OWENS SYSTEM OF BRAILLE TABLATURE

Second Edition, August 2026

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Purpose

This code for reproducing tablature in braille was developed so blind and visually impaired musicians can have the same access to notational choices as their sighted peers. Although the system borrows some signs, transcription and formatting conventions from the *Music Braille Code 2015*, the Owens System is not intended to replace it. Braille music has clear advantages for pieces of great length or complexity. Tablature is best suited for those seeking an alternative to braille music or as a supplement to learning by ear.

Background

Although there have been past attempts to create a system for reproducing tablature in braille, none were completed. The concept of braille tablature was considered impractical, and many suggested that any blind person wishing to learn notes should do so using the *Music Braille Code*, even if the learner did not express interest in becoming musically literate. Regardless of the merits of staff notation, there are sighted and blind musicians who prefer to use tablature, and the ability to choose this reading method should be available to anyone who wants it.

In 2020, a group of transcribers, educators, and readers began collaborating with the goal of producing a viable braille version of tablature. The result is a multi-line code that allows musicians to focus on various aspects of a song depending on their needs, with pitch/fingering on one line, and rhythm on another. Every effort has been made to streamline the system and to minimize the number of signs a reader must learn in order to become proficient at using it.

Editions of This Rulebook

This document is available in print (PDF) and braille (BRF) editions.

The tables in the print edition include separate columns displaying facsimile braille dots for all signs. This information is not reproduced in the braille edition.

Simulated braille examples in the print edition include highlighting to aid the reader. This highlighting is not reproduced in the braille edition. Some print samples are described in a Transcriber's Note in the braille edition.

The braille edition is transcribed with 40 characters per line. Readers using single-line refreshable displays with fewer than 40 cells may experience some difficulty with the tables and the vertical alignment of information within examples of tablature.

In the braille edition, the dot locator (dots 46, 123456) precedes all signs in the tables. It is not used or simulated in the print edition.

TABLATURE TABLE I: Strings, Frets, Fingers and Rests (in the Pitch Line)

Table I:1: Strings

(see Section 1.1)

String Number	Dot Numbers (ASCII)	Braille
1	1 a	⠁
2	12 b	⠃
3	14 c	⠉
4	145 d	⠙
5	15 e	⠑
6	124 f	⠋
7	1245 g	⠛
8	125 h	⠓

Table I:2: Frets

(see Sections 1.1 and 1.3)

Fret Number	Braille Dots (ASCII)	Braille	Fret Number	Braille Dots (ASCII)	Braille
Dampen	123456 =	⠿	Rest	1356 z	⠵
Open	36 -	⠤			
1	13 k	⠅	11	16 *	⠡
2	123 l	⠇	12	126 <	⠣
3	134 m	⠍	13	146 %	⠩
4	1345 n	⠝	14	1456 ?	⠹
5	135 o	⠕	15	156 :	⠱
6	1234 p	⠏	16	1246 $	⠫
7	12345 q	⠟	17	12456]	⠻
8	1235 r	⠗	18	1256 \	⠳
9	234 s	⠎	19	246 [	⠪
10	2345 t	⠞	20	2456 w	⠺
			21*	4, 13 @k	⠈⠅

* For frets beyond 20, the cycle starts over with fret signs preceded by dot 4.

Table I:3: Fingering

(see Section 1.1.3)

Finger Number/Name (left hand)	Braille Dots (ASCII)	Braille	Finger Name/Number (right hand) *2	Braille Dots (ASCII)	Braille
1 (index)	2 1	⠂	Index (indice)	6, 2 ,1	⠨⠂
2 (middle)	23 2	⠆	Middle (medio)	6, 23 ,2	⠨⠆
3 (ring)	25 3	⠒	Ring (anular)	6, 25 ,3	⠨⠒
4 (pinkie)	256 4	⠲	Little/Pinkie (chico)	6, 256 ,4	⠨⠲
Thumb *1	356 0	⠴	Thumb (pulgar)	6, 356 ,0	⠨⠴

*1 Left hand thumb occasionally used to finger large chords not manageable with the usual four fingers.

*2 Used in classical guitar to indicate which fingers of the right hand are to pluck the strings.

TABLATURE TABLE II: Rhythm Indicators

(see Section 1.2)

Note/Rest Value	Braille Dots (ASCII)	Braille
Whole	13456 y	⠽
Half	1345 n	⠝
Quarter	1456 ?	⠹
Eighth	145 d	⠙
Sixteenth	12346 &	⠯
Thirty-second	1234 p	⠏
Sixty-fourth	1246 $	⠎
One hundred-twenty-eighth	124 f	⠋

TABLATURE TABLE III: Chords and In-Accords

(see Sections 1.1.1, 1.2, 2 and 9.6)

Sign Name	Braille Dots (ASCII)	Braille
Chord enclosure, Begin	12356 (	⠷
Chord enclosure, End	23456)	⠾
Begin sweep/rake picking	1236 v	⠧
End sweep/rake picking	3456 #	⠼
Full measure in-accord *1	456, 34 _/	⠸⠌
Partial-measure in-accord *1	5, 2 "1	⠐⠂
Division sign *2	46, 13 .k	⠸⠅

*1 In-accords are aligned in the pitch and rhythm lines.

*2 Separates partial-measure in-accord from rest of the measure.

TABLATURE TABLE IV: Measure/Section Division and Repetition

Table IV:1: Bar Lines, Time Signatures, Repeats, and Voltas (from print)

(see Sections 1.2.1 and 4)

Print Sign	Braille Dots (ASCII)	Braille
Common time *	46, 14 .c	
Cut time *	456, 14 _c	
Three-four time *	3456, 14, 256 #c4	
Twelve-eight time *	3456, 1, 12, 236 #ab8	
Measure bar line	123 l	
Dotted measure bar line	13 k	
Sectional bar line	126, 13, 3 <k’	
Ending (double) bar	126, 13 <k	
Begin (print forward) repeat	126, 2356 <7	
End (print backward) repeat	126, 23 <2	
Volta (prima)	3456, 2 #1	
Volta (seconda)	3456, 23 #2	
Segno	346 +	
Coda	346, 123 +l	
Da capo	345, 145, 14, 3 >dc'	
Dal segno	345, 145, 234, 3 >ds'	

* This list of time signatures is not complete. For signatures other than common or cut time, use upper- or lower-cell numbers as needed, including for two-digit numerals.

Table IV:2: Repetition Indicators (in braille only)

(see Sections 6 and 11.2)

Braille only repeats	Braille Dots (ASCII)	Braille
Repeat note or chord *1	2356 7	
Repeat note 4X *2	2356, 3456, 256 7#4	
Repeat measure *3	2356 7	
Repeat measure 2 or more times *2, *3	2356, 3456, 12 7#b	
Section/beat repeat (begin/end)	35 9	
Repeat section/beat 2X (begin)	35, 35 99	
Repeat section/beat 3 or more times *2	3456, 14, 35 #c9	
Repeat a previous measure *2	3456, 26 #5	
Repeat a previous measure group *2	3456, 26, 36, 35 #5-9	
Repeat lyric word/phrase (begin/end)	35 9	
Repeat lyric word/phrase 2X (begin)	35, 35 99	
Repeat lyric word/phrase 3 or more times *2	3456, 14, 35 #c9	

*1 Limited to 3 unspaced note repetitions.

*2 Number as needed.

*3 Only used to indicate repetitions of the immediately preceding measure.

TABLATURE TABLE V: Arcs, Slides, Shift and Bends

(see Sections 5 and 9.2)

Sign	Braille Dots (ASCII)	Braille
Arc between single rhythm values (tie)	14 c	⠢
Slide (first note plucked)	4, 14 @c	⠠⠢
Slide (both notes plucked)	46, 14 .c	⠨⠢
Wavy line slide*1	4, 1346 @x	⠠⠭
Slide out of note	45, 14 ^c	⠨⠢
Slide into note	56, 14 ;c	⠰⠢
Shift indicator (pitch line)	4, 1346 @x	⠠⠶
¼ bend *2	16 *	⠡
½ bend *2	126 <	⠣
Full bend *2	146 %	⠩
1½ bend *2	146, 126 %<	⠩⠣
Pre-bend & release (reverse bend) *2	5, 146 "%	⠠⠩ ⠠⠣
Bend & release in time (whole step bend) Begin/End *3, 4	146, 146 %%	⠩⠩

*1 Usually a special effect slide

*2 Bends are placed before the affected rhythm indicator and cannot be doubled, (see note 3 exception).

*3 Doubled before first affected rhythm indicator, terminated with single occurrence of sign (use appropriate bend indicator i.e. full, one-half, etc.).

TABLATURE TABLE VI: Harmonics and Other Effects

(see Sections 5.2 and 9)

Sign *1	Braille Dots (ASCII)	Braille
Plectrum upstroke	126, 3 <’	⠮⠄
Plectrum downstroke	126, 12 <b	⠮⠆
Natural harmonic	13 k	⠅
Artificial harmonic	123 l	⠇
Pinch harmonic	12 b	⠃
Hammer-on or pull-off (fret hand)	6, 14 ,c	⠠⠉
Tap (non-fret hand)	15 e	⠑
Thumb Slap (bass)	45 ^	⠩
Pop with index finger (bass)	46 .	⠨
Pop with middle finger (bass)	456 _	⠸
Tremolo prefix	46 .	⠨
Tremolo in eighths *3	46, 12 .b	⠨⠆
Tremolo in sixteenths *3	46, 123 .l	⠨⠇
Tremolo in thirty-seconds *3	46, 2 .`	⠨⠐
Tremolo in sixty-fourths *3	46, 1 .a	⠨⠁
Tremolo in one-twenty-eighths *3	46, 3 .’	⠨⠄
Mute with palm *2	345, 1234, 134 >pm	⠼⠾⠶
Mute with fret hand *2	345, 124, 134 >fm	⠼⠺⠶
Pick scrape	345, 1234, 234 >ps	⠼⠾⠦
Vibrato *2	345, 1236, 12 >vb	⠼⠾⠳
Crescendo *2, 4	345, 14, 3 >c'	⠼⠹⠄
Decrescendo/Diminuendo *2, 4	345, 145, 3 >d'	⠼⠹⠆

*1 Harmonics and tremolos follow the rhythm indicator. All other signs in this table are placed before the rhythm indicator of the affected pitch or pitches.

*2 If effect is employed for more than one note the initial effect sign is immediately followed by two dot 3’s, and the effect terminator sign is used after the final pitch to be played using the desired technique (see Table IX).

*3 Tremolos are transcribed between the affected notes.

*4 These signs are used in braille regardless of how they appear in print (e.g., as words, abbreviations, or hairpins).

TABLATURE TABLE VII: Irregular Groupings, Ornaments, and Articulation

(see Sections 1.3 and 9.1)

Sign *1	Braille Dots (ASCII)	Braille
Triplet *2	456, 25, 3 _3’	⠸⠒⠄
Play arpeggio upward (downstroke) *3	345, 13 >k	⠨⠅
Play arpeggio downward (upstroke) *3	345, 13, 13 >kk	⠨⠅⠅
Let ring	345, 123, 1235 >lr	⠨⠇⠻
Trill	235 6	⠒
Dip (downward pointing wedge)	46, 26 .5	⠲⠢
Turn between notes	256 4	⠳
Turn above/below note	6, 256 ,4	⠠⠳
Inverted turn between notes	256, 123 4l	⠳⠇
Inverted turn above/below note	6, 256, 123 ,4l	⠠⠳⠇
Accent (thin wedge)	46, 236 .8	⠲⠦
Staccato (dot)	236 8	⠦
Staccatissimo (solid vertical wedge)	6, 236 ,8	⠠⠦
Swell	16, 3 *'	⠡⠄
Tenuto (short line)	456, 236 _8	⠸⠦
Mezzo-staccato (dot and short line)	5, 236 “8	⠐⠦
Fermata on note or rest *4	126, 123 <l	⠣⠇
Fermata between notes/rests *4	5, 126, 123 “<l	⠐⠣⠇
Fermata on bar line	456, 126, 123 _<l	⠸⠣⠇
Fermata on double bar	126, 13, 3, 126, 123 <k’<l	⠣⠅⠄⠣⠅
Prefix for short appoggiatura (grace note)	26 5	⠢
Prefix for long appoggiatura (grace note)	5, 26 “5	⠐⠢

*1 All signs appear in rhythm line only.

*2 Use lower-cell numbers in second cell of sign as appropriate for other groupings such as duplets or quintuplets.

*3 Pitches within chords are always transcribed from highest to lowest regardless of the direction in which they are to be played.

