

# Chapter 13

## Words, Abbreviations, Letters, and Phrases of Expression

Expression marks shown in print by words, word abbreviations, or letters are transcribed in the **literary** braille code, wherever they happen to occur in the music. They must therefore be introduced by a device that will indicate that they are to be read not as music symbols but as literary ones. This device is the **word sign**, composed of dots 345 (the same sign as the literary “ar” contraction). The first note following any use of the word sign must be preceded by an octave sign, which will indicate the reestablishment of the music code.

### The Word Sign [T18(C)]

The word sign is shown as follows: ⠠

### Single Words, Abbreviations, and Letters [T18(C), 18.4, 18.6, 18.8]

A single word, abbreviation, letter, or letter-combination conveying expression or direction is brailled, preceded by the word sign, without spacing, in front of the note affected, wherever the note is located in the measure. Any capitalization shown in the print is omitted in the braille. No notice is taken of italics, bold face, or change of type face. In the case of an abbreviation, a dot 3 is used in place of a period. Any other punctuation marks are included as in the print. No contractions should be used. An octave sign must precede the next note following the expression. Example 13-1 illustrates a **word** in measure 1, a **letter** in measure 2, a **combination of letters** in measure 4, and an **abbreviation** in measure 5.

Example 13-1

The musical score for Example 13-1 is in 3/4 time. It consists of five measures. Measure 1 starts with a treble clef and a 3/4 time signature. The first note is a quarter note G4, followed by a quarter note A4, and a quarter note B4. The dynamic marking *dolce* is written below the first note. Measure 2 starts with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The dynamic marking *p* is written below the first note. Measure 3 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The dynamic marking *mf* is written below the first note. Measure 4 starts with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The dynamic marking *mf* is written below the first note. Measure 5 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The dynamic marking *mf* is written below the first note. The expression mark *rit.* is written above the first note of measure 5. The score ends with a double bar line. Below the staff is the Braille transcription of the score, showing the word sign (⠠) before each note, and the dynamic markings and expression mark.

The word-sign expression precedes an accidental or an opening bracket slur. If the sign following the expression has a dot in the **left** side of the cell, the expression must be **followed by a dot 3** except when it is another word sign. When the expression is an abbreviation, the dot 3 that represents the period will suffice; it is not necessary to add a second one. Example 13-2 illustrates a dot 3 required by the presence of a left-cell dot in a sharp sign in measure 1, a natural sign in measure 2, another sharp sign in measure 3, and the double bar sign at the end of the final measure. No dot 3 is needed after the “p” in measure 1, because the next sign, the opening bracket, has no dot in the left side of the cell. The dot 3 that represents the period following the abbreviation “rit.” also acts as the dot 3 required by the following natural sign.

Very rarely, an expression may refer to a condition at the end rather than at the beginning of a note. In this case, as shown in the final measure of Example 13-2, the expression may immediately follow the note.

Example 13-2

Musical notation for Example 13-2 in 4/4 time, key of D major. The piece starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music includes a ritardando (*rit.*) and a morendo (*morendo*) expression. The final measure ends with a pianissimo (*ppp*) dynamic. Below the staff is a Braille transcription of the musical notation.

### Special Signs for Crescendo and Decrescendo [18.4, 18.5]

The abbreviations for crescendo and decrescendo are transcribed as “cr.” and “decr.” regardless of how they are spelled in the print. The common graphical signs for crescendo and decrescendo, often nicknamed the “hairpins” by musicians, are represented in braille by their corresponding initial letters, “c” and “d,” which are transcribed wherever the sign begins in the music.

Braille symbols for crescendo and decrescendo. The crescendo symbol is transcribed as *cresc.:* followed by a Braille cell containing the letters 'c' and 'r'. The decrescendo symbol is transcribed as *decr.:* followed by a Braille cell containing the letters 'd' and 'c'. To the right of each text label is a graphical hairpin symbol and its corresponding Braille representation.

Example 13-3

Musical notation for Example 13-3 in common time, showing four measures with hairpin lines. The first measure has a crescendo (*cresc.*) hairpin, and the second measure has a decrescendo (*decr.*) hairpin. Below the staff is a Braille transcription of the hairpin lines.

It is possible to show the precise spot where the printed “hairpin” lines for a crescendo or decrescendo **terminate** by brailleing the appropriate letter (preceded by a word sign) in the **lower** part of the cell, **following** the note where the termination occurs. Often some other sign in the music indicates the length of these lines, making it **unnecessary** to use the lowered letters for this purpose. In Example 13-4 a word sign and lowered “c” are used to show the reader where the crescendo ends. The lowered-letter sign is brailleed after the last note affected, and after all other signs that normally follow the note. The first note following the lowered-cell sign must have an octave mark.

Example 13-4

In Example 13-5, however, termination of the crescendo is shown by the “f” and in Example 13-6 by the decrescendo sign; the decrescendo is terminated by the double bar.

Example 13-5

Example 13-6

**Two or More Word-Sign Expressions Shown Together** [18.4, 18.8]

If two or more expressions of this kind are shown together, they are brailled together, with no spacing between, but **each** is introduced with a word sign. Dot 3 is **not** used preceding the second word sign unless it represents the period following an abbreviation. There is no limitation as to how many successive expressions may be so joined. In determining the order in which one should transcribe the expressions, one must take into consideration the meanings of the expressions. For instance, in the following example the crescendo is brailled **after** the “p,” of course.

Example 13-7

If two word-sign expressions are shown together, and one of them refers to tempo or general style and the other refers to dynamics, the former is usually brailled first. One usually tries to arrange expressions that appear together in order **from the more general toward the more specific**, so that the most specific term is located closest to the note. Some freedom may be permitted in following the precise positions of print expressions; those positions are themselves often quite freely arranged.

Example 13-8

Example 13-9

In Example 13-10 both expressions refer to dynamics, and either might be brailled first.

Example 13-10

One must also consider the meaning of an expression when deciding where it should be placed in the measure. In the print, such signs are often placed according to the convenience of the printer. A **dynamic** marking should **not ever** be brailled before a rest, even though it may appear to be so placed in print. However, a **tempo** marking **must** be placed where it appears in the print, since the musician must count silences as carefully as he counts tones.

Example 13-11

### Dividing Expressions at the End of a Line [18.4.1]

It is generally desirable not to separate an expression from the note that it precedes. In rare instances, however, if there is a compelling need to save space, it is permissible to place the expression marks at the end of a braille line, followed by the music hyphen, when there is not room on the line for the note that follows. The word sign must **not** be separated from any of its letters, however. If two word-sign expressions occur in succession but there is not room for both on the same braille line, one can be placed at the end of the line, followed by the music hyphen, and the other placed at the beginning of the next line.



sign of the expression or between the last sign of the expression and the terminating word sign. Any capitalization shown in the print is omitted in the braille; any literary punctuation except the period is included; and a dot 3 is substituted for any period. No contractions are used. The entire combination must be **preceded and followed** by spaces unless it occurs at the beginning or end of a braille line. The first note following the expression must have an octave mark.

If the longer expression appears at the **beginning** of a measure, it is brailled first; a space is left after the closing word sign, and then the measure is brailled.

Example 13-14

Example 13-14 shows a musical staff with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The notes are D4, E4, F#4, G4, A4, B4, C5. The expression *dim. e rall.* is written above the notes. Below the staff is the corresponding Braille notation.

Example 13-15

Example 13-15 shows a musical staff with a treble clef, key signature of two flats (Bb, Eb), and a 2/4 time signature. The notes are Bb3, C4, D4, Eb4, F4, G4, A4. The expression *calm, serene* is written above the notes. Below the staff is the corresponding Braille notation.

Example 13-16

Example 13-16 shows a musical staff with a treble clef, key signature of two flats (Bb, Eb), and a 2/4 time signature. The notes are Bb3, C4, D4, Eb4, F4, G4, A4. The expression *Sehr ruhig* is written above the notes. Below the staff is the corresponding Braille notation.

If a longer expression appears **within** a measure, the music is interrupted at the appropriate spot by placing the music hyphen immediately after the note or rest that precedes the expression. A space is left; the expression is brailled between word signs and followed by another space; then the remaining part of the measure is brailled.

