Braille Music and Unified English Braille

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Contents

Who is this guidance for?

This guidance from the UK Association for Accessible Formats (UKAAF) is primarily aimed at transcribers of music stave notation into braille music. It will be particularly useful for braille music users, worldwide. It is relevant to those supporting students learning and using braille music in schools and colleges in instrumental and vocal tuition and ensembles. It is also important for examination boards producing braille music.

This document addresses issues arising from the implementation of Unified English Braille (UEB) in the UK.

The guidance includes:

- New policy on the transcription of stave notation into braille music.

- Information on when Unified English Braille (UEB) or recognised alternatives are used.

- Illustrations incorporating the guidance.

The guidance does not include:

- Reference to the layout of braille music, as this is not affected specifically by the introduction of UEB.

- Explanation of braille music symbols or conventions that are not specifically affected by the introduction of UEB.

Summary of changes

There is no change to the musical elements of a score.

UEB will be used for all material preceding and following a score such as title pages, editorial notes and the Note to Braille Edition.

UEB will be used for lyrics with contracted or uncontracted braille recognised as equally valid approaches.

Lyrics and extended passages in foreign languages will use method 2 of the guidelines for transcribing foreign languages adopted by UKAAF.

In some instances, the adoption of UEB for signs within braille music is not thought to be appropriate. These are listed in section 4. They include UEB round parentheses and signs used in chord symbols.

Some minor changes to the layout and conventions used for marking features in skeleton scores in exams are explained and illustrated in section 5.

1 Context

1.1 As an internationally agreed standard, braille music falls outside the remit of UEB (see Rules of UEB, paragraph 1.2.1). However, the adoption of UEB in the UK provides an opportunity to consider how and where UEB is used for literary elements within braille music scores.

1.2 It is suggested readers have access to the New International Manual of Braille Music Notation compiled by Bettye Krolick (1996) referred to hereafter as "NIM", which remains the standard reference work. This can be downloaded in PDF and Word formats from the Braille Standards page of the UKAAF website. Readers are recommended to have access to the Rules of Unified English Braille (2013) to which frequent reference is also made. Routes to obtaining these publications are given in section six.

1.3 Informing the guidelines set out below were the following principles:

- Consistency and clarity for new learners of braille music used to UEB;
- Consistency and clarity for teachers of braille music;
- Continuity and convenience for existing users;
- Consistency with braille music scores produced in other countries using UEB: Australia, Canada, Ireland, New Zealand, Nigeria, South Africa and the USA.

1.4 A wholesale adoption of UEB for the literary elements of braille music scores would not serve these principles, particularly in instances where UEB signs were thought to introduce possible confusion or ambiguity.

1.5 A **braille music score** is a mixture of literary braille, and braille music.

1.6 Full details of where UEB is recommended are given in section 4.1 to 4.12, and where alternatives are recommended in sections 4.13 to 4.15, with examples in print and braille. Section 5 deals specifically with theory and examination materials, again with examples in print and braille.

2 Unified English Braille

2.1 This section has been included for anyone new to UEB. It summarises the comprehensive information found on the UEB section of the UKAAF website (www.ukaaf.org/braille/ueb)

2.2 UEB was developed in the early 1990s and was recognised in 2004 as an official standard under the auspices of the International Council on English Braille (ICEB). It was adopted by UKAAF in 2011 as the official braille code for the UK.

2.3 Amongst the reasons for the adoption of UEB are:

- Consistency of the braille code across literary, technical and language codes;

- Consistency of the English braille code, which had variants in different English-speaking countries;

- Enhanced potential for automated transcription of material from print into braille and, importantly, braille into print.

2.4 UEB contains braille signs for many symbols found in printed materials as well as "type form indicators" such as bold and italics which enable braille readers to gain a more accurate understanding of print layout and formatting.

2.5 A comprehensive list of differences between UEB and former braille codes is available on the UEB section of the UKAAF website.

3 Music signs in a UEB literary context

3.1 References to the musical sharp, flat and natural signs within literary text will now use the agreed UEB signs for accidentals. These will be familiar to braille music readers. They are:

⠫⠩ Dots 3456,146 = sharp sign ♯

⠫⠡ Dots 3456,16 = natural sign ♮

⠫⠣ Dots 3456,126 = flat sign ♭

The sign ⠫ is a prefix. The character following is not to be read as a contraction.

3.2. The UEB Rulebook, section 3.18 states:

"Follow print for the transcription of the natural, flat and sharp signs within UEB text."

Examples below show music signs in a UEB literary context. Further examples may be found in the UEB Rulebook, section 3.18.

Example 1

E ♭ clarinet
⠑ ⠫⠣ ⠉⠇⠁⠗⠊⠝⠑⠞

Example 2

The scale of B major includes the notes C♯, D♯, F♯, G♯ and A♯.
⠠⠮ ⠎⠉⠁⠇⠑ ⠷ ⠠⠃ ⠍⠁⠚⠕⠗ ⠊⠝⠉⠇⠥⠙⠑⠎ ⠮
⠝⠕⠞⠑⠎ ⠠⠉⠫⠩⠂ ⠠⠙⠫⠩⠂ ⠠⠋⠫⠩⠂ ⠠⠛⠫⠩ ⠯
⠠⠁⠫⠩⠲

Example 3

A jazz 2-5-1 progression in C minor could be Dm7 ♭ 5 - G7♯9 - Cm7.

⠀⠄⠒⠀⠀⠨⠂⠒⠒⠀⠀⠒⠃⠄⠒⠛⠤⠒⠀⠀⠐⠒⠪⠈⠛⠒⠹⠄⠛⠒⠒⠀⠀⠰⠂⠀⠀⠒⠤⠝
⠒⠂⠙⠃⠀⠀⠝⠒⠀⠀⠰⠂⠀⠀⠰⠛⠝⠂⠜⠃⠬⠂⠒⠀⠀⠰⠂⠀⠀⠰⠋⠃⠜⠋⠒⠚⠤⠶⠀⠀⠰⠂
⠰⠂⠝⠝⠂⠛⠛⠦
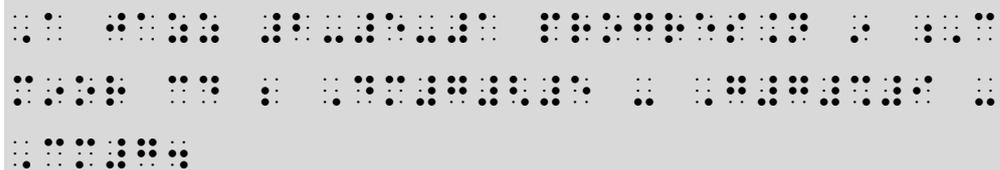
Example 4

The ascending C minor melodic scale includes the notes A♮ and B♮.

⠀⠰⠣⠀⠀⠰⠃⠝⠝⠤⠣⠝⠂⠀⠀⠦⠤⠝⠀⠀⠝⠒⠦⠃⠀⠀⠝⠝⠆⠒⠝⠄⠦⠀⠀⠮⠝⠝⠒⠓
⠮⠝⠝⠣⠝⠆⠮⠮⠋⠀⠀⠂⠶⠀⠀⠝⠃⠛⠦⠒⠀⠀⠐⠂⠆⠃⠀⠀⠕⠀⠀⠰⠬⠀⠆⠝⠉⠹

Example 5

A ♭ is an enharmonic equivalent of G♯.