TABLATURE TABLE VIII Chord Symbols

(see Section 3, 9.4)

Sign	Braille Dots (ASCII)	Braille
Plus	346 +	⠒
Minus	36 -	⠤
Circle	256 4	⠱
Circle with crossing line	256, 3 4’	⠱⠄
Triangle	356 0	⠴
Triangle with crossing line	356, 3 0’	⠴⠄
Italic 7	46, 3456, 1245 .#g	⠨⠼⠛
Slash	34 /	⠌
NC or N.C. (no chord)	6, 1345, 14 ,nc	⠠⠝⠉
Tacet	6, 2345, 14 ,tc	⠠⠞⠉
Parentheses (open/close)	2356 7	⠶
Natural (in chord name)	16 *	⠡
Flat (in chord name)	126 <	⠣
Sharp (in chord name)	146 %	⠩
Partial barre *1	45 .	⠨
Full (grand) barre *1	456 _	⠸
Full barre *2	345, 6, 14 >,c''> *or* 345, 6, 12 >,b''>	⠾⠁⠶⠁⠁⠾ ⠾⠁⠶⠁⠁⠾
Partial barre *2 (C or B with crossing line)	345, 34, 6, 14, 345 >/,c''> *or* 345, 34, 6, 12, 345 >/,b''>	⠾⠨⠁⠶⠁⠁⠾ ⠾⠨⠁⠣⠁⠁⠾

*1 These barre symbols are used only in chord diagrams.

*2 Used for barre/position indicators in tablature, (usually classical guitar).

TABLATURE TABLE IX: Miscellaneous and Transcriber Defined Symbols

(see Sections 1.4, 7, 8.1, 8.2, 9.4, 10, and 12)

Sign	Braille Dots (ASCII)	Braille
Print page turn indicator	5, 25 “3	⠈⠩
Music hyphen (followed by a space)	5 “	⠈
Word sign indicator (in rhythm line)	345 >	⠨
Music parentheses (open/close)	6, 3 ,’	⠠⠄
Special parentheses (open/close)	2356 7	⠶
Asterisk (at beginning of affected measure)	5, 35 “9	⠈⠔
Transcriber added note within music	6, 2345, 6, 1345 ,t,n	⠠⠮⠠⠮
Comment separator (before/after text of comment)	25, 25, 25 333	⠒⠒⠒
1st continuation indicator	3, 3 “	⠄⠄
2nd continuation indicator	36, 36 --	⠤⠤
1st continuation terminator	345, 3 >'	⠨⠄
2nd continuation terminator	345, 36 >-	⠨⠤
Entering tablature	23 2	⠆
Return to literary code	56 ;	⠰
Punctuation indicator	456 |	⠸
Literary comma in tablature	6 ,	⠠
1st transcriber defined symbol	4, 356, 3 @#'	⠘⠩⠄
2nd transcriber defined symbol	45, 12, 3 ^#’	⠨⠩⠄
3rd transcriber defined symbol	456, 123, 3 |#’	⠸⠩⠄
4th transcriber defined symbol	5, 3456, 3 "#'	⠈⠩⠄

RULES FOR TRANSCRIBING IN THE OWENS SYSTEM OF BRAILLE TABLATURE

1 Principles of Tablature Line-by-Line Format

The Owens System for transcribing tablature is a variation of the Line-by-Line format used in braille music. In its most basic form, each parallel includes two lines:

- Line 1: The pitch line (indicating string and fret numbers, fingering, and chords, or in-accords); and
- Line 2: The rhythm line (indicating note and rest values, nuances, dynamics, ornaments, in-accords, and irregular groupings).

A new string indicator is required at the beginning of each parallel, at the beginning of every measure, and after any type of measure division.

Measures are separated by the braille bar line (dots 123). Bar lines must be transcribed in both the pitch and rhythm lines of the parallel and must be vertically aligned. They must be preceded and followed by a blank space to avoid confusion with the 2nd fret indicator. A bar line is not needed following the last measure of a parallel.

Exception: When there is a change of time signature or a page change indicator between measures, the new time signature or page change indicator replaces the braille bar line and must appear, vertically aligned, in both lines of the parallel. If the change occurs mid-measure, a music hyphen (dot 5) appears, unspaced, at the place where the change occurs. Time signatures and page indicators are aligned and spaced following the hyphen as usual. A measure bar line must be placed after the transcription of the remaining beats of the interrupted measure if a new measure begins in the same parallel.

Note values smaller than eighths may not be grouped as in the *Music Braille Code 2015*.

Measure numbers are shown at the margin of the pitch line in each parallel followed by a space. When a new parallel begins with a measure that is being continued from the previous parallel, the marginal measure number is followed by dot 3. This dot 3 replaces the blank space that usually separates the measure number from the beginning of the pitch line.

The placement of symbols on lines or in spaces of print tablature has no bearing on the braille transcription. Arcs, nuances, articulations, and other aspects of printed notation that vary in style and/or presentation are also reproduced in braille without regard for those differences. No transcriber's note is required to explain these changes.

The location of chord symbols in the braille transcription depends on whether lyrics are present or not. Refer to Sections 3 and 11 for specific details about the placement of chord symbols and lyrics in relation to braille tablature.

1.1 The Pitch Line

(see Tables I:1-I:3)

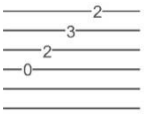
String numbers 1 through 8 are indicated using the letters a-h and should be sufficient for most tablature. If more strings are required, transcribers should use the letters i-j for the ninth and tenth strings and should follow the principles for creating numbers greater than ten, omitting the number sign for any additional strings (aa for string 11, ab for string 12, etc.).

Fret numbers are indicated by adding dot 3 to the upper cell numbers 1-0 for frets 1-10, and by adding dot 6 to the upper cell numbers 1-0 for frets 11-20. For notes beyond fret 20, the cycle begins again with a dot 4 preceding the fret (so that, for instance, fret 24 would be dots 4, 1345).

In passages consisting of single notes, a string indicator must always be followed by a fret indicator, an open/dampen string indicator, or a rest indicator.

Example 1.1A:

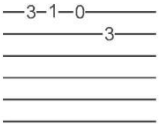




A string indicator remains in effect until a change to a different string is shown by the insertion of a new string indicator.

Example 1.1B:





1.1.1 Chords in the Pitch Line

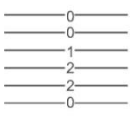
(see Table III)

For the purposes of this system, a chord consists of two or more pitches played simultaneously with the same rhythm. Notes of a chord are transcribed within chord enclosures.

When chord strings are consecutive, only the initial string is shown, and all subsequent strings are accounted for by fret indicators. Chords are always transcribed with the strings in ascending numerical order following the generally accepted practices for numbering specific to each instrument (e.g., string 1 is the high E string on a guitar or the G string on a bass).

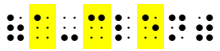
Example 1.1.1A:

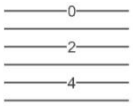




In chords containing skipped strings, string indicators are added to show which strings are to be played.

Example 1.1.1B



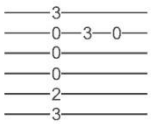


An end chord enclosure must always be followed by one of the items listed below:

- A string indicator;
- A new begin chord enclosure;
- A repeat indicator;
- A rest;
- A space (if it is the last measure in a parallel);
- A space followed by a bar line (if another measure follows on the same braille line); or
- A sectional double bar, a backward repeat, or an ending double bar.

Example 1.1.1C:





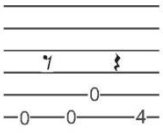
1.1.2 Rests
(see Table I:2)

When rests are present, they are indicated in the pitch line by the z symbol (dots 1356). The value of the rest will appear aligned directly beneath this in the rhythm line (see Section 1.2). Multiple rest indicators must be used if there are consecutive rests shown in print, with a one-to-one correlation between rest indicators and rhythm indicators.

A new string indicator is used after a rest only if the string has changed or a new measure or chord begins.

Example 1.1.2A (pitch only):



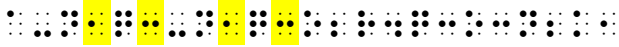


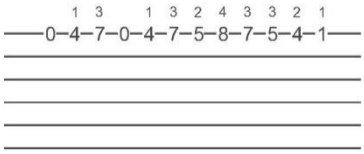
1.1.3 Fingerings

(see Table I:3)

Fingerings for the left (fret)hand are shown using finger indicators and appear, unspaced, after the fret to which they apply. Example 1.1.3A shows a passage to be played entirely on the first string of the guitar.

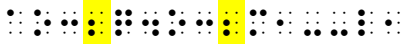
Example 1.1.3A:

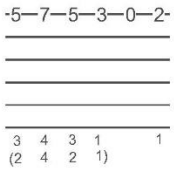




When optional or alternate fingerings are shown, they are placed immediately after the initial finger sign. If an alternate fingering mirrors the original there is no need to show it in braille, unless, you are doing a facsimile transcription.

Example 1.1.3B:

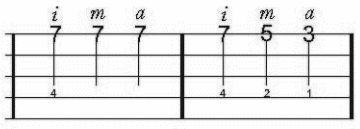




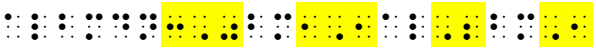
For classical guitar transcriptions where right (strum) hand fingerings are present, these are transcribed, unspaced, after the left hand fingering. Right hand fingerings with their English and Spanish names must be listed on the Special Symbols page. Fingering is shown regardless of print format appearance.

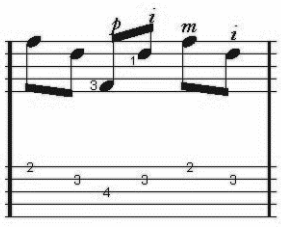
Example 1.1.3C:





Example 1.1.3D:





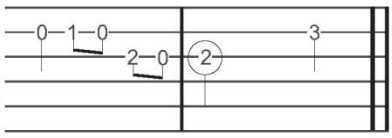
1.2 The Rhythm Line

(see Table II)

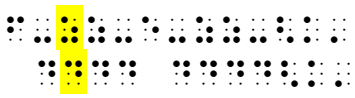
Rhythm values appear in the second line of the parallel and are vertically aligned with the fret indicator or rest to which they apply.

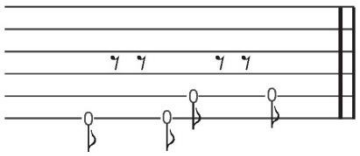
Example 1.2A:





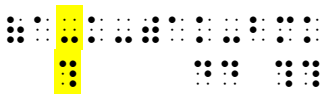
Example 1.2B:

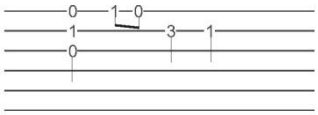




In chords, the rhythm value is aligned with the first fret indicator of the chord.

Example 1.2C:

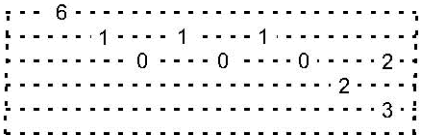




There are instances when a tablature author does not identify rhythm values. In these instances only the pitch line will be shown and a statement on the Transcriber's Notes page (see Section 13.2.2) noting the omission of the rhythm line is required.

Example 1.2D:





1.2.1 Time Signatures and Measure Bar Lines

(see Table IV:1)

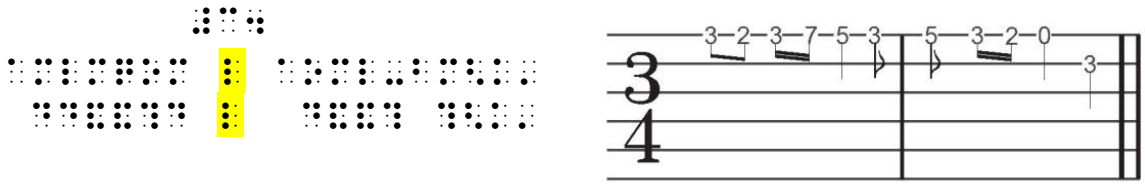
Time signatures are used to show the number of beats per measure and the rhythmic value that represents a single unit or beat. Time signatures are transcribed, centered, on a separate line above the tablature.

Time signatures other than common time and cut time are transcribed as follows:

- Begin with the number sign (dots 3456)
- Upper number digits are transcribed according to usual literary code practices using dots 1, 2, 4, and 5
- Lower number digits are transcribed as "dropped" (Nemeth) numbrs using dots 2, 3, 5, and 6

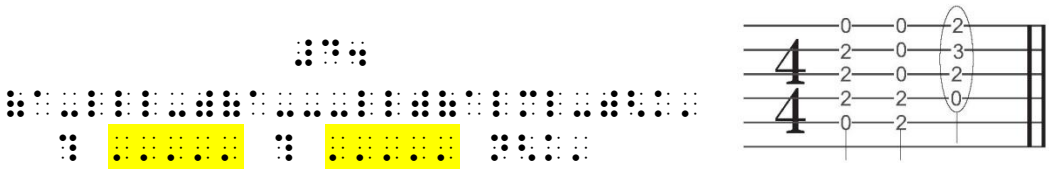
Measures are separated by the braille bar line, vertically aligned, in the pitch and rhythm lines of the parallel.

Example 1.2.1A:



Whenever vertical alignment causes 6 or more blank cells to appear in the pitch or rhythm lines, a series of four or more successive dot 3's are used as "trackers." Tracker dots must have a blank cell before and after them, and they must lead to something specific. They should not be used simply to fill blank space at the ends of lines or pages.

Example 1.2.1B:

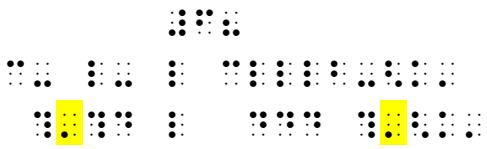


Exception: Tracker dots are not used between chord symbols on the third line of the parallel (see Section 3.1).