Example 13-17

Example 13-17 shows a musical staff with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The notes are D4, E4, F#4, G4, A4, B4, C5. The expression *rit. e dim.* is written below the notes. Below the staff is the corresponding Braille notation.

Example 13-18

**Combining Expressions**

If a letter expression is shown at the same point in the music as a longer expression, it may be included as part of the expression. It is not mandatory to do so. One may prefer to **include** the letter expression when it seems **closely related** to the meaning of the expression, and **not** to do so when they seem **unrelated**. For instance, one might choose to combine “molto dolce” and “pp” into one expression, but not “molto rit.” and “ff.” When a letter expression is included within a phrase expression, it must be followed by a dot 3 as if it were an abbreviation.

The letters “c” and “d” used to represent the “**hairpin**” print lines showing a crescendo or decrescendo are not used in this manner, however. These particular print symbols **always** are indicated in braille as **single word-sign expressions**.

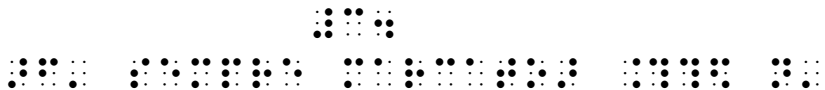
The order in which the expressions are brailled between the word signs is ruled by the same principles expressed earlier regarding the order in which expressions are brailled when they are single word-sign expressions. Dynamics are usually shown closer to the note than broader references to tempo or style.

Example 13-19

Example 13-20

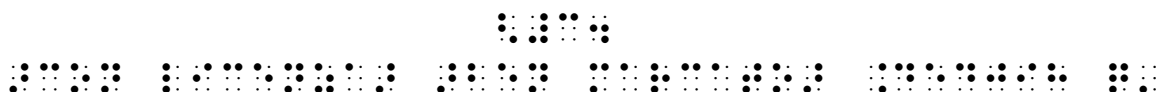
If the placement seems intentional in the print, of course, the transcriber should follow the order of the print.

Example 13-21



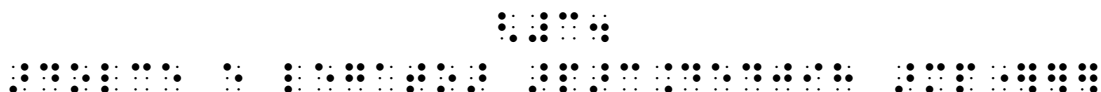
When two clearly unrelated longer expressions appear simultaneously, they should be brailled separately, each between its pair of word signs, and separated from each other by a blank cell.

Example 13-22



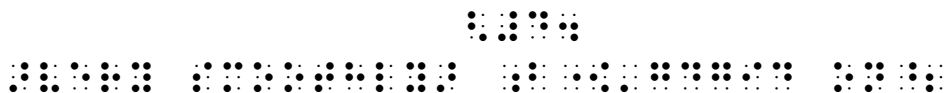
In Example 13-23 it is desirable to show the “p” in conjunction with the crescendo sign, rather than to include it with the longer expression.

Example 13-23



When a longer expression appears simultaneously with an opening bracket, the former is brailled first, followed by a space.

Example 13-24





### Lines of Continuation with Longer Expressions [Ex. 18.8.3-1]

To show lines of continuation for a longer expression, two dot 3s are brailled at the end of the expression, before the closing word sign. If the expression ends with a dot 3, only one dot is added. The transcription then is continued until after the last affected note has been brailled, as well as any signs that follow the note, such as a closing bracket. The **termination sign** is used to show the end of the line at that point. This procedure is illustrated in Example 13-25. (See *Music Braille Code, 1997*, Section 18.7, regarding two or more simultaneous lines of continuation.)

Example 13-25

*rit. e dim.* - - - - -

### Dividing a Longer Expression at the End of a Line

If there is room at the end of a braille line for part of a longer expression but not for the entire expression, it is permissible to break the expression **only** where a **space** occurs and to continue the expression on the next line. It is not mandatory to do so; the entire expression may be carried over to the next line. Neither a literary nor a music hyphen is used at the end of the line.

### Heading at an Important Change

When words of expression appearing in the body of the music are shown in larger or bolder print and obviously apply to a general change of mood or tempo, they should be **centered** on a free line, as at the beginning of a composition, capitalized as they are in print, uncontracted, and terminated with a literary period. **No** blank line is left before or after the centered material. The word sign is **not** used. If there is also a change of signature, it should be **included** in the centering.

Example 13-26


## Music Notation in a Literary Passage

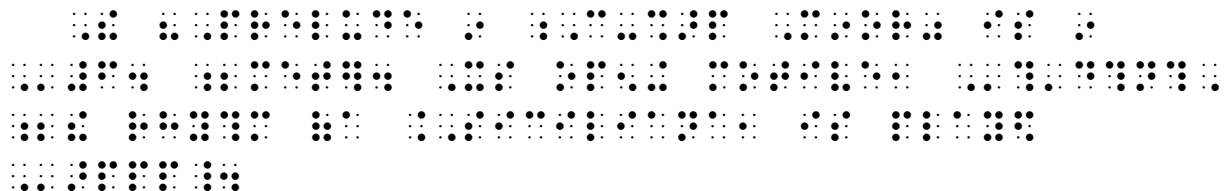
Music notation that is interpolated into a **literary text** must be **preceded** by the **music prefix**. A **literary prefix** is used to return to reading literary code. A **literary comma** is represented by the **special literary comma** (dot 6) wherever it follows music notation, but it does not signal a return to literary code. Any **other punctuation** mark that follows music notation is preceded by the **punctuation indicator**, which does signal a return to literary code. The music code also says that when the music is followed by a double bar or the abbreviation “etc.,” it is not necessary to employ the literary prefix for the following text. [GT, GT Note 5, 6.5]

<b>Music Prefix :</b>	⠠⠠⠠⠠	<b>Literary Prefix:</b>	⠠⠠⠠⠠
<b>Punctuation Indicator:</b>	⠠	<b>Special Literary Comma:</b>	⠠

In Example 13-27 there are three instances of music notation within literary sentences. The “6/4” is a music time signature, not a fraction, and is introduced by the music prefix. Literary rules resume with the word “meter,” so it is preceded by the literary prefix. The rhythm pattern, introduced by the music prefix, is shown on the note “C” as is usual with unspecified pitches. The comma is shown by dot 6 immediately following the music notation. The resumption of literary code is indicated by the literary prefix before the word “the.” The “ppp” is a dynamic marking and should be shown as a word-sign expression, again introduced by the music prefix. The following period is preceded by the punctuation indicator, unspaced.

### Example 13-27

The “Prelude in C# Minor” is in 6/4 meter. Its opening motive, , the rhythm of a *Siciliana*, is played **ppp** .



As was noted in Chapter 11, when an accidental is combined with literary words, as the sharp sign has been in the title of the composition above, the music accidental symbol is not used, and the word is spelled out in the braille.

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

Preceding the note:

clef sign (if required)

reminder tie (if required)

**simple word-sign expression**

**line of continuation sign**

opening bracket slur or overlapping slur

accidental

octave mark

Following the note:

dot

finger mark

single slur or opening double slur

closing bracket slur

tie

**termination sign for line of continuation or “hairpin”**

closing bar

music hyphen

### Drills for Chapter 13

(Correct transcriptions of these drills start on page 277.)

#### Drill 1

Tempo di menuetto

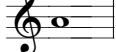
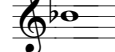

staccato  
*p* *mf* *f*  
*p* molto legato  
come prima rit. e cresc. *f* *ff*

#### Drill 2

Allegro

non legato cresc. poco a poco  
*mf* *f* *mp*  
accel. cresc. .... molto vivace più cresc. *f* *ff*  
rit.

#### Drill 3

The orchestra tunes to , while the band, next door, tunes to . The custodian, in the hallway between, tunes his hearing aid to  and whistles between his teeth as he pushes his broom along.

Drill 4

Adagio

*f* *p* *poco rit.* *pizz.* *f* *arco* *f* *rallen.*

Drill 5

Larghetto

*p* *meno p* *mf* *pp* *p* *niente*

Drill 6

Andante

*distant* *pp* *p* *closer* *closer yet* *mf* *f* *rit. e dim.* *p*

## Exercises for Chapter 13

### Exercise 1

Lento (♩ = 60)

Musical score for Exercise 1, Lento (♩ = 60). The piece is in bass clef, 3/4 time, and B-flat major. It consists of two staves. The first staff begins with a *dolce* marking and a *pp* dynamic. The melody features a series of eighth notes and quarter notes, with a *p* dynamic marking at the end. The second staff continues the melody with a *dim. e rit.* marking and ends with a *pp* dynamic.

