notes beamed together and others held as half notes. The 'BAR' marking indicates a change from normal chord accordion to melody bass.

19-12. The right hand part is written as in other keyboard music. The signs for draw and push are placed in this part and do not require an octave mark for the next note.

Example 19-12.



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

Example 20-9.

(a)

The image displays a musical score in Braille notation, labeled as Example 20-9 (a). The score is organized into several systems, each containing multiple staves. The notation uses various Braille characters, including rhythmic values, accidentals, and articulation marks, to represent musical information. The layout is clean and professional, typical of a printed music score. The Braille characters are arranged in a grid-like fashion across the staves, with clear spacing between notes and rests to facilitate reading.

(b)

The image displays a page of musical notation in Braille, labeled (b). The notation is organized into multiple staves, each consisting of a series of Braille characters. The characters are arranged in a grid-like pattern, with some characters appearing in groups or clusters. The notation is dense and spans the majority of the page, with some blank space at the top and bottom. The Braille characters are black dots on a white background, and the overall layout is clean and professional.

Symphony No. 3

L. von Beethoven, Op. 5

Allegro con brio

2 Flöten

2 Hoboen

2 Klarinetten in B

2 Fagotte

3 Hörner in Es

2 Trompeten in Es

Pauken in Es-B

1. Violinen

2. Violinen

Bratschen

Violoncelli

Kontrabässe

20-11. Example 20-11 shows the beginning of Symphony No. 6 by Chaikowsky. The introductory information shows that intervals read down in this score. This excerpt contains measures 1-4. The print page and system numbers are both in the upper-cell position, and the meaning is clear. The print shows the full score, but the braille shows only the instruments that are active. When the other instruments enter for the first time, their clef signs appear. After that the clef signs are not repeated.

Example 20-11.

The image displays a Braille musical score for the beginning of Symphony No. 6 by Tchaikovsky, measures 1-4. The score is organized into systems. The first system includes a page number (188) and system number (20-11) in the upper cell position. The notation consists of multiple staves, each representing a different instrument. The Braille notation includes clef signs, note heads, stems, and rests, indicating the pitch and rhythm of the music. The score is written in a way that only the instruments active in each measure are shown, with their respective clef signs appearing at the start of their first measure and not being repeated in subsequent measures.

Symphonie No. 6
(Pathétique)

P. Chaikowsky

Adagio (♩ = 54)

Flauti I II

Flauti III (piccolo)

Oboi I II

Clarineti I II in A

Fagotti I II

Corni in F I II

Corni in F III IV

Trombe I II in A

Tromboni I II

Tromboni III e Tuba

Timpani in A-E-Es

Violini I

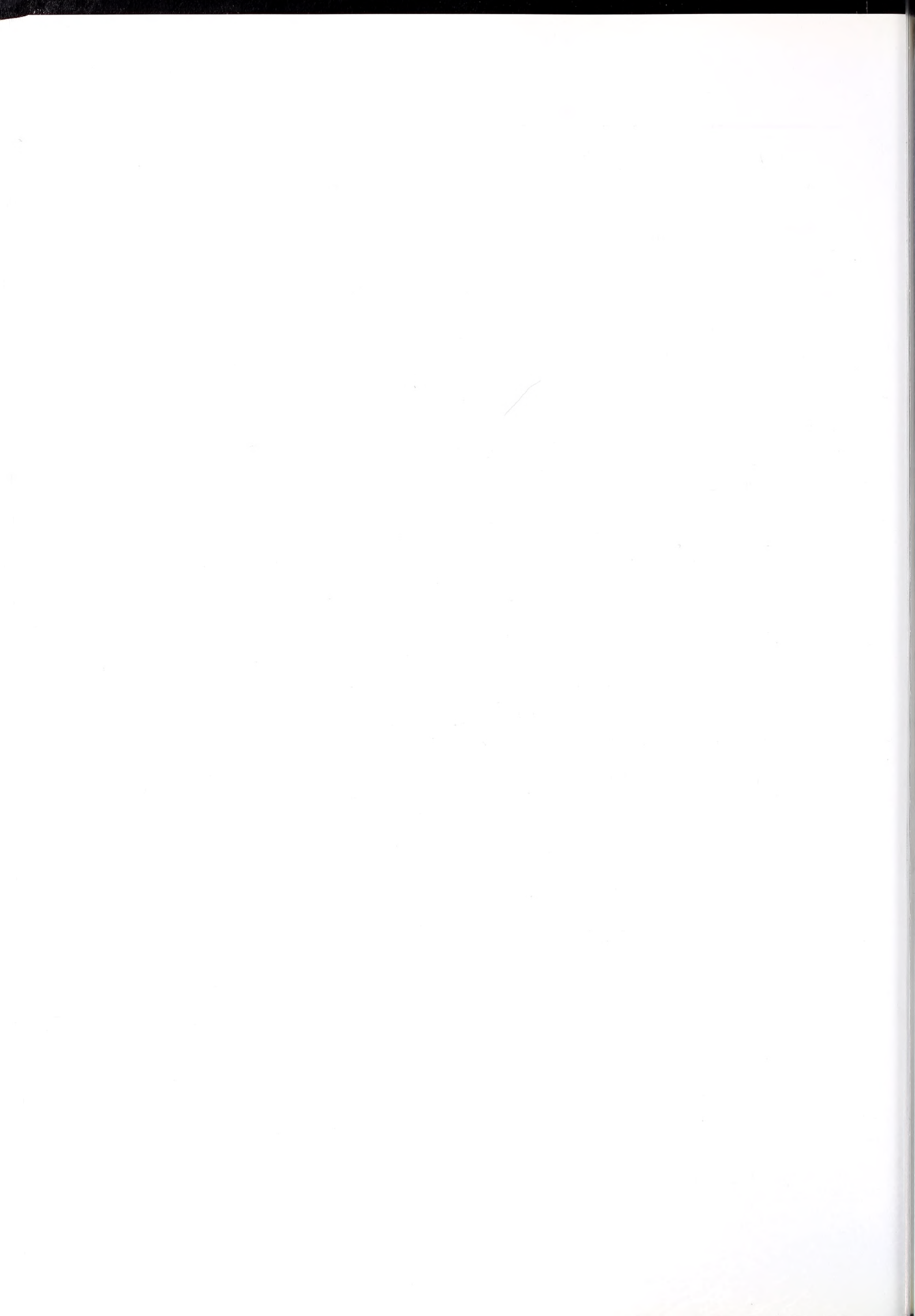
Violini II

Viole

Violoncelli

Contrabassi

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flauti I II, Flauti III (piccolo), Oboi I II, Clarineti I II in A, and Fagotti I II. The middle staves are for brass: Corni in F I II, Corni in F III IV, Trombe I II in A, Tromboni I II, and Tromboni III e Tuba. The bottom staves are for strings: Timpani in A-E-Es, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is Adagio with a quarter note equal to 54 beats per minute. The first four measures are shown. The Fagotti part has a '1 solo' marking and dynamic markings of *pp*, *p*, and *mp*. The Contrabassi part has a 'div' marking and a 'cresc.' marking. The Viole part has a 'v' marking and a 'mp' marking. The Violoncelli and Contrabassi parts have a 'V' marking and a 'p' marking.



Authorities for this Work

Music Authorities

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Apel, Willi. *Harvard Dictionary of Music*. Second Edition, Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1972.

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“Working Group Meeting on Braille Notation for the Accordion”. Fredericia, Denmark, 1990.

“Workshop on Organ Music and Music Theory”. Eastbourne, United Kingdom 1989.

“Workshop Studying Specific Sign Notation for the Guitar”. Madrid, 1988.

BRAMCE, Braille Music Conference, 1987. Marburg/Lahn: Deutsche Blindenstudienanstalt e. V., Marburg/Lahn, 1991.

“International Conference on Unification of Braille Music Notation and Publication of Music Literature for the Blind, 1982, Moscow”. Conference papers prepared by Gleb A. Smirnov, Moscow, 1982.

Sources of Print Illustrations

Association Valentin Haüy. *Notation Musicale Braille*. Conformé aux Décisions du Congrès International convoqué par American Braille Press, Inc. à Paris, en Avril, 1929. Paris: American Braille Press, Inc.

