

Chapter 21

Fractioning, Tremolo, and Ornaments

Fractioning (Note Repetition) [T13A, 13.1]

When a printed note is accompanied by signs indicating that it is to be divided or fractioned into multiple notes of a specified smaller value at the time of execution, the braille **fractioning prefix** (dots 45) is transcribed **after** the note, together with a **second sign** defining the particular **smaller value**. Thus in all fractioning situations the first sign of the combination will remain constant; the second will vary according to the notation. The second halves of the combinations agree in dot arrangement with the signs for the five finger marks. Only a dot or a finger mark separates a fractioning sign from the note. (*It should be noted that in Music Braille Code, 1997 this procedure of dividing a note is called "note-repetition."*)

Fractioning signs are shown as follows. (See Table 13A in *Music Braille Code, 1997* for 128ths.)

The fractioning prefix: ⠠⠠

Signs for dividing the note into:

Quarters

⠠⠠⠠

Eighths

⠠⠠⠠⠠

16ths

⠠⠠⠠⠠⠠

32nds

⠠⠠⠠⠠⠠⠠

64ths

⠠⠠⠠⠠⠠⠠⠠

The following two examples illustrate the use of fractioning signs.

Example 21-1

Example 21-1 shows a musical staff with a treble clef and 4/4 time signature. The first measure contains a quarter note with a '3' above it, and the second measure contains an eighth note with a '1' above it. The Braille notation shows the fractioning prefix followed by the quarter sign and the eighth sign.

Example 21-2

Example 21-2 shows a musical staff with a treble clef and 4/4 time signature. The first measure contains a quarter note, and the second measure contains a quarter note. The Braille notation shows the fractioning prefix followed by the quarter sign.

If four or more consecutive notes are shown with the same fractioning indication, as in Example 21-3, the **doubling** process may be used, but only the **second half** of the two-cell combination is brailled twice, where doubling commences. The **end** of the doubling is shown with the **full sign** placed after the last note to be affected.

Example 21-3

In all transcriptions intended for general use, fractioning signs should always be transcribed exactly as shown. These signs are not particularly simple ones to read and apply, however. Therefore, a table of fractioning signs, and their interpretation, should be included on the Special Symbols page of the transcription if there is reason to believe that the reader is not acquainted with them. (The Special Symbols page will be discussed in Chapter 23.) When it is requested that fractioning signs not be used, the braille repeat sign can be used to replace the shortening device employed in the print. In Example 21-4, for instance, the print shows the first compound beat written in full; the second beat is abbreviated with a fractioning sign. If, for some reason, simplification were requested, as in music for school children, the second half of the measure could be shown with a repeat sign. In the transcription presented here, however, the measure is brailled as shown in the print.

Example 21-4

The specific positioning of fractioning signs when chords are being transcribed will be discussed in Chapter 26.

Tremolo (Note Alternation) [T13B, 13.2]

When the print notation indicates that **two adjacent notes** are to be **alternated** in tremolo fashion, in a particular smaller value, the **tremolo prefix** (dots 46), followed immediately by a **second sign** that defines the **smaller value**, is brailled between the two notes. Tremolo signs may be separated from the initial note only by a dot or a finger sign; unlike fractioning signs, they may **not be doubled**.

Tremolo signs are shown as follows. (See Table 13B in *Music Braille Code, 1997* for 128ths.)

The tremolo prefix: ⠠⠠

Signs for alternating the notes:

Eighths	16ths	32nds	64ths
⠠⠠	⠠⠠	⠠⠠	⠠⠠

It should be noted that while the second parts of the tremolo signs indicating eighths, 16ths, and 32nds resemble the 2nd, 3rd, and 4th finger marks respectively, just as they do in the fractioning signs, the sign for the 64th value does not follow that pattern. One might have expected it to be composed of dots 13, the sign for the 5th finger, rather than dot 1. Tremolo signs are illustrated in Example 21-5.

Example 21-5

a.

b.

How to use tremolo signs with chords will be explained in Chapter 26.

Ornaments [T15, 15]

Four simple ornaments are presented in this chapter: appoggiaturas (grace notes), trills, turns, and mordents. An ornament is brailled in **front** of the **note** it embellishes and should be placed on the **same braille line** with that note. An exception is made where an extensive succession of short appoggiaturas occurs, and it is not possible to place all of them on the line with the main note. An ornament is **preceded** by a **word-sign expression** or an **opening bracket**, but it is **followed** by an **accent** or similar symbol. A full-measure or part-measure repeat includes any ornaments associated with the repeated notes.

An ornament does **not require** that an **octave mark** be shown for the note that follows.

Appoggiaturas

A long or a short appoggiatura is shown by brailing the **appoggiatura prefix** before the **small note**, and the small note is then shown in its **printed value and pitch**. The prefix follows a word-sign expression or an opening bracket, and precedes an accent or similar symbol, an accidental, and an octave mark. The prefix notifies the reader that the rhythmic value of the small note is not to be counted as part of the total value of the measure. Appoggiaturas may **not be grouped**, and they should be brailled according to their **true value** in each case. If there are four or more successive appoggiaturas, **doubling** may be applied by brailing the **prefix twice** before the **first** small note of the series. The doubling is **terminated** by brailing the **prefix once** before the **last** small note to be affected.

The occurrence of appoggiaturas will not interrupt any doubling that may be in progress, provided that the appoggiaturas themselves also are affected by the particular doubling indication being shown. If they are not also affected, however, the doubling should be terminated preceding the appoggiaturas and then be restated following their transcription.

Short appoggiatura prefix: for or ⠠⠠

Long appoggiatura prefix: for or or ⠠⠠⠠

Example 21-11

Example 21-11 shows a musical staff in 9/8 time. The first measure contains a dotted quarter note with a trill sign (tr) and a wavy line above it, followed by a tied eighth note. The second measure contains a quarter note with a sharp sign, followed by two eighth notes. The Braille notation below consists of two lines of six cells each, representing the musical notation.

If a trill sign extends over tied notes, the trill sign is brailled once only, before the first note to be affected. If a trill continues throughout a measure that is repeated consecutively, repeat signs and ties can carry the trill through the repeated measures. In this case, it is desirable to show the trill sign again before the last note to be affected. This procedure should make the execution of the trill perfectly clear to the reader.