### Exercise 2

Solemnly

Musical score for Exercise 2, Solemnly. The piece is in treble clef, 4/4 time, and B-flat major. It consists of three staves. The first staff begins with a *pp* dynamic and an *espressivo* marking. The melody is characterized by wide intervals and a *p* dynamic marking. The second staff continues the melody with a *p* dynamic and a *rit. e* marking. The third staff concludes the piece with a *dim.* marking.

### Exercise 3

Andante

Musical score for Exercise 3, Andante. The piece is in treble clef, 4/4 time, and B-flat major. It consists of three staves. The first staff begins with a *p* dynamic and a *cantabile* marking. The melody features a series of eighth notes and quarter notes. The second staff continues the melody with a *pp* dynamic and a *mf* dynamic marking. The third staff concludes the piece with a *p* dynamic and a *rit.* marking.

Exercise 4


**Tempo di valse**

Exercise 5

**Allegretto**

Exercise 6

Three rhythmic mottos,  $\text{♩} \cdot \text{♩} \text{ } \text{♩}$ ,  $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ , and  $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$  recur frequently.








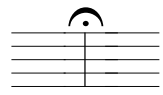










Eventually they are merged into a cadential scale: .

# Chapter 14

## Symbols of Expression and Execution

The following symbols of expression and execution are those that are commonly encountered by the beginning transcriber. The symbols listed in Column A, below, are brailled before the note, whereas those in Column B are brailled after the note. In print, such symbols may be shown either above or below a note. [T18(A), 18.1, T23(C)]

### Symbols Commonly Encountered

Column A		Column B
Staccato		Fermata, or hold: 
Accent		On note or rest 
Reversed accent		Between two notes 
Tenuto		On a bar line 
Martellato		On a double bar 
Staccatissimo		Breath marks: 
Legato-staccato (Mezzo-staccato)		
Swell (on a single note only)		Full breath mark: 
Up-bow		Half breath mark: 
Down-bow		

#### Directions for Signs Brailled before the Note [GT Note 8]

Any symbol shown in Column A is brailled in **front** of the note affected. Except for the sign for the swell, any of the symbols may be **doubled** if it is shown with four or more consecutive notes. Two signs are brailled before the first note and one sign before the last. The signs do not necessitate the use of an octave mark for the note. An opening bracket slur precedes any of these symbols. The following three examples are illustrative.

Example 14-1

Example 14-2

If two repeated notes appear to be tied, but either is marked staccato or tenuto, they are treated as slurred instead of tied.

Example 14-3

The **swell mark** is used when crescendo and decrescendo signs together are shown above or below a **single** note.

Example 14-4

### Doubling

The doubling process need not be interrupted if the notes affected are separated by a rest, word-sign expression, phrasing marks, etc., as long as the notes themselves are consecutive ones.

Example 14-5



When a doubling is in effect at the end of a braille page, it is desirable to **re-mark** it at the beginning of the new page if there are four or more consecutive affected notes there. If three or fewer affected notes appear on the new page, the doubling will automatically be terminated by the marking of the first of them, and each of the notes on the second page should have its individual sign. If the last note of the braille page is the last of the affected notes, of course it must be marked with a single sign to terminate the doubling.

A doubling that is in force is not affected by the introduction of another doubled marking.

Example 14-6

A doubling should be **terminated** before a significant point of musical articulation such as the beginning of a new movement, a coda, etc. The doubling should then be **re-marked** in the new section if it is needed. A change of signature alone does not constitute such an interruption unless it occurs in conjunction with one or more of the conditions mentioned above.

### Order among These Signs

When a **staccato** or **staccatissimo** is shown with any of the other signs listed in Column A, it is brailled **first**. When an accent is shown with a tenuto, the **accent** is brailled **first**.

Example 14-7

Example 14-8

When a **staccato** and a **slur** are shown on the same note, the former is brailled before the note and the latter after the note.

Example 14-9

If a **word-sign expression** is shown at the same place as one of these symbols, the expression is brailled **first**. Because the symbols in Column A refer to an individual note, they should be placed closer to the note than the word expression, which generally has a wider application than to one note. A good rule to remember in regard to the order of signs is “the wider the application of the sign, the farther from the note.”

Example 14-10

**Bowing Signs** [T23(C), 23.5]

The up-bow and down-bow marks for bowed string instruments are brailled **before** any other signs from Column A and before an ornament. (Ornaments will be discussed in Chapter 21.). If a bowing is shown at the same point as the beginning of a long phrase, the **opening bracket precedes** the bowing sign. It is permissible but not mandatory to double a bowing sign if it applies to four or more consecutive notes. Rarely, a bowing sign may be shown in print in reference to a rest; in such case, of course, it should be brailled in front of the rest. These signs may also be found in music for plucked string instruments as up-plectrum and down-plectrum marks.

Example 14-11

When clef signs are not being included in the transcription, a change of clef in the print affects the names of the notes, but it does not affect doubling or other features of the music braille.

Example 14-12

Example 14-13 illustrates a bowing mark associated with a rest, and also the use of bracket and single slurs together to show smaller slurs under a longer one.

Example 14-13

Example 14-13 shows musical notation in bass clef, 3/4 time, key of B-flat major. The notation includes a first measure with a half note G2 (mf), followed by a quarter rest (mf), then a quarter note G2 (mf), a quarter note F2 (mf), a quarter note E2 (mf), a quarter note D2 (mf), a quarter note C2 (mf), a quarter note B1 (mf), and a quarter note A1 (mf). The second measure starts with a quarter rest (p), followed by a quarter note G2 (p), a quarter note F2 (p), a quarter note E2 (p), a quarter note D2 (p), a quarter note C2 (p), a quarter note B1 (p), and a quarter note A1 (p). The notation includes various slurs and bowing marks (v). Below the staff is a corresponding Braille transcription.

### Directions for Signs Brailled after the Note

Symbols shown in Column B are brailled **after** the note, rest, or bar line, as indicated in the print notation. **None** can be **doubled**.

The **fermata** follows a dot or fingering shown with the note, but precedes a slur, tie, or closing bracket. The following five examples show the fermata on a note, on a rest, between notes, on a measure bar, and on a double bar, respectively.

Example 14-14

Example 14-14 shows musical notation in bass clef, 3/4 time. The notation includes a quarter note G2 with a fermata, a quarter note F2, a quarter note E2, and a quarter note D2. Below the staff is a corresponding Braille transcription.

Example 14-15

Example 14-15 shows musical notation in treble clef, 4/4 time. The notation includes a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter rest with a fermata, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Below the staff is a corresponding Braille transcription.

Example 14-16

Example 14-16 shows musical notation in treble clef, 3/4 time. The notation includes a quarter note G4, a quarter note F4, and a quarter note E4, with a fermata over the measure bar. Below the staff is a corresponding Braille transcription.

Example 14-17

Example 14-17 shows musical notation in treble clef, 2/4 time. The notation includes a half note G4, a half note F4, and a half note E4, with a fermata over the double bar. Below the staff is a corresponding Braille transcription.