⠀⠰⠂⠆⠮⠀⠀⠒⠂⠒⠀⠀⠂⠰⠀⠀⠰⠮⠣⠒⠝⠝⠒⠝⠒⠝⠀⠀⠝⠦⠮⠤⠂⠓⠂⠆⠂⠈⠦⠮⠀⠀⠃⠂
⠰⠂⠮⠀⠣⠂⠝⠝⠦

Example 6

the dominant chord g-b♮-d

⠃⠂⠀⠀⠝⠃⠂⠝⠂⠛⠂⠝⠮⠀⠀⠂⠰⠮⠦⠝⠀⠀⠆⠮⠣⠂⠮⠀⠒⠂⠰⠰⠀⠒⠝

4 Use of UEB for literary English surrounding and within music scores

4.1 This section clarifies where UEB will now be used around and within a braille music score. Examples are only included for features which are changed by the introduction of UEB.

Scores produced in the UK will now use UEB for all text elements except where noted from 4.13 below. 4.13 to 4.15 gives instances where signs from the music code are used.

4.2 UEB will therefore be used for all text **before** and **after** the music score (see 1.5 above) including
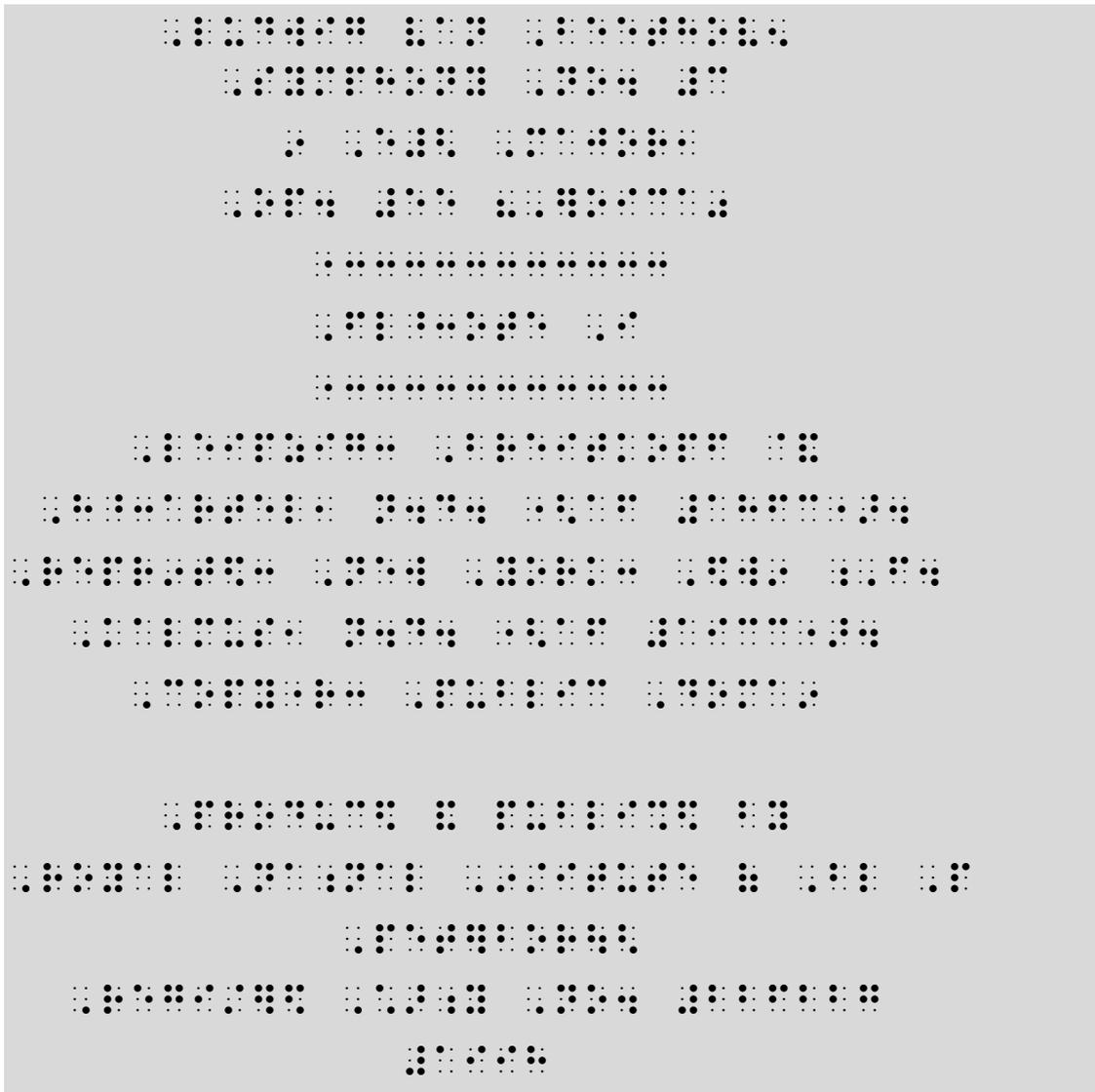
- The title page, with typical formatting, and any preliminary text including publisher, copyright, ISBN etc

- The explanatory Note to Braille Edition

- Any other rubrics

4.3 Examples are given of the elements listed in 4.2

<u>Example 7</u>

a. The title page, with typical formatting, and any preliminary text including publisher, copyright, ISBN etc

<div align="center">

Ludwig van Beethoven
Symphony No. 3
in E♭ Major,
Op. 55 "Eroica"
::::::::::::
Flöte I
::::::::::::
Leipzig: Breitkopf & Härtel, n.d. (after 1863).
Reprinted: New York: Edwin F. Kalmus, n.d. (after 1933).
Copyright: Public Domain

Produced and published by
Royal National Institute of Blind People,
Peterborough
Registered Charity No. 226227
1998

</div>

⠰⠃⠑⠞⠓⠕⠧⠢⠲ ⠠⠇⠿ ⠠⠙⠑⠇⠊⠉⠊⠕⠎⠁⠲
⠰⠉⠋⠉⠟⠓⠕⠏⠰ ⠠⠕⠏⠵ ⠼⠋⠣
⠰⠎ ⠰⠙⠬⠏⠀ ⠠⠍⠑⠝⠕⠲⠲
⠠⠕⠏⠹ ⠼⠃⠎ ⠘⠲⠰⠙⠑⠞⠕⠐

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⠰⠞⠕⠏⠉⠤⠃⠃ ⠰⠋⠥⠃⠇⠊⠞ ⠰⠕⠕⠏⠝⠲

⠰⠋⠝⠑⠕⠕⠏⠞⠓ ⠜ ⠋⠥⠃⠇⠊⠕⠞ ⠏⠓
⠰⠃⠕⠏⠵⠞⠈ ⠰⠏⠑⠢⠏⠏⠈ ⠰⠉⠌⠏⠓⠑⠏⠚ ⠜ ⠰⠕⠏ ⠰⠏
⠰⠋⠝⠑⠼⠙⠞⠝⠕⠃⠃⠈
⠰⠉⠑⠝⠕⠍⠝⠏⠍ ⠰⠓⠏⠑⠲ ⠰⠏⠦⠙ ⠼⠑⠓⠕⠏⠕⠃⠶
⠼⠚⠕⠛⠑⠞

Example 8

b. The explanatory Note to Braille Edition

The music is transcribed in the **bar-over-bar** method as set forth in the New International Manual of Braille Music Notation, chords reading downwards in the right-hand part, and upwards in the left.