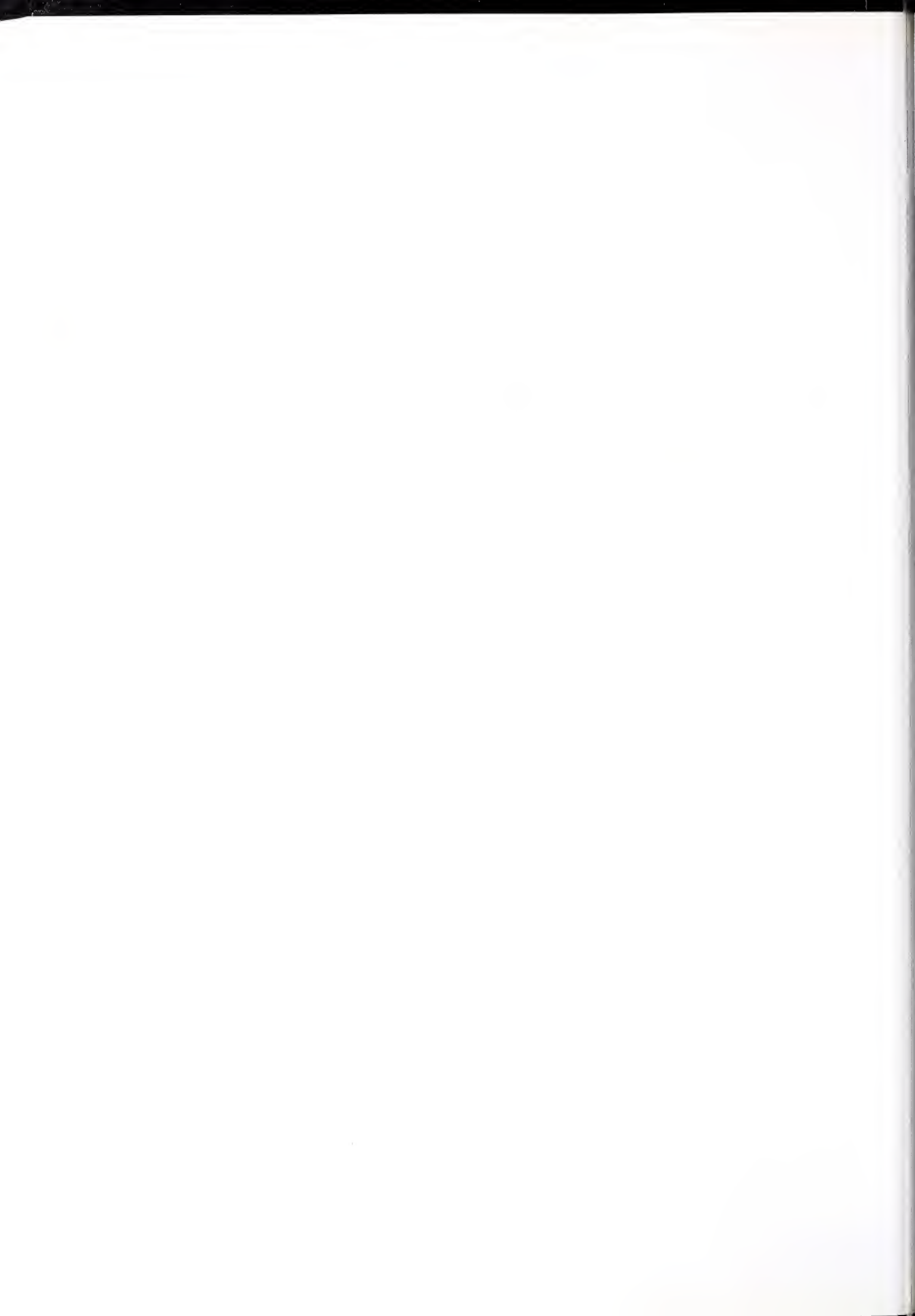
DeGarmo, Mary Turner. *Introduction to Braille Music Transcription*. Washington: Library of Congress, 1970.

Kerkhof, F. and Slegers, A. *Het Braille Muziekschrift*. Nijmegen: Instituut “Henricus” voor Visueel Gehandicapten, 1979.

Nielsen, O. Kjær. *Den Brailleske Nodeskift. Dansk Revision, 1976*. København: Statens bibliotek og trykkeri for blinde, 1978.

Smirnov, Gleb A., *Zapsy Not Po Sisteme Brailia*. Moscow: Prosveshcheniye, 1988.

Spanner, H.V., comp. *Revised International Manual of Braille Music Notation, 1956*. Louisville, Kentucky: American Printing House for the Blind, 1961.



National Signs of 16 Countries

In the international braille music code, the signs for plus, minus, oblique stroke, uppercase letters, lowercase letters, italicized letters, and a special letter sign, if used, come from the country preparing the transcription. These national signs are included here for 16 countries. In addition, countries that have accented letters have included the braille signs that may be encountered when reading vocal text or other literary material in those languages. Rules for transcription are not included; the signs are shown only as an aid for reading. It was not possible to include the Cyrillic or Japanese characters although some of the Russian symbols are included. The following countries are represented in alphabetical order:

Australia

Brazil

Czech Republic

Denmark

Finland

France and Switzerland (French)

Germany and Switzerland (German)

Italy and Switzerland (Italian)

The Netherlands

North America (Canada & U.S.A.)









Poland

Russia

Spain

United Kingdom

National Signs of Australia

	+ plus
	- minus
	/ oblique stroke
	* asterisk
	8' "foot" for organ music
	D uppercase letter
	<i>d</i> italic
	d with letter sign

Dot 4 is used for an unspecified foreign accent

National Signs of Brazil

⠠⠨	+ plus
⠠⠤	- minus
⠠⠗	/ oblique stroke
⠠⠠⠠⠠	D uppercase
⠠⠠⠠	<i>d</i> italic
⠠⠠⠠	d with letter sign

Accented Letters

⠠⠠	á acute
⠠⠠	é acute
⠠⠠	í acute
⠠⠠	ó acute
⠠⠠	ú acute
⠠⠠	â circumflex
⠠⠠	ê circumflex
⠠⠠	ô circumflex
⠠⠠	à grave
⠠⠠	ã tilde
⠠⠠	õ tilde
⠠⠠	ü diaeresis, umlaut

National Signs of the Czech Republic

	+ plus
	- minus
	/ oblique stroke
	* asterisk
or	D uppercase letter
	d with letter sign

Accented Letters

	á acute
	č hacek, caron, wedge
	d' alif, hamza, apostrophe
	é acute
	ě hacek, caron, wedge
	í acute
	ň hacek, caron, wedge
	ó acute
	ř hacek, caron, wedge
	š hacek, caron, wedge
	t' alif, hamza, apostrophe
	ú acute
	ů overring, krouzek, circle above
	ý acute
	ž hacek, caron, wedge

National Signs of Denmark

⠠⠨	+ plus
⠠⠤	- minus
⠠⠠⠨	/ oblique stroke
⠠⠠⠠⠠⠠	* asterisk
⠠⠠⠠⠠⠠⠠	8' "foot" for organ music
⠠⠠⠠⠠	D uppercase letter
⠠⠠⠠⠠	d lowercase letter
⠠⠠⠠⠠⠠	<i>d</i> italic
⠠⠠⠠⠠	d with letter sign

Accented Letters

Most accented letters are written normally and preceded by dot 5.

For example: ⠠⠠⠠⠠⠠ ⠠⠠⠠ ⠠⠠⠠ acute or grave

The exceptions are:

⠠⠠⠠⠠⠠	ä æ	diaeresis, umlaut or ae diphthong
⠠⠠⠠⠠⠠	ö ø	diaeresis, umlaut or oe diphthong
⠠⠠⠠⠠⠠	å	overring, circle above

In chord symbols the U.S. literary signs will be used.

