

# **Braille Music Notation**

**CONFORMING WITH THE DECISIONS  
OF THE  
INTERNATIONAL CONGRESS CONVOKED BY  
AMERICAN BRAILLE PRESS, INC.**


**Paris, April, 1929**

**(Edited with Footnotes Showing Variant American Practices)**

**Bound at  
American Printing House for the Blind  
Louisville, Kentucky  
1951**



AMERICAN FOUNDATION  
FOR THE BLIND INC.



Digitized by the Internet Archive  
in 2010 with funding from  
Lyrasis Members and Sloan Foundation

<http://www.archive.org/details/braillemusicnota00unse>



## OFFICERS

WM. NELSON CROMWELL  
*President*

JOHN FOSTER DULLES  
*Vice-President*

HENRY W. RIECKEN  
*Treasurer General*

GEORGE L. RAVERAT  
*Secretary General*

## EXECUTIVE COMMITTEE

WM. NELSON CROMWELL, *Chairman*  
JOHN FOSTER DULLES, *Vice-Chairman*  
HON. JAMES M. BECK

ROGER L. FARNHAM  
HON. JAMES W. GERARD  
MAX SHOOP

T. TILESTON WELLS

## BOARD OF DIRECTORS

HON. JAMES M. BECK  
WM. NELSON CROMWELL  
JOHN FOSTER DULLES  
ROGER L. FARNHAM  
HON. JAMES W. GERARD  
OTTO H. KAHN

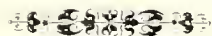
REV. CHARLES S. MACFARLAND  
HON. MORGAN J. O'BRIEN  
GEORGE L. RAVERAT  
HENRY W. RIECKEN  
MAX SHOOP  
BISHOP ERNEST M. STIRES

T. TILESTON WELLS



## TABLE OF CONTENTS

	Pages
Foreword . . . . .	I
Preface . . . . .	I
I. Notes, Rests, Dot and Double-Dot . . . . .	I
II. Method of Indicating Pitch. Octave Marks. Indication of Clefs used in Inkprint . . . . .	4
III. Time Signature, How to Group Small Values . . . . .	7
IV. Triplets, Sextuplets and Irregular Groups . . . . .	10
V. Chords and Intervals . . . . .	13
VI. Simultaneous Parts Containing Unlike Values [In-accords] . . . . .	17
VII. Simultaneous Parts Meeting on the Same Note. Double-note [Stem] Signs . .	25
VIII. Accidentals. Key Signatures . . . . .	27
IX. The Slur and Tie . . . . .	30
X. Accent Marks . . . . .	36
XI. Fingerings . . . . .	37
XII. Note and Chord Repetitions, Tremolos . . . . .	39
XIII. Indications of Movement and Expression . . . . .	41
XIV. Ornaments . . . . .	44
XV. Repeats, Partial Abbreviations and Bars . . . . .	54
XVI. Miscellaneous Signs, Special Abbreviations . . . . .	64
XVII. Disposition of the Musical Text . . . . .	
<i>Division of the Musical Text into Phrases</i> . . . . .	70
<i>Vertical Score and Bar-by-Bar Method</i> . . . . .	71
<i>Disposition of Measure over Measure, called "Bar Over Bar"</i> . . . . .	72
<i>Disposition by Division of Page</i> . . . . .	73
XVIII. Piano Music . . . . .	75
XIX. Organ and Harmonium Music . . . . .	86
XX. Music for Stringed Instruments . . . . .	88
XXI. Vocal Music . . . . .	96
XXII. Order of Succession of Musical Signs . . . . .	99







# Braille Music Notation

Conforming with the decisions of the International Congress convoked by

AMERICAN BRAILLE PRESS Inc.,

Paris, April 1929

Description of Music Symbols

with Explanations and Examples of the different Methods of Disposition

(Edited with Footnotes Showing Preferred American Practices)

Printed and Published by

American Braille Press Inc.,

4 Rue de Montevideo, Paris

HV 1675  
A

## Foreword

*It is my duty—and a particularly pleasant one—to express my appreciation to all who, near or far, have facilitated the reunion and the work of the Congress. First of all to the President of the AMERICAN BRAILLE PRESS, Mr. WILLIAM NELSON CROMWELL, whose interest and encouragement have never failed us; to Mr. W. MCG. EAGAR, Secretary-General of the National Institute for the Blind, London; to Dr. CARL STREHL, Syndikus, Blindenstudienanstalt, Marburg Lahn; to SCHULRAT BRANDSTAEDTER, Vorsitzender der Deutschen Notenschriftkommission fuer Blinde, Koenigsberg; to Mr. ROBERT B. IRWIN, Executive Director of the American Foundation for the Blind, New York, and to Captain AURELIO NICOLODI, President, Unione Italiana Ciechi, Florence, whose united friendly collaboration, competence and broadmindedness have greatly facilitated my task.*

*Furthermore, the enormous preliminary research work has been accomplished and perfected by Mr. REMY CLAVERS, Professor at the National Institute for the Blind, Paris, in collaboration with Mr. PAUL DUPAS of the American Braille Press. Both of them, for several years, have worked incessantly, arduously and benevolently, and it gives me pleasure to recognize that, without them and their profound knowledge of the question, and also without their unfailing optimism, it would have been impossible to arrive at the result achieved.*

*It is also befitting to thank Mr. A. BALQUET, in charge of the Printing Department of the National Institute for the Blind, Paris, who has been good enough to undertake the reproduction in print and in Braille of the Examples contained in this Method.*

*A large number of the readers of the publications of the American Braille Press have sent us very interesting suggestions which have been given the fullest consideration and I hope that the present Method will give them every satisfaction.*

*The decisions of the Congress of Paris were ratified by each participating country, through the qualified Commissions, on the following dates:*

France:	May 30, 1929.
Great Britain:	June 7, 1929 .
Italy:	July 20, 1929.
Germany:	August 12, 1929.
United States:	November 1, 1929.

*I have always considered that uniformity of style was of secondary importance in comparison with the uniformity of signs, and this was the predominant thought in the work of the International Congress of 1929.*

GEORGE L. RAVERAT,  
Secretary General,  
AMERICAN BRAILLE PRESS, Inc.

## Preface

The responsibility of writing a short Foreword has devolved upon me at the unanimous request of the President and the Delegates of the International Congress on Braille Music Notation, held in Paris in April, 1929.

The appearance of the present treatise happily synchronizes with the Centenary of the discovery, by Louis Braille, of that system of dot-embossing which forms the script now universally used by the blind, and which has immortalized the name of its inventor.

In the year 1829, at the age of 20 years, this great benefactor of humanity (a former pupil, and at that time a Professor at l'Institution Nationale des Jeunes Aveugles, Paris), devised a script-system which, for the first time in history, enabled the sightless to commit to paper anything whatever that could be stated in the terminology of Music, Words or Numerals.

It is, of course, the application of the Braille to Music-notation with which we are directly concerned.

Though based on sound principles, Braille Music-notation could not, in the nature of things, develop very rapidly; indeed, Louis Braille himself worked assiduously upon its rudiments for some years, until, in 1834, he considered it sufficiently satisfactory to be put to general use, and at his death in 1852, it was still in a comparatively elementary form.

It is scarcely the function of a preface to outline the long history of the development of this notation system, but it is relevant to state that serious divergence of practice soon began to arise in the various countries where the method had been adopted.

The causes were the want of text-book matter, the lack of co-ordination due to the isolating effect of distance, and the absence of facilities for rapid intercommunication such as we enjoy today.

Perhaps this was not entirely without its advantages, since it undoubtedly stimulated original thinking and experimentation.

The situation was saved, however, in 1888, when an International Congress held in Cologne effected an agreement between France, England, Germany and Denmark, by which the system was standardised in those countries. The spread of mere local practice was much to be deprecated, because of the risk of jeopardising, if not entirely wrecking, any possibility of the ultimate universal acceptance of one uniform system.

It was inevitable, however, that progressive Brailleists, finding new problems of notation continually being presented to them in the complicated scores of modern composers, should

feel the increasing inadequacy of the Braille methods of 1888, and desire their revision.

About the year 1912, Braille notation experts in various countries began seriously to confer with each other on the subject, principally by correspondence; and, by 1922, the Braille Musical world was confronted with a situation somewhat resembling that prior to 1888, save that, in countries on either side of the Atlantic text-book matter was published, in letterpress and in Braille, explaining the particular style of Braille notation they had each decided to adopt.

Much progress had undoubtedly been made, but, unfortunately, uniformity of practice was not yet in sight.

A period of apparent inaction following, so far as any concerted attempt to secure international uniformity was concerned, the former danger of splitting up into so many isolated, if not rival camps, again seemed imminent, especially as in several countries modern Braille embossing presses, capable of large output, were already publishing considerable quantities of Braille music, each, of course, in its own characteristic style.

About the year 1927, the seriousness of matters induced Mr. George L. Raverat, then Foreign Secretary of the American Braille Press, Inc., Paris, to offer his services as a kind of liaison officer in an attempt to bring together the Braille notation experts of Europe and America, in order to ascertain whether an agreement could be effected whereby, at all events, the actual notation *Symbols* could be made uniform everywhere. It was felt that the time had perhaps not yet come when absolute uniformity of *method* might profitably be discussed; so it was arranged to limit discussion to a consideration of notation *symbols* only, and to defer questions as to the comparative merits on *methods* (known as Old style; New style; Bar-by-bar; Bar-over-bar; etc.) to another occasion.

Early in 1929, after two years of unremitting labour, delicate negotiation and constant travel throughout Europe and the United States of America, Mr. Raverat (now Secretary-General of the American Braille Press) was able to announce that arrangements had been completed for an international Congress of Braille notation experts to meet in Paris in the spring, under the auspices of the American Braille Press. The following countries would be represented at the Conference table:—France, Germany, Italy, United States of America and Great Britain. Nine other countries in Europe and South America had intimated their willingness to accept the Paris decisions as regards their own future practice.

This Congress duly met in April 1929, under the Presidency of M. Raverat, who announced that he desired to preserve an attitude of impartiality, his sole desire being to enable the experts to meet under friendly auspices, and to thrash out their differences, if possible, so as to come to a mutual understanding and an international agreement.

The meetings extended from April 22nd to April 29th, 1929. The following was the constitution of the Congress; the sighted members being indicated by an asterisk:

*President:* (\*) M. George L. Raverat, Secretary-General of the American Braille Press, Inc., Paris.

*Delegates:*

FRANCE: M. Maurice Blazy, Professor delegated by the Institution Nationale des Jeunes Aveugles, Paris.  
M. Rémy Clavers, Professor delegated by Association Valentin Haüy pour le bien des Aveugles, Paris.  
M. Paul Dupas, of the American Braille Press, Paris.



- GERMANY: Herr A. Reuss, Director of the Braille printing establishment at Schwetzingen (Baden).  
(\* ) Herr Fritz Czychy, Professor of the Blind Institute at Königsberg.
- ITALY: Captain Nicolodi (war blinded) President of the "Union Nationale Italienne des Aveugles", Florence.  
Signor Fornasa, Music Teacher, Vicence.
- AMERICA: Mr. Louis W. Rodenberg, of the Illinois School for the Blind, Jacksonville, Illinois, delegated by the American Foundation for the Blind, New York.
- GREAT BRITAIN: (\* ) Mr. Edward Watson (who acted as Secretary to the Congress, and kept the Minutes) Secretary, Music Department, National Institute for the Blind, London.  
Mr. P. T. Mayhew, Superintendent of Braille Music transcription, National Institute for the Blind, London.

The decisions of this Congress are duly recorded and explained within the pages of the present treatise.

This, then, is a brief account of the course of events which have culminated in the compilation of the "Notation Musicale Braille", a work which I now have the honour to commend to the earnest study of all who are concerned with the musical education of the blind.

It would be difficult for me to conceive a more fitting conclusion to these prefatory remarks than the statement with which the official Minutes of the Congress conclude:-

"The work of the Congress has happily been crowned with success. We have all been enabled to conduct our difficult and responsible task in harmony, and with broadmindedness, each uniting in a common endeavour to dismiss prejudice, and to understand each other's point of view, and in the sole desire to secure that which should ultimately prove to be the true solution of the great problem before us, viz:-the unification, on a scientific basis, of the Braille Music Notation Symbols for the use of the blind throughout the world".

EDWARD WATSON.

London, 1st July 1930.

### PREFERRED AMERICAN PRACTICES

- \*1. An American Printing House practice in a series of triplet 8ths is to place the triplet sign  $\begin{smallmatrix} \bullet\bullet \\ \bullet\bullet \end{smallmatrix}$  before every beat instead of the sign doubled before the first, in order to make the groups more apparent.
- \*2. In American Printing House practice all chords in both hands are read upwards.
- \*3. At the American Printing House this device is not used even in church music. Stem signs are used in all cases.
- \*4. This usage is not practiced at the American Printing House because there "Vertical Score" is not employed.

# Braille Music Notation

\*\*\*\*\*

Translator's note:—In the present literal translation of NOTATION MUSICALE BRAILLE; the only deviation from the original is the occasional interpolation of explanatory words or sentences placed in square brackets. Throughout the book, the English terms, semi-breve, minim, crotchet, and quaver are used.

## I. Notes, Rests, Dot and Double Dot

1. Notes, whether isolated or in chords, as well as all other musical signs, are written in sequence.

2. *Note Values.*—The seven notes, c, d, e, f, g, a, b, and their values are represented by four series of signs, corresponding to semibreves, minims, crotchets and quavers, thus:

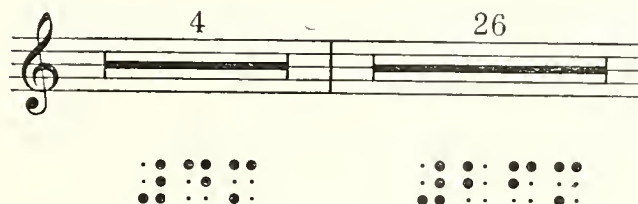
C	D	E	F	G	A	B	
							OR
							OR
							OR
							OR





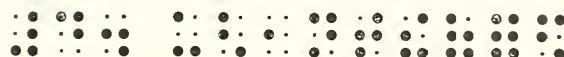
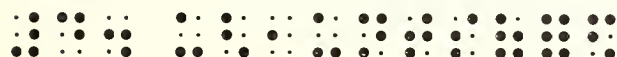
To indicate more than three consecutive semibreve rests, a numeral, indicating the number of rests, is followed immediately by a single rest sign.

Example:



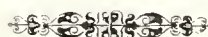
As in the case of notes, the sign  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$  is used if two consecutive rests of different values are represented by the same sign. The sign  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$  may be placed between a rest and a note (or vice versa) in a similar case.

Examples:



5. *Dot and Double Dot.*—Point  $\begin{smallmatrix} \cdot \\ \cdot \end{smallmatrix}$  representing the dot and points  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$  representing the double dot, immediately follow the note or rest which they prolong.

Example:





N. B.—It may be pointed out that the G, placed in inkprint copies on the second line of the treble clef, is that of the fourth octave.

7. The first note of a piece or of one of its sections should always be preceded by its octave mark. No other sign may intervene between an octave mark and the note which it affects.

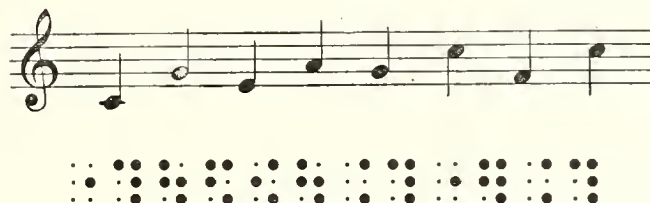
8. When a note forms, with the one preceding it, an interval of a second or a third, the octave mark is not needed.

Example:



When such a note forms an interval of a fourth or fifth, it need not be preceded by its octave mark, provided the two notes forming the interval belong to the same octave, but it should always be preceded by its octave mark when the notes belong to different octaves.

Example:



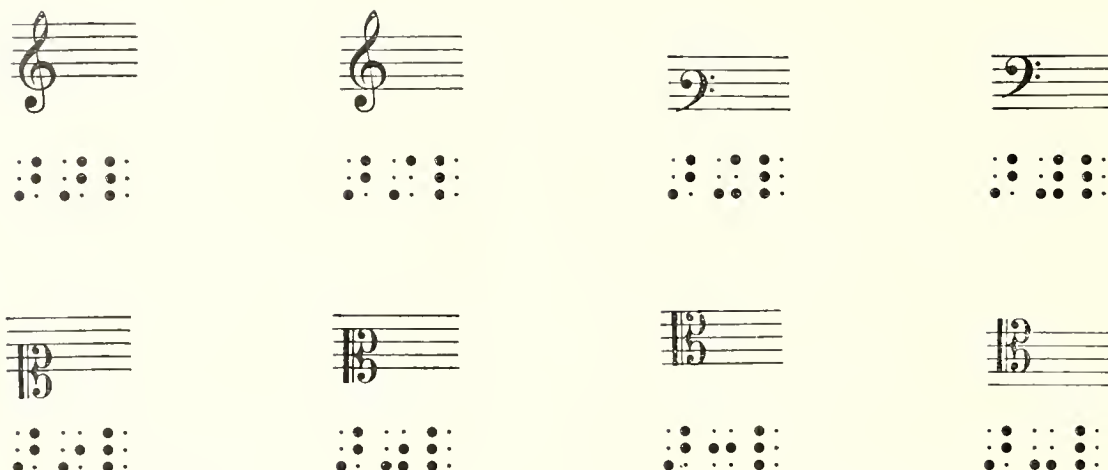
In short, such a note should always be preceded by its octave mark when it forms an interval greater than a fifth.

Example:



9. In books used for teaching sighted pupils, or in order to facilitate the transcription of certain class exercises, it is recommended to indicate in braille the clefs appearing in the inkprint copy.

The signs used are the following:

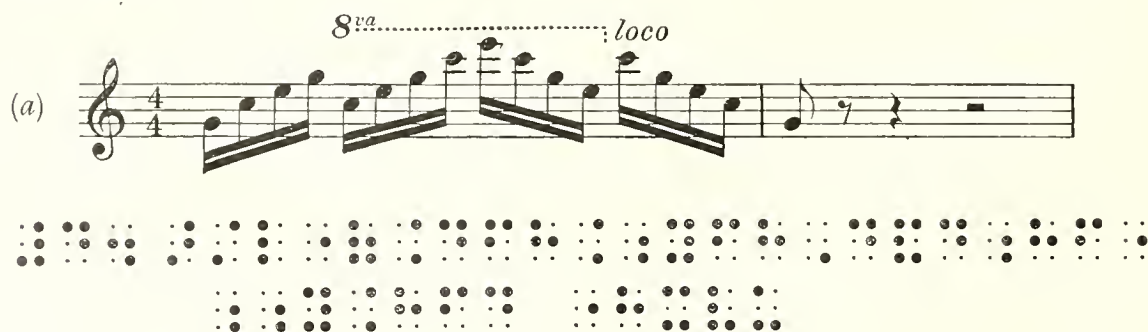


These signs are placed only once at the beginning of fragments [paragraphs or divisions] any such indication being sufficient as long as the same clef continues in force in that part. The note following any one of these clef signs is always provided with its octave mark.

10. It is also advisable to indicate the 8va in braille copies intended to serve blind teachers of the seeing, but only when the clef signs are represented in braille. The beginning and the end of an 8va passage may be indicated respectively by the words, "8va" and "loco", conforming with inkprint usage, or else in the following manner:

The first note of the passage affected is given two octave marks, one indicating where the note is situated on the staff, the other, (the one adjoining the note) indicating where it is played—otherwise the 8va could not have relative meaning in braille. To mark the end of the 8va passage, it is sufficient to double the octave mark proper to the first note normally situated on the staff.

Examples:





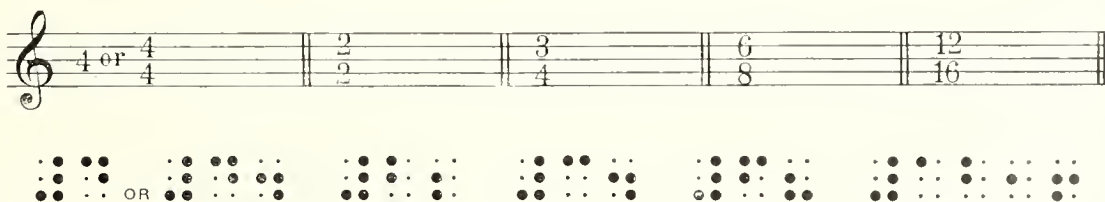
It is not necessary to mention the 8va for the isolated chords or notes in the extreme octaves of the musical scale.

### III. Time Signature How to Group Small Values

II. *Indication of time signature.*—Time signatures are written outside the text, i.e. at the beginning of a piece or of one of its sections. When a time signature occurs within the text, it is always placed between two blank spaces in each part affected, if the text is divided in phrases or fractions of page (see chapter XVII).

The figures indicating the number of beats (upper number on the inkprint copy) are taken from the series formed by points  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  while the figures representing the value of the beats (lower number) are taken from the series formed by points  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ .

Example:



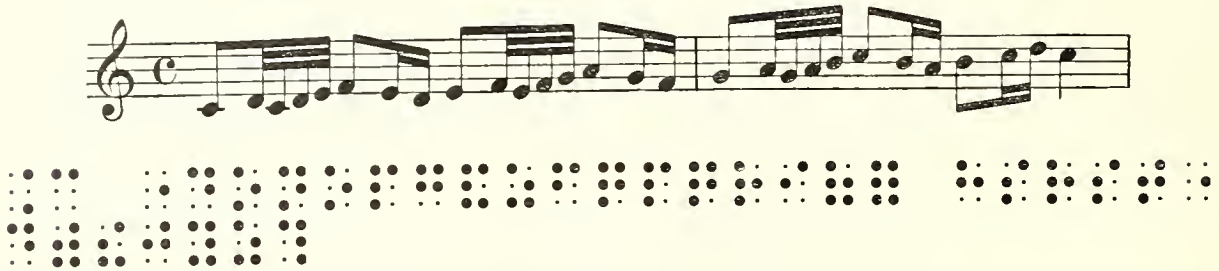
12. The letter C, indicating in the inkprint copy, *four-four* time and the letter C, indicating *two-two* time, can be represented respectively by  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  and  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ .