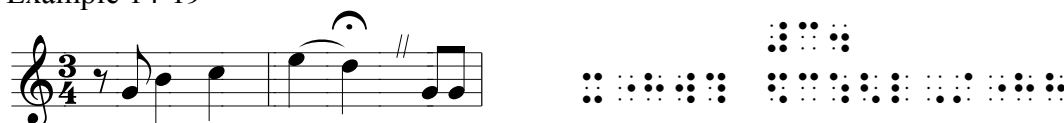
Example 14-18



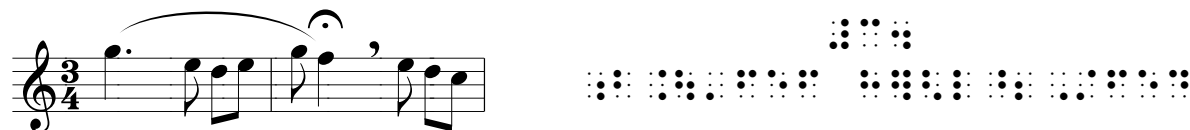
**Breath Marks** [T18(A), T22(A), Ex. 22.12.5-1, Ex. 22.12.5-2]

Any of the print symbols shown in the illustration as the breath marks in Column B, and others not shown, may appear above the staff to indicate **an interruption of the tone**. The transcriber must choose whether to employ the full breath mark or the half breath mark to represent the symbol. The relative musical effect of the two marks is implicit in their names. Since the meanings of the print signs are not consistently applied by composers and publishers, no general rule can be made that would associate either braille sign with a particular print mark. Certainly, the full breath mark should be used when, for instance, a comma appears above the staff in vocal music or in music for a wind instrument. It should likewise be used in any other music when a breath-like interruption seems required. Use of the full breath mark is illustrated in Examples 14-19 and 14-20. If the transcriber is unable to choose one or the other braille sign, he should put in a transcriber's note describing the sign and let the reader draw his own conclusion, just as a sighted reader must do. An octave mark is not required for the note following a breath mark.

Example 14-19



Example 14-20



**Using the Abbreviation “sim.” When a Pattern Is Continued Exactly** [20.3.1]

When a pattern of fingering, dynamics, articulation, or other parameter is repeated successively many times, the transcriber may show the pattern written out once and then insert the direction “sim.” to save a great deal of space and to spare the reader much tedious re-reading of the same signs. A dot 5 must precede the word sign to indicate that the abbreviation is not shown in the print. If there is any question as to exactly what parameter (or parameters) of the music is affected, one may use a longer word-sign expression to specify which parameter it is, as “fingering sim.” or “nuances sim.” This device should not be overused; it should not be employed casually for only a few repetitions of a pattern.

Example 14-21 shows a pattern of articulations that is reiterated seven times.

Example 14-21

The musical notation for Example 14-21 is in 6/8 time. It consists of five measures of music. The first four measures feature a repeating eighth-note pattern: quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Each eighth note has an accent (>) above it. The first two measures of each of the first four measures are grouped with a slur. The fifth measure contains a quarter note G4 with a slur above it. Below the staff is a corresponding Braille transcription consisting of two lines of Braille cells.

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

Example 14-22 shows a pattern of articulation that is discontinued in the print after seven repetitions. The change will not be apparent in the braille unless the articulation is restated with the last iteration, because no new articulation is indicated.

Example 14-22

The musical notation for Example 14-22 is in 6/8 time. It consists of five measures of music. The first four measures feature a repeating eighth-note pattern: quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Each eighth note has an accent (>) above it. The first two measures of each of the first four measures are grouped with a slur. The fifth measure contains a quarter note G4 with a slur above it. Below the staff is a corresponding Braille transcription consisting of two lines of Braille cells.

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

Preceding the note:

- clef sign (if required)
- reminder tie (if required)
- simple word-sign expression
- line of continuation sign
- opening bracket slur or overlapping slur

**up-bow or down-bow**

**signs of expression or execution that precede a note**

**staccato or staccatissimo**

**accent**

**tenuto**

**any others of these signs**

accidental

octave mark

Following the note:

dot

finger mark

**fermata**

single slur or opening double slur

closing bracket slur

tie

termination sign for line of continuation or “hairpin”

**breath mark**

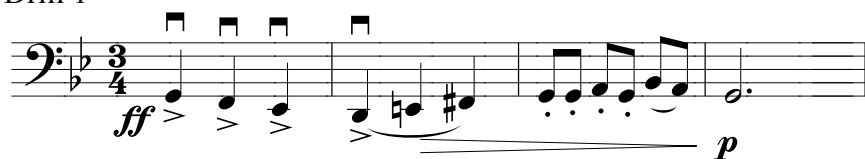
closing bar

music hyphen

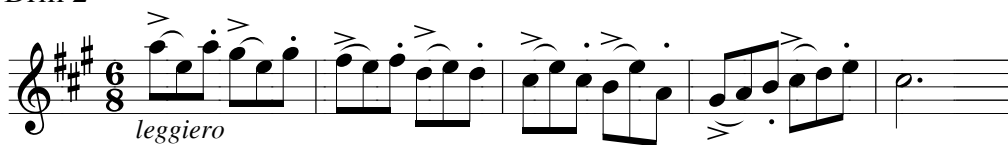
**Drills for Chapter 14**

(*Correct transcriptions of these drills start on page 280.*)

Drill 1



Drill 2



Drill 3



Drill 4

Drill 4 is a musical exercise in bass clef, 4/4 time. It begins with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first eighth note has an accent (>), and the following seven have slurs (>>). A dynamic marking of *mf* is below the first note, *ff* below the eighth note, and *p* below the ninth note. A fermata is over the eighth note. The exercise concludes with a quarter note G4 and a half note G4. A *rit.* marking is above the eighth note.

Drill 5

Drill 5 is a musical exercise in treble clef, 6/8 time. It begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The first eighth note has an accent (>), and the following seven have slurs (>>). A dynamic marking of *pp* is below the first note, and *mf* is below the eighth note. The exercise concludes with a quarter note G6 and a half note G6. Markings include *sul tasto* above the first note, *ordinario* above the eighth note, and *rit. e dim. ....* above the eighth note.

Drill 6

Drill 6 is a musical exercise in bass clef, 4/4 time. It begins with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first eighth note has an accent (>), and the following seven have slurs (>>). The exercise concludes with a quarter note G4 and a half note G4.

Drill 7

Drill 7 is a musical exercise in treble clef, common time. It begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The first eighth note has an accent (>), and the following seven have slurs (>>). A dynamic marking of *f* is below the first note, and *ff* is below the eighth note. The exercise concludes with a quarter note G6 and a half note G6.

Exercises for Chapter 14

Exercise 1

Musical notation for Exercise 1: Treble clef, common time signature. The melody consists of quarter notes and eighth notes with various articulations like accents and slurs.

Exercise 2

Musical notation for Exercise 2: Treble clef, 3/2 time signature. The melody features quarter notes, eighth notes, and a triplet of eighth notes.

Exercise 3

Musical notation for Exercise 3: Treble clef, 2/4 time signature. The melody consists of quarter notes and eighth notes with slurs and accents.

Exercise 4

Musical notation for Exercise 4: Treble clef, 4/4 time signature. The melody features a sequence of eighth notes followed by quarter notes.

Exercise 5

Musical notation for Exercise 5: Bass clef, 2/4 time signature. The notation includes "meno mosso" and "a tempo" markings, along with accents and slurs.

Exercise 6

Musical notation for Exercise 6: Bass clef, 2/4 time signature. The melody consists of quarter notes with slurs and fingerings (5 and 4).

Exercise 7

Musical notation for Exercise 7: Treble clef, 2/4 time signature. The notation includes "f" (forte), accents, and a "bell up" marking.

Exercise 8

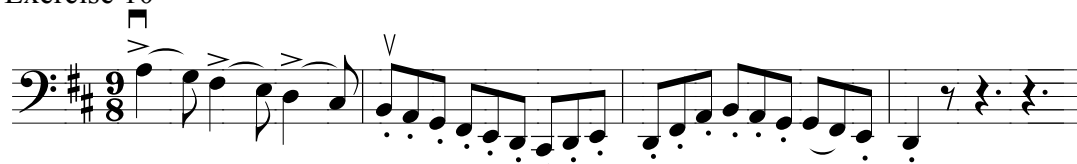
Musical notation for Exercise 8: Treble clef, 3/4 time signature. The melody consists of quarter notes and eighth notes with slurs and accents.



Exercise 9



Exercise 10





# Chapter 15






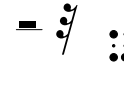


## Smaller Values and Regular Note-Grouping, the Music Comma

### Notes and Rests of Smaller Value [T1, 1.1, 1.2, T4]

Thus far the student has learned how to transcribe whole, half, quarter, and eighth notes and rests. There are no new signs to learn for the four smaller values – **16ths, 32nds, 64ths, and 128ths** – because each of the signs for the larger values also stands for one of the smaller ones. The use of the same braille character for two different time values rarely is confusing, because the number of notes in a measure nearly always makes it easy to determine their values. In those cases where there could be some doubt, one of two value signs is brailled before the note to show whether it is of the larger or smaller value. The kind of situation requiring a value sign is seldom encountered in music of average difficulty; the value signs, and a brief explanation of their use, will be presented at the end of the chapter.