The first bar of each new print line (except for bar 1) is numbered in the print.

Longer expressions in the music are enclosed in word signs ⠰⠆ and spaced from the surrounding music.

The following signs for French accented letters have been used in this transcription:

⠈⠥ U grave

The beginning and end of a transcriber's note is shown in the braille by the signs ⠠⠄⠨⠣ and ⠠⠄⠨⠜ respectively.

[braille passage]
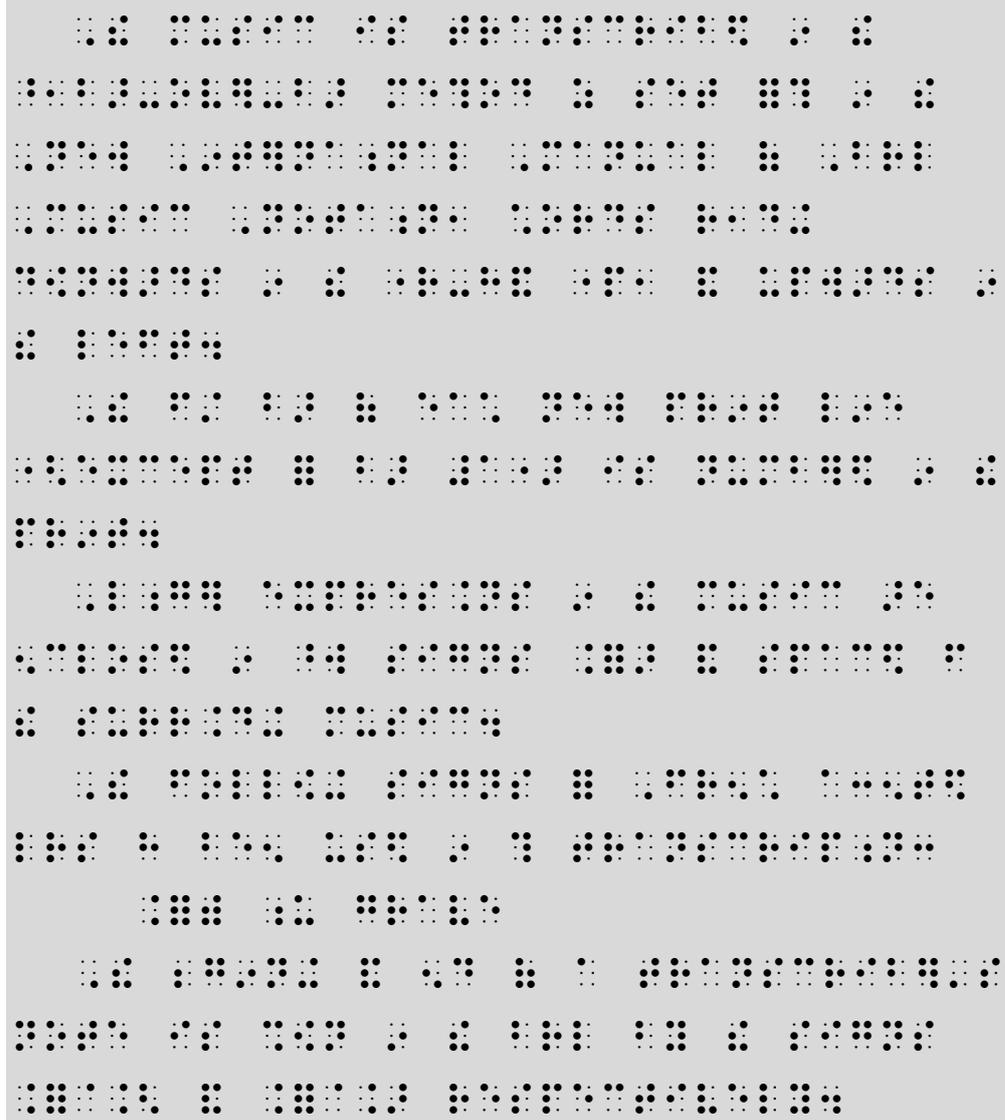
4.4 UEB will be used **within** the braille music score for

- Performance directions
- Mathematical signs
- Transcriber or editorial notes

Mathematical signs – equals, plus, minus or oblique stroke – may be used in metronome markings or other performance directions (see Examples 10 and 11). Note that the mathematical signs used in Examples 10 and 11 depart from the signs given in Table 14 of the NIM.

Transcriber or editorial notes represent explanations or clarifications of signs which may be inserted into the braille music score (see Example 12).

4.5 Examples are given of the elements listed in 4.4

a. Performance directions
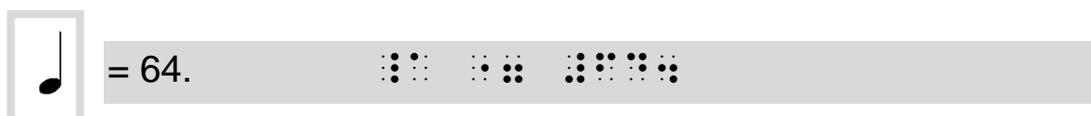
<u>Example 9</u>
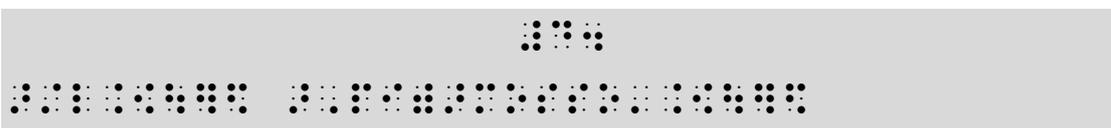
Compare with Example 17 where the performance direction also includes special parentheses.

b. Mathematical signs

<u>Example 10</u>

Here, metronome markings use the UEB equals sign.

(i)

(ii)

♪ = ca. 132 ⠼⠙⠄ ⠐⠺ ⠲⠋⠴ ⠼⠁⠒⠲⠣

(iii)

♩ = ♩. ⠼⠙ ⠐⠺ ⠼⠙⠄

Example 11

(i)

R. + anches 8 4 et mixtures

⠨�⠋⠴ ⠐⠺ ⠰⠁⠝⠡⠑⠎⠀⠼⠓⠀⠼⠙⠀⠐⠑⠀⠍⠊⠭⠞⠥⠗⠑⠎

(ii)

G. − anches 8 4 et mixtures

⠨⠛⠴ ⠐⠤ ⠰⠁⠝⠡⠑⠎⠀⠼⠓⠀⠼⠙⠀⠐⠑⠀⠍⠊⠭⠞⠥⠗⠑⠎

c. Transcriber or editorial notes

Example 12

 [Editorial marking within a score]

*1: Fingering for high G♯ = 02356

⠈⠼⠁⠒⠀⠋⠊⠝⠛⠑⠗⠊⠝⠛⠀⠋⠕⠗⠀⠓⠊⠛⠓⠀⠨⠛⠩⠀⠐⠶

⠼⠚⠃⠉⠑⠋⠄

4.6 English lyrics will be written as follows:

• In UEB including dashes and punctuation. Lyrics may be produced in either contracted or uncontracted braille depending on the likely use of the score, but the inclusion of contractions should be considered the default as is standard UEB practice.