National Signs of Finland

⠠⠨	+ plus
⠠⠤	- minus
⠠⠆	/ oblique stroke
⠠⠠⠠	D uppercase letter
⠠⠠⠠	<i>d</i> italic
⠠⠠⠠	d with letter sign

Accented Letters

⠠⠠⠠	ä umlaut, diaeresis
⠠⠠⠠	å overring, circle above
⠠⠠⠠	ö umlaut, diaeresis
⠠⠠⠠	Dots 4-5 are used for an unspecified foreign accent









National Signs of France and Switzerland (French)

	+ plus
	- minus
	/ oblique stroke
	8' "foot" for organ music
	D uppercase letter
	<i>d</i> italic





Accented Letters

	à grave
	â circumflex
	é acute
	è grave
	ê circumflex
	ë diaeresis, umlaut
	î circumflex
	ï diaeresis, umlaut
	ì grave
	ò grave
	ô circumflex
	ù grave
	û circumflex
	ü diaeresis, umlaut
	ç cedilla
	œ oe diphthong


National Signs of Germany and Switzerland (German)

	+ plus
	- minus
	/ oblique stroke
	Full stop for sentence, abbreviation dot, or apostrophe in music context
	8' "foot" for organ music
	D uppercase letter
	<i>d</i> italic
	d with letter sign







Accented Letters

	ä umlaut, diaeresis
	ö umlaut, diaeresis
	ü umlaut, diaeresis
	Dot 4 is used for an unspecified foreign accent







The signs for "plus" and "minus" may be preceded by dot 4 or 5 in some situations. The apostrophe in literary braille is dot 6, but dot 3 is used in music as above.

Several capital letters in a row are marked with dots 45, i.e., BWV 








National Signs of Italy and Switzerland (Italian)

	+ plus
	- minus
	/ oblique stroke
	8' "foot" for organ music
	D uppercase letter
	<i>d</i> italic






Accented Letters

	à grave
	è grave
	é acute
	ì grave
	ò grave
	ù grave

National Signs of The Netherlands

	+ plus
	- minus
	/ oblique stroke
	* asterisk
	8' "foot" for organ music
	D uppercase letter
	<i>d</i> italic

Accented Letters

	ä diaeresis, umlaut
	à grave
	â circumflex
	ë diaeresis, umlaut
	è grave

⠠⠠⠠⠠⠠⠠	É acute
⠠⠠⠠⠠⠠⠠⠠	Ö diaeresis, umlaut
⠠⠠⠠⠠⠠⠠⠠	Ò grave
⠠⠠⠠⠠⠠⠠⠠	Ô circumflex
⠠⠠⠠⠠⠠⠠⠠	Ï diaeresis, umlaut
⠠⠠⠠⠠⠠⠠⠠	Î circumflex
⠠⠠⠠⠠⠠⠠⠠	Ü diaeresis, umlaut
⠠⠠⠠⠠⠠⠠⠠	Ù grave
⠠⠠⠠⠠⠠⠠⠠	Û circumflex
⠠⠠⠠⠠⠠⠠	Ç cedilla

National Signs of North America (Canada & U.S.A.)

⠠	+ plus
⠤	- minus
⠨	/ oblique stroke
⠠	* asterisk
⠠	8' "foot" for organ music
⠠	D uppercase letter
⠠	d italic
⠠	d with letter sign
⠠	Dot 4 is used for an unspecified foreign accent

National Signs of Poland

	+ plus
	- minus
	/ oblique stroke
	* asterisk
	8' "foot" for organ music
	D uppercase letter
	d lowercase letter
	<i>d</i> italic

Accented Letters

	ą ogonek, Polish hook
	ć acute
	ę ogonek, Polish hook
	ł letter l with short cross-line
	ń acute
	ó acute
	ś acute
	ż overdot
	ź acute










National Signs of Russia

	+ plus
	- minus
	T uppercase letter
	() round brackets
	[] square brackets

National Signs of Spain

	+ plus
	- minus
Accented Letters	
	á acute
	é acute
	í acute
	ó acute
	ú acute
	ü diaeresis, umlaut
	ñ tilde

National Signs of the United Kingdom

	+ plus
	- minus
	= equals
	/ oblique stroke
	8' "foot" for organ music
	D uppercase letter
	<i>d</i> italic
	d with letter sign
	Dot 4 is used for an unspecified foreign accent

Index of Signs in Standard Braille Order

Numbers in parentheses are Table numbers. The table reference is followed by a Paragraph reference and, in italics, a Topic in the Index where additional references are located.

In the following diagram the sixty-three braille characters are arranged in seven rows, each sign having a reference number. The Index is divided into paragraphs, each headed by its own number.

Signs with two or more characters will be found in the paragraph headed by the number of the initial character (e.g. ⠠⠠ is under 3; ⠠⠠⠠ is under 31).

Diagram of the 63 Braille Characters

Signs 1-10:	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠
Signs 11-20:	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠
Signs 21-30:	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠
Signs 31-40:	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠
Signs 41-50:	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠
Signs 51-56:	⠠	⠠	⠠	⠠	⠠	⠠				
Signs 57-63:	⠠	⠠	⠠	⠠	⠠	⠠				

Index of Signs in Standard Braille Order

Numbers in parentheses are references to the Tables of Signs

Hyphenated numbers are chapter-paragraph references

Italics indicate topics from the main Index

1. ⠠

















- ⠠ First Finger (8A 8B) 8-1 see *fingering*
- ⠠ Left Toe (15B) 15-29 see *organ pedals*
- ⠠ Ring finger *anular* (guitar) (8B) 8-10 see *fingering*, "*pima*"
- ⠠ Left hand (percussion) (18B) 18-14 see *percussion*

2. ⠠

- ⠠ Second Finger (8A 8B) 8-1 see *fingering*
- ⠠ Left Heel (15B) 15-29 see *organ pedals*
- ⠠ Two syllables sung on one note (16B) 16-8 see *vocal text*

3. ⠠

- ⠠ Slur between two notes or chords (6A) 6-2 see *slurs*
- ⠠ Syllabic slur (16B) 16-7 see *vocal music*, *slurs*
- ⠠ Between fingerings, change of fingers on one note (8A 8B) 8-2 see *fingering*
- ⠠ Between foot signs, change of pedalling on one note (15B) 15-29 see *organ pedals*
- ⠠ Syllabic slur for the first language (16B) 16-9 see *vocal text*
- ⠠ Syllabic slur for the second language (16B) 16-9 see *vocal text*
- ⠠ Syllabic slur for the third language (16B) 16-9 see *vocal text*
- ⠠ Phrasing slur (6A 16B) 6-3(a) see *slurs*
- ⠠ Syllabic slur for the fourth language (16B) 16-9 see *vocal text*

4. 
 C eighth and 128th (1A) 1-1 see *note values*
5. 
 D eighth and 128th (1A) 1-1 see *note values*
6. 
 E eighth and 128th (1A) 1-1 see *note values*
7. 
 F eighth and 128th (1A) 1-1 see *note values*
8. 
 G eighth and 128th (1A) 1-1 see *note values*
9. 
 A eighth and 128th (1A) 1-1 see *note values*
 Index finger *indice*(guitar) (8B) 8-10 see *fingerings*, "pima"
10. 
 B eighth and 128th (1A) 1-1 see *note values*
11. 
 Fifth finger (8A) 8-1 see *fingerings*
 Open string (8B 17D) see *string instruments*
 Natural harmonic (17D) 17-16 see *harmonics*
 Dotted bar line (9A) 9-2 see *bar lines, dotted*
 Letter O over or under note (winds) (18A) 18-2 see *wind instruments*
 Change of organ pedalling without indication of toe or heel (15B) 15-29 see *organ pedals*

12. ⠠⠨⠠

- ⠠⠨⠠ Third finger (8A 8B) 8-1 see *fingerings*
- ⠠⠨⠠ Right toe (15B) 15-29 see *organ pedals*
- ⠠⠨⠠ Three syllables sung on one note (16B) 16-8 see *vocal text*
- ⠠⠨⠠ Bar line (9A) 9-1 see *bar lines*
- ⠠⠨⠠ Right hand (percussion) (18B) 18-14 see *percussion*

13. ⠠⠩⠠

- ⠠⠩⠠ Measure rest (1A) 1-7 see *rests*
- ⠠⠩⠠ Whole and 16th rest (1A) 1-1 see *rests*
- ⠠⠩⠠ Middle finger *mayor* (guitar) (8B) 8-10 see *fingerings*, "pima"