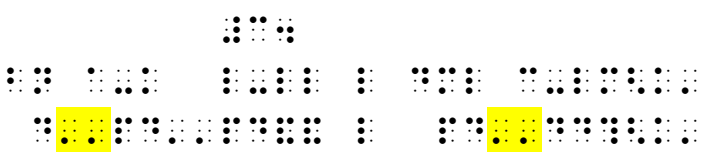
1.2.2 Dotted Notes

When notes are followed by dots or double dots in print to indicate a lengthening of the value, rhythm indicators are followed, unspaced, by dot 3. A single dot increases the rhythm indicator's value by fifty percent; a double dot increases its value by seventy-five percent.

Example 1.2.2A (dotted notes):



Example 1.2.2B (double-dotted notes):

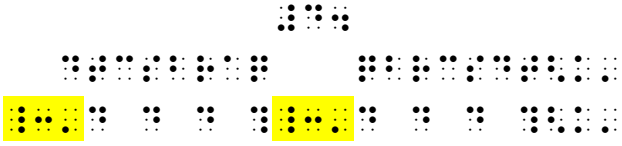


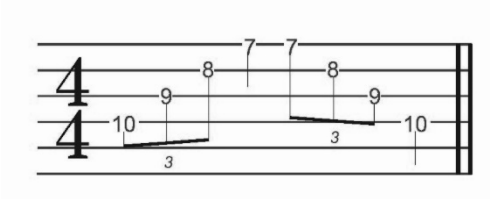
1.3 Irregular Grouping

(see Table VII)

When notes appear in irregular groups such as duplets, triplets, etc. a 3-cell sign consisting of dots 456, a lower cell number and a dot 3. The pitch line will usually need to be adjusted in order to maintain the vertical alignment of the fret and rhythm indicators.

Example 1.3





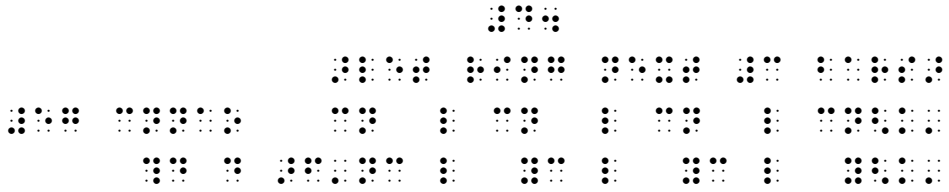
1.4 Word Signs

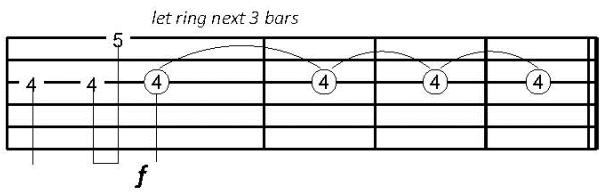
Rehearsal numbers or letters are transcribed beginning in cell 3 on a free line above the pitch line and are enclosed in word signs (dots 345). A new parallel must begin where a rehearsal mark appears.

Longer word signs are placed on a free line, aligned above the pitch line of the measure to which they apply, regardless of the measure position in the parallel. It may even be positioned during the progress of a measure if placed so in print. Abbreviations can be used to shorten longer word signs as long as the meaning remains clear. (see Section 5.1 [ties])

Shorter word signs are placed, generally, in the rhythm line as shown in print.

Example 1.4





1.5 Pagination

(see Table IX)

Print and braille page numbers are transcribed at the top of each braille page so that line 1 of each page appears as follows:

1. Print page numbers at left margin with at least 3 blank spaces (cells) after them
2. Braille page numbers at the right margin with at least 3 blank spaces (cells) preceding them
3. Running head (e.g. title or abbreviated title the same for all pages in the transcription other than the initial title page and braille page one). The running head is centered between the print and braille page numbers.

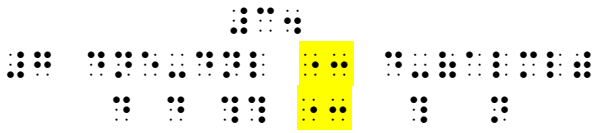
In transcriptions where a single braille page includes material from multiple print pages, a page change indicator is placed in cell 1 of line 1 and is followed, unspaced, by the range of page numbers included on that braille page. Beginning and ending print page numbers are separated by a hyphen, with no numeric indicator before the second number in the sequence.

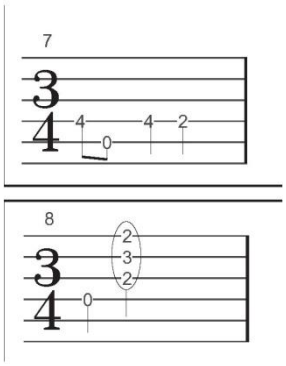
Example 1.5A:



When a print page change occurs on a braille page, the page change indicator (dots 5, 35) is placed, vertically aligned, in both lines of the parallel, and the page turn indicator replaces the bar line indicator. For shorter transcriptions (e.g., single songs with less than three pages), no page number is included with the turn indicator. If a print page change coincides with a braille page change no page turn indicator is necessary.

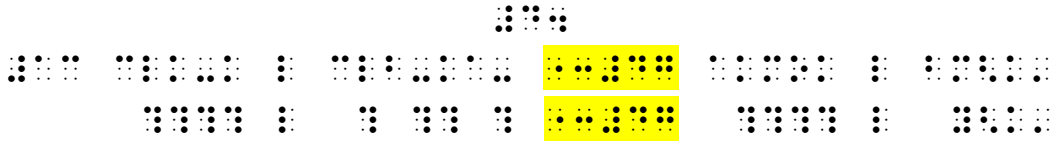
Example 1.5B:





Page turn indicators must include specific print page numbers if a single braille page covers three or more print pages, (2 or more page turn indicators).

Example 1.5C:



2 In-Accords

(see Table III)

In-Accords are used when two simultaneous parts cannot be written as chords. They are written in succession and joined without any space between them. In-accords are always transcribed with the highest part shown first. A string indicator must be used after any measure division.

2.1 Full-Measure In-Accords

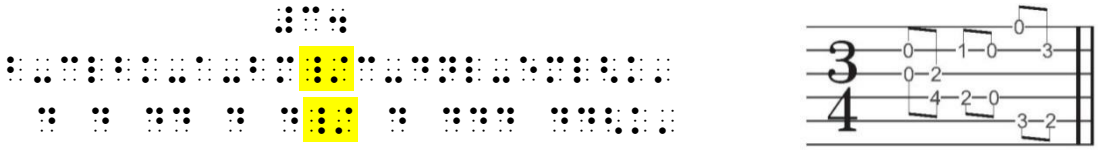
Full-Measure in-accords are used when:

- A measure consists of a series of two-note intervals with the same rhythm; or
- A measure has two separate parts of differing rhythms being performed at the same time.

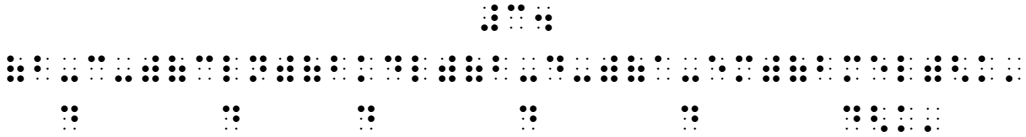
The in-accord sign is placed in both lines of the parallel and must be vertically aligned.

Using the full-measure in-accord for measures made up entirely of two-note intervals takes up less space than writing the intervals using chord enclosures. Compare Examples 2.1A(a) and 2.1A(b).

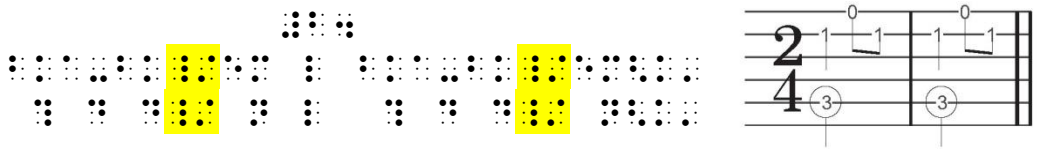
Example 2.1A(a): (full-measure in-accord)



Example 2.1A(b): (with chord enclosures)



Example 2.1B:

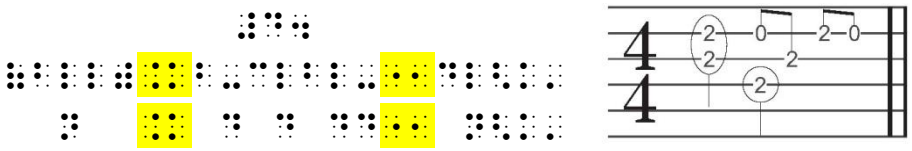


2.2 Partial-Measure In-Accords

Partial-Measure in-accords are used when only a portion of the measure has separate parts with different rhythms being performed at the same time. The division sign is placed before or after the partial-measure in-accord depending on

where the divided parts begin or end. The in-accord and division signs are placed in both lines of the parallel and must be vertically aligned.

Example 2.2A:



If a partial in-accord would take up significantly more space than a full in-accord, the full in-accord should be used even if several pitches and values would be repeated on both sides.

3 Chord Symbols

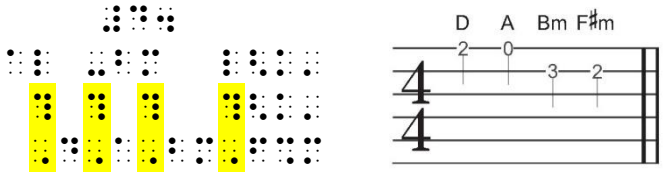
(see Table VIII.)

3.1 Chord Symbols in Tablature Without Lyrics

Chord symbols are transcribed below the rhythm line, vertically aligned, so that the parallel includes three lines (pitch, rhythm, chords). The Transcriber's Notes page must include an explanation of chord symbol placement in relation to rhythm indicators. Tracker dots and bar lines are not used in the chord line.

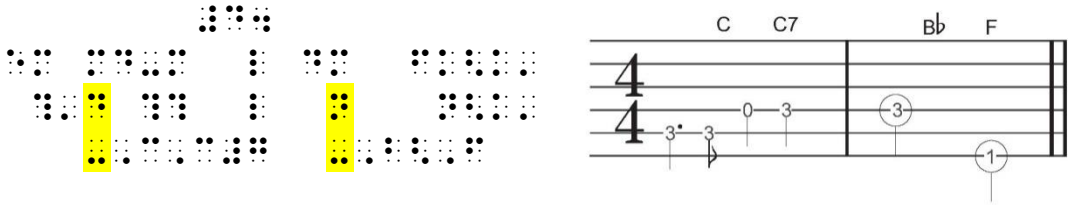
The capital indicator of the chord is aligned with the rhythm indicator of the note on which the chord is played.

Example 3.1A:



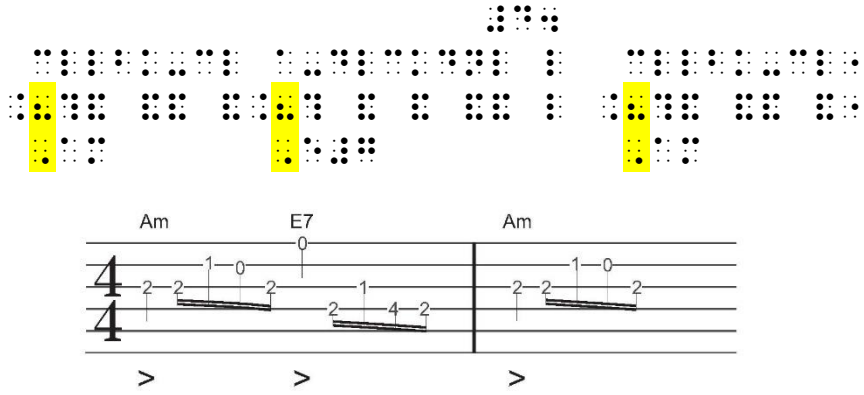
If the chord is played **after** a note or rest has begun, a literary hyphen (dots 36) should precede the chord. The hyphen must be aligned with the rhythm indicator.

Example 3.1B:



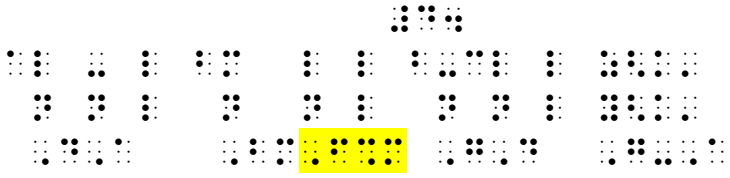
When rhythm indicators are preceded by articulation, accents, or ornaments, the capital indicator or hyphen of the chord symbol is aligned with the last cell of the sign that is in direct contact with the rhythm indicator.