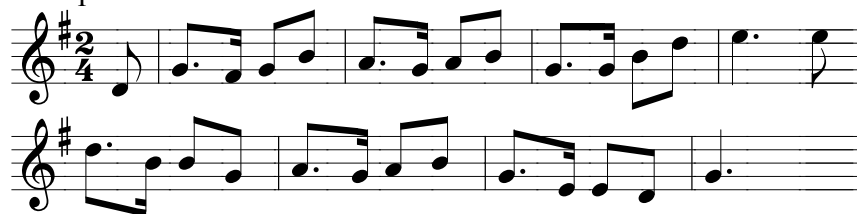
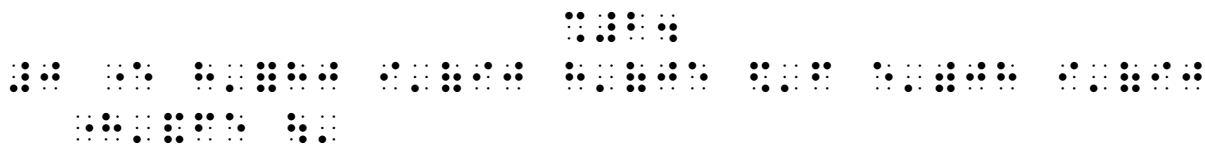
Note values in the following chart are illustrated with the note C only.

Chart for Note and Rest Values

	Notes	Rests	Memory Aid
<b>Eighth and 128th</b>	 ::	 ::	<u>1/8</u> and <u>128</u>
<b>Quarter and 64th</b>	 ::	 ::	<u>1/4</u> and <u>64</u>
<b>Half and 32nd</b>	 ::	 ::	<u>1/2</u> and <u>32</u>
<b>Whole and 16th</b>	 ::	 ::	. . . . .

The following five examples are presented for study and braille practice. Each should be transcribed until it can be produced easily and correctly from the print alone, before the student proceeds to the remainder of the chapter.

Example 15-1

Example 15-2

Example 15-3

Example 15-4

Example 15-5

**Regular Grouping of Notes of Smaller Value [7.1-7.3]**

In print music, consecutive notes of smaller value, forming beats or part-beats, are usually shown grouped, or “beamed,” together by means of a ligature or ligatures (a heavy, horizontal bar or bars) joining the stems of the notes. This procedure enables the sighted reader instantaneously to organize the notes into the correct rhythm, or to “pick out the beat” visually, as soon as he looks at the measure.

Under certain conditions, such grouping can also be shown in braille for consecutive 16ths, 32nds, and 64ths by brailleing the first note of the group according to its true value and transcribing the remaining notes of similar value in that group without any lower dots; those particular notes thus will **resemble** eighth notes. (Naturally, 128ths cannot be grouped in this manner.) By comparing the two braille versions shown below for the music of Example 15-6, where small-value notes are shown **grouped** in the **first** instance (a) and **ungrouped** in the **second** (b), the student can readily see how much easier it is to discern the beats in the first version, and he will understand that grouping can be as helpful to the blind reader as beaming is to the sighted, provided it is done properly and under the right circumstances.

Example 15-6

Naturally, the procedure for showing this kind of grouping must be carried out according to strict rules, so that the reader can distinguish easily which notes of the measure are **true eighths** and which are notes of a **different value** brailled in the **form of eighths** according to this special process used for grouping.

### Basic Requirements for Grouping 16ths, 32nds, and 64ths

It would be most convenient for the transcriber if he could always follow the print ligatures and group according to the beams, but not all notes so beamed in print constitute a proper grouping for the purposes of music braille. The first three rules governing grouping as listed below, for instance, concern situations in which certain groupings, commonly beamed in print, cannot be grouped in the braille transcription. The **basic requirements** that **must** be observed in order for notes to be grouped according to the process under discussion are as follows:

**1. All notes in the group must have precisely the same value.** This means none may be dotted, in contrast to print notation. In Example 15-7 grouping may be shown in the first measure but not in the second.

Example 15-7

**2. The group must be composed of at least three notes.** In print, two notes forming a beat or part-beat may be beamed.

Example 15-8

3. A rest of the same value may take the place of the first note in a group, but if the rest is located anywhere else, grouping may not be used, and all the notes must be brailled in their true value. This practice is also in contrast to print notation.

Example 15-9

4. If the notes in the group are followed immediately by a true eighth note or by an eighth rest, grouping may not be used unless the eighth is located either in a new measure or, in the case of a divided measure, on a new line of braille. This fact is illustrated in Example 15-10. (Dot 3s represent occupied cells.)

Example 15-10

5. All notes of the group must be placed on the same braille line. If the group cannot be completed in the line in which it begins, the notes must be brailled according to their true value. In Example 15-11 therefore, the grouping process cannot be used for the second group of 16th notes.

Example 15-11

6. If the group has to be interrupted by a music hyphen, for any reason whatsoever, or by any bar line, grouping may not be used. However, it still may be employed if brackets, slurs, word-sign expressions, or symbols of nuance separate any or all of the notes. Braille characters such as octave, finger, accidental, and tie signs are considered to be related to the note and thus will not interfere with the grouping process.

Example 15-12

7. The group must not “cross the beat”; all notes must be located in the same natural beat of the measure. Although four 16th notes constitute one beat in 3/4 time, the four shown in example 15-13 cannot be grouped under any circumstances because two of them belong to the first beat, and two are part of the second beat.

Example 15-13

### Determining the Number of Notes Constituting a Group

The preceding rules cause the transcriber no difficulty; they are spelled out specifically and are easy to understand. However, he must also be able to determine how many notes of a certain value correctly constitute a group according to the time signature in each case.

As stated before, it would be very helpful if one could invariably follow the printed ligatures in this respect, but it is not possible to do so because beaming in print and grouping in braille do not always agree. *Music Braille Code, 1997* gives no statement concerning how many notes constitute a correct group for the purposes of music braille in different instances. In an effort to give the beginning student some sort of general guidance for determining what constitutes a suitable group in accordance with a particular time signature, the author offers the following outline and table, which may be of some help. So far as can be determined, they conform to general braille practice.

It must be remembered that the following outline is applicable **provided all the rules** previously listed as basic requirements for note-grouping **are observed**.

## **Outline for Grouping Notes of Smaller Value**

- A. In Simple Time** (upper numeral of signature 2, 3, 4, 5, 7), notes may be grouped that fill or cover:
1. One beat, or a natural division of one beat, such as a half or a quarter beat.
  2. An entire measure. This will occur only where the lower numeral is either 8 or 16, such as in 3/8, 3/16, 4/16, etc. In the rare case of 2/8 time, musical authorities feel that four 16th notes should not be grouped.
- B. In Compound Time** (upper numeral of signature 6, 9, 12, or 15), notes may be grouped that fill or cover:
1. One simple beat, or a natural division of one beat.
  2. One compound beat, that is, one of the larger beats, always present in compound time.

The following explanations are presented in elaborate detail not only as a review for the transcriber, who undoubtedly could work directly from the bare outline above, but also for the benefit of the resource teacher or parent who may not have as much knowledge of music as the transcriber and who may require a fuller explanation regarding grouping in order to help blind students.

### **Simple Time**

In 4/4 time, four 16ths cover one beat and may be grouped. Four 32nds cover a half beat and may be grouped. Four 64ths fill a quarter beat and may be grouped. Two 16ths also fill a half beat but may not be grouped in braille because there must be at least three notes in a group. In 3/8 time, four 16ths may not be grouped; they cover two beats and do not conform to either the first or second listing under section A in the outline. However, six 16ths are grouped; they fill the entire measure (second listing, section A, in the outline.)

