

Chapter 19

Forward and Backward Print Repeats Alternate Endings Da Capo and Dal Segno Coda

In Chapters 17 and 18 you studied repeat devices which are unique to braille music. Since those devices are optional, you as the transcriber must evaluate their usefulness in every situation. If you decide that the braille repeat device is not advantageous, you simply braille out the music.



In this chapter, by contrast, you will study repeat devices which routinely appear in printed music. Instead of wondering whether to use them, you will learn their braille equivalents so that whenever the print repeat devices appear, you can incorporate them into your braille transcriptions.



19.1 Forward-Repeat Double Bar

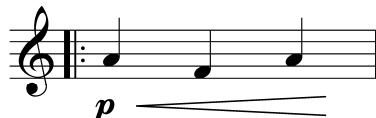



In print, a double bar followed by dots is called a forward-repeat because it indicates the start of a passage to be repeated. In braille, this sign is regarded as an integral part of the measure and is placed at the beginning of the music to which it pertains. There is no space or dot 3 separator between the forward-repeat and the first symbol of the music, even if the first braille sign contains dots in the left-hand side of the cell. As with any double bar, the first note after this sign must have an octave mark.

Example 19.1.1

a.  

b.  

c.  

If, however, the music begins with a longer word-sign expression, the forward-repeat is followed by a music hyphen and a space. As with any longer word-sign expression, the concluding word sign of the expression is also followed by a space; then the music continues.

Example 19.1.2

The forward-repeat double bar usually indicates the start of a new musical section. A new segment of braille is therefore started at that point. The marginal measure number of the new segment will help the braille reader locate and memorize the repeated section.

Example 19.1.3

When the forward-repeat double bar occurs during a measure, the measure must be interrupted by the music hyphen and a new segment started on the next braille line. The marginal measure number of the new segment is followed by a dot 3 to indicate a partial measure.

Example 19.1.4

Occasionally, it is not necessary to begin a new braille line if the forward-repeat occurs after a few, short opening measures or rests. In such a case, it will be easy for the braille reader to find the beginning of the repeated section.

Example 19.1.5

19.2 Backward-Repeat Double Bar

In print, when a double bar is preceded by dots in the staff, it is called a backward-repeat because it indicates the end of a repeated passage. This sign is brailled immediately after the last sign of the music to which it pertains, without an intervening space.

Example 19.2.1

The music following a backward-repeat double bar usually begins a new segment and starts with a measure number, even if the repeated section was short. This will help the braille reader locate and memorize the repeated section. If the backward-repeat double bar occurs within a part of a measure, be sure to indicate a partial measure number at the beginning of the new line.

Example 19.2.2

Band music or orchestral parts can often have several repeated sections containing rests or very few notes and back-to-back forward and backward-repeat signs. Use your best judgment (as in Section 18.7) for transcribing the music for easy memorization. If the sections are relatively short, they can be placed consecutively on the same braille line, using a space between the repeat signs. Always begin a new segment at a rehearsal marking regardless of length. Divide long sections and use measure numbers at the beginning of segments. Saving space is less important than assisting the braille reader.

Example 19.2.3

19.3 Alternate Endings (Voltas)

Alternate endings to a repeated section occur frequently in classical and popular music. These endings are also called voltas. The Italian phrase “prima volta” means “first time” or first ending; “seconda volta” means “second time” or second ending. Most often there are only two endings; but three or more may be shown. In braille, the bracket that visually identifies the measures of each volta in print is omitted, but the number of each ending must be indicated.

In braille, the opening measure of each ending begins with the numeric indicator, a lower numeral and no space. Because this is a number, the first note after the number must have an octave mark. If the sign following the numeral contains any dot in the left-hand side of the cell, dot 3 must be brailled as a separator. The first ending normally ends with a backward-repeat double bar, which is included in the braille transcription.

It is crucial to remember that there must be no space between the volta number and the music for that ending. If followed by a space, the number for a first ending would be accidentally read as a numeral repeat of measure one. Two or more successive voltas may be transcribed on the same braille line if there is room. A new section of braille is started after the final ending.

Example 19.3.1

Example 19.3.1 shows a musical staff with a first ending (labeled '1.') and a second ending (labeled '2.'). The Braille transcription below uses numeric indicators for each ending: 1. for the first ending and 2. for the second ending.

