

# Chapter 17

## Measure Repeats, Full-Measure In-Accords

### General Introduction to Braille Repeats [T16, 16]

One of the most notable differences between print and braille music notation is the elaborate system of repeats that is used in braille. In addition to the usual forward- and backward-repeat signs and *da capo* and *dal segno* signs employed in both notations, there are several repeat devices that are peculiar to music braille alone and are used extensively in transcriptions. These devices make use of either the repeat sign (dots 2356), numerals, or a combination of both, in certain specified ways.

One of those devices may be used when the transcriber comes to a measure or passage that is a duplication of one previously encountered and previously brailled, if it seems feasible to do so. In addition to showing the repetition of an entire measure, or groups of measures, he can show the repeat of a part of a measure within that same measure. Naturally, the use of such devices saves time and space and can be of great help in memorization. Of course, their use calls for thoughtful musical judgment on the part of the transcriber, because he is the one who must decide whether to use a repeat in a given situation or whether to rebraille that particular music.

The repeat device that is used more often than any other is the repeat sign. This sign can show the repetition of an entire measure or a portion of a measure, according to the way it is used. Directions given in this chapter concern its use to represent the repeat of an entire measure.

### The Repeat Sign

The repeat sign is shown as follows: ⠆⠆

### General Directions for Using the Measure-Repeat Sign [16.16]

The following are general directions for the use of the repeat sign to show the repetition of an entire measure.

1. The repeat sign is used to show the repetition of a measure, provided the duplicate measure immediately follows the original one; in other words, it is used to show the repeat of only the **immediately preceding measure**. If the measure is repeated once only, the repeat sign is brailled **once, between empty cells**. The usual rules regarding octave marks are employed in determining whether the first note following the repeat sign requires an octave mark; that is, the interval between the notes on each side of the repeat sign is the deciding factor. In the following four examples each of these particular notes is marked with an “x.” In the first example an octave mark is needed after the repeat sign; in the second, none is needed.

Example 17-1

Example 17-2

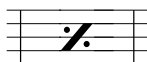
2. If the measure is repeated **twice** consecutively, the repeat sign is brailled twice, each time **between empty cells**. The same octave-mark rules are followed. Thus, in Example 17-3, an octave mark is needed for the note following the repeat signs. In Example 17-4 none is needed. [16.16]

Example 17-3

Example 17-4

3. If the measure is repeated consecutively **three or more** times, however, only one repeat sign is used, followed immediately by the numeral sign and the appropriate **number**, showing how many **times** the measure is **repeated** (not how many times the measure occurs in succession). A free space is left on each side of the combination. The combination itself is never divided. An octave mark is required for the first note following this particular use of the repeat sign, no matter where the note is located. *In fact the first note following the use of the numeral sign in any situation in music braille requires an octave mark, a point worth remembering.* [16.16.1]

Sometimes in a band or orchestral score, the repeat of the previous measure is shown in print by this symbol:



Typically, the following example of a band part might appear in print with some of the measure repeats indicated by a symbol and with others written out in full, according to how much space happens to be available to the printer at that point. The braille transcription would be the same in either case, showing five repetitions of the original measure.

Example 17-5

4. If the measure is repeated consecutively, but in a **different octave**, this variation can be shown by brailleing the appropriate octave mark immediately preceding the repeat sign, and spacing the combination. The octave mark should be shown for the first note following the repeat in this case, even if the first note would not ordinarily require a mark. [16.11, Ex.16.16-5]

Example 17-6

5. If a measure is repeated but a **different word-sign expression** must be shown, the repeat sign may be used, preceded by the new mark of expression. A dot 3 must follow the letter because the repeat sign contains dots on the left-hand side of the cell. The following three examples are illustrative. [16.13, Ex. 16.16-7]

Example 17-7

Example 17-8

Example 17-9

6. If there are three or more consecutive repeats, each with a **variation of expression**, a single repeat sign, followed by a **numeral**, **cannot** be used. **Each measure repeat sign** will have to be brailled separately, with its appropriate mark of expression, as shown in Example 17-10. [16.13, Ex. 16.16-7]

Example 17-10

Example 17-10 shows a musical score in 3/4 time with four measures of eighth notes. The first measure is marked *p* and the second is marked *f*. Braille notation below shows measure repeat signs with dynamic markings.

7. If a repeated measure **differs** from the original in fingering, symbols of expression, etc., the repeat sign **cannot** be used; the measure should be transcribed in full, as it stands. Thus, in Example 17-11 the repeat sign cannot be used. [16.13]

Example 17-11

Example 17-11 shows a musical score in 3/4 time with two measures of quarter notes. The second measure has a different fingering than the first. Braille notation below shows the full transcription of the second measure.

8. If any **doubling** is involved with a repeat measure, great care must be taken to **end the doubling at the correct spot**. For instance, in Example 17-12 the doubling of the staccato sign must end with the last note in the first measure if the repeat sign is used for the second measure. In Example 17-13, however, the doubling should end with the last note of the third measure because the staccato signs continue beyond the measure being repeated. [16.12]

Example 17-12

Example 17-12 shows a musical score in 2/4 time with four measures of quarter notes. The first two measures have staccato marks. Braille notation below shows the doubling of the staccato sign.

Example 17-13

Example 17-13 shows a musical score in 2/4 time with four measures of quarter notes. The first three measures have staccato marks. Braille notation below shows the doubling of the staccato sign.

9. A **new braille segment** should **not be started** with the measure repeat sign. If the segment must begin at that particular point, the measure should be rebrailled. However, there seems to be no reason why the sign, followed by a space, cannot appear at the beginning of a line that is not the initial line in a new segment. No octave mark is required for this repeat sign unless the repetition is in a different octave from the original. The measure repeat sign may **never** be used for the **first measure of a braille page**. [16.16]

10. Where the repeat sign is followed by a **double bar**, **no space** is left between them. If the double bar follows a repeat sign shown with a numeral, the double bar follows the number without spacing.

Example 17-14

Example 17-15

### Ties and Short Slurs in Conjunction with the Repeat Sign

The repeat sign includes all slurs and ties within the original measure, with the **exception** of a slur or tie on the **last note**. Slurs or ties in this location must be **rebrailled** after the repeat sign if they are still in effect at that particular point in the music. In Example 17-16 the internal tie is therefore included in the repeat sign. [16.8-16.10]

Example 17-16

In Example 17-17 the slur on the last note in the first measure is in effect at the end of the second and third measures also. It should therefore be rebrailled after each repeat sign.

Example 17-17

In Example 17-18, because the tie on the last note in the first measure is also in effect at the end of the second measure, the tie should be rebrailled after the repeat sign. It is not in effect at the end of the third measure, however, so the repeat sign alone is brailled; the omission of a tie following this particular sign clearly shows the reader that this measure does not end with a tied note.

Example 17-18

When a numeral must be used with the repeat sign, a restated tie or slur should be brailled **in front** of the first note in the **following measure**, rather than in the cell immediately following the numeral. [16.10]

Example 17-19

In Example 17-20 only the final repetition ends with a tied note; this situation can be shown by brailleing a tie at the beginning of the following measure.

Example 17-20

In Example 17-21, although there are three consecutive measure repeats, three separate signs should be used, rather than one sign with a numeral, in order to show clearly that the third repetition of the measure does not have a tie on the final note, although the others do. If the numeral device were used, there would be no effective way to show the restatement of the tie at the close of the second and third measures only.

Example 17-21

### Long Slurs in Conjunction with the Repeat Sign

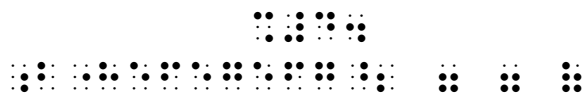
When a long slur is encountered in a measure that repeats consecutively, great care must be taken to see that the phrasing remains completely clear throughout the repetitions if the repeat symbol is used. Under some circumstances, clarity can be achieved no matter which form of the long slur is employed. For instance, in Example 17-22, where the phrase begins with the first note in the measure and ends with the last note in the same measure, the repeat sign can be used

for the second and third measures, whether the double slur or brackets show the phrasing in the original measure. Bracket slurs are used in illustration **a**, and the double slur is illustrated in **b**.

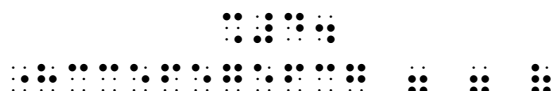
Example 17-22



a.



b.

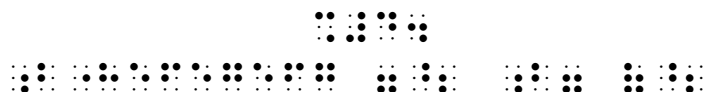


If the phrase extends **past the original measure**, however, in many situations the repeat sign **can be used if the bracket slur is employed** for the phrase, but **not if the double slur is used**, because with the latter device the closing slur sign must be shown in front of the final note involved. It is not possible to do this if the particular note in question is one of a group of notes represented by the repeat sign, a further reason why a majority of transcribers strongly prefer to use brackets for a long slur. The following four examples illustrate this fact. In Example 17-23 and 17-24 the repeat sign can be used only where brackets are employed for the long phrase.

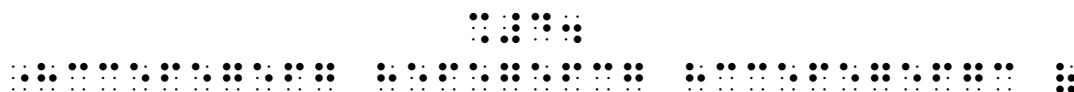
Example 17-23



a.



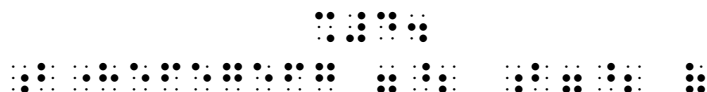
b.



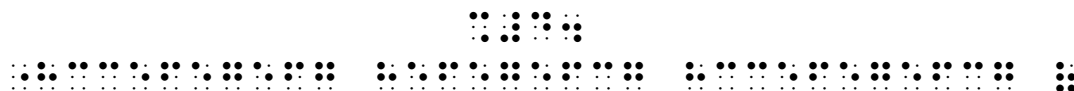
Example 17-24



a.



b.

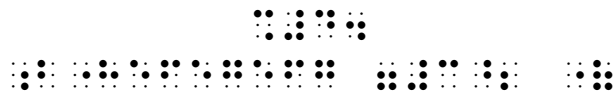


In Example 17-25 the repeat sign cannot be used for the fourth measure if the double slur is employed.