- The use of contractions continues current practice in the UK, but does not reflect guidance outlined in NIM (A-4, 14-2).

- Capital letters will be used. However, if it is felt that an examination candidate or other braille reader would benefit from capitals not being included, that should be recognised as a valid alternative. Where this approach is taken, this will be stated in the Note to Braille Edition.
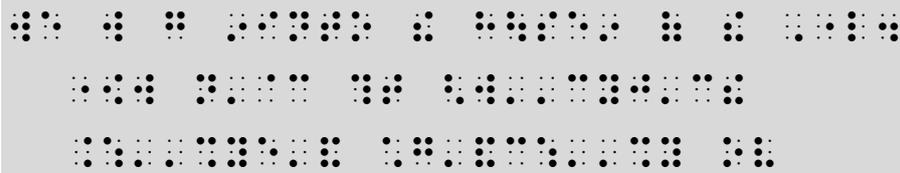
4.7 These arrangements for lyrics are illustrated in example 13. The braille music is placed below each line of lyrics indented into cell three.

Example 13

⠒⠢ ⠢ ⠒ ⠔⠄⠒⠔⠢⠔ ⠒⠢ ⠺⠈⠒⠔⠔ ⠢ ⠒ ⠔⠒⠔⠢
  ⠔⠄⠒ ⠒⠄⠔⠒ ⠔⠢ ⠹⠂⠔⠔⠒⠒⠂⠒⠒
  ⠒⠒⠒⠒⠒⠒⠢ ⠔⠒⠔⠒⠢⠒⠒ ⠒⠒

4.8 Lyrics in languages other than English, including dashes and punctuation, will be written using method 2 of the guidelines for transcribing foreign languages published by UKAAF. In this method, the accented letters use the signs from the foreign braille code, though all other signs (e.g. punctuation, etc.) are in UEB. This is a continuation of current practice in the UK. As this method includes signs that are not included in UEB, they should be listed in a Note to Braille Edition.

4.9 Here follows an example of a song using German lyrics. The braille music is placed below each line of lyrics, indented into cell three.

Example 14
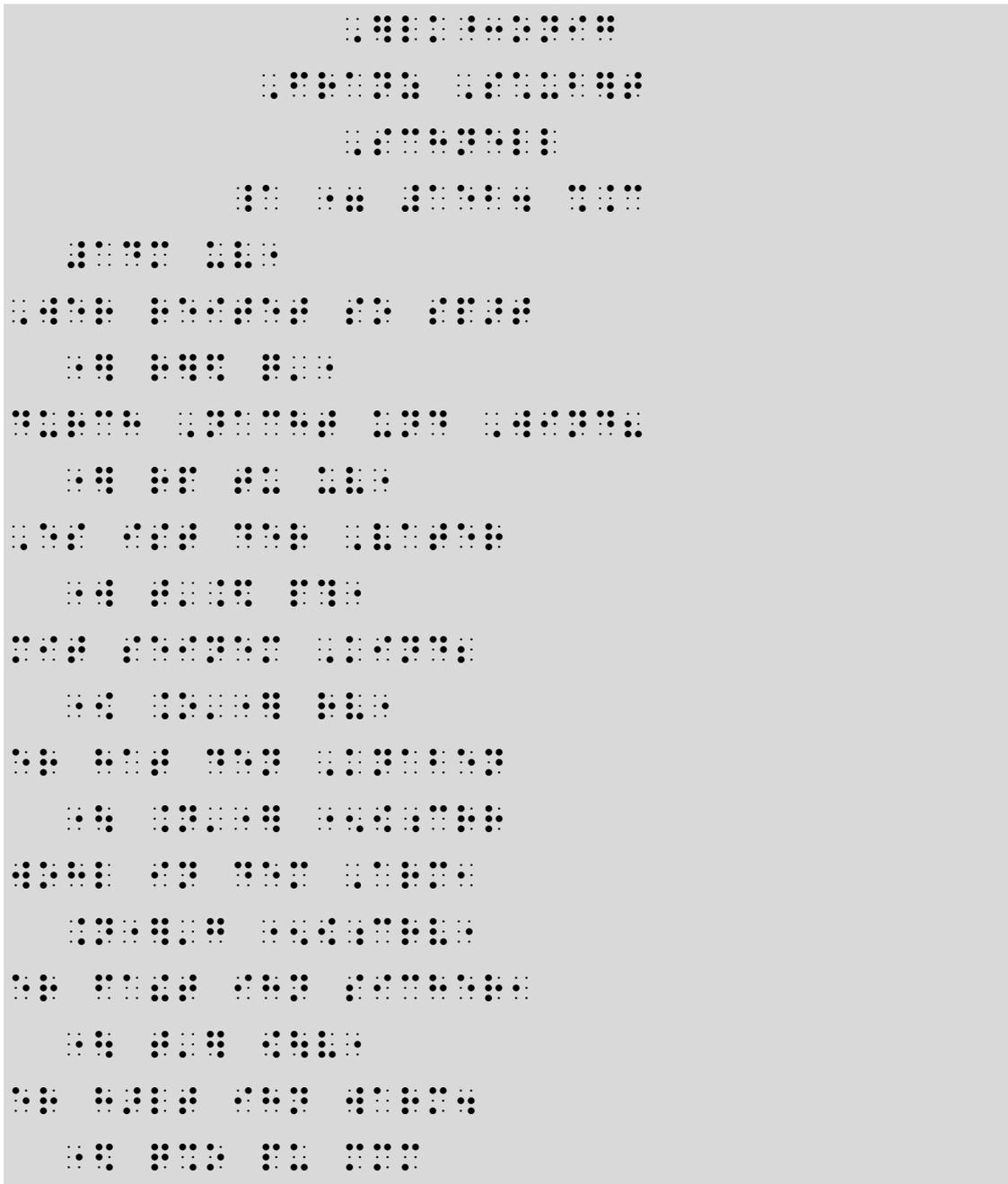
4.10 Where foreign languages are used, illustrated in this section, they should be transcribed in accordance with the guidelines published by UKAAF as follows:

- For title pages or passages with occasional foreign words, such as composer names, titles of pieces or names of publishers, method one of the guidelines should be used.