Example 21-12

Example 21-12 shows a musical staff in 3/4 time. The first measure contains a dotted quarter note with a trill sign (tr) and a wavy line above it, followed by an eighth note and a quarter note. The second measure contains a dotted quarter note with a trill sign (tr) and a wavy line above it, followed by a quarter note. The third measure contains a dotted quarter note with a trill sign (tr) and a wavy line above it, followed by a quarter note. The fourth measure contains a dotted quarter note with a trill sign (tr) and a wavy line above it, followed by a quarter note. The Braille notation below consists of two lines of six cells each, representing the musical notation.

Turns [T15B, 15]

In print music, turns and inverted turns are shown in one of two locations: either between notes, or directly above or below a note, according to how the turn is to be executed. In braille, these two turns, in each position, are indicated as follows.

The turn:

Shown between notes:

Musical notation showing a turn sign between two eighth notes. The Braille notation to the right consists of two cells.

Shown directly above or below a note:

Musical notation showing a turn sign above and below a note. The Braille notation to the right consists of two cells.

The inverted turn:

Shown between notes:

Musical notation showing an inverted turn sign between two eighth notes. The Braille notation to the right consists of two cells.

Shown directly above or below a note:

Musical notation showing an inverted turn sign above and below a note. The Braille notation to the right consists of two cells.

If **finger marks** are shown for a turn, they are brailled in proper succession, immediately **following** the affected **note** and after its initial finger mark. The turn sign shown between notes may initially cause confusion for the transcriber because, while it appears after the note it affects in print, in braille it must be placed before the note. Example 21-13 illustrates the use of different turn signs.

Example 21-13

Accidentals Affecting a Turn [T15B]

Brailleing accidentals for any of the turn signs is a little more involved than brailleing accidentals for other ornaments. The transcriber must indicate whether accidentals are printed above the sign, below the sign, or in both positions, so that the reader can tell which auxiliary notes (upper, lower, or both) are to be inflected. If an accidental is printed **above** the turn the **accidental alone** is brailled before the turn sign. If an accidental is printed **below** the turn, the accidental is **preceded by dot 6**. If accidentals appear in **both positions**, the **upper** one is brailled **first**, and the **lower** one is **preceded by dot 6**. Example 21-14 illustrates the use of various turn signs shown with accidentals.

Example 21-14

The same procedure, brailleing a dot 6 in front of an accidental to show that it affects a lower tone of an ornament, can also be used with a trill sign in the rare instance where an accidental is shown below the trill to indicate that the lower closing tone is affected.

Mordents [T15C and D, 15]

In print music there are an upper and a lower mordent, and either may be shown in short form or extended form. The braille signs for the four variants of the mordent are shown as follows.

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
accidental(s) for ornament (upper before lower)
ornament
signs of expression or execution that precede a note
 staccato or staccatissimo
 accent
 tenuto
 any others of these signs
accidental
octave mark

Following the note:

dot
finger mark
fractioning (note repetition) or tremolo sign
fermata
single slur 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

(Please transcribe all of the drills and exercises for this chapter according to general braille procedure, not as facsimile transcriptions.)

Drills for Chapter 21
(Correct transcriptions of these drills start on page 298.)

Drill 1

Drill 1 is written in bass clef with a 6/8 time signature. The first staff begins with a dynamic marking *v* (accents) and contains a sequence of eighth and sixteenth notes, including a trill marked *tr*. The second staff continues with more trills and sixteenth-note patterns, also marked *tr*.

Drill 2

Drill 2 is written in treble clef with a 3/4 time signature. The first staff features a series of eighth-note chords, followed by a sequence of quarter notes and eighth notes. The second staff continues with eighth-note patterns and quarter notes.

Drill 3

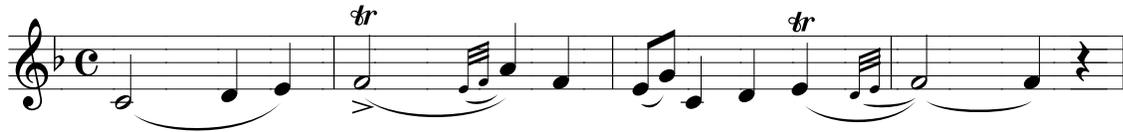
Drill 3 is written in treble clef with a common time signature. It consists of a single staff with eighth-note patterns, including trills marked with a wavy line and a double wavy line.

Drill 4

Drill 4 is written in bass clef with a 3/4 time signature. The first staff starts with a dynamic marking *ff* and includes a trill marked *tr*. It features a crescendo hairpin leading to a dynamic marking *p*, followed by *mf*. The second staff begins with a dynamic marking *cresc.* and ends with a dynamic marking *pp*.

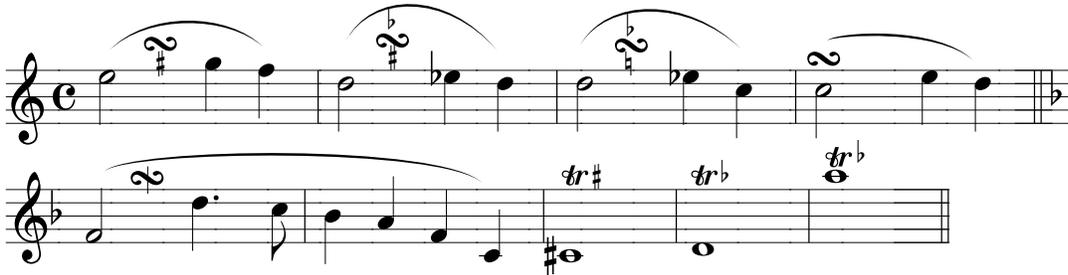
Exercises for Chapter 21

Exercise 1



Exercise 1: A single staff of music in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Trills are indicated above the notes F4 and B4.

Exercise 2



Exercise 2: Two staves of music in C major, 4/4 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. Trills are indicated above the notes F4 and B4 in the first staff, and above the notes C3, F3, and B3 in the second staff.

