

Braille Music Reading: Keyboard Music

Course No. MUS-106

ACE/HS Programs

Prepared by the staff and faculty of the
Hadley Institute for the
Blind and Visually Impaired

Copyright © 2013 by the
Hadley Institute for the
Blind and Visually Impaired
Winnetka, Illinois

No part of this course may be reproduced in any form or by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without written permission from the Hadley Institute for the Blind and Visually Impaired.

Contents

Overview	vii
Lesson 1: Bar-over-Bar Format	1
Hand Signs	2
Section Review 1-A	4
Bar-over-Bar Format	4
The Parallel	4
Tracker Lines	6
Signs of Expression	6
Measure Division	8
Transcriber-Inserted Symbols	11
Section Review 1-B	12
Assignment 1	17
Lesson 2: Chords and Voices	21
Chords	21
Chords of More than Two Notes	24
Doubling of Interval Signs	26
The Chord Tie	29
Slurs and Single Tied Notes with Chords	30
Section Review 2-A	32
In-Accord Signs	33

Full-Measure In-Accords	33
Part-Measure In-Accords	34
Supplementary Information: Stem Signs	36
Section Review 2-B	38
Assignment 2.....	43
Lesson 3: Fingering and Pedal Marks	49
Fingering	49
Section Review 3-A	52
Pedal Marks	54
Section Review 3-B	56
Assignment 3.....	59
Lesson 4: Repeats	65
Braille Repeat Signs and Devices	66
Full-Measure Repeats	66
Part-Measure Repeats	67
Section Review 4-A	70
Numeral Repeats	71
Forward-Numeral Repeats	71
Backward-Numeral Repeats	72
Section Review 4-B	73
Print Repeats	75

Double Bar Repeat Signs	75
First and Second Endings	76
<i>Da Capo</i> Repeats.....	77
Section Review 4-C.....	78
Assignment 4.....	83
Lesson 5: Music on Three Staves and Lead Sheets	87
Organ Music	88
Section Review 5-A.....	90
Piano Accompaniments	91
Section Review 5-B	92
Chord Symbols in Lead Sheets	93
Reading Chord Symbols	93
Major and Minor Chords	95
Augmented and Diminished Chords	97
Chord Inversions.....	97
Seventh Chords.....	98
Lead Sheets	99
Section Review 5-C.....	100
Assignment 5.....	105
Acknowledgments	111

Overview

A defining fact about keyboard music is that, with rare exceptions, it is played with two hands. In print music, the music for each hand is on its own staff, and a corresponding format exists for braille keyboard music. In the course "Braille Music Reading," you learned how to read single-line music. The goal of this course is to provide you with the basic signs and formats of braille keyboard music, so you can read keyboard music on your own.

If you play the piano or another keyboard instrument, being able to read keyboard music will expand your musical experience. Just as with single-line music reading, learning to read keyboard music will give you a way to learn music in addition to listening to recordings and learning with a teacher.

The course is divided into five lessons. Lesson 1 introduces the format used for braille music for keyboard instruments. Lesson 2 has you apply what you already know about chords and voices to keyboard music. Lesson

3 explains fingering and pedal marks. Lesson 4 deals with many types of repeated music. Lesson 5 provides practice reading braille that appears on three staves in print, as well as lead sheets.

As in the previous course, symbols are introduced throughout the course. For reference to these and other braille music symbols, use the guide that you received with the previous course. Also refer to the online braille music resource list, which you can find by going to the Hadley website.

Music exercises in the course are always preceded by a heading that includes the lesson number, a hyphen, and the exercise number. For example "Exercise 4-3" means it is the third exercise in Lesson 4. That way, you can easily navigate through the reading and practice sections.

Remember that all words in music braille are in uncontracted braille, unless a transcriber is given specific instructions to use contracted braille.

This course is produced in a special format. After this Overview, all the text is on the odd-numbered braille pages, and corresponding music exercises are on the

facing even-numbered braille pages. If you have requested a print version of this course for use by a sighted assistant, the printed music examples with simulated braille transcriptions are in the separate Music Book.

Each lesson includes section reviews. These exercises enhance your learning with additional examples of the signs, symbols, and formats introduced in the reading. They include questions about the music similar to questions in the assignments. Section reviews are identified by a number and letter. For example, Section Review 3-A is the first section review in Lesson 3.

Complete the section reviews, including responding to the questions and checking the suggested answers. Students who do so routinely perform significantly better on assignments. A familiar saying is "Practice makes perfect." While you may not become "perfect," to become reasonably competent you do need a lot of practice. Read and reread the braille music exercises many times until you can identify all the braille characters without starting and stopping in the middle. Do not send your answers to the section review questions. You can always contact your

instructor, however, to either clarify the exercises in the section reviews or discuss your work.

While your objective is to learn the symbols and read the formats correctly, it is meaningless to study music notation without translating it into sound. So why not try to play the exercises, even if your piano skills are very basic? If an exercise is difficult for you to play, learn one hand and then the other, and then try to play two or three measures with hands together. You can also play the exercises as duets with another person, each one playing one hand. Again, the Music Book has all the exercises in print music and simulated braille and can be used by a sighted player to play along with you.

To complete this course, you are required to submit five assignments, one at the end of each lesson. Refer to the Getting Started instructions for information about how to prepare and submit assignments.

Before beginning Lesson 1, why not reread the section titled "An Orientation to Braille Music," in the Overview to "Braille Music Reading"? It includes a history of braille

music and an inspiring discussion about using braille music.

If you are ready to start learning to read braille music for keyboard instruments, turn to Lesson 1: Bar-over-Bar Format.

Lesson 1: Bar-over-Bar Format

In print, keyboard music is written on the *grand staff*, which has two staves connected at the left by a line and a brace. The line and brace create a *system*, indicating the music on the two staves is to be played simultaneously. Notes and rests that occur together are aligned one over the other, and print bar lines extend through both staves.

Typically, but not always, notes written in the top staff are higher in pitch and played by the right hand, and those written in the bottom staff are lower in pitch and played by the left hand.

The common format for braille keyboard music is called bar-over-bar. This braille format does not replicate the grand staff in print. While notes and values, as well as other symbols, are the same as in single-line music, the presentation of at least two lines of music to be played together requires a different format. This lesson introduces the hand signs and explains bar-over-bar format. Once you learn this format, you will have the basics of reading

music for keyboard instruments, as well as scores for ensembles.

Objectives

After completing this lesson, you will be able to

- a. recognize the hand signs
- b. read braille music in bar-over-bar format

Hand Signs

Before starting to read bar-over-bar format, it is important to learn the braille music hand signs. In print music, it is usually clear from the placement of notes on the grand staff which hand plays which notes. In braille, special signs are used. Music for the right hand is preceded by the right-hand sign, and music for the left hand is preceded by the left-hand sign. Memorize these signs.

⠠⠠⠠ (46, 345) right-hand sign

⠠⠠⠠ (456, 345) left-hand sign

If you are familiar with print music and clefs, remember that clefs are generally not used in braille music (with certain exceptions). Hand signs are not a transcription of clefs. Recall that octave signs tell you the exact pitch of a note.

The hand signs precede the first character of the music for that hand. The first character could be an octave sign for the first note or a number of other possible characters. Read Exercises 1-1 through 1-5 in the Music Book. These exercises illustrate the use of hand signs in single lines of music. Music headings are indented two spaces in these exercises.

Exercises 1-1 and 1-2 each illustrate a single measure. Did you read the hand sign preceding the first music character?

Exercise 1-3 shows the two hands alternating in a single line of music. While this is not very common, it does occur in piano repertoire, and it is good practice for learning the hand signs. An octave sign always appears with the first note after a hand sign.

When the first character after a hand sign has a dot in the left side of the braille cell, a dot 3 separates them. Exercises 1-4 and 1-5 illustrate dot 3s after hand signs, one before the staccato sign and one before the natural sign.

Section Review 1-A

Make sure you have memorized the hand signs. Reread the exercises, and then go on to the next section.

Bar-over-Bar Format

Currently, the most widely used braille music format for keyboard music is bar-over-bar format. This section describes how music written for the grand staff is presented in braille. It also explains tracker lines, word-sign expressions, and measure division as they are used in braille keyboard music, as well as how to recognize transcriber-inserted symbols.

The Parallel

In bar-over-bar format, the music for the right hand is placed in a line above the music for the left hand. The two braille lines form a unit called a *parallel* in braille music. The lines of a parallel are never separated by a page break, so you can always read all the notes in any given parallel without turning a page.

Each new parallel begins with a measure number at the left margin of the right-hand line. The format for the

measure numbers in bar-over-bar format is a little different from that of single-line music. No number sign is used. The first characters of a parallel of piano music that starts with measure 1 are as follows:



Notice that the hand signs are aligned vertically. Also notice the blank space between the measure number and the right-hand sign. This format helps you find measure numbers easily by moving your hand down the left margin of a page of music.

The following are three format practices that make reading keyboard music logical and straightforward.

- The hand signs are vertically aligned.
- The first symbols of the right and left hands of each measure are vertically aligned, "bar-over-bar."
- The first note of each measure has an octave mark.

Read Exercises 1-6 and 1-7 in the Music Book. All music headings from here on are centered. While Exercise 1-6 is very basic, Exercise 1-7 provides a review of a pickup measure, slurs, and the triplet sign, dots 23.

When the exercise or piece you are learning is difficult for you, play one measure hands separately and then together. Then proceed to the next few measures until you can play the whole exercise.

Tracker Lines

Because measures must line up in bar-over-bar format, and the right- and left-hand parts may not be the same length, you often have a number of blank spaces between measures in one of the lines of the parallel. If more than six spaces occur between characters in a line, a series of dot 3s, preceded and followed by a blank space, leads you to the next character. This is illustrated in Exercise 1-8 in the Music Book.

Signs of Expression

In bar-over-bar format, signs of expression appear in the line of music the same way as in single-line music. In general, you find word-sign expressions in the hand they apply to or in the right hand if they apply to both hands. The note following a sign of expression always has an octave sign. This helps you find the exact pitch again after the interruption caused by the word-sign expression.

Here is a frequent exception to the bar-over-bar format: Word-sign expressions that occur at the start of a measure in one of the hands are usually out of the usual alignment, so nothing appears directly under or over those expressions. The symbol immediately following word-sign expressions then lines up with the other hand in normal bar-over-bar format.

Find three word-sign expressions in Exercise 1-9, which appears in the Music Book. The exercise ends with an incomplete measure, which is indicated with a music hyphen, dot 5. Chords in the original are reduced to single notes here.

The pickup measure of Exercise 1-9 begins piano. Measure 2 begins forte. Both word-sign expressions are outside the bar-over-bar alignment. Beat 3 of measure 2 is marked piano, and this marking is in the music line in the right hand, but it applies to both hands. As you read Exercise 1-9, notice the part-measure repeat signs in measures 1 and 2, left hand. Beats 2 and 3 are a repeat of beat 1. Lesson 4 provides a complete review of repeats.

As you learned in the previous course, longer expressions begin and end with the word sign, and a space appears before and after the expression. While longer expressions can appear within the line of music, transcribers have another option in keyboard music. When the longer expression appears at the start of a measure, it may be removed and placed on the line above the right hand, indented two spaces to the right of the hand signs.

Read Exercise 1-10 in the Music Book. It illustrates this common method. Chords in the original are reduced to single notes here. Did you notice the *a tempo* in the line above measure 5?

Measure Division

It often happens that a measure is too long to fit on one line and must be divided. Or a transcriber may feel that it is worth saving space by maximizing the use of a line, though that is not a requirement in the music code. The music hyphen, dot 5, is used to divide a measure in the same way as in single-line music. This was described in Lesson 11 of "Braille Music Reading."

When measures are divided in bar-over-bar format, the left and right hands are divided at exactly the same beat, and each line of the parallel has a music hyphen. A dot 3 following a measure number at the margin means a continuation of the measure from the previous parallel. The dot 3 replaces the space that usually separates the measure number from the hand sign.

Exercise 1-11, in the Music Book, is in three-four time. Beat 1 of measure 32 is at the end of the first parallel. The music hyphen indicates that the measure is divided. Beats two and three of measure 32 are at the start of the second parallel. The measure number 32 is followed by a dot 3 to indicate a continued measure. Did you also notice the tracker line in the left hand between measures 30 and 31?

Sometimes one measure has so many notes and other symbols in one hand that it does not fit on one line, while the other hand plays fewer notes. In that situation, the transcriber may choose to have one hand continue in a runover to the next line, indented two spaces to the right of the hand sign. No hand sign appears in the runover line, since it is a continuation of the line above it. The music

hyphen is used, and the division is usually on a major beat.

Read Exercise 1-12 in the Music Book. Chords in the original are reduced to single notes here. This music is in three-four time. In the right hand, measure 81 has the first two beats on one line, and the third beat is in a runover line.

This exercise has many 32nd notes, which you did not read in the previous course. A 32nd note looks like a half note, and a 32nd rest looks like a half rest. Eight 32nd notes equal one quarter in duple time signatures.