⠠⠩⠠ ⠠⠩⠠ ⠠⠩⠠ ⠠⠩⠠

Brevis rest (1A) see *rests*

⠠⠩⠠ ⠠⠩⠠ ⠠⠩⠠ ⠠⠩⠠ ⠠⠩⠠ ⠠⠩⠠

Longa rest (1A) see *rests*

14. ⠠⠬⠠

- ⠠⠬⠠ C half and 32nd (1A) 1-1 see *note values*

15. ⠠⠭⠠

- ⠠⠭⠠ D half and 32nd (1A) 1-1 see *note values*

16. ⠠⠮⠠

- ⠠⠮⠠ E half and 32nd (1A) 1-1 see *note values*
- ⠠⠮⠠ Thumb *pulgar* (guitar) (8B) 8-10 see *fingerings*, "pima"
















17. ⠠⠯⠠
























- ⠠⠯⠠ F half and 32nd (1A) 1-1 see *note values*


















18. ⠠⠰⠠

- ⠠⠰⠠ G half and 32nd (1A) 1-1 see *note values*

19. ⠠⠠⠠
 ⠠⠠ A half and 32nd (1A) 1-1 see *note values*
20. ⠠⠠⠠
 ⠠⠠ B half and 32nd (1A) 1-1 see *note values*
21. ⠠⠠⠠
 ⠠⠠ Half and 32nd rest (1A) 1-1 see *rests*
22. ⠠⠠⠠
 ⠠⠠ Quarter and 64th rest (1A) 1-1 see *rests*
23. ⠠⠠⠠
 ⠠⠠ Eighth and 128th rest (1A) 1-1 see *rests*
 ⠠⠠ Little finger *chiquito* (guitar) (8B) 8-10 see *fingerings*, "pima"
24. ⠠⠠⠠
 ⠠⠠ C whole and 16th (1A) 1-1 see *note values*
 ⠠⠠⠠⠠⠠⠠ C Brevis (1A) see *note values*
 ⠠⠠⠠⠠⠠⠠⠠⠠ C Longa (1A) see *note values*
25. ⠠⠠⠠
 ⠠⠠ D whole and 16th (1A) 1-1 see *note values*
26. ⠠⠠⠠
 ⠠⠠ E whole and 16th (1A) 1-1 see *note values*
27. ⠠⠠⠠
 ⠠⠠ F whole and 16th (1A) 1-1 see *note values*

28.  G whole and 16th (1A) 1-1 see *note values*
29.  A whole and 16th (1A) 1-1 see *note values*
30.  B whole and 16th (1A) 1-1 see *note values*
31.  Natural (3A) 3-1 see *accidentals*
 End of original segno passage (9C) 9-47 see *braille segno*
-  Star or other indication for pedal up (15A) 15-18 see *pedalling, piano*
-  Thumb (strings) (8B) 8-8 see *fingerings*
-  Artificial harmonic (17D) 17-16 see *harmonics*
-  Star and ped. under one note (15A) 15-20 see *pedalling, piano*
-  Beginning of repeat in cadenza or unmeasured music (9C) 9-32 see *cadenzas*
-  Swell; diverging and converging lines on one note (10) 10-13 see *nuances*
32.  Flat (3A) 3-1 see *accidentals*
-  Down bow (17D) 17-24 see *string instruments, bowed*
 Plectrum downstroke (17 D) 17-35 see *string instruments, plucked*
 "Draw" (accordion) (19A) 19-12 see *accordion*
 Plus sign over or under note (winds) (18A) 18-3 see *wind instruments*
-  Ped. or other indication for pedal down (15A) 15-17 see *pedalling, piano*

-  Double bar at end of composition (9A) see *double bar lines*
-  Double bar at end of bar or section (9A) see *double bar lines*
-  Fermata, pause (10) 10-13 see *mancas*
-  Double flat (3A) 3-1 see *accidentals*
-  Separation of rhythmic groups (1A) 4-8 see *rhythmic groups*
 Distinction of values (1A) 4-8 see *note values*
-  Print double bar with dots preceding; end of repeat (9B) 9-5 see *print repeats*
-  Print double bar followed by dots; beginning of repeat (9B) 9-6
 see *print repeats*
-  Low tremolo (19B) 19-6 see *accordion music, registration*
-  Full measure in-accord (5B) 5-11 see *in-accords*
-  Up bow (17D) 17-24 see *string instruments, bowed*
 Plectrum upstroke (17D) 17-35 see *string instruments, plucked*
 "Push" (accordion) (19A) 19-12 see *accordion*
33. 
-  Sharp (3A) 3-1 see *accidentals*
-  First string (17A) 17-8 see *string instruments*
-  Second string (17A) 17-8 see *string instruments*
-  Fifth string (17A) 17-8 see *string instruments*
-  Third string (17A) 17-8 see *string instruments*
-  Double sharp (3A) 3-1 see *accidentals*
-  Fourth string (17A) 17-8 see *string instruments*
-  Sixth string (17A) 17-8 see *string instruments*
-  High tremolo (19B) 19-6 see *accordion music, registration*
-  Seventh string (17A) 17-8 see *string instruments*

44. 
-  Turn between notes (11) 11-9 see *ornaments*
Small circle in chord symbols (12A) 12-14 see *chord symbols*
 -  Inverted turn between notes (11) 11-11 see *ornaments*
 -  Small circle bisected by line in chord symbol part (12A) 12-14 see *chord symbols*
45. 
-  Short appoggiatura (11) 11-8 see *ornaments*
Variant of measure (sign precedes and follows) (9D) 9-55 see *variant passages*
 -  Black note head with no stem (13A) 13-3 see *notes, with unusual shapes*
 -  X-shaped note head (13A) 13-2 see *notes, with unusual shapes*
 -  Vertical stems that indicate approximate pitch (13A) 13-8 see *notes, with unusual shapes*
 -  Diamond- or triangle-shaped note head (13A) 13-2 see *notes, with unusual shapes*
 -  Variant of two (or other number) measures (9 D) 9-55 see *variant passages*
 -  End of slanting line to designate approximate pitch (13A) 13-9 see *approximate pitch*
46. 
-  Trill (11) 11-2 see *ornaments*
47. 
-  Measure or part-measure repeat (9C) 9-15 see *braille repeats*
Equals sign in metronome marking (14) 14-17 see *equals sign*
 -  Part-measure repeats of different value (9C) 9-19 see *braille*

repeats

⠠⠠⠠⠠⠠⠠ Repeat 4 (or other number) times (9C) 9-36 see *braille repeats*

48. ⠠⠠

⠠⠠ Staccato (10) 10-13 see *mancas*
 Merged text sung on one note (16D) 16-8 see *vocal text*

49. ⠠⠠

⠠⠠ Fifth interval (5A) 5-1 see *intervals*
 Repeat text once (16D) 16-13 see *vocal text*

⠠⠠ Repeat vocal text twice (16D) 16-13 see *vocal text*

50. ⠠⠠

⠠⠠ Sixth interval (5A) 5-1 see *intervals*
 Small triangle in chord symbol part (12A) 12-14 see *chord symbols*

⠠⠠ Small triangle bisected by line in chord symbol part (12A) 12-14
 see *chord symbols*

51. ⠠⠠

⠠⠠ Second interval (5A) 5-1 see *intervals*

52. ⠠⠠

⠠⠠ Third interval (5A) 5-1 see *intervals*
 Print segno (9B) 9-9 see *print segno*
