Example 3.1C:

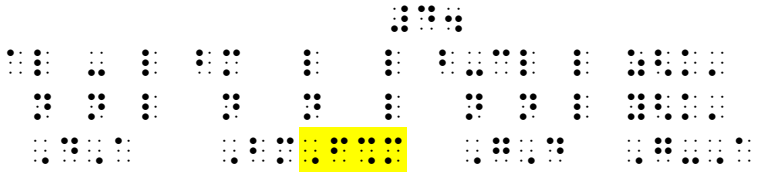


A chord symbol cannot pass the measure bar line, though it can end at the bar line. This may require an extra space preceding the bar line. There should always be a division of at least 2 blank spaces between the ending chord of one measure and the beginning chord of the next measure. Compare Examples 3.1D(a) and 3.1D(b).

Example 3.1D(a) (incorrect):



Example 3.1D(b) (correct):



3.2 Chord Symbols with Lyrics

(See Section 11 for further guidance on the transcription of lyrics.)

If both lyrics and chord symbols are present in a song, the chord symbols are transcribed with the lyrics rather than as a third line in each parallel of the tablature, regardless of their location in print.

Lyrics should be transcribed in uncontracted braille when chord symbols are present.

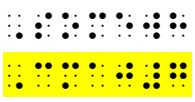
Chords are aligned depending on whether they are sounded before, with, or after syllables are begun as follows:

a) When a chord is sounded **with** the syllable, the capital indicator is aligned with the first letter (or capital indicator) of the syllable; see Example 3.2A.
b) If the chord is sounded **before** the syllable is begun, the capital indicator of the chord is placed 2 cells before (to the left) of the letter or capital indicator of the syllable; see Example 3.2B.
c) If the chord is sounded **after the syllable has begun**, the chord is preceded by the literary hyphen, and the hyphen is used to align the chord instead of the capital indicator; see Example 3.2C.
d) If the chord is sounded **after the syllable is over**, the capital indicator is placed after the last letter of the syllable; see Example 3.2D.

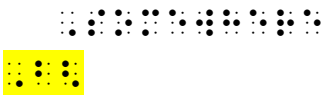
An explanation of chord and lyric alignment must be included on the Transcriber's Notes page. The four statements above (omitting references to examples) are considered sufficient for this purpose.

A word that must be divided to accommodate chord placement requires a literary hyphen. A series of hyphens are used to fill in any gaps in the word line exceeding 3 spaces (excluding the initial hyphen).

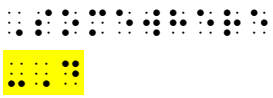
Example 3.2A (with syllable):



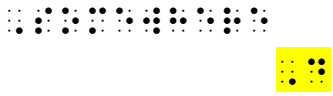
Example 3.2B (before syllable):



Example 3.2C (after syllable has begun):

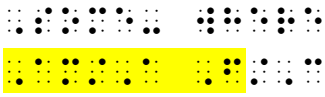


Example 3.2D (after syllable has ended):

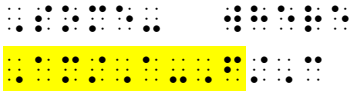


A chord that has 2 or more capital letters that are note names must be followed by a space before the next chord can be transcribed. However, if the next chord is preceded by a hyphen, no space is required.

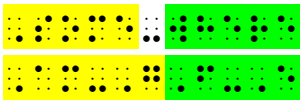
Example 3.2E:



Example 3.2F (chord change within syllable):



Example 3.2G:

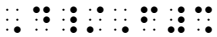


3.3 Transcription of Chord Diagrams

Some printed tablature includes chord diagrams. The transcriber should present these on a preliminary page supplementary to the text. The information should be brailled in a table form with the name of the chord in the left-hand column and the tablature for the chord, enclosed in beginning and ending chord enclosures, in the right-hand column. (See Example 3.3B.)

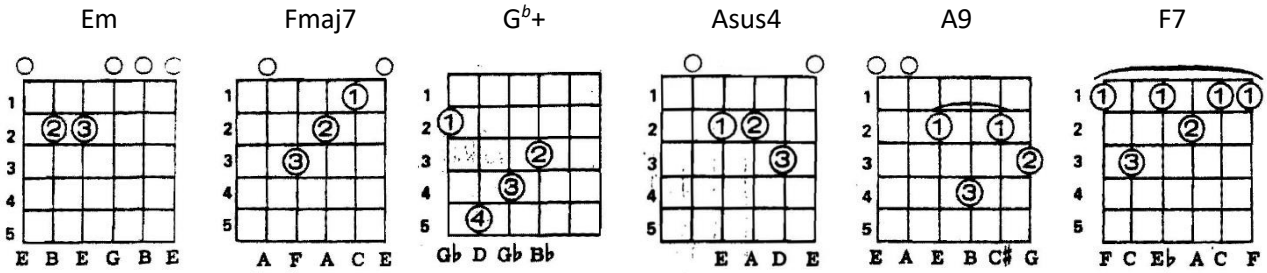
The chord name should be transcribed following Unified English Braille (UEB) practices regarding numbers, slashes, and accidentals.

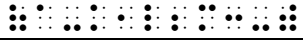
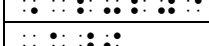
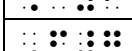
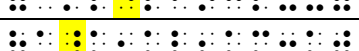
Example 3.3A:

D/F♯  Asus4  G^{b}+ 

When chord diagrams include a full or half barre, the symbols for these are placed immediately before the 1st fret of the barre. The following finger and fret indicator(s) should define the extent of the barre.

Example 3.3B (for guitar):



Chord Name	Chord formation
	
	
	
	
	

4 Print Repeats

(see Table IV:1)

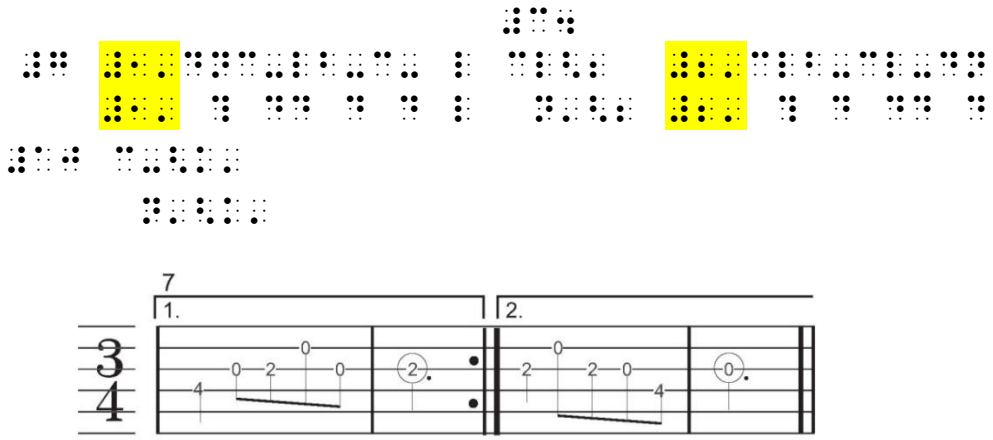
Print repeats are generally shown as in print using the appropriate braille symbols.

Sectional bars, end bars, repeats, and voltas are shown in both lines of the parallel.

Forward repeat bars, measure bars, and volta numbers must be vertically aligned. Volta numbers are always followed by a dot 3.

Repeat bars and volta numbers make the use of the measure bar line unnecessary.

Example 4A:



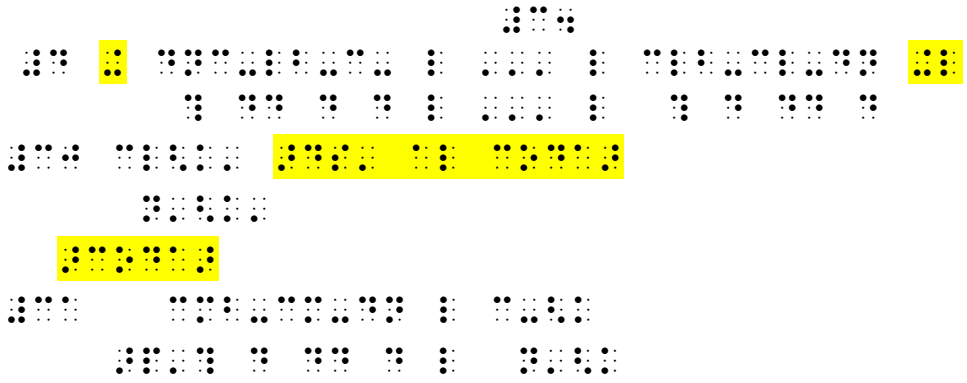
Directions or signs for segno, da capo, dal segno, to coda, coda, and fine are placed in the pitch line and spaced as follows:

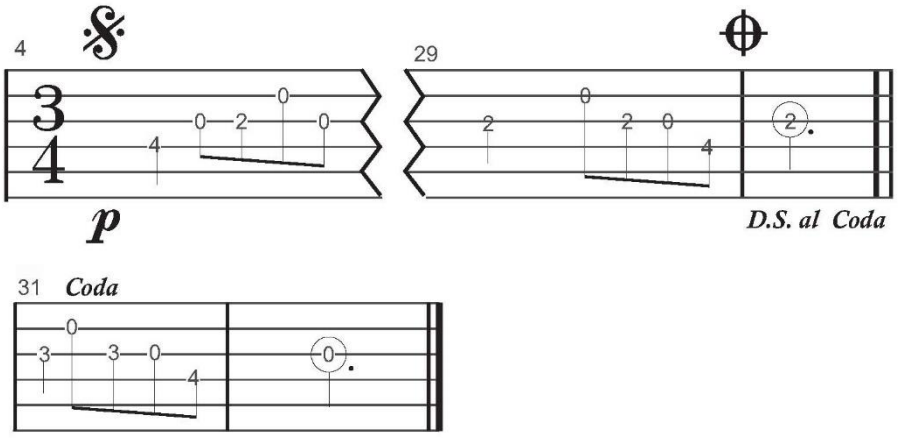
- The segno symbol (⠩), is placed between the measure number and the first sign of the pitch line.
- The dal segno (⠙⠇ ⠎⠑⠛⠝⠕), da capo (⠙⠉ ⠉⠁⠏⠕), to coda (⠞⠕ ⠉⠕⠙⠁) or the coda symbol (encircled cross) (⠩⠭) and fine (⠋⠊⠝⠑), follow the end of the measure in the pitch line.

If there is not sufficient space following the last cell of the pitch line, the measure should be divided as needed to accommodate the directions.

The coda section, whether marked with the coda symbol or with the word coda is identified by the word sign coda on a free line in cell 3.

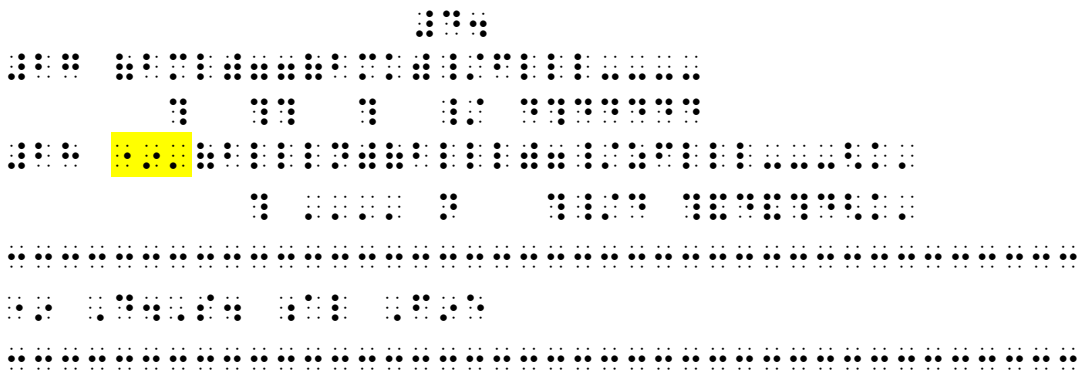
Example 4B:

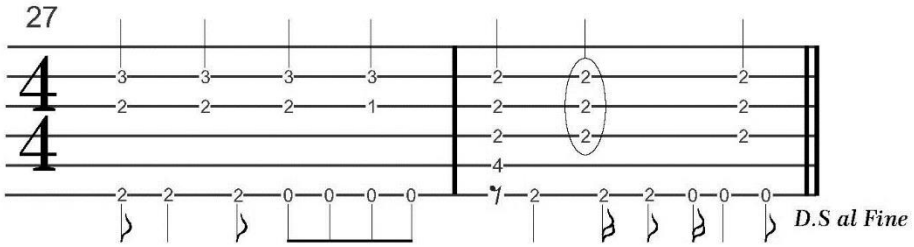




If the measure cannot be divided (as in the following example) the instruction should be shown as a note. (see Sections 8.1- 8.2 for footnote formatting and Section 6.2 for braille chord repeats)

Example 4C:





5 Arcs, Slides, and Shifts

(see Table V)

Arcs and slides appear in the rhythm line.

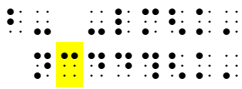
5.1 Arcs

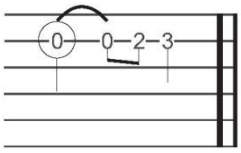
Arcs are used in print to represent any of the following:

- Ties
- Slurs (slides between pitches)
- Hammer-ons or pull-offs (see section 9.3)

The signs for each type of arc should make it clear how the affected notes are to be played.