Grouping for 32nd notes works the same way it does for 16th notes; that is, four notes of the same value may be grouped by having the first one written in its true value and the others as eighth notes. A rest of the same value can take the place of the first note in a group. Do not assume that you have to play 32nd notes fast. In fact, this movement is not a fast one at all.

Transcriber-Inserted Symbols

Sometimes transcribers need to insert symbols that do not appear in print. According to code rules, transcriber-inserted symbols are preceded by a dot 5.

As you know, the effect of an accidental applies to all other occurrences of the exact same pitch in the same measure. If a significant interruption occurs in braille between the two parts of a measure, such as a division between parallels, transcribers use a dot 5 and insert the accidental before the affected note(s) in the continuation of the measure on a new parallel.

Exercise 1-13 in the Music Book illustrates a measure transcribed two ways. In the first transcription, the music hyphen appears in both hands, and the measure continues in a new parallel. Can you find the transcriber-inserted accidental? In the first transcription, it is on the second note of the final group of 16th notes, an F-sharp.

In the second transcription, only the left hand continues to the next line. This is not considered a "significant interruption," so there is no need for a restatement of the accidental.

Consider which transcription is easier for you to read. If you have asked for a transcription, you may have the chance to say which way you prefer.

Section Review 1-B

Use Exercise 1-14 in the Music Book to answer Questions 1–3.

Which hand plays the following notes?

1. third octave quarters C, E, and F
2. fourth octave eighths C and E, and two fourth octave quarters G
3. fifth octave eighths D and F, and two fourth octave quarters B

Use Exercise 1-15 in the Music Book to answer Questions 4–6. Hint: The parallel is reduced to a single line of music.

Which hand plays the following notes?

4. fifth octave quarter E
5. triplet eighths third octave F and A; fourth octave D
6. triplet eighths third octave G and B; fourth octave D

Before answering the next questions, you may want to review the following signs:

- ∴∴ double triplet sign (Continue playing triplets; the last set of triplets is marked with a single triplet sign.)
- ∴∴ crescendo hairpin
- ∴∴ termination of crescendo hairpin
- ∴ staccato
- ∴∴ accent

Use Exercise 1-16 in the Music Book to answer Questions 7 and 8. Chords in the original have been reduced to single notes in this exercise.

7. Locate the tracker lines, and state the numbers of the measures they lead to.
8. Identify word-sign expressions and hairpins that are placed outside of the bar-over-bar alignment. For each, state the measure number and the type of expression. Then identify other word-sign expressions that are inside the line of music.

Answers

1. left hand
2. right hand
3. right hand
4. left hand

5. left hand
6. left hand
7. Tracker lines lead to measures 14 and 19.
8. The marks that are outside of the bar-over-bar alignment are the forte, measure 13, brailled in the right hand; forte and hairpin crescendo, measure 17, left hand; and hairpin crescendo, measure 19, brailled in the right hand. The other word-sign expressions are termination signs for the hairpin crescendos at the ends of measures 17 and 19 in the left and right hands, respectively.

Summary

This lesson introduced bar-over-bar format, which is the most common method today for transcribing keyboard music. You learned the hand signs:

⠠⠠ right-hand sign

⠠⠠ left-hand sign

You also learned three important format practices in bar-over-bar format:

- The hand signs are vertically aligned.
- The first symbols of the right and left hands of each measure are vertically aligned. Hence the name "bar-

over-bar."

- The first note of each measure has an octave mark.

The lesson also provided practice reading word-sign expressions, tracker lines between measures, and divided measures in keyboard music. The next lessons provide you with more experience reading music for keyboard instruments.

Assignment 1

For general information on completing and submitting assignments, refer to the Getting Started instructions. Start this assignment by giving your full name, address, and phone number. Also list the name of this course, Assignment 1, your instructor's name, and the date. This assignment is worth 100 points.

Choose the best answer. (6 points each)

1. The braille music right-hand sign is

- a. ⠠⠠⠠⠠⠠⠠
- b. ⠠⠠
- c. ⠠⠠

2. The braille music left-hand sign is

- a. ⠠⠠
- b. ⠠⠠⠠⠠⠠⠠
- c. ⠠⠠

Answer the following questions. (6 points each)

3. Interpret all the signs in the following braille music:

⠠⠠⠠⠠⠠⠠

Use the Fantasia in C Minor to answer Question 12. This excerpt is slightly modified from the original. (10 points)

12. Does this music have a divided measure? If so, identify the division place by measure and beat.

Once you have prepared your answers to send to your instructor, why not play the excerpts in this assignment for your own enjoyment? Then proceed to Lesson 2: Chords and Voices.

Lesson 2: Chords and Voices

In Lessons 13 and 14 of "Braille Music Reading," you learned about interval signs, chords, and in-accord procedures. While these devices are used in all braille music formats, they occur frequently in music for keyboard instruments. Even elementary-level piano pieces include chords and voicing in one hand or both. Therefore, reviewing chords and in-accords will improve your ability to read braille music for keyboard instruments.

Objectives

After completing this lesson, you will be able to read the following in keyboard music:

- a. chords
- b. in-accord signs

Chords

This section begins with a review of the interval signs and has you practice reading chordal music for piano. It then explains doubling of intervals, and it introduces the chord tie, as well as the simple slur used with chords.

In print, chords appear as two or more notes aligned vertically on the staff. In music braille, only one note of the chord is shown by its symbol and value. For the purposes of this course, call that note the "named note." The other note or notes of the chord are indicated by the interval, that is, the difference in pitch, from the named note.

Review the interval signs as follows:

- ⠠ (34) second
- ⠠ (346) third
- ⠠ (3456) fourth
- ⠠ (35) fifth
- ⠠ (356) sixth
- ⠠ (25) seventh
- ⠠ (36) octave

Interval signs immediately follow the named note or its dot, if it is dotted.

You have already practiced reading two-note chords in single-line music. This section provides examples of chords in keyboard music, including chords of more than two notes. Remember, interval signs are read downward in high-pitched music and upward in low-pitched music (always check the Transcriber's Notes to make sure).

Therefore, read chords in the right hand downward and chords in the left hand upward. If you are a beginning pianist, play as slowly as you need to, one hand at a time.

Read Exercise 2-1. All exercises continue to appear in the Music Book. Play each hand separately and then combine the hands. If you read this chord progression correctly, you have these half-note chords:

Right hand: fifth octave E and C; fifth octave F and C

Left hand: fourth octave C and G; third octave F and fourth octave F

The next exercise includes two part-measure repeats in the left hand. Use what you learned in Lesson 12 of the previous course to read these correctly. Lesson 4 provides a complete review of repeats.

Exercise 2-2 is a lighthearted tune that is composed of many two-note chords. They are played staccato, and this short excerpt should be fun to read and play. Some of the chords in the left hand have accidentals. Can you find them? The accidentals in the left hand of Exercise 2-2 are in measures 5, 6, and 7. They affect the interval, and in each case, they mean to play third octave A-natural.

Word-sign expressions and signs of execution come before the named note, as you would expect. Signs of execution apply to all the notes in a chord. Notice the doubled staccato sign at the start of measure 1 in each hand. The termination of the staccato is with the last note of the exercise in each hand. Another sign of execution appears in this exercise. Can you find it? It is the accent on the last chord in measure 5, right hand.

Chords of More than Two Notes

When chords have more than two notes, you read an interval for every note in the chord, and all intervals refer to the distance from the named note. Avoid the common error of calculating the distance from one interval to the next. Always calculate from the named note.

Exercise 2-3 is a chord progression that pianists often practice in all the keys. Listen to the special sound of each chord, and try to connect the sound to the interval numbers. The notes of the right-hand chords are as follows, stated in descending order as you read them:
fourth octave G, E, and C
fourth octave A, F, and C

fourth octave G, E, and C

fourth octave G, F, and D; third octave B

Although you read right-hand chords downward, the notes of a chord are usually stated in ascending order: C, E, G, and so on. Follow a similar procedure to read the chords in the left hand. For each interval, read up from the named note.

What if an interval is larger than an octave from the named note? Intervals of a ninth or more are calculated by adding an octave to the interval. So a ninth is written as a second, a tenth as a third, and so on. The interval signs appear in ascending order. Therefore, an interval of a third that comes after a larger interval is a tenth from the named note. If no other interval intervenes, an octave sign is used in front of the interval sign. Calculate the interval, and play it in the specified octave.

Chords with spans beyond an octave are often rolled. A chord played one note after the other quickly so it sounds like a harp is called an *arpeggiated* or *broken* chord. Learn the arpeggio sign for a chord in one hand, also called the "short arpeggio sign."

::: (345, 13) short arpeggio sign

Exercise 2-4 illustrates larger intervals and the short arpeggio sign. The bottom note of the broken chord in measure 1, right hand, is fourth octave C, which is an octave plus a third from the named note. The top note in the broken chord in measure 2, left hand, is a third octave G. Although you read intervals downward in the right hand, roll chords upward unless a specific sign tells you to do it the other way.

Doubling of Interval Signs

When the same interval occurs with four or more successive notes, a doubled interval sign appears with the first note. Continue to apply the interval to named notes until a single interval sign of the same type appears. If doubling continues to a new page, the transcriber redoubles the intervals with the first chord on the new page as a reminder.

Within a passage of doubled intervals, the named notes may or may not be the same, but the interval relationship between the named note and another note of the chord stays the same. Avoid the error of confusing the interval

note with the interval *sign*. For example, read Exercise 2-5, written for the right hand. The exercise includes eighth note chords. Each named note is played with a note one third below it. Do not play a C with each of the named notes.

It often happens that the left hand plays octaves throughout a passage, as you find in Exercise 2-6, which is a very familiar song. This tune is "America," or "God Save the Queen." The doubled interval of an octave appears with the first chord in the left hand. Octaves terminate with the last chord of the next-to-last measure.

In the right hand, find the chords with intervals that are doubled. These begin with the last chord of measure 3 and continue through the last chord of measure 4. These are all three-note chords, each with an interval of a third and a sixth. Be prepared to find transcriptions in which you need to keep track of which intervals are doubled. For example, within a passage of doubled thirds, additional intervals may appear.

Intervals with accidentals can interfere with the doubling process. Any interval other than an octave with an

accidental may be the first or the last of a series of doubled intervals, but any unbrailled interval within a doubled passage will not have an accidental. The exception to this is the octave, because the interval is assumed to be the same as the named note.

Exercises 2-7 and 2-8, both of which are excerpts from Mozart sonatas, provide examples. In Exercise 2-7, you have a passage of intervals of a third in the right hand. Read the first three chords normally. The fourth chord, which ends measure 10, is the first chord in the series of doubled intervals. Notice that the first and last chords of the series have a sharp sign preceding the interval sign. All the other chords within the series have uninflected intervals; that is, they do not have an accidental. The transcriber terminated the series of doubled thirds after the second group of 16th chords in measure 11. Although thirds are part of the next two chords, this transcriber is responding to braille readers' preference for not combining doubled intervals with additional ones.

In Exercise 2-8, you have an example of a series of octaves in the right hand, some of them with accidentals. Always play a perfect octave unless otherwise marked.

Doubling of intervals is a very useful device that is unique to braille. However, stay alert to which intervals are doubled.

The Chord Tie

A special symbol is used when at least two of the notes of a chord are tied to the same pitches in the next chord.

Learn the chord tie symbol:

⠠⠠ (46, 14) chord tie

The chord tie following the last interval of a chord means to tie all the notes to the identical notes in the next chord. Sometimes all the notes of a chord are tied, as in Exercise 2-9. Other times two or more of the notes are the same and at least one other note changes. Read the intervals carefully so you know which notes are tied.

Which notes are tied in Exercise 2-10? The chord in the right hand, first measure, is fifth octave G-flat with E-flat. The chord is tied to the next one, which has three notes. The top two notes, fifth octave G-flat and E-flat, are tied from the previous chord. The third note, C, is articulated.

Slurs and Single Tied Notes with Chords

When chords are to be played legato, slur signs are used just as with single notes. The simple slur sign, dots 14, or the double simple slur sign, follows the last interval sign. For longer slurs of five or more chords, bracket slurs are most commonly used.

Often, a single note is tied to a note that is part of a chord, or vice versa. In that case, the regular tie sign, dots 4, 14, appears following the note or interval that is tied. In Exercise 2-11, a chord appears with a tie and a slur. Notice that the regular tie sign follows the named note, and the slur sign follows the interval sign.

Exercise 2-12 provides another example of a slur and a tie with a chord. In measure 25, right hand, a simple slur and a single tie sign appear together. This means the fourth octave D is tied to the same note in the next chord. In both chords, the D is written as an interval. Hold down the D, and play the F-sharp to G legato.

Two part-measure repeats appear in this exercise: measure 21, right hand, and measure 25, left hand. In

each case, repeat the previous beat including the articulation.