⠠⠠ Braille segno (9C) 9-47 see *braille segno*





















⠠⠠ Coda sign (9B 9C) 9-9 see *segno sign*
























53. ⠠⠠















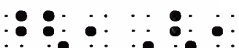





⠠⠠ Fourth interval (5A) 5-1 see *intervals*

























⠠⠠ A line of continuation in figured bass (12B) 12-23 see *figured bass*























-  Two lines of continuation in figured bass (12B) 12-23 see *figured bass*
-  Numbered variant, followed by number of measures (9D) 9-56 see *variant passages*
-  Second (or other number) variant of measures (9D) 9-56 see *variant passages*
-  Repeat four measures (9C) 9-39 see *braille repeats*
-  Repeat four measures (9C) 9-39 see *braille repeats*
-  First ending (9B) 9-6 see *print repeats*
 Repeat measure 1 (or other number) (9C) 9-42 see *braille repeats*
-  Repeat group of measures (9C) 9-42 see *braille repeats*
-  Second ending (9B) 9-6 see *print repeats*
 Repeat measure 2 (or other number) (9C) 9-42 see *braille repeats*
 Figured bass numeral (12B) 12-16 see *figured bass*
-  Figured bass numerals (12B) 12-16 see *figured bass*
-  Oblique stroke in figured bass (12B) 12-27 see *figured bass*
-  Blank space in a string of figures (12B) 12-21 see *figured bass*
-  Before a figure, any number that is crossed in print (figured bass) (12B) 12-20 see *figured bass*
54. 
-  Word sign; literary material (10) 10-2 see *nuances*
 End of barré sign when it is not followed by a fret sign (17C) 17-34 see *barrés*
-  Bass solo (B.S.) (19A) 19-4 see *accordion*
-  Diverging lines (crescendo) (10) 10-5 see *nuances*
-  Converging lines (decrescendo) (10) 10-5 see *nuances*
-  Arpeggio up (11) 11-20 see *ornaments*
-  Arpeggio down (11) 17-36 see *ornaments*
























-  Register (19A) 19-4 see *accordion*
-  Without register; use print initials (19A) 19-4 see *accordion*
-  Comma, half breath (10 16C) 16-11 see *breath signs*
 Neither draw nor push, cesur (19A) 19-12 see *accordion*
-  End of diverging lines (10) 10-5 see *nuances*
-  End of converging lines (10) 10-5 see *nuances*
-  Music asterisk (14) 14-16
-  Fifth position or fret (17B) 17-8 see *string instruments*
-  Sixth position or fret (17B) 17-8 see *string instruments*
-  Second position or fret (17B) 17-8 see *string instruments*
-  G clef in left hand part (2) 2-5 see *clef signs*
-  G clef, treble (2) 2-1 see *clef signs*
-  G clef with small 8 above (2) 2-7 see *clef signs*
-  G clef with small 8 below (2) 2-7 see *clef signs*
-  G clef on first line; French violin clef (2) 2-6 see *clef signs*
-  Third position or fret (17B) 17-8 see *string instruments*
-  C clef; alto clef for viola or high clef for bass (2) 2-1 see *clef signs*
-  C clef on first line; soprano or descant clef (2) 2-6 see *clef signs*
-  C clef on second line; mezzo-soprano clef (2) 2-6 see *clef signs*
-  C clef on third line; alto clef for viola or high clef for bass (2) 2-6 see *clef signs*

-  C clef on fourth line; tenor clef (2) 2-6 see *clef signs*
-  C clef on fifth line; baritone clef (2) 2-6 see *clef signs*
-  Fourth position or fret (17B) 17-8 see *string instruments*
-  16 ft. (19B) 19-6 see *accordion music, registration*
-  4 ft. (19B) 19-6 see *accordion music, registration*
-  4 ft. 16 ft. (19B) 19-6 see *accordion music, registration*
-  4 ft. 8 ft. (19B) 19-6 see *accordion music, registration*
-  4 ft. 8 ft. 16 ft. (19B) 19-6 see *accordion music, registration*
-  Tremolo (19B) 19-6 see *accordion music, registration*
-  Double tremolo (19B) 19-6 see *accordion music, registration*
-  8 ft. 16 ft. (19B) 19-6 see *accordion music, registration*
-  8 ft. (19B) 19-6 see *accordion music, registration*
-  F clef in right hand part (2) 2-5 see *clef signs*
-  F clef, bass (2) 2-1 see *clef signs*
-  F clef on third line; tenor clef (2) 2-6 see *clef signs*
-  F clef on fifth line; sub bass clef (2) 2-6 see *clef signs*
-  First position or fret (17B) 17-8 see *string instruments*
-  Half position (17B) 17-8 see *string instruments*
-  End of first line of continuation (10) 10-16 see *manages*
-  End of second line of continuation (10) 10-16 see *manages*
-  Eighth position or fret (17B) 17-8 see *string instruments*
-  Ninth position or fret (17B) 17-8 see *string instruments*
-  Tenth position or fret (17B) 17-8 see *string instruments*


- 
 Bebung (11) 11-21 see *ornaments*
- 
 Return to left hand part only (15B) 15-28 see *organ music, pedal parts*
- 
 Below first octave (1B) 1-8 see *octave marks*
 Row zero (19A) 19-2 see *accordion, rows*
58. 
- 
 Second octave (1B) 1-8 see *octave marks*
 Second row of buttons (19A) 19-2 see *accordion, rows*
 Partial barré (17C) 17-32 see *barrés*
- 
 Repetition in quarters (7A) 7-2 see *repetition-type tremolo*
- 
 Repetition in eighths (7A) 7-2 see *repetition-type tremolo*
- 
 Accumulating arpeggio (6B) 6-20 see *ties*
- 
 Repetition in 64ths (7A) 7-2 see *repetition-type tremolo*
- 
 Repetition in 16ths (7A) 7-2 see *repetition-type tremolo*
- 
 Tone cluster with natural sign (13B) 13-10 see *tone clusters*
- 
 Tone cluster with flat sign (13B) 13-10 see *tone clusters*
- 
 Fermata in shape of umbrella or tent (10) 13-17 see *nuances*
- 
 Larger values; eighths and larger (1A) 1-4 see *note values*
- 
 Accelerando within "fan-shaped" rhythmic group (13C) 13-13
 see *rhythmic groups*
- 
 Tone cluster with sharp sign (13B) 13-10 see *tone clusters*
- 
 Repetition in 32nds (7A) 7-2 see *repetition-type tremolo*
- 
 End of phrasing slur (6A 16B) 6-3 (b) see *slurs*
- 
 Tone cluster with no accidentals specified (13B) 13-10 see *tone clusters*
- 
 Prefix for organ pedal part (15B) 15-27 see *organ music, pedal parts*


-  Prefix for pedal and left hand parts on one staff (15B) 15-27
 see *organ music, pedal parts*
-  Repetition in 128ths (7A) 7-2 see *repetition-type tremolos*
59. 
-  Third octave (1B) 1-8 see *octave marks*
 Third row of buttons (19A) 19-2 see *accordion, rows*
 Full barré (17C) 17-31 see *barrés*
-  Quarter stem (5D) 5-31 see *stems*
-  Eighth stem (5D) 5-31 see *stems*
-  Slur from one in-accord part to another (6A) 6-6 see *slurs*
 Syllabic slur for variant verses within one language (16B) 16-10 see *slur, in vocal music*
 Barred C, "cut" time (3B) 3-7 see *time signatures*
-  Half stem (5D) 5-31 see *stems*
-  16th stem (5D) 5-31 see *stems*
-  3/4 step alteration of a flat (3A) 13-16 see *accidentals*
-  Fermata on bar line (10) 10-13 see *nuances*
-  3/4 step alteration of a sharp (3A) 13-16 see *accidentals*
-  32nd stem (5D) 5-31 see *stems*
-   Rhythmic grouping (4) 4-10 see *rhythmic groups*
-  Agogic accent (10) 10-13 see *nuances*
-  Prefix for left hand part (15A) see *keyboard music*
 Left hand pizzicato (17D) 17-26 see *string instruments*
-  Left hand part with intervals reading down (15A) 15-11 see *keyboard music*
-  Whole stem (5D) 5-31 see *stems*