13. With the exception of certain styles or dispositions of the musical text in braille (see chapter XVII, paragraph 120), the bar line is not represented in braille. A blank space or simply the passage to the following line is sufficient to separate the measures.



14. *Music Hyphen*.—When a measure cannot be ended in a line, the sign point  $\therefore$  (called music hyphen) should be placed after the last sign contained in that line, indicating that the fragment of the measure is being continued on the following line.

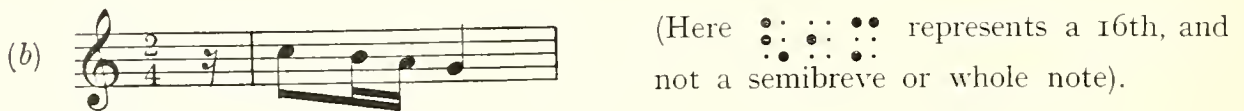
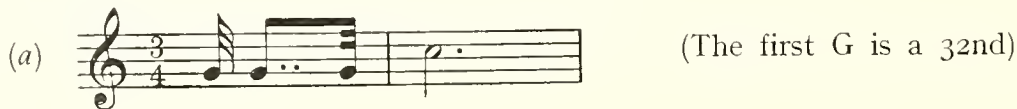
Example:



As a rule, a measure should only be divided after a beat. *Exceptionally*, such a division may occur after a portion of beat, either when a beat contains too great a number of small values, or when it cannot be written on a single line, or else, when the musical phrasing renders such a division advantageous, especially if the disposition of the text gains in clearness.

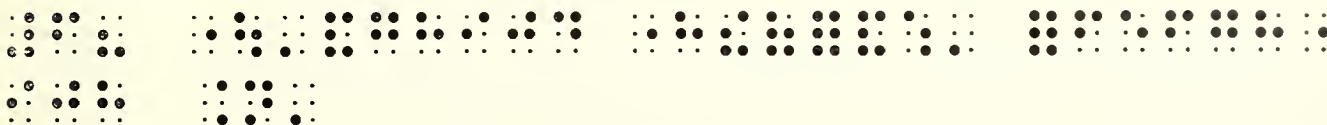
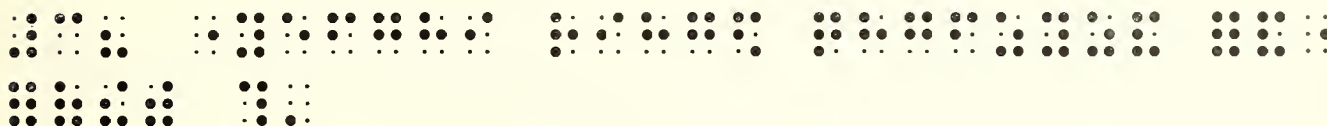
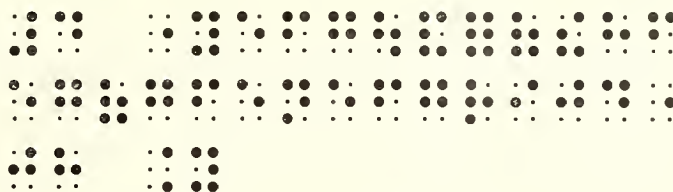
15. *Incomplete Measures*.—When a piece begins with an incomplete measure and a doubt may arise as to the value of the first note or rest, this note or rest is preceded by the sign  $\therefore$  (already mentioned in chapter I, paragraph 3), if its value is smaller than a quaver

Examples:



16. *Grouping of Small Values of Equal Duration*.—When semiquavers [ 16ths ], 32nds or 64ths form a group of three or more notes, representing a beat or one of the rhythmical divisions of that beat, the first note only of the group characterizes the values contained in the group, and the other notes are written in the form of eighths unless the group should exceed the line, or unless it is followed by real eighths, written in the same line and belonging to the same measure; or else an indication of expression, comprising several characters, occurs in the course of that group.

# Examples:



If, in groups thus represented, a rest of equal duration takes the place of the first note, the value of that rest is sufficient to indicate the value of the notes which follow it.

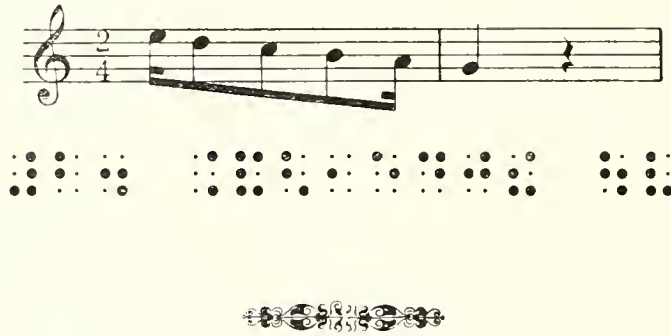
## Example:



When the method described above is observed, it is advisable to identify as much as possible, the group [ in braille ] with those formed in inkprint by the line [ joined stems ] which replace the crooks.

N. B.—In order to avoid possible confusion, when semiquavers are followed by two or more syncopated quavers, they must be separated from the first of the syncopated quavers by the sign  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$ :

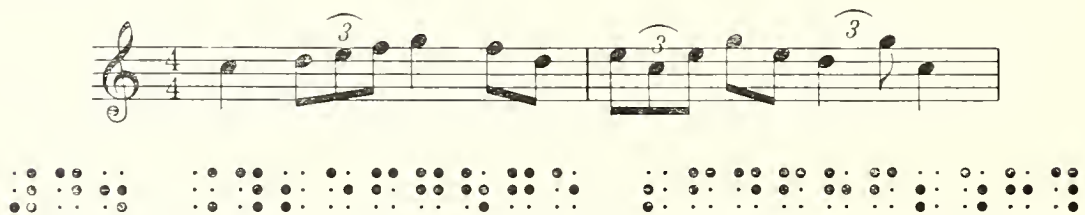
Example:



#### IV. Triplets. Sextuplets and Irregular Groups

17. *Triplet*.—The sign  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$  is placed before the first note of a triplet.

Example:



When the text contains more than three successive triplets, the sign  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$  is doubled before the first and repeated before the last.

(See \*1, page III).

Example:





When, within a triplet, another triplet of shorter value occurs, the latter is preceded by the sign  $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$

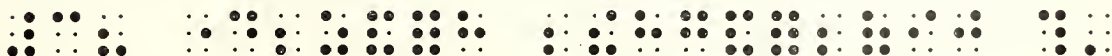
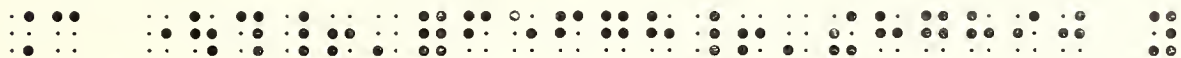
Example:



18. *Sextuplets and Irregular Groups.*—In passages containing sextuplets or irregular groups, the indication of the number of values precedes each group. The figure, or figures, indicating this number are taken from the series formed by points  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  but the numeral sign is here represented by points  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ . Furthermore, each numeral should be followed immediately by point  $\begin{smallmatrix} \bullet \\ \bullet \end{smallmatrix}$ .

19. When triplets, sextuplets or irregular groups are formed by shorter values than quavers, the first note of each group or the rest of equal duration which replaces it, is sufficient to indicate the value concerned; the other notes of the group may be written in quavers in conformity with the instructions given in chapter III, paragraph 16.

Examples:



When there are more than three consecutive, identical groups other than triplets, the numeral in the indication is written twice before the first group, but point  $\ddot{\cdot}$  is placed only once at the end of that indication; and the complete indication is placed once before the last group.

Example:

The musical notation shows a treble clef in 3/4 time. It contains four groups of five eighth notes each, indicated by a '5' and a slur. The Braille notation below consists of two lines of dots representing the musical groups and their indications.

20. If triplets occur among sextuplets or irregular groups, it is clearer to use the sign  $\ddot{\cdot}$  instead of  $\ddot{\cdot}$   $\ddot{\cdot}$   $\ddot{\cdot}$ .

Example:

The musical notation shows a treble clef in 4/4 time. It contains a sextuplet of eighth notes (indicated by a '6' and a slur), followed by a triplet of eighth notes (indicated by a '3' and a slur), and then another sextuplet of eighth notes (indicated by a '6' and a slur). The Braille notation below represents these groups and their indications.



## V. Chords and Intervals

21. When chords composed of notes of equal value are to be played on the violin, the viola and by the right hand on keyboard instruments and, in general, when they express the higher part of any ensemble, they are read downward beginning with the highest note. (See \*2, page III).

When chords are played by the left hand on keyboard instruments, on the organ pedal-board, on the violoncello, and on the doublebass, and, in general, when they express the lower parts of any ensemble, they are read upward beginning with the lowest note.

22. Only the initial note of the chord is written in its true form and each of the other notes is represented successively, whether from highest to lowest or from lowest to highest, by a sign indicating the interval that it forms with the initial note.

### TABLE OF INTERVALS

Second	⋮	Third	⋮	Fourth	⋮
Fifth	⋮	Sixth	⋮	Seventh	⋮
				Octave	⋮

Example:



23. When a chord is composed of intervals which gradually exceed the octave, the same signs are used to represent ninths, tenths, etc. as are used for seconds, thirds, etc.

Example:

The intervals of a chord which, without any intermediate interval, exceed the octave, should be preceded by the adequate octave mark. When an interval sign expresses successively the same note in different octaves, a third and a tenth for instance, the sign representing the tenth should be preceded by the appropriate octave mark.

Example:

24. When a chord is composed of dotted or double dotted notes, the dot or double dot should be placed immediately after the initial note.

Example:

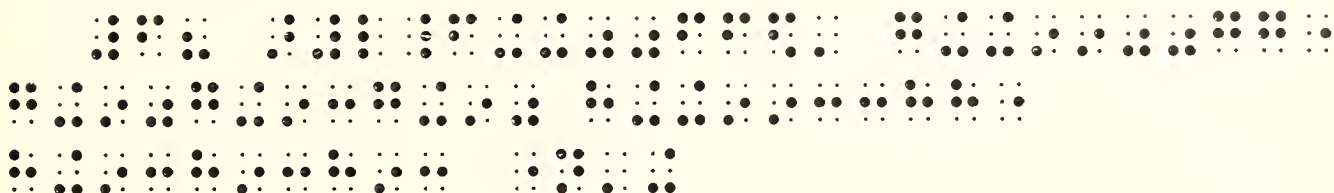
25. When more than three successive notes occurring in a fully written part are affected by the same interval or intervals, not modified by other signs, the passage may be abbreviated by marking such intervals twice after the first note, and once only after the last. The two interval signs, indicating the *doubling*, should not be separated by any sign, and when, in the course of the passage, an interval is modified, added or suppressed, it is advisable for the sake of clearness to interrupt or re-state the *doubling* of the other intervals.

Examples:

a)

Musical notation for exercise a) on a single staff. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-

b)



This rule needs very careful application for experience has shown that its indiscriminate use complicates the reading instead of simplifying it.

It is often well, without uselessly breaking the *doubling* of intervals, to re-state the doubling at points where memory is likely to need such aid.

26. In vocal ensembles or theoretical texts for the writing of which one employs interval signs, when two notes form a unison and the first note written happens to be the initial note of the chord, then the second note is represented by the octave interval sign preceded by the appropriate octave mark.

Example:

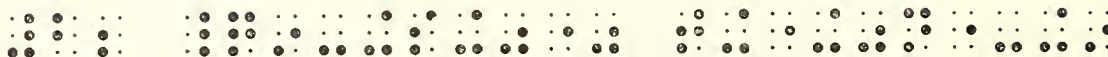
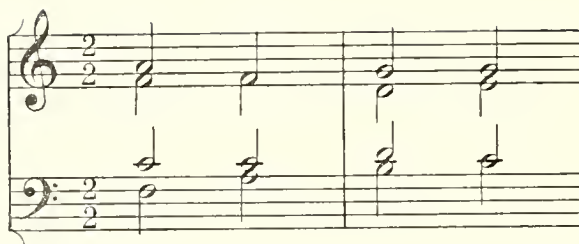
The first measure of the bass line in 'The Rose Tree' is written in the bass clef with a common time signature (C). It contains four eighth notes: C2 (one ledger line below), D2 (below staff), E2 (below staff), and F2 (below staff).



But when these notes are both represented by interval signs, the appropriate interval sign is written twice successively, and the second one is preceded by the adequate octave mark in order to avoid any confusion with the doubling of the interval sign.



Example:



A similar case can scarcely occur in instrumental music except when two notes, one of which is affected by an accidental, form the interval of chromatic semitone (see chapter VIII paragraph 44).

N. B.—In England, this device is used principally in church music; in all other cases the stem sign is used (see chapter VII). (See \*3, page III).

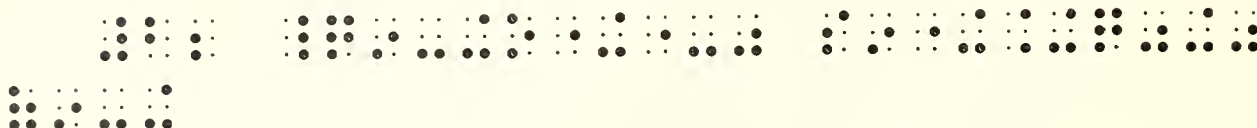
27. When two parts represented by interval signs cross each other, in order not to change the respective arrangement of these parts in the disposition of the chords, the adequate octave mark is placed before that one of the two notes which forms the lesser interval with the written note. This case, however, happens very seldom, and is only to be found in vocal music and theoretical texts. When there is doubt as to the clearness of such chords, a discretely placed octave mark may appear.

(See \*4, page III).

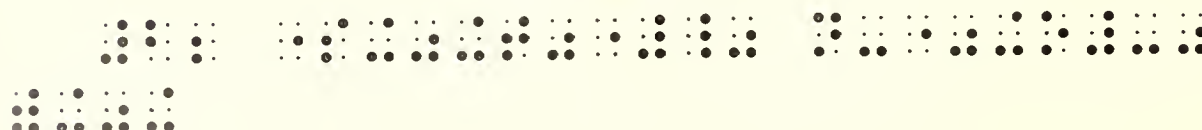
Examples:



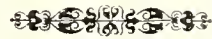
(from low to high)



(from high to low)



28. In several countries, it is preferred to write the chords beginning always with the lower note, whatever may be the instrument on which they are to be played. The procedure is similar in writing the simultaneous parts of the "in-accord" sign (see the following chapter), which parts are always represented in order from lowest to highest. This manner of writing has the drawback that the higher part of the harmony, being generally the melodic part, is rendered less evident, but it is justified for reasons of teaching and necessary for certain dispositions of the musical text.



## VI. Simultaneous Parts containing Unlike Values [ In Accords ]

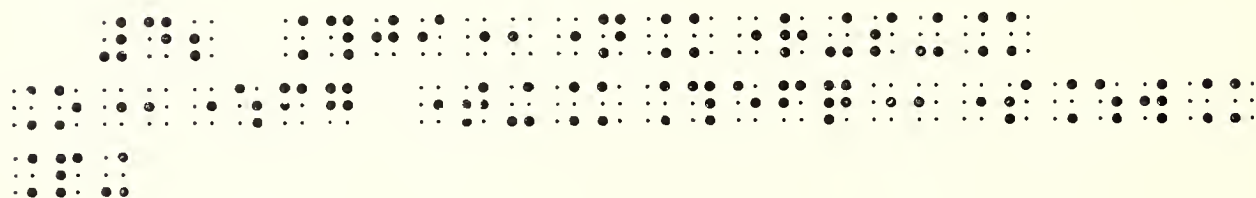
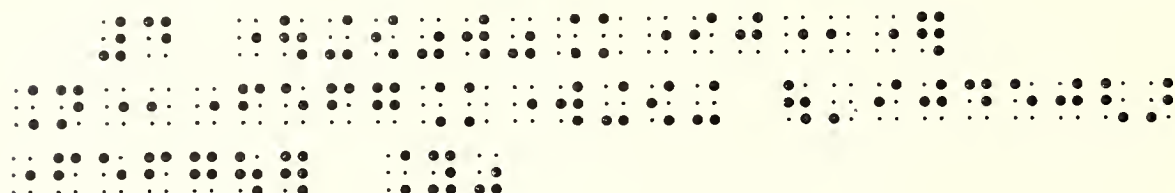
29. "*In-accord*" and "*Bar-section*" Signs.—When, in a measure, two or several parts which should be played simultaneously contain unlike values, and consequently cannot be entirely expressed by means of chords, each of these parts is written successively. The simultaneousness is indicated by the sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  called the "in-accord" sign, placed between the different parts, without any intervening space.

Example:



30. In the preceding example, the effect of the in-accord extends over the whole measure. But, when the use of the in-accord sign is necessary for only a fragment of the measure, this measure should be divided so as to isolate the in-accord section. The simultaneousness is then indicated by the in-accord sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  placed without any blank space between the different parts of this fragment. Thus constituted, the different sections of a measure should be connected by placing the sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  between them, without intervening space. Since each section must contain the whole ensemble for the fragment it represents, the effect of the in-accord sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  cannot extend beyond the section in which it occurs.

Examples:



N. B.—In England, it is customary to use the sign  $\dot{\cdot}\dot{\cdot} \dot{\cdot}\dot{\cdot}$  even when the in-accord sign extends over the whole measure.

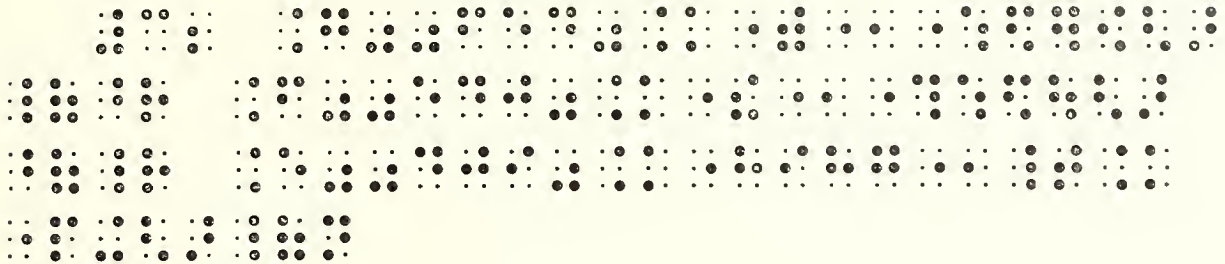
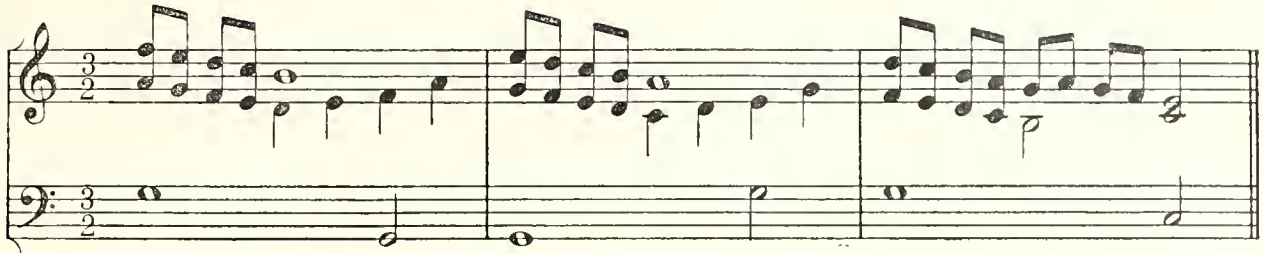
The section mark permits, in most cases, the avoidance of the use of rests which do not appear in print and consequently provides for a more accurate reproduction of the latter.

No rule can very definitely be established as to the length of bar sections, since all depends upon the contexture of the measures thus treated, and because in this case, one's musical sense and practical experience can be the only guides. However, it is desirable to avoid the sectioning of a measure otherwise than after a beat, in order that the section should always preserve a rhythmical, if not a musical, sense.

31. It is sometimes necessary to write the whole measure for one part which moves but little, while for other parts, it is preferable to write the same measure in sections. The part thus treated should always be written either first or last and be connected with the others by the in-accord sign  $\dot{\cdot}\dot{\cdot} \dot{\cdot}\dot{\cdot}$  which should follow or precede it, according to its place in the measure.

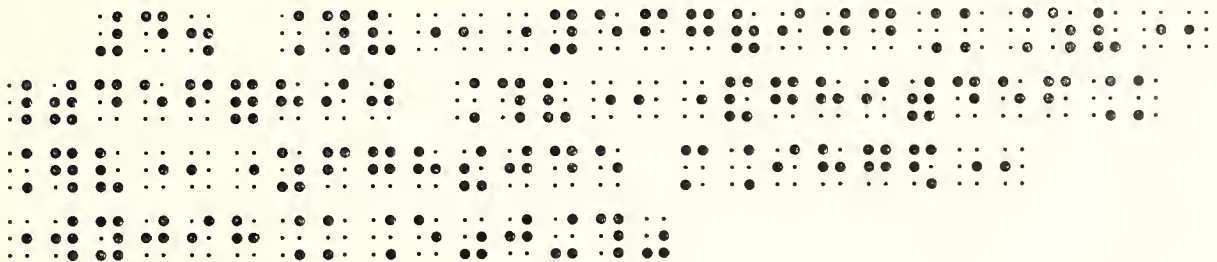
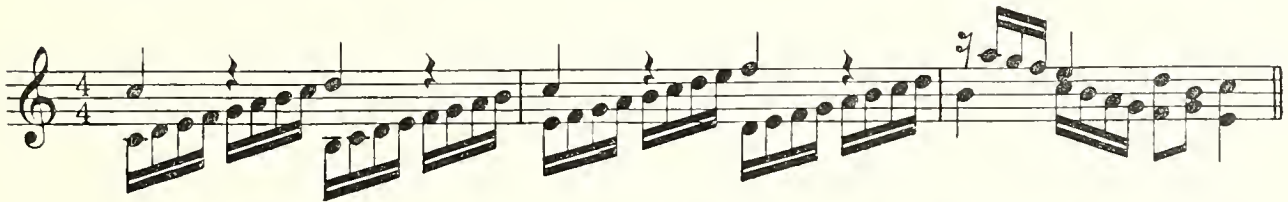


Example:



32. The note which follows either of the in-accord signs or the bar section sign should always have its octave mark. Likewise, when a measure ends with a fragment which has been written with in-accord signs, the first note of the following measure should have its octave mark.