Before going on to the section review, try one more example. Exercise 2-13 is an excerpt from a short piece by Béla Bartók. It includes two new signs of execution. One is martellato. In print it looks like a letter V with the open part above or below the note head. It means to attack the note like a hammer.

⠠⠠⠠ (56, 236) martellato

The other is the legato-staccato or mezzo-staccato sign. In print, it looks like a line with a dot over it. It means to articulate the note in a style between staccato and legato, or moderately detached. The braille music symbol for this sign of execution is as follows:

⠠⠠⠠ (5, 236) legato-staccato

As always, first learn the notes and values, and then add the other information. Much of Bartók's music is based on Hungarian folk melodies, and he is very specific in his instructions to performers.

Section Review 2-A

Use Exercise 2-14 in the Music Book to answer Questions 1–2.

1. Name the notes of the second chord in measure 1, right hand, in ascending order.
2. Name the notes of the second chord in measure 3, left hand, in ascending order.

Use Exercise 2-15 in the Music Book to answer Questions 3 and 4.

3. In measure 1, the interval of a third is doubled in both hands. On which beat does the doubling end in each hand?
4. Identify the locations of chord ties.

Answers

1. fourth octave D, F-natural, G, and B
2. third octave G and B-flat; fourth octave D and E
3. In the right hand, the interval of a third ends with the first eighth note of beat 1 of measure 12. In the left hand, the interval of a third ends with the first eighth note of beat 2 of measure 12.

4. Measure 11, beat 2, both hands, quarter chords are tied to the eighth chords that follow in beat 3.

This section introduced chords and illustrated other signs used with chords. Word-sign expressions, triplet signs, and signs of execution are examples of signs that come before the named note. Dots come immediately after the named note, while slurs come after the last interval of a chord. You also practiced reading interval doubling, and you learned the chord tie sign. Fingerings and pedal marks can also be applied to chords. You will practice reading fingerings and pedal marks in the next lesson.

In-Accord Signs

This section reviews methods you learned in Lesson 14 of "Braille Music Reading." When two or more notes in one hand sound together but have different values, you have two voices in that hand. The in-accord signs are unique to braille music. Another device mentioned in this section is stem signs, which is a way to notate two voices that unite on one note.

Full-Measure In-Accords

Recall the full-measure in-accord sign:

⠠⠠⠠ (126, 345) full-measure in-accord

In high-pitched music the top voice comes first, and in low-pitched music the low voice comes first. Therefore in the right hand, read the top voice first, and in the left hand, read the bottom voice first.

In Exercise 2-16, the first voice in the right hand has the melody. The second voice in the right hand is all half notes. The second voice nicely combines with the left hand to form the harmony.

Part-Measure In-Accords

When the music in one hand is in two voices, but that situation occurs only during part of a measure, the method used is the part-measure in-accord. Review the part-measure in-accord signs:

⠠⠠⠠ (46, 13) measure division

⠠⠠⠠ (5, 2) part-measure in-accord

Exercise 2-17 has part-measure in-accords in measures 1, 5, 6, and 7 in the right hand, and in measure 7 in the left hand.

You have three beats in a measure. In measure 1, right hand, the measure division sign appears after the first beat, which is a quarter chord. So you know that the next music is in two voices. The top part is a dotted quarter and an eighth. The bottom part is a half note. Play those notes together in the right hand. Measures 5 and 7 in the right hand work similarly. The first beat is a quarter, and the second and third beats are in two parts.

Go to measure 6, right hand. The divided portion of the measure is the first two beats. First, read two quarter chords. Then read the part-measure in-accord sign, followed by a half note. The measure division sign tells you that you have finished reading the partitioned beats, and you know that one beat remains. The third beat is a quarter chord.

In measure 7, left hand, you have two eighths, which complete the first beat. Next, read the measure division sign, which tells you that the next music is partitioned. The first part is a half note, and the second part is two quarter notes.

Supplementary Information: Stem Signs

Another way of transcribing two voices is possible when the voices unite on one note. The method uses stem signs, which indicate the different voices. Reading stem signs is often considered an advanced braille music skill, but it is worth learning about stem signs even if you are a beginner.

In situations where two voices unite on a pitch, the two notes usually have different values. In print, the note heads are shared or printed so close to one another that they touch. One note head has a stem going up and one going down, unless one happens to be a whole note, which has no stem. The directions of the stem indicate the two voices: up means top voice, down means bottom voice.

The braille stem signs are composed of a stem prefix, dots 456, and a value. Often the values of the unison notes are different; sometimes they are the same. A stem sign always follows the note, and it represents the larger or the same value of the two notes. The first five stem signs are as follows:

- ⋮⋮ (456, 3) whole stem
- ⋮⋮ (456, 13) half stem
- ⋮⋮ (456, 1) quarter stem
- ⋮⋮ (456, 12) eighth stem
- ⋮⋮ (456, 123) 16th stem

Stem signs can be tied, slurred, and dotted.

Frequently in keyboard music, two voices do unite on one pitch. Transcribers usually use in-accords rather than stem signs, if possible, because with in-accords it is easier to follow the melody. (In some cases, however, an in-accord cannot be used.) Most braille music readers prefer in-accords to stem signs in piano music. If you prefer to read in-accords whenever voices unite on a single note, let your transcriber know. But before you state a preference, learn to read both methods. Read Exercise 2-18, transcribed first with in-accords and then with stem signs in the left hand.

In the first transcription with in-accords, each left-hand measure has two half notes in the bottom part and four quarters in the top part.

In the second transcription, which uses stem signs, the quarter note F has a half-note stem sign. To play this correctly, hold the F for two beats while playing the quarter chord in beat 2. Another way to think about this is the note F is both a quarter note and a half note. The pattern is repeated in the second half of measure 1 and twice in measure 2.

Section Review 2-B

Use Exercise 2-19 in the Music Book to answer Questions 1–4. Part-measure repeat signs are used in this exercise. In each case, repeat the music in the previous beat. A complete review of repeats is in Lesson 4.

1. Identify the measure that has part-measure in-accords.
2. In the place that you identified in Question 1, which beat or beats in the right hand are partitioned into in-accords?
3. In the place you identified in Question 1, which beat or beats in the left hand are partitioned into in-accords?
4. Find accented eighth notes. What notes sound together with them?

Answers

1. In measure 22, both hands have part-measure in-accords.
2. In the right hand, beat 1 is partitioned.
3. In the left hand, beats 1 and 2 are partitioned.
4. Accented eighth notes are in the right hand, measure 21. The fourth octave B-flat eighth notes sound together with a fifth octave E, and fourth octave C and G.

Some of the in-accords in Exercise 2-19 could have been transcribed with stem signs instead, because the voices unite on the same pitch. For comparison, following the complete in-accord version in the Music Book, read measures 19, 22, and 25, which are transcribed with stem signs.

In each case, an eighth note is followed by the quarter stem sign. This means the same note is both an eighth and a quarter value.

This section provided practice with full-measure in-accords and part-measure in-accords. It also illustrated stem signs.

Summary

This lesson reviewed chords and in-accord devices. You reviewed the interval signs, and you practiced reading chord ties and other devices that occur with chords and music in two voices. The lesson also illustrated stem signs, which are mainly used in keyboard music and involve two voices uniting on one pitch.

Now that you are more advanced in your braille music reading, you might ask or hire a transcriber to transcribe a piece for you. If you do, it is very helpful to tell the transcriber your preferences, especially when a passage could be transcribed in different ways. Your feedback about which methods are easier for you to read is invaluable to transcribers.

Assignment 2

For general information on completing and submitting assignments, refer to the Getting Started instructions. Start this assignment by giving your full name, address, and phone number. Also list the name of this course, Assignment 2, your instructor's name, and the date. This assignment is worth 100 points.

To complete this assignment, read each of the music excerpts and the question or questions that follow. Answer the questions briefly and completely.

Use "Gen'l Grant's Funeral March" to answer Questions 1–3. (10 points each)

The image contains Braille musical notation for the piece "Gen'l Grant's Funeral March". It consists of two systems of notation. The first system is a short excerpt, and the second system is a longer, more complex excerpt. Each system includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation is arranged in staves with various musical symbols and notes represented in Braille.

1. Identify the chord in the right hand that sounds with the first C octave chord in the left hand. Name the notes and octave of that chord.
2. Identify the location of the termination of the interval doubling. State the measure number and beat.
3. Identify the chord that immediately follows the termination of octave doubling in the left hand. Name the notes and octave of the chord.

Use "Song Without Words" to answer Question 4. (10 points)

4. Find all the chord ties. For each, state the measure number and hand, and name the notes that are tied.

Use the chord sequence called a *cadence* to answer Question 5. (10 points)

5. Name the notes that are tied.

Use "Combination March" to answer Questions 6 and 7. (10 points each)

6. Identify the rhythmic pattern in measures 1 and 2, right hand, second part.
7. Explain what happens in measure 3, right hand.

Use "Tango Espagnol" to answer Questions 8 and 9.

The image shows a Braille musical score for 'Tango Espagnol'. It consists of several staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The music is written in a 2/4 time signature. The score includes various musical notations such as notes, rests, and accidentals. The Braille notation is arranged in a standard musical format, with the right hand on the top staff and the left hand on the bottom staff.

8. Locate an arpeggio chord. State the hand, measure number, and beat, and name the notes in ascending order, including the octave names. (10 points)
9. Locate two part-measure in-accords. For each one, state the hand, measure number, and beat, and name all the notes in the *second* in-accord part. (20 points)

Once you have prepared your answers to send to your instructor, why not play the excerpts in this assignment for your own enjoyment? Then proceed to Lesson 3: Fingering and Pedal Marks.

Lesson 3: Fingering and Pedal Marks

While fingerings can be included in music for any instrument, pedaling, that is, indications for using the sustaining pedal, is for piano music only. Lesson 1 introduced bar-over-bar format, and Lesson 2 provided practice reading chords and voices. This lesson describes the methods for indicating fingering and pedaling in braille music. Learning how to read finger and pedal signs will increase your ability to read braille music for keyboard instruments.

Objectives

After completing this lesson, you will be able to read the following in keyboard music:

- a. fingering
- b. pedal marks

Fingering

As you know, keyboardists use five fingers of each hand, and the first finger is the thumb. But on many other instruments the first finger is the index finger. Fingerings work the same way in braille music for all instruments, with

the exception of right-hand fingerings for guitar and other plucked instruments. Learn the five finger marks for keyboard players, as follows:

- ∴ (1) one
- ∴ (12) two
- ∴ (123) three
- ∴ (2) four
- ∴ (13) five

The finger sign follows the note. If the note is dotted, the finger sign follows the dot. Read Exercises 3-1 and 3-2, making sure you can identify the fingering for each note. These are both simple exercises that require no additional explanations. In Exercise 3-2, chords in the original have been reduced to single notes.

Fingering for individual notes of chords is indicated by finger signs following the note or interval. Exercise 3-3 illustrates this. Be sure you can identify the finger that is suggested for playing each note of the chords.

Exercise 3-3 includes part-measure repeats. In each case, repeat the previous quarter chord. A complete review of repeats is in Lesson 4.

What happens when fingerings are included for all the named notes and intervals of chords within doubled interval passages? In that case, the finger signs appear after the note in the order that you read the intervals. The first number applies to the named note, and the next numbers apply to the chord interval note or notes. They are presented in the order you read the notes: from the top note downward in the right hand, and from the bottom note upward in the left hand. Read Exercise 3-4, which has a long passage of doubled intervals of a third.

Exercise 3-4 includes part-measure repeats in both hands, measure 7. Each part-measure repeat means to repeat the previous note or chord. A complete review of repeats is in Lesson 4.

A change of fingers on one note is often suggested in keyboard music. The change allows you to move to a different hand position while keeping a note depressed. To show such a change, dots 14 appear between the two finger signs, as in Exercise 3-5, measure 31, right hand.

In Exercise 3-5, the fourth octave A in the right hand, measure 31 is a double-dotted quarter note. That means

you add half the value plus a quarter of the value of the note. You have one quarter, plus one eighth, plus one 16th. Practice by subdividing into 16ths. Hold the A for four 16ths for the quarter value and three more 16ths for the double dot. Then play the final 16th note.

Sometimes an editor may suggest a choice of fingerings. In that case, two finger signs will appear one after the other with no spacing.

As you do the next section review, try to play the exercises by learning the rhythm and notes first, and then checking whether you used the fingerings suggested. Did they work for you? If not, use your own fingerings.

Section Review 3-A

Use Exercise 3-6 to answer Questions 1–3. This exercise includes a restatement of the piano dynamic in the right hand in measure 1. Recall that dynamics appear in the right hand when they apply to both hands. Dynamics in the left hand apply only to the left hand. Because the left hand begins playing while the right has a rest, and the dynamic is shown in the left hand, it also appears with the first note of the right hand.

State the finger that is suggested for playing each of the following notes:

1. measure 3, right hand, fifth octave eighth note E.
2. measure 8, left hand, first quarter-note D
3. measure 7, right hand, eighth note E

Use Exercise 3-7 to answer Questions 4–6.

