

# Chapter 23

## In-Accords

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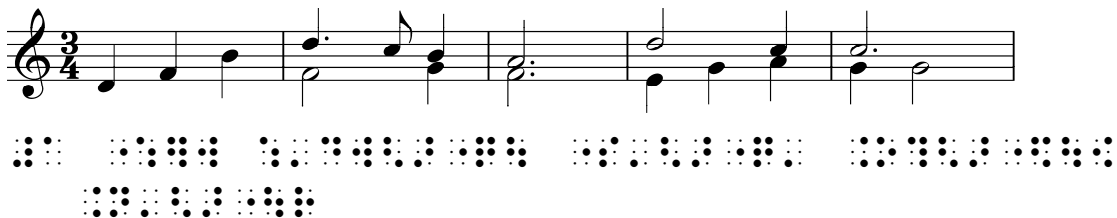
The term “in-accord” refers to a braille music procedure for transcribing simultaneous events as separate parts within the measure or group of measures. In other words, a single-line instrument melody might be temporarily divided into two or three parts. It is common for band music to be printed for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

### 23.1 The Full-Measure In-Accord ⠆⠆⠆

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

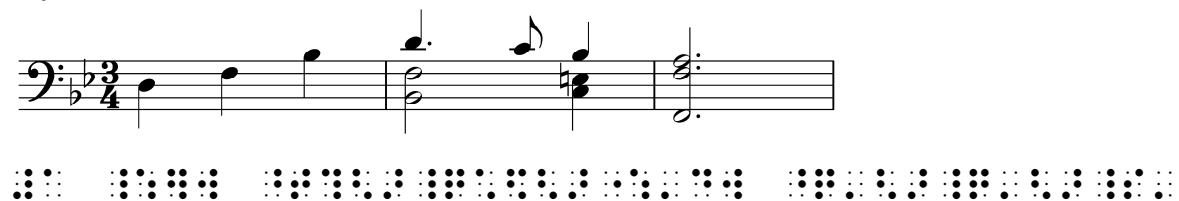
When the music for the instrument is ordinarily shown in the treble or alto clef, the higher in-accord part is brailled first; the lower part is brailled after the full-measure in-accord sign. If there are more than two in-accord parts, they are brailled from highest to lowest. For instruments whose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

Example 23.1.1



Example 23.1.1 shows a musical staff in treble clef with a 3/4 time signature. The melody consists of four measures: a quarter note G4, a quarter note A4, a quarter note B4; a quarter note C5, a quarter note B4, a quarter note A4; a quarter note G4, a quarter note F4, a quarter note E4; and a quarter note D4, a quarter note C4, a quarter note B3. Below the staff is the corresponding Braille notation, which uses the full-measure in-accord sign (⠆⠆⠆) to transcribe the two parts of the melody.

Example 23.1.2



Example 23.1.2 shows a musical staff in bass clef with a 3/4 time signature. The melody consists of four measures: a quarter note G2, a quarter note F2, a quarter note E2; a quarter note D2, a quarter note C2, a quarter note B1; a quarter note A1, a quarter note G1, a quarter note F1; and a quarter note E1, a quarter note D1, a quarter note C1. Below the staff is the corresponding Braille notation, which uses the full-measure in-accord sign (⠆⠆⠆) to transcribe the two parts of the melody.

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

Example 23.1.3

(play if no oboe)

The musical score shows a melody on a treble clef staff. A small-note cue is written above the staff in the second measure. The Braille transcription below consists of two lines of Braille notation corresponding to the notes in the score.

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

Example 23.1.4

(opt.)

The musical score shows a melody on a bass clef staff. Optional octave notes are written above the staff in the third and fourth measures. The Braille transcription below consists of two lines of Braille notation corresponding to the notes in the score.

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

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

Example 23.2.1

The musical score shows a melody on a treble clef staff in 2/4 time. Dynamics *f* and *p* are placed at the beginning of the first in-accord part. The Braille transcription below consists of two lines of Braille notation corresponding to the notes and dynamics in the score.