Exercise 3



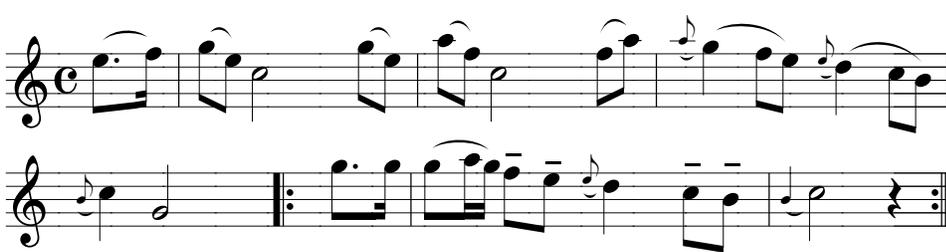
Exercise 3: Two staves of music in C major, 4/4 time. The first staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of quarter notes: C4, B3, A3, G3, F3, E3, D3, C3. Trills are indicated above the notes F4 and B4 in the first staff, and above the notes C3, F3, and B3 in the second staff.

Exercise 4



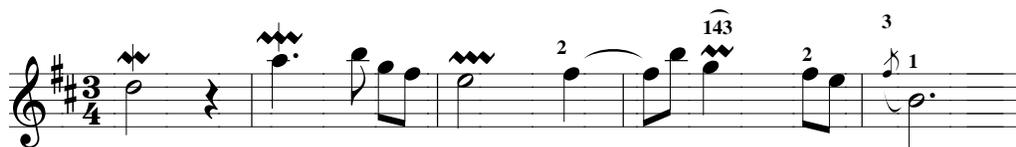
Exercise 4: Two staves of music in C major, 4/4 time. The first staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of quarter notes: C4, B3, A3, G3, F3, E3, D3, C3. Trills are indicated above the notes F4 and B4 in the first staff, and above the notes C3, F3, and B3 in the second staff.

Exercise 5



Exercise 5: Two staves of music in C major, 4/4 time. The first staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of quarter notes: C4, B3, A3, G3, F3, E3, D3, C3. Trills are indicated above the notes F4 and B4 in the first staff, and above the notes C3, F3, and B3 in the second staff.

Exercise 6



Exercise 6: A single staff of music in C major, 3/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Trills are indicated above the notes F4 and B4. Fingerings are indicated below the notes: 2 for G4, 143 for A4, 2 for B4, and 3 for C5.

Chapter 22

Simple Songs and Choral Parts

This chapter will prepare the student to transcribe uncomplicated vocal music such as favorite and well-known songs and individual parts extracted from choral music typically used in schools, churches, and social situations. More advanced problems in vocal music transcription will be discussed in Chapter 31.

General Introduction to Transcribing Vocal Music [T22, 22]

In print, the voice part in a vocal solo and the accompaniment are usually shown together in a three-staff system, the vocal line and the words above the accompaniment, all aligned vertically. In braille, however, the voice and accompaniment are not transcribed together. The entire voice part is brailled, and then, if it is to be included in the transcription, the accompaniment is transcribed independently. The transcription of accompaniments will be presented in Chapter 28, after the student has studied the braille of music for keyboard instruments. Only single voice parts will be presented in this chapter.

While choral music is usually printed in score form, with all of the voice parts vertically aligned, each voice part is transcribed separately in braille. Therefore, each part is transcribed essentially as a solo.

The format that is used for a vocal solo is referred to as “**line-by-line.**” **Two** braille **lines** are used as **one** unit or **parallel**. No identifying prefixes are employed. In print, words are normally printed beneath the music, but in braille, the **words** are placed on the **upper line** of the two, starting at the **margin**, and the corresponding **music** is brailled on the **lower line, indented two cells**. The two lines of the parallel must not be separated; if the first line of the pair would fall at the bottom of a braille page, the entire parallel must be carried over to the following page. More often than not, the words will require more space than the relevant music, so that it is usually advantageous to try to arrange the word line first. There is no attempt to align words and music within the parallel. Both words and measures may be divided at the end of a line, with their proper respective hyphen marks.

By international agreement, **all song text** is to be transcribed in **uncontracted** braille, and in a score that is so transcribed, all titles, directions, and transcriber’s notes should also be uncontracted. **Exceptions** to this rule are made for **hymns and chants** and for music that is intended for use by children in school **through grade 6**. *All examples, illustrations, drills, and exercises in this book will employ uncontracted vocal text.* [22.5]

It is very likely, especially in transcriptions of simple vocal music, that many music lines will be shorter than the corresponding word lines, especially where uncontracted braille is used. This fact should not be a matter of concern. Sometimes, however, in a rigid adherence to the line-by-line format, either the music line or the word line ends up being inordinately short. In order to obviate this, one occasionally **may extend** the longer line, **either words or music**, by means of a **runover line**, indented four spaces from the margin. Care should be taken not to use this permitted flexibility so frequently that the line-by-line principle is lost. One should **never extend both** the word line and the music line in the same parallel. [22.6]

Up the hill and down a- gain, Hol- di- ri- di- a, hol- di-ri- a.

In Example 22-2 the hyphens have been retained in the unusual “nonsense” syllables.

Example 22-2

For I've come to Lu'-si-an-a for to see my Pol-ly An-na, Sing-in' pol-ly wol-ly doo-dle all the day.

Grouping of sixteenth notes has been employed where possible in Example 22-3. The first word line has been extended into a runover in order to preserve the poetic form. Whether to favor the cohesiveness of the poetic phrases or the purity of the line-by-line format in a particular setting is a decision that the transcriber has to make frequently. One should try to be consistent about it within a transcription. As noted above, one should not make a habit of employing runover lines; the practice should be the exception rather than the rule. If the word line of the second parallel had extended beyond the fortieth cell, requiring a second runover, it would have been preferable to divide the text differently, employing no runover lines.

Example 22-3

For I've come to Lu'-si-an-a for to see my Pol-ly An-na, Sing-in' pol-ly wol-ly doo-dle all the day.

