

Chapter 6

Accidentals and Key Signatures

6.1 Accidentals

Flat:	b	:	Sharp:	#	:
Double Flat:	bb	:::	Double Sharp:	x	:::
Natural:	♮	:			

6.2 Directions for Brailleing the Accidentals

The accidental is brailled in front of the note it affects.

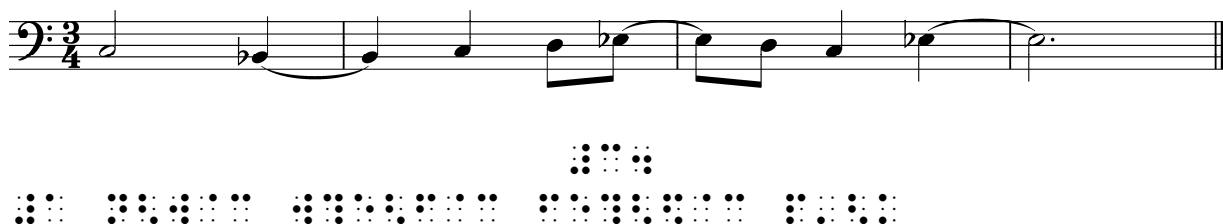
Example 6.2.1



Example 6.2.1 shows a musical staff in 4/4 time with notes: G4 (sharp), A4 (flat), B4 (flat), C5 (sharp), D5 (natural), E5 (flat), F5 (double flat), G5 (natural). Below the staff is the corresponding Braille notation: ♯ (dot 2-5), ♭ (dot 2-4), ♭ (dot 2-4), ♯ (dot 2-5), ♮ (dot 2-5), ♭ (dot 2-4), ♭♭ (dot 2-4, 2-5), ♮ (dot 2-5).

Accidentals are marked in braille wherever they occur in print. As in print, if two tied notes affected by an accidental are separated by a bar line, the accidental is usually not repeated for the second note.

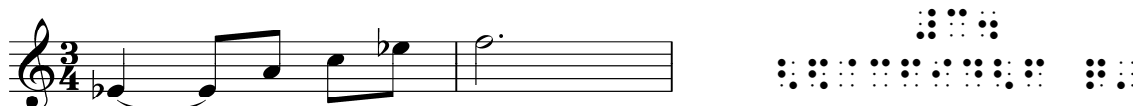
Example 6.2.2



Example 6.2.2 shows a musical staff in 3/4 time with notes: G3, A3 (flat), B3, C4, D4, E4 (flat), F4, G4, A4 (flat), B4. The flat sign is placed before the first A4 and is not repeated before the second A4. Below the staff is the corresponding Braille notation: ♭ (dot 2-4), ♭ (dot 2-4), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♭ (dot 2-4), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♭ (dot 2-4).

As in print, the accidental remains in effect during an entire measure for the same note at the same pitch, but not for the same note in a different octave.

Example 6.2.3



Example 6.2.3 shows a musical staff in 3/4 time with notes: G3 (flat), A3, B3, C4, D4. The flat sign is placed before the first G3. Below the staff is the corresponding Braille notation: ♭ (dot 2-4), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5), ♮ (dot 2-5).

Printed music may include accidentals that are not strictly necessary. Such “courtesy accidentals” must also be included in the braille transcription.

Example 6.2.4

Random or confusing associations between the music and literary braille codes should of course be avoided, but occasionally there is a natural and easy association which can be a helpful mnemonic. A prime example is the coincidence between the musical sharp sign and the literary “sh” sign. Similarly, the musical whole rest is identical to the literary “m” as in “measure.” Take advantage of these mnemonics if they are handy and helpful for you.

6.3 Examples for Practice

Example 6.3.1

Example 6.3.2

6.4 Key Signatures

If a key signature consists of one, two, or three accidentals, it is transcribed as the corresponding number of flat or sharp signs, brailled consecutively without spaces between them.