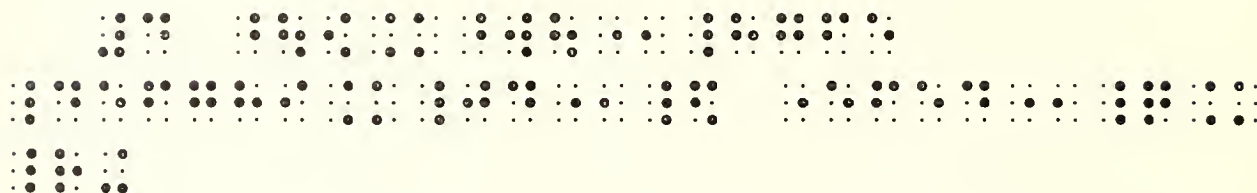
Example:



33. Simultaneous parts connected by in-accord signs should follow one another preferably, from highest to lowest or from lowest to highest, according to the method adopted for the disposition of chords in the instrument on which they are to be played.

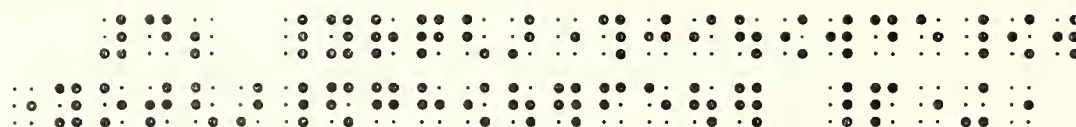
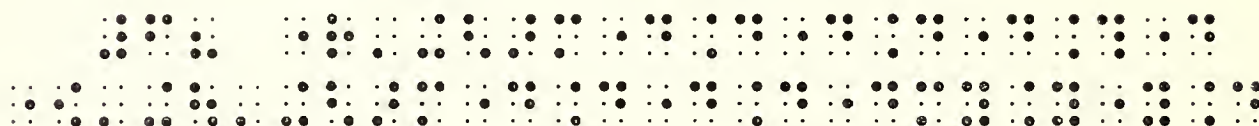
However, the order of succession may be momentarily modified when it facilitates the reading.

Example:



Furthermore, it may be well to note that when the simpler part is presented first, the text is more rapidly identified in the reading.

Examples:

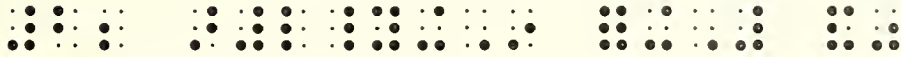


34. The in-accord sign or the bar section sign placed at the end of a line takes the place of the music hyphen. In certain editions these signs sometimes stand at the beginning of a line, but then, the preceding line is ended by the music hyphen.

35. *Movements of Parts Expressed by Intervals.*—It is sometimes possible, without using the in-accord sign, to indicate by means of intervals, after the written note or even within a chord, the movement which occurs in one of the simultaneous parts. Thus may be indicated two or three successive notes of *equal value*, each corresponding, according to their number, to the half or the third of the written note. The interval signs representing these notes are separated by point



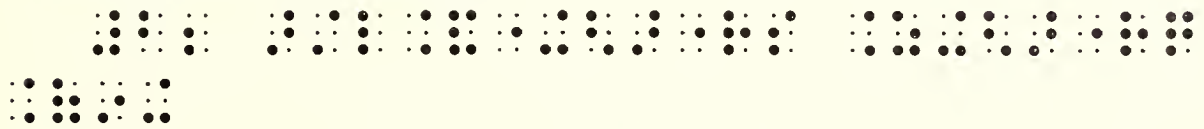
Examples:



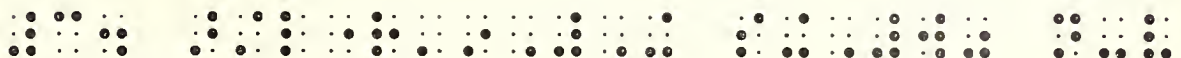
Written with the in-accord sign:



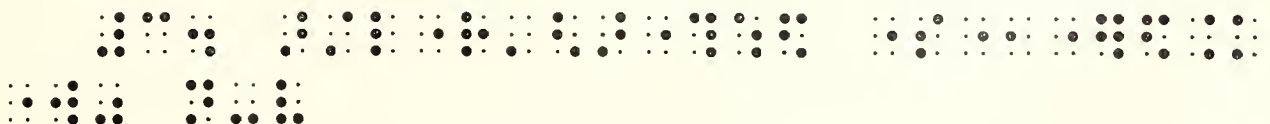
Written with the in-accord sign:



Written with the in-accord sign:



Written with the in-accord sign:

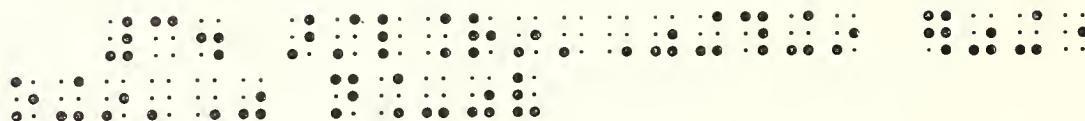
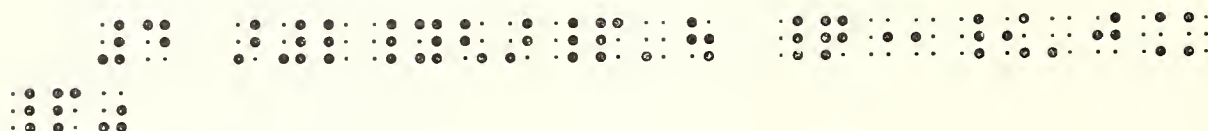


Moreover, under these conditions, two interval signs may represent a dotted note and the note following it, the complete value of the two being equivalent to the written note. This is shown by placing the dot after the interval sign representing the dotted note.

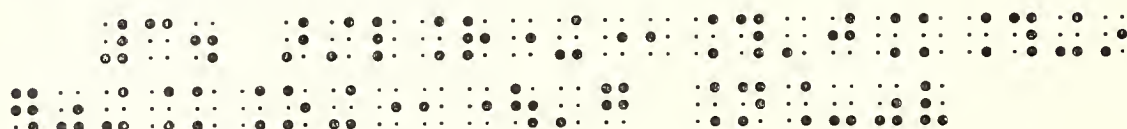
Examples:



Written with the in-accord sign:

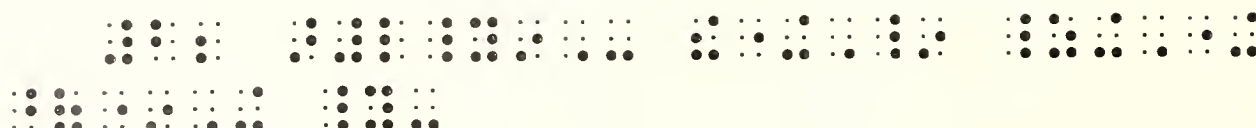


Written with the in-accord sign:

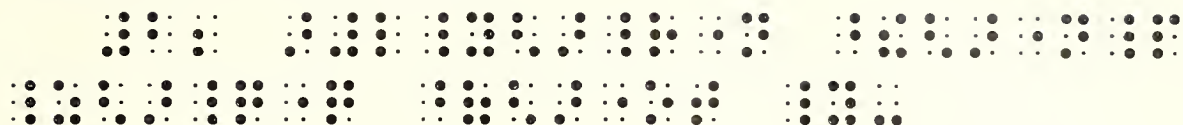


36. In a succession of notes thus represented, no octave mark is needed as long as the distance separating the interval signs from the written note does not exceed the octave interval. But, when a simple interval is followed by a compound one or vice versa, the compound interval is preceded by the adequate octave mark.

Example:



Written with the in-accord sign:



This rule applies also when it deals with intervals wider than the compound octave.

Example:

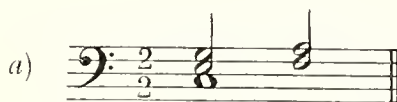


Written with the in-accord sign:



37. The same method may be used for the simultaneous movement of two or even three parts; but in this case, the different groups of intervals, establishing the simultaneous movement of these parts are separated from each other by points  $\cdot\cdot\cdot$ . Furthermore, the groups of intervals constituted in this way always affect the extreme notes of a chord, that is to say, its upper notes if it is written upward, or its lower notes if it is written downward.

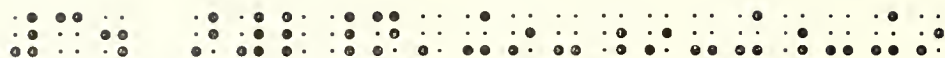
Examples:



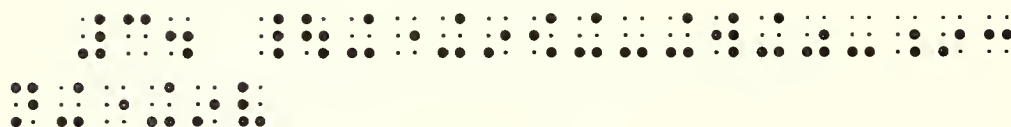
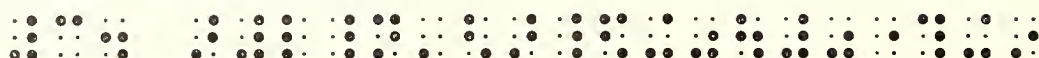
Written with the in-accord sign:



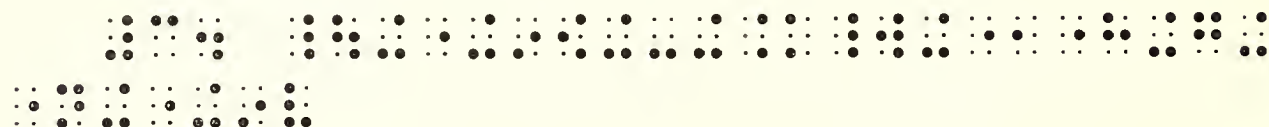




Written with the in-accord sign:



Written with the in-accord sign:



Written with the in-accord sign:

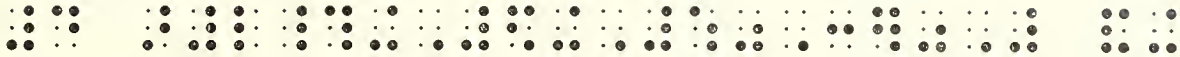


38. In a succession of chords, this procedure avoids the sectioning of a measure; but if there is an uninterrupted movement of one part, necessitating writing the whole measure in this way, it is better to use the in-accord sign.

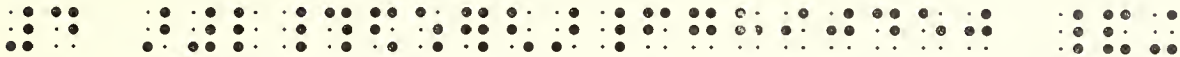
Example:



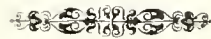
To be avoided:



Preferable:



39. The examples given in the preceding paragraphs show the application of this method, especially convenient in vocal ensembles or theoretical texts. It is very seldom used in instrumental music, principally because of the confusion that may be caused by the double use of two octave marks of the higher register.



## VII. Simultaneous Parts Meeting on the Same Note

### Double-Note | Stem | Signs

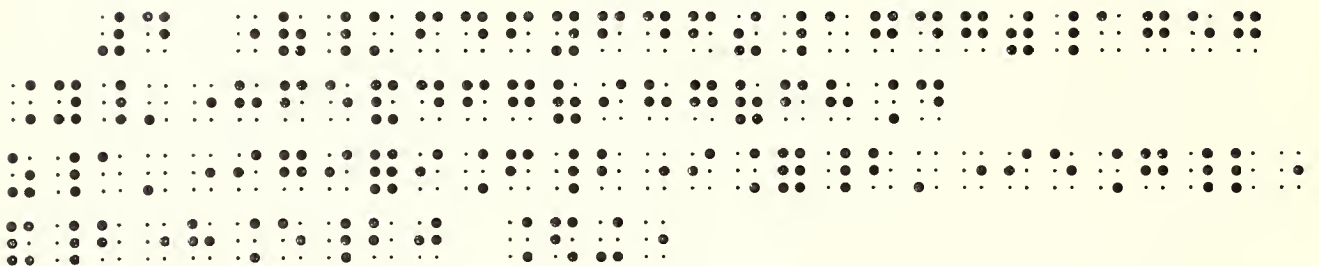
40. When two parts meet on the same note (which is represented in print by a double-stemmed note when the forms of the note values render it possible) one of these parts is represented by the actual note, while the other is shown by one of the following signs, called *stem signs*, placed after the written note.

Semibreve	⋅⋅⋅⋅	Minim	⋅⋅⋅⋅	Crotchet	⋅⋅⋅⋅
Quaver	⋅⋅⋅⋅	Semi-quaver	⋅⋅⋅⋅	32nd	⋅⋅⋅⋅

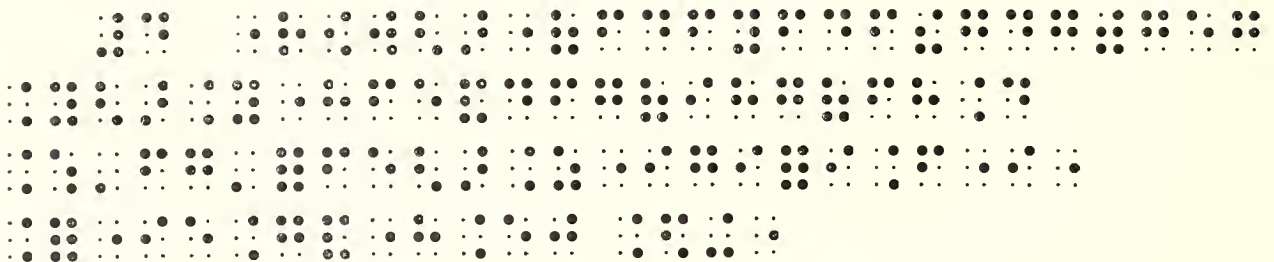
These signs may be followed by the dot or double-dot, when the values which they represent are themselves thus affected.

The two values thus represented, generally being of unequal duration, the longer value, as a rule, is expressed by the stem sign. In this case, the latter has the effect of prolonging the duration of the written note without altering, either in its reading or its execution, the rhythmical sense of the part to which this written note belongs.

Example:



(Here, by way of comparison, is shown how the same example would be written if the in-accord sign were used).



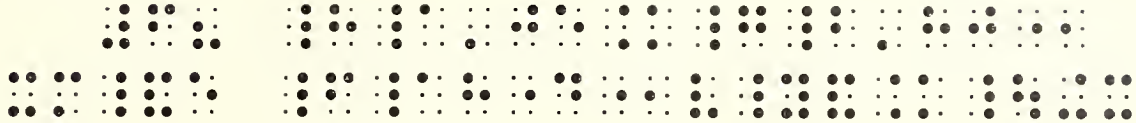
41. Since stem signs most often express a melodic part or the bass, their use is not advisable when it is impossible in this way to represent integrally all of the part under consideration, that is to say, if one is obliged still to use at times, the in-accord sign.



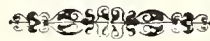
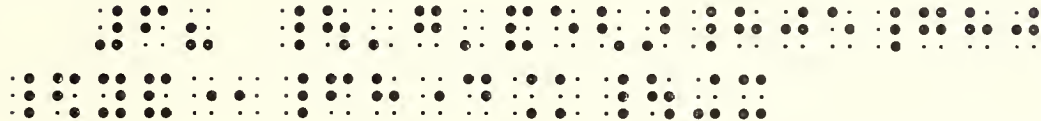
Example:



bad:



good:



## VIII. Accidentals. — Key Signatures

42. Accidentals are placed before the note or the interval sign which represents it, thus:

Sharp ♯

Double sharp ♯♯

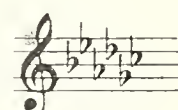
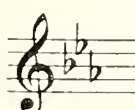
Natural ♮

Flat ♭

Double flat ♭♭

43. To indicate the key signature, it is necessary merely to write the required number of accidentals by placing once, twice or three times in succession the accidental sign in question. When the key contains more than three accidentals, their number is indicated by a figure preceding the characteristic sign.



Example:

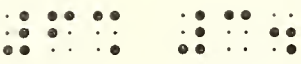
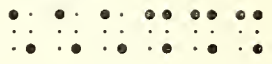


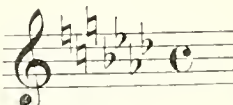

The key signature is placed outside the text, that is to say, at the beginning of a piece, or at the beginning of one of its sections when it is modified, or whenever it seems necessary to re-state the indication.

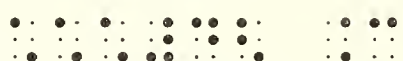
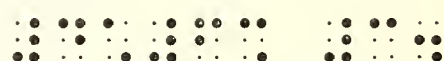
The key signature is written before the time signature from which it may be separated by a space. Like the latter, it appears in each part affected when interpolated in a musical text which has been divided into phrases or put in fraction of page (see chapter XVII).

Example:

(at the beginning of a piece)  (modified key signature) 

(modified time and key signatures)  

44. The rules concerning the use of accidentals are the same as those used in print with the two following exceptions. No other sign but an octave mark may intervene between an accidental and the note which it affects.

Example:



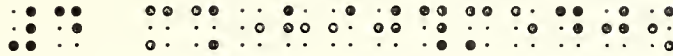


When, in print, two parts are situated on the same staff and are written separately in braille, it may be necessary to indicate in one of these parts an accidental, even though it does not appear in that part, in the inkprint copy, having already appeared in the other part.

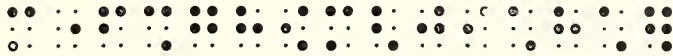
Example:



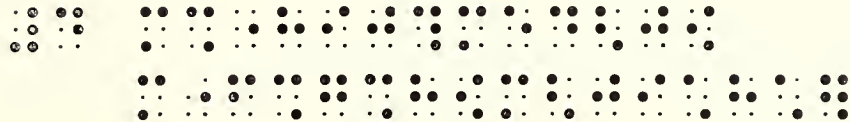
(Incorrect though conforming to the print text)



(on the same staff)

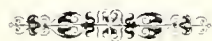


good:



In a succession of octaves, the accidental which affects a written note is implied in the doubling of the interval sign, thus avoiding the breaking of the doubling.

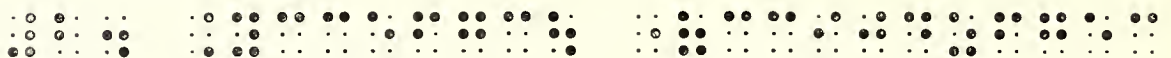
Example:



## IX. The Slur and Tie

45. The sign  $\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$  placed after a note or an interval sign, signifies that this note or the one represented by the interval sign is slurred to the following note in the same part. If a slur extends over two, three, or four notes, it must be marked after each note except the last. If it extends over more than four notes, the sign is doubled after the first note and placed once only after the last but one.

Examples:



46. When a long slur extends over a musical phrase or passage or when it outlines an accompaniment, the beginning of this slur is indicated by the sign  $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \vdots & \vdots & \vdots \end{smallmatrix}$  preceding the first note, and the end thereof by the sign  $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \vdots & \vdots & \vdots \end{smallmatrix}$  following the last note. When a note happens to be, at the same time, the last of one slur and the first of another slur, it is preceded by the signs  $\begin{smallmatrix} \bullet & \bullet & \bullet & \bullet \\ \vdots & \vdots & \vdots & \vdots \end{smallmatrix}$  (example b).

Examples:

a)

Braille musical notation for example a:

b)

Braille musical notation for example b:

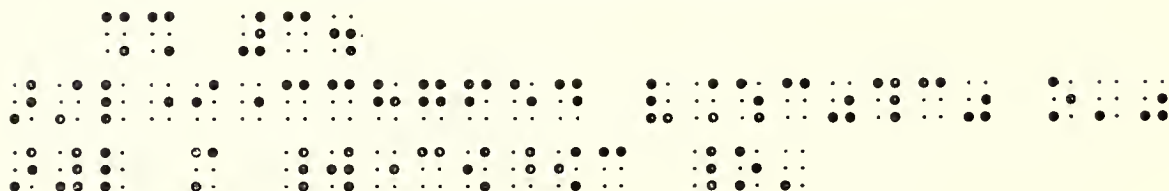
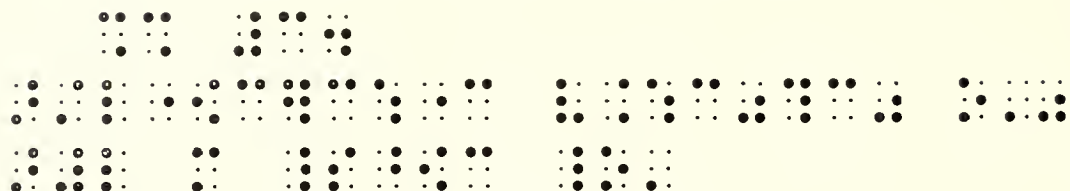
c)

Braille musical notation for example c:

The last example shows how shorter slurs may be placed within a long slur.

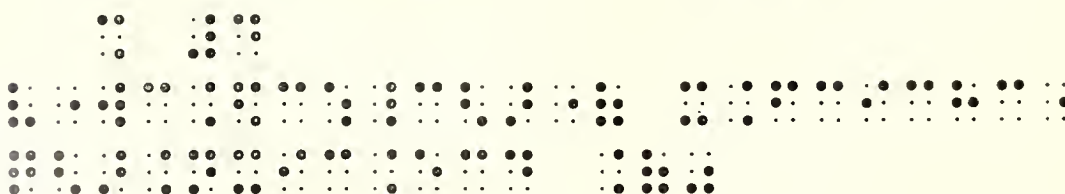
47. In music written for keyboard instruments, when two slurred notes belonging to the same part are not played by the same hand, the slur is indicated by the sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  according to the rule given in paragraph 45. If, in such a case there is a succession of more than four slurred notes, the beginning and the end of the slur are indicated respectively by the signs  $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$  .....  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  (example b).

