The term “in-accord” refers to a braille music procedure for transcribing simultaneous events as separate parts within the measure or group of measures. In other words, a single-line instrument melody might be temporarily divided into two or three parts. It is common for band music to be printed for a specific instrument (e.g., Clarinets, Trumpets) and intended to be performed by two or more sections of that instrument. If the printed music shows a division or harmony throughout the music, transcribe individual scores for each part.

### 23.1 The Full-Measure In-Accord

The full-measure in-accord is used for a temporarily divided part for all the beats of a measure. The music on each side of the full-measure in-accord sign must have the same number of beats. The first note after the in-accord sign must have an octave mark. The first note of the next measure must also have an octave mark.

When the music for the instrument is ordinarily shown in the treble or alto clef, the higher in-accord part is brailled first; the lower part is brailled after the full-measure in-accord sign. If there are more than two in-accord parts, they are brailled from highest to lowest. For instruments whose music is normally printed in the bass or tenor clef, the order of the in-accord parts is from lowest to highest.

**Example 23.1.1**

![Example 23.1.1](image)

**Example 23.1.2**

![Example 23.1.2](image)
Sometimes the printed score includes small-note cues which are shown for reference only. Because these notes are not intended to be played, they are replaced with measures of rest in the braille transcription. Sometimes, however, cued notes are to be played under certain circumstances. In such cases, the cued notes are shown as an in-accord, using a whole rest in the first in-accord.

Example 23.1.3

Another example of smaller notes in print are the “optional octaves” written above or below the original melody. The optional notes are brailled in the second in-accord as normal notes, since they are secondary to the main melody.

Example 23.1.4

23.2 Placement of Signs within the Full-Measure In-Accord

Dynamics and word-sign expressions that start at the beginning of the divided measure and clearly apply to both parts are brailled only once, at the beginning of the first in-accord part.

Example 23.2.1
All other signs for articulation, including opening or closing bracket slurs, simple slurs, nuances and fermatas, must be brailled on both sides.

Example 23.2.2

Dynamics and word-sign expressions that do not start at the beginning of the divided measure are brailled in each part to which they apply.

Example 23.2.3

If the two parts have different accents, dynamics or phrasing, these signs are brailled separately on each side of the in-accord. If the measure ends with a double bar or a final bar, the sign is brailled at the end of the concluding in-accord.

Example 23.2.4

Ideally, both sides of a full-measure in-accord are shown on the same line. However, when a long measure can logically be divided between braille lines, division between in-accord parts is desirable. If the full-measure in-accord sign is the last symbol on the braille line, the music hyphen is omitted, because the full-measure in-accord sign tells the braille reader that the measure has not been completed. Even when some blank cells must be left at the end of the braille line, each in-accord part is kept intact.
23.3 Full-Measure Repeats and Ties

If all parts of a measure are repeated in consecutive measures, the full-measure repeat sign is used to show the repetition of the entire measure.

Example 23.3.1

If one in-accord part is exactly repeated in consecutive measures, but another in-accord part is not repeated, the full-measure repeat sign is used for the repeated part. It is shown on the appropriate side of the in-accord sign.

Example 23.3.2

When either part of a full-measure in-accord part ends with a tie, the tie is restated in the next measure if there are intervening notes or signs.

Example 23.3.3
23.4 Doubling in Full-Measure In-Accord Parts

If doubling of nuances is in progress when a measure containing in-accords begins, and if the doubling affects both parts of the measure, the doubling may safely be continued. If, however, the doubling does not apply to the entire measure or to both parts, it is terminated before the divided measure begins. Nuances are transcribed on both parts of the in-accord.

Example 23.4.1

Example 23.4.2

23.5 Addition of Accidentals and Rests

Divided parts are usually written in print with alternate stemming: stems up for the top part and stems down for the second part. Each side of the full-measure in-accord must have the same number of beats and contain any accidentals that have been added. The accidentals or rests must be added by the transcriber, preceded by a dot 5 to indicate a transcriber’s addition.