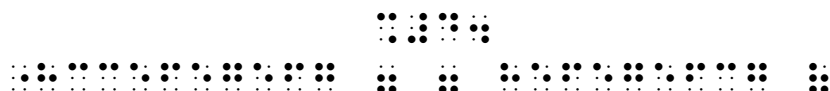
Example 17-25



a.



b.

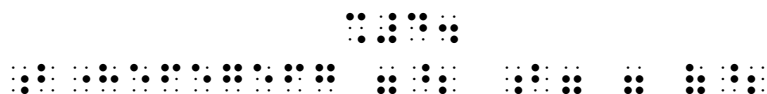


Similarly, in Example 17-26 the repeat sign cannot be used for the second and third measures if the double slur is employed.

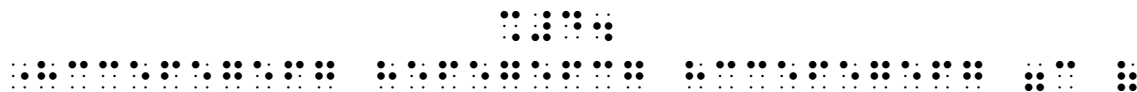
Example 17-26



a.



b.



The brailist must always keep in mind that if the use of the repeat sign would in any way **jeopardize** the **clarity** of the phrasing, ties, or any other marks in the music, the repeat device should **not be employed**, and the measure or measures should be **written out in full**. [16.8]

### The Full-Measure In-Accord [T10, 10.1-10.2]

Until now, the student has not encountered situations in which two or more simultaneous musical events are shown within the same measure in print. Two such situations are not uncommon: (1) a part for a section of performers, as opposed to a solo part, may be divided, and two or more melody lines shown on the same staff, in the same measure; or (2) a part may show a rest in the measure, but at the same time contain a “cue,” often printed in small type, that is to be played under specified circumstances. Whenever it is necessary to show more than one musical event in the same measure, the events may be presented successively in braille, separated by a special sign, called the **in-accord** or “**with**” sign. The **rhythmic values** of the events must **each equal exactly one measure** under the current time signature. While most instances of in-accord measures involve only two such events within a single measure, three or



even more are not unthinkable. **No space** is left before or after the in-accord sign. The in-accord sign is shown as follows.

**The in-accord sign:** ⠠⠠⠠⠠⠠⠠⠠⠠

**Directions for Use of the In-Accord Device** [10.2, 10.4, 10.6]

The music brailled on **each side** of an in-accord sign is treated as a **complete, independent measure**. As stated above, the music on each side of the in-accord sign must comprise exactly one complete measure, rhythmically. There must also be no doubt about octave placement; therefore, the first **note following** an in-accord sign must have its own **octave mark**, as must the first note of the **following measure**, even if that measure does not contain an in-accord situation.

When the player of the instrument involved ordinarily reads from the **treble** and/or alto clefs, the **higher** part is given **before** the in-accord sign, and the lower part after it; when the player ordinarily reads from the **bass** and/or tenor clefs, the **lower** part is given **first**. Example 17-27 illustrates a two-part in-accord measure for treble instruments. Example 17-28 shows a three-part in-accord measure for bass instruments, the three parts presented successively from the lowest to the highest.

Example 17-27

Example 17-28

In the case of a “cue” printed in small notes over rests, the “main” part of the measure consisting of the rest is given before the “alternative” cued notes. It should be remembered that such cued notes are included in the transcription only when it is intended that they be played under some conditions; they are omitted from the transcription when they are for reference only.

Example 17-29

Any **dynamic marking** or other **word-sign expression** at the beginning of the measure that seems to apply to **both** musical events is transcribed only once, in the initial part to be brailled. Of course, when a marking applies to only one of the parts, it is brailled only in the appropriate side. If a marking that applies to both events appears other than at the beginning of the measure, it must be brailled at the appropriate point in the music on each side of the in-accord.

Example 17-30 illustrates dynamic marks that apply to both parts.

Example 17-30

The musical notation for Example 17-30 is a single staff in 2/4 time, key of B-flat major. It consists of four measures. The first measure starts with a dynamic marking of *f* (forte). The second measure has a dynamic marking of *p* (piano). The third and fourth measures continue with the *p* dynamic. Below the staff is a Braille transcription consisting of three lines of Braille characters corresponding to the notes and dynamics in the music.

Example 17-31 is an illustration in which the parts have independent markings. A double bar at the end of an in-accord measure is transcribed only once, after the final part, as is also illustrated.

Example 17-31

The musical notation for Example 17-31 is a single staff in 3/4 time, key of C major. It consists of three measures. The first measure has a dynamic marking of *pp* (pianissimo). The second measure has a dynamic marking of *p* (piano). The third measure has a dynamic marking of *mp* (mezzo-piano). A double bar line is at the end of the third measure. Below the staff is a Braille transcription consisting of three lines of Braille characters corresponding to the notes and dynamics in the music.

Sometimes the parts in print are shown divided in only a portion of the measure. There is a part-measure in-accord device that will be presented and discussed in Chapter 27, in connection with music for keyboard instruments. However, in a transcription in single-line format, for musicians who are accustomed to reading one part only, it is preferable to employ the measure in-accord sign and to show a full measure on each side of the sign.

Example 17-32

The musical notation for Example 17-32 is a single staff in 3/4 time, key of D major. It consists of three measures. The first measure has a dynamic marking of *div.* (diviso). The second and third measures continue with the *div.* dynamic. Below the staff is a Braille transcription consisting of three lines of Braille characters corresponding to the notes and dynamics in the music.

When there is room on a braille line for the first part of an in-accord measure plus the in-accord sign, but not for the entire part that follows the in-accord sign, the measure may be divided after the in-accord sign and the second part placed in the following line. The in-accord sign provides notice that the measure has not been completed, and no music hyphen is required. Unless the measure is exceptionally long or is broken by a longer word-sign expression, it is preferable to keep the music on each side of the in-accord sign intact, even though some cells may be left empty at the end of a braille line.

Example 17-33 illustrates division of a measure after an in-accord sign.

Example 17-33

Example 17-34 shows a measure that requires use of the in-accord device, but is divided at another point, where a music hyphen occurs.

Example 17-34

### Ties in Conjunction with the In-Accord Device

For clarity, a tie that connects the last note of one of the parts of an in-accord measure with the first note of the corresponding part in the following measure may be restated at the beginning of that part in the second measure, if the tied notes are widely separated. In the following illustration the first two pairs of tied notes are not widely separated, but the third pair is separated by the double bar and the change of meter.

Example 17-35

**Doubling in Conjunction with the In-Accord Device**

Great care must be taken to maintain clarity regarding the doubling of signs when the in-accord device is employed. If a doubling is in effect at the point in the music where the part becomes divided and the doubling continues in both voices, one may safely leave the doubling in effect.

Example 17-36

On the other hand, if the effect that is doubled continues in one part but not in the other, it is preferable to terminate the doubling before the division takes place and re-mark it in the affected part, so there can be no doubt about the application of the effect.

Example 17-37

**The Measure Repeat in Combination with the In-Accord Device [16.7]**

If all parts of a measure using the in-accord device are repeated in consecutive measures, the measure-repeat sign may be employed to show the entire measure, exactly as with less complicated measures.

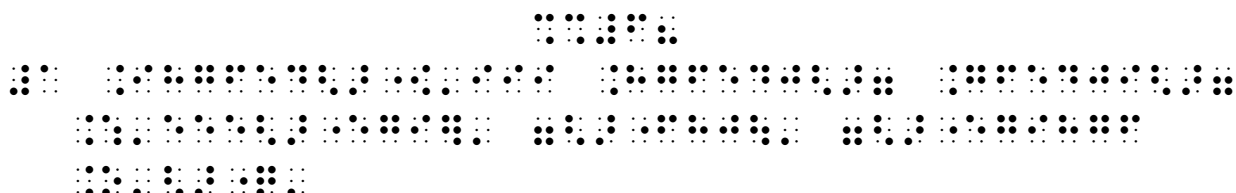
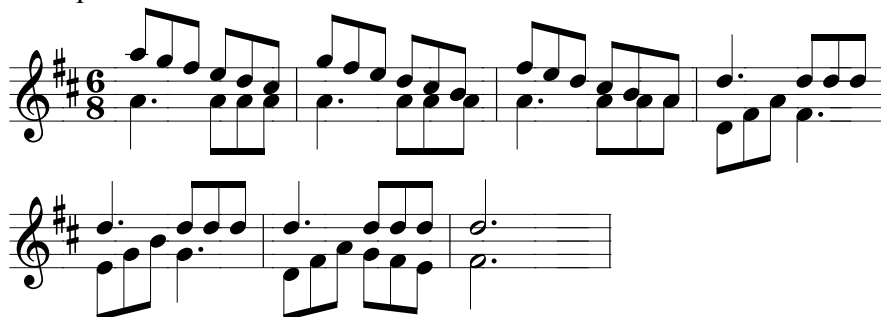
Example 17-38

If one part of such a measure is an exact repetition of the corresponding part of the previous measure, the measure-repeat sign may be brailled on the appropriate side of the in-accord sign, subject to all the rules applying to the repeat sign. The following three examples illustrate various combinations of measure-repeat and in-accord signs.

Example 17-39

Example 17-40

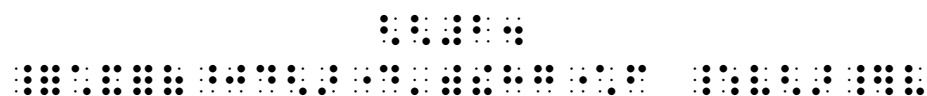
Example 17-41



### The Addition of Signs [10.6.1]

As stated before, the part on each side of the measure in-accord sign is treated as a separate measure, and expressions shown in one part do not affect the other part except when they appear at the beginning of the measure. The transcriber occasionally must add accidentals or supply rests that are not shown in the print of one of the parts. In Example 17-42 the natural sign printed in front of the note E in the lower part is not restated for the same E in the upper voice in that measure because its presence is implied by the position of the notes on the staff. It must be restated in the transcription of the upper voice, however. Since it is added by the transcriber, this natural sign must be preceded by dot 5.

Example 17-42



### When the In-Accord Device Should Not Be Used

The full-measure in-accord device should be employed for transcribing occasional divided parts or for cues that the player is to perform under given circumstances. It should not be employed to show cues that are supplied solely to help the sighted reader confirm his place in the score by seeing a fragment of the music that some other player is performing.