Examples:

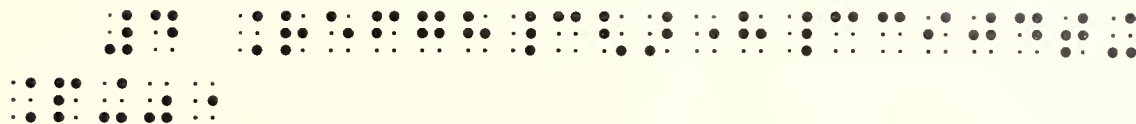


When such slurs apply to notes which, although belonging to the same melodic part, are placed, some before and some after the in-accord sign, such slurs are represented by the signs .....

Examples:



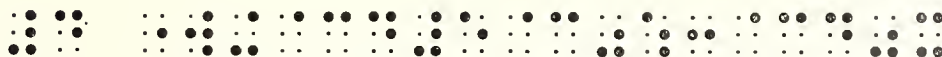
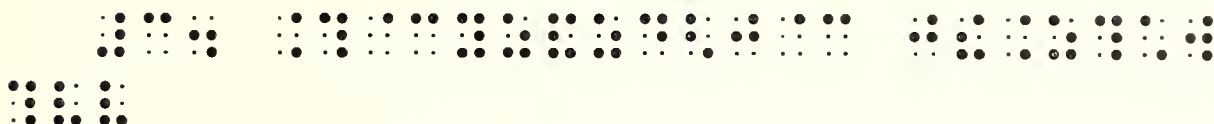




the sign  $\begin{array}{cc} \bullet & \bullet \\ \bullet & \bullet \\ \bullet & \bullet \end{array}$

a)

3/4





rendered:



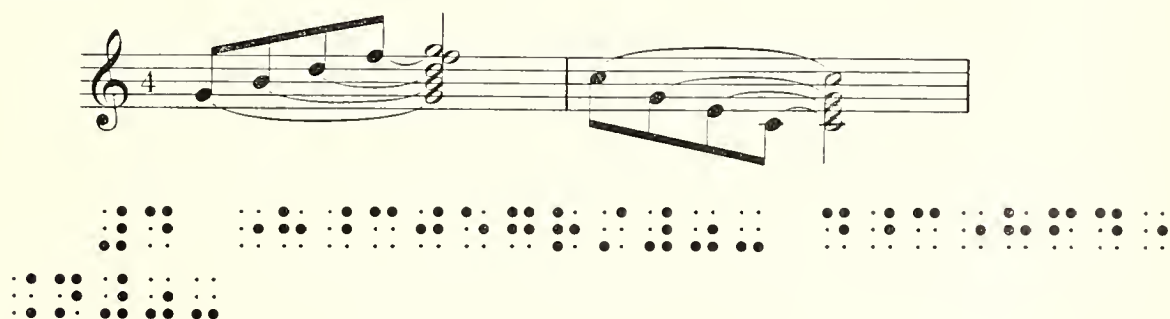
50. If, in a succession of chords written in doubled intervals, a chord is tied to the following one, it is useless to break the doubling, but the note representing that chord is followed by the sign  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$

Example:

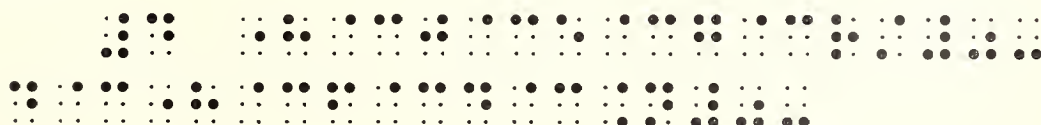


51. When all the notes of an arpeggio are successively tied to those of the succeeding chord, the sign  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$  is placed after the first note of the arpeggio.

Example:



rendered:



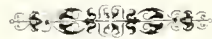
52. When either a note or a chord is at the same time slurred and tied, the slur should be marked first, the order being *slur* and *tie*.

Examples:

a)

b)

53. The stem signs may be followed by different slur and tie signs affecting the part which they represent.





## X. Accent Marks

54. The several marks of expression and accentuation are represented as follows:

Staccato		Staccatissimo		Tenuto staccato	
Portamento staccato		Tenuto		Martellato	
Accent		Inverted sforzando			
Crescendo and diminuendo on a note					

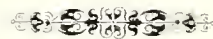
With the exception of the portamento staccato, all of these signs are placed before the notes affected.

Notes which are affected by the portamento staccato, being both staccato and slurred, the staccato sign  is placed before the note while the slur sign  is placed after the note.

Example:



55. When more than three consecutive notes are affected by one of the above signs, the sign is doubled before the first note and placed once only before the last.

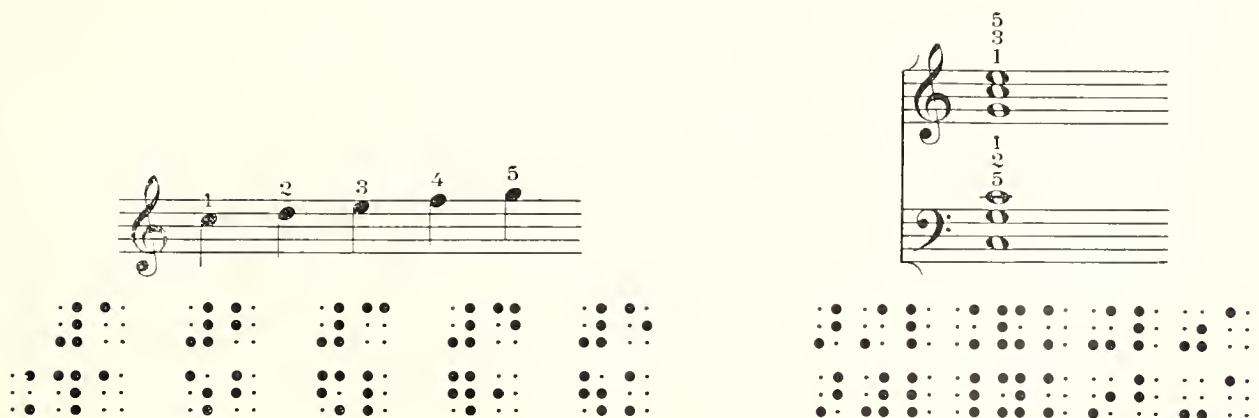


## XI. Fingerings

56. The following signs are used to mark fingering and are placed after a note or the interval sign which represents it.

1st finger  2nd finger  3rd finger  4th finger  5th finger 

Example:





A finger sign may be separated from its note only by the dot.

57. When fingers are changed on a note, the finger signs are connected by a slur ⋮⋮

Example:

58. When the text presents a choice of fingerings, these are written successively after each note affected. Great care should be taken always to present the alternative fingerings in the same order throughout the passage thus treated.

When a passage may be fingered in two ways and when, on one note, only the second fingering is marked, the given finger mark should be preceded by point ⋮⋮

Example:

## XII. Note and Chord Repetitions. Tremolos

59. Notes and chords repeated in equal values of shorter duration than the written note are indicated by one of the following signs placed after the note or chord affected.

### Fractioning Signs

In crotchets

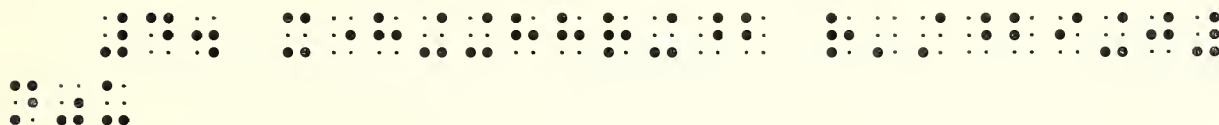
In quavers

In semiquavers

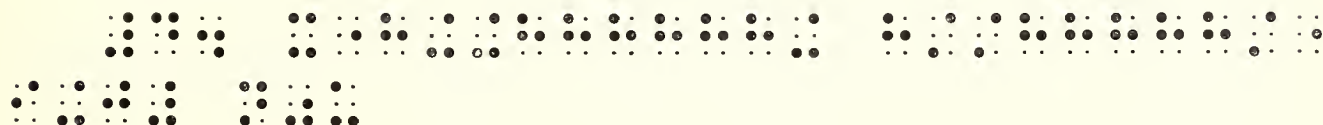
In 32nds

In 64ths

Example:



rendered:





60. When it becomes necessary to double one of the above signs, only that part of the sign which determines the value of the repetitions is doubled after the first note or chord and the whole sign is placed once after the last note or chord..



Examples:



b)

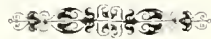
61. The rapid alternation or “tremolo” of two notes or chords, repeated successively in notes of smaller value, is indicated by one of the following signs placed between the two notes or chords which alternate.

Quavers       Semiquavers 

32nds       64ths 

Example:

Care should be exercised never to double tremolo signs.



### XIII. Indications of Movement and Expression

62. General indications of movement, character and expression are written fully before the key signature.

63. The metronome-mark is expressed by the note *C* of a value corresponding to the duration of a simple oscillation of the pendulum; this *C* is immediately followed by points  $\ddot{C}$  representing “equals” and the number of the graded scale under which the counterpoise must be placed.

Example:

$\text{♩} = 60$        $\text{♪} = 132$        $\text{♩.} = 120$

$\ddot{C} 60$        $\ddot{C} 132$        $\ddot{C} 120$

Sometimes in print this order is reversed. It is well then to conform the braille text to the print copy by writing successively the number, the sign for “equals” and the note *C* indicating the value.

Example:

$96 = \text{♩}$        $144 = \text{♩}$

$96 \ddot{C}$        $144 \ddot{C}$

(As an example and corollary of what has already been seen in chapters III and VIII, a succession of indications is presented in their order of sequence, appearing either at the beginning of a piece or in the course of it).

Example:

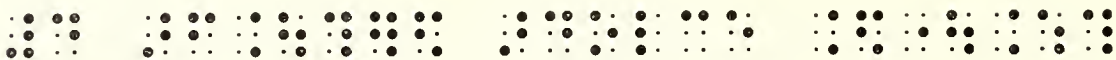
Andante espressivo  $\text{♩} = 60$

$\text{♩} = 60$        $\text{♪} = 132$        $\text{♩.} = 120$

$\ddot{C} 60$        $\ddot{C} 132$        $\ddot{C} 120$

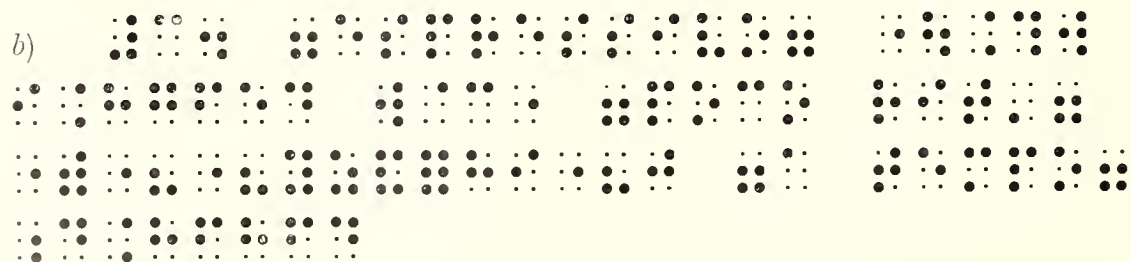
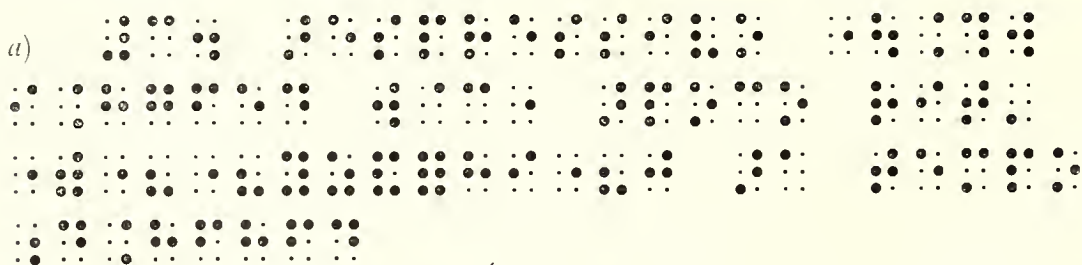
64. Indications of movement and expression appearing in the course of the text are placed before the passage to which they refer. They must be preceded by the sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  called *word sign*, in order to distinguish between literal and musical characters. The continuation of the musical text is shown by the adequate octave mark which must always precede the first following note.

Example:



When an indication is composed of several words, it should be as independent as possible of the musical text; so it is sometimes necessary to use the music hyphen to divide the measure. Each word is written between two spaces and only the first should be preceded by the *word sign* (example *a*). Such indications may be placed between parentheses, the word sign being then superfluous, but the octave mark should precede the note that follows (example *b*).

Example:





N. B.—In certain foreign editions [not French], expression marks are not only placed between parentheses, but the first parenthesis is preceded by the *word sign*.

65. Indications of expression and movement, except those mentioned below, should *conform exactly* with those appearing in print.

Crescendo or cresc.



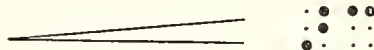
Decrescendo or decresc.



Diminuendo or dimin.



Beginning of diverging lines for Cresc.



Beginning of converging lines for Dimin.



The end of diverging lines for crescendo is represented by the sign



The end of diverging lines for diminuendo is represented by the sign



The two last signs given above may be omitted whenever another mark of expression implies the end of diverging or converging lines.

Example:



Preferable:

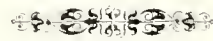


66. When consecutive indications are each composed of a few letters only, it is not necessary to divide the measure by the music hyphen, but then the different indications should be connected by the *word sign*.

Example:

The musical notation example shows a treble clef, a 6/4 time signature, and a melodic line. The dynamics *p* (piano) and *sf* (sforzando) are indicated. Below the staff is a corresponding Braille musical notation.

67. Often, in print, an indication is prolonged by a dotted line, the end of which is represented in braille by the sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  unless another indication should implicitly cancel the effect of the one thus prolonged.



## NIV. Ornaments

68. The appoggiatura, or long grace note is preceded by the sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$

Example:

The musical notation example shows a treble clef, a key signature of one sharp (F#), and a melodic line with an appoggiatura. Below the staff is a corresponding Braille musical notation.

69. Short grace notes, whether isolated or in groups, are represented by the sign characteristic of their value, preceded by the sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$

Example:

The musical notation example shows a treble clef, a 4/4 time signature, and a melodic line with short grace notes. Below the staff is a corresponding Braille musical notation.

•


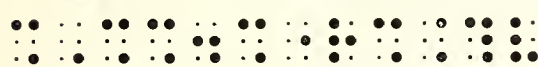


•





effect:



c)

effect:

d)



effect:

e)






f)




effect:






g)

Musical notation for exercise g): Treble clef, key signature of one sharp (F#), 2/4 time. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. A fermata is placed over the A4 note.

Braille notation for exercise g): A single line of Braille representing the notes G, A, B, and a rest.

effect:

Musical notation for the effect of exercise g): Treble clef, key signature of one sharp (F#), 2/4 time. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. A fermata is placed over the A4 note.

Braille notation for the effect of exercise g): A single line of Braille representing the notes G, A, B, and a rest.

h)

Musical notation for exercise h): Treble clef, key signature of one sharp (F#), 2/4 time. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. A fermata is placed over the A4 note.

Braille notation for exercise h): A single line of Braille representing the notes G, A, B, and a rest.

effect:

Musical notation for the effect of exercise h): Treble clef, key signature of one sharp (F#), 2/4 time. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. A fermata is placed over the A4 note.

Braille notation for the effect of exercise h): A single line of Braille representing the notes G, A, B, and a rest.

i)

Musical notation for exercise i): Treble clef, key signature of one sharp (F#), 2/4 time. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. A fermata is placed over the A4 note.

Braille notation for exercise i): A single line of Braille representing the notes G, A, B, and a rest.

effect:

Musical notation for the effect of exercise i): Treble clef, key signature of one sharp (F#), 2/4 time. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. A fermata is placed over the A4 note.

Braille notation for the effect of exercise i): A single line of Braille representing the notes G, A, B, and a rest.

j)

Musical notation for exercise j): Treble clef, key signature of one sharp (F#), 2/4 time. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. A fermata is placed over the A4 note.

Braille notation for exercise j): A single line of Braille representing the notes G, A, B, and a rest.

effect:

Musical notation for the effect of exercise j): Treble clef, key signature of one sharp (F#), 2/4 time. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. A fermata is placed over the A4 note.

Braille notation for the effect of exercise j): A single line of Braille representing the notes G, A, B, and a rest.

k)

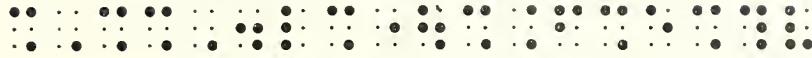
Musical notation for exercise k): Treble clef, key signature of one sharp (F#), 2/4 time. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. A fermata is placed over the A4 note.

Braille notation for exercise k): A single line of Braille representing the notes G, A, B, and a rest.

effect:

Musical notation for the effect of exercise k): Treble clef, key signature of one sharp (F#), 2/4 time. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. A fermata is placed over the A4 note.

Braille notation for the effect of exercise k): A single line of Braille representing the notes G, A, B, and a rest.



effect:



71. The different signs representing the mordent precede the note which they affect or the interval sign representing the note. These signs are:

Upper mordent: ⠠⠠⠠⠠

Example:

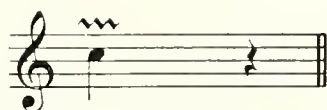


effect:



Extended *upper* mordent ⠠⠠⠠⠠

Example:



effect:



Lower mordent:

Example:

Braille transcription:

effect:

Braille transcription:

Extended *lower* mordent

Example:

Braille transcription:

effect:

Braille transcription:

Extended upper mordent *preceded* by a turn:

Example:

Braille transcription:

effect:

Braille transcription:


Extended upper mordent *followed* by a turn:

Example:

Braille transcription:

effect:

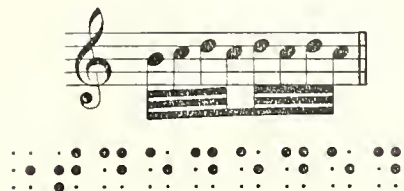
Braille transcription:

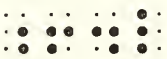
Extended upper mordent *preceded* by an inverted turn: 

Example:



effect:

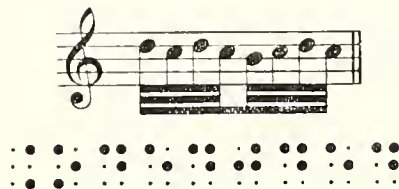


Extended upper mordent *followed* by an inverted turn: 






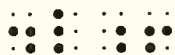


Example:







effect:



When, in print, turns which are combined with mordents are represented merely by curves placed before or after the mordent, either above or below, the last four signs mentioned may be replaced by the following which, in this case, preserve respectively the same meaning:

 equal to   
 equal to   
 equal to   
 equal to 

N. B.—In certain foreign editions [not French], the signs  and  are replaced respectively by the signs  and .

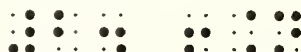
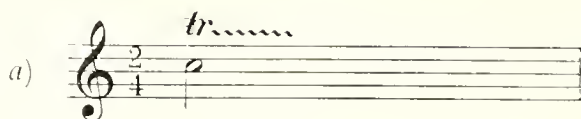
72. In case of double turn or double mordent, it goes without saying that the characteristic sign is placed before each of the two notes, even if one of them is represented by an interval sign.

Examples:

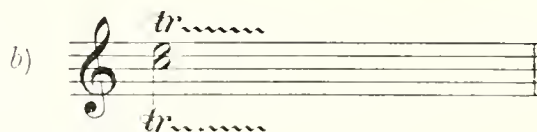
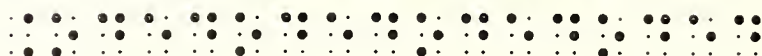


73. The trill is marked by the sign  $\text{tr}$  preceding the note or the interval sign which represents the note.

Examples:



effect:



effect:





74. As in the case of the mordent, a trill is sometimes combined with a turn. In this case the signs are grouped in the same way | as those shown in paragraph 71 | but, of course, the trill takes the place of the mordent.

75. An accidental placed above or below one of the foregoing signs (mordent or trill) is written in braille immediately before the sign.

Examples:

effect:

a)



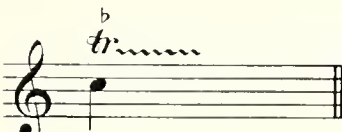
Braille notation for a trill with a flat accidental above the note.




Braille notation for a trill with a flat accidental below the note.

effect

b)




Braille notation for a trill with a flat accidental above the note.



Braille notation for a trill with a flat accidental below the note.

76. Finger signs which sometimes accompany a turn, a mordent or a trill, are placed after the note or the interval sign affected by one of these ornaments.

Example:



Braille notation for a trill with a flat accidental above the note and a finger sign.

N. B.—In print copies of older classical music one sometimes comes across certain curves accompanying the note, the meaning of which may not be apparent. In such a case, it is advisable to devise an appropriate sign, taking care to explain it.





b)

means:

As is shown by the last two measures of example *a)* above, the fragment which ends a measure, when it is repeated at the beginning of the following measure, cannot be expressed at the beginning of the latter by the sign.

Example:

bad:

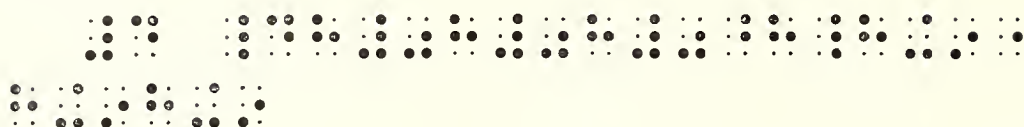
So. The repetition of a fraction of beat (half or third) is of more delicate and less frequent use. Such a repetition is advantageous especially in the passages formed of rapid values or in formulae of accompaniments of which the rhythm is easily discovered.

