

# Chapter 17

## Full-Measure and Part-Measure Repeats

---

A unique characteristic of braille music is the use of special repeat devices for a whole measure, a portion of a measure, or a group of measures. The repeat signs aid the braille reader by saving time and effort in the memorization process. Print music usually shows all the notes in each measure, whether repeated previously or not, because the sighted musician can read the music quickly, at a glance and without memorization.

The most common braille repeat device is :: (dots 2356). This sign indicates repetition of either a complete measure or a portion within a measure. The sign pertains to the immediately preceding music and is never used for a passage longer than one measure. The repeat sign is used only for the exact duplication of the music, including accents, fingering, phrasing and dynamics.

### 17.1 Full-Measure Repeats

The measure repeat sign is brailled between blank cells to indicate the exact repetition of the immediately preceding whole measure of music. The sign is never used to represent a full measure of rest or repeated measures of rest.

Example 17.1.1

Braille notation for Example 17.1.1:  $\dots \dots \dots \dots \dots \dots$

Example 17.1.2

Braille notation for Example 17.1.2:  $\dots \dots \dots \dots \dots \dots$

### 17.2 Multiple Full-Measure Repeats

When a measure is repeated twice, the repeat sign is brailled twice, separated by spaces. When a measure is repeated three or more times, the appropriate upper numeral—specifying the number of repetitions—follows the repeat sign without an intervening space. The first note after such a

repetition must have an octave mark because, as you remember, an octave mark is required for the first note after any use of the numeric indicator.

Example 17.2.1

Example 17.2.2

The full-measure repeat sign may be used at the beginning of a braille line within a segment in single-line format. The sign may not be used at the beginning of a new segment or at the beginning of a new braille page.

Example 17.2.3

### 17.3 Part-Measure Repeats

The repeat sign may also be used within a measure when (1) the second half of the measure is exactly like the first half, (2) a complete beat is immediately repeated, or (3) a natural division of a beat is immediately repeated. The part-measure repeat sign may be rebrailled as many times as necessary to show successive repetitions of the same original music within the measure.

Example 17.3.1

Example 17.3.2

Example 17.3.3

It is important to understand that the part-measure repeat sign cannot be used where the repeat “crosses the beat” in simple or compound meter. For instance, in 3/4 time the part-measure repeat is not used to show that the second half of beat 1 and the first half of beat 2 are immediately repeated. Such a repeat would be difficult to interpret, and therefore the music must be brailled out in the usual manner.

Example 17.3.4

The part-measure repeat sign may not be used for a repeat at the beginning of a new measure—carrying over a pattern on the last beat of the previous measure. The original music and the part-measure repeat sign must be brailled on the same line.

Example 17.3.5

## 17.4 Octave Marks with Repeats

How do you decide whether you need an octave mark on the first note after the measure repeat sign? Simply check the interval between that note and the last note before the repeat sign and apply the octave rules as always.

If the note after the repetition is the first note of a new braille line, the octave mark is automatically required. Similarly, as mentioned earlier, the

octave mark is automatically required if the note follows any use of the numeric indicator for full-measure repeats.

Example 17.4.1

## 17.5 Repeats in Different Octaves or with Different Dynamics

When a measure or part of a measure is exactly duplicated in a different octave, the repeat sign may be used, preceded by the appropriate octave mark. The first note after such a repetition requires an octave mark.

Example 17.5.1

When an exact repetition is modified by a change of dynamic which applies to the entire repetition or beyond, the repeat sign may be used, preceded by the appropriate marking. The dynamic marking, such as a hairpin symbol or a word-sign expression, must be followed by dot 3 because the measure repeat sign has dots in the left-hand side of the cell.

Example 17.5.2

## 17.6 Repeats with Fingering

The repeat sign is used when the same fingerings are written for the original music and the repetition. The repeat sign may also be used when the original measure or part measure has finger marks but the repetition has no finger marks. Of course, the repeat sign may not be used when the original music and the repetition have different finger marks.