The in-accord device should likewise not be used where the braille reader would be required to memorize much music that he will not be expected to perform. One may frequently encounter band or orchestral parts in which, for the printer's convenience, two separate parts have been printed together as one, as for instance, "2nd and 3rd Clarinets," or simply "Oboes." In each case, the transcriber must examine the score to determine the practicality of brailleing the part as it is printed. If the players perform in unison in nearly all measures, and are only divided

occasionally, it will not be inconvenient for the musician to read both sides of a few in-accord measures and select which he is to retain in memory.

On the other hand, when the parts are different much of the time, it is better to braille a complete part separately for each player. The sighted player can scan the printed score and ignore the parts that he knows he is not to perform. If he is the “first oboe” and sees two lines of music on the staff, he “does not look at” the lower notes. The braille reader, however, must read everything that comes under his reading fingers before he can determine which parts are “his” and which are “the other’s.” The thoughtful transcriber will present the music in the most “reader-friendly” manner.

There will be further discussion of in-accord devices, and also of intervals and chords, in the chapters concerning music for keyboard instruments.

### Drills for Chapter 17

(Correct transcriptions of these drills start on page 287.)

#### Drill 1

Moderato e marcato

Drill 1 musical notation: Moderato e marcato. Two staves of music in bass clef, 3/4 time. The first staff starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff starts with a fortissimo (*ff*) dynamic. Both staves contain eighth and quarter notes with rests and slurs.

#### Drill 2

Alla gigue

Drill 2 musical notation: Alla gigue. Two staves of music in bass clef, 6/8 time with a key signature of one sharp (F#). The first staff includes markings for pizzicato (*pizz.*), piano (*p*), diviso (*div.*), and forte (*f*). The second staff includes markings for diviso (*div.*) and unison (*unis.*).

#### Drill 3

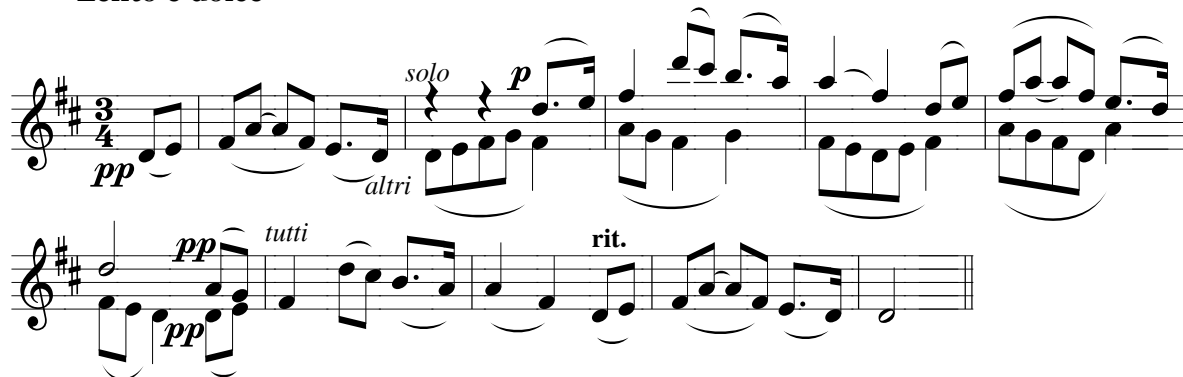
Andante cantabile

Drill 3 musical notation: Andante cantabile. Two staves of music in treble clef, common time (C). The first staff starts with a piano (*p*) dynamic and features several triplet markings (3). The second staff continues the triplet patterns.



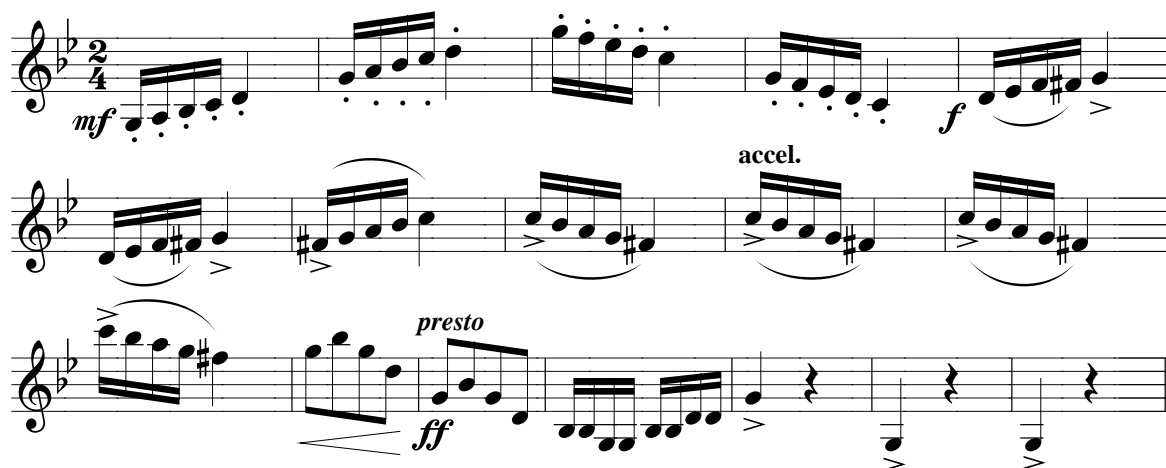
Drill 4

Lento e dolce



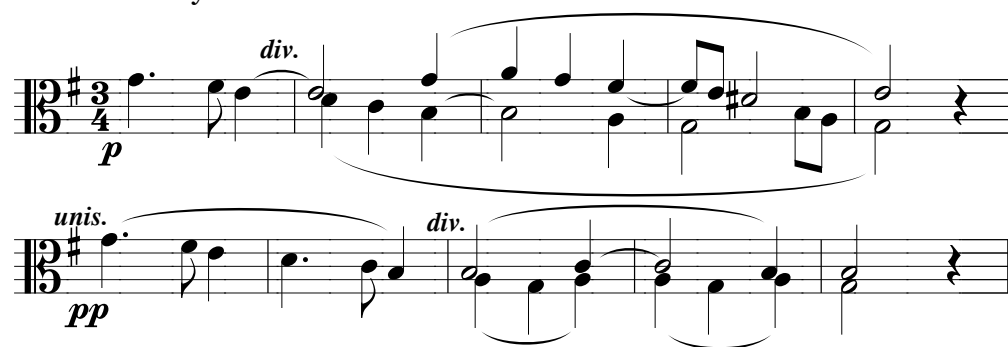
Drill 5

Vivace



Drill 6

Solemnly





# Exercises for Chapter 17

## Exercise 1 Allegro

Musical score for Exercise 1, Allegro, in 6/8 time. The score consists of two staves. The first staff begins with a forte (*f*) dynamic and features a series of eighth-note patterns with accents and slurs. The second staff continues the rhythmic patterns with slurs and accents.

## Exercise 2 Andante semplice

Musical score for Exercise 2, Andante semplice, in 6/8 time. The score consists of three staves. The first staff starts with a piano (*p*) dynamic. The second staff includes a *div.* (divisi) instruction and shows a split texture with slurs. The third staff ends with a *unis.* (unison) instruction.

## Exercise 3 Allegretto

Musical score for Exercise 3, Allegretto, in 6/8 time. The score consists of three staves. The first staff has dynamic markings of forte (*f*) and piano (*p*). The second staff continues with forte (*f*) and piano (*p*) dynamics. The third staff features a crescendo hairpin and ends with a final note.

Exercise 4

*Andante comodo*

*mp*  
*p* *mf* *pp*  
*rit.*

Exercise 5

*Allegro vivo*

*f*  
1 2 3 4 5 6 7 8

Exercise 6

*Moderato*

*f* *decresc.*  
*p*

Exercise 7

**Con brio**

*f* *cresc.* *mf*  
*ff*

Exercise 8

Moderato

Musical score for Exercise 8, Moderato, in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. It contains a sequence of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a half note G4 with a slur, and another half note G4 with a slur. The second staff begins with a dynamic marking of *f*, followed by a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, then a half note G4 with a slur, and finally a half note G4 with a slur. The piece concludes with a double bar line.

Exercise 9

Andante moderato

Musical score for Exercise 9, Andante moderato, in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. It includes the instruction *pizz.* above the first measure, followed by *div.* above the second measure. The staff contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, then a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, and finally a quarter note G4 with a slur. The second staff begins with a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, then a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, and finally a quarter note G4 with a slur. The piece concludes with a double bar line.



# Chapter 18

## Measure Repeats Shown with Numerals

### General Introduction to Numeral Repeats

Two numeral devices are available for showing repeats that are written out in print. **Either** of the devices may be used to show (a) the repetition of a **single measure** where the original measure and the repeat do not occur successively, or (b) the repetition of a **group of measures**. [T16, 16.17-16.20, 16.23-16.24]

These two devices are referred to in *Music Braille Code, 1997* as “repeats with measure numbers” and “partial abbreviation.” The authors have found it more helpful, during the initial learning period, to refer to them as “forward-numeral repeat” and “backward-numeral repeat,” because the transcriber counts forward in the music, from measure 1, to determine the initial numeral or single numeral to be used in the first device, and counts backward from the starting point of the repeat to determine the initial numeral to be used in the second device. The student should understand, however, that these are not the official terms mentioned in the code. After he has become familiar with the procedures involved, he will want to use the official terms.

It is never appropriate to use a numeral repeat device when the simple measure-repeat sign may be employed to show a repetition of only the previous measure.

Numeral repeats can be employed much more freely in orchestral and band music than in keyboard and vocal music, a point that will be discussed in later chapters.

### Using a Forward-Numeral Repeat for a Single Measure

At the point of repetition, the **number** of the **original** measure is brailled in the **lower** two-thirds of the cell, preceded by the numeral sign; the first full measure of the composition is counted as number 1. A free space is left on each side of the numeral. The octave must be marked for the first note following a numeral repeat. (*It may be useful to recall that an octave mark is required for the first note following any appearance of a numeral sign.*) In Example 18-1 a forward-numeral repeat is used for the third measure.

Example 18-1

Largo

The musical notation shows a single measure of music in treble clef, 2/4 time, with a key signature of one flat (B-flat). The measure contains a half note G4, followed by a quarter note A4, and a quarter note B4. The first measure is repeated after a numeral sign. The Braille transcription below the notation shows the musical notation in Braille, including the numeral sign and the number 3, indicating the third measure of the composition is repeated.