State the finger that is suggested for playing each of the following notes. Numeral repeats are not used in this transcription.

4. measure 1, right hand, beat 2
5. measure 7, right hand, beat 2
6. measure 7, left hand, beat 2, top voice

Answers

1. third finger
2. fourth finger
3. fifth finger
4. fourth and first fingers
5. fifth and second fingers
6. first finger and first finger again

It is important to learn how to read the finger signs, but it is just as important to learn how to skip over them! If it feels awkward to reach notes or connect one note to another smoothly, read the finger signs to see if they help. Otherwise, skip over the finger marks.

Pedal Marks

The pedal-down and pedal-up symbols indicate when to use the sustaining pedal on a piano. The pedal-down and pedal-up symbols are as follows:

⠠⠠ (126, 14) pedal down

⠠⠠ (16, 14) pedal up

Pedal signs appear below the left-hand notes in print. The pedal-down sign in print is the abbreviation *Ped*, and the pedal-up sign in print is an asterisk. Or a horizontal line may appear below the grand staff spanning the notes that are played while the pedal is depressed. The braille music transcription is the same either way.

In braille, the pedal-down sign appears before the note with which the pedal is depressed, and the pedal-up sign appears after the note with which it is released. Pedal signs almost always appear with left-hand notes. Read

Exercise 3-8. Be sure you have found all six pedal marks before continuing. Try using the pedal as you play the exercise.

In two situations, the pedal-up sign is not brailled, even though it is marked in print. One is when the pedal-up sign is followed by a double bar. This makes sense, since you raise the pedal when the piece is over without needing a sign to tell you to do so. The other situation for omitting the pedal-up sign is when a pedal-down sign occurs immediately after it. Exercise 3-9 demonstrates these situations.

Additional braille pedal marks exist to accommodate the various possibilities for precise technique and timing of pedal use. They may be listed on the Special Symbols page. The following list includes three of the additional pedal symbols that may appear in keyboard music, but remember, use your ear to decide how to use the pedal.

⠠⠠⠠ (5, 126, 14) half pedal

⠠⠠⠠ (6, 126, 14) pedal down immediately after the following note is struck

⠠⠠⠠ (5, 16, 14) pedal release immediately after the following note is struck

Section Review 3-B

Use Exercise 3-10 to answer Questions 1–3. Recall the legato-staccato sign, dots 5, 236, which means to play notes moderately detached. Notice the alignment of measures 17 and 18: a simple word-sign expression is not excluded from measure alignment when the other hand begins with a pedal indication.

To learn this excerpt, first skip over the fingerings, pedal marks, and other signs until you learn the rhythm and notes; then go back and add other elements to the music. Consider: would you use the pedal as the music indicates or differently?

1. In which measure do you use the pedal once on every beat of the measure?
2. In which measures do you use the pedal once throughout the measure?

3. Which measure indicates to release the pedal?

Answers

1. measure 23
2. measures 17, 18, 19, 20, 22, and 24
3. measure 20

This section explained how to read pedal marks. Once you have learned how to use the pedal, you make your own decisions about which notes sound better with the pedal depressed. Whether and how much to use the pedal depends on the character of the piece, your touch on the keyboard, and the room or hall in which you are playing. Therefore, the excerpts in the remainder of this course will not include pedal marks.

Summary

This lesson explained how to read fingerings and pedal marks. These are usually suggestions provided by the editor or composer. With experience, you will choose your own fingerings and use the pedal as you see fit.

Assignment 3

For general information on completing and submitting assignments, refer to the Getting Started instructions. Start this assignment by giving your full name, address, and phone number. Also list the name of this course, Assignment 3, your instructor's name, and the date. This assignment is worth 100 points.

Choose the best answer. (6 points each)

1. The correct finger sign for the thumb on the piano is
 - a. dot 2
 - b. dot 1
 - c. dots 1-2
 - d. dots 1-3

2. A fourth octave G quarter note played with the fourth finger looks like this:
 - a. 
 - b. 
 - c. 
 - d. 

3. Which statement gives the best advice about reading braille music with fingering and pedal marks?
 - a. Read and memorize every sign.
 - b. Read only the notes and ignore everything else.
 - c. Learn the notes before adding other elements.
 - d. Always play the fingerings and pedal indications as written.

4. Which of the following is true about the braille pedal-down sign?
 - a. It usually appears in the left hand.
 - b. It usually appears in the right hand.
 - c. It is formed with dots 16, 14.
 - d. It is always paired with a pedal-up sign.

5. Which of the following is true about the pedal-up sign?
 - a. It is formed with dots 34, 14.
 - b. It is always required at some point after a pedal-down sign.
 - c. It does not appear immediately before a double bar.
 - d. It is required before a double bar.

Use "Petites Variations" to answer Questions 6–8. In this music, you have an unusual mood word. *Raddolcendo* means to grow gentler, sweeter, and calmer. (10 points each)

6. Describe the pattern of pedaling suggested in measures 90 and 91.
7. In which measure(s) is the pedal depressed for the entire measure?
8. Describe the fingering suggestion for the left hand, the final two measures.

Use "Sleeping Beauty" to answer Questions 9–12. (10 points each)

The image shows a Braille musical score for the piece "Sleeping Beauty". It consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand staff contains six measures of music, and the left-hand staff contains six measures of music. The notes and rests are represented by Braille characters, including stems, beams, and ledger lines. The score is presented in a standard Braille format for music notation.

9. Find the chord in the right hand, measure 3, beat 3. Name the notes of the chord and the fingers suggested for playing them.
10. Find the chords in the right hand, measure 5, beats 1 and 3. Name the notes of each chord and the fingers suggested for playing them.
11. What is the pedal pattern suggested for measures 2 and 4?
12. Find the pedal release in measure 6. State the note in the left hand that follows the pedal release.

Once you have prepared your answers to send to your instructor, why not play the excerpts in this assignment for your own enjoyment? Then proceed to Lesson 4: Repeats.

Lesson 4: Repeats

In braille keyboard music, the use of the repeat sign and other repeat techniques can help you learn the structure of a piece. And what can be easier than playing a section or passage again?

Lesson 1 introduced bar-over-bar format, and Lesson 2 provided practice reading chords and voices. Lesson 3 described fingering and pedal marks in braille music. This lesson allows you to apply what you already know about braille and print repeat signs to keyboard music.

Be sure to review the signs and formats you learned in Lessons 11 and 12 of "Braille Music Reading." Remember that the measure and part-measure repeat signs and numeral repeat devices are unique to braille; they are not used in print piano music. Also, whether to use the measure, part-measure, or numeral repeat devices is a transcriber decision. Print repeats are always transcribed in braille instrumental music, however.

Learning and practicing braille and print repeat devices will increase your ability to read braille music for keyboard instruments.

Objectives

After completing this lesson, you will be able to use the following in braille keyboard music:

- a. braille repeat signs
- b. numeral repeats
- c. print repeat signs

Braille Repeat Signs and Devices

In this section, you will review the braille full measure and part-measure repeats and use them in keyboard music.

Recall the braille repeat sign.

:: (2356) part-measure and full-measure repeat

Full-Measure Repeats

When a measure has identical music to the previous measure, a braille repeat sign can replace the second measure. It acts exactly like any other measure, that is, a space comes before a repeat sign, or before any sign that modifies the repeat sign. Some symbols that may come

immediately after a repeat sign include a bar line of any kind, including a space; a closing bracket slur; a slur or tie; and a pedal-up sign. You will always find the original measure on the same page as the measure that is to be repeated, so you will not need to turn back to read the music.

Read Exercise 4-1, in which measure 2 is a repeat of the previous measure. The measure-repeat sign is brailled in each hand part, aligned vertically.

If only one hand repeats a measure while the other hand has different music, the repeat sign is simply brailled in one hand. Read Exercise 4-2. This is a typical blues style piece, in which the left hand has a repeating pattern that defines the chord, while the right hand plays the blues tune. In the right hand, you have *syncopation*, that is, accents on beats where they would not normally occur, which is typical of blues.

Part-Measure Repeats

As you remember from the previous course, part-measure repeats indicate a repeat of previous music in the same measure. The part-measure repeat sign can mean to

repeat many notes, up to half a measure, or just a single note or chord. A careful count of beats tells you the part of the measure to be repeated. A part-measure repeat sign is unspaced from the preceding symbol.

Study Exercise 4-3. In measure 20, both hands, the first beat is four 16th notes, and the second half of the measure is a repeat of the first beat. Notice that the phrase mark encompasses the entire measure and the first note in the next measure. In measure 21, a much smaller element is repeated in both hands: just one 16th chord. It is quite typical for transcribers to use the part-measure repeat sign for chords because it saves a lot of space. Once you get used to reading this way, it is easier than computing intervals again for the same chord.

Exercise 4-4 has some review elements and something new, as well. The new sign is the appoggiatura symbol.

⋮ (26) appoggiatura

In print music, appoggiatura notes are smaller, and they may have a slashed stem. Also known as a grace note, the appoggiatura is an ornament, or embellishment. The sign appears before the note it affects. It is not counted in

the rhythm of the measure. To play it, steal a little time from the note that is embellished or the note preceding it. Consult with a teacher or listen to a recording to learn how to play appoggiaturas.

You can have more than one appoggiatura preceding a regular note, in which case each one is preceded by the appoggiatura sign. Four or more appoggiatura notes can be shown by doubling the sign before the first and terminating with a single sign before the last.

In Exercise 4-4, the grace note occurs with the first eighth note of measure 18, right hand. Always learn music without the ornaments first, and then add them later. The exercise also provides a review of fingerings and in-accords. Notice the change of fingering on the chord in measure 20, right hand. Exercise 4-4 also has seven part-measure repeats and one full-measure repeat. Make sure you can identify them and you know how they work.

Recall that repeats can be modified by dynamics and octave signs. Find examples of modified repeats in the section review exercises.

Section Review 4-A

Use Exercise 4-5 in the Music Book to answer Questions 1 and 2.

1. Describe the repeat in the left hand, measure 6.
2. Describe the repeats in measures 9, 10, and 12.

Use Exercise 4-6 in the Music Book to answer Questions 3 and 4.

3. Describe what happens in measure 7 in both hands.
4. Find a part-measure repeat in this excerpt.

Answers

1. Measure 6 is a repeat of measure 5.
2. In each measure, the first half is repeated in the second half.
3. Measure 7 has the same music as measure 6 but is played an octave higher in each hand.
4. The part-measure repeat is in measure 8, right hand: the eighth chord is repeated. What a space-saver the part-measure repeat sign is!

Numeral Repeats

In all genres, it is very common for music to be repeated after intervening music. For this type of repetition, transcribers typically use numeral repeats. Review the section about these types of repeats in Lesson 12 of "Braille Music Reading." As you recall, two types of numeral repeats exist: forward- and backward-numeral repeats. Both types are spaced like a measure.

Forward-Numeral Repeats

At the point of repetition, the measure number to be repeated is written in the lower two-thirds of the cell, preceded by a number sign. If more than one measure is repeated, the numbers are joined by a literary hyphen. In Exercise 4-7, measures 5 and 6 are a repeat of measures 1 and 2. Did you also find the grace notes in this excerpt?

Exercise 4-8 has 32nd notes, which look like half notes, and 32nd rests, which look like half rests. Four 32nd notes equal one eighth note. In this exercise, you also have 16th-note triplets. A 16th-note triplet also equals one eighth. Count the exercise in three and subdivide into

16ths. Why not try tapping out the rhythm of the right hand before learning the notes?

The focus of this exercise is the repeated music in a different octave, which you find in measures 92, 93, and 94 of the right hand. Once you have learned the right hand of measures 88, 89, and 90, all you have to do at measures 92–94 is play the same right-hand music an octave lower. Notice that the repetition does not apply to the left hand, which has different music for measures 92, 93, and 94.

Forward-numeral repeats can involve many measures and may require going back many pages. At first, it may seem tedious to look for the original music, but once you have experience, you will appreciate the clarity and the saving of space that this device achieves.

Backward-Numeral Repeats

A less common type of numeral repeat in piano music is the backward-numeral repeat. It does not refer to measure numbers; rather, it tells you how many measures to go back and how many to play again. The two numbers are brailled together as one unit with no hyphen or space

between them. Each number has a number sign, and the numbers are brailled in the upper two-thirds of the braille cell. When the number of measures to go back equals the number of measures to play, only one number appears.

For example:

⠠⠠⠠⠠ Go back four measures and play two measures.

⠠⠠ Play the last two measures again.

A backward-numeral repeat is used only when the repeat is short and all the music is in the same parallel. Exercise 4-9 illustrates this. In this short exercise, you play two measures and then go back and play those two measures again, but softly rather than loudly. You will revisit this music in the assignment.

Section Review 4-B

Use Exercise 4-10 in the Music Book to answer Questions 1–3. Appoggiaturas in the original are omitted here. A typical tango rhythm is in two-four time: 16th, eighth, 16th, and two eighths. Play the right hand alone to get the rhythm. You might have a friend or teacher play the left hand while you play the right.