Examples:

a)



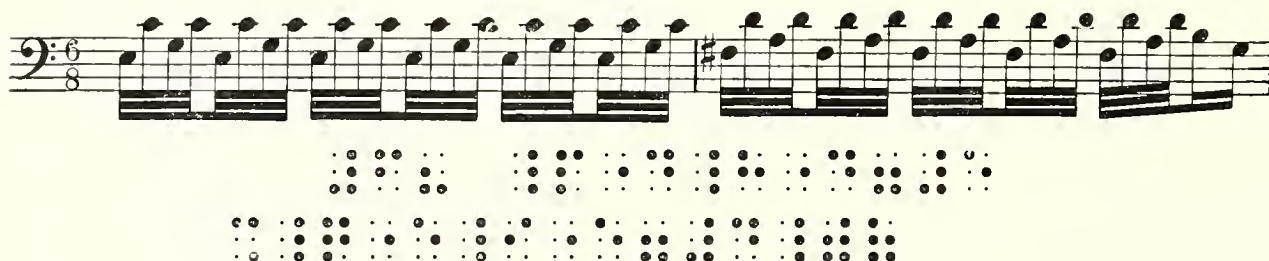
meaning:



It is well to notice that example *b)* above could be written by means of fractioned chords but it is always better to conform with the inkprint copy.

When a portion of beat is repeated consecutively more than three times, the sign  $\text{⠠⠠⠠⠠}$  can be followed by a numeral indicating how many times the repetition takes place. If, in the same measure, such an indication is followed by a note, the latter is to be furnished with its octave mark.

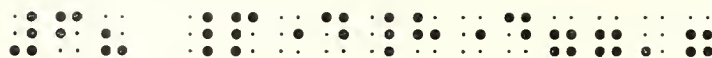
Example:



81. Two consecutive repeat signs not having the same value are to be separated by point  $\text{⠠⠠}$

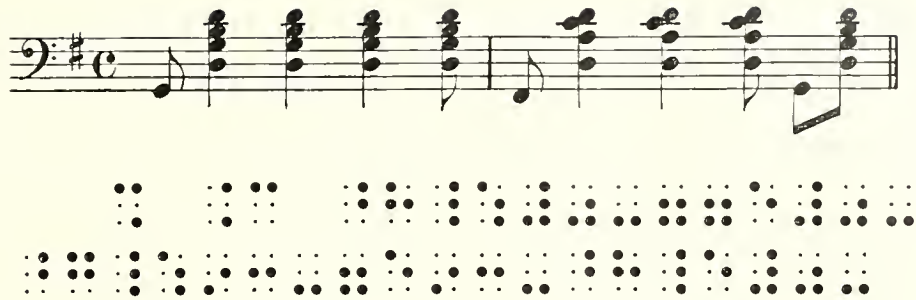
Thus the first measure of the preceding example (paragraph 80) should read as follows:

Example:



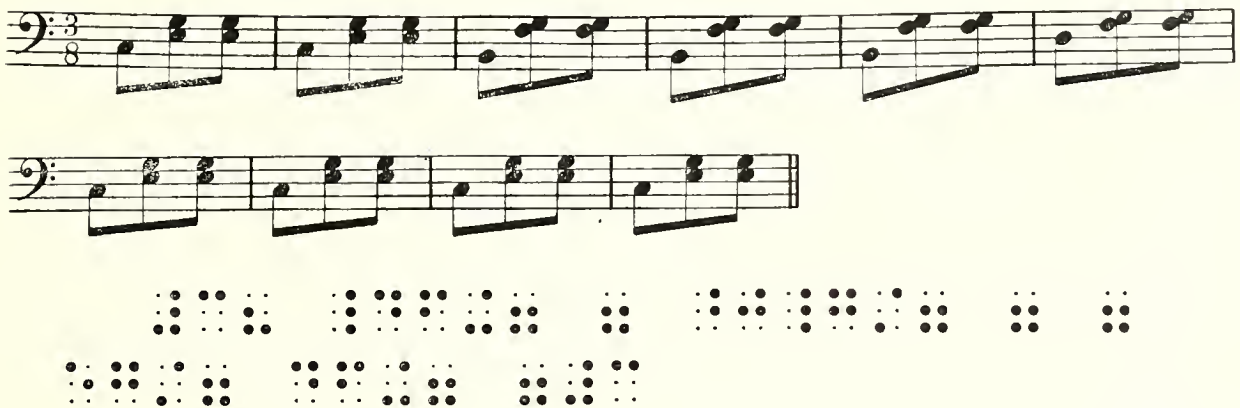
82. It has been said (paragraph 78) that a repetition should respect the natural division of a measure. Exception may be made in certain special cases such as chords of synco-pated values.

Example:



83. When the sign  $\text{⠠⠠⠠}$  requires the repetition of a whole measure, it is placed between blank spaces. When a measure is repeated more than twice consecutively, the repeat sign  $\text{⠠⠠⠠}$  is followed by a number indicating how many times it is repeated.

Example:



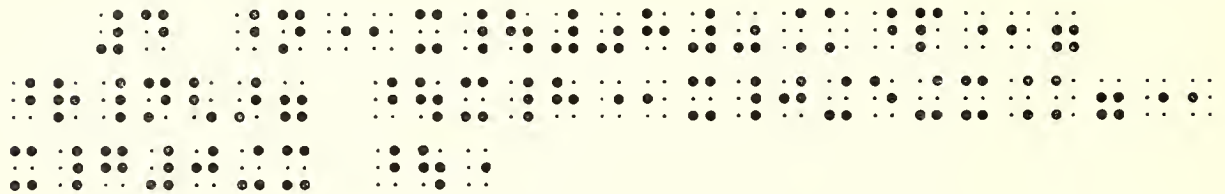
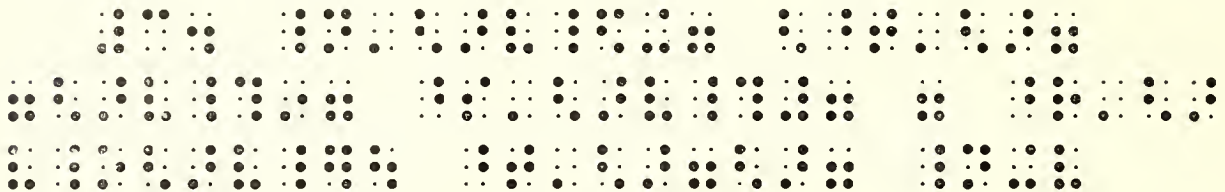
(The last measure is played four times).

N. B.—In certain foreign editions [not French], there are indications of this kind in which the numeral sign is omitted. Then, the numeral indicating how many times the repetition takes place, immediately follows the sign  $\text{⠠⠠⠠}$  and like it, is taken from the series formed by points  $\text{⠠⠠⠠}$

84. The repeat sign  $\text{⠠⠠⠠}$  placed before or after one of the in-accord signs  $\text{⠠⠠⠠}$  or  $\text{⠠⠠⠠}$  repeats the corresponding part of the preceding measure or section of measure.







Examples:

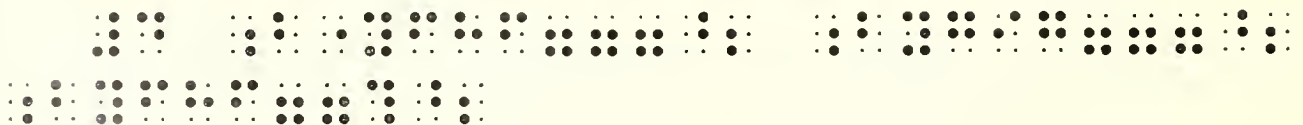


85. When a measure including repeat signs is broken by the music hyphen, the text should be set in such a way as not to place a repeat sign at the beginning of a line.

86. A repetition includes all indications of expression, accent and slurs.

When the same slur extends over a fragment and the repetition of this fragment, it is clearer to replace the signs  .....  by the signs  .....  which present the advantage of enclosing the whole of the passage affected.

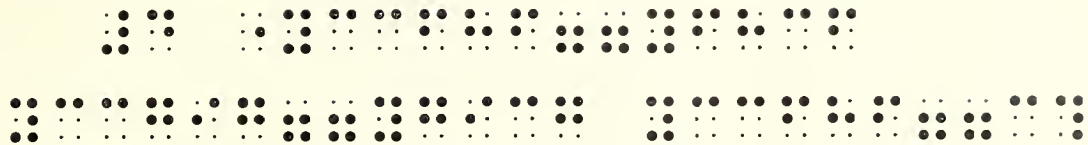
Example:






The example given above is better than the following:

Example:

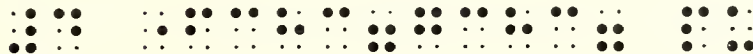


87. It is not advisable to combine repeat signs with the slur  for less than four notes.

Example:



to be avoided:

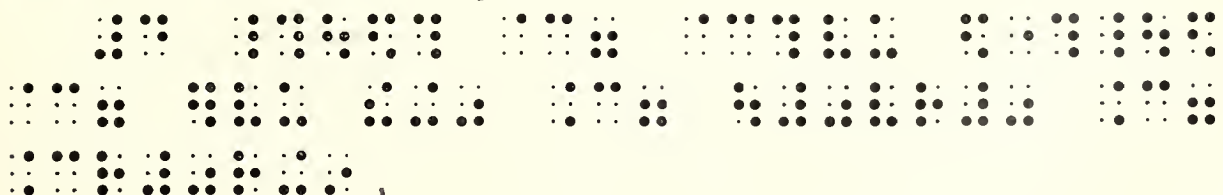
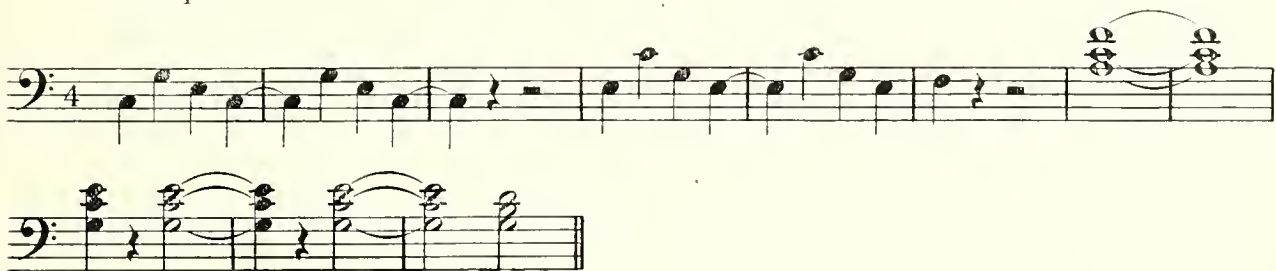


preferable:

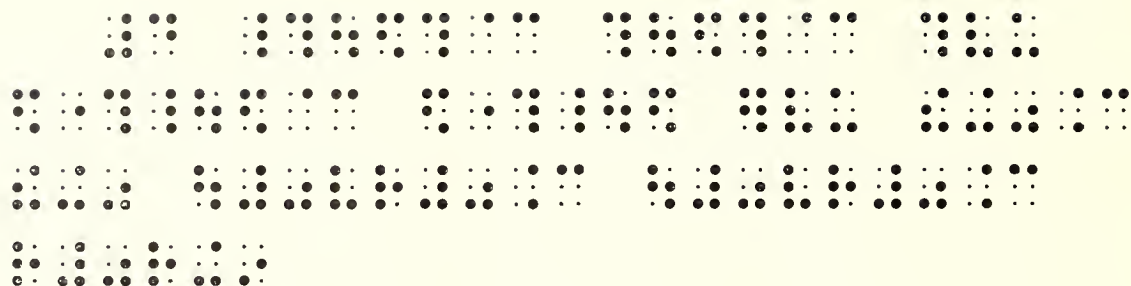


88. The tie affecting the last note or the last chord of a fragment to be repeated (measure or fraction of measure) is placed not after the note or the chord, but before the repeat sign, and, in order to be included in the repetition, the tie must be placed again before the note or the chord by which the musical text continues.

Example:

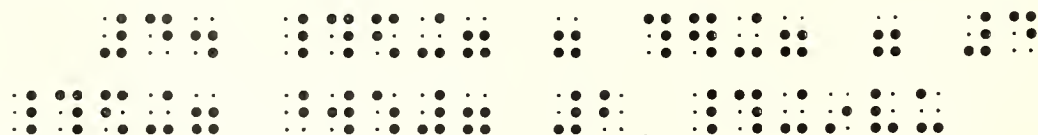


rendered:



89. *Partial Abbreviations.*—When a passage has to be repeated immediately, a number placed between two blank spaces indicates how many measures the passage contains.

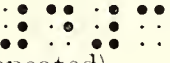
Example:



90. If one or more of the last measures of the passage are not to be repeated, a first numeral shows how many measures should be counted back and another numeral, placed immediately after the first, shows how many measures of the first number are to be repeated.

Example:

The musical notation example consists of two staves in 2/4 time. The first staff contains measures 1 through 8. Measures 5, 6, 7, and 8 are grouped by a bracket and labeled 1, 2, 3, and 4 respectively, indicating a partial abbreviation. The second staff continues the melody from measure 9. Below the staves, there are two rows of Braille notation. The first row contains seven groups of Braille symbols, and the second row contains eight groups, representing the musical score in Braille.

(The abbreviation  signifies that, out of the last four written measures, only the first three are repeated).

The first note of the measure which follows one of these partial abbreviations must always be provided with its octave mark.

91. Partial abbreviations should not go back more than eight measures. Neither should they repeat measures which have been included in a preceding abbreviation.

Partial abbreviations should always take into consideration the meaning and flow of the musical phrase.

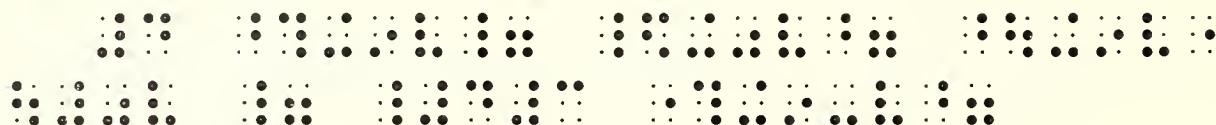
92. As a rule, nuances are included in a repetition or partial abbreviation. The nuances may be modified only if it is possible to mark them immediately before the repeat sign or the numerals indicating the partial abbreviation.

The word *sempre* may accompany an indication placed before a repeat when the effect of this indication seems to extend throughout the whole fragment expressed by the repeat.

93. When one or several beats, or one or several measures are repeated in a different octave, the repeat sign, or the indication of the partial abbreviation, is preceded by the octave mark adequate to the first note of the passage thus repeated.

After such a repeat, the next note should be preceded by its octave mark.

Example:

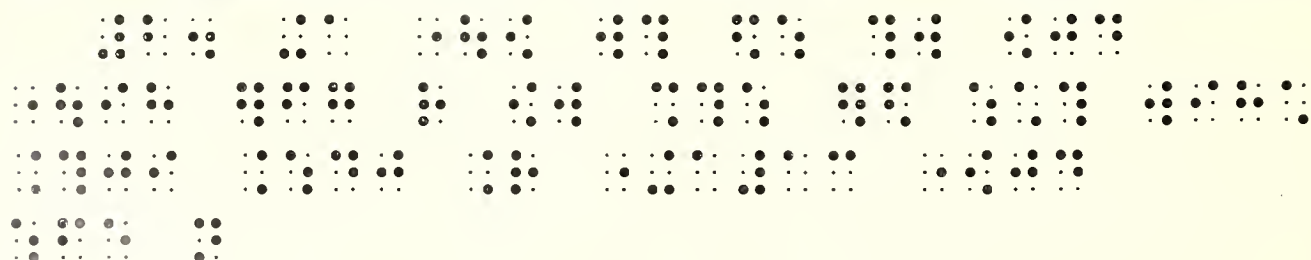


94. *Segno*.—The segno is placed between two blank spaces, and in each part affected, before the first measure of an extended passage having to be repeated later in the course of the piece.

The segno is indicated by the sign  $\text{::}$  always followed by one of the letters *a, b, c, d*, etc., according to the number of segno passages occurring in the text. The sign  $\text{::}$  is placed at the end of the last measure of the fragment to be repeated.

The repetition is indicated by the segno preceded by point  $\text{::}$  and is followed by a numeral indicating how many measures are to be repeated.

Example:



When the musical text is divided into phrases [paragraphs], it is preferable not to extend the same segno beyond the phrase which it affects.

95. In foreign editions [not French], in which measures are numbered, partial abbreviations may be indicated simply by writing the number of the first and of the last measure of the fragment to be repeated, separating the numerals by points  $\ddot{\cdot}\ddot{\cdot}$ .

Measure numbering not being used in France, it is superfluous to enter into the details of such usage, which in fact, is quite simple. To comprehend the method it is sufficient to know the following:

1) According to the style adopted for the particular text under consideration, the numerals are placed at the beginning of every line or of every paragraph. Each of these figures indicates the number of the first full measure beginning in the line or paragraph. If a line contains only the fragment of a measure begun above, the number of that measure is stated at the beginning of this line and is followed by point  $\ddot{\cdot}$ .

2) If the piece begins with an incomplete measure, that measure is numbered  $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}$ .

3) Measures included in repeats made by *Dal Segno* or double-bar signs are not counted in the measure numbering. However, prima and seconda volta measures, or any other variant, receive together a single, adequate number.

4) In formal works, such as sonatas, concertos, etc., each of the different divisions or movements is reckoned as an isolated piece.

96. The segno sign appearing on the inkprint  $\S$  is represented by the sign  $\ddot{\cdot}\ddot{\cdot}$ .

The repeat is directed by the sign  $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}$  and the indication *Dal Segno* may be abbreviated by  $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}$ .

*Da Capo* is written  $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}$ .

97. Bars—Double-bars are represented thus:

The double-bar  $\parallel$   $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}$  is placed at the end of a piece.

The thin-lined double-bar  $\parallel$   $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}$  separates the different fragments of a piece.

The double-bar  $\parallel$  | followed by two dots in inkprint |  $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}$  is placed at the beginning of a passage which is to be repeated immediately.

The double-bar  $\ddot{\cdot}\parallel$  | preceded by two dots in inkprint |  $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}$  is placed at the end of a passage to be repeated immediately.

N. B.—The double-bars occurring before the first measure or after the last measure of any partial abbreviation [numeral repeat] are not included in the abbreviation.



## XVI. Miscellaneous Signs. Special Abbreviations

$\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  for the right hand,
 $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  for the left hand,
 $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  for the pedal.

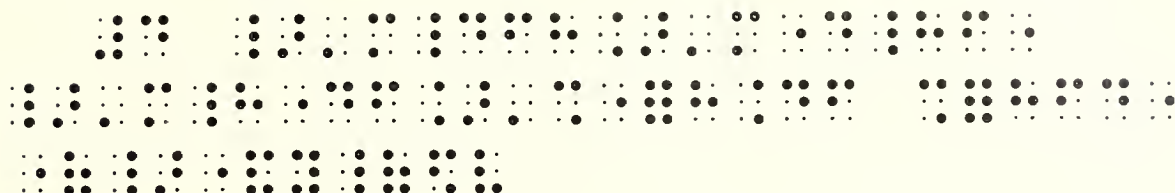
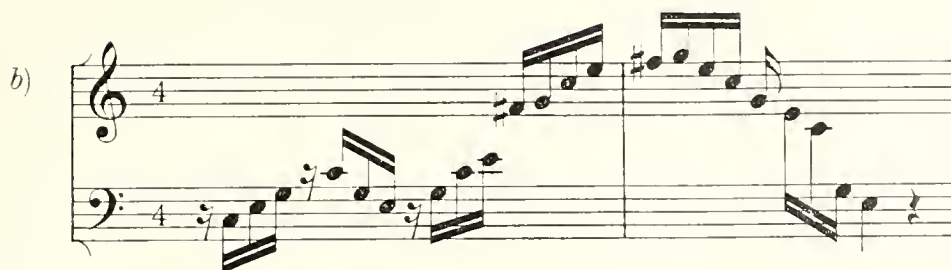
Examples:

a)



Example 1a



Braille representation of the musical score for Example 1a.









100. *Arpeggio*.—The arpeggio is indicated by one of the following signs placed before the nominally written note of the chord:



(a)  Arpeggio indicating that the notes of the chord follow one another from the lowest to the highest 



(b)  Long or continuous arpeggio, formed of the notes of both hands (keyboard instruments) from lowest to highest  The sign appears in both hand-parts.

101. *Pause*.—The pause   is placed after the note or the rest which it affects.

When, in print, the pause occurs over a bar-line, the sign  is written between two spaces.

When it is placed between two notes, the pause is represented by the sign  which is written between these notes.

102. *Commas*.—The comma  indicating a short breath, is represented by the sign  placed after the note.

The crossed comma, indicating a short breath  is represented by the sign  placed after the note.

103. *Variantes*.—When a passage may be played in two or several ways, the variante or variantes are written successively after the passage.

The fragment constituting a variante is preceded and followed, without any intervening space, by the sign  $\dot{\cdot}\dot{\cdot}$ . The number of measures contained in the variante is always indicated immediately after the sign  $\dot{\cdot}\dot{\cdot}$  placed at the beginning, even when the variante does not extend over more than a single measure.

Example:

The example shows two staves of music. The first staff is a single melody in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The second staff is labeled 'OSSIA' and shows a variant of the melody, featuring triplets of eighth notes in both treble and bass clefs. Below the musical notation is a Braille representation of the variant, consisting of five lines of Braille code.