Phrasing must remain clear if the repeat device is to be employed. In Example 18-2 there can be no confusion about the phrasing in measures 5 and 6 if the opening bracket is brailled immediately preceding the numeral device and the closing bracket is brailled at the end of the following measure.

Example 18-2  
Adagio

If the measure is repeated in a different octave, or with a different expression mark, the same rules as were given for the braille repeat sign are followed for those modifications. The next two examples illustrate these points.

Example 18-3  
Allegretto

Example 18-4  
Allegro moderato

**Using a Forward-Numeral Repeat for a Group of Measures**

The numbers of the **first** and **last** measures of the passage to be repeated are brailled in the **lower** two-thirds of the cells, but only **one numeral sign** is used, and the numbers are joined by a **literary hyphen**. A space is left on each side of the combination; the combination should never be divided. In Example 18-5 a three-measure repeat occurs.

Example 18-5  
Andante

If the passage is repeated in a different octave or with a different expression, the same rules that were given for these modifications in connection with the repeat sign are followed. Such modifications are illustrated in Example 18-6.

Example 18-6

Sometimes a long repeat itself contains a shorter repeat; that is, there is a “repeat within a repeat.” This kind of situation is illustrated in Example 18-7. The last eight measures of the piece constitute a repetition of measures 9-16 and, within that repeated passage, measures 13 and 14 are shown to be a repetition of measures 1 and 2, respectively. This particular presentation probably will cause no confusion. The shorter repeat will already have been memorized by the time the reader starts the long repeat. He will have encountered measures 1 and 2 previously. When he encounters them a third time he probably will not have to reread them.

This kind of double repeat should be used **only** if the **progression** of the music remains **perfectly clear** to the reader, and the repeats can be **located easily**. The transcriber should thus plan the layout of the transcription carefully before he starts to braille the composition.

In Example 18-7, because the long numeral repeat begins with measure 9, the transcriber’s aim should be to start a new braille segment with that particular measure, so that its number will stand out clearly at the margin, where the reader can locate it easily and can identify the start of the repeat. It is not always possible to place a certain measure at the margin, of course, but with a little advanced planning this feat can usually be accomplished. The transcriber may or may not elect to start a new segment with measure 17; there is plenty of room on the preceding line for the numeral repeat and the final double bar without starting a new segment. If he does elect to do so, however, he will be making it much easier for the reader to locate the **end** of the numbered repeat (in this case measure 16) without having to count measures in order to find it.



Example 18-7

**Using a Backward-Numeral Repeat for One Measure or a Group of Measures**

The backward-numeral repeat has a very **limited use**. It should not be employed if the duplicate passage or measure is located more than eight measures away from the start of the original measure (with rare exceptions) and, in addition, both the **original** and **duplicate** measures should be contained within the **same braille segment**. (In keyboard music, limitations are more severe.) The numerals used within this device in no way refer to the measure numbers, but instead indicate **how many** measures are involved.

**Directions for Using the Backward-Numeral Repeat Device**

**Two numbers** are brailled **together** as one unit with **no hyphen or space** between them; **two number signs** are used, and the numbers are brailled in the **upper two-thirds** of the cells. This unit must not be divided.

The **first** number indicates **how many** measures **separate** the beginning of the repeat from the beginning of the original passage. In other words, at the exact point where the duplication commences, the transcriber starts counting backward through the music, by measures, until the spot is reached where the original passage or measure starts, in order to determine the first number to be brailled. The **second** number indicates **how many** measures of the original passage are to be **repeated**.

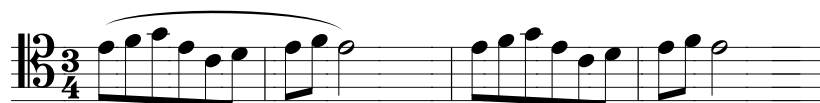
For example, ⠠⠠⠠⠠⠠⠠ means “count back eight measures; then, starting at that point, repeat only the first four of these particular measures.” The reader thus goes backward eight measures, then forward four measures. Similarly, ⠠⠠⠠⠠ means “count back four measures;



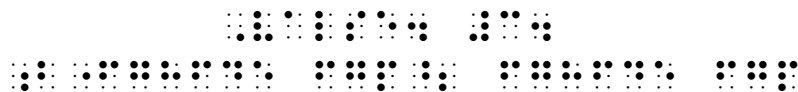


In Example 18-12 a repeat device may not be used with either kind of phrase marks.

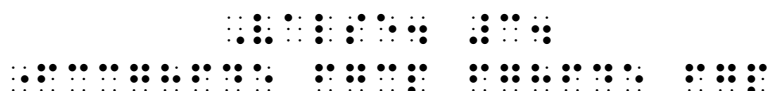
Example 18-12  
Valse



a.

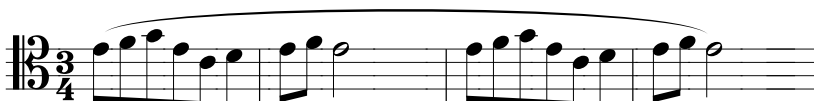


b.

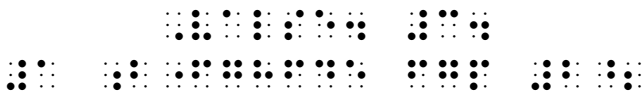


In Example 18-13 a numeral repeat may be used with brackets, but, if double slurs are employed, the fourth measure must be brailled in full so that the closing slur may be placed in front of the last note. (Either kind of numeral device could be used.)

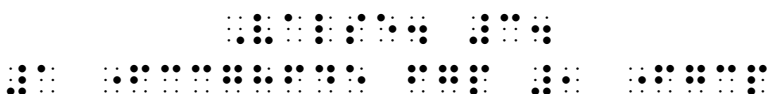
Example 18-13  
Valse



a.



b.



### The Choice of Numeral Device

When the repeat is located **farther** than **eight measures** away from the original music, **no choice** is involved. The **forward-numeral** repeat is the one that **should be employed**, with rare exception. (If a phrase extending to nine measures were encountered, for instance, one still might use the device.) When the repeat is located **within eight measures** of the original passage, and **both** can be placed in the **same** braille **segment**, the **transcriber must decide** which method to use.

In a **large majority** of cases, the **forward-numeral** device is preferable, because it is simpler and more direct, showing the actual measure numbers. However, under a **few circumstances** encountered rather infrequently, the **backward-numeral** device is the one that usually seems more desirable, as follows:

**1. When All the Measures in the Original Passage Are to Be Repeated**, that is, when the repeat can be shown with a single number. For example, if measures 32 through 35 are identical

to measures 28 through 31, it would seem preferable to braille  $\text{⠠⠠⠠⠠⠠⠠}$  (meaning “repeat the last four measures”) rather than to braille  $\text{⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠}$ . Of course, if measure 28 should happen to be the first measure in a new segment, with its number placed at the margin, the transcriber might prefer to show it instead.

**2. When the Music Shows a Consistent Pattern of Repeats.** If the music keeps repeating according to a definite pattern, often it seems worthwhile to make this structural pattern clear to the reader, to make memorization easier. This pattern can be indicated only by employing the backward-numeral device. Furthermore, with such repeats occurring every few measures, it would become rather difficult for the reader to keep track of the measure numbers themselves. Example 18-14 illustrates this point. It would be correct, technically, to braille numbers 1, 5, 9, and 13-15 at the proper places to show the repeats, but it is probably easier to locate them as shown in this example.

Example 18-14  
Moderato

The image shows a musical score for Example 18-14, titled "Moderato". It consists of three staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a repeating eighth-note pattern. Below the staves is a Braille transcription of the music. The Braille uses the backward-numeral device (⠠⠠⠠⠠⠠⠠) to indicate repeating patterns, which is the focus of the text. The Braille is arranged in four lines, corresponding to the four staves of music.

**3. When the Duplicate Measures (or Measure) Are Located Near the Original, but Quite Far Away from the Marginal Number.** For example, suppose that only two or three measures separate the duplicate measures from the original ones and a marginal number is perhaps two or three braille lines away. In this case it probably would be easier for the reader to find the correct spot by counting back through a few measures than by trying to ascertain the actual numbers of the measures.

**4. When Measure Numbers Are Large.** If measures 436-439 are repeated successively, it would be simpler to show this by brailing  $\text{⠠⠠⠠⠠⠠⠠}$  rather than by brailing the long combination of numbers. Similarly, if a repetition of measures 273-275 starts at measure 277, it would be better to braille  $\text{⠠⠠⠠⠠⠠⠠}$ .

### **A Word of Caution Regarding Numeral Repeats**

Numeral-repeat devices are a boon to the transcriber. They can also be of tremendous help to the reader, provided the brailist uses them judiciously. The beginning transcriber generally tends to overuse them, which is natural, but before long he usually develops a good sense of judgment in this regard. If locating and checking the original measure or passage will prove to be more troublesome and time-consuming than reading a continuous transcription of the repeated part, the **device should be discarded**.

When a single measure is repeated, the more complicated and lengthy it is the more helpful a repeat device usually proves to be. Even if the measure is fairly short and simple, however, a device may be desirable where the measure is prominently located, or is repeated often enough to be recalled easily by its number. It is **not desirable** to ask the reader to go back to a **previous braille page** to examine an original passage that is being repeated, unless the passage is of considerable length.

Before starting the transcription, especially in the case of a long composition, the brailist should carefully examine all of the music, **mentally listening for any repeats**. With so many symbols to check on the staff, below the staff, and above the staff, and to arrange in proper order, it is very easy for even the most educated eye and ear to miss a lengthy repeat until too late, especially if the music is unfamiliar or, in the case of an orchestral instrument, if the part does not carry the melody.

In conclusion, if a situation arises about which the transcriber feels unsure, he should follow the admonition given previously, **“when in doubt, don’t,”** remembering that he is **not compelled** by rule to use these devices. They are conveniences to be used with discretion.

### **A Step beyond Mere Proofreading**

In the following drills and exercises, the student will be asked to transcribe each musical excerpt two ways, first employing forward-numeral repeats and then using backward-numeral repeats. There is a reason for this extra effort. Having done so, the student may study the two versions of each passage, each of which is technically correct, to find which is preferable; in other words, which he would employ in a real transcription. In making a real transcription, a transcriber often invokes this procedure, brailleing a passage two or more ways in order to choose the best presentation for the reader.

After completing the set of drills or exercises and proofreading them thoroughly, it is suggested that the student take one further step. Trying diligently to avoid letting his eye roam, he should read each version of each passage from the simulated braille (or real braille if he has an embosser) step by step, following the trail of locating and counting measures that the transcription directs.