Measure Numbers and Headings

Measure numbers may or may not be shown in the transcription. If a song is fairly short, measure numbers are usually not needed. If a song is long, or if an aria or something of a similar nature is being transcribed, where the words may be repetitious and offer little help in finding the place, the singer definitely will need points of reference. If both singer and accompanist are going to use braille scores, measure numbers should be used, even in a short song. [22.8]

If the transcriber elects to show measure numbers, they are placed at the **margins** of the **word lines** of selected parallels. It is not necessary to show a measure number for each parallel. As in instrumental music, this number should be followed by dot 3 if the measure has been interrupted by the music hyphen and is being continued in the new segment. No period is placed after the number, and a single blank cell separates it from the continuing text. A runover word line, of course, is always started in cell 5.

A new parallel should be started whenever a new section of a song occurs, such as one marked "Refrain" or "Chorus." Any heading or direction of this nature is generally placed at the margin, and it should be italicized if it is printed in a contrasting typeface, or fully capitalized if it has been printed in all-capitals, in order to indicate that it is not part of the word text of the song. A space separates the heading from the continuing text.

If both headings and measure numbers are being shown in the transcription, it is advisable to place the heading, italicized or fully capitalized, at the margin in a free line above the parallel and to begin the word line with the appropriate measure number, also at the margin. The use of measure numbers and headings will be illustrated later in this chapter, when the transcription of choral parts is discussed.

Use of the Slur Sign as the "Syllabic Slur" in Vocal Music

The **simple slur** sign is employed for an **entirely different purpose** in vocal music than in instrumental music; it is used as a **syllabic slur** rather than for showing musical phrasing. The transcriber must remember that the **single and double slurs** are **never** to be used to show **phrasing** in vocal music. If phrase marks are present in the print in vocal music, **bracket slurs** are **always** used for either a **short or a long phrase**, and **never** used to show **syllabication**. [22.12.4, 22.12.5]

The manner in which syllables and notes specifically fit together is shown in braille by the presence or absence of the single-slur sign between one note and the next, as specified in the following instructions.

When a syllable applies to only **one note**, **no slur** is used after that note. If a syllable is carried over from **one note to the next**, placing the **slur** sign **between** the two notes shows the connection. For example, if the word "go" were to be sung for the durations of four notes, a slur sign would be placed after each of the first three notes. The final slur would carry the syllable through the fourth note and no farther. If the word were to be sung for one note only, however, no slur sign would be placed after the note. If the student will now reexamine the three previous examples, he will notice that no slurs are used because each syllable is sung for the duration of one note only. Example 22-4 illustrates syllables that are extended over two or three notes.

Example 22-4

If God will, thou shalt wake when morn-ing is nigh; If God will, thou shalt
wake when morn- ing is nigh.

If **more than four** successive notes share a single syllable, the slur may be **doubled** in the usual fashion, by writing the sign twice after the first note and once before the last one. The following example shows the use of the doubled slur when a syllable is sung over many notes.

Example 22-5

REFRAIN
Glo- - - - - ri- a in ex- cel- sis De- o,
Glo- - - - - ri- a in ex- cel- sis De- - - o.

If a syllable extends between two **tied notes**, it is not necessary to use a slur between them in addition to the tie. If a pair of tied notes occurs within an extended syllable that is being shown

with the doubled slur, it is not necessary to terminate the doubling of the slur before the tied notes and to redouble it after them; the tie does not affect the doubling of the slur. If the syllable ends with tied notes, the last slur mark precedes the first of the tied ones. Example 22-6 illustrates a tie within a long slur, at the beginning of one, and at the end of one.

Example 22-6

A-mor-vin-cit om-ni-a.

Braille Music Repeats

Use of braille music repeat devices is much more limited in vocal music than in instrumental transcriptions. **Numeral** repeats are **not used** in vocal music, even where the brailist is showing measure numbers in the transcription. [22.13]

The **measure** and **part-measure** repeat signs **may be used** provided that the original music and the repetition can be placed on the **same braille line**, and provided that all of the corresponding words can be fitted on the line above. Because of the special significance of slurs, the syllabication of the original music and the repetition must be identical. The words need not be repeated in order to show the repetition of the notes, so long as the notes and all associated marks are the same. Example 22-7 illustrates the use of measure and part-measure repeats in vocal music. The word line has been extended into a runover because the use of the repeat device would result in an extreme discrepancy between the lengths of the word and music lines, if the melody were divided into two parallels.

Example 22-7

Hear the bells of old Town Hall ring: Bim, bom, bam, bom, bim, bom, bing.

Division at the End of a Line

As a rule in transcribing simple songs, it is best to try to **end** each **word line** with a **complete word**. When a word **must** be divided at the end of a line, the **literary hyphen** is placed at the point of division between syllables, as in any normal literary transcription. When the **music** line

must be ended during the progress of a measure, a more frequent occurrence, the **music hyphen** is likewise employed in the normal manner. In vocal music the point of division is chosen more in relation to the syllables than to the beats of the measure.

The transcriber should try to **avoid dividing a syllable** at the end of a line. Where the syllable is shared by several notes, not all of which can be contained on the corresponding music line, it is preferable to place the **entire syllable** and its **relevant notes** in the **following parallel**. Division of a syllable at the end of a line, a situation not likely to be required in transcribing the simple music that is the subject of this chapter, will be discussed and illustrated in Chapter 31.

Word and Phrase Repetition

Where a **word** or **phrase** is **repeated consecutively**, either once or several times, it is often possible to use a special sign to indicate the repetition, rather than rebrailing it each time. This sign is composed of dots 35 and is shown below. [T22A, 22.14, 22.15]

The word or phrase repetition sign: ⠠⠨

	Opening Sign	Closing Sign
One repetition:	⠠⠨	⠨⠠
Two repetitions:	⠠⠨⠨	⠨⠨⠠
Three (or more) repetitions:	⠠⠨⠨⠨	⠨⠨⠨⠠

To indicate that a word or phrase is **repeated once**, consecutively, the sign is placed immediately **before and** immediately **after** the word or phrase, **without** any **spacing**. It precedes a capital sign or an opening quotation mark. The closing repeat sign is placed **after** any **punctuation** that is shown with the last word of the repeated text. If the final punctuation for the original portion and that for the repeat differ, the one printed last is used.

To show that the word or phrase is repeated **twice**, **two signs** are placed **before** and **one after** the text being repeated. To show **more than two** repeats, however, a combination of the **numeral sign**, the pertinent **numeral**, brailled in the **upper** part of the cell, and a **single** word-repeat **sign** is placed **before** the text being repeated; a **single sign** is placed **after** the text. The transcriber must always remember that this sign shows the number of **repetitions**, rather than the total number of times the word or phrase actually is sung.