- For longer passages in foreign languages, such as forewords, publisher information, composer biographies or editorial instructions, and for foreign expressions within the music, method two should be used. In this method, the foreign language signs for accented letters are used as needed in foreign text, though all other signs (e.g. punctuation) are in UEB.
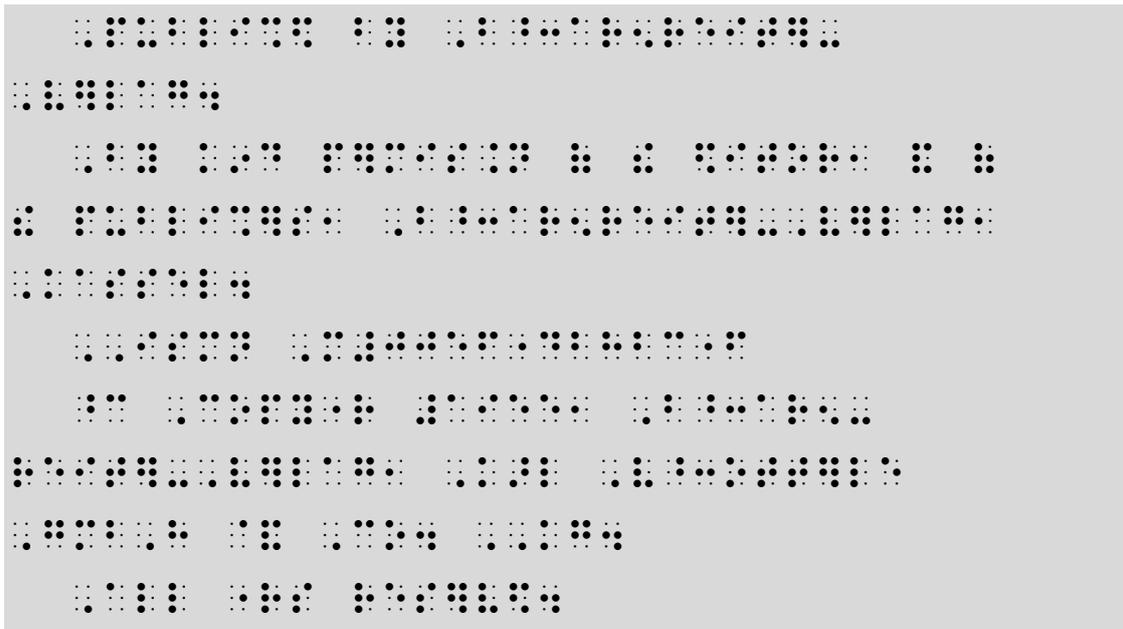
4.11 Here is an example of a title page with German accent signs transcribed using method one of the UKAAF guidelines for transcribing foreign languages.

Example 15

Georg Philipp Telemann
Zwölf Fantasien für querflöte ohne bass
Twelve Fantasias for transverse flute
TWV 40 2-13
Bärenreiter urtext BA 2971
Published by Bärenreiter-Verlag.
By kind permission of the editor, and of the publishers, Bärenreiter-Verlag, Kassel.
ISMN M0056-42823-6
© Copyright 1955, Bärenreiter-Verlag, Karl Vötterle GmbH & Co. KG.
All rights reserved.

⠨⠛� braille content representation

⠨⠛⠑⠕⠗⠛ ⠨⠏⠓⠊⠇⠊⠏⠏ ⠨⠞⠑⠇⠑⠍⠁⠝⠝

4.12 Here is a longer example of typical publisher information in French using method two.

<u>Example 16</u>

LES BALLADES DE CHOPIN
Les quatre Ballades de Chopin sont parmi les œuvres les plus importantes de Chopin. Il a créé ce type de morceau. Sont-elles inspirées par les poèmes de son compatriote Mickiewicz? C'est probable.

Ricordi, Paris: Chopin Ballades, ed. I. Philipp, n.d. Preface by Fauré.

⠨⠎⠑⠉⠕⠝⠙⠜⠽⠲⠀⠨⠍⠥⠎⠊⠉⠀⠏⠁⠗⠁⠛⠗⠁⠏⠓
⠀⠀⠨�⠀⠨⠏⠗⠑⠋⠁⠉⠑
⠨⠊⠝⠎⠞⠗⠥⠍⠞⠀⠺⠊⠇⠇⠀⠨⠉⠕⠝⠞⠊⠝⠥⠑
⠲⠀⠨⠏⠁⠗⠞⠀⠊⠎⠀⠨⠥⠎⠑⠙⠲
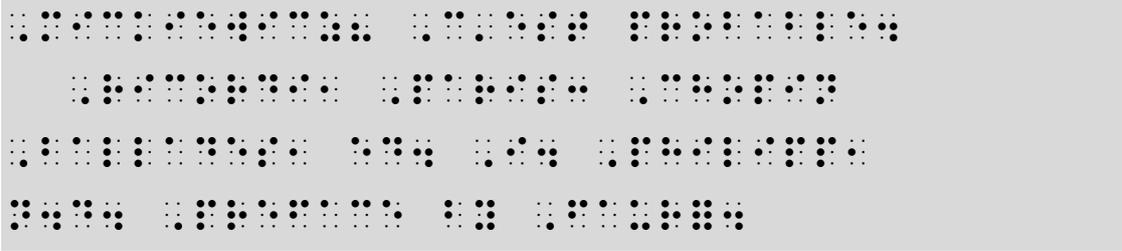
4.13 Within the braille music score, music signs will be retained in preference to UEB in instances where it gives either economy of cells, or clarity with surrounding braille music. Any such signs used should be listed in a Note to Braille Edition, in line with NIM paragraph 14-4. Instances of such economy and clarity include
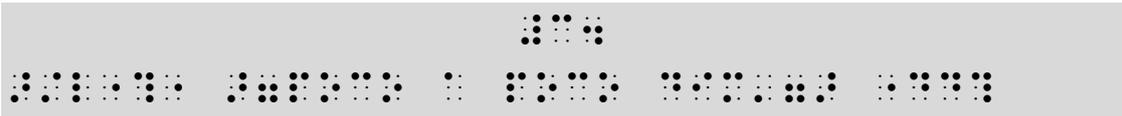
- special parentheses enclosing a performance direction
- music parentheses

4.14 Examples of the matters raised in 4.13 are given here.

a. Special parentheses enclosing a performance direction.

Where these are used in music scores to enclose literary materials, the braille music sign ⠶ (dots 2356) will continue to be used.
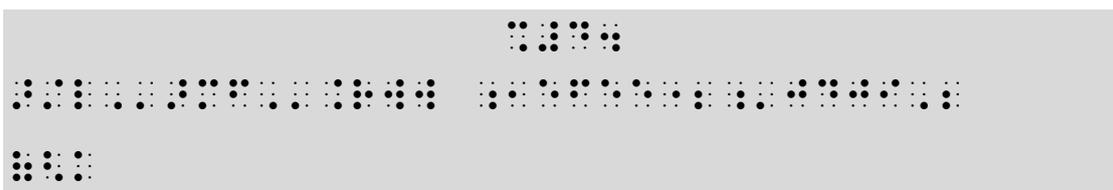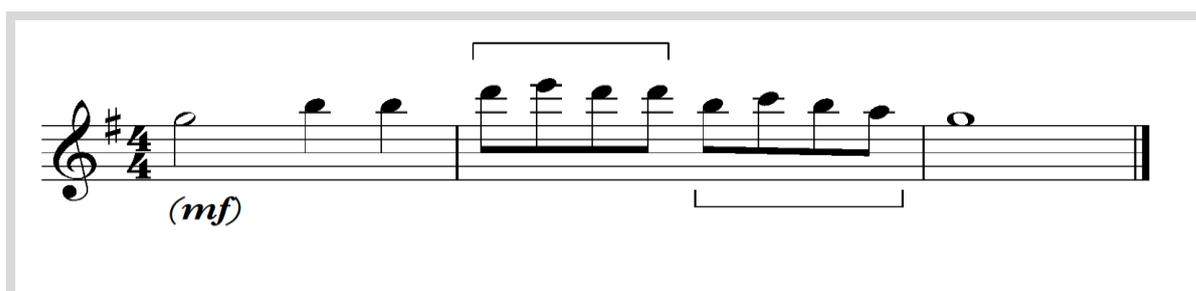
Example 17

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠨⠉⠲
⠨⠼⠉⠲⠀⠀⠀⠨⠶⠏⠕⠉⠕⠀⠁⠀⠏⠕⠉⠕⠀⠙⠊⠍⠶⠀⠐⠙⠑

b. Music parentheses

Brackets or parentheses which enclose musical elements will continue to be shown using the braille music equivalents outlined in the NIM table 12-C.