If a signature consists of four or more accidentals, it is brailled as an upper number (including the numeric indicator) followed immediately by a single flat or sharp sign.

Example 6.4.1

Example 6.4.1 shows two rows of musical notation with corresponding Braille transcriptions below them. The first row shows key signatures with 1, 2, 3, and 4 flats (B-flat, B-flat E-flat, B-flat E-flat A-flat, B-flat E-flat A-flat D-flat) on a single staff. The second row shows key signatures with 1, 2, 3, and 4 sharps (F-sharp, F-sharp C-sharp, F-sharp C-sharp G-sharp, F-sharp C-sharp G-sharp D-sharp) on a single staff. Each musical staff is followed by its Braille transcription, which consists of a series of dots representing the key signature and time signature.

The key signature and time signature are centered together on the braille line immediately above the first line of music. The key signature is brailled first; then the time signature is brailled, without an intervening space.

Example 6.4.2

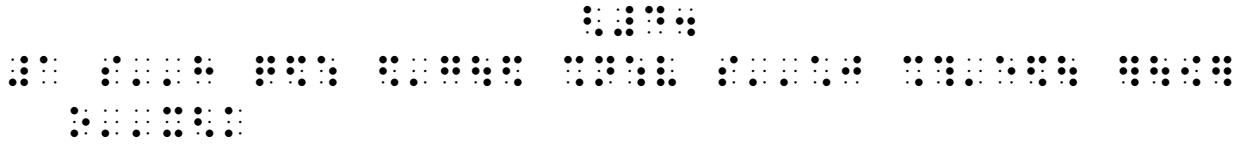
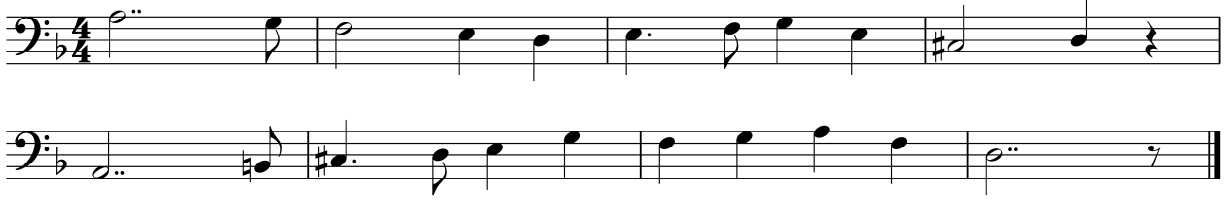
Example 6.4.2 shows three musical staves with their corresponding Braille transcriptions. The first staff is in treble clef with a key signature of one sharp (F-sharp) and a time signature of 4/4. The second staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The third staff is in bass clef with a key signature of one sharp (F-sharp) and a time signature of common time (C). Each staff is followed by its Braille transcription, which includes the key signature and time signature.

6.5 Examples for Practice

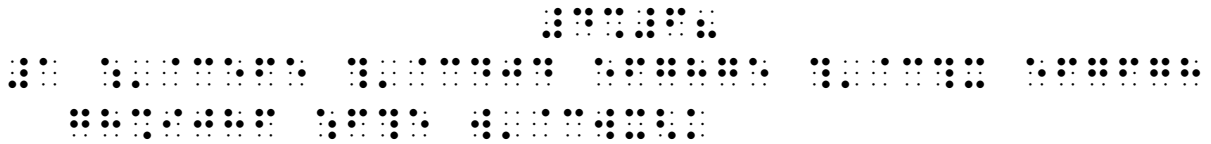
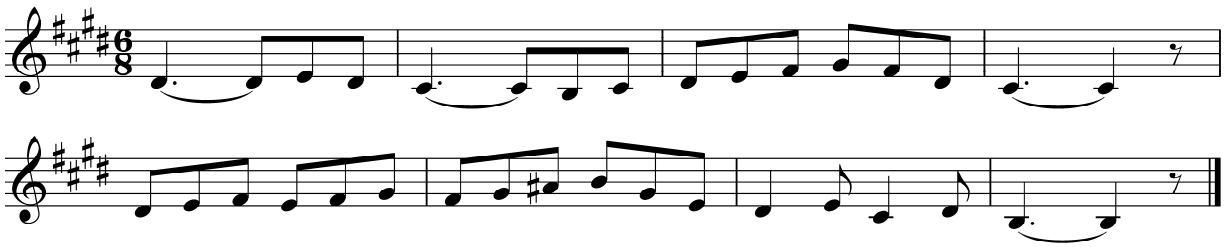
Example 6.5.1