### **Compound Time**








In 6/8 time, as in all compound time, there are two kinds of beats, a simple beat and a larger, compound beat. There are six simple beats, each worth an eighth; if the tempo is slow, one usually counts six beats to the measure. But there are also two compound beats, each worth three eighths, or a dotted quarter, and in a faster tempo one usually counts two beats to the measure instead of six. In braille, small values may be grouped if they cover (a) one simple beat, (b) a natural division of the simple beat, or (c) one of the compound beats. Thus in 6/8 time, four 32nds may be grouped; they cover one simple beat. Two 16ths also cover a simple beat, but two notes may not be grouped. Four 64ths may be grouped; they cover a half beat. Six 16ths may be grouped because they cover one compound beat. However, four 16ths may not be grouped, even though they are beamed in print, because they cover neither a simple beat nor a compound beat. (They do not fit into any category shown in the outline.) In 9/16 time, 16ths are grouped by threes because three 16ths cover one compound beat.

The following table shows, in condensed form, how many 16ths, 32nds, or 64ths constitute a **group** according to some of the more commonly encountered time signatures. It can be used as a handy reference during transcription, if needed.









## Table for Grouping According to Some Common Time Signatures

### A. Simple Time

$2/2$ $3/2$ $4/2$ and $2/4$ $3/4$ $4/4$ $5/4$ :	16ths, grouped by fours 32nds, grouped by fours 64ths, grouped by fours	  
$3/8$ $4/8$ :	16ths, grouped by the measure 32nds, grouped by fours	 
$4/16$ $5/16$ :	32nds, grouped by the measure	 

Smaller values are not likely to be encountered.

### B. Compound Time

$6/8$ $9/8$ $12/8$ $15/8$ :	16ths, grouped by sixes (compound beat) 32nds, grouped by fours (simple beat) 64ths, grouped by fours (half beat, simple)	  
$6/16$ $9/16$ $12/16$ :	16ths, grouped by threes (compound beat) 32nds, grouped by sixes (compound beat) 64ths, grouped by fours (simple beat)	  
$6/2$ $6/4$ $9/4$ $12/4$ :	All small values grouped by fours	

The beginning transcriber will encounter 16ths more often than any other smaller values. It will be helpful to remember that when the **lower figure is 4 or 2**, 16ths will be grouped by **fours**. They will **not** be grouped by fours when the **lower figure is 8 or 16**.

The following examples illustrate some of the points under discussion regarding grouping.

In Example 15-14 the third set of 16th notes cannot be grouped because of the true eighth note following immediately in the same measure.

Example 15-14

The four 16th notes in the first measure of the following example cannot be grouped because they constitute neither a whole compound beat in a quick tempo (one beat per measure) nor a single beat in simple time if the tempo is slow.

Example 15-15

The four 16ths in the first measure of Example 15-16 cannot be grouped because of the true eighth note immediately following. Notice that the four 16ths of the first beat of the third measure are grouped, but the following pair of 16ths are not grouped even though they are beamed in print.

Example 15-16

In Example 15-17 grouping of the second beat of 16ths in the second measure is prevented by the following true eighth note. Grouping of the previous beat of 16ths is not prevented, however.

Example 15-17

In the following example the 16ths in the first measure cannot be grouped because of the following eighth note. The four 16ths that are beamed together in the third measure are not grouped in braille because they do not constitute a complete compound beat. In the second compound beat of the fifth measure, the grouping begins with the 16th rest; the grouping is not disturbed by the presence of the word-sign expression “p.” The grouping of the first beat of the last measure is likewise not affected by the presence of the staccato marks or the slurs.

Example 15-18

The musical score for Example 15-18 is in 6/8 time. The first staff contains two measures: the first has a quarter note followed by eighth notes, and the second has a quarter rest followed by eighth notes. The second staff contains three measures: the first has eighth notes, the second has a quarter rest followed by eighth notes with a piano (*p*) dynamic, and the third has eighth notes with a slur and staccato marks. Below the music is a Braille transcription consisting of two lines of Braille characters.

The 32nds in the example below are brailled as two groups; it is a little easier to define the rhythm if they are brailled in this manner. Usually when longer groups of eight, twelve, or other multiples of four notes are grouped, the grouping is shown in fours for the convenience of the reader in counting.

Example 15-19

The musical score for Example 15-19 is in 3/4 time. The first measure contains a quarter note, a quarter note, and a quarter note. The second measure contains a group of 32nd notes. The third measure contains a quarter rest and a quarter rest. Below the music is a Braille transcription consisting of two lines of Braille characters.

### The Two Value Signs [T1, 1.2, 1.6, 7.4]

In those cases where there can be any confusion regarding the true value of a note, it should be preceded by the appropriate value sign, large or small, that will correctly identify its value. A value sign precedes a symbol of expression or a bowing mark. The two value signs are shown as follows:

The **larger value sign** (indicating wholes, halves, quarters and eighths):      ⠠⠠⠠⠠

The **smaller value sign** (indicating 16ths, 32nds, 64ths and 128ths):      ⠠⠠⠠⠠

In Example 15-20 the smaller value sign should precede the first 32nd note to make clear the differing consecutive values.

Example 15-20

In the first measure of Example 15-21, the three eighth notes, following a 16th note, could be mistaken for grouped 16ths being written in the form of eighths because the 16th in question occurs at the beginning of a beat. Therefore, the eighths should be preceded by the larger value sign to make clear their true value. Although the transcriber might at first fail to notice the possibility for confusion regarding the note values at the time of transcription, it quickly would become apparent to him when he tried to proofread the measure.

Example 15-21

### Indicating the Values of Notes in a Cadenza [1.6]

Even in fairly simple music, sometimes a short cadenza or “ad lib.” passage is encountered. Because time signatures are temporarily suspended during these passages, and notes cannot be divided into measures by bar lines, it may be necessary to use value signs in front of some notes in order to make their true values clear to the reader.

If a cadenza consists entirely of small-value notes, value signs will probably not be necessary. However, if the cadenza contains a mixture of both kinds of values, value signs should be used when changing from one kind of note to the other. For instance, if a series of 16th notes were followed by a series of quarter notes, the latter should be preceded by the larger value sign, not because the values look alike, but to show that a change from smaller to larger values is being made and that the notes are quarters and not the more rapid 64ths, which one might logically expect to find in a cadenza. Similarly, if a passage begins with a half note, followed by a series of 32nds, the smaller value sign should precede the first 32nd; the sign will make the value of each of these notes clear.

Although no example of an unmeasured cadenza is shown here, three illustrations of simple cadenzas are presented in Chapter 16, together with a short discussion concerning grouping within such passages. Value signs are further illustrated at that time.

**Grouping Notes of Larger Value, the Music Comma** [GT Note 7, 7.3.6, 7.5]

In print, the only note of larger value to be beamed into regular beats or part-beats with ligatures is the eighth. In braille, eighths cannot be grouped according to the procedure just described, of course. Such beaming is routinely ignored in the transcription, except in those rather rare cases where the print beaming is very unusual, such as when the ligature crosses either the bar line or the beat. This unusual kind of beaming can be indicated in braille by transcribing a sign, called the music comma, immediately before the first beamed note in each case, wherever the ligature happens to begin. It is also brailled at the close of the unusual beaming, unless phrase marks or other signs make it unnecessary. The sign is shown as follows:

**The music comma:**      ⠠⠠⠠⠠

A music comma that indicates the start of a group follows a word-sign expression and an opening bracket. A music comma that indicates the end of a group follows a tie and a breath mark.

Example 15-22 illustrates the use of the music comma to show unusual beaming of eighth notes.

Example 15-22

It should be pointed out that any obscure grouping can be indicated in this manner with the music comma, no matter what the note values are. Where the same kind of unusual print beaming occurs with 16th notes or other smaller values, the music comma is used to indicate where the ligatures commence, but the braille grouping process is still carried out according to the regular beat of the measure. In other words, the insertion of the **music comma** within the group does **not interrupt** the **braille grouping** process.

Example 15-23

### Proofreading

The introduction of notes of smaller values into the transcription makes the proofreading of rhythms increasingly important. One should be careful to proofread **rhythms by beats**, so to check not only for the written value of each note, but also for correct groupings. One may find it useful for a while to pencil a check mark over the first note or rest of each beat on the braille or simulated braille proof sheet. The practice may be discontinued when the student has gained confidence.

### Drills for Chapter 15

(Correct transcriptions of these drills start on page 282.)

#### Drill 1

Con brio

mf

p

pp

mf

f

rit.

#### Drill 2

Alla siciliana

mp

pp

mf

p

#### Drill 3

(♩ = 60)

f

Drill 4

Tempo di menuetto

Two staves of musical notation in 3/8 time, key of B-flat major. The first staff starts with a quarter rest followed by eighth notes. The second staff starts with a quarter rest followed by sixteenth notes.