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

Example 23.2.2

Braille transcription of Example 23.2.2, showing musical notation on a staff and its corresponding Braille representation below it.

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

Example 23.2.3

Braille transcription of Example 23.2.3, showing musical notation on a staff and its corresponding Braille representation below it.

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

Example 23.2.4

Braille transcription of Example 23.2.4, showing musical notation on a staff and its corresponding Braille representation below it.

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

Example 23.2.5

### 23.3 Full-Measure Repeats and Ties

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

Example 23.3.1

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

Example 23.3.2

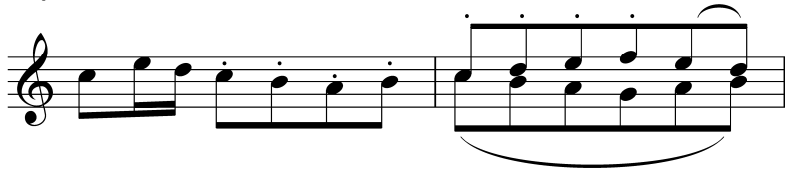
When either part of a full-measure in-accord part ends with a tie, the tie is restated in the next measure if there are intervening notes or signs.

Example 23.3.3

## 23.4 Doubling in Full-Measure In-Accord Parts

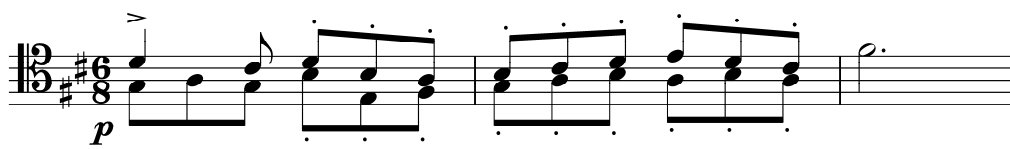
If doubling of nuances is in progress when a measure containing in-accords begins, and if the doubling affects both parts of the measure, the doubling may safely be continued. If, however, the doubling does not apply to the entire measure or to both parts, it is terminated before the divided measure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

Example 23.4.1



The musical notation for Example 23.4.1 shows a single staff in treble clef. The first measure contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure contains a full-measure in-accord, represented by two staves of notes beamed together. The notes are G4, A4, B4, C5, B4, A4, G4. A slur is placed over the entire second measure. Below the staff is a single line of Braille notation corresponding to the notes and rests.

Example 23.4.2




The musical notation for Example 23.4.2 shows a single staff in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The first measure contains a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. The second measure contains a full-measure in-accord, represented by two staves of notes beamed together. The notes are G3, A3, B3, C4, B3, A3, G3. A slur is placed over the entire second measure. Below the staff is a single line of Braille notation corresponding to the notes and rests.

## 23.5 Addition of Accidentals and Rests

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

Example 23.5.1



The musical notation for Example 23.5.1 shows a single staff in bass clef. The key signature is one flat (Bb) and the time signature is 2/4. The first measure contains a sequence of eighth notes: G2, A2, B2, C3, B2, A2, G2. The second measure contains a full-measure in-accord, represented by two staves of notes beamed together. The notes are G2, A2, B2, C3, B2, A2, G2. A slur is placed over the entire second measure. Below the staff is a single line of Braille notation corresponding to the notes and rests.