Example 6.5.1 shows two staves of musical notation with their corresponding Braille transcriptions below them. The first staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a time signature of 4/4. The second staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a time signature of 4/4. Each staff is followed by its Braille transcription, which includes the key signature and time signature.

Example 6.5.2



Example 6.5.3

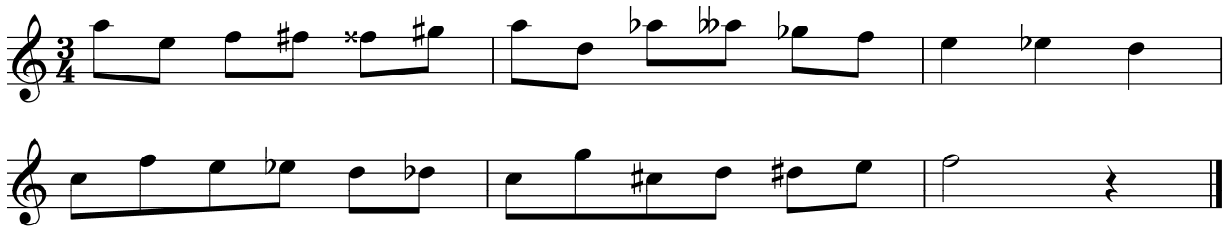


Braille readers, even more than print readers, need to know and apply music theory. In braille the key signature is shown just once, at the beginning of the music, and remains in effect unless and until there is a change. Moreover, the braille key signature does not tell the reader what specific notes are sharped or flatted. To interpret the music correctly, the braille reader must know the names of the flats and sharps for each major and minor key. As in all other aspects of braille music, the transcriber's accurate presentation of the key signature is crucial for the braille reader's success.

Drills for Chapter 6

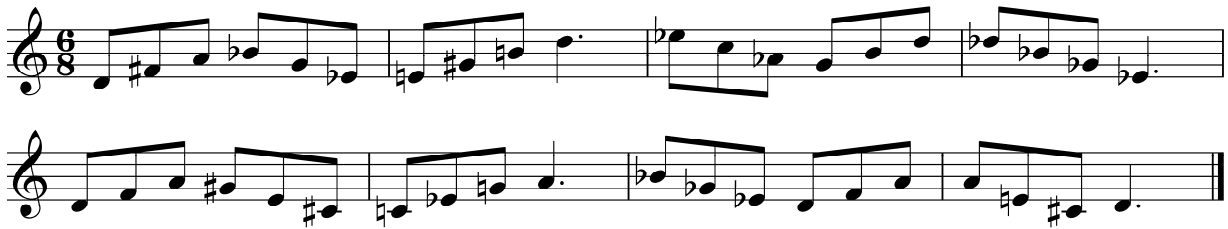
(Correct transcriptions of these drills are at the end of this chapter)

Drill 6.1



Drill 6.1 consists of two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on G4, moves to A4, then B4, and continues with various intervals including a tritone (F#4 to C5), a major second (C5 to D5), and a major third (D5 to F#5). The second staff continues the melody, featuring a descending line from G5 to E4, ending with a whole note G4.