1. Identify the measures where numeral repeats occur.

2. What measures are repeated in the place you identified in Question 1?
3. Find three part-measure repeats and describe the repeats.

Answers

1. Measures 9 and 10 are marked with numeral repeats.
2. The repeated measures in 9 and 10 are measures 1 and 2.
3. The following are the part-measure repeats:
 - Measure 2, left hand, the final chord is a repeat of the previous chord.
 - Measure 3, right hand, the final chord is a repeat of the previous chord.
 - Measure 7, right hand, the final chord is a repeat of the previous chord.
 - Measure 12, left hand, the final chord is a repeat of the previous chord.

This section provided practice reading numeral repeats. Sometimes numeral repeats are modified by octave signs or other modifiers. The next section presents excerpts with print repeats.

Print Repeats

This section describes the braille transcription of notations in print music related to repeated music, including double bar repeat signs, first and second endings, and *da capo* repeats.

Double Bar Repeat Signs

In print, special types of double bars tell the performer to go back and play the music again. Review the print repeat symbols you learned in Lesson 12 of "Braille Music Reading," as follows:

- ⠠⠠⠠ (126, 23) End repeat. Return to the beginning or to the start repeat sign and play the passage again.
- ⠠⠠⠠⠠ (126, 2356) Start repeat. From this point, play the passage again.

Exercise 4-11 is a polka, which is a lively dance generally in two-four time or another duple meter. The repeat in this polka is typical.

Double bars always appear in the right- and left-hand lines. Notice the start repeat signs at the beginning of measure 1. This tells you the music you are about to play will be repeated from here. The end repeat signs at the

end of the exercise tell you to go back to the start repeat sign and play the music once more. You also have a numeral repeat in this music.

The appoggiaturas in this music help emphasize the second beat. When dancing a polka, a triple step is on the second beat.

First and Second Endings

As you recall, when you have a repeated passage, the final measure or measures can be altered the second time. The Braille symbols for endings are as follows:

⠠⠠⠠ (3456, 2) first ending

⠠⠠⠠ (3456, 23) second ending

Alternate ending signs appear immediately before any other sign in the measure, with no space. Do not confuse these with numeral repeats (repeat measure 1 or 2).

Numeral repeats are followed by a space. Braille measure numbering follows print, whether the alternate endings have the same measure numbers or are numbered consecutively. If print does not show measure numbers, transcribers use consecutive measure numbering.

Read Exercise 4-12, which is in the ragtime style. Notice the start repeat signs in measure 5 and the end repeat signs at the end of measure 20. Also pay attention to the numeral repeat of measures 5–7, as well as the measure repeats in the left hand.

Da Capo Repeats

Another type of repeat discussed in "Braille Music Reading" is the *da capo* repeat, often appearing as *D.C.* or *D.C. al Fine*. It means to go back to the beginning and play until the word *Fine* (FEE-nay), which means "end."

A familiar classical musical form is a minuet and trio. Typically, the minuet and the trio each have their own smaller sections, which repeat. The minuet ends with *Fine*. The trio ends with *D.C. al Fine*. It is understood that you go back and play the minuet the second time without repeats. Many popular songs also follow this pattern.

Due to space limitations, a full minuet and trio cannot be included here, but Exercise 4-13 is a 12-measure example with a *D.C.* at the end and *Fine* at measure 8.

The *Fine* and *D.C.* markings almost always appear in both hands, and they are aligned. You may notice that *Fine* has a word sign before and after the word, as if it were a longer expression. The word *Fine* may or may not be capitalized. The reasons have to do with code rules and tradition.

Section Review 4-C

Using Exercises 4-14 and 4-15, which appear on the facing page and the following even page, make "road maps." For each exercise, state the measure numbers in the order they are played. Recall that in print the measure number of a second ending is usually the same as for the first ending. Braille follows print.

The word *glissicato* in Exercise 4-15 means to play in a flowing, unaccented manner. These are easy excerpts to play. Enjoy!

Answers

A "road map" for Exercise 4-14 is as follows:

1. Play measures 1–7, and play the first ending.
2. Repeat measures 1–7, and play the second ending.
3. Play measures 9–15, and play the first ending.

4. Repeat measures 9–15, and play the second ending.

A "road map" for Exercise 4-15 is as follows:

1. Play measures 1–8.
2. Play measures 9–16.
3. Repeat measures 1–8.

Notice the final eighth rest in the right hand of Exercise 4-15. It is preceded by a dot 5 because it is transcriber-inserted. The dot 5 is necessary when a rest does not appear in print. This is not an error in the print; the rest is understood from the visual presentation.

Summary

This lesson dealt with braille and print repeats. You practiced reading the full-measure and part-measure repeats using the braille repeat sign, dots 2356. You also reviewed numeral repeats and used them in piano music.

Print repeat devices include the starting and ending double bar repeats. Sometimes you have different endings, labeled 1 and 2. Another type of print repeat is *da capo*, in which you return to the beginning and play until *Fine*.

Repeats allow you to play passages you've already learned, and they help you understand the structure of a piece.

Assignment 4

For general information on completing and submitting assignments, refer to the Getting Started instructions. Start this assignment by giving your full name, address, and phone number. Also list the name of this course, Assignment 4, your instructor's name, and the date. This assignment is worth 100 points. (10 points each)

Choose the best answer.

1. The braille symbol dots 2356 appearing with a space before and after it means
 - a. repeat the previous chord
 - b. repeat the previous measure
 - c. play the same music in the next measure
 - d. repeat the previous beat

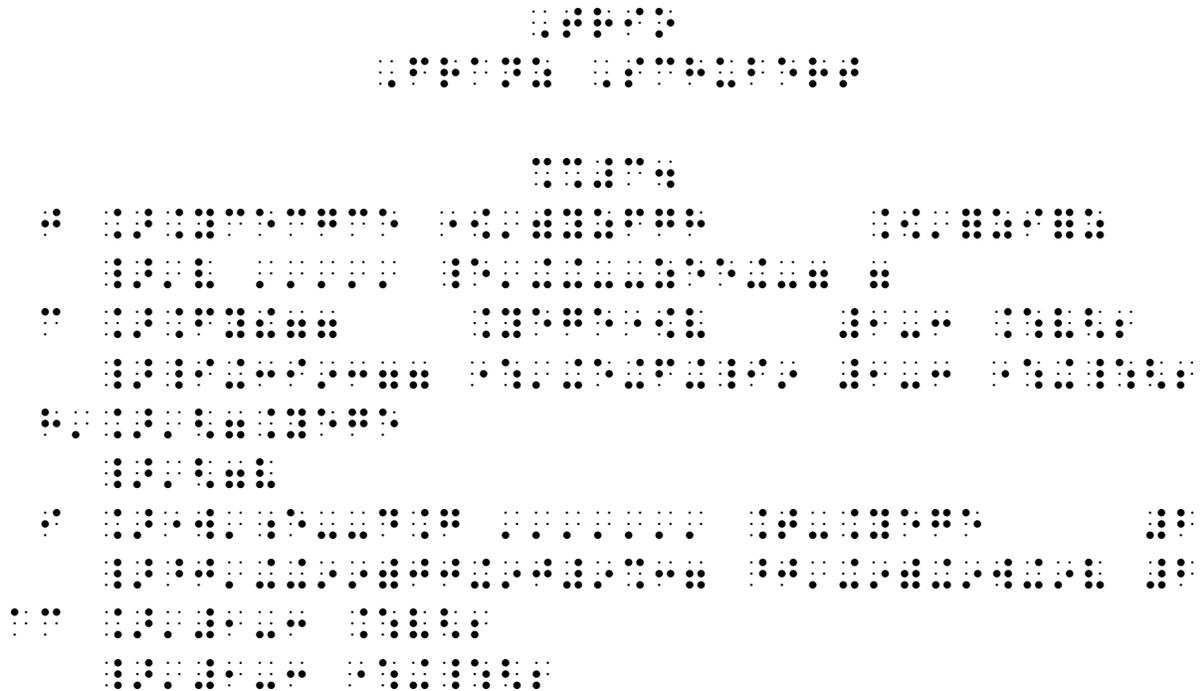
2. The braille symbol dots 2356 appearing with no space before or after it means
 - a. play the music in a specific measure number
 - b. repeat the previous measure
 - c. repeat the next measure
 - d. repeat previous music within the same measure

3. A number sign and a number in the lower part of the braille cell followed by a space means
 - a. Go back the number of measures indicated and play them again.
 - b. It is a first or second ending.
 - c. The measure number indicated is identical to the current measure.
 - d. Go forward the number of measures indicated.

4. A two-cell symbol comprising dots 126, 2356 means
 - a. Go back to the beginning.
 - b. Repeat from this point forward.
 - c. Go back to the previous repeat sign.
 - d. Repeat measure 7.

5. The phrase *D.C. al Fine* means
 - a. Go back to the beginning and play until the place marked *Fine*.
 - b. Go back to the place marked *Fine*.
 - c. Go back to the beginning and play all the music.
 - d. Repeat the final measure.

Use the Trio by Schubert to answer Questions 6–10. The Trio is modified from the original.



Find one example each for Questions 6–9. Identify these by measure number, hand, and if necessary, by beat.

6. full-measure repeat
7. part-measure repeat
8. forward-numeral repeat
9. backward-numeral repeat
10. Create a "road map" of the excerpt with numbered steps and measure numbers.

Once you have prepared your answers to send to your instructor, why not play the excerpts in this assignment for

your own enjoyment? Then proceed to Lesson 5: Music on Three Staves and Lead Sheets.

Lesson 5: Music on Three Staves and Lead Sheets

Whether you play organ, accompany others on piano, or play popular tunes and harmonize with chords, this lesson will provide the practice you need in braille music for these genres. If you have not yet played these types of keyboard music, this lesson will allow you to try something new, which you may well continue on your own.

Lesson 1 introduced bar-over-bar format, and Lesson 2 provided practice reading chords and voices. Lesson 3 described fingering and pedaling signs in braille music. Lesson 4 discussed various types of repeats.

This lesson introduces organ music, which has a pedalboard, and piano accompaniments with the solo part. For these, the braille bar-over-bar format is expanded to three lines for each parallel. The lesson also explains lead sheets, which are a very popular type of sheet music with a melody and chord symbols. Learning to read these types of music transcriptions will advance your abilities in reading braille music for keyboard instruments.

Objectives

After completing this lesson, you will be able to read the following types of braille music:

- a. organ music
- b. piano accompaniment of solos
- c. lead sheets

Organ Music

To accommodate the pedalboard on an organ, a third line is added to the parallel. The pedalboard line appears below the left-hand line, introduced with the organ pedal sign, as follows:

⠠⠠⠠ (45, 345) organ pedal sign

Read Exercise 5-1, which illustrates music for organ. Reading a three-line parallel is not very different from reading a two-line parallel. All the bar-over-bar formatting rules you already know apply here, too. If you are an organ player, you know that the organ is a transposing instrument. The pedal notes sound an octave lower than written.

The remainder of this section provides additional information specifically for organ players. However, even if

you do not play organ, you can complete the section review and play the music on a piano.

Typically, details about the organ registration are listed at the start of a piece. (*Registration* means choosing and combining the stops of a pipe organ in order to produce a particular sound.) Other instructions within the body of the music are placed within word sign expressions, which you know how to read.

Foot pedal signs appear the same way as fingerings do; that is, they are written after the note. Foot pedal signs are as follows:

- ∴ (1) left toe
- ∴ (12) left heel
- ∴ (123) right toe
- ∴ (2) right heel

A change of feet is indicated in the same way as a change of fingering: dots 14 appear between the foot pedal signs.

This supplementary information for organists is not enhanced with examples.

Section Review 5-A

Use Exercise 5-2 to answer Questions 1–3. If you are playing the exercise on a piano, you can use your left hand for the pedal notes as well as the left-hand notes. The exercise also provides practice reading part-measure in-accords, numeral repeats, and part-measure repeats.

1. Identify the measure that has a second octave G and A in the foot pedal.
2. Name the notes and rests of the pedal part for the measures in which the right hand plays these notes:



3. State the numbers for all the measures in which the foot pedal part has a whole measure of rest.

Answers

1. measure 6
2. second octave quarter note G, quarter rest; repeat these
3. Measures 3, 4, and 7 each have a full measure rest. Measures 0 and 8, which have two beats, each have a half rest.

This section provided a short introduction to organ music, which is transcribed in three lines: right hand, left hand, and foot pedal. Now learn about another format that uses three staves.

Piano Accompaniments

When accompanying a soloist, it is important to be able to follow the solo part. In print, a piano score shows the solo part in smaller notes above the grand staff.

In braille music, the accompaniment includes a *solo outline* as the top line of a three-line parallel. The solo outline includes only notes, rests, and ties. Signs of expression, articulation, and other information are omitted from the solo outline. The marginal measure number appears at the beginning of the line for the solo outline.