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

## 23.7 Choices

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

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

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

## 23.8 Check List for Proofreading of In-Accords

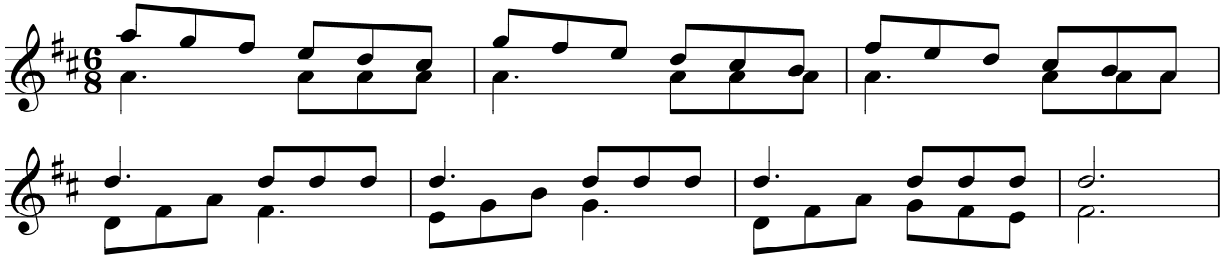
Whenever you analyze a measure that contains in-accords, the following topics are important. Consider all these factors as you work toward confidence and accuracy in the use of in-accords.