Example 17.6.1

**17.7 Ties with Repeats**

The repeat sign includes a tie that is entirely contained within the original music. However, the repeat sign does not include a tie on the last note of the original music. If the last note of the repeated passage is tied to the next note, the tie is brailled after the repeat sign. The tie is restated as a “reminder,” when the next note is in a new segment or when that note is separated from the repeat by long, intervening material.

Example 17.7.1

When a measure is repeated multiple times, it may end with a tie which is included in all of the repetitions. Instead of being brailled immediately after the measure repeat sign, the tie is brailled before the first sign of the immediately following measure. Similarly if there is a tie from the last note of only the final repetition, the tie is brailled immediately before the first sign of the following measure.

Example 17.7.2

**17.8 Slurs and Phrasing with Repeats**

The repeat sign includes any slurs that are within the original music; however, the repeat sign does not include a slur on the last note. If this occurs, add a slur after the repeat sign and omit it when the slurring ends.

Example 17.8.1

When a long slur or bracket slur is used in a measure or group of measures that repeat consecutively, great care must be taken to see that the phrasing remains completely clear throughout the repetitions. It is best to use the bracket slur in these cases to avoid confusion as to the end of the phrase.

If the phrase begins and ends in one measure, the original music must show both the opening and closing bracket signs before the full-measure repeats.

Example 17.8.2

The musical notation shows a treble clef staff with a phrase of three measures. Each measure contains a sequence of eighth notes. A slur is placed over the three measures, and repeat signs (two dots) are placed below each measure. Below the staff is the corresponding Braille notation, which uses a six-dot system to represent the notes and repeat signs.

If the phrase extends past one measure and is consecutive repeats, add the closing bracket sign to the end of the final repeat sign.

Example 17.8.3

The musical notation shows a treble clef staff with a phrase of three measures. Each measure contains a sequence of eighth notes. A slur is placed over the three measures, and repeat signs (two dots) are placed below each measure. Below the staff is the corresponding Braille notation, which uses a six-dot system to represent the notes and repeat signs.

## 17.9 Measure Repeats with Attached Signs

Measure repeats apply to the contents of a measure, not to added signs such as double bars, a break or breath mark, or final bar. The signs may be brailled, unspaced, after the final braille measure repeat sign. Remember, if a new section of music begins, or a tempo or key signature change occurs, you cannot begin the new section with a repeat sign.

Example 17.9.1

The musical notation shows a bass clef staff with a phrase of four measures. The first two measures contain eighth notes, and the last two contain quarter notes. Measure repeat signs (two dots) are placed below the first and second measures. Below the staff is the corresponding Braille notation, which uses a six-dot system to represent the notes and measure repeat signs.

## 17.10 Advanced Aspects of Repeats

MBC-2015 further explains how to use measure repeats in various situations and repeats of passages in unmeasured music. All of this information is instructive and valuable; however, you are not expected to

master it now. Just be aware that it is available when you need it. If and when you wonder about how to apply it to a specific repetition, feel free to seek counsel from your instructor or from another experienced colleague.

## 17.11 Repeats and Your Best Musical Judgment

It is important to understand that braille repeat devices are optional. Even when the rules allow you to use them, they may not be advantageous. For instance, the repeat of a single note with an accent is convenient and easier to read, but if the single note has no accents or other signs, it is best to write out the note again to clarify the beats. A repeat sign in the middle of a measure for one beat can also be confusing and require the braille reader to read the entire measure to figure out what is being repeated. When in doubt, write it out!

A clear and accurate transcription is a joy to the braille reader, but a needlessly complex transcription can cause such discouragement and confusion that the braille reader may give up on trying to understand it. Your thoughtfulness and discretion can make the difference.

### Drills for Chapter 17

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

#### Drill 17.1

*Moderato e marcato*

#### Drill 17.2

*Andante cantabile*

Drill 17.3

**Vivace**

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

Drill 17.4

**Andantino**

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

Drill 17.5

**Tempo di bolero**

*Tempo di bolero*



## Exercises for Chapter 17

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

### Exercise 17.1

**Allegro**



### Exercise 17.2

**Allegretto**



### Exercise 17.3

**Allegro**



### Exercise 17.4

**Molto vivace**