Drill 6.2



Drill 6.2 consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth-note patterns and includes intervals such as a major second (G4 to A4), a major third (A4 to C5), and a major sixth (G4 to D5). The second staff continues the melody with similar eighth-note patterns and intervals, ending with a quarter note G4.

Drill 6.3



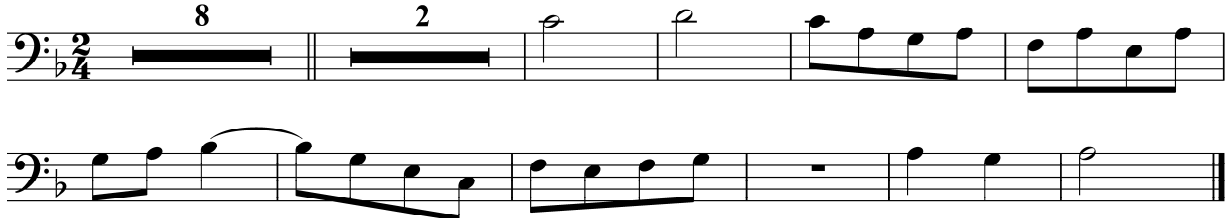
Drill 6.3 consists of two staves of music in common time (C). The first staff begins with a bass clef, a key signature of two sharps (F# and C#), and a common time signature. The melody starts on G2, moves to A2, then B2, and continues with intervals including a major second (A2 to B2), a major third (B2 to D3), and a major sixth (G2 to D3). The second staff continues the melody with similar intervals, ending with a whole note G2.

Drill 6.4



Drill 6.4 consists of three staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, and G#), and a 6/8 time signature. The melody starts on G4, moves to A4, then B4, and continues with intervals including a major second (A4 to B4), a major third (B4 to D5), and a major sixth (G4 to D5). The second staff continues the melody with similar intervals, ending with a quarter note G4. The third staff continues the melody with similar intervals, ending with a quarter note G4.

Drill 6.5



Drill 6.5 consists of two staves of music in 2/4 time. The first staff begins with a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody starts on G2, moves to A2, then B2, and continues with intervals including a major second (A2 to B2), a major third (B2 to D3), and a major sixth (G2 to D3). The second staff continues the melody with similar intervals, ending with a whole note G2.

Exercises for Chapter 6

(Submit the following exercises to your instructor in BRF file format)

Exercise 6.1

Exercise 6.1 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest. The second staff begins with a bass clef and a key signature of one flat (Bb). The melody consists of quarter notes: B3, A3, G3, F3, E3, D3, C3, B2, followed by a quarter rest.

Exercise 6.2

Exercise 6.2 is a single staff of music in bass clef with a common time signature (C). The melody consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3, B2, followed by a quarter rest.

Exercise 6.3

Exercise 6.3 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of three flats (Bbb). The melody consists of quarter notes: Bbb3, Ab3, Gb3, F3, E3, D3, C3, B2, followed by a quarter rest. The second staff begins with a bass clef and a key signature of three flats (Bbb). The melody consists of quarter notes: Bbb3, Ab3, Gb3, F3, E3, D3, C3, B2, followed by a quarter rest.

Exercise 6.4

Exercise 6.4 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of four flats (Bbbb). The melody consists of quarter notes: Bbbb3, Abbb3, Gbbb3, F3, E3, D3, C3, B2, followed by a quarter rest. The second staff begins with a bass clef and a key signature of four flats (Bbbb). The melody consists of quarter notes: Bbbb3, Abbb3, Gbbb3, F3, E3, D3, C3, B2, followed by a quarter rest.

Exercise 6.5

Exercise 6.5 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3, B2, followed by a quarter rest. The second staff begins with a bass clef and a key signature of one flat (Bb). The melody consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3, B2, followed by a quarter rest.

Exercise 6.6

Exercise 6.6 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: F#3, G#3, A3, B3, C4, followed by a quarter rest. The second staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: F#3, G#3, A3, B3, C4, followed by a quarter rest.