Drill 5.

Giocoso

Two staves of musical notation in 2/4 time. The first staff starts with a quarter rest followed by eighth notes, marked with a forte (*f*) dynamic. The second staff starts with a quarter rest followed by eighth notes, marked with a pianissimo (*pp*) dynamic.

Drill 6

Largo cantabile

One staff of musical notation in C major, common time. The piece begins with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*), and then a decrescendo to pianissimo (*pp*).

## Exercises for Chapter 15

### Exercise 1

Larghetto



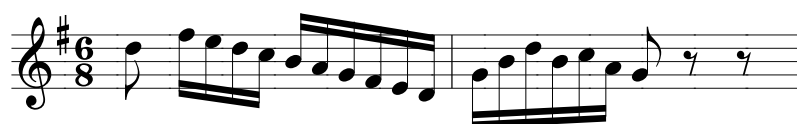
### Exercise 2

Allegretto



### Exercise 3

Moderato



### Exercise 4

Allegretto



### Exercise 5

Lilting



### Exercise 6

Moderately



### Exercise 7

Allegro ma non troppo





Exercise 8  
Andante



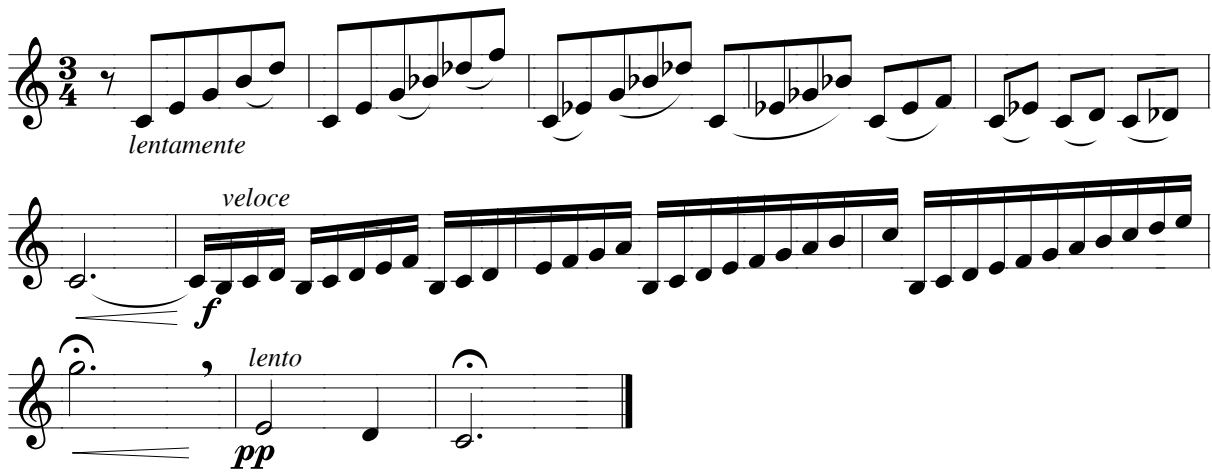
Exercise 9  
Whimsical



Exercise 10  
In six



Exercise 11  
Come una cadenza





# Chapter 16

## Irregular Note-Grouping

Specific braille signs must be used to introduce irregular groups of notes. The particular groups may consist of larger values as well as smaller values, unlike the groups studied in the last chapter. [T7, 7.6-7.7]

In print, **irregular** groups, such as triplets, are generally shown with the appropriate number printed above or below them; sometimes this number is omitted. Frequently, when an irregular group recurs successively, the number is shown only once or twice to indicate a pattern and is omitted thereafter. In music **braille**, on the other hand, the **number** must **always** be indicated for **every irregular group** whether it is shown in print or not. If the same grouping occurs **four or more** times in succession, however, the appropriate grouping sign may be **doubled**.

The print notation for an irregular group often includes a curved line over the notes in question, which acts as a visual aid to set off the group further. This arc should not be misinterpreted and taken to be an actual slur that should be included in the transcription. The group may be included in a phrase, of course, if the notation indicates that this is the case.

### The Common Triplet

The irregular group most frequently encountered is the triplet. Although there are two signs for indicating a triplet in braille, one of them is used only to show a triplet that occurs within a group that is itself a triplet, or when a triplet occurs in conjunction with irregular groups of different value. This particular sign, called the “special triplet,” will be introduced later. The sign used under all other circumstances will be called the “common triplet,” or simply “the triplet.” The braille triplet is shown in the following manner.

The triplet:  $\lceil 3 \rceil$  or  $\overset{3}{\curvearrowright}$  ∴

The triplet, as well as any other irregular grouping sign, is brailled before the first note (or rest) of the group. Because it applies to several notes, rather than to one, it precedes any character specifically affecting the first note, such as a symbol of execution, an accidental, or an octave mark. Otherwise, it should not be separated from the initial note it affects. Words and letters of expression, because of their wider application, are brailled preceding a grouping sign, and so is an opening bracket. The following four examples illustrate the triplet.

The triplet sign precedes an accent and an octave mark.

Example 16-1

The musical notation shows two measures of music in 2/4 time. The first measure has a triplet of eighth notes (G4, A4, B4) with a triplet sign above them. The second measure has a triplet of eighth notes (G4, A4, B4) with a triplet sign above them. The Braille notation shows the Braille equivalent of the musical notation, including the triplet sign, the notes, and the time signature.

The triplet sign follows a tie that is associated with the preceding note.

Example 16-2

The triplet sign follows dynamic indications.

Example 16-3

The triplet sign is preceded by indications of style and dynamics, and also by an opening bracket slur.

Example 16-4

The sign must be brailled before each group of triplets unless four groups occur in succession, in which case the sign may be doubled before the first group and restated once before the final group, to indicate termination of the doubling.

Example 16-5

The notes within a triplet may or may not be beamed by a ligature (or ligatures) in print, according to the circumstances. Triplets may consist of notes of different values or they may

contain rests. The printed numeral may be extremely small and hard to distinguish among many other signs.

Some typical print illustrations, calling for alertness on the transcriber's part, are shown below. Sometimes the numeral is missing, as in Example 16-6, and the transcriber may fail to notice this fact until he has completed the measure and goes back to count the beats.

Example 16-6

When the curved line or bracket is missing, the “3” may easily be mistaken for a finger mark, as in Example 16-7 where the first “3” is a finger sign and the second one is a triplet. Therefore, it usually is a good idea to mark lightly triplets and all irregular groups before starting the transcription.

Example 16-7

Example 16-8

Example 16-9

In Example 16-10 the eye is apt to be deceived momentarily by the notation of three eighths beamed by a ligature. In the first three measures they form a triplet; in the last measure they do not.

Example 16-10

## Grouping with Triplets

When triplets or other irregular groups are composed of notes of smaller value, the grouping procedure employed for regular groups may be followed as usual, subject to the strict regulations already stated. Grouping thus always follows the beat.

Example 16-11

Example 16-12

## All Other Irregular Groups [T7]

All other irregular groups, including the special triplet previously described, must be introduced by a special prefix, followed immediately by the indicated numeral (brailled in the lower two-thirds of the cell) and a dot 3. No numeral sign is used. The irregular grouping prefix is shown as follows.

### The irregular-grouping prefix:

For five notes:	$\lrcorner 5 \lrcorner$	or	$\frown 5 \smile$	:::
For two notes:	$\lrcorner 2 \lrcorner$	or	$\frown 2 \smile$	:::
For twelve notes:	$\lrcorner 12 \lrcorner$	or	$\frown 12 \smile$	:::
For three notes, or the "special" triplet:	$\lrcorner 3 \lrcorner$	or	$\frown 3 \smile$	:::

The same order of signs given in regard to the common triplet is followed with all irregular groups. Whatever follows the prefix and numeral is placed in the cell next to the dot 3 that terminates the combination. When these signs are doubled, the dot 3 is omitted after the **first** of the signs where the doubling commences. The following four examples show irregular groups.

Example 16-13

Example 16-14

Example 16-15

When there is a triplet of smaller values within a triplet of larger values, the common triplet sign is used for the larger one and the “special” triplet for the smaller one. Other irregular groups may be encountered that are “nested,” one within another, and in such a case, of course, the irregular grouping prefix is employed for both groups. The former circumstance is illustrated in the first measure of Example 16-16; the latter in the third measure.