If a passage has several variantes, they are successively numbered by figures preceding them. Thus, three different variantes would be preceded respectively by the indications:

$\dot{\cdot}\dot{\cdot}$  1  $\dot{\cdot}\dot{\cdot}$  2  $\dot{\cdot}\dot{\cdot}$  3     
  $\dot{\cdot}\dot{\cdot}$  1  $\dot{\cdot}\dot{\cdot}$  2  $\dot{\cdot}\dot{\cdot}$  3     
  $\dot{\cdot}\dot{\cdot}$  1  $\dot{\cdot}\dot{\cdot}$  2  $\dot{\cdot}\dot{\cdot}$  3

The first note of a variante should always be preceded by its octave mark as also should the note which begins the musical text after the variante.

104. When notes are written in larger or smaller characters in inkprint, they are preceded in braille by one of the following signs:

Large notes  $\dot{\cdot}\dot{\cdot}$   $\dot{\cdot}\dot{\cdot}$      
 Small notes or optional notes  $\dot{\cdot}\dot{\cdot}$   $\dot{\cdot}\dot{\cdot}$

These signs may be doubled as stated in chapter XIV, paragraph 69, but only that part of the sign formed by points  $\dot{\cdot}\dot{\cdot}$  is doubled.

*Optional* notes are written with the in-accord sign, when they are played simultaneously with another part.

by the sign  $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \\ \cdot & \bullet & \bullet \end{smallmatrix}$

the number of the page or pages from which the text contained on the braille page is drawn.

$\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \bullet & \bullet \\ \cdot & \cdot & \cdot \end{smallmatrix}$  placed between

in print, two numbers, separated by the sign  $\ddot{\cdot} \ddot{\cdot}$  indicate, when added one to the other, how many measures are contained in the passage. The first number, which alone is preceded by the numeral sign, expresses the number of measures belonging to that page, the second expresses the number of measures belonging to the next page.

Example:

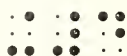
may be indicated by their initial note followed by the sign

Example:

means

109. *Parallel movement*.—When in music for keyboard instruments, one hand moves parallel with the other, a third, sixth, octave or tenth apart, without changing the key signature, the writing of this part may be abbreviated by placing between two spaces the adequate interval sign to indicate the distance between the hands. When this parallel movement extends over more than two measures, the interval sign is to be followed by a number indicating over how many measures this abbreviation extends.

Example:



When a part abbreviated in this way is more than an octave distant from the written notes, the indicating interval sign is preceded by an octave mark.

This abbreviation may be used in organ music for the left hand part if the pedal part is written first, or in the pedal part when it follows the left hand, according to the disposition.

Such an abbreviation may likewise be used in ensembles, trios, quartets, etc. In this case the indicating interval sign is always determined by the part written first.

N. B.—These abbreviations are not important and are entirely given up in France.

110. *Substitution*.—A long succession of notes which necessitates the very frequent use of octave marks may be written, if the notes are of equal value and the passage does not exceed four octaves, by means of an abbreviation called *substitution* which avoids the use of octave marks in the passage considered.

This abbreviation is indicated by an octave mark fixing the lowest octave of the span of the musical scale set aside for the passage thus treated; the octave mark is immediately followed by the sign  $\begin{smallmatrix} \bullet \\ \vdots \\ \bullet \end{smallmatrix}$  called *substitute* and by one of the signs listed below indicating the value of the notes:

crotchets  $\begin{smallmatrix} \bullet \\ \vdots \\ \bullet \end{smallmatrix}$

quavers  $\begin{smallmatrix} \bullet \\ \vdots \\ \bullet \end{smallmatrix}$

semiquavers  $\begin{smallmatrix} \bullet \\ \vdots \\ \bullet \end{smallmatrix}$

32nds  $\begin{smallmatrix} \bullet \\ \vdots \\ \bullet \end{smallmatrix}$

64ths  $\begin{smallmatrix} \bullet \\ \vdots \\ \bullet \end{smallmatrix}$

Example:

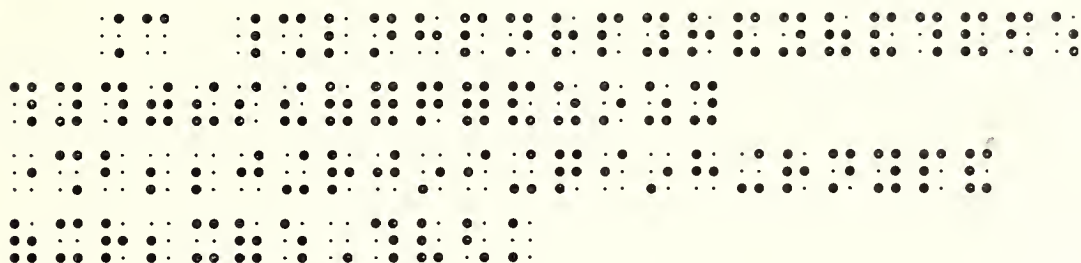


The duration of these notes being known, the signs of value may momentarily drop their usual meaning and be used to indicate the place of the notes on the musical scale shown by the octave mark, each series of signs referring to a different octave: quavers to the lower octave, thence in ascending order minims, semibreves, crotchets.

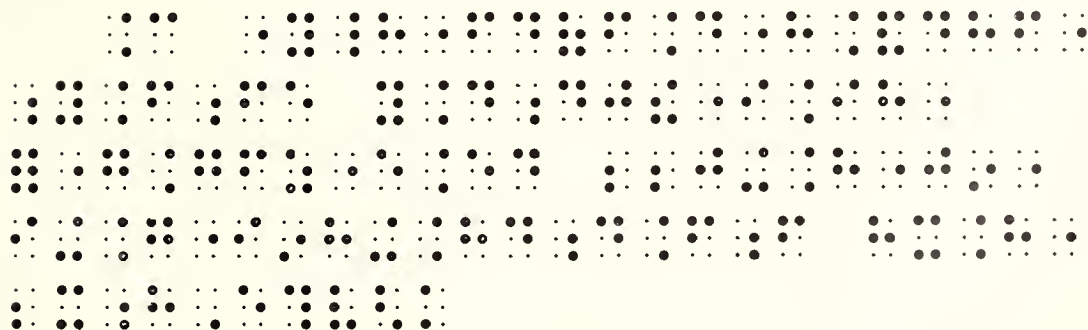
The reappearance of an octave mark is sufficient to indicate the end of this abbreviation.

In the course of a passage thus treated, it is advisable to repeat the indication of the substitution after a nuance or in any other case usually necessitating an octave mark. It may be well to point out that the span of the musical scale reserved for one passage may be altered by an adequate octave mark |shifted to fit a passage higher or lower|.

Example:

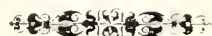


rendered:





N. B.—Substitution which is still employed in certain countries is practically abandoned in France.



## XVII. Disposition of the Musical Text

111. The braille music notation does not render impossible the setting out of the text in score [as in staff] but the musical text thus represented occupies much space and cannot always be comprehended by touch.

Before explaining consecutively the different methods of representing a musical text, it is well to note that, while no method seems to have all the advantages, one of them may be more suitable than another for a certain style of music, according to the structure of the piece.

112. *Division of the Musical Text into Phrases.*—This method, which, until the present [the Congress of 1929], was practiced in France and certain other countries, consists in presenting consecutively, in the order of the score, a certain number of measures for each of the elements of which it is composed.

113. As a rule, phrases are relatively short. However, a piece should be divided in such a way that each phrase contains a complete fragment and, as far as possible, the musical sense should not be broken. In this regard, the form of the piece is the only guide.




When a piece contains transposed or simply reproduced fragments, these transpositions or reproductions should be divided in the same way as the original, even when a whole reproduction may be expressed in braille by means of repeats.

114. Each of the elements in inkprint [right hand, left hand or voice parts] should begin on a new line for each phrase in braille. It is obvious that the same phrase must contain an equal number of measures for each of the elements it contains.

115. All the phrases of the same text are numbered at the beginning of the part presented first. The number of the phrase is always followed by a space.

116. In music for keyboard instruments, the text of the right hand is preceded by the indication  $\begin{smallmatrix} \bullet\bullet \\ \bullet\bullet \end{smallmatrix}$  that of the left hand by  $\begin{smallmatrix} \bullet\bullet & \bullet\bullet \\ \bullet\bullet & \bullet\bullet \end{smallmatrix}$  and that of the pedal (organ music) by  $\begin{smallmatrix} \bullet\bullet & \bullet\bullet & \bullet\bullet \\ \bullet\bullet & \bullet\bullet & \bullet\bullet \end{smallmatrix}$ . These indications must be separated from the text by a space.



The indications  for m.d.,  for m.g. and  pedal may be replaced at the beginning of each phrase by the appropriate hand sign or by that of the pedal (see chapter XVI, paragraph 99).

117. The various instrumental parts of the inkprint score are represented at the beginning of each phrase, by the first letters of their respective names, which, however, must be written in full in the first phrase. In separated parts, the order of numbering at the beginning of phrases is the same.


118. *Vertical Score and Bar-by-Bar Method.*—In England, the obvious need to have under the fingers, as soon as possible, the full harmonic ensemble, justifies the use of two methods of disposition, which are sometimes used alternately in the course of the same text.

It is well to recall that the intervals of chords are always read in ascending order.

119. In vertical score, the ensemble of the score in inkprint is considered in ascending order for each bass note; that is to say, that, when the elements which form this score can be grouped in successive chords, the different parts are expressed by interval signs.

Such a method is seldom applicable except to harmonized texts (chorals, hymns, etc.) and to lessons in harmony and counterpoint.

It is in such music, thus set out, that the movement of a part, expressed by moving intervals is frequently found (see chapter VI, paragraph 35 etc.) although it is sometimes necessary to use the in-accord sign.

120. In bar-by-bar transcription, the ensemble of the score in inkprint is likewise considered in ascending order but here, an entire measure of one instrumental or vocal part is written after that of another part. The different parts are separated by a space which necessitates the use of the bar-line (points ) placed between two spaces to separate the different measures of the text.

In piano music, a measure of the left hand and a corresponding measure of the right hand are written successively. In organ music, the pedal part is presented first, then that of the left hand and that of the right hand.

In the first measure of the text, each of the parts is designated by its characteristic sign (see chapter XVI, paragraph 99) which precedes it without space. The hand and pedal signs do not appear again in the course of the text unless the normal order of succession of parts is modified or interrupted.

121. When one or several measures are silent for all the parts, the rest sign or signs are placed once only between the bar-lines. But, if a rest sign does not concern all the parts, it represents only the part whose place it occupies.

122. When a part enters alone at the beginning of a piece or of one of its fragments as, for example, in a fugue, the bar-line is not necessary, but becomes so as soon as one or more

other parts enter in their turn, and it should even be placed before the first measure in which at least two parts appear. The bar-line is likewise necessary when a passage of alternating hands (keyboard instruments), which may be expressed as a single part, begins in a text.

As soon as a bar-line appears in a text, the use of bar-lines continues thereafter even if it is necessary, in a passage, to revert momentarily to vertical score.

123. *Disposition of Measure over Measure, called "Bar over Bar".*—The bar over bar method, used principally in America, resembles the staff notation as nearly as is possible in braille. The inkprint score being imitated in presenting the higher part above the lower, a braille line is reserved for each of the parts which make up the instrumental or vocal ensemble.

Thus, for piano music, two lines are used at once, the first for the right hand, the second for the left hand. Organ music is written on three lines of which the last is reserved for the pedal part.

The appearance of the lines occupied by the different parts resembles then, somewhat, the staves that are united by the brace on the inkprint score.

In this disposition, the chords are always written beginning with the low note.

124. Thus arranged, the several parts should present the beginning of each measure in the same vertical space in order that the concordance of the parts may easily be found. Nevertheless, in certain cases, this principle may be disregarded when, for example, it would allow the measure to end with the line.

The text may also be disposed *count over count*, in order better to show how several parts of an ensemble accord. It is then, sometimes necessary to section the measure with a hyphen.

When a measure exceeds the line, the remaining fragment is naturally carried over to the beginning of the corresponding line below.

When a line would end with one of the in-accord signs, the latter may be placed at the beginning of the corresponding line below.

125. In music for keyboard instruments, the sign designating the part stands at the beginning of each line (see chapter XVI, paragraph 99).

Furthermore, the first note of each measure should always be written with its octave mark.

126. The measures being numbered (see chapter XV, paragraph 95), the numerals stand in the left-hand margin before the first line of every group of lines.

127. The indications of movement or of expression, when they occupy more than a half line, are written on a special line above the part they affect.

128. *Disposition by Division of Page.*—This method, devised by M. Remy Clavers [Paris] to facilitate the task of the blind teacher, is especially suitable for piano music, but it may also be used for any text presented in ink on two staves: music for harmonium or organ without pedal part, music for two violins without piano accompaniment, etc.

129. This disposition consists in presenting on the same page, under the text of the right hand, the corresponding text of the left hand. A line formed by points  $\ddot{\cdot}\ddot{\cdot}$  separates the two parts of the page.

130. Numerals, placed in the margin or in paragraph indentations, serve as land marks to facilitate the concordance of the two texts. These numerals are formed of points  $\ddot{\cdot}\ddot{\cdot}$  and each of them indicates the number of the staff on the inkprint page, so that the beginnings of the staves coincide with the beginnings of the numbered lines or paragraphs in braille.

The line of separation should extend the full length of the line if numerals have been placed in the margin. When these numerals have been indented, the line must begin in the seventh space.

131. After a double-bar, a pause, etc., marking off the phrases of a piece, it is preferable to continue the text on the following line. When this happens in the course of a staff, no numeral is necessary, a paragraph indentation being sufficient as guiding mark.

132. It is necessary to indicate in the two divisions of the page the octave of the first note at the beginning of every page in braille, of every line in print or of any other indentation.

133. It is not necessary to designate the parts at the beginning of each fraction of page, except, if desired, at the beginning of the piece, for it is well understood that in piano music, for example, the upper fraction is reserved for the right hand and the lower for the left hand.

The sign  $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}$  indicates changes of page in print before titles or general indications. It should not be used, however, in the course of the text because, the staves being numbered, the numeral  $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}$  indicates a change of page each time it appears.

134. Titles, as well as general indications, are placed in the upper fraction.

135. In braille, when a piece is finished on one page and the following piece begins on the same page, it is preferable to write the last measures of the left hand immediately under those of the right hand and to divide the rest of the page into sections. In this case, the second separation line should begin with the points  $\ddot{\cdot}\ddot{\cdot}$  and end with points  $\ddot{\cdot}\ddot{\cdot}$ .

136. When a long note or rest in one part ends a fraction, and the equivalent thereof in the other part cannot be written in its respective fraction, the remaining measures are written

in the corresponding fraction of the following page, and every measure which has been thus carried over is preceded by the sign  $\ddot{\cdot}$ .

The sign  $\ddot{\cdot}$  should always be preceded by a space but it should never be followed by one.

137. In music written for keyboard instruments, when a passage with alternate hands (chapter XVIII, paragraph 142) occupies an entire page, there is no separation line.

When such a passage occupies only a few lines in a fraction, the interruption of the text in the other fraction is recognized by a series of points  $\ddot{\cdot}$  placed at the beginning of a line, the remaining portion of the line being left blank.

When a passage exceeds the fraction of the page allotted to it, the dotted line appears again on the following page in the fraction temporarily abandoned.

138. A line in print or a fraction of a page in braille should not begin either with a repeat sign representing a measure or with numerals indicating a partial abbreviation.

On the contrary, it is useless, at the end of a line in print or of a division of a page in braille, to interrupt the doubling of the different signs if this is not otherwise necessary.

139. As a rule, partial abbreviations must be stated in the same manner in both fractions of the page.

It is not recommended to use repeats extending over several lines of the inkprint text, as this prevents the numbering of these lines and the frequent marks of guidance which are the special advantages of this method.

140. Below the dotted line, mentioned in paragraph 137 as also after a repeat exceeding a single staff in inkprint, it is necessary to indicate the number of the staff and of the measure therein in which the writing in braille is continued, the latter being indicated by a numeral formed of points  $\ddot{\cdot}$ . This double indication is presented in the following manner.

Example:  $\ddot{\cdot} \ddot{\cdot} \ddot{\cdot} \ddot{\cdot}$  means fourth line, second measure.

N. B.—For texts in which the measures are numbered (see chapter XV, paragraph 95), the measure-numbers are formed by points  $\ddot{\cdot}$  and are placed as in the example above [close up after the staff-number], at the left margin. Furthermore, the rule mentioned in paragraph 140 is cancelled by the numbering of the measures.

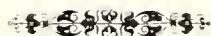
141. In order to make a disposition by fraction of page, it is necessary that, on the braille manuscript prepared as a preliminary draft, the two divisions of the page begin, each at a certain place on the page, namely the first and the last line.



Thus, and *only in the preliminary draft*, the braille lines which constitute the upper fraction succeed each other in descending order while those which constitute the lower fraction succeed each other in ascending order. It is necessary to leave between the two fractions the space which the separation line must occupy and below this line there is sometimes a line which will remain blank.

In reproducing the preliminary draft, the irregularity occasioned by the ascending order of the lines contained in the lower fraction is made to disappear. For this, it is sufficient to place the last line of the draft immediately below the separation line and to continue to write in descending order what is read in ascending order from the draft.

N. B.—The disposition by division of page is especially useful for pieces for four hands in piano music if, as on the inkprint copy, the left page is used for the *seconda* and the right for the *prima*.



## XVIII. Piano Music

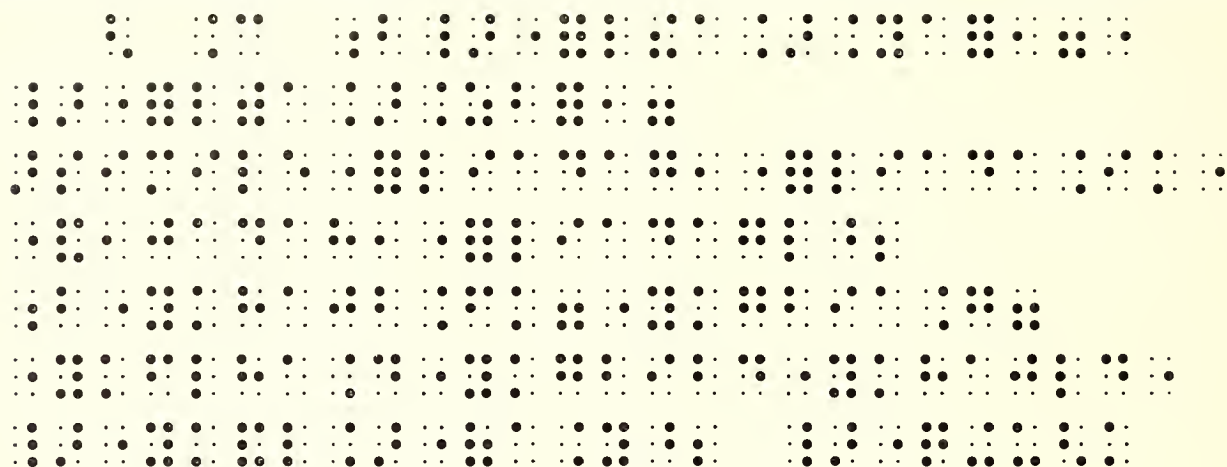
142. *Passages with Alternate Hands.*—Passages played with alternate hands are written preferably in the part reserved for the hand which plays the first note or the predominating notes.

The hands are marked by their characteristic sign, according to the instructions given in chapter XVI, paragraph 99.

When the passage is divided regularly between the hands and after the method of playing the passage has been sufficiently indicated, the word “simile” may be written to avoid the continual re-stating of the hand signs.

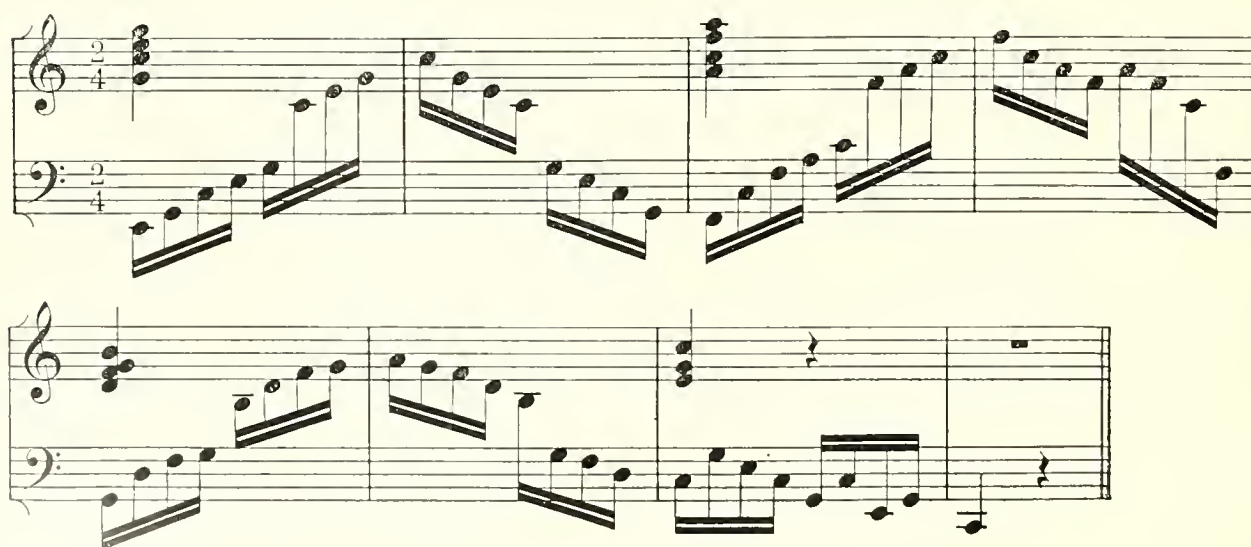
Example:



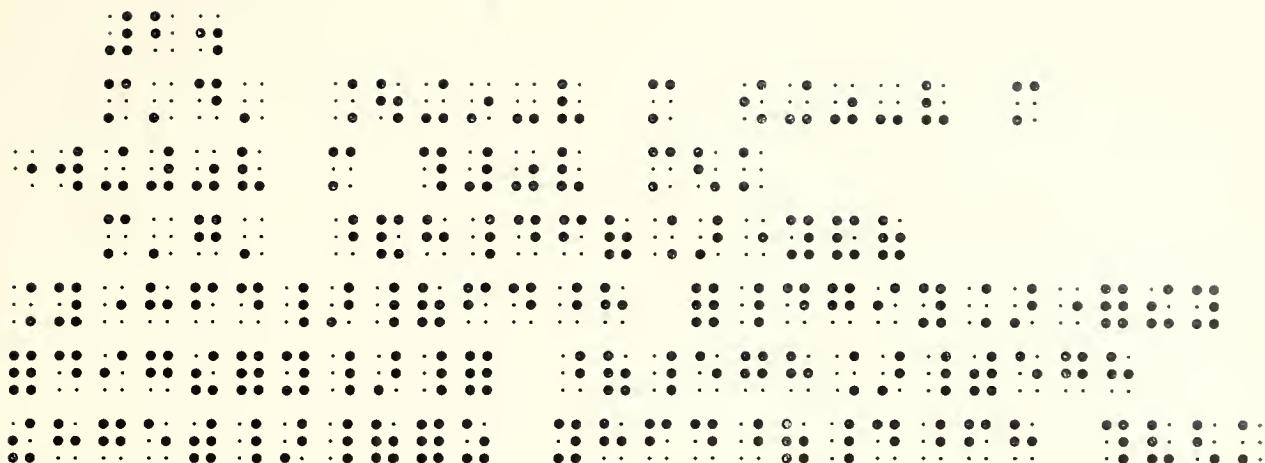


143. When the musical text is divided into phrases and a passage with alternate hands is written in one of the hand parts, it is sometimes necessary to introduce, into the other hand part, rests which do not appear in the print copy.