Exercise 6.7

Exercise 6.7 is a bass clef exercise in 3/4 time. The key signature has two flats (B-flat and E-flat). The notation consists of two staves. The first staff contains six measures: the first measure has a quarter rest followed by an eighth note G4, a quarter rest followed by an eighth note A4, and a quarter rest followed by an eighth note B4; the second measure has a quarter rest followed by an eighth note B4, a quarter rest followed by an eighth note C5, and a quarter rest followed by an eighth note D5; the third measure has a quarter rest followed by an eighth note D5, a quarter rest followed by an eighth note E5, and a quarter rest followed by an eighth note F5; the fourth measure has a quarter rest followed by an eighth note F5, a quarter rest followed by an eighth note G5, and a quarter rest followed by an eighth note A5; the fifth measure has a quarter rest followed by an eighth note A5, a quarter rest followed by an eighth note B5, and a quarter rest followed by an eighth note C6; the sixth measure has a quarter rest followed by an eighth note C6, a quarter rest followed by an eighth note B5, and a quarter rest followed by an eighth note A5. The second staff contains six measures: the first measure has a quarter rest followed by an eighth note G4, a quarter rest followed by an eighth note A4, and a quarter rest followed by an eighth note B4; the second measure has a quarter rest followed by an eighth note B4, a quarter rest followed by an eighth note C5, and a quarter rest followed by an eighth note D5; the third measure has a quarter rest followed by an eighth note D5, a quarter rest followed by an eighth note E5, and a quarter rest followed by an eighth note F5; the fourth measure has a quarter rest followed by an eighth note F5, a quarter rest followed by an eighth note G5, and a quarter rest followed by an eighth note A5; the fifth measure has a quarter rest followed by an eighth note A5, a quarter rest followed by an eighth note B5, and a quarter rest followed by an eighth note C6; the sixth measure has a quarter rest followed by an eighth note C6, a quarter rest followed by an eighth note B5, and a quarter rest followed by an eighth note A5. There are triplets indicated by the number '3' above the final notes of the first staff and the number '4' above the final notes of the second staff.

Exercise 6.8

Exercise 6.8 is a treble clef exercise in 4/4 time. The key signature has two flats (B-flat and E-flat). The notation consists of two staves. The first staff contains four measures: the first measure has a quarter rest followed by an eighth note G4, a quarter rest followed by an eighth note A4, a quarter rest followed by an eighth note B4, and a quarter rest followed by an eighth note C5; the second measure has a quarter rest followed by an eighth note C5, a quarter rest followed by an eighth note D5, a quarter rest followed by an eighth note E5, and a quarter rest followed by an eighth note F5; the third measure has a quarter rest followed by an eighth note F5, a quarter rest followed by an eighth note G5, a quarter rest followed by an eighth note A5, and a quarter rest followed by an eighth note B5; the fourth measure has a quarter rest followed by an eighth note B5, a quarter rest followed by an eighth note C6, a quarter rest followed by an eighth note D6, and a quarter rest followed by an eighth note E6. The second staff contains four measures: the first measure has a quarter rest followed by an eighth note G4, a quarter rest followed by an eighth note A4, a quarter rest followed by an eighth note B4, and a quarter rest followed by an eighth note C5; the second measure has a quarter rest followed by an eighth note C5, a quarter rest followed by an eighth note D5, a quarter rest followed by an eighth note E5, and a quarter rest followed by an eighth note F5; the third measure has a quarter rest followed by an eighth note F5, a quarter rest followed by an eighth note G5, a quarter rest followed by an eighth note A5, and a quarter rest followed by an eighth note B5; the fourth measure has a quarter rest followed by an eighth note B5, a quarter rest followed by an eighth note C6, a quarter rest followed by an eighth note D6, and a quarter rest followed by an eighth note E6.