The solo outline is introduced with the solo sign, as follows:

⠠⠠ (5, 345) solo sign

Exercise 5-3 is the piano accompaniment to a cello piece. Try to play the accompaniment, and also play the solo separately. When you are preparing an accompaniment, it

often helps to play the solo part together with either the right or the left hand of the accompaniment. Some people are able to learn the solo line and sing or whistle that part while they play the accompaniment.

Section Review 5-B

Use Exercise 5-4 to answer Questions 1–3. It is the piano score for a piece for violin and piano.

1. In which measure do you find these four notes in succession in the solo part: fifth octave F, E, D, F?
2. When the solo has quarter notes fifth octave F followed by fifth octave E, what notes sound in the left hand?
3. When the left hand has quarter notes third octave A, followed by second octave A, what notes sound in the solo part?

Answers

1. measure 4
2. fourth octave quarter notes D and C
3. four eighth notes: fifth octave C, fourth octave B, and fifth octave C and D

In this section, you continued reading music printed on three staves. Now you can read easy organ pieces and learn accompaniments to solo pieces.

Chord Symbols in Lead Sheets

Popular songs and folk music are frequently published as a single melody with chord symbols. This format is called a lead sheet. This section first explains chord symbols and then provides examples of lead sheets.

People who regularly play accompaniments learn the notes in various chords and the symbols used to identify them. Even if you do not plan to improvise accompaniments from lead sheets, it is worthwhile to learn the basics of this notation.

Reading Chord Symbols

Chord symbols are used to represent the notes that comprise an accompaniment to a melody without specifying actual pitches of the notes in the chords. After reading this short explanation and studying the examples, you will be able to read chords in braille music and play them.

When you play from chord symbols, you can play the notes of the chords in any octave. You can also play the notes separately to form a rhythmic accompaniment. Guitarists and upright bass players strum or pluck the notes. Pianists can play the lowest note as an octave chord on strong beats and the full chord in a higher octave on weak beats. The chord notes can become an arpeggio, or form a "walking bass" line, where every note is the same length, giving a feeling of walking throughout the accompaniment. The possibilities are endless.

The difference between using chord symbols and reading chords with exact pitches is obvious: the player is expected to improvise with chord symbols. While chord symbols appear rarely in classical music, their use in popular music and jazz is very common.

Chord symbols always state the root note. For example, in a C chord, C is the root. After the root note, a chord symbol may have the following parts:

- the quality of the chord, e.g., major, minor
- the number of an interval, e.g., seventh
- an altered interval, e.g., augmented or diminished fifth
- an additional interval, e.g., 13th

- a slash for inversions

Some explanations for the terms in this list appear later in this section.

The note names in braille music chord symbols are capitalized English letters without a letter sign. Interval numbers are in the top part of the braille cell preceded by the number sign. Other braille music symbols, like sharp, flat, diminished, and augmented are added as needed (these will be explained further).

Major and Minor Chords

Chords termed *major* and *minor* have three notes: the root, a third above the root, and a fifth above the root. A C-major chord is C, E, G. It is a major chord because of the sound between the notes C and E. These two notes form a major third. Play the notes C and E together in any octave to hear the sound of a major third.

Another type of chord is a minor chord. A C-minor chord has the notes C, E-flat, G. It is so named because C and E-flat together form a minor third. Play the notes C and E-

flat together in any octave to hear the sound of a minor third.

A major third spans four half tones. Recall that every key on a keyboard instrument produces a tone that is one half tone distant from its immediate neighbor. For example, to play a major third with G as the root, count four keys upward and arrive at B. Don't skip the black keys! A minor third spans three half tones. To play a minor third with F as the root, count three keys upward and arrive at A-flat.

The braille music chord symbols for C-major and C-minor chords are as follows. Read the braille symbol or combination, its interpretation in words, and the notes that comprise the chord in ascending order. Abbreviations vary in different lead sheets. However, a capital letter *M* always means *major*, and a lowercase *m* always means *minor*. The abbreviations *maj* and *min* without a period are also commonly used.

⠠⠠⠠ or ⠠⠠⠠⠠⠠ or ⠠⠠⠠⠠⠠	C major: C, E, G
⠠⠠⠠ or ⠠⠠⠠⠠⠠	C minor: C, E-flat, G

Augmented and Diminished Chords

The terms *augmented* and *diminished* refer to the quality of the note one fifth above the root. A perfect fifth is seven half steps, for example, C to G. An augmented chord has a fifth that is one half tone higher than a perfect fifth, and it has a major third. A diminished chord has a fifth that is one half tone lower than a perfect fifth and it has a minor third. The braille music signs for *augmented* and *diminished* are as follows:

:: (346) augmented

:: (256) diminished

Rather than the symbol, the abbreviations *aug* and *dim* without a period may be used. Read and play the following chords in any octave. Listen to their special sounds.

::: or ::::: C augmented: C, E, G-sharp

::: or ::::: C diminished: C, E-flat, G-flat

Chord Inversions

A slash in a chord symbol means to invert the chord; that is, play it with a different note in the bass. The note to be played as a bass note follows the slash. Read the next two examples. Play the bass note in one octave and the full

chord in a higher octave. Listen to the difference between an inverted chord and a chord with the root note in the bass. The note in the bass may or may not be doubled in another octave. It is up to the performer.

⠠⠠⠠⠠⠠⠠ C-major chord with E in the bass:
E, C, E, G

⠠⠠⠠⠠⠠⠠⠠⠠ F-minor chord with C in the bass:
C, F, A-flat, C

Seventh Chords

Another very common type of chord is called a *seventh chord*. As you probably guessed, it has an interval of a seventh from the root, in addition to the notes of a major or minor chord. Various types of seventh chords exist, but here is the most common type, called a *dominant seventh*:

⠠⠠⠠⠠⠠⠠ C-seven chord: C, E, G, B-flat

By the end of the next section, you will be able to read and play simple tunes with chord symbols. All the chords will be spelled out for you in a short list so that even if you are not familiar with chords, you can play the tunes and improvise the harmony.

Lead Sheets

One-line melodies with chord symbols are published as lead sheets. Read Exercise 5-5a in the music book to help you recall the single-line format for one-line music, which you learned in "Braille Music Reading."

Exercise 5-5b shows the same melody as a lead sheet with chord symbols. A lead sheet with a single melody and chords has two lines in a parallel, with the melody in the first line and the chord symbols in the second line.

At this writing, the 1997 Braille Music Code has been amended regarding the placement of the chord symbols. The revision has the chord symbols aligned with the notes or rests that they sound with. Previously, the first chord in a measure was vertically aligned with the first music sign, but subsequent chords in the same measure were not necessarily aligned with the notes or rests they sound with. In lead sheets that were published before the rule change, you may have to use your musical intuition to fit chords to melodies.

Exercise 5-5b has three different chords. They are listed before the tune.

Sometimes transcribers need to adjust spacing in the music line to accommodate chord symbols. A count of beats will tell you that those spaces do not represent bar lines. Exercise 5-6 illustrates this situation. The chords are listed above the tune.

In measure 1, the dotted eighth E is separated from the previous symbol by a space. This allows the D-seven chord to align directly under that E. The same situation occurs in measures 10 and 11. If alignment requires more than one space in the music line, the first space will be replaced by the music hyphen, dot 5.

Section Review 5-C

Choose the correct chord symbol to match the given description in words.

1. F-sharp seven

a. ♯♯♯♯

b. ♯♯♯♯

c. ♯♯♯♯♯

d. ♯♯♯♯♯

The correct answer is (c).

2. A-flat diminished

- a. ♭♭♭♭
- b. ♭♭♭
- c. ♭♭♭♭♭♭
- d. ♭♭♭♭

The correct answer is (d).

Use Exercise 5-7 to answer Questions 3 and 4. Assume that the braille repeats include original chord symbols. This would be stated on the Transcriber's Notes page of the transcription.

- 3. List the measure numbers that have a D-seven chord.
- 4. What is the name of the chord symbol that goes with the measures that start with a dotted eighth note G?

Use Exercise 5-8 to answer Questions 5 and 6. Notice the music hyphens in measures 8 and 16. The alignment of the chord symbol requires more than one space in the music line, so the first space is replaced by the music hyphen. Braille repeats include original chord symbols.

- 5. Find the first occurrence of a D-seven chord, and identify the measure number in which it appears.

6. Four times in this song, a G chord is followed by another chord in the same measure. In each case, what is the other chord?

You can use the lists of the chords in each exercise to experiment with improvising your own harmony!

Answers

3. Measures 2, 4, 6, 7, 8, 10, and 12 have D-seven chords.
4. G major chord
5. The first D-seven chord appears in measure 4.
6. In measures 3, 7, and 15, it is followed by an E-minor chord. In measure 14, it is followed by a D-seven chord.

Summary

If you play the organ or another instrument with a third keyboard, you can now read braille music that is written on three staves in print. In addition, you can share the joy of making music with another player when you learn accompaniments to solos. Finally, this lesson explained how to read melodies with chords in lead sheets.

Assignment 5

For general information on completing and submitting assignments, refer to the Getting Started instructions. Start this assignment by giving your full name, address, and phone number. Also list the name of this course, Assignment 5, your instructor's name, and the date. This assignment is worth 100 points (10 points each question).

Use "Marche Anglaise" for organ to answer Questions 1–3. This piece has 32nd notes. As a reminder, a 32nd note uses the same braille character as a half note. Two 32nd notes equal one 16th note.

Use the piano score for the Mazurka for violin to answer Questions 4–6. Ornaments in the original accompaniment are not included in this version.

The image shows a piano score for a Mazurka for violin, written in Braille. The score is organized into several systems, each containing multiple staves. The notation includes various rhythmic values, rests, and groupings, representing the musical composition. The score is presented in a clear, structured format suitable for a music analysis assignment.

4. Identify the measures in which the violin has triplets.

5. Locate these consecutive four eighth notes in the right hand: fourth octave F, A, fifth octave D, and F. What notes does the violin play at the same time?
6. Find the part-measure in-accords in the piano part. State the exact locations and the music the violin plays each time.

Use "The Water Is Wide" to answer Questions 7–10.

The image shows Braille musical notation for the piece "The Water Is Wide". It consists of two systems of notation. The first system has two staves: the top staff is for the right hand and the bottom staff is for the left hand. The second system has three staves: the top staff is for the right hand, the middle staff is for the left hand, and the bottom staff is for the piano accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines, all rendered in Braille.

The chords in "The Water Is Wide" are as follows:

F major: F, A, C

B-flat major: B-flat, D, F

D minor: D, F, A

G minor: G, B-flat, D

C major: C, E, G

A minor: A, C, E

C seven: C, E, G, B-flat

7. Find the measure that has a G-minor chord and a C chord. Identify the measure number and the note that begins that measure.
8. Identify the measure in which an F chord is played with a different note in the bass. State the measure number and the note that should be played in the bass.
9. State the chord played in measure 6.
10. Find a half-note fourth octave F tied to an eighth note F. Identify the measure number, and state the chord name to be played with it.

Once you have completed this assignment, why not play the excerpts in this assignment for your own enjoyment? The chords in "The Water Is Wide" are provided with the music.

Congratulations! You have completed "Braille Music Reading: Keyboard Music"! If you enjoy singing, why not enroll in the Hadley course about vocal music?

Acknowledgments

The following Hadley staff and other individuals directly contributed to the development of this course.

Author and Curriculum Designer	Ruth Rozen
Subject Matter Expert	Karen Gearreald
Instructional Reviewer	Linn Sorge
Curricular Editor	Maki Wiering
Format Specialist	Delores Rosemond
Literary Braille Transcription	Hadley Staff
Music Braille Transcription	Ruth Rozen
Literary Braille Proofreading	Hadley Staff
Music Braille Proofreading	Dan Geminder

Braille Music Reading: Keyboard Music Answer Key

Assignment 1

This assignment is worth 100 points.

Choose the best answer. (6 points each)

1. The braille music right-hand sign is

- a. ⠠⠠⠠⠠⠠⠠⠠⠠
- b. ⠠⠠⠠
- c. ⠠⠠⠠

The correct answer is (b).

2. The braille music left-hand sign is

- a. ⠠⠠⠠
- b. ⠠⠠⠠⠠⠠⠠⠠⠠
- c. ⠠⠠⠠

The correct answer is (a).

Answer the following questions. (6 points each)

3. Interpret all the signs in the following braille music:

⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠

This is a third octave dotted half note C in the left hand to be played forte.

4. Where are measure numbers located in bar-over-bar format?

Measure numbers are at the left margin.