Example:







But when such a passage extends over several measures and contains the complete text of the fragment under consideration, it is better to reserve to this fragment, a special phrase, however short it may be, at the beginning of which no hand sign should appear.

144. Such fragments are sometimes quite extensive and may even contain one or two supplementary parts written with the in-accord sign.

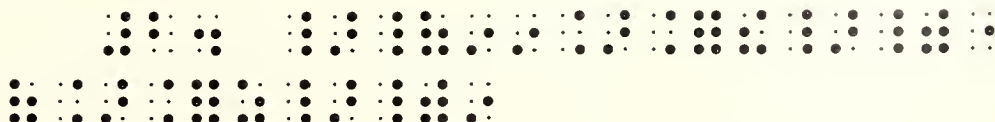
It is advisable to indicate carefully to which hand these parts belong.

145. It is necessary to avoid the doubling of interval signs when the text alternates between the hands since some chords are written in ascending and some in descending order. This recommendation, however, should not be applied to the octave interval sign as this sign always represents a note of the same name whatever be the method adopted for writing the chords.

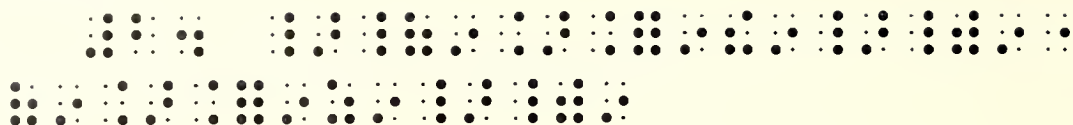
Examples:



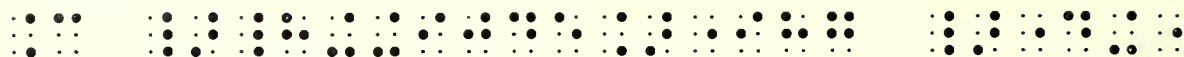
to be avoided:



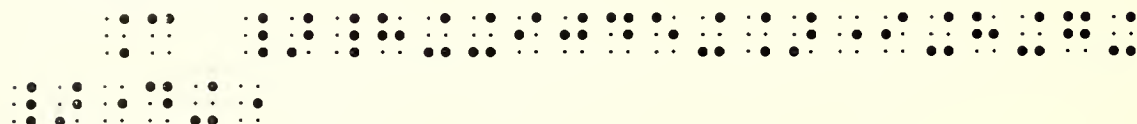
preferable:



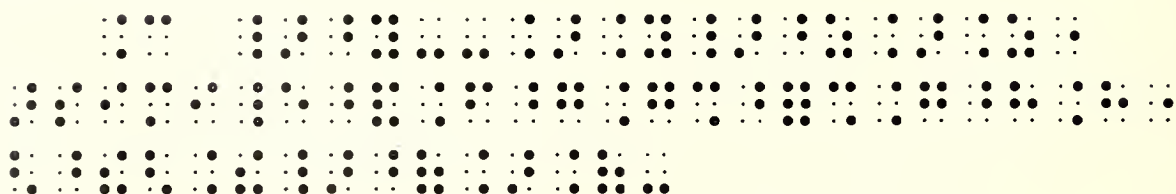
to be avoided:



preferable:

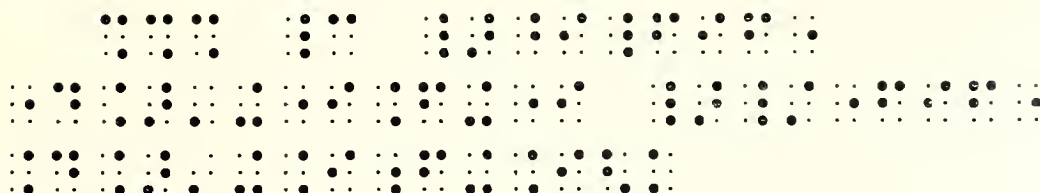
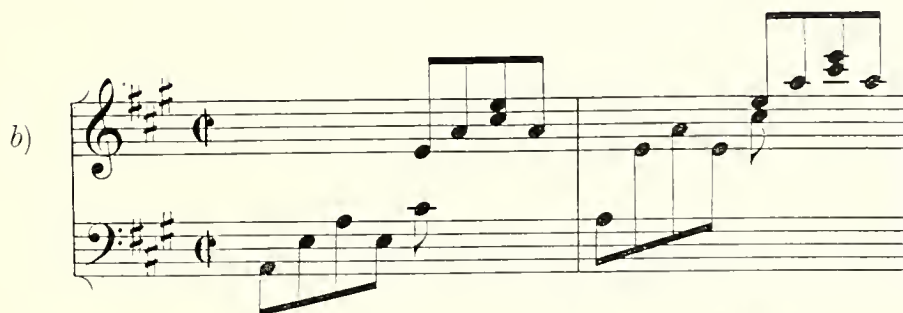
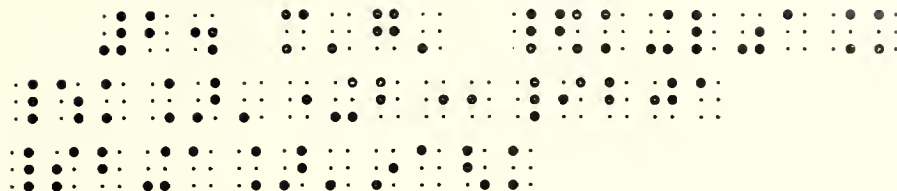
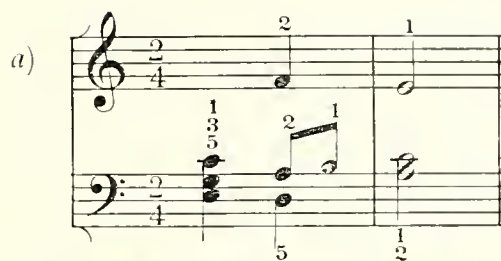


good:



When a chord is divided between the hands, the adequate sign precedes the first interval played by the other hand. This sign has no force beyond the chord in which it appears unless, when in an arpeggio, for example, it is clear that the notes following an indication belong to the hand designated (example *b*).

Examples:



N. B.—It must be noted that the signs  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  and  $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$  indicate the direction of the stems of the notes in print or the overlapping of any part whatever on the staff. They avoid the introduction, into a passage or melodic part, of unnecessary rests which might break the sense of the text. However, in an exact transcription of texts for young pupils, these signs may not replace the letters “m.d.” “m.g.” used to indicate the crossing of hands.

146. In Germany, in the writing of passages for alternate hands, the hands are designated thus: right hand  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  left hand  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$

When the hands play alternately the same number of notes, the sign indicating the hand playing the first notes is placed once only at the beginning of the passage. A numeral, formed of points  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  and separated from the hand sign by the word sign, indicates the number of notes played in turn by each hand.

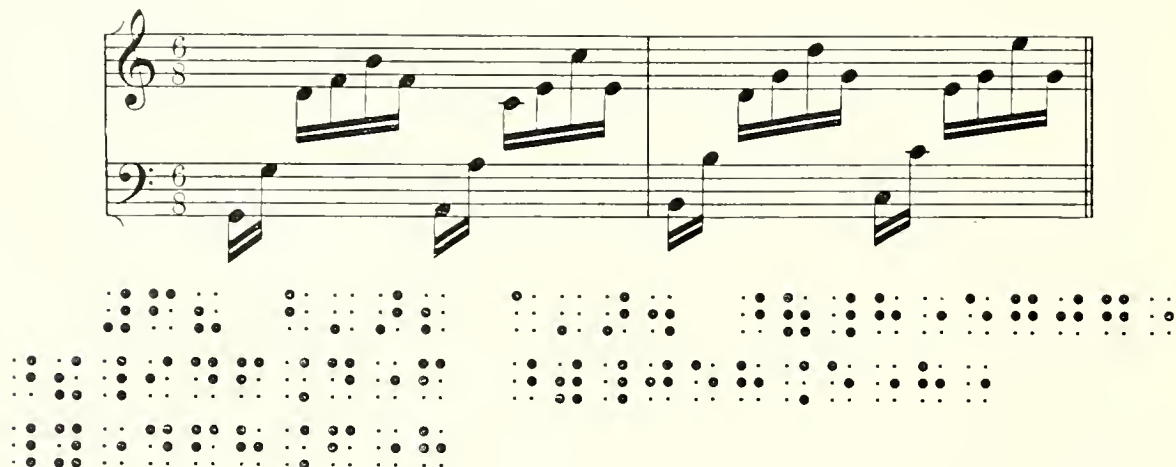
Example:



This example shows a musical passage in treble and bass clefs with a common time signature 'C'. The treble staff contains four eighth notes, and the bass staff contains four eighth notes. Below the staff, the Braille notation consists of two lines of dots representing the musical content.

In a passage of definite length, when the hands alternate regularly but do not play the same number of notes, such an indication for each of the hands precedes the passage in question.

Example:



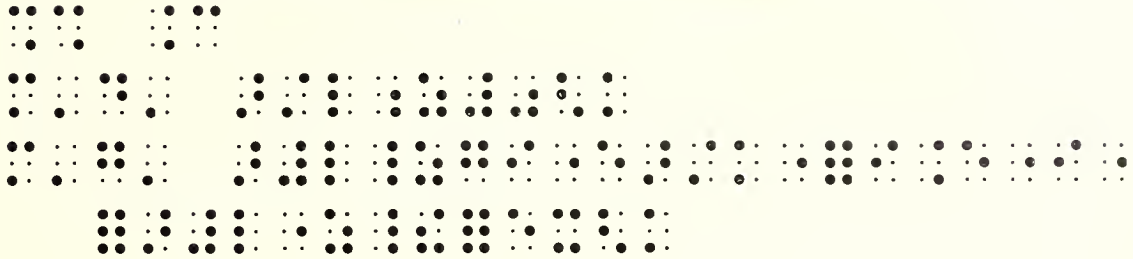
This example shows a musical passage in treble and bass clefs with a 6/8 time signature. The treble staff contains four eighth notes, and the bass staff contains four eighth notes. Below the staff, the Braille notation consists of two lines of dots representing the musical content.

In organ music, the sign  $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$  indicating the pedal, is replaced in similar cases by the sign  $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$ .

It is to be noted that the signs mentioned above are employed only with notes of equal duration and that they may be used in passages written in substitution.

147. *Clefs*.—When the clefs used in inkprint are represented in braille and one of the hand parts appears in the inkprint copy on the staff reserved for the other hand, not only is a new indication of clef necessary, but points  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  forming the third part of the clef sign, are in this case, replaced by points  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ .

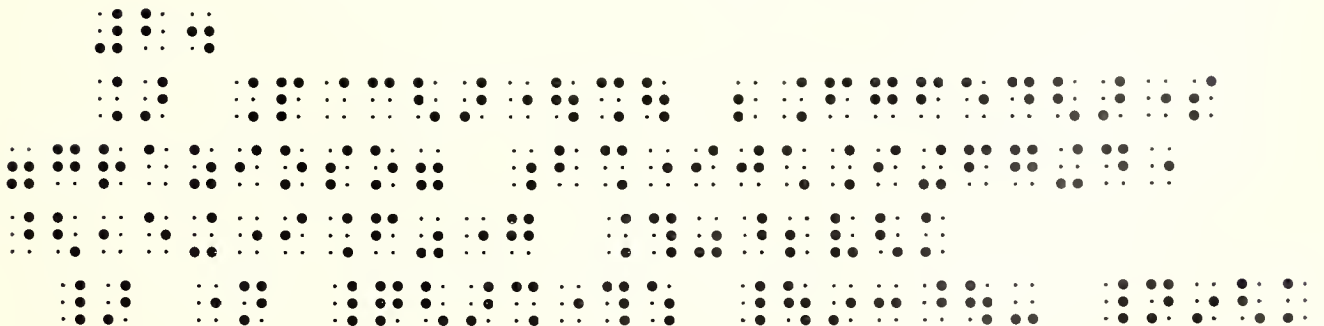
Example:

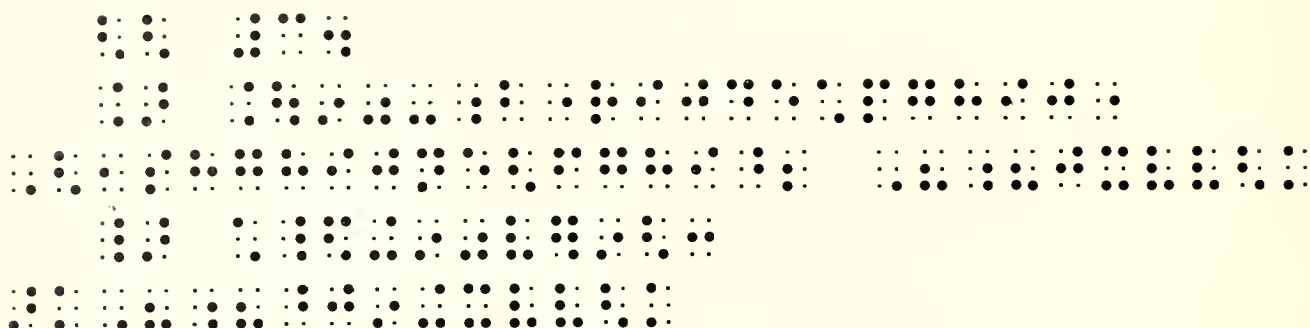
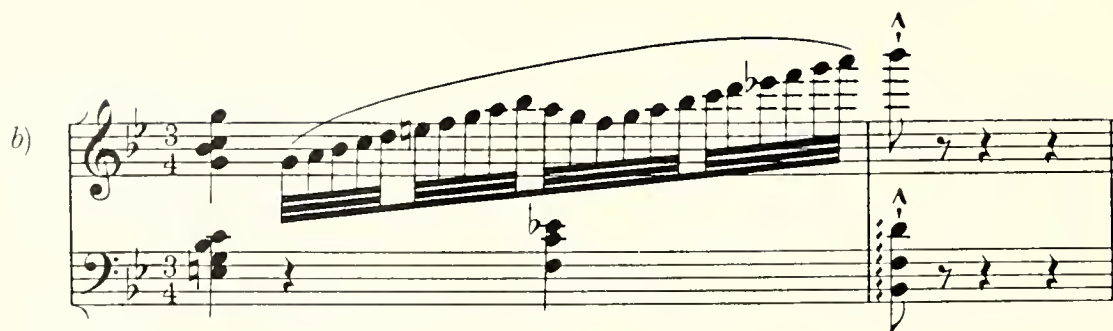




(In this example, the notes in the G clef played by the left hand, are written in the inkprint copy on the staff reserved for the right hand).

148. *Cadenzas.* In cadenzas or in irregular passages printed in small notes, if there is no other indication of the number of values belonging to a group, the following signs are placed immediately before the notes coinciding with the striking of beats or fractions of beats: when there are crotchets or quavers and when there are values shorter than quavers.

Examples:







In an over-complete measure, it may be necessary to place one of the signs  or  in both hand parts in order to make the disposition more exact.

149. *Nuances.*—The indications of interpretation, interpolated in the musical text, are written in the right-hand part unless it appears clearly that they affect the left-hand part

150. *Pedal.*—The indications for the use of the pedal are represented by the following signs which are placed in the left-hand part unless the contexture of a passage suggests, for the sake of clearness, a different treatment.

 *Ped.* (pedal down).—This sign immediately precedes the note or rest, on which the pedal is lowered.

 \* (pedal up).—This sign immediately follows the note or rest after which the pedal must be raised.

Example:





When, in braille, the indication *pedal down* immediately follows *pedal up*, the latter is generally omitted.

Example:




to be avoided:



preferable:



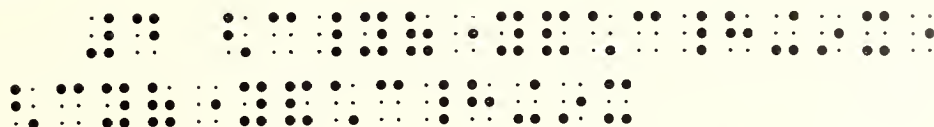
151. In the printed text, when the indication "ped" (pedal down) comes between two values, the sign  precedes the first of these two values.

152. *Pedal and Repeats.*—When the indications *pedal down* and *pedal up* both appear in a fragment that is to be repeated, they are not included in the repetition unless one of them occurred in the course of that fragment, that is to say, if the latter was not entirely played with pedal.

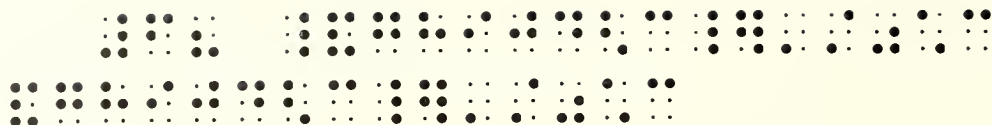
Examples:



meaning:



meaning:



But when the indication *pedal down* precedes the first note of a fragment and when the indication *pedal up* occurs between the last note of that fragment and the repeat sign, the fragment should be repeated without pedal.

Example:

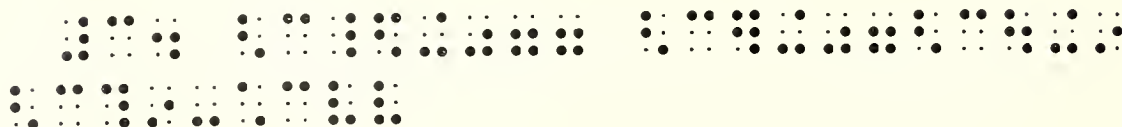


meaning:

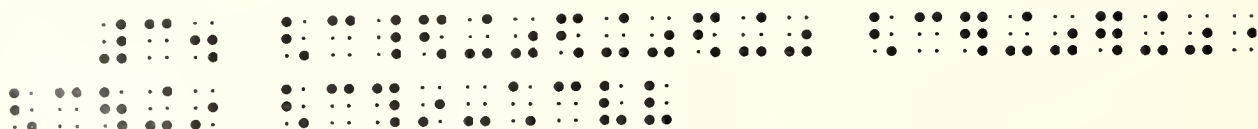


When the fragment that is to be repeated contains only the indication *pedal down*, the effect of the latter is carried on throughout the whole repetition.

Examples:

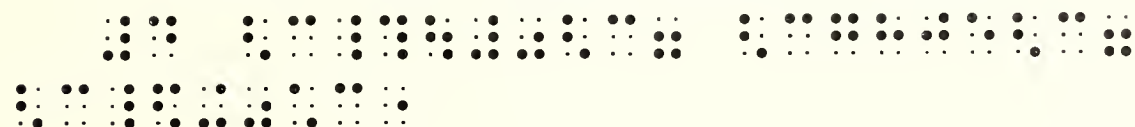


meaning:





Example:



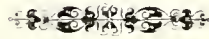
Example:



good:



also good:



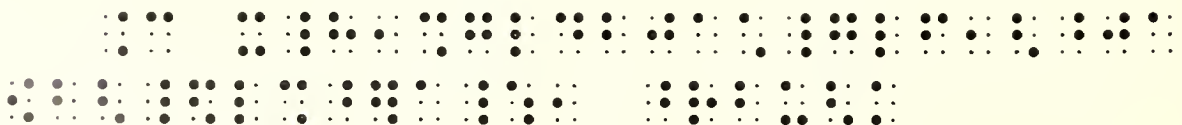
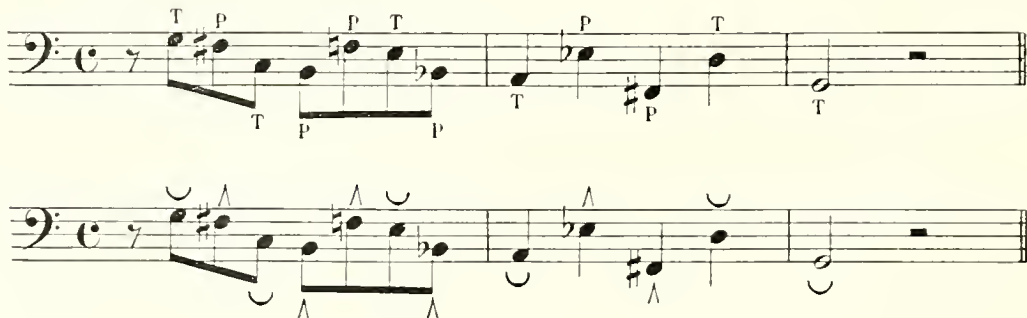
## XIX. Organ and Harmonium Music

153. All that has been said in the preceding chapter (paragraphs 142 to 149 inclusive) is applicable to music written for the organ as well as to that for the harmonium.