Repetitions can be shown according to the procedure just described, provided that **two requirements** can be met. First, there must be room for the **entire** word-repeat **combination** on the **same word line**. Second, there must be room for **all** of the corresponding **music** on the **music line** immediately following.

The device **cannot** be used to show a **“repeat within a repeat.”** For instance, if the text reads “All, all, all fall down; All, all, all fall down,” the transcriber will probably want to show the single repetition of the five words rather than the repetition twice of the word “all” in two places. If there is not sufficient room for the longer repeat, however, perhaps the shorter one can be shown.

Inasmuch as the sign under discussion also represents the literary **contraction** “**in**,” this particular contraction may **not** be used at the **beginning** or the **end** of any word in a vocal text. If contracted braille is being used in the transcription, however, the part-word contraction should be used within the body of a word. It should be used after a capital or an italics sign, and after opening punctuation such as a quotation mark, or before a closing punctuation mark, and the whole-word contraction for “in” should be used.

Text-repetition can spare the reader from a great deal of tedious reading in many instances, and can often be an aid to memorization. It is sometimes worthwhile, when a text includes much repetition, for the transcriber to arrange the disposition of text and music deliberately to take the best advantage of the device.

The following example shows “row” repeated twice and “merrily” repeated three times.

Example 22-8

Row, row, row your boat, Gent-ly down the stream; Mer-ri-ly, mer-ri-ly. mer-ri-ly, mer-ri-ly,
Life is but a dream.

Print Musical Repeats and Additional Verses

Print forward and backward repeats, and print Segno and Da Capo repeats, are included in the braille transcription if both words and music are to be repeated.

Where the music is to be repeated with a second text, the transcriber must determine which of several conditions exists. (1) There might be a repetition of the entire song with a second verse (or more verses). (2) There might be two or more verses, each followed by the same refrain or chorus. (3) There might be one or more sections that are repeated with new text, with no differences of syllabication and with no alternate endings. (4) There might be sections that are repeated with second texts, in which there are variations of syllabication and possibly alternate endings as well. Each of these situations calls for a different solution in the transcription.

1. Where the music of the **entire song** is to be repeated, the texts of the successive verses are usually aligned vertically, syllable by syllable, in the print. The backward-repeat sign may or

Example 22-10

I had a cat named Ro-ver, and Ro-ver said "Me-ow." Sing
 I had a dog named To-ro, and To-ro said "Bow-wow."
 I had a bird named Dob-bin, and Dob-bin said "Cheep, cheep."

fid- dle did- dle fid- dle did- dle dee.

fid- dle did- dle fid- dle did- dle dee.

3. Where a section of a song is repeated using the **print repeat signs**, and **two sets of words** are vertically aligned below the notes of that section, the following procedure may be employed, provided that **two conditions** are met. (1) The **syllabication** of the two sets of words must be **identical**, and (2) there must **not** be alternative **endings** (voltas).

If those conditions are met, the parallel **may** be expanded to **three lines**, one for each of the word lines, and the third for the corresponding music. At the point where the expansion takes place, the **upper line** of text must be **preceded by the numeral 1** at the **margin**, within **parentheses** so that it is clearly not a measure number. The **lower line** of text, including exactly the same number of syllables as the upper line, is preceded, also at the **margin**, by the **numeral 2** within **parentheses**. The **music** that corresponds with both of those sets of words is brailled on the **third line** of the parallel, **indented** two cells, **as usual**. In successive parallels, as long as the three-line configuration is maintained, it is not necessary to insert the numbers at the margin in the two word lines. When the parallel has been expanded in this way, absolutely **no runover** lines should be permitted. No special indication is required at the point where the parallel returns to the normal two-line configuration. The reader will immediately notice the lack of a second text line at the margin and the indentation of the music line.

Example 22-11 illustrates the transcription of a short song in three sections, the central one of which is repeated with alternative words. It would be unusual to encounter this arrangement in print in so short and simple a song; the example is presented in order to show the order of the elements in a relatively compact manner.

Example 22-11

Once up-on a time by a tree in the glade, 1. A dash- ing young
2. She smil'd as he
prince met a pret- ty fair maid; She kiss'd him and turn'd him in- to a toad.
came to her up from the road;

4. The last of the four sets of conditions mentioned above, or some other complicated condition, is unlikely to be encountered in the simple songs that are the subject of this chapter. Discussion of optional ways to transcribe such musical situations will be included in Chapter 31. If the transcriber has any doubts, it is usually better to omit the print repeat signs and to transcribe the music fully, in the correct order. (A transcriber's note about the omission would be appropriate.)

Extracting Individual Parts from a Choral Score

As was stated earlier, while choral music is usually printed in score form, with all of the voice parts vertically aligned, each voice part is transcribed separately in braille. A music braille transcriber is likely to be asked frequently to transcribe single parts from a number of choral scores for the use of an individual singer, rather than all of the parts from one score, just as he is more likely to be asked to braille the orchestral or band parts from several pieces for a particular instrumentalist than all of the parts for a particular composition.

The voice part is transcribed exactly as if it were a solo, except for the addition of rehearsal references or measure numbers that are extremely important in ensemble music. Before beginning the transcription, the braillist should study the score very carefully to see what types of rehearsal markings have been employed, whether measure numbers have been printed throughout the score, and whether there are verses and refrains or the music is written out continuously. He should also make note of any tempo or expression marks that are located at some distance from the part he will be brailleing, in order not to omit any important elements. Even very experienced transcribers have developed the habit of penciling comments to themselves in the print score, so as not to forget about some important detail while concentrating on the transcription of the words and notes.

If actual measure numbers have been used as rehearsal reference points, the transcriber should start a new parallel at each such point, placing the appropriate measure number at the margin in the word line. If rehearsal reference points are indicated by letters or numerals that are not measure numbers, and measure numbers are not shown in the print copy, those reference marks should be brailled at the margin of the word line wherever they occur, enclosed between word signs.