-  Single-note tie between in-accord parts (6C) 6-22 see *ties*
-  Chord tie between in-accord parts (6C) 6-23 see *ties*
60. 
-  Fourth octave (1B) 1-8 see *octave marks*
-  Fourth row of buttons (19A) 19-2 see *accordion, rows*
-  Hyphen at end of unfinished measure (14) 14-8 see *dot 5*
-  Prefix for added signs in braille (14) 5-15 see *dot 5*
-  Slur from one staff to another (6A) 6-7 see *slurs*
-  Prefix for editorial markings (6A 14) 14-15 see *editorial markings*
-  Pedal up as soon as chord is struck (15A) 15-22 see *piano music, pedalling*
-  Half pedal (15A) 15-21 see *piano music, pedalling*
-  Fermata between notes (10) 10-13 see *nuances*
-  Part-measure in-accord (5B) 5-17 see *in-accords*
-  Prefix for pagination or print page turn (14) 14-9 see *page turn*
-  Appoggiatura (11) 11-7 see *ornaments*
-  Short trill (11) 11-13 see *ornaments*
-  Mordent (11) 11-15 see *ornaments*
-  Mezzo-staccato (dot and line) (10) 10-13 see *nuances*
-  Repeat back to segno A (or B, etc.) (9C) 9-47 see *braille segno*
-  Solo part to be accompanied (15A) 15-5 see *keyboard accompaniments*
-  Upward arpeggio through two or more staves (11) 11-20 see *ornaments*
-  Downward arpeggio through two or more staves (11) 11-20 see *ornaments*


- 

 Vertical brackets surrounding notes or features (12C) 12-40 see *brackets*
- 
 Single-note tie between staves (6C) 6-23 see *ties*
- 
 Chord tie between staves (6C) 6-23 see *ties*
61. 
- 
 Fifth octave (1B) 1-8 see *octave marks*
- 
 Fifth row of buttons (19A) 19-2 see *accordion, rows*
- 
 Alternation in 64ths (7B) 7-6 see *alternation-type tremolo*
- 
 Alternation in 8ths (7B) 7-6 see *alternation-type tremolo*
- 
 Chord tie (6B) 6-17 see *ties*
- 
 C "common" time (3B) 3-7 see *time signatures*
- 
 Measure-division for in-accord (5B) 5-17 see *in-accords*
- 
 Alternation in 16ths (7B) 7-6 see *alternation-type tremolo*
- 
 Alternation in 32nds (7B) 7-6 see *alternation-type tremolo*
- 
 Repeat beginning in fifth (or other number) octave (9C) 9-27 see *braille repeats*
- 
 Accent (horizontal "V" pointing to the right) (10) 10-13 see *accents*
- 
 Italicized 7; specialized seventh chord (12B) 12-4 see *chord symbols*
- 
 Prefix for right hand part (15A) see *keyboard music*
- 
 Right hand part; intervals read up (15A) 15-11 see *keyboard music*
- 
 Alternation in 128ths (7B) 7-6 see *alternation-type tremolo*
- 
 End of straight voice-leading line (6A) 6-9 see *slurs, straight line*
- 
 Slur from another in-accord part (6C) 6-21 see *slurs*
- 
 Single-note tie from another in-accord part (6C) 6-21 see *ties*

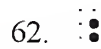
 Chord tie from another in-accord part (6C) 6-21 see *ties*


 Slur from another staff (6C) 6-21 see *slurs*


 Single-note tie from another staff (6C) 6-21 see *ties*


 Chord tie from another staff (6C) 6-21 see *ties*


 Slur that does not come from a note (6A) 6-11 see *slurs*


62. 


 Sixth octave (1B) 1-8 see *octave marks*


 Sixth row of buttons (19A) 19-2 see *accordion, rows*


 Double moving-note (5C) 5-22 see *moving note signs*


 Beginning of phrasing slur (6A) 6-3(b) see *slurs*


 Beginning and end of phrasing slur on one note (6A) 6-5 see *slurs*


 Slur that does not end on a note (6A) 6-11 see *slurs*


 Slur for short appoggiatura, "grace-note slur" in some countries (6A) 6-12 see *slurs*


 End of rhythmic group (13C) 13-13 see *rhythmic groups*


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

 Dotted square bracket above the staff (12C) 12-43 see *brackets*

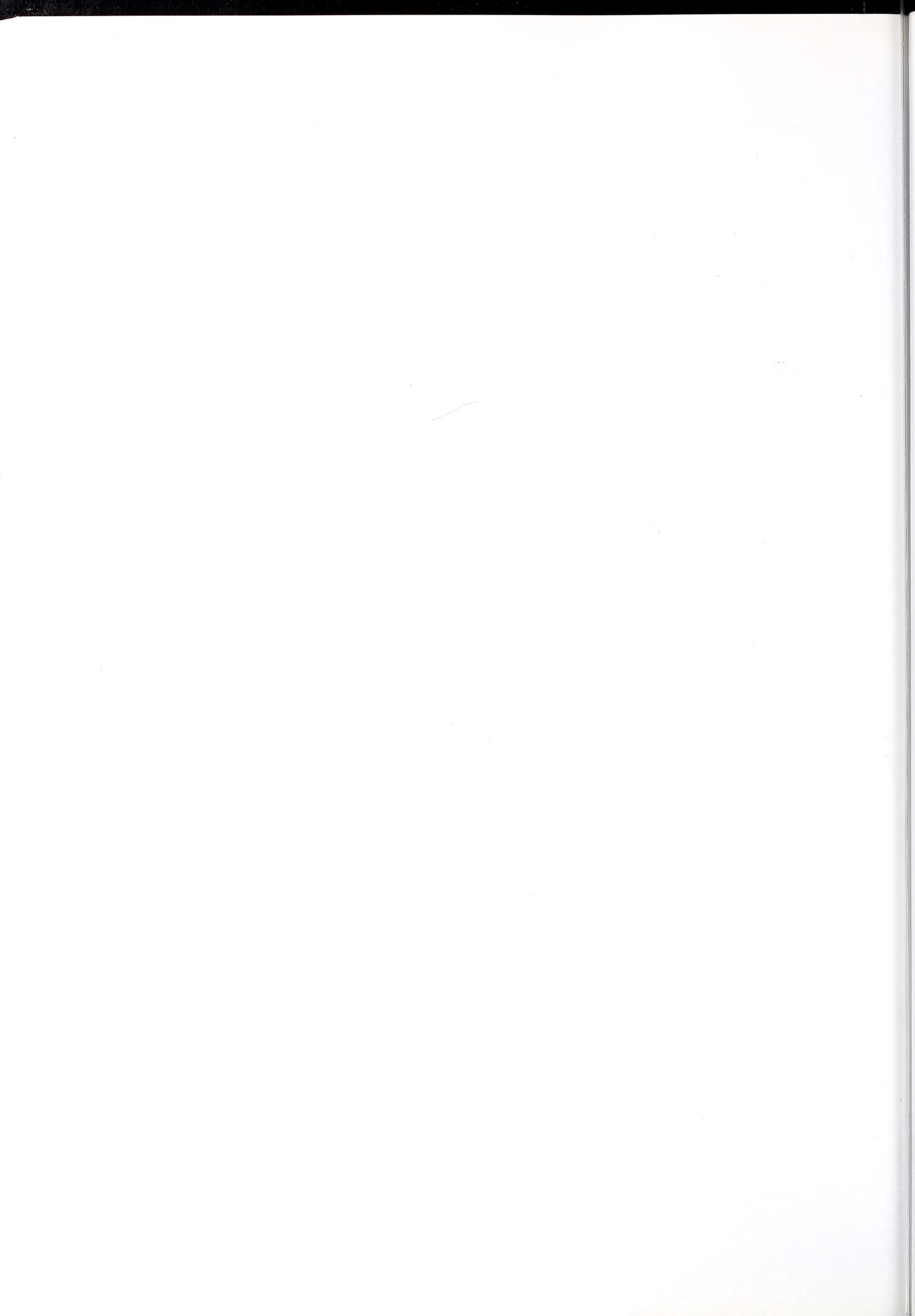
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TABLE 1 BASIC SIGNS

A. Notes and Rests

Throughout this work:

whole note or rest = semibreve

half note or rest = minim

quarter note or rest = crotchet

8th note or rest = quaver

16th note or rest = semi-quaver (etc.)