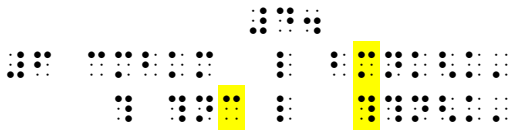
Example 5.1A (tie):

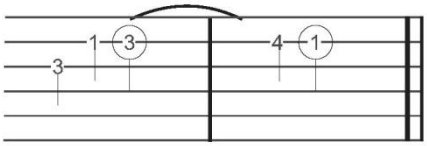




When an arc represents a tie, the transcriber must add the appropriate fret or, in the case of a new measure, string and fret indicators even if they are not shown in the print copy. Rhythm values must be properly aligned under any fret indicators. This change does not have to be mentioned in any transcriber's notes.

Example 5.1B:



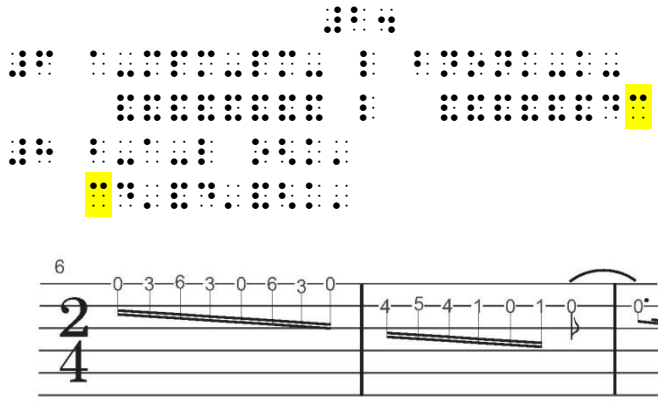


When there is an arc between chords, the dot 14 tie sign applies to all notes. However, if a chord includes notes with and without ties, then an in-accord must be used. (See section 2 In-Accords.)

If one note of a chord is tied and another is shown as a slide, a hammer-on, or a pull-off, both signs are placed after the rhythm indicator with the tie sign being shown first.

If the last note of a measure is tied but there is not room on the current braille line for the following measure, the continuation of the tie must be restated by placing the tie sign before the first rhythm indicator of the new parallel.

Example 5.1C:



5.2 Slides

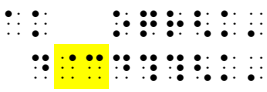
The terminology concerning slides, glides, glissandos and portamentos in string instruments is not consistent. In this system for producing braille tablature, the generic term "slide" is used with the different techniques determined by print appearance.

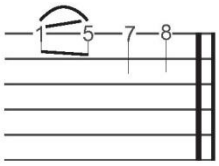
The five symbols used for slides indicate:

- Whether a player plucks only the first note or both notes;
- Whether a player slides into or out of a note; and
- Whether there are rapid discrete pitches, a continuous variation of pitches or a special effect.

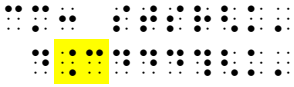
Any fingering is shown in the pitch line with a finger number indicator following the first pitch of the slide. Notice that the "slide into note" is placed ***before*** the affected note.

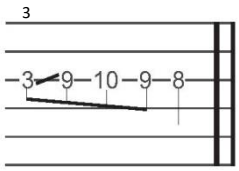
Example 5.2A (only 1st note plucked):



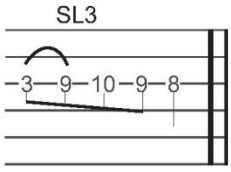


Example 5.2B (both notes plucked):



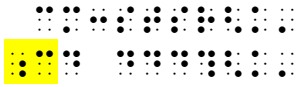


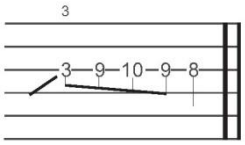
Usual print sign



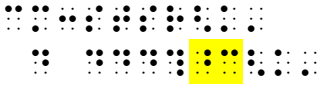
Print Variation

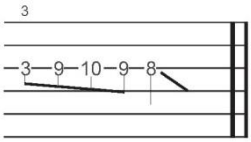
Example 5.2C (slide into note):





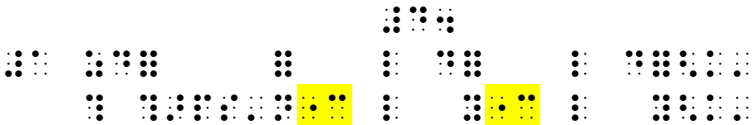
Example 5.2D (slide out of note):

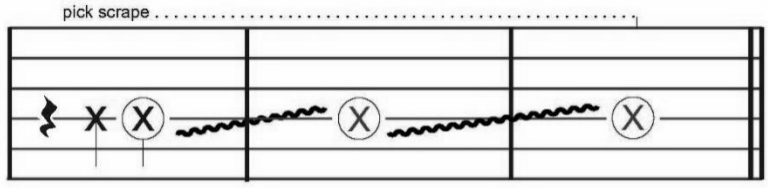




A slide is sometimes shown as a wavy line, and in general, indicates a pick scrape or other effect. To differentiate the wavy line we use dots 5, 14 after the note(s).

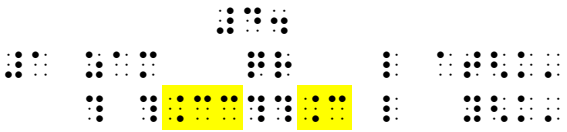
Example 5.2E (wavy line slide):

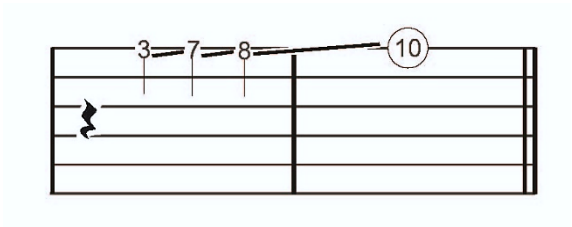




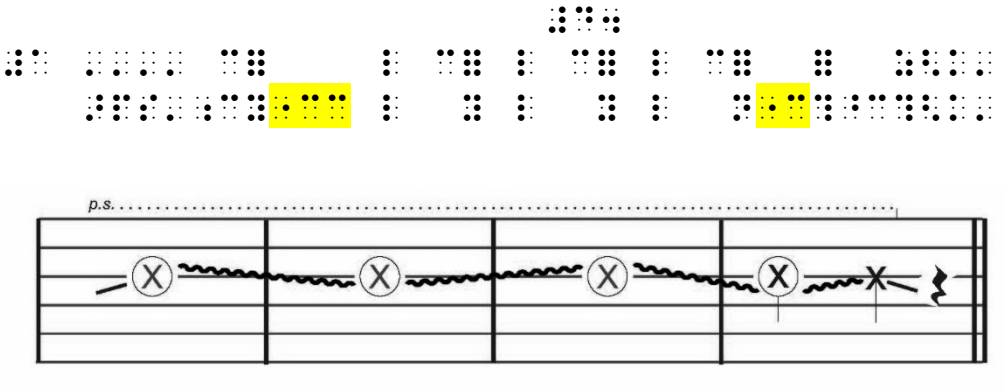
Any of the slides may be doubled when there are 3 or more notes in succession that are to be played in the same way. These two cell signs are doubled simply by restating the second part of the sign. Doubling is terminated by placing the sign once before the final note of the sequence.

Example 5.2F (doubled slide):





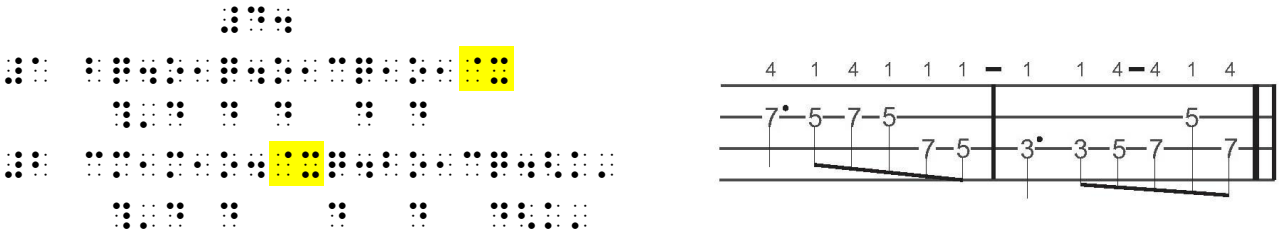
Example 5.2G (doubled wavy line):



5.3 Shifts

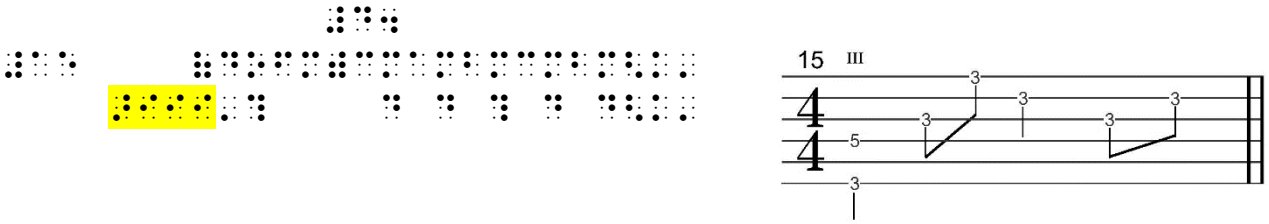
When there is a position shift shown as a short line or hyphen between fingers, it is placed in the pitch line, between the fret or finger indicator and the next string or fret indicator.

Example 5.3A (Position Shift; from a bass tab):



When a position is shown with a Roman Numeral it is treated as a word sign.

Example 5.3B (Position indicated by Roman Numeral)



6 Braille Repeats

(see Table IV:2)

All repeats must appear, vertically aligned, in both the pitch and rhythm lines. (See the exception for repeated chords noted in Section 6.2.)

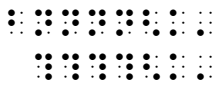
6.1 Repeating Single Notes

A sequence of consecutive notes on the same string whose fret and rhythmic values are the same may be written out in full or by using a repetition device. The primary goal of the transcriber should always be to provide the clearest transcription possible. Therefore, repeat devices, especially those showing multiple repetitions as described below, should only be used when significant space would be saved.

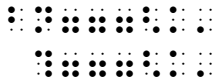
For instance, four quarter notes without dots would take the same 4 cells as a note and the braille repeat device (see Examples 6.1A and 6.1B).

The repeat designates how many ***more*** times to play the original. A repeat 3 times means that the sequence will be played a total of 4 times.

Example 6.1A (preferable for clarity):

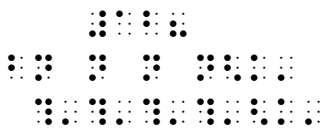


Example 6.1B (repeat signs do not save any space):

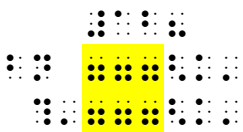


On the other hand, 4 dotted quarter notes would take up 8 cells in the rhythm line if written out (see Example 6.1C). By transcribing the first note and using the braille repeat device for three repetitions, only 5 cells would be used (see Example 6.1D).

Example 6.1C:

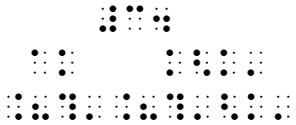


Example 6.1D:

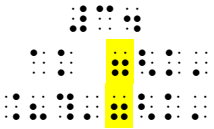


Using the note repeat for a 1st string, 1st fret, dotted quarter note value that is accented would save only 3 cells (compare Examples 6.1E and 6.1F). However, in this case, a reader has fewer signs to decode when the repeat device is employed.

Example 6.1E:



Example 6.1F:

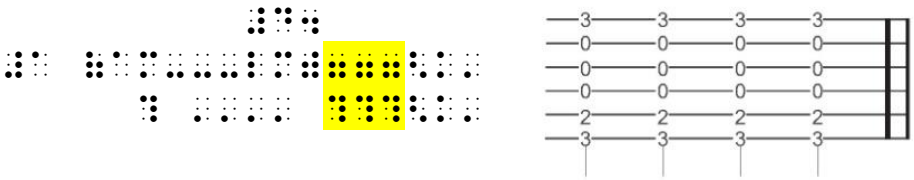


Do not use repeat indicators just because you can. Ask yourself: Am I saving usable space? Are there fewer signs to decode? **A clear transcription is always preferable!**

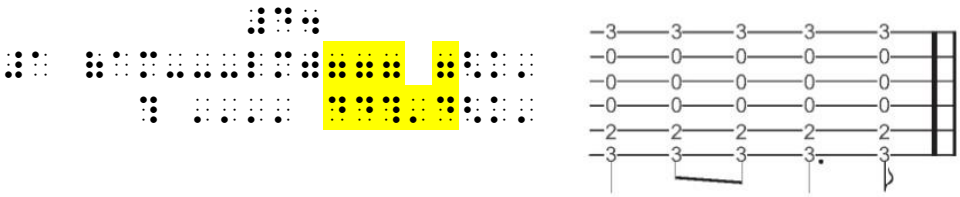
6.2 Repeating Chords

For repetitions of chords, the end chord enclosure sign is followed, generally unspaced, by the repeat indicator (dots 2356). The rhythm of any repetitions must be written out, with a repeat indicator vertically aligned in the pitch line corresponding to each rhythm indicator in the rhythm line.