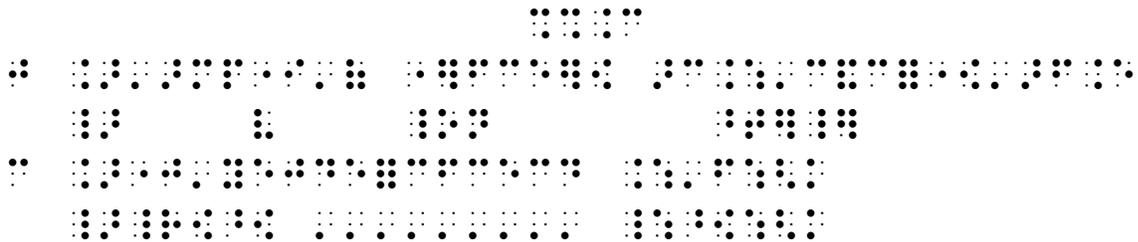
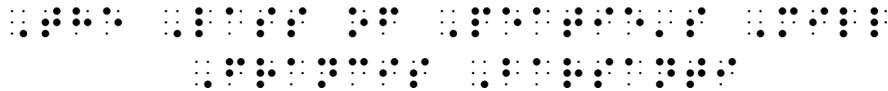
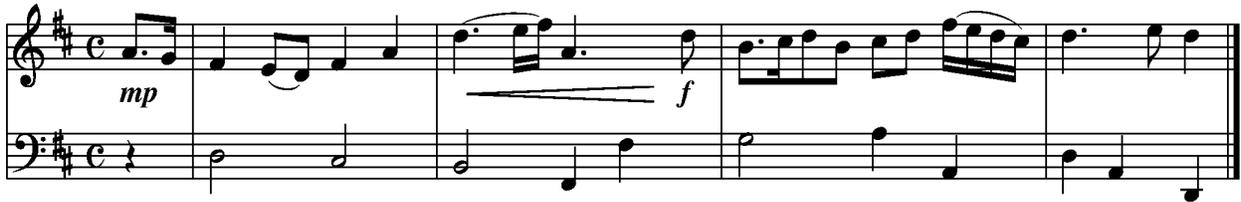
5. What does a dot 3 immediately after a measure number indicate?

The measure is continued from the previous parallel.

Use the "The Lass of Peatie's Mill" to answer Questions 9–11. (10 points each)

The Lass of Peatie's Mill

Francis Barsanti



9. Find a tracker line. In which hand is it located, and what measure number does it lead to?

A tracker line is in the left hand leading from measure 3 to 4.

10. Identify the measure numbers with word-sign expressions that are out of alignment.

measures 0 and 2

11. Which hand plays four 16th notes fifth octave F, E, D, and C?

right hand

Use the Fantasia in C Minor to answer Question 12. This excerpt is slightly modified from the original. (10 points)

Fantasia in C Minor

W. F. Bach

Prestissimo

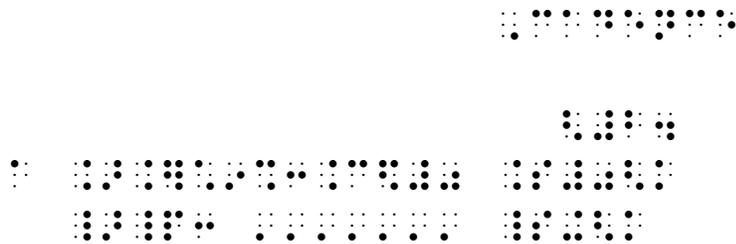
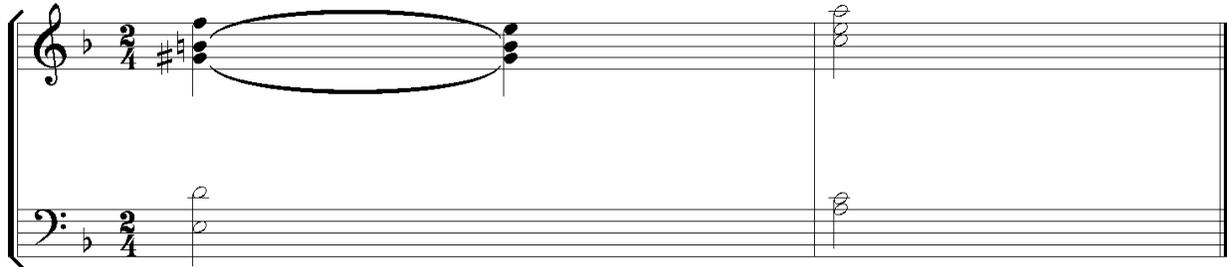
12. Does this music have a divided measure? If so, identify the division place by measure and beat.

Measure 123 is divided between beats 2 and 3.

4. Find all the chord ties. For each, state the measure number and hand, and name the notes that are tied.

Measure 1, right hand; third octave G, third octave F
 Measure 3, right hand; third octave A, third octave G

Use the chord sequence called a *cadence* to answer Question 5. (10 points)



5. Name the notes that are tied.

fourth octave B-natural and fourth octave G-sharp

Right hand, measure 8, beat 1. The second in-accord part is dotted eighth chord fifth octave C, fourth octave G; then a 16th note fourth octave F.

Assignment 3

This assignment is worth 100 points.

Choose the best answer. (6 points each)

1. The correct finger sign for the thumb on the piano is
- a. dot 2
 - b. dot 1
 - c. dots 1-2
 - d. dots 1-3

The correct answer is (b).

2. A fourth octave G quarter note played with the fourth finger looks like this:
- a. ⠠⠠⠠⠠⠠
 - b. ⠠⠠⠠⠠⠠⠠
 - c. ⠠⠠⠠⠠⠠⠠
 - d. ⠠⠠⠠⠠⠠

The correct answer is (d).

3. Which statement gives the best advice about reading braille music with fingering and pedal marks?
- a. Read and memorize every sign.
 - b. Read only the notes, and ignore everything else.
 - c. Learn the notes before adding other elements.
 - d. Always play the fingerings and pedal indications as written.

The correct answer is (c).

4. Which of the following is true about the braille pedal-down sign?
- a. It usually appears in the left hand.
 - b. It usually appears in the right hand.
 - c. It is formed with dots 16, 14.
 - d. It is always paired with a pedal-up sign.

The correct answer is (a).

5. Which of the following is true about the pedal-up sign?
- a. It is formed with dots 34, 14.
 - b. It is always required at some point after a pedal-down sign.
 - c. It does not appear immediately before a double bar.
 - d. It is required before a double bar.

The correct answer is (c).

Use "Petites Variations" to answer Questions 6–8. In this music, you have an unusual mood word. *Raddolcendo* means to grow gentler, sweeter, and calmer. (10 points each)

Petites Variations

S. Maykapar

86 Andante ♩=72

mf poco pesante

poco raddolcendo

pp

6. Describe the pattern of pedaling suggested in measures 90 and 91.
 Pedal down on each of the quarter notes.

7. In which measure(s) is the pedal depressed for the entire measure?

Measures 89 and 92 through 93.

8. Describe the fingering suggestion for the left hand, the final two measures.

The low C in measure 92 is played with fifth finger, changing to second finger. The final note is played with fifth finger.

Use "Sleeping Beauty" to answer Questions 9–12. (10 points each)

Sleeping Beauty

S. Translateur

Andantino

The musical score is written for piano. It features two systems of four measures each. The first system includes fingerings such as 4-2, 3-1, 4-2, 3-1 in the right hand and 5, 1-4-3-2, 1 in the left hand. The second system includes fingerings like 5-2-1, 5-2, 1, 3-2, 5-3-1, 5-2-1 in the right hand and 1, 5-3-1, 5-1, 5-2-1 in the left hand. Dynamics include 'p' and 'Red' (possibly 'red' or 'red' in a specific context). There are also asterisks (*) in some measures.

Braille musical notation corresponding to the piano score above. It consists of two systems of four measures each, with Braille characters representing notes, rests, and other musical symbols.

9. Find the chord in the right hand, measure 3, beat 3. Name the notes of the chord and the fingers suggested for playing them.

fifth octave E-flat, third finger, fifth octave C, first finger

10. Find the chords in the right hand, measure 5, beats 1 and 3. Name the notes of each chord and the fingers suggested for playing them.

beat 1: fifth octave B-flat, fifth finger and fifth octave D, second finger.

beat 3: fifth octave G, fifth finger and fourth octave B-flat, second finger

11. What is the pedal pattern suggested for measures 2 and 4?

Pedal down at the start of the measure, pedal up at the end of the measure.

12. Find the pedal release in measure 6. State the note in the left hand that follows the pedal release.

Fourth octave C follows the pedal release.

Assignment 4

This assignment is worth 100 points. (10 points each question)

Choose the best answer.

1. The braille symbol dots 2356 appearing with a space before and after it means
 - a. repeat the previous chord
 - b. repeat the previous measure
 - c. play the same music in the next measure
 - d. repeat the previous beat

The correct answer is (b).

2. The braille symbol dots 2356 appearing with no space before or after it means
 - a. play the music in a specific measure number
 - b. repeat the previous measure
 - c. repeat the next measure
 - d. repeat previous music within the same measure

The correct answer is (d)

3. A number sign and a number in the lower part of the braille cell followed by a space means
 - a. Go back the number of measures indicated and play them again.
 - b. It is a first or second ending.
 - c. The measure number indicated is identical to the current measure.
 - d. Go forward the number of measures indicated.

The correct answer is (c).

4. A two-cell symbol comprising dots 126, 2356 means
 - a. Go back to the beginning.
 - b. Repeat from this point forward.
 - c. Go back to the previous repeat sign.
 - d. Repeat measure 7.

The correct answer is (b).

5. The phrase *D.C. al Fine* means
 - a. Go back to the beginning and play until the place marked *Fine*.
 - b. Go back to the place marked *Fine*.

- c. Go back to the beginning and play all the music.
- d. Repeat the final measure.

The correct answer is (a).

THIS PAGE IS INTENTIONALLY BLANK

Use the Trio by Schubert to answer Questions 6–10. The Trio is modified from the original.

Trio

Franz Schubert

Musical notation for measures 1-5 of the Trio by Schubert. The score is in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment of chords and eighth notes.

Musical notation for measures 6-10 of the Trio by Schubert. Measure 6 is marked with a '6' above the treble clef. The notation continues with a repeat sign in measure 8, indicating a first ending. The melody and accompaniment patterns are consistent with the previous measures.

Musical notation for measures 11-15 of the Trio by Schubert. Measure 11 is marked with an '11' above the treble clef. The notation concludes with a double bar line and repeat dots in measure 15. The melody and accompaniment patterns are consistent with the previous measures.

Find one example each for Questions 6–9 . Identify these by measure number, hand, and if necessary, by beat.

6. full-measure repeat

measure 2, left hand

7. part-measure repeat (any of the following is acceptable)

measure 1, left hand, beat 3; measure 3, both hands, 2nd and 3rd beats; measure 9, left hand, final eighth chord

8. forward-numeral repeat

Measures 5–7 and 13–15 are repeats of measures 1–3.

9. backward-numeral repeat

Measures 11 and 12 show a backward numeral repeat: go back two measures and play two measures again.

10. Create a "road map" of the excerpt with numbered steps and measure numbers.

1. Play measures 0 through the first two beats of measure 8.
2. Repeat measures 0 through the first two beats of measure 8.
3. Play the continuation of measure 8 to the end.
4. Repeat the continuation of measure 8 to the end.

Assignment 5

This assignment is worth 100 points. (10 points each question)

Use the "Marche Anglaise" for organ to answer Questions 1–3. This piece has 32nd notes. As a reminder, a 32nd note looks like a half note. Two 32nd notes equal one 16th note.

Marche Anglaise

Scotson Clark

25

Musical score for measures 25-28 of Marche Anglaise. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 25 starts with a treble clef and a common time signature. The melody in the treble staff features a half note (32nd note) followed by a quarter note (16th note), then a quarter note (16th note) and a half note (32nd note) beamed together. The bass staff contains chords and rests. The lower bass staff contains a simple rhythmic pattern of quarter notes (16th notes).

29

Musical score for measures 29-32 of Marche Anglaise. The score continues on three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 29 starts with a treble clef and a common time signature. The melody in the treble staff continues with a half note (32nd note) followed by a quarter note (16th note), then a quarter note (16th note) and a half note (32nd note) beamed together. The bass staff contains chords and rests. The lower bass staff contains a simple rhythmic pattern of quarter notes (16th notes).

1. Find the measure in which the right hand plays four chord intervals of a third. State the measure number, and identify the notes played in the pedal in that measure.
 measure 27; third octave C, twice
2. Identify the notes played in the pedal in measure 30.
 second octave B-flat, G
3. Find the measure that includes G-sharps. State the measure number, and identify the notes played in the pedal in that measure.
 measure 28; third octave F, twice

Use the piano score for the Mazurka for violin to answer Questions 4–6. Ornaments in the original accompaniment are not included in this version.

Mazurka

R. Glière

The image displays a musical score for a Mazurka by R. Glière, arranged for Violin and Piano. The score is written in 3/4 time and B-flat major. The Violin part is marked "Grazioso" and begins with a treble clef. The Piano part is marked "mf" and begins with a grand staff (treble and bass clefs). The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. Trill ornaments, indicated by a "3" with a horizontal line above it, are present in measures 2, 4, 6, 8, 10, 12, and 14. The piano accompaniment features a steady bass line and chords that support the violin melody. The overall mood is graceful and lyrical, consistent with the "Grazioso" marking.