Example 16-16

As stated earlier, in music braille the **number** must **always** be indicated for **every irregular group** whether it is actually shown in the print or is simply made implicit by the beaming or by a bracket or a curved line. When the number is supplied by the transcriber, it must be preceded by dot 5.

Example 16-17

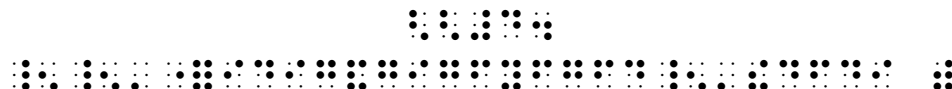
In the following example the numeral is shown in print only above the first of the four quintuplets. Because the beams make the intent of the print very clear, the doubled numeral sign

is used in Example 16-18a. Example 16-18b shows how the details of the facsimile transcription are prepared for a blind teacher working with sighted students. The dot 5 before the grouping sign that terminates the doubling alerts the teacher that not all of the groups are marked in the print.

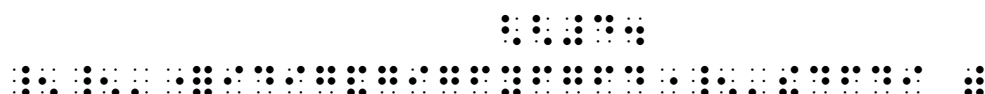
Example 16-18



a.



b.



### Note-Grouping in a Cadenza [1.6]

Strictly speaking, any note-grouping shown in a cadenza cannot be considered “irregular” or “regular” because no time signature is in operation. However, the transcriber should try to indicate any extended grouping shown in the print copy as far as possible, in order to give the reader some idea of the phrasing or sweep of the music. In a composition of average difficulty, a cadenza often consists of a succession of the same kind of values, evenly beamed by means of ligatures, the groups being composed of the same number of notes normally called for by the time signature of the composition, even though that signature is not in operation at the moment. For example, in a composition written in 4/4 time, a cadenza frequently will show 16ths and 32nds beamed in fours; in 6/8 time, 16ths are often beamed in sixes, etc. Generally speaking, where such beaming is even and successive, there seems to be no special reason why the transcriber cannot follow the usual grouping procedure without causing any reading difficulties. Of course, he must be careful to see that grouping is not used if the group is followed by a true eighth note or rest in the same braille line.

Example 16-19 shows this kind of note-grouping in a cadenza. The cadenza starts within measure 32. This particular cadenza requires only two lines of braille. When the passage is going to require more than four lines, however, it would be advisable to divide it into two or more braille segments, with the same measure number shown at the margin each time, followed by dot 3. The cadenza itself is not numbered as a separate measure.

Thus in Example 16-19 the measure following the passage is numbered 33. The word “cadenza” or the abbreviation “ad lib.” should be placed at the start of this kind of passage, whether it actually is labeled in print or not. A dot 5 should precede the opening word sign if the passage is not labeled in the print. If the abbreviation or a longer expression is used, and therefore the music hyphen is employed, the tie preceding the interruption should be restated after it.



Example 16-19

If the beaming in print does not follow a regular pattern, however, perhaps showing fourteen 16ths on the same ligatures, or seven 32nds, or where there could be any confusion about the matter, groups should be set off by the music comma, and all notes should be written according to their true values. Even eighth notes, which ordinarily are not shown grouped in music braille (with the exception of triplets), should be set off with the music comma in a cadenza if any extended grouping of them is shown in the print. Thus in Example 16-20 a music comma is used to show that the thirteen eighth notes are beamed in the print, followed by a beamed group of six eighth notes. The initial group is preceded by the larger-value sign because conceivably the long succession of identical notes could be 128ths.

Example 16-20

Braille grouping of notes of smaller value can be extremely helpful to the blind reader and should be used freely in all obvious cases. It should, however, be used thoughtfully. If the transcriber cannot decide easily whether to group or not to group, he would be wise to follow the admonition, “**when in doubt – don’t.**”

In Example 16-21 music commas are used to show a group of five eighth notes, two groups of six 16th notes, and one group of six 32nds, respectively. No value sign is shown preceding the eighths because it is extremely unlikely that the passage would contain as few as five 128th notes, followed by a succession of 16th notes. The 16ths and 32nds, of course, cannot be mistaken for whole and half values.

Example 16-21

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

Preceding the note:

- clef sign (if required)
- reminder tie (if required)
- simple word-sign expression
- line of continuation sign
- opening bracket slur or overlapping slur
- music comma
- triplet or irregular-grouping sign**
- larger or smaller value sign**
- up-bow or down-bow
- signs of expression or execution that precede a note
  - staccato or staccatissimo
  - accent
  - tenuto
  - any others of these signs

accidental

octave mark

Following the note:

- dot
- finger mark
- fermata
- single slur or opening double slur
- closing bracket slur
- tie
- termination sign for line of continuation or “hairpin”
- breath mark
- music comma (if required)
- closing bar
- music hyphen

## Drills for Chapter 16

(Correct transcriptions of these drills start on page 284.)

### Drill 1

Andantino

*mf* *f* *dim. e rit.* *p*

### Drill 2

Andante cantabile

*p*

### Drill 3

Please use the numeral 31 as a measure number.

*f* *ad lib.* *a tempo* *f*

Drill 4  
Allegretto

Drill 4, Allegretto, consists of two staves in G major. The first staff is in 6/8 time and starts with a forte (*f*) dynamic. It contains eighth-note patterns with double and triple slurs. The second staff is in 2/4 time and starts with a fermata, followed by eighth-note patterns with triple slurs and accents.

Drill 5  
Flowing freely

Drill 5, Flowing freely, consists of two staves in G major. The first staff is in 5/4 time and starts with a pianissimo (*pp*) dynamic. It contains eighth-note patterns with triple slurs and accents. The second staff is in 5/4 time and starts with a piano (*p*) dynamic, followed by eighth-note patterns with triple slurs and a pianissimo (*ppp*) dynamic.

Drill 6  
Please use the numeral 31 as a measure number.

Drill 6 consists of two staves in G major. The first staff is in 3/4 time and starts with a fermata, followed by eighth-note patterns with a ritardando (*rit.*) marking and a Cadenza section. The second staff is in 3/4 time and starts with an *a tempo* marking, followed by eighth-note patterns with triple slurs.

Drill 7  
Con fuoco

Drill 7, Con fuoco, consists of three staves in G major. The first staff is in 2/2 time and starts with a mezzo-forte (*mf*) dynamic. It contains eighth-note patterns with sextuple slurs. The second staff is in 2/2 time and starts with a forte (*f*) dynamic, followed by eighth-note patterns with triple slurs. The third staff is in 2/2 time and starts with a fortissimo (*ff*) dynamic, followed by eighth-note patterns with triple slurs and accents.

# Exercises for Chapter 16

## Exercise 1

Moderato

Musical score for Exercise 1, Moderato, 3/4 time signature. The piece consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and features a melody with eighth-note triplets and a quarter rest. The second staff continues the melody with eighth-note triplets and concludes with a forte (*f*) dynamic. The key signature is one flat (B-flat).

## Exercise 2

Alla breve

Musical score for Exercise 2, Alla breve, 2/2 time signature. The piece consists of two staves. The first staff begins with a piano (*p*) dynamic and features a melody with eighth-note quintuplets and quarter notes. The second staff continues the melody with eighth-note quintuplets and quarter notes, ending with a piano (*p*) dynamic. The key signature is two flats (B-flat and E-flat).

## Exercise 3

Grazioso

Musical score for Exercise 3, Grazioso, 6/8 time signature. The piece consists of four staves. The first staff begins with a piano (*p*) dynamic and features a melody with eighth-note triplets and quarter notes. The second staff continues the melody with eighth-note triplets and quarter notes. The third staff continues the melody with eighth-note triplets and quarter notes. The fourth staff concludes the piece with eighth-note triplets and quarter notes. The key signature is one flat (B-flat).

Exercise 4

*Andante espressivo*

Exercise 5

Please use the numeral 47 as a measure number.

Exercise 6

**Maestoso**