This exercise in imagination will demonstrate for him, better than any wordy attempt at description could do, why one device is often clearly preferable in one circumstance and the other in another, or perhaps that the repeated measures should be written out. These choices are often what distinguish a merely adequate transcription from an excellent one in which the transcriber can take pride and the reader can find pleasure.

## Drills for Chapter 18

(Correct transcriptions of these drills start on page 290.)

### Drill 1

Please use the forward-numeral repeat device in this drill.

Grazioso

mf *f*  
*p* *mf* *f*  
*f*

### Drill 2

Please transcribe the music of Drill 1, employing the backward-numeral repeat device wherever it is permissible and appropriate to do so.

### Drill 3

Please use the forward-numeral repeat device in this drill. Please start this drill on a new braille page in order not to divide it.

Andante

*f*  
*p* *f* *rit.*  
*p* *pp* *ppp*

### Drill 4

Please transcribe the music of Drill 3, employing the backward-numeral repeat device wherever it is permissible and appropriate to do so. You may find it advisable to use both types of numeral device.

Drill 5

Please use the forward-numeral repeat device in this drill. Please start it on a new braille page.

Alla marcia

*pizzicato*  
*p*

*arco*  
*p*

*mp* *mf*

*marcato*  
*f*

*ff*

Drill 6

Please transcribe the music of Drill 5, employing the backward-numeral repeat device wherever it is permissible and appropriate to do so. You may find it advisable to use both types of numeral device.

Drill 7

Please use the forward-numeral repeat device in this drill. Please start it on a new braille page.

Andante

*p*

*f*

*mf*

*f*

*p* *f*

*f*



## Drill 8

*Please transcribe the music of Drill 7, employing the backward-numeral repeat device wherever it is permissible and appropriate to do so. You may find it advisable to use both types of numeral device.*

## Exercises for Chapter 18

### Exercise 1

Please use the forward-numeral repeat device in this exercise.

Grandioso

Musical score for Exercise 1, Grandioso, in 4/4 time with a key signature of two flats. The score consists of five staves. The first staff starts with a dynamic marking of *f*. The second staff has *mf*. The third staff has *cresc.*. The fourth staff has *f*. The fifth staff has *ff*. The music features a melodic line with slurs and a bass line with chords and slurs.

### Exercise 2

Please transcribe the music of Exercise 1, employing the backward-numeral repeat device wherever it is permissible and appropriate to do so. You may find it advisable to use both types of numeral device.

### Exercise 3

Please use the forward-numeral repeat device in this exercise. Please start it on a new braille page.

Allegretto

Musical score for Exercise 3, Allegretto, in 4/4 time with a key signature of two flats. The score consists of four staves. The second staff has a dynamic marking of *p*. The third staff has *f* and *p*. The music features a melodic line with slurs and a bass line with chords and slurs.

#### Exercise 4

*Please transcribe the music of Exercise 3, employing the backward-numeral repeat device wherever it is permissible and appropriate to do so. You may find it advisable to use both types of numeral device.*

#### Exercise 5

*Please use the forward-numeral repeat device in this exercise.*

Moderato

Musical score for Exercise 5, Moderato. The score is written in common time (C) and consists of four staves. The first staff begins with a dynamic marking of *p*. The second and third staves feature dynamic markings of *p*, *f*, and *p*. The fourth staff concludes with a double bar line.

#### Exercise 6

*Please transcribe the music of Exercise 5, employing the backward-numeral repeat device wherever it is permissible and appropriate to do so. You may find it advisable to use both types of numeral device. Please start it on a new braille page.*

#### Exercise 7

*Please use the forward-numeral repeat device in this exercise.*

Vivace

Musical score for Exercise 7, Vivace. The score is written in 3/8 time with a key signature of one sharp (F#). It consists of three staves. The first staff begins with a dynamic marking of *p*. The second and third staves feature dynamic markings of *p*, *f*, and *p*. The third staff concludes with a double bar line.

#### Exercise 8

*Please transcribe the music of Exercise 7, employing the backward-numeral repeat device wherever it is permissible and appropriate to do so. You may find it advisable to use both types of numeral device.*



# Chapter 19

## Part-Measure Repeats

### General Introduction to Part-Measure Repeats [16.3-16.5]

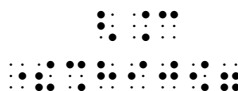
In addition to showing the repetition of an entire measure, or of groups of measures, the transcriber can also show the repeat of **part** of a measure **within** that **same** measure. The device used for this purpose is the same sign, ⠆⠆, as the one that is used to show the repetition of an entire measure, but in this case it is **not brailled between blank cells**. Because the sign indicates the repeat of what immediately precedes it in the measure, it is **not** used at the **beginning** of a measure. It should also not be used at the beginning of a new braille line in the case of a divided measure. Often it proves to be the last sign in the measure, however. It may be used to show the repeat of a **half measure**, a **beat** (simple or compound), a **part-beat**, a **note**, or a **chord**, depending on its position in the measure. Consecutive part-measure repeats of identical time value may be shown by brailing the appropriate number of repeat signs without any spacing. The reader knows how much material is to be repeated by counting (a) how many beats of the measure have gone by and (b) how many repeat signs there are. The more repeat signs there are, the smaller the rhythmic unit to be repeated.

### Repeat of a Half Measure

The following example illustrates the typical use of the repeat sign for showing the repetition of a half measure.

#### Example 19-1

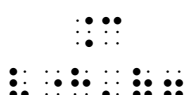
a.



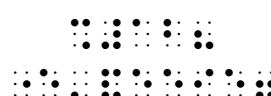
b.



c.



d.



e.

f.

g.

h.

i.

**Repeat of a Simple Beat**

The five illustrations in Example 19-2 show the repeat of a simple beat. In the case of illustration e, using repeat signs for the second and third beats saves few cells; however, it allows the beat to stand out more clearly than if six consecutive C notes were brailled.

Example 19-2

a.

b.

c.

d.

e.

**Repeat of a Compound Beat**

The illustrations in Example 19-3 show the repeat of a compound beat.

Example 19-3

a.

b.

c.

**Repeats Should Not Encompass Parts of Different Beats [16.3.2]**

A repeat sign should not be used to cover notes located partly in one beat and partly in the following beat. In Example 19-4a the sign cannot be used for the last three notes in the first measure. In Example 19-4b the sign cannot be used for the last three 16ths. The repeat would “cross the beat” in each case. (Dotted lines divide the beats.) In Example 19-4c, however, the repeat sign can be used for the last three notes in the first measure; these notes fall within the same compound beat.

Example 19-4

a.

b.



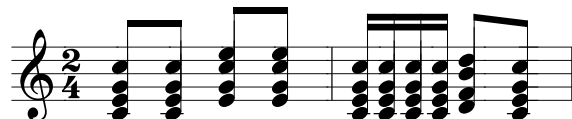


Example 19-8

a.



b.



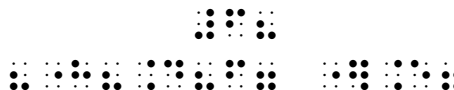
**Part-Measure Repeats in Connection with Other Signs**

Instructions previously given for doubling, phrasing, ties, slurs on the last note of the repeat, etc. in regard to a full-measure repeat apply equally to a part-measure repeat. Some illustrations follow.

**1. Doubling**

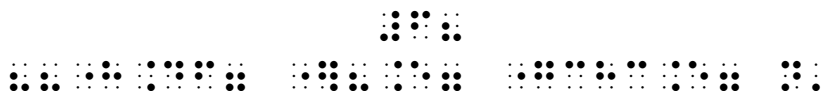
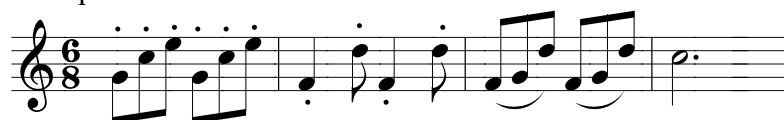
Normally a sign such as a staccato, accent, etc. is doubled if more than three consecutive notes are affected. In Example 19-9, however, only three staccatos are needed, because only three of the six notes are brailled as actual notes. The others, and their staccatos, are indicated by the repeat sign.

Example 19-9



In Example 19-10 doubling should start with the first note in the first measure and end with the second note in the second measure, which is the last affected note to be brailled in the form of a note. (If the last two notes in the second measure were not also marked staccato, the repeat sign could not be used in this measure.)

Example 19-10



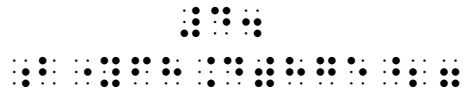
**2. Phrasing** [16.8]

In example 19-11 the repeat sign may be used with either form of the long slur, but if phrasing appears as shown in Example 19-12, the repeat sign may be used only if bracket slurs are employed.

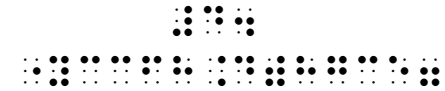
Example 19-11



a.



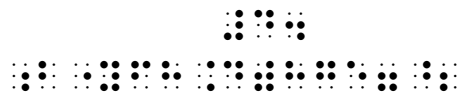
b.



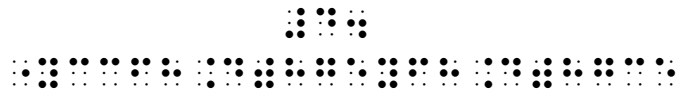
Example 19-12



a.

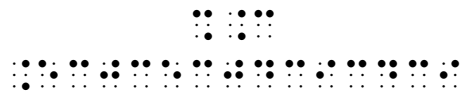


b.



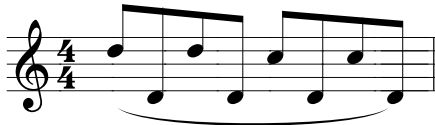
In a situation like that shown in Example 19-13, repeat signs should not be used, according to the code, because confusion in phrasing might result. The second and fourth beats do not close with a slur, whereas the first and third beats are slurred.

Example 19-13

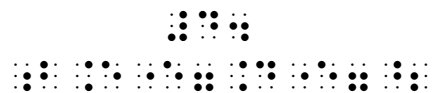


In Example 19-14 repeat signs may be used for the second and fourth beats, provided brackets are used. If the double slur is used, the repeat sign can be employed only for the second beat. In Example 19-15 the repeat sign can be used only with the bracket.