If measure numbers are shown in the print copy, and letters or numbers that are not measure numbers have been employed to mark reference points, those references should be placed at the margin in a free line above the first word line of the segment, so that they are extremely easy to locate. They should be enclosed between word signs.

Measure numbers should be included in the transcription only if they have been included in the print, since when they have not been printed, they are not likely to be referred to in rehearsals.

Print page numbers are a very important element in transcriptions of choral music. It is a common practice in choral rehearsals to say, for instance, "Start at the top of page seven." The print page-turn indication is brailled in the music line, including the page number even if only two print pages are included in the braille page. No attempt is made to show it in the word lines. There are likely to be many more page turn points in choral scores than there are in instrumental parts.

Example 22-12 consists of the transcription of a few measures from the alto part only of a choral score. It illustrates some of the points just discussed. It is not possible to demonstrate all of the points here. (In a transcription of the entire part, of course, the name of the voice would be indicated in the headings of the first page of music or on a title page, following the title and the composer's name.)

Example 22-12
With fervor

p

S
A My coun-try, 'tis of thee, Sweet land of li-ber-ty, Of thee I sing! ,

B My coun-try, 'tis of thee, Sweet -- land of li-ber-ty, Of thee -- I sing!

1 2 3 4 5 6

p

S
A [A] Land where my fa-thers died, Land of the pil-grims' pride,

B Land where my fa-thers died, pil-grims' pride,

7 8 9 10

Drills for Chapter 22
(Correct transcriptions of these drills start on page 300.)

Drill 1

Baa, baa, black sheep, have you an- y wool? Yes, sir, yes, sir, three bags full:

One for my mas-ter and one for my dame, and one for the naugh-ty boy that lives in the lane.

Drill 2

Moderato

I dream of Jean-nie with the light brown hair, Borne like a va-pour
on the sum-mer air;

Drill 3

With gusto

Scot-land's burn-ing! Scot-land's burn-ing! Look out! Look out!
Fire! Fire! Fire! Fire! Pour on wa-ter! Pour on wa-ter!

Drill 4

Christ the Lord is ris'n to-day, Al-le-lu-ja!

Drill 5

This is the way we wash our clothes, wash our clothes, wash our clothes,
This is the way we iron our clothes, iron our clothes, iron our clothes,
This is the way we wash our clothes, on Mon-day morn-ing ear-ly.
This is the way we iron our clothes, on Tues-day morn-ing ear-ly.
REFRAIN
Dance, dance, dance, dance, Dance a-round the ro-sy; Dance, dance, dance, dance,
Dance a-round the ring.

Drill 6

Please transcribe the bass voice part only.

p My coun-try, 'tis of thee, Sweet land of li-ber-ty, Of thee I sing! ,

My coun-try, 'tis of thee, Sweet -- land of li-ber-ty, Of thee - - I sing!

1 2 3 4 5 6

My coun-try, 'tis of thee, Sweet land of li-ber-ty, Of thee I sing!

p

A Land where my fa-thers died, Land of the pil-grims' pride,

pp *mf*

Land of the pil-grims' pride,

pp *mf* 10

7 8 9

Land where my fa-thers died, pil-grims' pride,

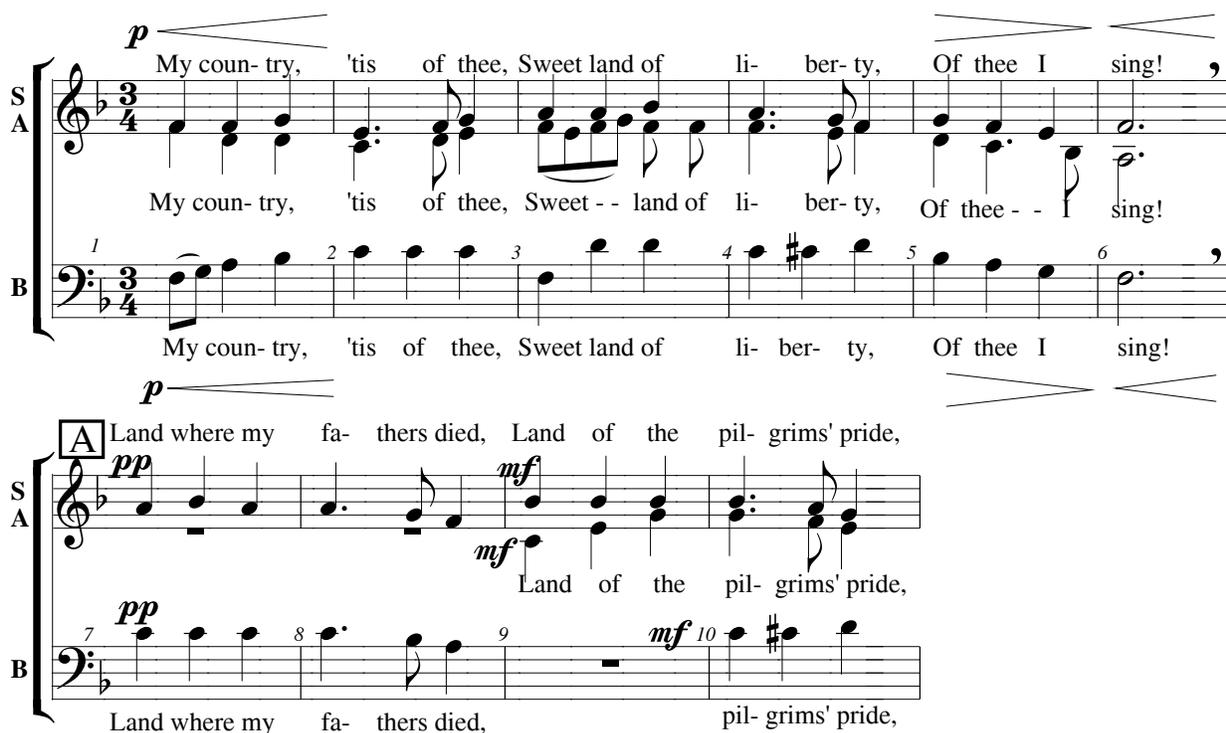
Exercise 5



Are you sleep-ing, are you sleep-ing, Broth-er John, Broth-er John? Morn-ing bells are ring-ing,
Morn-ing bells are ring-ing, Ding, dong, ding, ding dong, ding.