Example 19.3.2

Example 19.3.2 shows a musical staff with a first ending (labeled '1.') and a second ending (labeled '2.'). The Braille transcription below uses numeric indicators for each ending: 1. for the first ending and 2. for the second ending.

If an ending is labeled in print as both a first and second ending, the two or more volta numbers are brailled consecutively, unspaced, with a numeric indicator for each number. Commas, periods, and other lower-cell punctuation that appear in print must be omitted because they could be misread as lower numerals.

Example 19.3.3

Example 19.3.3 shows a musical staff with a first ending (labeled '1.2.3.') and a second ending (labeled '4.'). The Braille transcription below uses numeric indicators for each ending: 1.2.3. for the first ending and 4. for the second ending.

If the print music shows a range of volta numbers connected by a hyphen, the literary hyphen (dots 36) is used to connect the braille numbers. In this case, the number after the hyphen does not have a numeric indicator.

Example 19.3.4

Example 19.3.4 shows a musical staff with a first ending (labeled '1.-3.') and a second ending (labeled '4.'). The Braille transcription below uses numeric indicators for each ending: 1.-3. for the first ending and 4. for the second ending.

Where measures are numbered in the printed score, publishers often use duplicate measure numbers for consecutive voltas and the braille music must adhere to the print numbering. Where measures are not numbered in the printed score, the braille transcription uses consecutive measure numbers for the voltas. Such numbering has long been customary in braille music.

19.4 Various Repeat Procedures

A print backward-repeat sign can be more than a simple repeat back to an opening forward-repeat. Repetition of a passage of any length and at any distance from the original backward-repeat sign may be shown by the indication "D.C." or "da capo," if the passage is at the beginning of the music, or by "D.S." or "dal segno," if the beginning of a repeated passage is marked with a segno. Other points in the music score might indicate a point of conclusion ("Fine"), or a point of continuation to another section (a coda or refrain).

The following sections will examine each repeat procedure and the most common braille transcription solutions. Section 20.1 of MBC-2015 refers to all these procedures, which can be complicated. The transcriber's goal is to present the music as clearly as possible so that the braille reader can readily understand and easily memorize it.

Section 20.1 also includes "braille-only" devices for da capo and dal segno. Occasionally, in very exceptional situations, these devices can reasonably replace numeral repeats or repeated sections that are not marked in the original print. However, we recommend that transcribers NOT choose these devices for general use. The braille-only devices are hard to interpret for even the most skillful braille reader. Furthermore, since the braille-only devices do not match anything in the printed score, they can lead to hopeless confusion when the braille reader is working with sighted musicians who are reading from the printed score.

19.5 Da Capo and Dal Segno Repeats

A "da capo" or "D.C." repeat is a repetition that goes back to the beginning of the music. A "dal segno" or "D.S." repeat is a repetition from a point other than the beginning of the music. These instructions are usually given at the end of a volta or the end of the composition. The instruction might say "D.C. al Fine," which indicates that the entire composition ends once the music is repeated and the "Fine" word is encountered. Or the instruction might say "D.S al Coda," which indicates that the repeat jumps to the Coda section. These instructions are brailled after a space as a word-sign expression without capitalization and using a dot 3 for periods.

Example 19.5.1

The image shows a musical score for a single staff in treble clef with a key signature of one sharp (F#). The score begins at measure 14. It features a first ending (1.) and a second ending (2.). The second ending is marked with a 'Fine' instruction. Following the second ending, there is a 'D.C.' instruction. The Braille transcription below the staff uses standard musical notation, including repeat signs, first and second ending brackets, and dynamic markings like 'f' (forte) and 'p' (piano).

Example 19.5.2

D.C. al Fine

Example 19.5.3

D.S. al Coda

19.6 The Segno Sign § ::

A new segment must be started where the segno sign occurs so that the braille reader can easily locate the beginning of the repeated music. The segno sign, dots 346, is brailled between spaces. The first note after the segno sign must have an octave mark. If any doubling is in progress at the point where the segno sign occurs, the doubling is restated at that point. If there is a change of signature, the new signature is shown after the segno sign, with spaces on each side.

Example 19.6.1

19.7 The Coda Sign ⊕ ::::

In print, when the music is to be continued from a given point, it is marked by the coda symbol and/or an instruction such as "al coda" or "to coda" or "to refrain." These instructions are brailled as a word-sign expression, without capitalization. If the coda symbol appears without additional words, the braille coda sign is placed between spaces at the end of the measure that marks the final bar before the music "jumps" to the coda section. If a coda symbol has been printed in the middle of a phrase, the braille coda sign is not included in the braille expression. Begin a new segment after the coda sign or word-sign expressions about a continuing section.