154. *Organ.*—The use of the toe or the heel  $\wedge$   $\smile$   $\wedge$   $\smile$  on the pedal is indicated by the signs for the first four fingers, used according to principles given (chapter XI) and adapted as follows:

Left foot: toe	$\begin{smallmatrix} \bullet \\ \bullet \\ \bullet \end{smallmatrix}$	heel	$\begin{smallmatrix} \bullet \\ \bullet \\ \bullet \end{smallmatrix}$
Right foot: toe	$\begin{smallmatrix} \bullet \\ \bullet \\ \bullet \end{smallmatrix}$	heel	$\begin{smallmatrix} \bullet \\ \bullet \\ \bullet \end{smallmatrix}$

Example:

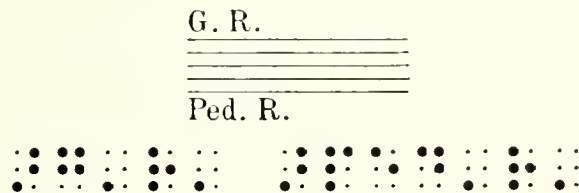


155. The indications of stops appearing at the beginning of a piece or of one of its divisions are placed preferably before the indications of movement, key and time.

The indications of stops which it is necessary to insert in the musical text are ruled by the principle governing the indications of movement and expression (chapter XIII, paragraph 64).

The initial letters or abbreviations of the names of the different manuals should always be followed by point  $\ddot{\cdot}$  and should conform to the indications appearing in print.

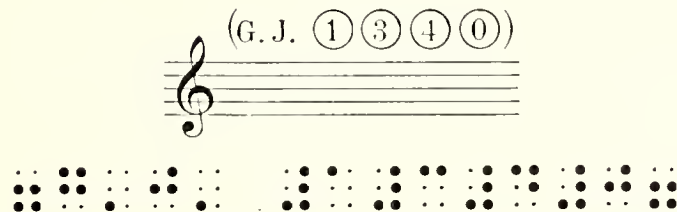
Example:



156. *Harmonium*.—It is customary to place between parentheses, the indications of stops used on the harmonium.

When an indication of stops requires several consecutive numbers, they are united by the numeral-sign.

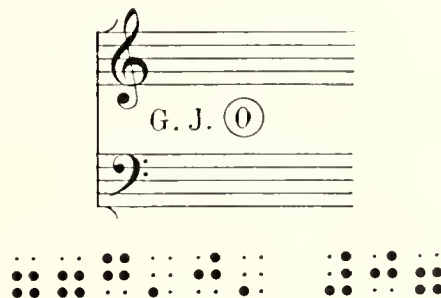
Example:



Every unnumbered indication should be in exact conformity with that appearing in print.

When an indication of stops applies to both hands, it appears only in one part, preferably in that reserved for the right hand. In that case the sign  $\ddot{\cdot}$  preceding this indication is doubled.

Example:





157. When a stop is to be suppressed, the number or letters which represent it are written again, but this time, are immediately preceded by points  $\therefore$

Example:

(G. J. 1 4 3 E)

(inverse indication)

(3 E G. J. 1 4)

158. When an independent pedal part “ad libitum” is added to the text of the left hand, it is written with the in-accord sign and is preferably written first.



## XX. Music for Stringed Instruments

159. *Positions.*—The different signs indicating the positions precede the first note which is to be played in the position determined by each of them. This note is preceded by its octave mark.

These position signs are:

1st position		7th position	
2nd „		8th „	
3rd „		9th „	
4th „		10th „	
5th „		11th „	
6th „		Half „	
Same position			

N. B.—Should there be any danger of confusion between the sign indicating the 7th position and the same sign marking the end of diverging lines for *crescendo*, the position sign may be preceded by point

160. *Strings*.—The indications for strings are placed before the note and are represented thus:

1st string		3rd string	
2nd „		4th „	

When, in inkprint, a string indication is prolonged by a dotted line, the appropriate sign is doubled before the first note and placed once only before the last, that is to say, at the end of this line. In a similar case, position marks may be doubled in the same manner.

Indications of strings, expressed by a letter preceded by the word “sul”, are written in the following manner:

Example:

161. *Fingerings.*—Fingerings are indicated by the signs for the first four fingers, used according to the principles given in chapter XI, paragraphs 56 and 58.



The thumb, used on the violoncello,  $\text{9}$  is indicated by the sign  $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$ . When the string on which the thumb must be placed is specified, this is indicated as follows:

Thumb on 1st string	$\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$	Thumb on 3rd string	$\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$
„ „ 2nd „	$\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$	„ „ 4th „	$\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$

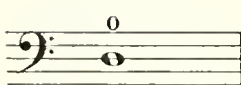

The zero, which in print indicates open string or harmonic, is represented in braille by the sign for the fifth finger  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ .

Examples:

violin:

a)		
	$\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$	$\begin{smallmatrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{smallmatrix}$
	open string	harmonic

violoncello:

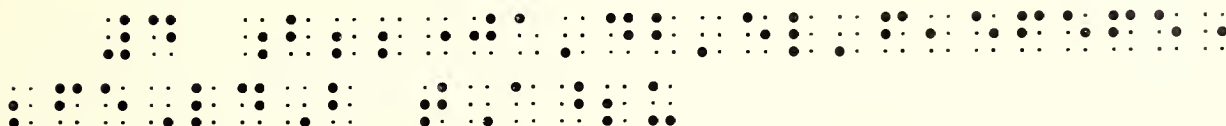
b)		
	$\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$	$\begin{smallmatrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{smallmatrix}$
	open string	harmonic

When a note may be played optionally on an open string or on the string immediately below, the fingering is marked after the open string sign.

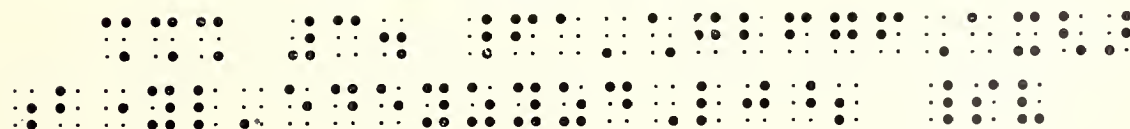
162. In certain works used for teaching, one sometimes finds a small line uniting two non-consecutive notes, meaning that the finger should remain on the string as long as this line lasts. In braille, the beginning of the line is indicated by point  $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix}$  following the finger-mark of the note on which the finger is held. To show the end of this line, the finger-mark must be re-stated even if it is not so in print, and preceded by point  $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix}$ .

Examples:

violin



violoncello



163. The *glissando*, represented in print by a series of dots or by a line, is indicated in braille by the sign  $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix} \begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix}$  which is placed after the first of the two notes thus joined. When these two notes are slurred, the glissando follows immediately after the slur.

Example:  
violin:

164. *Harmonics*.—It has been explained in paragraph 161 how the zero indicating a harmonic is represented. When, in print, a harmonic is expressed by a square or diamond-shaped note, this note, in the braille text, should be followed by the sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ :

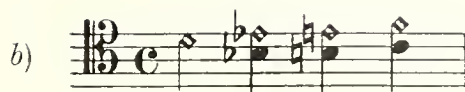
Example:  
violin:

Artificial harmonics, which are produced by pressing the string with one finger while another finger touches it lightly at the upper interval of a third, a fourth or a fifth, are written by means of a note followed by an interval sign. According to the direction adopted for the writing of chords, the note to be touched lightly is represented either by a written note or by an interval sign. In either case, it is always accompanied by the sign indicating harmonics, according to the instructions given above.

Examples:  
violin:



violoncello:



In a succession of harmonics represented by identical intervals, it is advisable not to double the interval sign; but the sign, accompanying the note to be touched lightly, may be placed twice after the first note of that passage and once only after the last note.

165. A note and an interval sign expressing an artificial harmonic cannot be followed by other interval signs. It is better to make use of in-accord signs for the writing of simultaneous sounds, one or all of which are harmonics.

Examples:

violin:



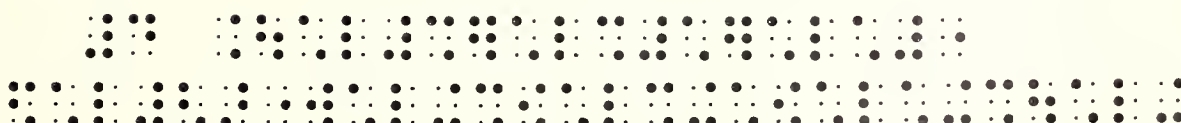
good:



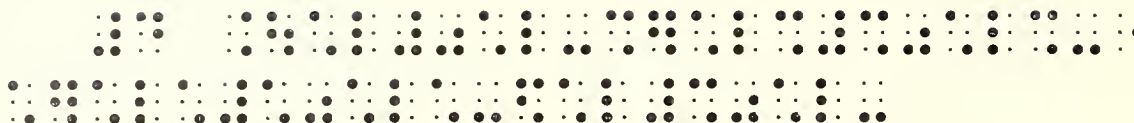
bad:



good:



bad:



Two natural harmonics which should be heard simultaneously may be written in chords.

Example:



violin

violoncello:

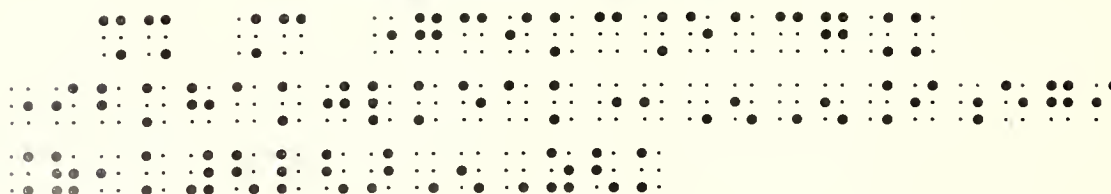


As a rule, a natural harmonic and another note which should be heard simultaneously may be written as chords, the contexture or fingering rendering confusion almost impossible in this case. Such cases are extremely rare.

166. When resultants are indicated, they are written with the in-accord sign *immediately after the part* | measure or part-measure | *containing harmonics*. In order to avoid confusion, the note or notes thus represented are preceded by the sign  $\text{⠠⠨⠠}$  used as in the case of optional grace notes (chapter XVI, paragraph 104).

Example:

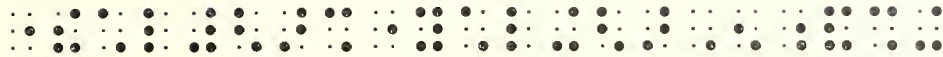
violin:



In the case of simultaneous harmonics, resultants may be written as chords.

Example:

violin:



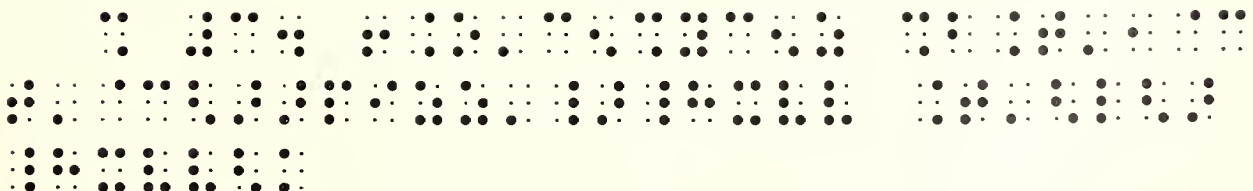
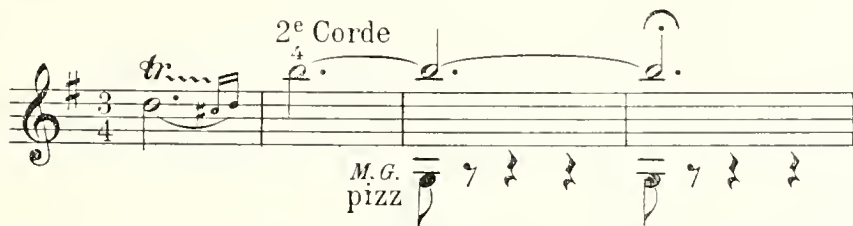
167. *Indications concerning the bow.*—The indications “down-bow”  $\sqcap$   $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  and “up-bow”  $\wedge$   $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  are placed before the note.

The indications for the different strokes of the bow or its divisions should be in conformity with those appearing in inkprint and when it seems necessary to devise an appropriate sign, it must be explained beforehand.

The sign  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  may, in certain cases, be substituted for the word “arco”.

168. The indication *pizzicato* may be followed, if necessary, by one of the signs  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$   $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  .....  $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$   $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$  (see chapter XVI, paragraph 99) indicating with which hand the string should be plucked.

Example:

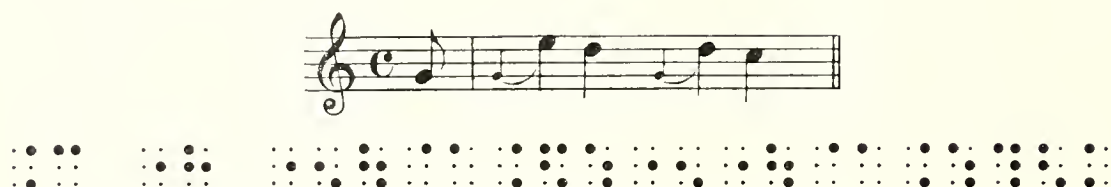


## XXI. Vocal Music

169. When several notes are to be sung on the same syllable, they are united by the sign  $\ddot{\cdot}$ . The slur for phrasing is represented by the signs  $\ddot{\cdot}$   $\ddot{\cdot}$   $\ddot{\cdot}$   $\ddot{\cdot}$  (see chapter IX, paragraphs 45 and 46).

170. The *portamento* or *glide* is indicated by the sign  $\ddot{\cdot}$   $\ddot{\cdot}$  placed after the first of the two notes thus united.

Example:



effect:



171. There are two breath-marks; full breath  $\ddot{\cdot}$   $\ddot{\cdot}$  and half-breath  $\ddot{\cdot}$   $\ddot{\cdot}$

172. When a mute syllable is merged into the next one and thus does not count in the voice part, it is followed by point  $\ddot{\cdot}$

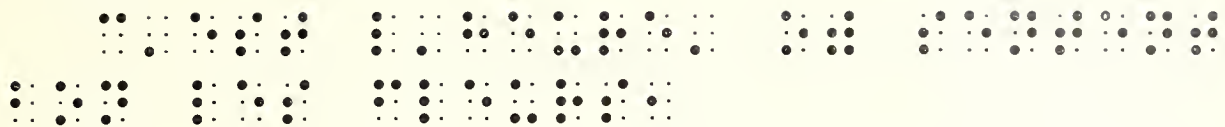
Example:



melody:



words:

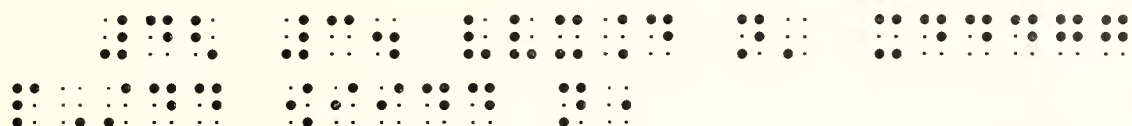


It sometimes happens that a mute syllable is without any note in the voice part. In this case the syllable is preceded by point  $\dot{\cdot}$

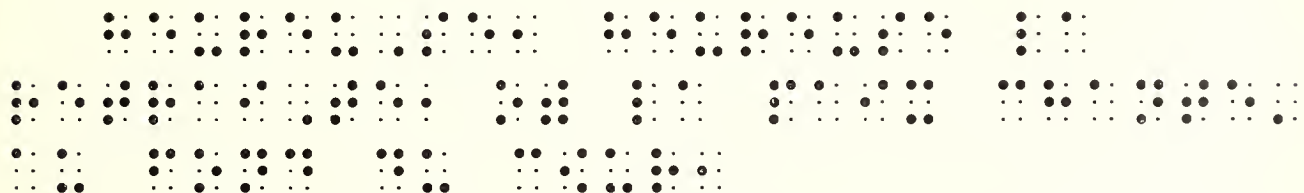
Example:



melody:



words:



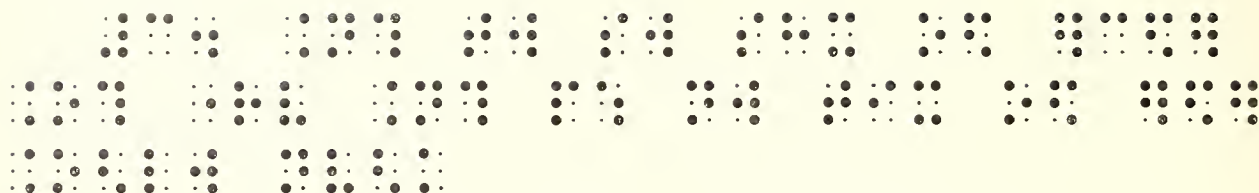
173. The repetition of a word or phrase is shown by placing the sign  $\dot{\cdot}$  close up before and after it.

Examples:

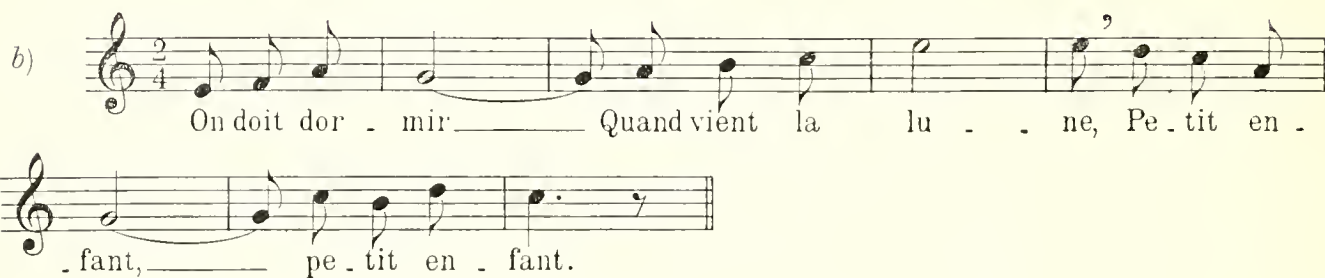
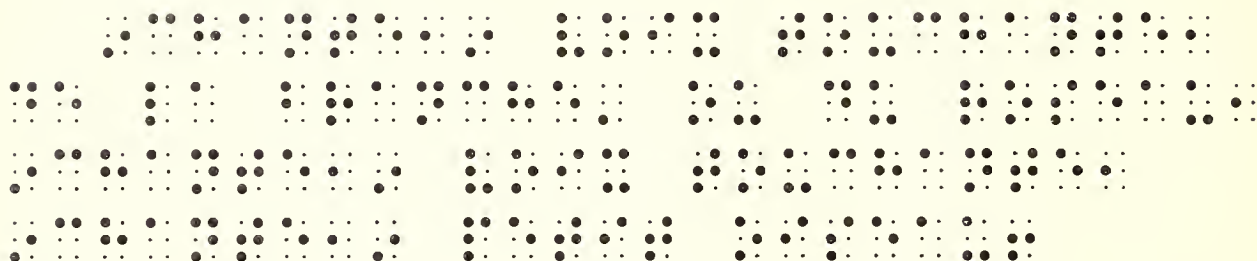




melody:



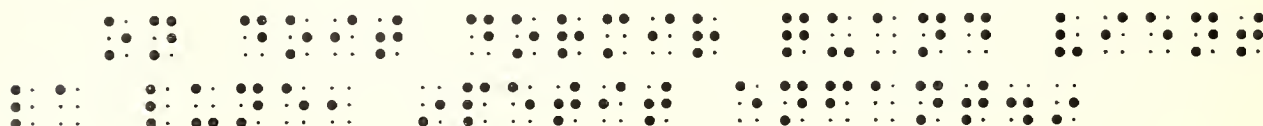
words:




melody:



words:



If there are two repetitions, the repeat sign  is doubled at the beginning. If there are more than two repetitions, an appropriate numeral is placed immediately before the repeat sign.

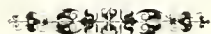
174. The segno  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$  (see chapter XV, paragraph 94) may likewise be used for the words; in this case, the sign  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$  is placed after the last word in the fragment to be repeated.

When the segno applies to both words and music, the sign is placed in both parts.

175. *Disposition*.—Whatever disposition is adopted, (see chapter XVII), the musical phrase is always presented before the words which correspond to it.

The sign  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$  is placed before the notes and the sign  $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$  before the words, at the beginning of each of the divisions of the piece.

176. When, in a piece comprising several stanzas, the voice part contains variants, they are written consecutively with the in-accord sign immediately after each of the measures thus modified. Furthermore, a variant should always be preceded by the adequate number.



## XXII. Order of Succession of Musical Signs

177. The order in which signs and indications precede or follow notes, conforming with the instructions given throughout this text, is as follows:

Before the note:

1. Clefs used in the printed copy.
2. Pedal down. String or position.
3. Nuances.
4. Hand-sign. Bow-sign.
5. Beginning of a long slur.
6. Triplet, group or *beat* signs.
7. Arpeggio.
8. Accents: staccato, staccatissimo, tenutostaccato, martellato, sforzando, etc.
9. Ornaments.
10. Accidentals.
11. Octave marks.

After the note:

1. Dots.
2. Fingering, open string or harmonics.
3. Note repetition and tremolo.
4. Slurs and ties. Ending of a long slur.
5. Commas or breath-marks. Pauses.
6. Pedal up.

178. It is advisable to observe the order of succession indicated above for long slurs, groups, arpeggios, marks of expression, accents, ornaments, accidentals and octave marks which are placed before notes; for dot, fingering, fractioning and tremolo signs and slurs which are placed after notes. But this order may be modified to advantage for the other indications, which generally affect more than one note and whose significance will be made clear by the experience of the reader or by the contexture of the music.









HV1695

A

American Braille Press.

BRaille MUSIC NOTATION.  
(Paris, April, 1929.)

Date Due	
HV1695	
A	
American Braille Press	
AUTHOR	
BRaille MUSIC NOTATION.	
TITLE	
(Paris, April, 1929.)	
DATE DUE	BORROWER'S NAME
<del>B-5/24/75</del>	<del>MONBECK</del>