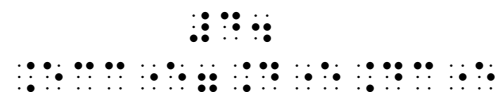
Example 19-14



a.



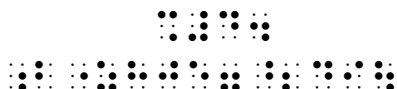
b.



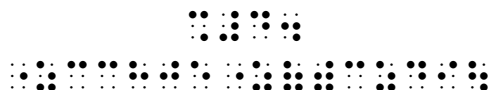
Example 19-15



a.



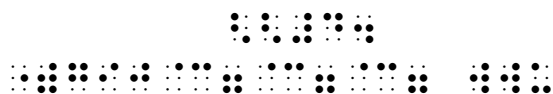
b.



### 3. A Tie on the Last Note of the Repeat [16.9]

A tie in this position must be rebrailled after the sign in order to be effective.

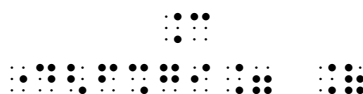
Example 19-16



### 4. Repetition in a Different Octave [16.11]

The new octave is shown preceding the repeat sign. The first note that follows a repeat sign modified by an octave sign must have its own octave sign.

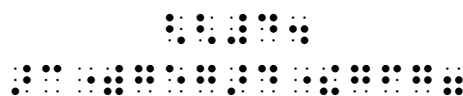
Example 19-17



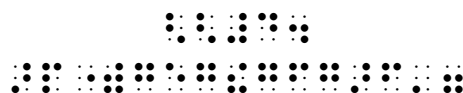
### 5. Repetition with a Different Expression Mark [16.13]

In Example 19-18, because expression marks in the second half of the measure duplicate those in the first, only a repeat sign is needed. In Example 19-19, however, the new expression must be shown preceding the repeat sign.

Example 19-18



Example 19-19



### Consecutive Part-Measure Repeats of Unlike Value [16.6]

Consecutive repeat signs in the same measure represent repetitions of the same value. However, it is possible to show consecutive repeats of **differing** values by brailleing a **dot 3**

between adjoining repeat signs. The dot 3 is the reader's signal that the repeat that **follows** it is to cover a **larger** rhythmic unit than the preceding repeat. Repeats after a dot 3 usually cover at least a full beat in simple or compound meters. In Example 19-20, for instance, the third beat is a repetition of the second; in addition, the entire last half of the measure is a direct repetition of the first half. These two consecutive repeats of differing value can be shown by braille-ing a dot 3 between two consecutive repeat signs, as shown below.

Example 19-20

If brackets, expression marks, etc., have to be brailled between repeat signs of unequal value, the dot 3 is considered a part of the first repeat sign, rather than the second.

Example 19-21

Generally speaking, it is desirable to keep **all** repeat **procedures** as **uncomplicated** and **direct** as possible. Usually, consecutive repeats having different values should be shown where chords, rather than single notes, are being repeated.

In Example 19-22, for instance, after transcribing the four notes that constitute the first beat, one could show the repetition of the beat, then the repetition of a half measure, with two repeat signs separated by a dot 3. A much more simple presentation would be to show three one-beat repeats, as illustrated below. Not even one cell would be saved by using the former procedure, and neither would the beat be more clearly defined. On the other hand, as will be seen in Chapter 26, if chords were being repeated, the dot-3 procedure for showing the repetition would be of great help.

Example 19-22

### Grouping Often Preferable to Short Repeats

It is not necessary to make use of every possible opportunity to use the repeat sign, especially to show very short repeated patterns or where grouping, rather than repeat signs, may contribute to a more musically comprehensible reading. The following suggestions regarding two commonly encountered repeats involving single notes may be helpful.

When the transcriber encounters a measure such as that shown in Example 19-23, he is presented with three choices in the matter of showing the repeats. It is considered preferable to write out the first half of the measure without repeats, grouping the notes, and then to show a half-measure repeat, as is illustrated below. It would have been possible to show a string of five one-beat repeats, or to show two one-beat repeats followed by a dot 3 and a half-measure repeat. Either of these alternatives would have been less desirable than the one shown, and in neither of them could the notes have been grouped.

Example 19-23

In regard to Example 19-24, it would have been possible to use a repeat sign for the third simple beat; in that case the notes in the compound beat could not have been grouped. Although the fourth simple beat is a repetition of the second and third beats, it is not desirable to start a compound beat with a repeat sign, that is, when all of the compound beat would not be included in the repeat sign. Rather than showing only a single one-beat repeat, therefore, it is more desirable to show **no repeats** at all in this measure and to group the first six notes instead, as illustrated.

Example 19-24

### Drills for Chapter 19

(Correct transcriptions of these drills start on page 294.)

#### Drill 1

Animato

Drill 2  
Vivace

Musical score for Drill 2, Vivace, in G major and 4/4 time. It consists of four staves of music. The first staff begins with a forte (*f*) dynamic marking. The piece features eighth-note patterns with slurs and ties, and includes a fermata over a quarter note in the second staff.

Drill 3  
Murmuring dreamily

Musical score for Drill 3, Murmuring dreamily, in G major. It consists of three staves of music. The first staff is in 6/8 time and starts with a pianissimo (*pp*) dynamic. The second and third staves are in 3/4 time and feature triplet markings over eighth notes.

Drill 4

*Andantino*

*p*

*f*

*rit. e dim.*

*p*

Drill 5

*Tempo di bolero*

*3*

*3*

*3*

*3*

*3*

*3*

# Exercises for Chapter 19

## Exercise 1

Tempo di menuetto

mp  
mf  
p

## Exercise 2

Con fuoco

mf  
f  
ff  
sfz

## Exercise 3

Allegro

23



Exercise 4

Molto vivace

Musical score for Exercise 4, Molto vivace, 6/8 time signature. The score begins at measure 25 with a forte (*f*) dynamic. The melody consists of eighth and quarter notes with accents. The accompaniment features a steady eighth-note pattern. The piece concludes with a final cadence.

Exercise 5

Allegro ma non troppo

Musical score for Exercise 5, Allegro ma non troppo, 4/4 time signature. The score starts at measure 1 with a piano (*p*) dynamic. The melody is composed of eighth and quarter notes. The accompaniment includes sixteenth-note runs. A crescendo marking (*poco a poco cresc.*) is present starting at measure 5. The piece ends with a final cadence.



# Chapter 20

## Print Repeats

### Forward and Backward Repeats [T16B, 16.25]

**Forward-repeat sign:**  **Backward-repeat sign:** 

In print music these signs are composed of double bars and dots. Usually the braille signs can be memorized easily if they are associated with the two braille double-bar signs, because all four signs commence with the same symbol, dots 126. Some transcribers think of the second parts of the repeat signs as a “dropped g” and a “dropped b,” respectively, associating the g with “go from this sign and repeat,” and the b with “back from this sign and repeat.” The first note following either sign needs an octave mark.

The **forward-repeat** sign **precedes** all other signs in the measure.

The **backward-repeat** sign is brailled **after** all other signs in the measure; no space is left between it and the preceding sign. A space must be left after the sign, however, unless it occurs during a measure that is afterwards completed in the same line of braille. In that case, it is followed by a music hyphen and a blank space before the measure is completed. Thus it is treated as a double-bar sign is treated; the music hyphen is not necessary when the music is continued on a new braille line.

In Example 20-1 these two repeat signs are illustrated in conjunction with various other signs typically encountered with them in print notation.

#### Example 20-1

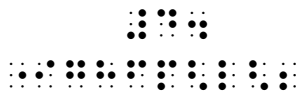
a. 

b. 

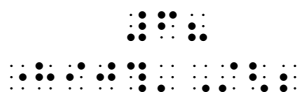
c. 

d. 

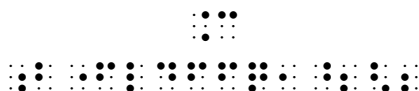
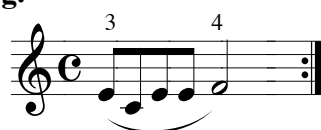
e.



f.



g.



The forward-repeat sign is treated as an integral part of the measure. Therefore, for instance, in music for an orchestral part, when a longer word-sign expression is shown immediately to the right of the repeat sign, the measure is interrupted following the repeat sign by the music hyphen and a space. The expression is inserted, then the measure is resumed following another space. (In the case of keyboard music that is transcribed in bar-over-bar format, the expression may be positioned in a free line above the measure containing the music. This matter will be discussed and illustrated in the chapters pertaining to keyboard music.)

#### Example 20-2

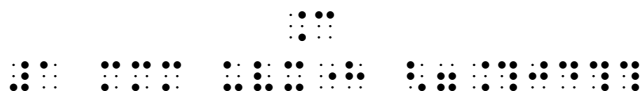
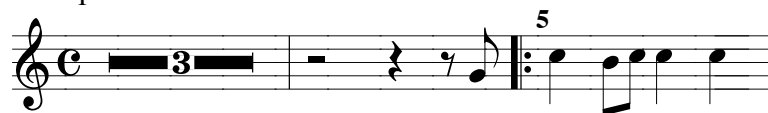
The forward-repeat sign generally signals the start of a new musical section of some kind. Consequently, unless the sign appears very near the beginning of the composition or of a new movement, the transcriber should try to start a new segment at this point. In some orchestrations, however, these particular signs are shown so frequently that one cannot commence a new segment where each new sign appears, especially if the score consists mainly of rests during the repeats. In Example 20-3 one would want to start a new segment where the sign occurs at the beginning of measure 32.

*In this braille illustration, and in many others in this chapter, three dot 3s spaced as a measure represent omitted music text. When the omitted music is located at the beginning of the example, measure number 1 is indicated at the margin before the dot 3s.*

#### Example 20-3

In Example 20-4, however, there is no reason to start a new segment since the sign occurs very near the beginning of the piece.

Example 20-4

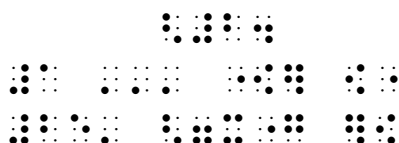


When the forward-repeat sign occurs during the progress of a measure, the measure must be interrupted by the music hyphen, whether, as in Example 20-5a, a new segment is started, or, as in Example 20-5b, the music continues on the same line.

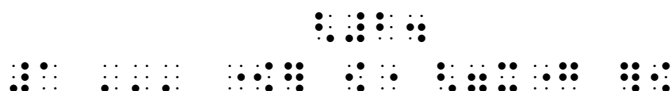
Example 20-5



a.



b.