Example 18

⠀⠀
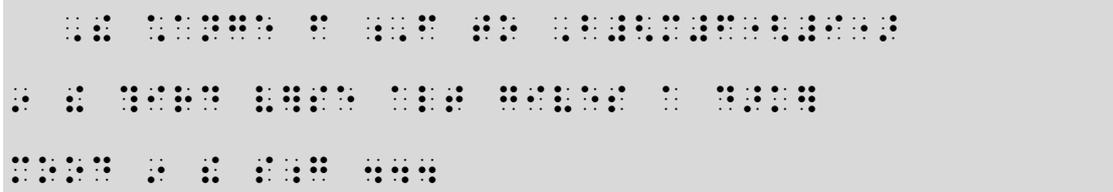
4.15 Chord symbols may be written within either a literary or a musical context and are shown differently in each.

- Within a literary context, the UEB signs for music accidentals, mathematical signs and brackets are used.

Example 19

The change from F to B♭m6(9) in the third verse altogether gives a darker mood in the song ...

A further illustration is given at example 3.

- When written as part of a music score, chord symbols will continue to be written using the signs found in NIM.

Here is an example of the chord shown in example 19 as it would appear in a musical context.

Example 20
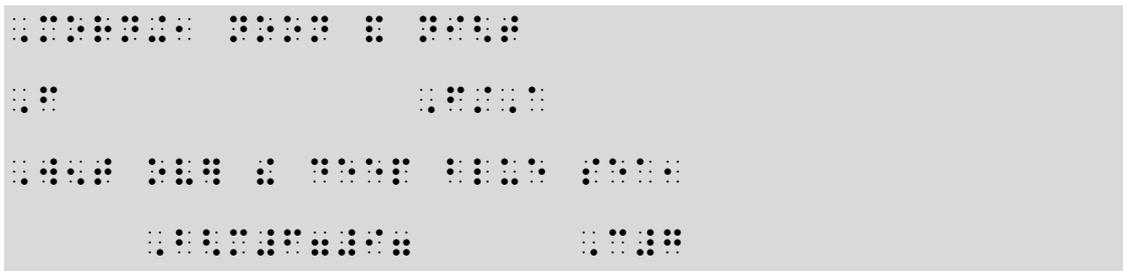
5 Music theory and examination materials

5.1 This section confirms how the provisions in section four will affect music theory and examination materials through the examples. How to present the following common elements in papers are outlined below:

- Brackets (5.2 to 5.7 with Examples 21 to 23)
- Chords (5.8 Example 23)

5.2. Round brackets surrounding question numbers/letters, and square brackets surrounding total numbers of marks, will be shown in UEB as they fall outside a musical score (see Example 23).

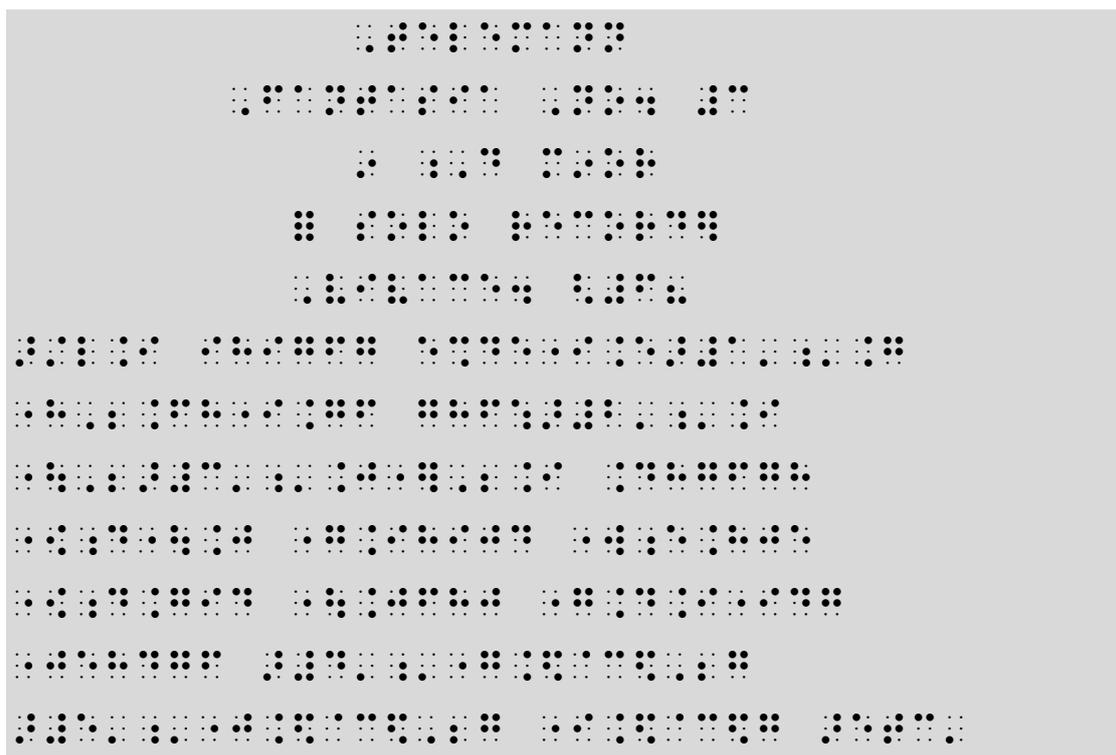5.3 Within musical extracts, where references to question numbers were previously enclosed in special parentheses e.g. ⠶�⠖ (symbols), these will be preceded by the word sign (dots 345), for example ⠷⠮⠆�⠾ .

5.4 In cases where letters used to indicate features of a musical score, relating to questions, were previously enclosed in special parentheses e.g. ⠶⠲⠃⠖ , these will be preceded by the word sign ��c⠟ (dots 345) (see Examples 22 and 23).

5.5 Where brief notes explaining conventions used in braille music extracts are included, these will be enclosed by the UEB transcriber note sign ⠈⠣ (dots 4, 46, 126) and ⠈⠜ (dots 4, 46, 345) (see Examples 21 to 23) as they are not part of the musical score.

5.6 Example 21 is a typical question from a theory examination paper with a short musical extract.

<u>Example 21</u>

1. [10 marks]

Describe fully each of the melodic intervals contained within the following extract, e.g. minor 3rd.

[In the following extract, the signs ⠰⠡ (dots 56, 3) and ⠠⠣ (dots 6, 23) indicate the beginning and ending respectively of square brackets below the stave enclosing the paired notes comprising intervals 1-5.

Note that these labels are preceded by the word sign � (dots 345) in the braille.]