Example 6.2A:



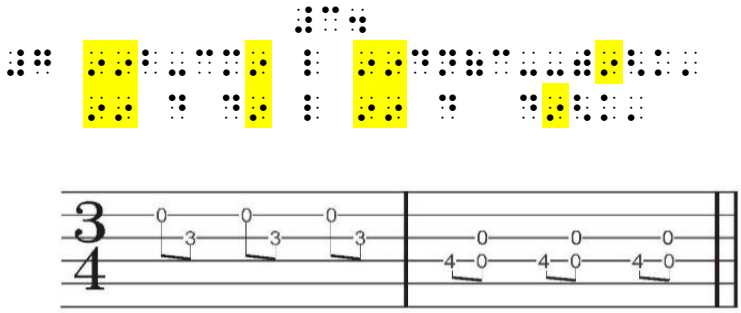
Example 6.2B:



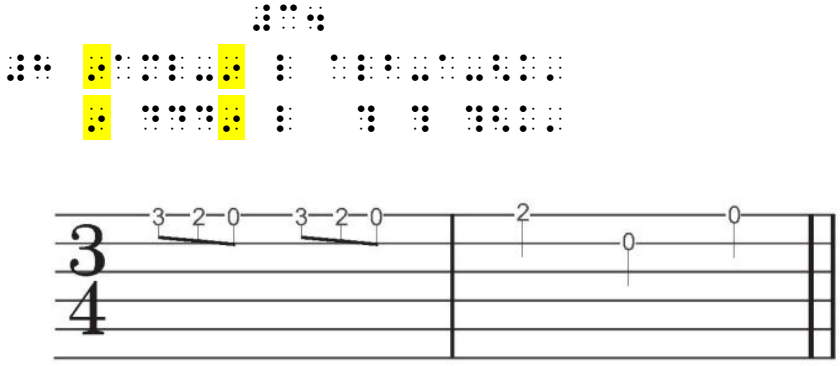
6.3 Repeating Beats or Symbol Sequences

Beats or symbol sequences can be repeated as many times as necessary if they consist of the same string, fret, value and articulation. Only the beginning of each beat or beat sequence must be vertically aligned. In Example 6.3A, the beat sequence is played three times (the original plus 2 repetitions). In Example 6.3B, the symbol sequence is repeated even though it crosses the beat. In Example 6.3C the sequence is repeated three times, shown by the repeat indicator preceded by the appropriate number.

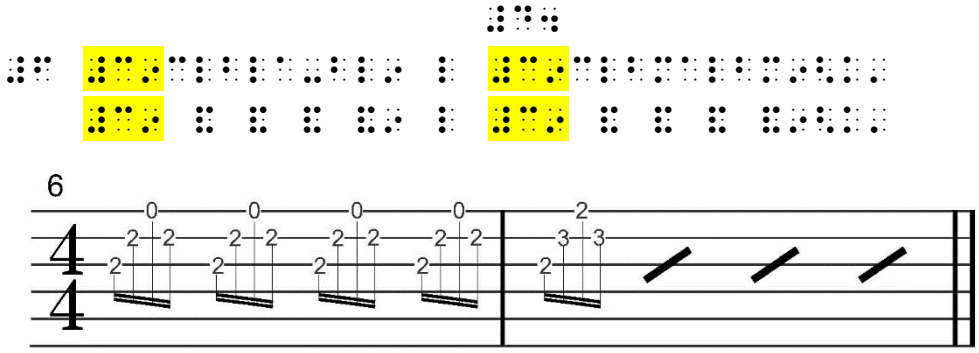
Example 6.3A:



Example 6.3B:



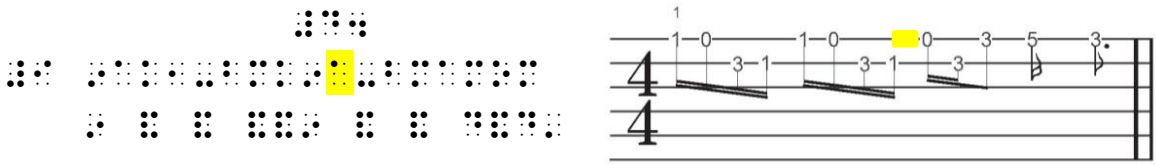
Example 6.3C:



A string indicator must be the first sign of a repeated beat or beat sequence.

A new string indicator must be placed before the first fret following the end of a repeated beat or sequence of beats, even if it is the same string used for the repeated material.

Example 6.3D:

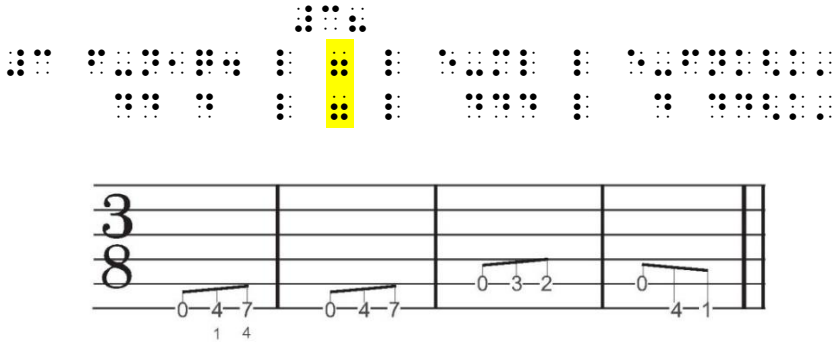


6.4 Repeating Measures

Repeated measures can be shown using dots 2356 if they consist of the same strings, frets, values, nuances, ornaments, and chord symbols, if present.

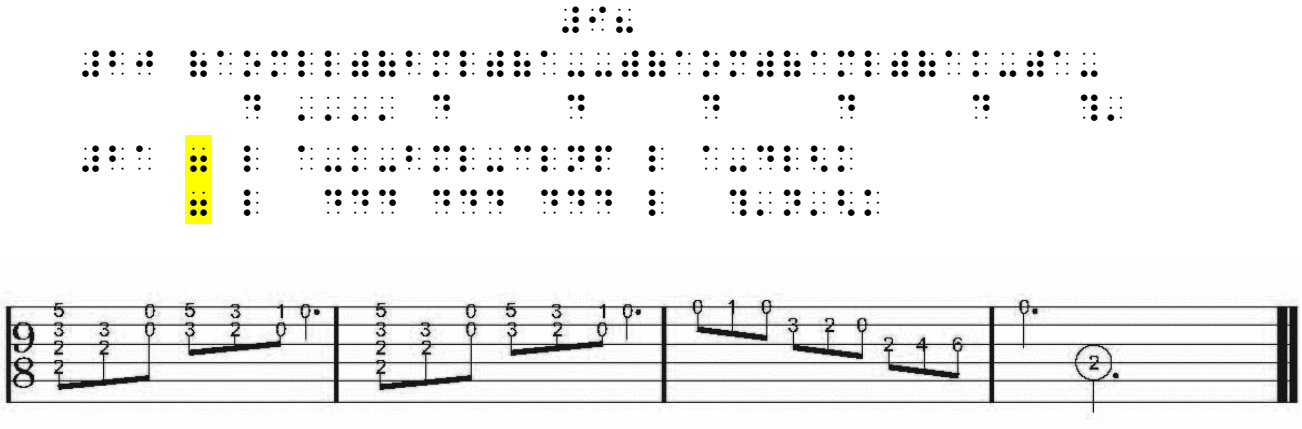
If fingering is shown in the first measure but not in the second measure, the 2356 repeat can be used. However, if fingering is shown in the second measure but not in the original, the repeat device cannot be used. The measure repeat will always follow a measure bar and space in both lines when used in the same parallel.

Example 6.4A:



The 2356 measure repeat can only be used for the immediately preceding measure. If there is not enough space for the measure repeat in the same parallel as the original measure, the measure repeat symbol may be used as the first symbol of the next parallel, provided it is on the same braille page.

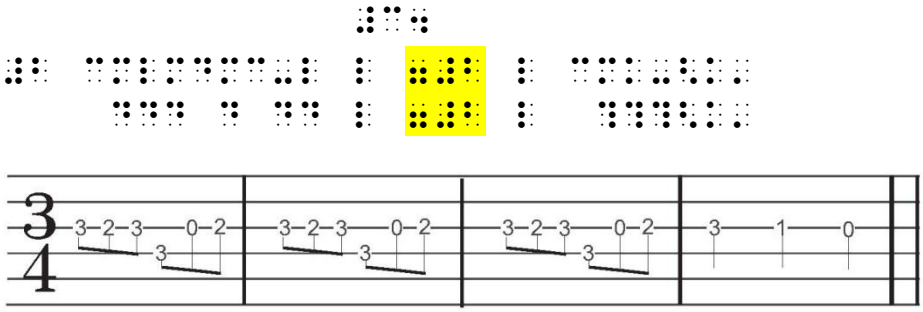
Example 6.4B:



If the same measure is repeated again elsewhere in the piece, measure number repeats should be used. (See Section 6.5 below.)

If a measure is repeated two or more times, the repeat sign is followed, unspaced, by a numeric indicator and the number of repetitions to be played. In Example 6.4C, the measure is played three times (written out once and repeated twice more).

Example 6.4C:



6.5 Measure Number Repeats

This device should only be used when the measure to be repeated is at least one measure away. Repetitions of an immediately preceding measure should be shown using a measure repeat indicator (dots 2356).

Repetitions of previous measures not shown using dots 2356 should be transcribed using a measure number repeat. Measure numbers used in repetition indications must be lower-cell numerals.

When only one measure is repeated, the original measure number is given. If two or more consecutive measures are repeated, the beginning and ending measure numbers of the passage to be repeated are given, joined by a literary hyphen. The original measure or first measure in a sequence of measures to be repeated should always be at the beginning of a parallel and, in general, on the same page as any measure number repeats so readers can locate the material easily.

A measure number repeat will follow a measure bar and space in both lines of a parallel unless it begins a new parallel. Any chords associated with the original measure are implied in the numeral repeat and do not need to be restated.

Exception 1: If the music begins with an incomplete measure (considered measure number 0), repetitions of measure 1 can be shown as lower-cell numerals even though measure 1 does not appear at the beginning of a parallel.

Exception 2: A repeat may refer back to a previous page if a measure or group of measures is repeated frequently throughout the song, or if the measures are very long and a significant amount of space will be saved.

A print page change indicator is used when there is a page turn within a multiple-measure repeat. Measure bar lines are not needed. The following example shows a repetition of measures 2-4 at measures 10-12 with a print page turn occurring after measure 11*. In this instance measure 4 is not required to be at the beginning of a parallel as it is part of a sequential group.*

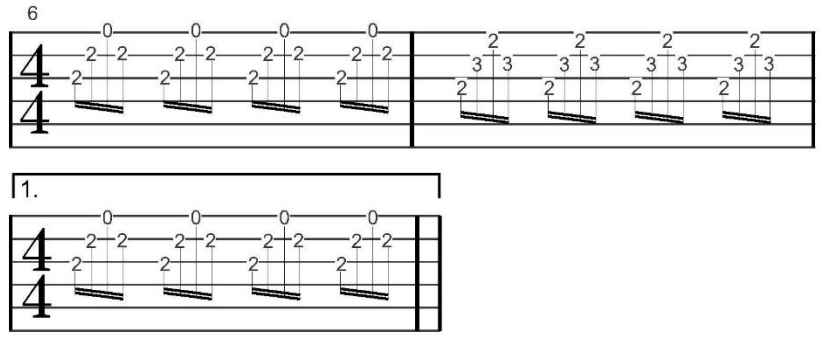
Example 6.5A:

⠠⠼⠁ ⠠⠼⠁⠤⠼⠁ ⠠⠼⠁ ⠠⠼⠁
⠠⠼⠁⠤⠼⠁ ⠠⠼⠁ ⠠⠼⠁

Any type of measure repeat may be used following a volta number.

Example 6.5B:

⠠⠼⠁
⠼⠁ ⠠⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁ ⠠⠼⠁ ⠠⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁ ⠨⠼⠁⠤⠼⠁ ⠠⠼⠁
⠠⠼⠁⠦⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁⠦⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠨⠼⠁⠤⠼⠁ ⠠⠼⠁



A measure number repeat cannot refer back to a measure that is already repeated (i.e., uses a measure repeat of dots 2356 or a measure number repeat).