Example 23.5.1
23.6 The Part-Measure In-Accord

Measure-division sign: \( \cdot \cdot \cdot \)

Part-measure in-accord sign: \( \cdot \cdot \cdot \)

The part-measure in-accord must be used for any incomplete measure at the beginning or at the end of a piece. Sometimes, when only a portion of a long measure has independent parts, it is advantageous to use the part-measure in-accord instead of the full-measure in-accord.

The measure-division sign is used to mark the divided portion of the measure. The part-measure in-accord sign is used between the in-accord parts. No spaces are left before or after these signs.

The first note after the measure-division sign must have an octave mark. The first note after the part-measure in-accord sign must also have an octave mark. Furthermore, if a measure ends with a partial in-accord, the first note of the next measure must have an octave mark.

Example 23.6.1

Example 23.6.2

Dynamics or expressions that clearly apply to all the notes of the partial in-accord are brailled only once in the first half.

Example 23.6.3
Each part-measure in-accord part must have the same number of beats. As with full-measure in-accords, the order depends on the clef in which the music for the instrument is normally written. For instruments in the treble or alto clef, the order is from highest to lowest. For instruments in the bass or tenor clef, the order is from lowest to highest.

23.7 Choices

Part-measure in-accords are best understood when they appear at the beginning or end of the measure. A part-measure in-accord in the middle of the measure is not easy to interpret or analyze. Particularly cumbersome is a measure containing more than one set of part-measure in-accords. A full-measure in-accord is the best solution.

When considering whether to use a part-measure or a full-measure in-accord, remember that when the measures are reasonably short or relatively simple, the full-measure in-accord is usually better. It tends to preserve the melodic flow of the music and it is preferable for players of single-line instruments who are not accustomed to reading multiple parts.

In other situations, you as the transcriber must use your best musical judgment. As always, your goal is to transcribe the music smoothly and logically so that the braille reader can readily understand and memorize it. Sometimes either a full-measure or a part-measure in-accord will be clear and acceptable.

23.8 Check List for Proofreading of In-Accords

Whenever you analyze a measure that contains in-accords, the following topics are important. Consider all these factors as you work toward confidence and accuracy in the use of in-accords.

- Choice between full-measure and part-measure in-accords
- Correct order of parts (from highest to lowest or lowest to highest)
- Number of beats in each in-accord part (the numbers must be equal)
- Required octave marks within the measure and at the beginning of the next measure
- Correct use of full-measure repeats
- Restatement of ties
- Accurate choices in doublings
- Transcriber-inserted rests and accidentals (if needed)
- Division at the end of the braille line (if advantageous)
Drills for Chapter 23
(Correct transcriptions of these drills are at the end of this chapter)

Drill 23.1

Drill 23.2

Drill 23.3

Alla gigue

Drill 23.4

Lento e dolce

Drill 23.5

Solemnly
Exercises for Chapter 23
(Submit the following exercises to your instructor in BRF file format)

Exercise 23.1

*Andante semplice*

![Music notation for Exercise 23.1]

Exercise 23.2

![Music notation for Exercise 23.2]

Exercise 23.3

*Andante*

![Music notation for Exercise 23.3]

Exercise 23.4

*Moderato*

![Music notation for Exercise 23.4]

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Correct transcriptions of the Drills for Chapter 23

Drill 1:

2. Identify the parts of speech in the following sentences:
   a. The quick brown fox jumps over the lazy dog.
   b. The teacher gave the students a test.
   c. She bought a new car.

Drill 2:

3. Translate the sentences into Spanish:
   a. I am going to the store.
   b. She is studying for the exam.
   c. They are having a party.

Drill 3:

4. Rewrite the sentences using passive voice:
   a. The students studied for the exam.
   b. She is writing a letter.
   c. They are eating dinner.

Drill 4:

5. Write a paragraph about a recent event.

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