Exercise 6

Please transcribe the soprano voice part only.



p My coun-try, 'tis of thee, Sweet land of li-ber-ty, Of thee I sing! ,
My coun-try, 'tis of thee, Sweet - - land of li-ber-ty, Of thee - - I sing!

1 2 3 4 5 6
My coun-try, 'tis of thee, Sweet land of li-ber-ty, Of thee I sing!

p
A Land where my fa-thers died, Land of the pil-grims' pride,
pp Land of the pil-grims' pride,
mf Land of the pil-grims' pride,

7 8 9 10
Land where my fa-thers died, pil-grims' pride,

Chapter 23

Preliminary Pages, a Complete Transcription

Upon completion of this chapter, the student may feel confident in transcribing single-staff music of intermediate difficulty and complexity.

Music Braille Code, 1997 contains only two instructions regarding title pages; it contains no rules about Transcriber's Notes pages or Special Symbols pages. The general rules governing those parts of a music transcription are found in the **literary code**. For **complete, detailed directions** and for answers to questions that are not found in this book, the student is directed to *English Braille, American Edition, 1994, Instruction Manual for Braille Transcribing, Fourth Edition, 2000*, and *Braille Formats: Principles of Print to Braille Transcription, 1997*.

The Title Page

The two instructions given in the music code regarding title pages are that all title pages must be in **uncontracted braille**, and that the **format** of the score used in the transcription must be **clearly stated**. [19.1, 19.2]

The transcriber will need to make common-sense adjustments regarding some of the items that are listed in the above-mentioned books to be placed on a title page. A music publication, for instance, does not typically have an ISBN. However, the names of lyricists or arrangers, and sometimes editors, should be included. The musical performance medium must be shown, even if it is not specifically included in the print. Many agencies that request transcriptions have their own preferences as to the order and content of the title page; their instructions, of course, should be followed.

For the purposes of this book, the following order of content is suggested.

A. Fully capitalized, centered

1. **Title**, including opus number or similar information and/or key if included in the print. (The page number, p1, must appear in the upper-right corner of the page, separated from the centered title by at least three blank cells.)
2. **Composer's name**, following print as to whether the word "by" is included.

B. Capitals and lower case, centered

3. **Arranger and/or lyricist**, if needed, following print as to wording.
4. **Musical performance medium** (e.g., "For Band").
5. **Specific instrument or voice name**.
6. **Copyright permission** statement and date. (This information is found at the bottom of the first page of music. The latest copyright date shown is employed.)
7. **Transcriber information**: "Transcribed in Music Braille by" (name, city, state, year).
8. **Name of requesting agency**.
9. **Method of music braille format**.
10. **Total number of braille volumes**.
11. **Number of the particular volume** if there are more than one.
12. **Inclusive braille pages** (both preliminary and text).

It should also be pointed out that, at the time of writing of this book, the provision of United States copyright law that permits transcribing literary works without obtaining individual permission from the publishers does not extend to copyrighted music. The transcriber must be certain that permission to transcribe has been obtained in writing, either by him or by the requesting agency. The statement on the title page in reference to copyright should be, “With Permission of the Publishers, (Publisher’s Name and City), Copyright (Year).”

Style of the Title Page

Each line should be centered; if any line fills an odd number of cells, the extra occupied cell should be placed on the left side. Unlike centered headings elsewhere in the transcription, the centered lines of the title page, except the first one, may make use of the full width of the page.

As far as possible the lines of information should be grouped into the following units with one or two blank lines between groups:

1. Title and opus number or similar identification
- 2-3. Composer, lyricist, arranger
4. Musical performance medium
5. Instrument or voice name
6. Copyright information
- 7-8. Transcriber information, requesting agency
- 9-12. Method of format , number of braille volumes, number of the particular volume, inclusive braille pages

The first line of the **title must** appear on the **first** line and the inclusive **braille pages must** appear on **line 25**. As an example, the title page for the drill that appears at the close of this chapter is to be transcribed as shown in print on page 253.

The Special Symbols and Transcriber’s Notes Pages

There are two particular preliminary pages that are likely to be needed in many music transcriptions: a Special Symbols page and a Transcriber’s Notes page. If both are needed, the Special Symbols page is placed first. The running head is centered on the first line of the page and the appropriate page number, p2 or p3, is placed in the upper right corner.

A running head should identify the composition as fully as the space will permit, including composer, title, and opus, even if a great deal of abbreviation must be employed. Contracted braille is permissible. The length of the running head must allow for the print page indications and at least three blank cells before the heading on all pages of the transcription, and at least three blank cells and the running braille page number at the right. On the third line of the page the appropriate heading is brailled: “SPECIAL SYMBOLS USED IN THIS VOLUME” or “TRANSCRIBER’S NOTES.” (The former heading will have to be divided between the third and fourth lines.)

While the code specifically requires that all title pages be in uncontracted English braille, it does not say anything about the matter regarding the other preliminary pages. It is recommended that the text of the preliminary pages be shown without contractions except in transcriptions of school materials for first through sixth grades.

The particular reason for requiring uncontracted braille in title pages is to facilitate reading by librarians and other resource persons who do not ordinarily read braille. The reason for recommending uncontracted braille in text that directly affects the reading of the music is to facilitate reading by users who are not English speakers. It can no longer be assumed that a braille transcription will be distributed only in the country in which it is made.

It is recommended that uncontracted braille be employed in transcriber's notes, words of tempo or mood in the music headings, words and phrases of expression, footnotes, and any other text that directly applies to the interpretation of the music. It seems reasonable, however, to assume that grade-school materials will be used only in countries where one particular language is used. Contracted braille is therefore acceptable for school children in the elementary grades.

In a Special Symbols page, the symbols shown must be grouped under their own codes. If symbols of both literary and music codes are shown, those of the literary code are shown first. Following a blank line, "Literary Code" or "Music Code" is placed as a cell-5 heading. Starting on the next line, the special symbols and their definitions, taken directly from the respective codes, are listed, each symbol starting at the margin. Any runover lines start in cell 3. Uncontracted braille is recommended.