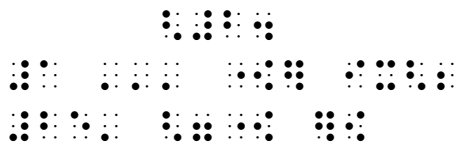


In a case where a backward-repeat sign during the progress of a measure happens to end the previous section, and it is followed immediately by a forward-repeat sign, as in Example 20-6a below, the backward-repeat sign itself acts as a sectional double bar. If the music is continued on the same braille line in such a case, as in Example 20-6b, a music hyphen must follow the backward-repeat sign.

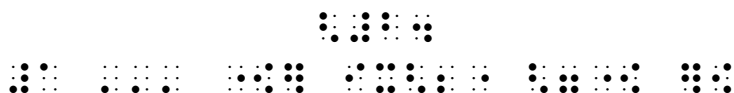
Example 20-6



a.



b.



Example 20-7 calls attention to the fact that, in print music where these two particular repeat signs are adjacent, they are shown “back-to-back” with no space between them. The brailist must remember to space between them, however, in those cases where they must be placed consecutively on the same braille line. This example illustrates an orchestral part where the signs occur very close together, and all of them must be placed within the same segment. The segment starts with measure 25.

Example 20-7

The musical notation shows a staff in 2/4 time starting at measure 25. Measure 25 contains a repeat sign followed by a thick bar labeled '16'. Measure 26 contains a repeat sign followed by a thick bar labeled '6'. Measure 27 contains a repeat sign followed by a thick bar labeled '8'. Measure 28 contains a single note. Below the staff is the corresponding Braille notation, which includes a numeral sign for 25, followed by the Braille for the repeat signs and the numbers 16, 6, and 8.

The backward-repeat sign signifies the end of a section of music (unless it is followed immediately by a second-ending sign), and one should try to start a new segment with the following measure, unless the sign recurs with great frequency.

### First and Second Endings (Prima e Seconda Volta) [T16B, 16.25]

The signs for first and second endings are shown as follows:

The musical notation shows two measures. The first measure has a first ending sign (a repeat sign with a first ending bracket) and is labeled '1'. The second measure has a second ending sign (a repeat sign with a second ending bracket) and is labeled '2'. To the right, the Braille notation for the first ending sign is shown as a numeral sign followed by 1 and a first ending sign. The Braille notation for the second ending sign is shown as a numeral sign followed by 2 and a second ending sign.

These signs are shown in braille with the **numeral sign** and the specific number, placed in the **lower** two-thirds of the cell. Each is brailled **before** any other sign in the particular measure where it occurs. A **space** must **not** be **left after** either sign because a space would nullify the meaning, and the braille copy would then read “repeat measure number 1” or “repeat measure number 2,” respectively. The endings may consist of one or more measures. All of the first ending is brailled first, followed by the second. A space is left after the backward-repeat sign that is shown at the close of the first ending. The first note following either sign must have an octave mark. Each sign is followed by a dot 3 if the next character contains a dot on the left side of the cell. In Example 20-8, therefore, a dot 3 is needed following the first-ending sign, but none is needed following the second-ending sign.

Example 20-8

The musical notation shows a staff in 3/4 time. The first ending consists of two measures: the first has a quarter note followed by a quarter rest, and the second has a quarter note followed by a quarter rest. The second ending consists of two measures: the first has a quarter note followed by a quarter rest, and the second has a quarter note followed by a quarter rest. Below the staff is the corresponding Braille notation, which includes the numeral sign for 25, followed by the Braille for the first ending sign and the number 1, and then the Braille for the second ending sign and the number 2.

A first ending obviously is terminated by the backward-repeat sign, which acts as a double bar. There need not be any such termination in a second ending, although it is not unusual to find a double bar or a new forward-repeat sign in the music soon after that point. Usually, the transcriber will find a natural place to start a new segment, whether there is such a symbol or not.

Four typical examples of alternate endings are now presented for observation and practice.

Example 20-9

Example 20-10

Example 20-11

If a third ending is shown in print, the second ending is then brailled in the same manner as a first ending.

Example 20-12

## Numbering the Measures of First and Second Endings

Where **actual** measure **numbers** appear throughout the **printed copy**, the measures in the second ending are often given the same numbers as those in the first, because they are played alternately, not consecutively. When braille music that is marked with printed numbers, one should follow the same numbering in the transcription, so that the **print** and **braille** copies will **agree**. (A note to that effect on the Transcriber's Notes page might be helpful.)

However, **general braille** procedure always has been to give these particular measures **consecutive numbers**, and readers are accustomed to this practice. Where no numbers are shown in the print, it would be better to follow this braille precedent. In Example 20-13, therefore, the measure that is marked with an "x" should be numbered 33, provided that measure numbers are given in the print copy, but should be numbered 35 if no print numbers are given and general braille procedure is being followed, as shown here.

Example 20-13

The image shows a musical staff in 4/4 time with a key signature of one sharp (F#). The first ending consists of four measures, with the first measure numbered '1' and the second measure numbered '2'. A double bar line follows the second measure. The second ending consists of three measures, with the first measure marked with an 'x'. Below the staff, the Braille notation is shown, with measure numbers 31, 32, 33, 34, and 35 corresponding to the measures. The measure marked 'x' is numbered 33 in the Braille notation.

## Da Capo or D.C. Repeats (Repeat "from the beginning") [T16B]

**Two specific locations** are marked for a *Da Capo* repeat, the place where the passage **ends**, and the place where it is to be repeated, or the "**point of return**." The beginning of the passage is never marked, of course, because it always coincides with the beginning of the composition or of a movement. In print, the word "**Fine**" usually marks the **end** of the passage. The abbreviation "**D.C.**" or words "**Da Capo**," with or without the addition of "al Fine," direct the **repeat**.

The directions for a print *Da Capo* repeat are transcribed as literary, word-sign expressions, following the double bars that invariably are present at those particular points. Generally, a final double bar is shown following a *Fine* and a sectional double bar at the point of return. The words or abbreviations may be printed after, above, or below the bar, according to the space available, but they are always **brailled after the double bar**. The bar and the expressions are separated by a space.

The "**Fine**" is brailled with a **capital letter**, and when it stands alone and is not part of a longer expression, it is enclosed **between two word signs**. Neither the "al" nor the abbreviation is capitalized, and a dot 3 is used in place of each period in the abbreviation. No space is left within the abbreviation. It is desirable to start a new braille segment following a *Fine*.

*(There is no rule in the code regarding capitalization in word-sign expressions. It is interesting and worth noting that "Fine" is the only word that is customarily capitalized in a longer word-sign expression. Many transcribers also capitalize titles such as "Coda" or "Trio" when they stand alone but not when they are included within a longer expression.)*



Example 20-14 illustrates the focal points relative to a typical *Da Capo* repeat. *Long passages cannot be presented in the examples shown here, and the music between focal points is omitted on the staff.*

Example 20-14



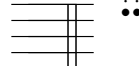
The musical notation shows a staff in 3/8 time with a key signature of one sharp (F#). Measure 1 is the start of a first section. Measure 2 is the end of the first section, marked with a double bar line and the word "Fine". Measure 17 is the start of a second section. The piece ends with a "D.C." (Da Capo) instruction. Below the staff is a Braille representation of the musical notation, including the repeat signs and the word "Fine".

Occasionally, the measure immediately following a *Fine* may happen to be the first bar of a new musical section that is to be repeated. In the print, when this occurs, the final double bar marking the *Fine* is replaced by the forward-repeat symbol. In braille, however, the final double bar belongs with the *Fine* measure and the forward-repeat sign is part of the following bar; therefore, both signs must be shown. The transcriber must supply the missing final double bar at the end of the *Fine* measure, preceding it with a dot 5 to identify it as a transcriber-added sign. The presence of the word “*Fine*” is the signal to the transcriber that the added double bar is required.

Example 20-15

The musical notation shows a staff in 6/8 time with a key signature of one flat (Bb). Measure 35 is the start of a section. The section ends with a double bar line and the word "Fine". The section is to be repeated from the beginning. Below the staff is a Braille representation of the musical notation, including the repeat signs and the word "Fine".

### Dal Segno or D.S. Repeats (Repeat “from the sign”) [T16B]

The segno sign:   The encircled-cross sign:  

### Directions for Brailing the Segno Repeat

**Three locations** are marked in print for a *Segno* repeat: (1) the **beginning** of the passage, (2) the **end** of the passage, and (3) the **place** where it is to be **repeated** in the course of the music. The third location may be called “the point of return.” The symbols or phrases marking these locations are brailled where they occur.

### 1. Marking the Beginning of the Segno Passage

The *Segno* sign is transcribed **between empty cells**, preceding the first measure of the marked passage. A **new segment** should be started at the point where a print *Segno* passage commences, because the sign indicates the start of a new musical section of some kind. If a signature must also be shown here, it follows the *Segno* sign. The *Segno* will thus be placed **near the margin** where it can be **located easily**, a very necessary consideration in regard to this symbol. The note following the sign needs an octave mark. In Example 20-16 the *Segno* and the key change are shown at the beginning of measure 33.

Example 20-16

The musical notation for Example 20-16 shows a treble clef in 4/4 time. Measure 32 contains a whole rest. Measure 33 begins with a Segno sign (§) above the staff, followed by a key signature change to B-flat major (one flat) and a forte (f) dynamic. The first note of measure 33 is a half note G4 with an octave mark (8va). The Braille transcription to the right consists of three lines: the first line contains the Segno sign (§) and the first note (G4); the second line contains the second note (A4); and the third line contains the third note (B4).

Where the sign occurs near the beginning of the composition, it is not necessary to start a new segment with the sign, of course. In Example 20-17, for instance, the *Segno* commences with the fourth beat of the first measure. The measure is interrupted following the double bar by means of a music hyphen and a space; the *Segno* is shown, followed by an empty cell; then the remainder of the measure is brailled.

Example 20-17

The musical notation for Example 20-17 shows a treble clef in 4/4 time. The first measure contains a whole rest, with a Segno sign (§) above the staff at the fourth beat. The measure is interrupted by a double bar line, a music hyphen, and a space. The *Segno* sign (§) is shown above the staff, followed by an empty cell. The remainder of the measure is brailled. The Braille transcription to the right consists of three lines: the first line contains the Segno sign (§); the second line contains the first note (G4); and the third line contains the second note (A4).

If any **doubling** is in progress when a *Segno* is reached, it should be **re-marked** with the first note after the sign.