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

## Drills for Chapter 23

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

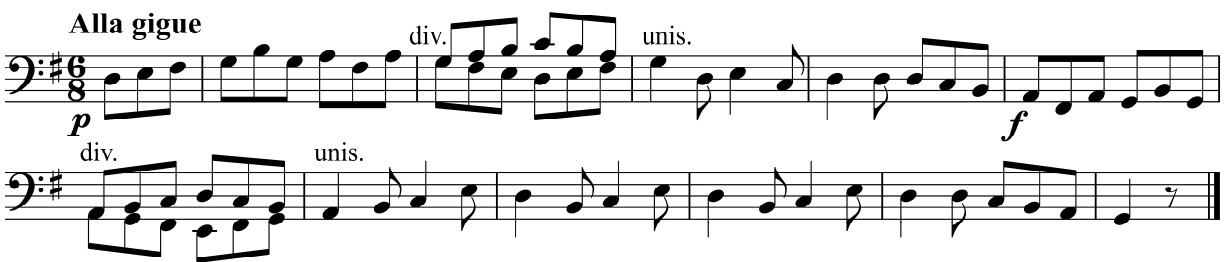
### Drill 23.1



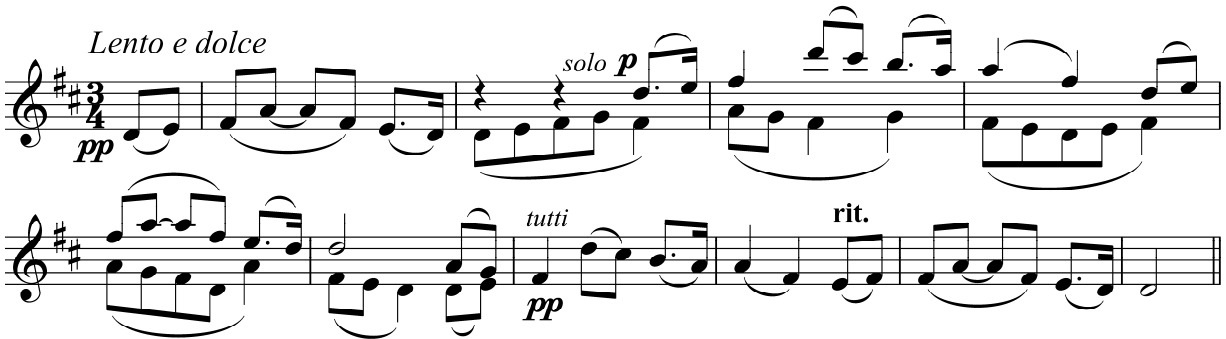
### Drill 23.2



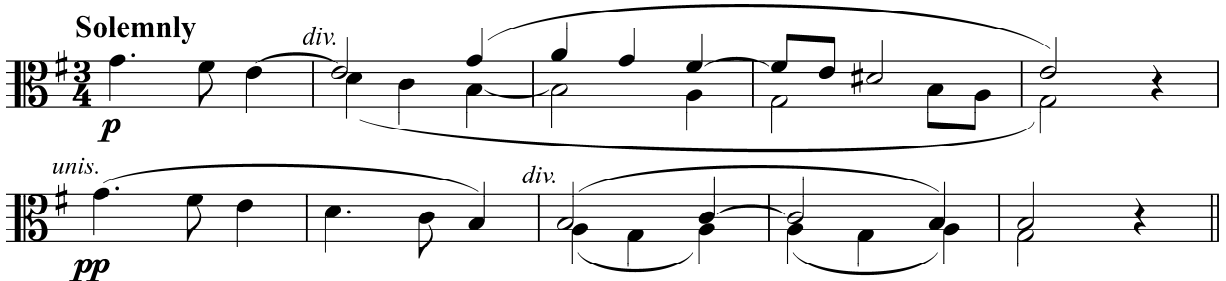
### Drill 23.3



### Drill 23.4



### Drill 23.5



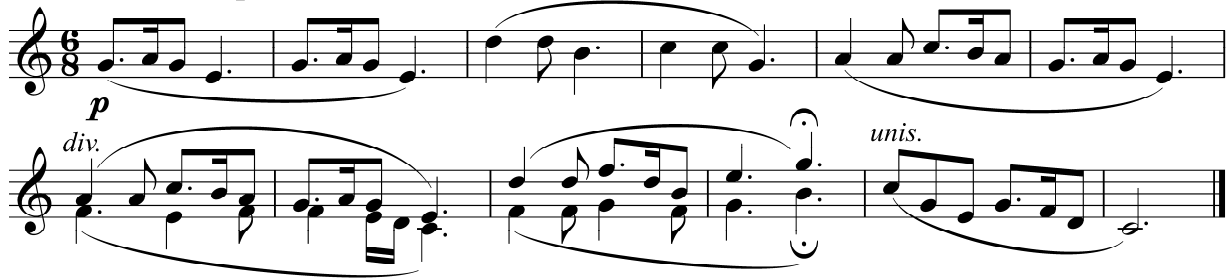


## Exercises for Chapter 23

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

### Exercise 23.1

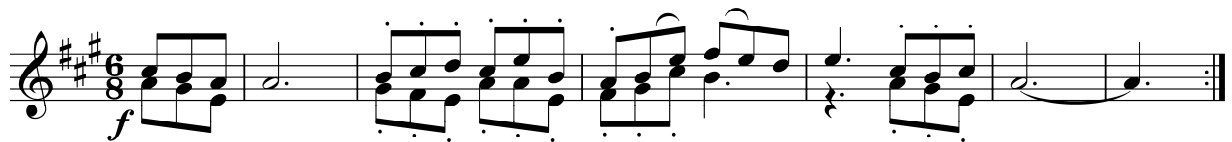
*Andante semplice*



*p*  
*div.* *unis.*

Musical score for Exercise 23.1, featuring two staves in 6/8 time. The tempo is *Andante semplice*. The first staff begins with a piano (*p*) dynamic and contains a melody with eighth-note patterns and a final half-note. The second staff starts with a *div.* (divisi) instruction, showing a split texture of chords and single notes, and concludes with a *unis.* (unison) instruction.

### Exercise 23.2



Musical score for Exercise 23.2, a single staff in 6/8 time. It begins with a forte (*f*) dynamic and consists of a rhythmic exercise using chords and eighth-note patterns.

### Exercise 23.3

*Andante*




*mp* *p* *rit.* *mf*

Musical score for Exercise 23.3, consisting of three staves in 5/4 time. The tempo is *Andante*. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff includes a piano (*p*) dynamic. The third staff features a *rit.* (ritardando) instruction and concludes with a mezzo-forte (*mf*) dynamic.

### Exercise 23.4

*Moderato*



*f* *rit.*

Musical score for Exercise 23.4, consisting of two staves in 4/4 time. The tempo is *Moderato*. The first staff begins with a forte (*f*) dynamic. The second staff includes a *rit.* (ritardando) instruction.