Telemann
Fantasia No.3 in D minor
for solo recorder

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠠�⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀

5.7 Example 22 is a similar question from a listening paper, including the explanation of braille music signs and a short extract of music.

Example 22

[Rests preceded by dot 5 indicate that the part is incomplete rather than silent.

The signs ⠰⠄ (dots 56, 3) and ⠠⠆ (dots 6, 23) indicate the beginning and ending respectively of square brackets below the stave associated with the following labels:
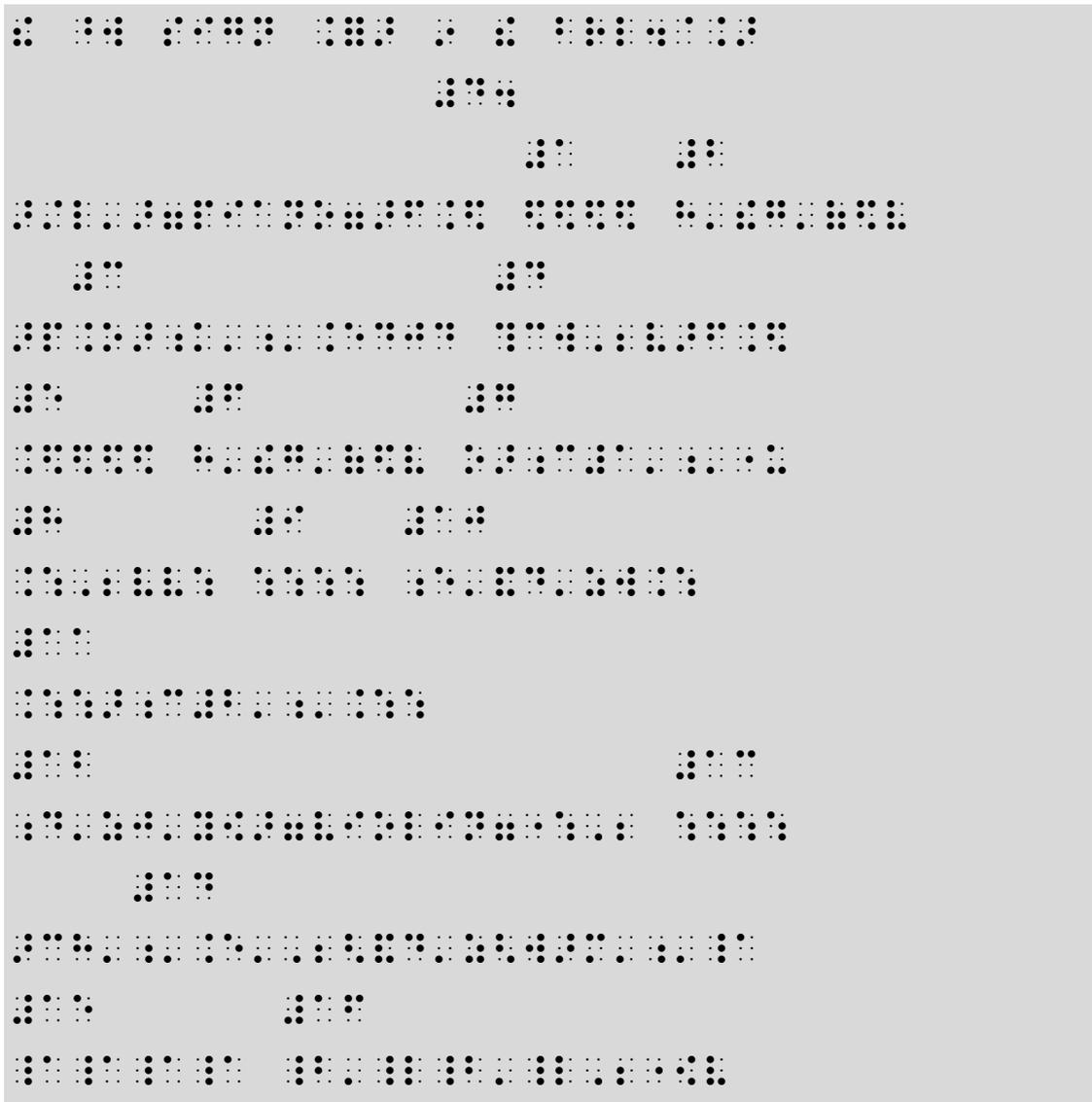
      k key in bar 3, beat 3 to bar 4, beat 2;
      c1 cadence in bar 7, beat 3 to bar 8, beat 1;
      c2 cadence in bar 11, beat 3 to the end of bar 12;
      m melody in bar 14, beat 4 to bar 16, beat 2;
Also labelled on the score is a chord ch on the first note of bar 14.

Note that these labels are preceded by the word sign � (dots 345) in the braille.]

⠒⠀⠀⠒⠢⠀⠆⠒⠲⠰⠀⠒⠲⠆⠀⠆⠀⠰⠀⠰⠆⠘⠂⠢⠒⠆⠒⠆

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠒⠆⠆⠢

⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠒⠒⠀⠀⠀⠀⠀⠀⠒⠒⠶

⠒⠶⠆⠆⠀⠆⠒⠖⠘⠒⠀⠶⠶⠶⠶⠆⠒⠆⠒⠆⠀⠘⠒⠒⠆⠀⠒⠆⠢⠒⠶⠶⠆

⠀⠀⠀⠒⠒⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠒⠒

⠒⠆⠒⠒⠆⠆⠆⠒⠀⠆⠒⠀⠀⠒⠒⠶⠶⠶⠀⠶⠒⠶⠆⠆⠆⠆⠆⠒⠒

⠒⠒⠀⠀⠀⠀⠒⠆⠆⠀⠀⠀⠀⠀⠀⠀⠒⠆⠆

⠆⠒⠒⠒⠒⠀⠆⠒⠆⠶⠒⠆⠶⠶⠆⠀⠆⠒⠆⠆⠶⠆⠆⠀⠆⠆⠒⠂

⠒⠆⠖⠀⠀⠀⠀⠀⠀⠒⠆⠢⠀⠀⠀⠒⠆⠒⠖

⠆⠒⠒⠆⠆⠆⠆⠀⠶⠶⠶⠶⠀⠆⠒⠆⠶⠶⠆⠆⠶⠶⠆⠒

⠒⠆⠆⠆

⠆⠒⠶⠆⠒⠆⠖⠒⠖⠆⠆⠆⠀⠆⠆⠶⠶

⠒⠆⠆⠆⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠀⠒⠆⠆⠆

⠆⠒⠆⠆⠶⠆⠆⠆⠶⠆⠶⠆⠆⠶⠶⠆⠒⠆⠶⠆⠶⠒⠒⠆⠆⠆⠀⠶⠶⠶⠶

⠀⠀⠀⠀⠀⠀⠒⠆⠆⠆

⠒⠶⠶⠆⠆⠆⠀⠆⠒⠆⠒⠆⠆⠆⠀⠆⠶⠶⠆⠒⠶⠆⠆⠖⠒⠶⠶⠒⠆⠆⠆⠆⠀⠆⠆⠆

⠒⠆⠆⠆⠀⠀⠀⠀⠀⠀⠀⠀⠒⠆⠆⠖

⠆⠆⠒⠆⠆⠆⠒⠆⠆⠆⠀⠆⠆⠒⠆⠆⠆⠆⠆⠒⠆⠒⠆⠆⠀⠆⠒⠆⠀⠖⠢⠒

5.8 Example 23 is a typical exam question illustrating how chords are written.

Example 23

5. (b) (i) Describe the chords marked a (bar 1) and b (bar 3) as either I, IV, V or VI. Also indicate whether the lowest note of the chord is the root (a), 3rd (b) or 5th (c). Remember that the key is G major. [4 marks]

[The signs �@⠂ (dot 5, 3) and ⠠⠐ (dot 6, 2) indicate the beginning and ending respectively of chords a and b.