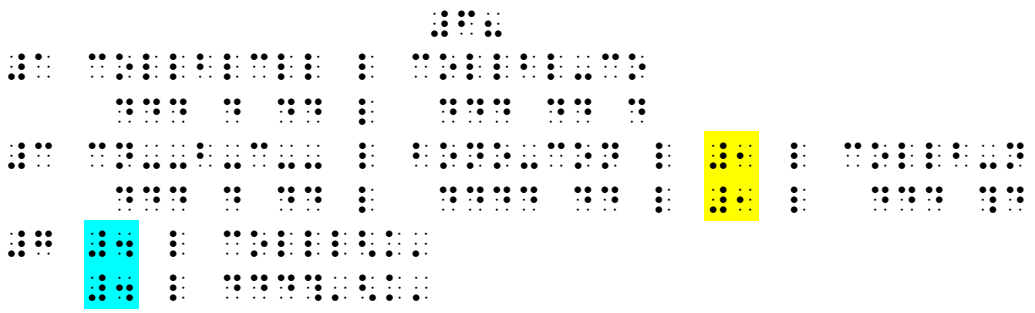
Example 6.5C (incorrect: immediately preceding measure):

⠠⠼⠁
⠼⠁ ⠠⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁ ⠠⠼⠁ ⠠⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁
⠠⠼⠁⠦⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁⠦⠼⠁ ⠠⠼⠁ ⠠⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁

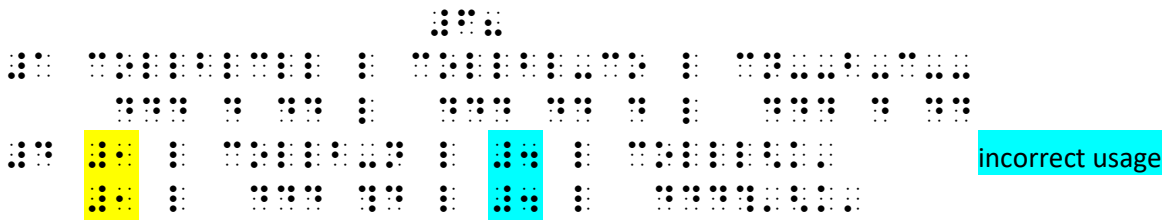
Example 6.5D (correct):

⠠⠼⠁
⠼⠁ ⠠⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁ ⠠⠼⠁ ⠠⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁
⠠⠼⠁⠦⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁ ⠠⠼⠁⠦⠼⠁ ⠠⠼⠁ ⠠⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁⠦⠼⠁

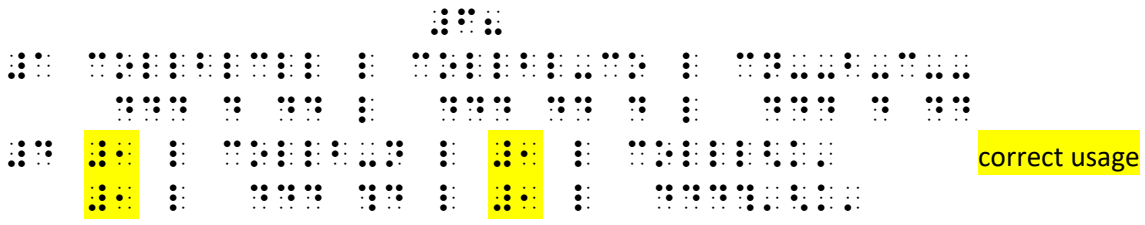
Example 6.5E (first measure number repeat is correct, second repeat is incorrect):



Example 6.5F(a) (incorrect use of measure number repeat in bar 6):



Example 6.5F(b) (correct use of measure number repeat in bar 6):



7 Parentheses

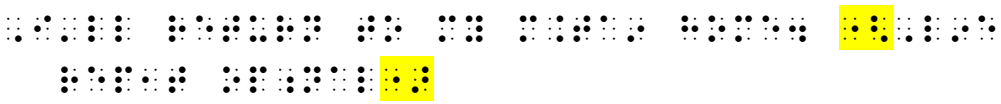
(see Table IX)

Parentheses in literary portions such as lyrics or explanatory text are transcribed following the conventions of UEB.

Special parentheses are used when text is within word signs and within chords.

Any parentheses in the music are represented in the rhythm or pitch line using the music parentheses. These parentheses can be omitted if an explanation is included on the Transcriber's Notes page or at the point of omission.

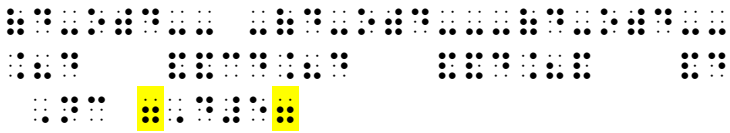
Example 7A (parentheses within literary text):



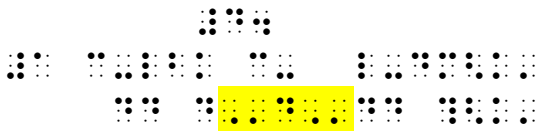
Example 7B (special parentheses within word signs):



Example 7C (special parentheses in chord symbols):

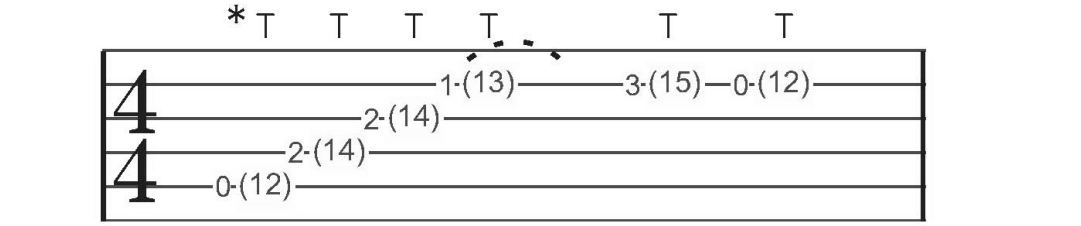


Example 7D (music parentheses in rhythm line):



see Section 8 for the formatting of notes used in examples 7E and 7F

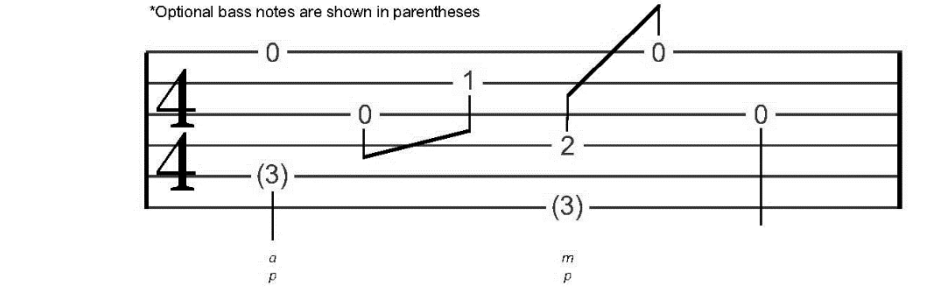
Example 7E (music parentheses in pitch line):



** Tapped harmonics. Hold chord shapes w/fret hand and tap strings directly over frets indicated in parentheses.*

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Example 7F (music parentheses in pitch line):



8 Asterisk, Comment Separation Line and General Notes

(see Table IX)

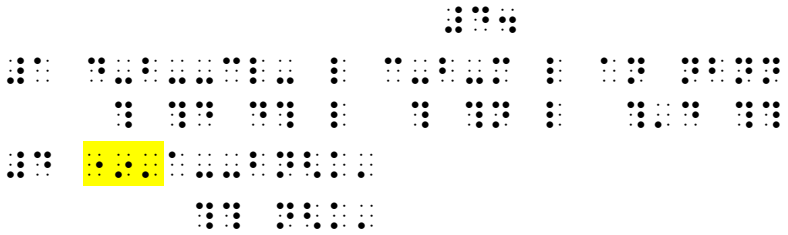
8.1 Asterisk

When asterisks or other reference marks are included in the print tablature, a braille asterisk is transcribed in the pitch line immediately before the measure where the print symbol appears. A consistent placement of the braille asterisk is preferable to an exact rendering of the print because it allows a reader to easily search for starred material by scanning only one line of each parallel. Any corresponding explanatory text will clarify whether the mark refers to pitch or rhythm.

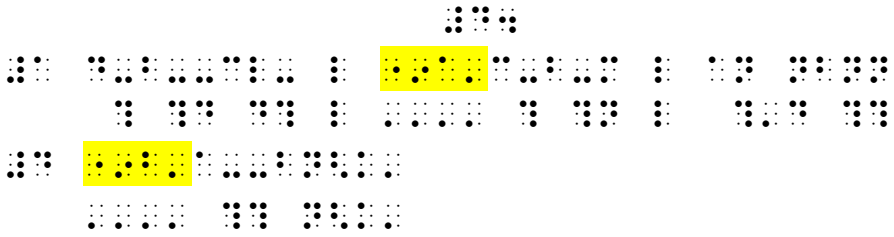
The asterisk *must always* be followed by a dot 3.

When there is more than one explanatory footnote in a parallel, follow the asterisk with an appropriate letter followed by the dot 3. Begin with a lowercase a and proceed in sequence, using as many letters as needed.

Example 8.1A:



Example 8.1B:



When the same footnote applies to multiple measures, place the footnote, between comment separators, after the first occurrence. The text of the footnote should be followed, in a new 5-3 paragraph, by a transcriber's note listing the other measures to which the footnote applies and identifying the footnote with the TN symbol from Table IX. Subsequent occurrences of the same footnote are transcribed in the pitch line with an asterisk at the beginning of affected measures but without repeating the explanatory text.

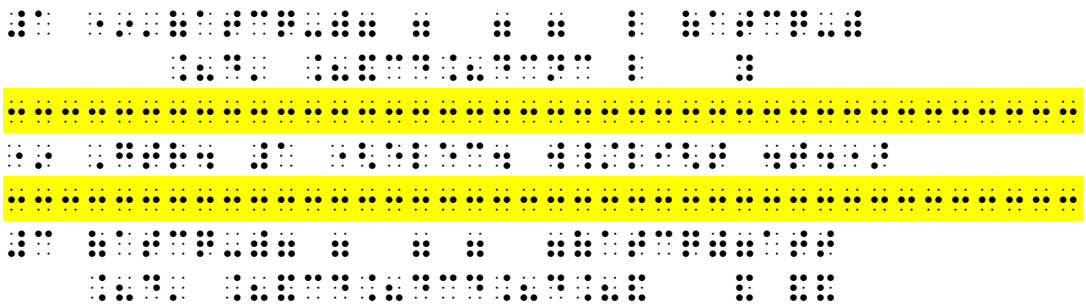
8.2 Comment Separation Line

Explanatory text is placed between opening and closing comment separation lines immediately following the parallel containing the **completion** of the measure that the comment applies too. Comment separators are a series of dots 25 across the width of the braille page. The comment is placed in cell 1 with run-overs in cell 3. Additional paragraphs are in a 5-3 format.

When an asterisk is added by the transcriber to clarify a measure, the explanation is preceded by the asterisk, a blank cell, the initials TN, and another blank cell.

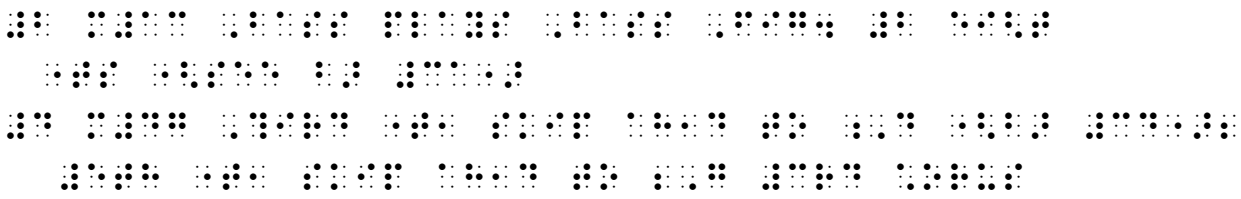
The opening comment separator must have at least one line of text following it. Therefore, it cannot be placed on line 25 of a braille page. Likewise, the closing comment separator must have at least one line of text preceding it. When the final line of a comment's text falls on line 25, it must be moved to the next page along with the closing comment separator as the closing comment separator must be preceded by at least one line of text, which cannot be a running head.

Example 8.2A:



When transcribing footnotes, consideration should be given to how much disruption they might cause in the reading of the tablature. If footnotes in the print are numerous, frequent, or very long, they can be placed on a "Footnotes" page in a 1-3 format with the relevant print page and measure numbers preceding them.

Example 8.2B:



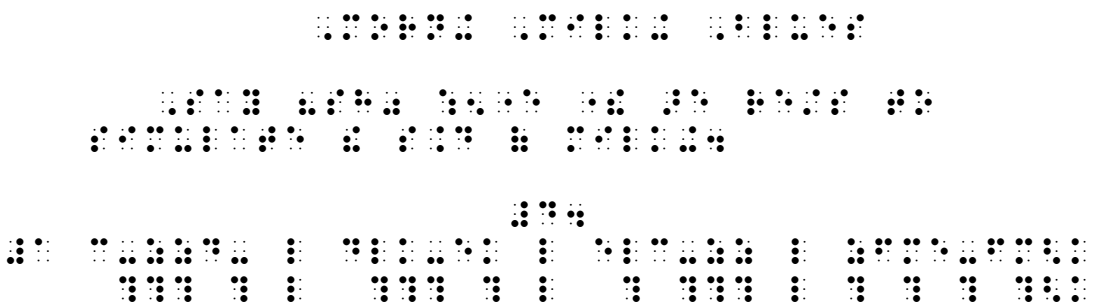
If a "Footnotes" page is added, it must be noted on the Transcriber's Notes as follows:

Footnotes are placed at the conclusion of this transcription beginning on braille page __.