Example 20-18

The musical notation for Example 20-18 shows a treble clef in 3/4 time. Measure 17 contains a whole note G4 with a numeral repeat (17) below it. A Segno sign (§) is placed above the staff at the beginning of measure 17. The Braille transcription to the right consists of three lines: the first line contains the Segno sign (§) and the first note (G4); the second line contains the second note (A4); and the third line contains the third note (B4).

**Numeral repeats** may be used **within** a *Segno* passage (or a *Da Capo*), but **only** if **all** the measures to which they refer are part of that passage. Either type of numeral repeat may be used.

Example 20-19

## 2. Marking the End of the Passage

Where the end of the passage is marked with “**Fine**,” the word is brailled according to instructions given earlier in this chapter. Where the end is marked with an **encircled cross**, the cross sign, placed **between empty cells**, is brailled **following** the last note in the passage to be repeated (the note to the left of the sign). Whenever the cross sign is used in this particular manner, it must be preceded and followed by a space in order to be interpreted correctly by the reader.

Unless there is a double bar where the encircled cross occurs, it is usually not appropriate to start a new segment at that point. If a double bar is present, the cross is brailled after the bar. Examples 20-20, 20-21, and 20-22 illustrate the use of the cross sign.

Example 20-20

Example 20-21

Any verbal instructions that are associated with the sign must be transcribed as printed. When the encircled cross serves to mark a place in the music, it must stand alone, as in Example 20-22. When it is merely part of a directive phrase, as will be seen in Example 20-24b below, it should be included between the word signs.

Example 20-22

Where the end of the passage is marked with a **fermata** over a double bar, the sign is brailled following the bar, without spacing, according to instructions previously given in regard to the fermata. The following example is illustrative.

Example 20-23

### 3. Marking the Point of Return

No matter what phrase directs the repeat, it is brailled as a literary, **word-sign expression**, the braille symbol for the cross or fermata being used as either occurs. The letters of abbreviation are uncapitalized and unspaced; dot 3s replace the periods. If, as is usual, a double bar is present, it precedes the phrase.

In addition to the phrase that directs the repeat, the print sometimes shows a second “S” sign above the staff at the point of return that acts as a very effective sight-reading aid. If this **second Segno sign** is present, it is **not shown** in the braille copy.

The following example contains illustrations of five different phrases directing the repeat of a *Segno* passage.

Example 20-24

a.

b.

c.

d.

If, as in illustration e, the *Segno* passage contains two or more fermatas, the sign shown at the point of return must include the double-bar symbol.

e.

### Marking a Coda or Other New Print Section

Separate sections, such as those forming a Coda or a Trio, usually are clearly labeled in the print. In a transcription of an orchestral part, if the section is quite short, the label usually is placed between word signs at the margin on a line by itself, and a new segment is begun on the following line, with the appropriate measure number. When the music proceeds to a Coda, a **second cross sign** is often shown at the beginning of the Coda, to act as a visual aid; if so, this introductory cross is **not shown** in the transcription.

Example 20-25

If the Coda or Trio is of some length, or if a change of signature occurs at that point, the title and signature may be centered, minus the word signs as for a new movement, but without leaving a blank line as one would before a true new movement.



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

Preceding the note:

clef sign (if required)

**forward-repeat sign**

**first or second ending sign**

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 **or backward-repeat sign**

music hyphen

**Braille Da Capo and Segno Repeats That Are Not Shown in Print**

In formats that do not employ measure numbers, it is possible to use the braille signs for *Da Capo* and *Segno* repeats, along with a special sign to indicate the end of the *Segno* passage, even when the directions and symbols are not employed in the print copy. These procedures are described in detail in *Music Braille Code, 1997*, Sections 16.21-16.22.

***Directions for Drills and Exercises***

*Only the focal points can be presented in the following drills and exercises. Therefore, the student is requested to use a single set of three dot 3s spaced as a measure to represent the omitted music text in each instance. Empty portions of staff represent many measures of omitted music text. Pertinent measure numbers to be taken into consideration are shown in small print. When omitted music text is located at the beginning of an exercise, measure number 1 should be indicated at the margin, ahead of the spaced dot 3s.*

**Drills for Chapter 20**  
 (Correct transcriptions of these drills start on page 296.)

Drill 1

Drill 2

Drill 3

Drill 4

Drill 5



Drill 6

The musical score for Drill 6 is written in 6/8 time and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It starts with a repeat sign and a first ending bracket labeled '1'. The second staff continues the melody and includes a second ending bracket labeled '2' with the word 'Fine' written above it. The third staff continues the melodic line. The fourth staff concludes the piece with a double bar line and the instruction 'D.C. al Fine' written to the right of the staff.

## Exercises for Chapter 20

### Exercise 1



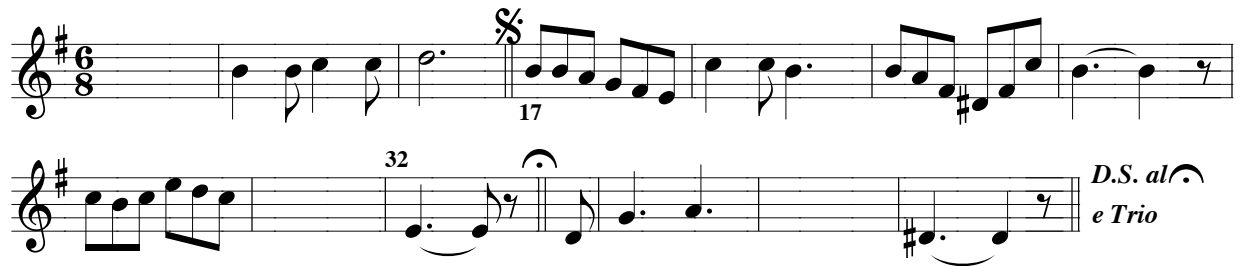
Musical notation for Exercise 1, a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece begins with a quarter rest, followed by a series of eighth and quarter notes. A double bar line is placed after the 25th measure, with the word "Fine" above it. The piece continues with a quarter rest, followed by a series of quarter notes. A final double bar line is placed after the 28th measure, with "D.C." above it.

### Exercise 2



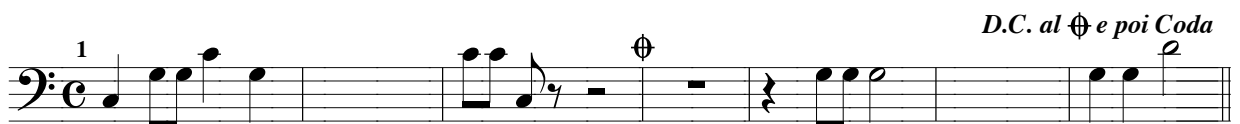
Musical notation for Exercise 2, a single staff in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The piece begins with a quarter rest, followed by a series of eighth notes. A double bar line is placed after the 24th measure, with "Fine" below it. The piece continues with a series of eighth notes, followed by a quarter rest. A first ending bracket labeled "1" covers measures 27-28, and a second ending bracket labeled "2" covers measures 29-30. The piece ends with a double bar line and "D.C. al Fine" below it.

### Exercise 3



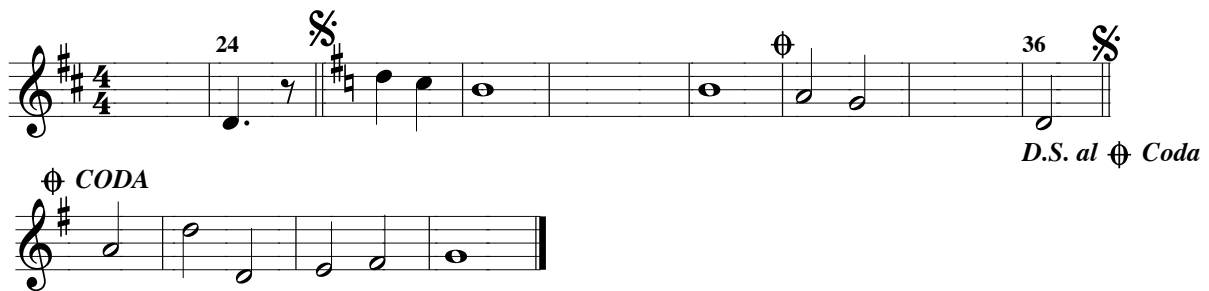
Musical notation for Exercise 3, consisting of two staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff begins with a quarter rest, followed by a series of quarter notes. A double bar line is placed after the 17th measure, with a repeat sign below it. The second staff begins with a quarter rest, followed by a series of quarter notes. A double bar line is placed after the 32nd measure, with a repeat sign below it. The piece ends with a double bar line and "D.S. al Fine e Trio" below it.

### Exercise 4



Musical notation for Exercise 4, a single staff in bass clef with a common time signature (C). The piece begins with a quarter rest, followed by a series of quarter notes. A double bar line is placed after the 1st measure, with a repeat sign below it. The piece continues with a series of quarter notes, followed by a quarter rest. A double bar line is placed after the 2nd measure, with a repeat sign below it. The piece ends with a double bar line and "D.C. al Fine e poi Coda" below it.

### Exercise 5



Musical notation for Exercise 5, consisting of two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a quarter rest, followed by a series of quarter notes. A double bar line is placed after the 24th measure, with a repeat sign below it. The piece continues with a series of quarter notes, followed by a quarter rest. A double bar line is placed after the 36th measure, with a repeat sign below it. The piece ends with a double bar line and "D.S. al Fine Coda" below it. The second staff begins with a double bar line and "CODA" below it, followed by a series of quarter notes and a final double bar line.

Exercise 6

The image shows a musical score for Exercise 6, consisting of four staves of music in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. It starts with a quarter rest followed by a quarter note G4, then a repeat sign. The first measure of the first ending is marked with a '1' and contains a quarter note G4, an eighth note A4, and a sixteenth note B4. The second measure of the first ending is marked with a '2' and contains a quarter note G4, an eighth note A4, and a sixteenth note B4. The second staff continues with a quarter note G4, an eighth note A4, and a sixteenth note B4, followed by a quarter note G4, an eighth note A4, and a sixteenth note B4. The third staff continues with a quarter note G4, an eighth note A4, and a sixteenth note B4, followed by a quarter note G4, an eighth note A4, and a sixteenth note B4. The fourth staff continues with a quarter note G4, an eighth note A4, and a sixteenth note B4, followed by a quarter note G4, an eighth note A4, and a sixteenth note B4. The score concludes with a double bar line and repeat dots.