Example 19.7.1

19.8 "Fine"

In print, when the music is to be concluded at a certain point, the word "Fine" appears. This can occur in a volta (see Example 19.5.1), within a repeated section of the music, or at the end of the music. The word is brailled after a space and between word signs, without capitalization or punctuation.

Like the coda, when the word "Fine" appears within a repeated section, the instruction is ignored the first time the music is played, and the section continues. If "Fine" appears within a partial measure and there is no double bar, a music hyphen and a space are needed. Begin a new segment after the "Fine."

Example 19.8.1

19.9 Continuation of the Music

After a da capo or dal segno repetition, the continuation of the music is usually designated by a term such as "Coda" or "Refrain." If this music section is long, the word is capitalized and centered as a music heading, followed by a period. If there is a change of signature at this point, it is shown in the usual manner for a music heading. The encircled cross and the word "coda" are usually shown together in the print heading for the new section. The extra coda symbol is not reproduced in braille.

If the new section is very brief and there is no change of signature or tempo, you have the option of brailing the word "coda" or "refrain" (or any

similar designation) as a word-sign expression at the margin, immediately above the beginning of the music for the new section.

Example 19.9.1

Example 19.9.1 shows a musical score with three staves. The first staff contains a sequence of notes starting at measure 12. The second staff contains a 'D.S. al Coda' instruction above a few notes. The third staff contains a 'Coda' section starting at measure 17, marked with a Coda symbol (⊕) and ending with a Coda sign (⌂). Below the staves is a Braille transcription of the music, including the instructions 'D.S. al Coda' and 'Coda'.

Example 19.9.2

Example 19.9.2 shows a musical score with three staves. The first staff contains a sequence of notes starting at measure 13. The second staff contains a 'D.C. al Coda' instruction above a few notes. The third staff contains a 'Coda' section starting at measure 17, marked with a Coda symbol (⊕) and ending with a Coda sign (⌂). Below the staves is a Braille transcription of the music, including the instructions 'D.C. al Coda' and 'Coda'.

19.10 Controlling the Confusion

If you feel confused by the many possibilities and peculiarities of print repeats, you as the transcriber are not alone. Performers of print and braille music may be similarly perplexed about how to execute these repeats, especially when there are complex instructions or multiple voltas. Whether you are transcribing or performing the music, the best answer is the thoughtful analysis of each print repeat that you encounter. Take the time to determine what the printed music is directing the sighted performer to do. You can then confidently transcribe the symbols and instructions for the benefit of the braille-reading performer.

19.11 Order of Signs

Preceding the note:

- forward-repeat sign
- first or second ending sign
- reminder tie
- simple word-sign expression or abbreviation
- line of continuation sign
- opening bracket slur
- music comma
- triplet or irregular-grouping sign
- larger or smaller value sign
- signs of expression or execution that precede a note
(staccato or staccatissimo, accent, tenuto)
- accidental
- octave mark

Following the note:

- dot
- finger mark
- fermata
- single slur, opening doubled slur
- closing bracket slur
- tie
- termination sign for line of continuation or "hairpin"
- breath mark
- terminal music comma
- double bar, backward-repeat sign
- music hyphen

Drills for Chapter 19

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

Note: Time and key signatures will not be shown in the printed braille transcriptions for music excerpts.

Drill 19.1

Drill 19.1 consists of three staves of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff begins with a dynamic marking of *mf* and ends with a double bar line and repeat dots, labeled *Fine*. The second staff begins with a dynamic marking of *pp* and also ends with a double bar line and repeat dots. The third staff begins with a dynamic marking of *mf* and ends with a double bar line and repeat dots, labeled *Da Capo*.

Drill 19.2

Drill 19.2 consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff starts at measure 36 and ends with a double bar line and repeat dots. The second staff starts at measure 42 and ends with a double bar line and repeat dots, labeled *D.S. al Coda*. A Coda symbol (a circle with a cross) is placed above the staff at measure 48.

Drill 19.3

Drill 19.3 consists of two staves of music in bass clef. The first staff starts at measure 53 and ends with a double bar line and repeat dots, labeled *D.C. al Coda*. The second staff starts at measure 58 and ends with a double bar line and repeat dots, labeled *Coda*. A Coda symbol (a circle with a cross) is placed above the staff at measure 58.