C	D	E	F	G	A	B	Rest	
								Wholes or 16ths
								Halves or 32nds
								Quarters or 64ths
								8ths or 128ths
								Prefix for 256th notes, i.e., (etc.)
								Distinction of values
								Separation of rhythmic groups
								Larger values; 8ths and larger
								Smaller values; 16ths and smaller
								Brevis, i.e., (etc.)
								Brevis rest
								Longa, i.e., (etc.)
								Longa rest
								Notes printed in large type
								Notes printed in small type

(For modern notation, see Table 13A)

B. Octave Marks

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

TABLE 2
CLEFS












	G clef; treble
	G clef in the left hand part
	F clef; bass
	F clef in the right hand part
	C clef; alto clef for viola or high clef for bass
	G clef with small 8 above
	G clef with small 8 below

To show the unusual placement of a clef an octave mark is placed before the final character of the clef sign. Examples:










	G clef on first line; French violin clef
	F clef on third line; tenor clef
	F clef on fifth line; sub bass clef
	C clef on first line; soprano or descant clef
	C clef on second line; mezzo-soprano clef
	C clef on third line; alto clef for viola or high clef for bass
	C clef on fourth line; tenor clef
	C clef on fifth line; baritone clef

TABLE 3
ACCIDENTALS, KEY & TIME SIGNATURES

A. Accidentals

	Sharp	
	Double sharp	
	Flat	
	Double flat	
	Natural	
		Accidental above or below the note
		1/4 step alteration of pitch
		3/4 step alteration of pitch

B. Key & Time Signatures

	C or "common" time	
	Barred C or "cut" time	
		Time Signatures with two numbers
	4 (or other number) Time signature with single number	
	Time signature: 4 over quarter note	
	Time signature: 3 over 8th note	
		Key signatures

Examples:
 (the space between is mandatory in some countries)

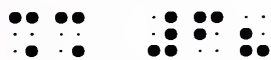
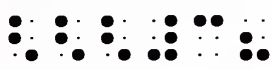








	Two sharps, six-eight time
	Three flats, three-eight time
	Four flats, twelve-eight time
	Five sharps, common time


TABLE 4
RHYTHMIC GROUPS




	Group of two
	Triplet
	Group of three; triplet
	Group of five
	Group of six
	Group of ten (etc.)



(For “fan-shaped” rhythmic groups, see Table 13, Modern Notation.)

TABLE 5




CHORDS



A. Intervals	
	Second
	Third
	Fourth
	Fifth

	Sixth
	Seventh
	Octave

	Ex. of Unison
	Ex. of Tenth (interval larger than octave)

(For tone clusters, see Table 13 B)

B. In-accords	
	Full-measure in-accord
	Part-measure in-accord
	Measure division for part-measure in-accord

C. Moving Notes	
	Moving-note sign for one interval
	Moving-note sign for two or more intervals






















D. Stem Signs	
	Whole "stem"
	Half stem
	Quarter stem
	8th stem
	16th stem
	32nd stem




TABLE 6

SLURS & TIES

A. Slurs

	Slur between two notes or chords
	Phrasing slur over more than four notes or chords
	Phrasing slur over more than four notes or chords
	Beginning and end of phrasing slurs on one note
	Beginning and end of short slur on one note
	Slur from one in-accord part to another
	Slur from one staff to another
	Straight line between staves for voice leading
	End of straight line
	Slur added by an editor in print
	Slur that does not end on a note
	Slur for short appoggiatura; "grace-note slur" in some countries
	Slur that does not come from a note
	Half phrase
	Glissando

B. Ties

	Single-note tie
	Chord tie (two or more voices are tied)
	Accumulating arpeggio

C. More Slurs and Ties for Use in Section-by-section Formats



Slur from another in-accord part

Slur from another staff

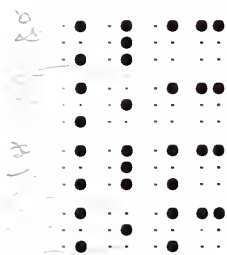
Single-note tie between in-accord parts

Single-note tie between staves

Chord tie between in-accord parts

Chord tie between staves

To clarify that the sign is "from"



Single-note tie from another in-accord







Single-note tie from another staff

Chord tie from another in-accord

Chord tie from another staff

TABLE 7
TREMOLOS

A. Repetition

	In quarters
	In 8ths
	In 16ths
	In 32nds
	In 64ths
	In 128ths

B. Alternation






	In 8ths
	In 16ths
	In 32nds
	In 64ths
	In 128ths

TABLE 8

FINGERING

A. Keyboard Instruments

<ul style="list-style-type: none"> ⠠ 1 First finger ⠠ 2 Second finger ⠠ 3 Third finger ⠠ Between fingering, change of fingers on same note ⠠ Omission of first fingering when 2 sets are given ⠠ Omission of second fingering when 2 sets are given 	<ul style="list-style-type: none"> ⠠ 4 Fourth finger ⠠ 5 Fifth finger
---	---

B. String Instruments

1. Left Hand

<ul style="list-style-type: none"> ⠠ Thumb ⠠ 1 First finger ⠠ 2 Second finger ⠠ Between fingering, change of fingers on same note 	<ul style="list-style-type: none"> ⠠ 3 Third finger ⠠ 4 Fourth finger ⠠ 0 Open string
---	--

2. Right Hand

- ⠠ Thumb *pulgar*
- ⠠ Index finger *indice*
- ⠠ Middle finger *mayor*
- ⠠ Ring finger *anular*
- ⠠ Other single letters; braille as printed
- ⠠ Little finger *chiquito* if ch is printed

TABLE 9
BAR LINES & REPEATS

A. Bar Lines

(space)	Bar line
⠠	Braille bar line for special uses
⠠⠠	Dotted bar line
⠠⠠⠠	Double bar at end of composition
⠠⠠⠠⠠	Double bar at end of bar or section

B. Print Repeats

⠠⠠⠠	Double bar followed by dots; beginning of repeat
⠠⠠⠠⠠	Double bar with dots preceding; end of repeat
⠠⠠⠠⠠⠠⠠	First, second ending (volta)
⠠⠠⠠	Print segno sign
⠠⠠⠠	Print coda sign

C. Braille Repeats

⠠⠠	Full- or part-measure repeat
⠠⠠⠠⠠⠠⠠	Separation of repeats with different values, i.e., ⠠⠠⠠⠠⠠⠠
⠠⠠⠠⠠	Repeat beginning in fifth (or other number) octave
⠠⠠⠠⠠⠠⠠	Repeat four (or other number) times
⠠⠠⠠⠠	Beginning of repeat in cadenza or unmeasured music
⠠⠠⠠⠠⠠⠠⠠⠠	Count back and repeat measures
⠠⠠⠠⠠⠠⠠⠠⠠	Repeat the last four (or other number) measures

⠠⠠⠠⠠	Repeat the last four (or other number) measures
⠠⠠⠠⠠⠠⠠	Repeat specific measures
⠠⠠⠠⠠⠠⠠⠠⠠	Repeat specific measures from a numbered section (i.e., repeat measures 9-16 from Section 2)
⠠⠠⠠	Braille segno A (or B, etc.)
⠠⠠⠠⠠⠠	Repeat back to segno A (or B, etc.)
⠠⠠	End of segno music to be repeated
⠠⠠⠠	Coda sign
⠠⠠	Parallel motion
⠠⠠	Sequence: Continue the pattern

D. Variants

⠠⠠	Variant of measure (sign precedes and follows)
⠠⠠⠠⠠	Variant of two (or other number) measures
⠠⠠⠠⠠	Second (or other number) variant of measure
⠠⠠⠠⠠⠠⠠	Numbered variant, followed by number of measures (i.e., Variant 1, for 3 measures)

TABLE 10
NUANCES

	Staccato (dot)	
	Staccatissimo (pear-shaped dot)	
	Mezzo-staccato (dot & line)	
	Agogic accent (short line)	
	Accent (horizontal "V" pointing to the right)	
	Reversed accent (horizontal "V" pointing to the left)	
	Martellato (thick "V")	
	Comma, half breath	
	Full break or breath	
	Fermata	
	Fermata on bar line	
	Fermata between notes	
	Fermata with square shape	
	Fermata with tent shape	
	Diverging lines (crescendo)	
	Converging lines (decrescendo)	
	Swell, diverging & converging lines on one note	
	Beginning of first line of continuation	
	End of first line of continuation	
	Beginning of second line of continuation	
	End of second line of continuation	
	Word sign; literary material	