The image shows a musical score in Braille notation. It consists of several staves of music. The top two staves appear to be for the violin part, and the lower staves are for the piano part. The notation includes various musical symbols such as notes, rests, and bar lines, all represented by Braille characters.

4. Identify the measures in which the violin has triplets.

measures 3, 7, 11, 13, and 15

5. Locate these consecutive four eighth notes in the right hand: fourth octave F, A, fifth octave D, and F. What notes does the violin play at the same time?

fourth octave D, F, A, fifth octave D

6. Find the part-measure in-accords in the piano part. State the exact locations and the music the violin plays each time.

measures 4 and 12, beats 2 and 3

Violin plays fifth octave half note D both times.

Use "The Water Is Wide" to answer Questions 7–10.

The Water Is Wide

Anon. (Scotland)

7. Find the measure that has a G-minor chord and a C-major chord. Identify the measure number and the note that begins that measure.

measure 4, begins with a fourth octave half note G

8. Identify the measure in which an F-major chord is played with a different note in the bass. State the measure number and the note that should be played in the bass.

measure 8, play a B-flat in the bass

9. State the chord played in measure 6.

B-flat major

10. Find a half-note fourth octave F tied to an eighth note F. Identify the measure number, and state the chord name to be played with it.

measure 3, D-minor chord

Keyboard Music: A Discussion for Braille Readers

by Karen Gearreald

This supplementary discussion for readers of braille keyboard music is designed as a tool for your current encouragement and future reference. The discussion includes the following topics:

- Variety of Keyboard Instruments
- Keyboard Repertoire
- Memorization
- Social Aspects of Keyboard Music
- Lessons with a Private Teacher
- Special Considerations for Organists
- Unlimited Opportunities
- Conclusion

Variety of Keyboard Instruments

The variety of currently available keyboard instruments is astounding. The acoustic grand piano and the concert pipe organ are just two of the many possibilities.

Measured from rim to rim, the grand piano may vary in length from less than five feet to more than nine feet. For the pianist whose budget and space will not accommodate a grand piano, there are vertical pianos that vary in height. The smallest vertical pianos are often called spinets; vertical pianos of medium height may be described as consoles or studio uprights; and the tallest ones may be called professional uprights, or simply, uprights. All of these instruments usually have the standard keyboard of eighty-eight keys, starting from the A below first octave C and ending with the C just above seventh octave B. Generally, the longest grand pianos and the tallest vertical pianos have the richest sounds, but the smaller pianos may also be beautiful in tone and appearance.

In addition, you may wish to explore the various brands and numerous models of electronic keyboard instruments. Some of these are lightweight and small enough to be portable; many, without legs, lie flat on a table or stand. Other electronic keyboards are designed as stationary pieces of furniture with legs, pedals, attractive cabinets, and large built-in speakers.

Besides the synthesized sound of the classic piano, electronic keyboard instruments can produce dozens, even hundreds, of instrumental voices at the touch of a button. These include the jazz piano, the harpsichord, the church organ, the guitar, and the vibraphone, as well as strings, woodwinds, brass, and assorted percussion instruments. Many other exciting features include built-in metronomes, built-in rhythms, automatic transposition, variable pitch, variable touch, adjustable reverberation, recording capabilities, and demonstration songs in classical, jazz, and popular styles. If you buy an electronic keyboard, be prepared to find a sighted friend who can help you learn the many buttons and controls.

Unlike acoustic pianos (which should be tuned and inspected at least twice a year), electronic keyboards seldom require repair or maintenance. The most portable electronic keyboards lack the lowest and highest keys of a standard piano; thus some electronic keyboards have seventy-six, sixty-one, or even fewer keys. Even on such a short keyboard, of course, it is still possible to play wonderful music.

Through research and exploration, you will discover more instruments that can accommodate keyboard music:

- Modern builders continue to produce replicas of early keyboard instruments, notably the clavichord and harpsichord.
- Relatively small electronic organs simulating the church organ or the theater organ have been developed for home entertainment and practice.
- Keyboard music can also be adapted for mallet instruments such as the marimba, xylophone, bells, and vibraphone.
- The right-hand parts of keyboard works can be played on the keyboard at the right of an accordion or a concertina. At the same time, the player's left hand can produce chords via buttons or studs on the left side of the instrument.

Even if your budget is very modest, you can probably find an affordable instrument that meets your needs and pleases your ears. If a new keyboard is out of reach, consider buying a used instrument. Attracted by the new features in the latest models of electronic keyboards, musicians tend to trade in the older models, which may

still be very acceptable. Furthermore, dealers may offer sale prices on slightly outdated models that are still in brand-new condition. The result may be a very advantageous price for you. If you prefer an acoustic piano, you may find a used instrument that is no longer needed in a home, school, or church. Before buying such a piano, it would be wise to hire a knowledgeable technician who can evaluate the condition of the instrument and the possible need for repairs.

Keyboard Repertoire

Piano works constitute the largest single category of available braille music. Computerization has made it remarkably easy to produce and duplicate these transcriptions. If you are new to the keyboard, you can study from a wide variety of method books and instructional materials.

Well represented in the standard repertoire of concert keyboard music are compositions by Scarlatti, Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann, Brahms, Debussy, Gershwin, and many other composers. The list is constantly growing as more and more works are

transcribed into braille. This beautiful standard repertoire could keep you busy for many lifetimes.

Also available are hymnals, books of sacred solos, and collections of standard popular and patriotic songs. For the jazz musician with a knowledge of chords, there are “fake books” and lead sheets that present the melody along with the appropriate chord symbols.

Organ music, too, is well represented in the catalogs of braille music libraries and publishers. The works of Bach are here, but they are only the beginning. It is encouraging to remember that Louis Braille, the inventor of the braille reading and writing system for music and literature, was a skilled professional organist who played regularly for church services in Paris. Ever since his time, there has been an unbroken succession of remarkable blind organists who have made their home in Paris, just as Louis did.

Memorization

Because you normally need both hands to play keyboard music, you cannot “sight read” vast quantities of pieces as

sighted keyboardists can. You must therefore be willing to memorize extensively.

This aspect of your keyboard study is not as difficult, daunting, or unfair as you might imagine. For performers and listeners, too, the most satisfying performances are based on music that the musician thoroughly knows and understands. Your need for memorization can actually be an advantage, because it forces you to concentrate and to become immediately, intimately acquainted with your music.

When memorizing a keyboard work, try playing with one hand while you read with the other. Work with a small logical unit such as a measure or a short phrase. When you are well acquainted with the part for each hand, you can begin putting the hands together. According to the complexity of the music, you may need to work very slowly, beat by beat, so that the hands are properly synchronized at every moment. As you add new measures, keep reviewing and practicing what you have already learned. Look for patterns such as sequences, repeated measures, and other similarities of structure.

As you work your way through the music, be aware of each braille character, including those that you may not immediately be able to interpret. Eventually you will want to identify all of them. Charts and dictionaries of braille music signs are essential in this process. Be sure to consult your Hadley course books, too, regarding the placement and meaning of symbols.

Recordings are definitely helpful at various stages of memorization. You may purchase commercial recordings, or you may listen to performances on the Internet. Another valuable resource is the demonstration disks that are often included in print instructional packages. If you cannot find a recording from any of these sources, you may ask a teacher or another friend to record the piece for you.

Initially you may listen to recordings so you can choose pieces that truly interest you. Later, during your process of memorization, you can use recordings to check the accuracy of your reading and playing. Eventually, after you know the piece very well, you can listen to recordings to compare various interpretations. Whether or not you agree with the recording artist's tempo and style, a good recording can stimulate and inspire you.

Even for pieces that you have performed many times, the braille score remains valuable for review and checking. You may need to check a doubtful point, or you may decide to reinterpret a passage on the basis of a new idea. Since music is the most compact form of braille, you can build up your own library of favorite scores even if you have only a few feet of shelf space.

Social Aspects of Keyboard Music

At first you may feel uncomfortable about playing your music for anyone other than yourself. Even when you become much more advanced, you will often choose to study by yourself. There are times when the solitude of your private room is the deepest way to experience the comfort and the joy, the healing and the strengthening, that come from music. Yet eventually, and often, you will probably find that you want to play for a friend, for family members, for a small group of attentive listeners, and even for larger audiences. A full-length solo recital is certainly a nerve-racking experience but can also be an unforgettably happy achievement.

Consider, too, the joys of serving as an accompanist—whether for pay or as a volunteer—for a soloist, a choir, a congregation, or an informal group of friends who enjoy playing or singing. Classical accompaniments, such as the piano parts for Schubert songs, must of course be memorized and played note for note. Other types of accompaniments invite improvisation. In studying a hymn, a Broadway song, or a jazz standard, for instance, you may use the braille music to learn the basic melody, harmonies, and rhythms. You can then enrich the music by improvising, embellishing, and even transposing in ways that please the singers and instrumentalists whom you accompany.

Music is, after all, the most social of the arts. As people listen and perform together, they grow in friendship, respect, and understanding. For a person who is blind, music can bridge gaps and break down barriers that too often separate the person from the sighted world. The grace and skill of your musical performances can help sighted people accept you not only as a musician but especially as a welcome participant in their lives.

Lessons with a Private Teacher

At any stage of your keyboard growth, lessons with a private teacher can be beneficial. You can use braille music to make these sessions efficient and enjoyable for the teacher and for yourself. You can thus ensure that your time, energy, and money are wisely spent.

In preparation for each lesson, try to study and practice regularly, with care and concentration, preferably at times of the day when you are not tired or distracted. Memorize as much as you can. The teacher should not be asked to teach you the basic notes and rhythms of the music.

Rather, your lesson time should be devoted to technique, interpretation, and the analysis of difficult passages. While preparing for your lesson, you may want to make a list of perplexing items for discussion with your teacher. Be sure to note the measure numbers so that you can ask your questions accurately, without fumbling through the music.

In addition to your braille score, you should purchase a print copy of your music. If your teacher is sighted, you can take both your braille score and the print score to your lesson. The print score can also be helpful during your

preparation for lessons if you have a sighted friend who reads music well enough to help you with questions about notes, symbols, or the format and structure of the piece.

If your teacher is blind, you should check to see whether an additional braille copy of the music is needed. If your teacher does not already own a braille copy, you will want to obtain an extra one to take to your lesson so that you and the teacher can simultaneously study the music together.

Special Considerations for Organists

As the number of competent organists continues to decline, your skill as an organist will be ever more appreciated, especially in churches where the congregation wishes to use the organ as a principal instrument for accompanying and beautifying the services. If you are a truly serious organist, you may invest in a compact electronic organ for practice at home. In any event, you will need to arrange transportation, practice time, and sighted assistance for regular sessions at the church. Help from a sighted person will be necessary at

first as you become acquainted with the various stops, settings, and computerized functions of the organ.

If a clergyman or choir director is selecting the music for the services, be sure to obtain as much information as possible, as far in advance as possible, about all the hymns, solos, anthems, and other pieces that have been chosen. Ideally, enough time will be allowed so that you can obtain braille transcriptions of unfamiliar items.

One of the most interesting aspects of the organ is, of course, the opportunity to make music with your feet. As a person who is blind, you already use your feet to gain information about your world. As you walk and move around, your feet can tell you much, even if you are wearing shoes. If you are new to the organ, you may be surprised to discover how readily and accurately your feet can help you manage the pedalboard. Because your feet are so sensitive, you may well surpass a sighted person in your ease of learning and mastering the pedalboard.

Unlimited Opportunities

Braille keyboard music may help you grow into a satisfying full-time or part-time career as a teacher or performer. The

financial benefits of such work are, of course, a blessing and a source of independence. Even more important is the personal fulfillment of developing your abilities, increasing your knowledge, and deepening your relationships through keyboard music.

One of the most encouraging aspects of keyboard music is the opportunity to become acquainted with other keyboardists, blind and sighted, past and present. You can learn about outstanding keyboardists by reading their biographies and listening to their recordings. Instead of becoming isolated and frustrated, seek opportunities to converse with keyboardists by correspondence, by telephone, or in person. When possible, make the effort to attend live performances, and take the time to chat with the performers and listeners you meet there.

If you encounter a seemingly insoluble problem in repertoire or technique, do not despair. Through research and personal interviews, try to find out how other keyboardists have overcome that difficulty. If the problem persists, consider hiring an expert such as a teacher, a coach, or a physical therapist. Sometimes a seemingly small and simple adjustment in thought or technique can

take you to a whole new level of performance and appreciation.

Conclusion

In short, there is no conclusion or ending, is there? Your knowledge of braille keyboard music is a lifetime treasure which will benefit you as long as you choose to use it.

Give yourself the time to work imaginatively, patiently, and joyfully. You will not see the results immediately; but when they do come, they will be incalculably rich and rewarding.