Drill 19.4

Drill 19.4 consists of two staves of music in bass clef with a key signature of two flats (Bb, Eb). The first staff starts at measure 13 and ends with a double bar line and repeat dots, labeled *Fine*. It features two first endings: the first ending is marked with a '1.' and the second ending is marked with a '2.'. The second staff starts at measure 19 and ends with a double bar line and repeat dots, labeled *D.C. al Fine*. It includes fingering numbers (h) above the notes.

Exercises for Chapter 19

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

Exercise 19.1

Con moto (♩ = 86)

mp *pp* *mf* Fine D.C. al Fine

Exercise 19.2

Prestissimo

mf to Coda D.C. al Coda CODA *ff*

Exercise 19.3

1. 2. 3. 4. § Fine D.S. al Fine

Exercise 19.4

f *to Coda* 1.2.

3. *mp* D.C. al Coda

⊕ Coda *ff* Repeat and Fade

Exercise 19.5

Moderato §

1. 2. Fine

D.S. al Fine

Correct transcriptions of the Drills for Chapter 19

1. **Drill 19-1:**
 a. *Drill 19-1*
 b. *Drill 19-1*
 c. *Drill 19-1*
 d. *Drill 19-1*
 e. *Drill 19-1*
 f. *Drill 19-1*
 g. *Drill 19-1*
 h. *Drill 19-1*
 i. *Drill 19-1*
 j. *Drill 19-1*
 k. *Drill 19-1*
 l. *Drill 19-1*
 m. *Drill 19-1*
 n. *Drill 19-1*
 o. *Drill 19-1*
 p. *Drill 19-1*
 q. *Drill 19-1*
 r. *Drill 19-1*
 s. *Drill 19-1*
 t. *Drill 19-1*
 u. *Drill 19-1*
 v. *Drill 19-1*
 w. *Drill 19-1*
 x. *Drill 19-1*
 y. *Drill 19-1*
 z. *Drill 19-1*
 aa. *Drill 19-1*
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 ad. *Drill 19-1*
 ae. *Drill 19-1*
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 aza. *Drill 19-1*
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 aze. *Drill 19-1*
 azf. *Drill 19-1*
 azg. *Drill 19-1*
 azh. *Drill 19-1*
 azi. *Drill 19-1*
 azj. *Drill 19-1*
 azk. *Drill 19-1*
 azl. *Drill 19-1*
 azt. *Drill 19-1*
 azu. *Drill 19-1*
 azv. *Drill 19-1*
 azw. *Drill 19-1*
 azx. *Drill 19-1*
 azy. *Drill 19-1*
 azz. *Drill 19-1*

2. **Drill 19-2:**
 a. *Drill 19-2*
 b. *Drill 19-2*
 c. *Drill 19-2*
 d. *Drill 19-2*
 e. *Drill 19-2*
 f. *Drill 19-2*
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 az. *Drill 19-2*
 aza. *Drill 19-2*
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 aze. *Drill 19-2*
 azf. *Drill 19-2*
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 azi. *Drill 19-2*
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 azk. *Drill 19-2*
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 azt. *Drill 19-2*
 azu. *Drill 19-2*
 azv. *Drill 19-2*
 azw. *Drill 19-2*
 azx. *Drill 19-2*
 azy. *Drill 19-2*
 azz. *Drill 19-2*

3. **Drill 19-3:**
 a. *Drill 19-3*
 b. *Drill 19-3*
 c. *Drill 19-3*
 d. *Drill 19-3*
 e. *Drill 19-3*
 f. *Drill 19-3*
 g. *Drill 19-3*
 h. *Drill 19-3*
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 azj. *Drill 19-3*
 azk. *Drill 19-3*
 azl. *Drill 19-3*
 azt. *Drill 19-3*
 azu. *Drill 19-3*
 azv. *Drill 19-3*
 azw. *Drill 19-3*
 azx. *Drill 19-3*
 azy. *Drill 19-3*
 azz. *Drill 19-3*

4. **Drill 19-4:**
 a. *Drill 19-4*
 b. *Drill 19-4*
 c. *Drill 19-4*
 d. *Drill 19-4*
 e. *Drill 19-4*
 f. *Drill 19-4*
 g. *Drill 19-4*
 h. *Drill 19-4*
 i. *Drill 19-4*
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