In the following extract, the chords marked a and b are preceded by the word sign ⠠⠄ (dots 345).]
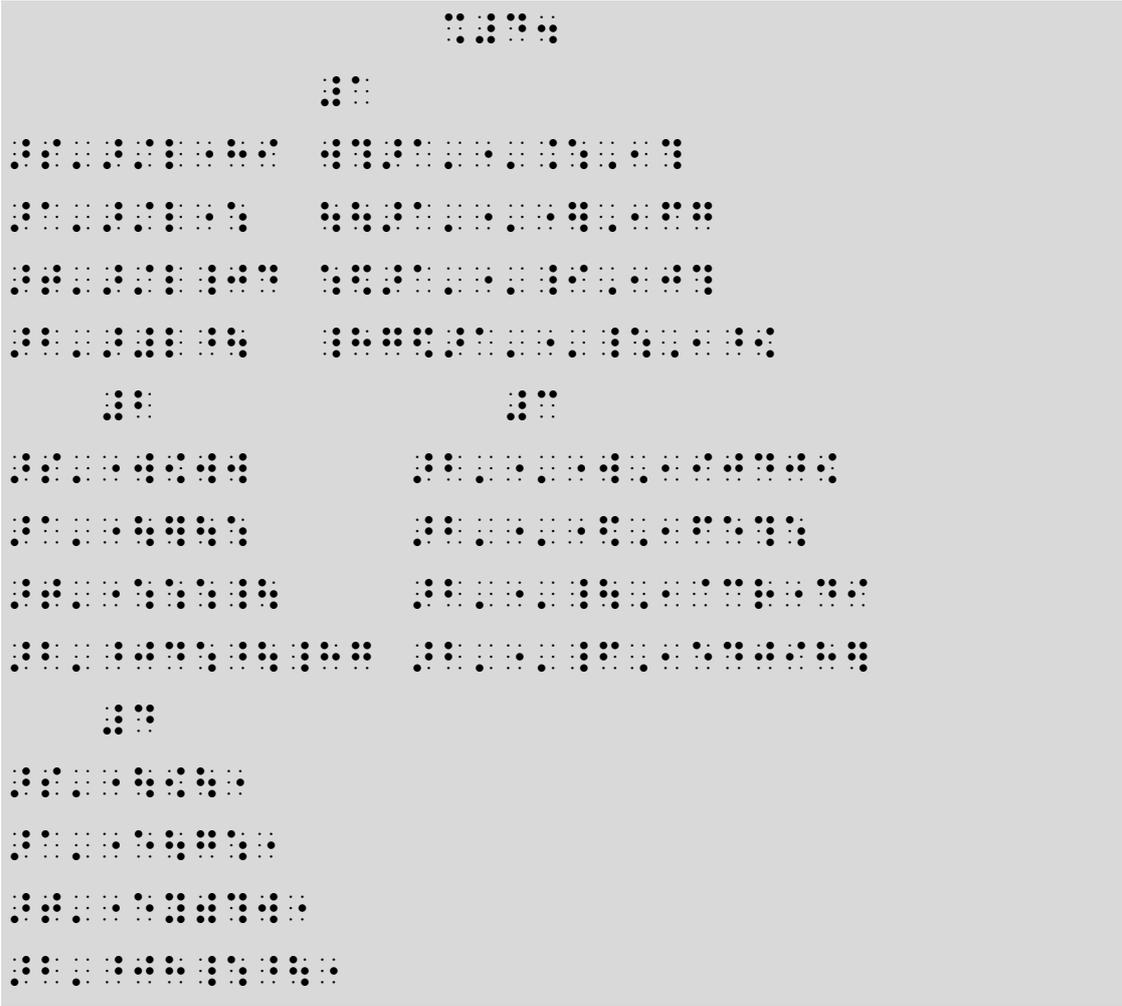
6 References

6.1 New International Manual of Braille Music Notation

by The Braille Music Subcommittee, World Blind Union, Compiled by Bettye Krolick, ISBN 90 9009269 2, 1996.
Available to download in .pdf and .doc format from the braille standards page of the UKAAF website www.ukaaf.org/braille

6.2 The Rules of Unified English Braille, Second Edition 2013

Edited by Christine Simpson, Published by the International Council on English Braille www.iceb.org/ueb

6.3 Transcribing Foreign Language Material in UEB

UKAAF, available from www.ukaaf.org

The UKAAF website contains further resources on Unified English Braille.

Appendices

Appendix A: Signs no longer used

Appendix A comprises signs formerly used which are no longer included in UEB. This is to enable braille readers who have learnt braille since the introduction of UEB to understand elements of music scores written using recognised alternatives. The information in Appendix A is reproduced from the Rules of UEB, section 1.3.

A.1 Contractions not used in UEB

� o'clock (shortform)

⠙ dd (groupsign between letters)

⠖ to (word sign unspaced from following word)

⠔⠔ into (word sign unspaced from following word)

⠃ by (word sign unspaced from following word)

⠼ ble (groupsign following other letters)

⠤ com (groupsign at beginning of word)

⠂⠖ ation (groupsign following other letters)

⠈⠽ ally (groupsign following other letters)

A.2 Punctuation not used in UEB

⠶ opening and closing parentheses (special parentheses)

⠷⠄ opening square bracket

⠦⠾ closing square bracket

⠠⠦ opening single quotation mark (inverted commas)

⠴⠄ closing single quotation mark (inverted commas)

A.3 Composition signs not used in UEB

⠈ accent sign (nonspecific)

⠨ italic sign (for a word)

⠨⠨ double italic sign (for a passage)

Appendix B: Foreign language signs

Appendix B lists some common signs from other languages to assist readers of braille music publications which include text or lyrics in foreign languages. The material is reproduced from the guidelines for transcribing foreign language materials, published by UKAAF and is relevant to method two of these guidelines, referred to in section 4 above.

B.1 French

⠯ ç

⠿ é

⠷ à

⠮ è

⠾ ù

⠡ â

⠣ ê

⠌ î

⠬ ô

⠱ û

⠫ ë

⠳ ï

⠪ ü

⠩ œ

B.2 German

⠮ ß

⠳ ü

⠪ ö

⠜ ä

B.3 Italian

(Note: This list, based on that given in World Braille Usage, includes accented letters which would only occur in foreign words in an Italian context.)

⠯	ç
⠿	é
⠷	à
⠮	è
⠾	ù
⠡	â
⠣	ê
⠫	î
⠩	ô
⠹	û
⠪	ë
⠻	ï
⠳	ü
⠬	ö
⠜	ì
⠢	ò

B.4 Spanish

⠷	á
⠮	é
⠾	ú
⠯	ñ
⠳	ü
⠌	í
⠬	ó

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