The rules of the literary code should be consulted to determine which literary symbols must be included. Music braille signs that should be shown on a Special Symbols page are so indicated in the tables found in *Music Braille Code, 1997*. No unusual music signs requiring a Special Symbols page are included in the drill and exercise for this chapter.

A Transcriber's Notes page is needed for every music transcription, because it is the place where the reader is told whether it is or is not a facsimile transcription. The statement "This is a nonfacsimile transcription" is usually the first note to be included on the page. If the transcription has included unusual procedures that the reader will need to be aware of in order correctly to interpret what he is reading, those facts, if they have not been explained in transcriber's notes within the transcription, must be given on this special page. In general, if the same note would have to be inserted into the transcription at more than one or two places, it should be given on this special page and not inserted into the body of the music. Certain facts, such as the direction in which intervals are to be read (a matter to be discussed in a later chapter), must also be imparted on this special page at the beginning of each volume in which they are involved. The transcriber's notes are brailled in normal literary paragraphs, starting on line 5. *A special use of this space will be made in the drills and exercises for this chapter, as will be seen later.*

General Considerations That Are Dependent upon the Nature of the Transcription

When the transcription consists of only one composition and names of the composer, lyricist, and arranger have been shown on the title page, it is not necessary to restate them on the first page of music following the title. The name of the instrument or voice may also be omitted here. However, if a special running head has been made up, the title should be given in its entirety on this page, exactly as it appears on the title page. Use of the running head then is resumed on the second page of music.

If the transcription is of a collection of separate compositions, the names of the composers, arrangers, and lyricists should, of course, be included with the title of each work. When a separate copyright notice appears at the bottom of the first page of each composition in a collection, it should be brailled, preceded by a blank line, immediately after the completion of the music for that composition. The title of the collection appears on the title page, of course, and the editor's name instead of a composer's. The running head is then the title of the collection, not the title of each successive composition.

Special Instructions for the Drill and Exercise

In transcribing the following drill and exercise, which are intended to simulate real transcriptions as closely as possible, please follow these five special instructions. The transcription of the drill in the back of the book has been prepared in this manner as an example for you to use in preparing your exercise.

1. *Instead of the running head that has until now been included on the pages of all of the drills and exercises, please use the composer's last name, a comma or a colon, and an abbreviation of the title as the running head. Then place the following text on the title page in the lines where the name of a requesting agency would ordinarily be placed:*

Exercise for Chapter 23
Introduction to
Braille Music Transcription

2. *No Special Symbols page will be needed in this assignment.*
3. *Please put your name and address and the date of transcription on the Transcriber's Notes page following the note "This is a nonfacsimile transcription." It will not then be necessary to repeat that information at the end of the exercise.*
4. *Show the page numbers and page turns displayed in the illustrations rather than the page numbers of this book.*
5. *At the conclusion of the transcription, following a blank line if there is room for one, center THE END.*

The title page and the Transcriber's Notes page for the drill should be transcribed as follows. Dashes have been provided in the print blank lines only to make them apparent.

AMERICANA MEDLEY p1

-
GIAN DOE

-
For Band

-
1st B-flat Trumpets

-
With Permission of the Publishers
Gian Doe Press
Anytown
Copyright 2000

-
Transcribed in Music Braille, 2001
By Mary Braillist
Anycity, Anystate
Drill for Chapter 23
Introduction to
Braille Music Transcription

-
Method: Single-Line

-
In One Volume
Braille Pages p1-p2 and 1-3

Doe, Amer. Medley p2

-
TRANSCRIBER'S NOTES

-
This is a nonfacsimile transcription.

-
Mary Braillist
1234 Fifth Street
Anycity, Anystate 67890
March 5, 2001

Drill for Chapter 23
(A correct transcription of this drill starts on page 303.)

- = 3 = -

1st B \flat TRUMPETS

AMERICANA MEDLEY

For Band

Gian Doe

Andante maestoso

A *f* *mf*

to Coda *ff* *mf* *rit. e dim.*

B *lo stesso tempo* *pp* *solo* *p*

ritard. *a tempo* *mf P tutti*

accel.

C *con moto* *f-p*

D *mf-f* *mf*

Copyright 2000 Gian Doe Press, Anytown.

- = 4 = -

The musical score consists of seven staves of music in a single system, all in a 4/4 time signature. The key signature has two flats (B-flat and E-flat).

- Staff 1:** Starts with a dynamic of *ff*. It features a series of eighth notes with accents (^) and a *molto rit.* section ending with a *decresc.* hairpin.
- Staff 2:** Marked with a box 'E', *lento e cantabile*, and *con sordino*. It begins with a dynamic of *p* and a hairpin, followed by a triplet of eighth notes with a dynamic of *pp*.
- Staff 3:** Features a *cresc.* hairpin and four groups of eighth notes, each marked with a triplet '3'.
- Staff 4:** Marked with a box 'F', *senza sord.*, and *accel. e cresc.*. It starts with a dynamic of *f* and a hairpin, followed by a triplet of eighth notes with a dynamic of *p*.
- Staff 5:** Marked with a box 'G', *come prima*, and *p subito*. It begins with a *ritard.* hairpin and a dynamic of *f*, then transitions to a dynamic of *p subito*.
- Staff 6:** Ends with the instruction *D. S. al Coda* and a dynamic of *f*.
- Staff 7:** Labeled **CODA**, it features a series of eighth notes with accents (^) and a *div.* (divisi) instruction.
- Staff 8:** Features a *unis.* (unison) instruction and a dynamic of *sfp* that increases to *ff* with a hairpin.

Exercise for Chapter 23

- = 3 = -

FOSTER FAVORITES

Violins I

For Orchestra

Arr. Ray Doty Lasso

Fairly fast

f *ff* *p* *mp* *pp* *mf* *f* *p*

cantabile *rit. e dim.* *rit.* *a tempo* *rit.* *a tempo* *merrily*

Copyright 2000 Ray Doty Lasso Press, Anycity.

pizz.
mf-p

arco
mf-f

1 2 *accel.*

D *suddenly not so fast*
mf
f

ff *mf*

accel. **E** *like the beginning*
p *f*

1 1 2

dimin. e rit. *p* **§** *D.S. al Coda*

⊕ CODA *f* *ff* *p* *dimin. e rit.* *div.*