TABLE 11

ORNAMENTS

		Trill [It. trillo; F. cadence, tremblement; G. Triller; Sp. trino]
		Appoggiatura [It.] [F. port de voix; G. Vorschlag; Sp. apoyadura]
		Short appoggiatura (formerly: grace note)
		Turn [It. fioritura; F. double, cadence, double cadence; G. Doppelschlag; Sp. grupito] between notes
		Turn above or below a note
		Inverted turn between notes
		Inverted turn above or below a note
		Before an accidental, inflected lower note of ornament
		Ex.
		Short trill, [short shake, pralltriller, inverted, i.e., upper, mordent]
		Extended short trill, shake or pralltriller
		Mordent [It. mordente; F. mordant (pincé, pincement); Sp. mordiente]
		Extended mordent
		Arpeggio up
		Upward arpeggio through two or more staves












		Arpeggio down
		Downward arpeggio through two or more staves
		Bebung











TABLE 12
THEORY

A. Chord Symbols

	Prefix for a chord symbol part
	Small circle
	Small circle bisected by line
	Small triangle
	Small triangle bisected by line
	Italicized 7 for a specialized seventh chord

Use national signs of country for plus, minus and oblique stroke

B. Figured Bass and Harmonic Analysis

	Prefix for a figured bass part
	Numbers
	Isolated accidentals
	Omitted figure in a string of figures
	A line of continuation
	Two lines of continuation
	Figure (any number) that is crossed in print
	Oblique stroke
	Separation of signs
	Italicized 7 for a specialized seventh chord

Use national signs of country for upper- and lower-case letters as well as upper- and lower-case roman numerals

C. Brackets

















		Music parentheses (round brackets)
		Vertical brackets surrounding notes or features
		Square bracket above the staff
		Square bracket above staff with unclear ending
		Dotted square bracket above the staff
		Square bracket below the staff
		Square bracket below staff with unclear ending
		Dotted square bracket below the staff

TABLE 13

MODERN NOTATION

(To be used only in modern music)

A. Notes with Unusual Shape



Black note head with no stem



X-shaped note head



Vertical stems that designate quasi-notes



Diamond or triangle-shaped note head



End of a slanting line to designate approximate pitch (quasi-note)

When no specific note value appears, the value of an 8th note is

used. i.e., 

B. Tone Clusters

(placed between a note and its interval sign)

In mode...



Tone cluster with natural sign



Tone cluster with flat sign



Tone cluster with sharp sign



Tone cluster with no accidentals specified



i.e., Play every note in this octave as a chord

C. "Fan-shaped" Rhythmic Groups



Accelerando within rhythmic group



Ritardando within rhythmic group



Steady rhythm



End of rhythmic group as shown in print











TABLE 14

GENERAL ORGANIZATION

⠠⠠	Prefix for music; music parentheses
⠠⠠⠠	Prefix for literary material such as vocal text, instructions, or other literary information
⠠⠠⠠	Coincidence of notes in more than one part
⠠	Hyphen for unfinished measure
⠠	Prefix for added signs in braille
⠠⠠⠠	Prefix for print pagination or print page turn
⠠⠠⠠	Prefix for editorial markings
⠠⠠⠠⠠	Music asterisk
⠠⠠	Equals sign in a metronome marking

TABLE 15
KEYBOARD MUSIC

A. Piano

	Right hand part
	Left hand part
	Solo part to be accompanied
	Right hand part when intervals read up
	Left hand part when intervals read down
	Ped. or other indication for pedal down
	Star or other indication for pedal up
	Star and Ped. under one note
	Half-pedal
	Pedal up as soon as chord is struck

B. Organ












	Organ pedal part
	Start of passage when pedal and left hand parts are written on same print staff
	Return to left hand only; pedal drops out
	Left toe (wedge ^ beneath a note)
	Left heel (u or o beneath a note)
	Right toe (wedge ^ above a note)
	Right heel (u or o above a note)
	Between foot signs, change of pedalling on one note
	Change without indication of toe or heel
	Foot crosses in front (dash _ above toe or heel sign)
	Foot crosses behind (dash _ beneath toe or heel sign)

TABLE 16

VOCAL MUSIC

A. Prefixes for Parts

	Vocal text
	Soprano
	Alto
	Tenor
	Bass
	First Soprano (or other voice part)
	Second Soprano (or other voice part)

B. Slurs

	Syllabic slur
	Syllabic slur for first & second language
	Syllabic slur for third & fourth language
	Syllabic slur variation for single verses in one language.
	Beginning and ending of phrase
	Two syllables sung on one note
	Three syllables sung on one note

C. Breath Signs

	Half breath
	Full breath

D. Text Signs

	Merged text sung on one note
	Repeat text once i.e.,
	Repeat text twice
	or

TABLE 17
STRING INSTRUMENTS

A. String Signs

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

B. Positions or Frets

	1st position/fret		7th position/fret
	2nd position/fret		8th position/fret
	3rd position/fret		9th position/fret
	4th position/fret		10th position/fret
	5th position/fret		11th position/fret
	6th position/fret		12th position/fret
			Half position

	Glissando or shift to a new position
	Beginning of shift line
	End of shift line

C. Barrés

	Grand or full barré
	Half or partial barré
	Vertical bracket barré
	End of barré sign when it is not followed by a fret sign

D. Other Signs

⠠	Natural harmonic or open string
⠠⠠	Artificial harmonic
⠠⠠	Down bow or down stroke
⠠⠠	Up bow or up stroke
⠠⠠	Left hand pizzicato

TABLE 18**WINDS & PERCUSSION****A. Wind Instruments**

⠠	Letter O over or under note
⠠⠠	Plus sign over or under note

B. Percussion

⠠	Right hand
⠠	Left hand

TABLE 19**Accordion****A. General signs**

Prefix for accordion music

Rows of buttons

First row (dash below the note)



Second row (no indication)



Third row (1 or M)



Fourth row (2 or m)



Fifth row (3, 7 or S)



Sixth row (4 or d)



Seventh row (varying indications)



Eighth row (varying indications)



Row zero (varying indications)



Draw (V pointing left)



Push (V pointing right)



Cesur (Neither draw nor push)



Bass solo (B.S.)



























Register



Without Register (use printed initials)

B. Registration Signs

11)			8 ft.; circle with a dot between the 2 cross-lines
1			16 ft.; circle with a dot below the 2 cross-lines
5		 then 45	4 ft.; circle with a dot above the 2 cross-lines
3			4 ft. 8 ft. 16 ft.; circle with a dot above, one between and one below the 2 cross-lines
8			8 ft. 16 ft.; circle with a dot between the 2 cross-lines and one below
4			4 ft. 8 ft.; circle with a dot above the 2 cross-lines and one between.
11			4 ft. 16 ft.; circle with a dot above the 2 cross-lines and one below
7			Tremolo; 2 horizontal dots between the 2 cross-lines
5			Double tremolo; 3 horizontal dots between the 2 cross-lines
			"High tremolo"; a dot to the right between the 2 cross-lines or to the right of the center dot
3			"Low tremolo"; a dot to the left between the 2 cross-lines or to the left of the center dot.
6			Example of combination of more tremolos

GENERAL INDEX

Locators with the letters "CN" refer to Compiler's Notes.

Two-part locators refer to chapter-paragraph numbers.

Locators enclosed in parentheses refer to Tables of Signs.

NUMERALS

- 1/4 step alteration of pitch, 3-3, 13-16, (3A)
- 3/4 step alteration of pitch, 3-3, 13-16, (3A)
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- 1st string (strings), (17A)
- 2nd position/fret (strings), (17B)
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- 8th position/fret (strings), (17B)
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 - and groupings of smaller-value notes, 4-3
- 8th stem, (5D)
- 8va, indicating with octave marks, 1-13
- 9th position/fret (strings), (17B)
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- 11th position/fret (strings), (17B)
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- 64th rest, (1A)
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 - as tremolos, (7)
- 128th rest, (1A)
- 256th notes, prefix for, 1-3, (1A)

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- abbreviations, CN-6, 14-19
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**Studie- en Vakbibliotheek
voor Visueel en anderszins Gehandicapten (SVB)**

Molenpad 2
1016 GM Amsterdam

Tel.: +31-(0)20-626 6465
Fax: +31-(0)20-620 8459