8.3 General Notes

If a piece is preceded by general notes about how it should be played, these should be transcribed in a 5-3 format after the title, (and author information if needed), but before the tablature or lyrics. The note(s) should be separated from the title/author and tablature/lyrics by single blank lines.

Example 8.3:



9 Ornaments and Nuances

(see Tables VI and VII)

9.1 Ornament and Nuance Placement

Ornaments and nuances (except the shift) are placed in the rhythm line preceding or following the rhythm indicator as appropriate.

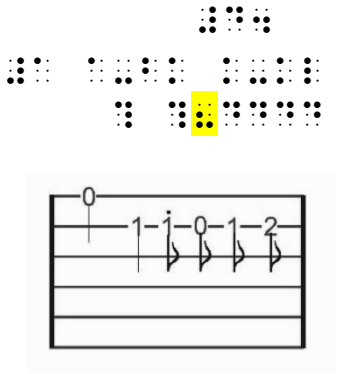
When the first rhythm indicator of a parallel has a sign of expression or articulation, the pitch line should be shifted to the right as needed to preserve vertical alignment of frets and rhythm values. If the pitch line is shifted so that there are 6 or more blank spaces between the measure number and the first symbol of the pitch line, tracker dots should be used.

The following symbols all appear **before** rhythm indicators:

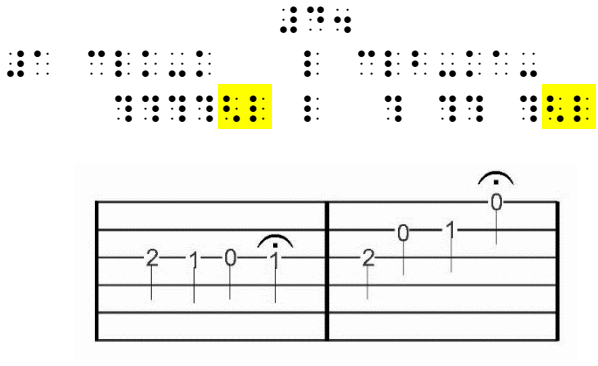
- Staccato/Staccatissimo/Mezzo-Staccato
- Tenuto
- Accent
- Swell
- Arpeggios
- Turns
- Mordents

Harmonics, fermatas and tremolos appear **after** the affected rhythm indicator.

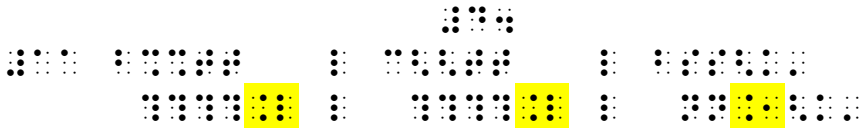
Example 9.1A (staccato):

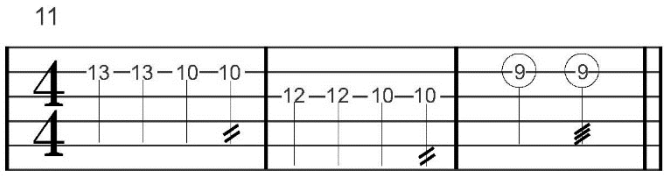


Example 9.1B (fermata):



Example 9.1C (tremolo picking):

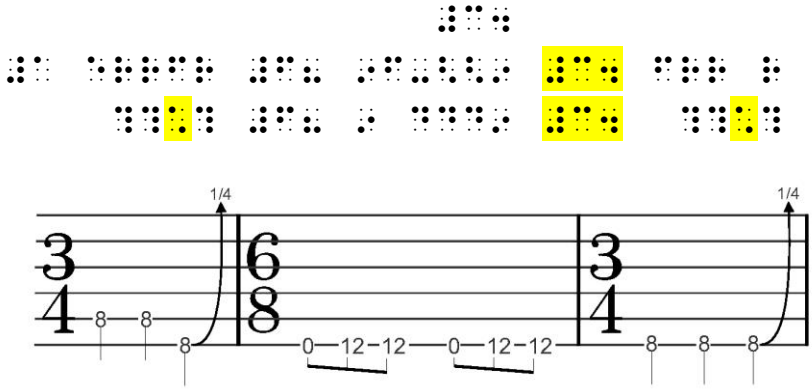




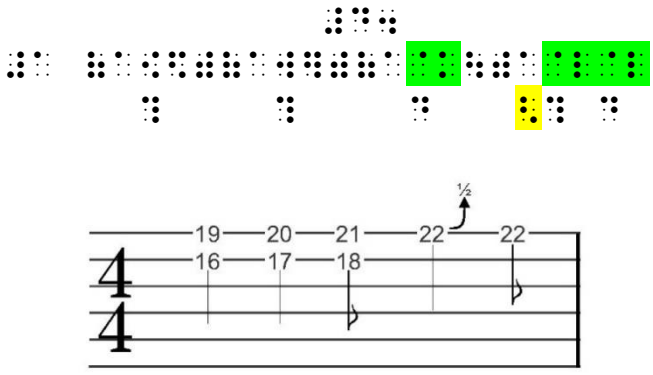
9.2 Bends and Dips

Bends and dips are signs that precede the rhythm indicator and any expression such as accent, staccato or tenuto.

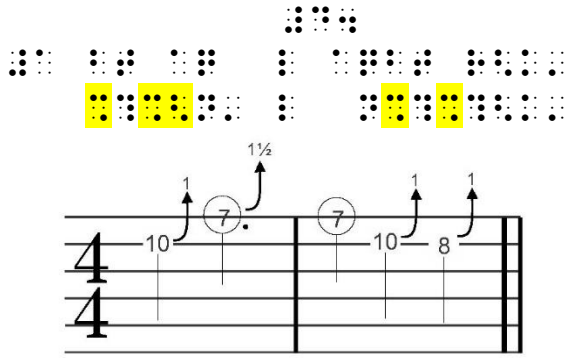
Example 9.2A (quarter bend; also includes time changes):



Example 9.2B (half bend; also includes frets 21 and 22):

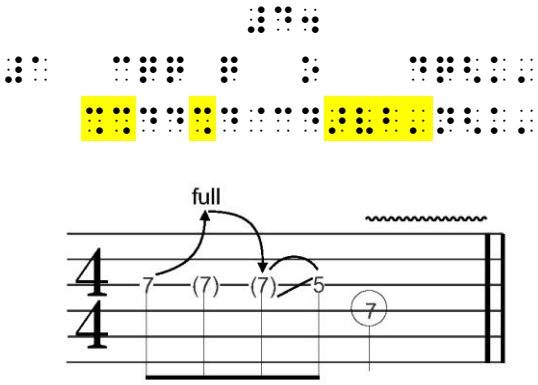


Example 9.2C (full bend and 1-1/2 bend):

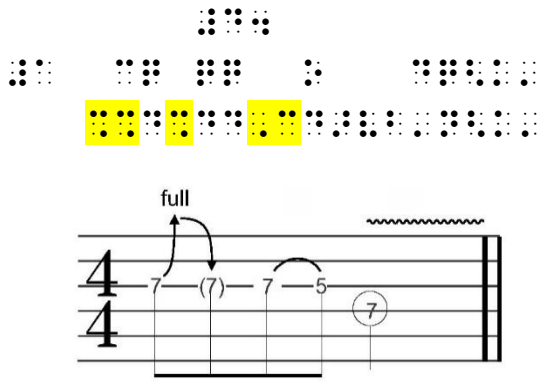


To bend and release in time simply double the appropriate bend indicator before the first note and terminate with a single indicator before the final note.

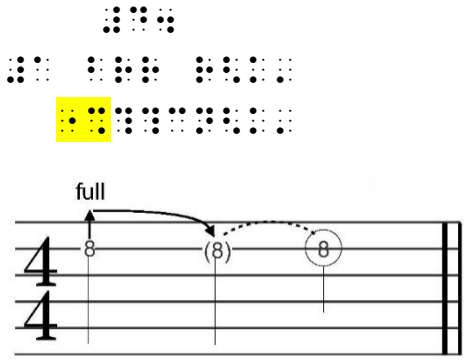
Example 9.2D (whole-step bend and release in time; also includes vibrato):



Example 9.2E (whole-step bend with pull-off):

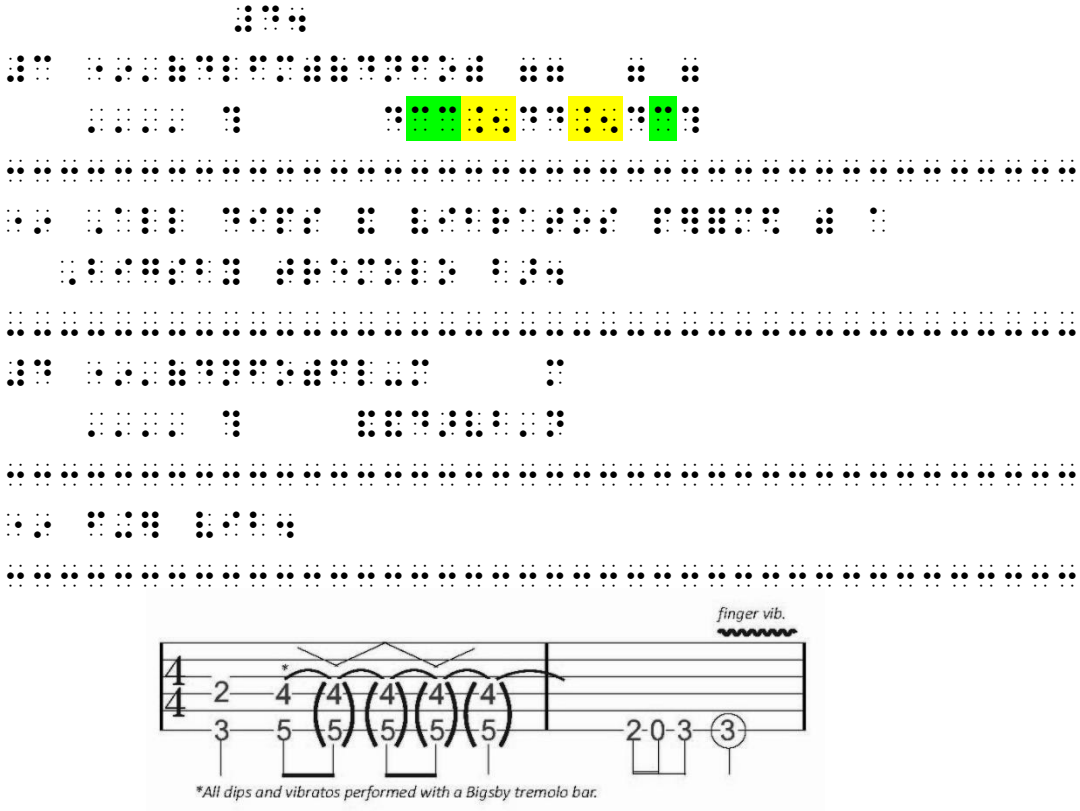


Example 9.2F (pre-bend and release, also known as “reverse bend”):



Dips are performed with a tremolo bar and may have some type of instruction or specific type of bar used. This should be placed as a TN between comment separation lines.

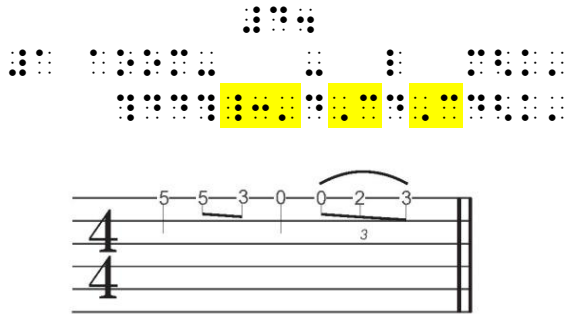
Example 9.2G (dip with doubled tie)



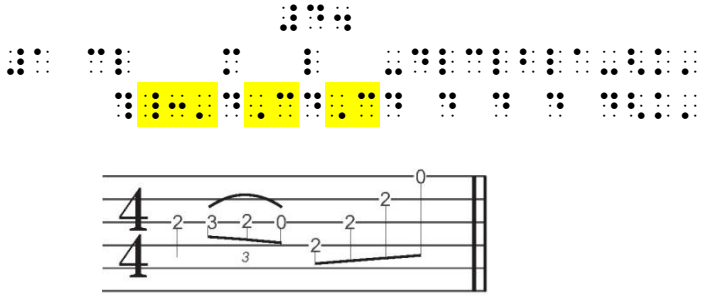
9.3 Hammer-Ons, Pull-Offs and Taps

A hammer-on occurs when the melody moves from a lower fret to a higher one; a pull-off occurs when the melody moves from a higher fret to a lower one. The same braille sign is used in both instances and is placed between the rhythm indicators of the two affected pitches.

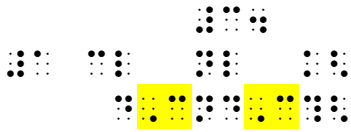
Example 9.3A (hammer-on with triplet):

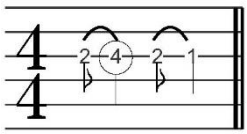


Example 9.3B (pull-off with triplet):

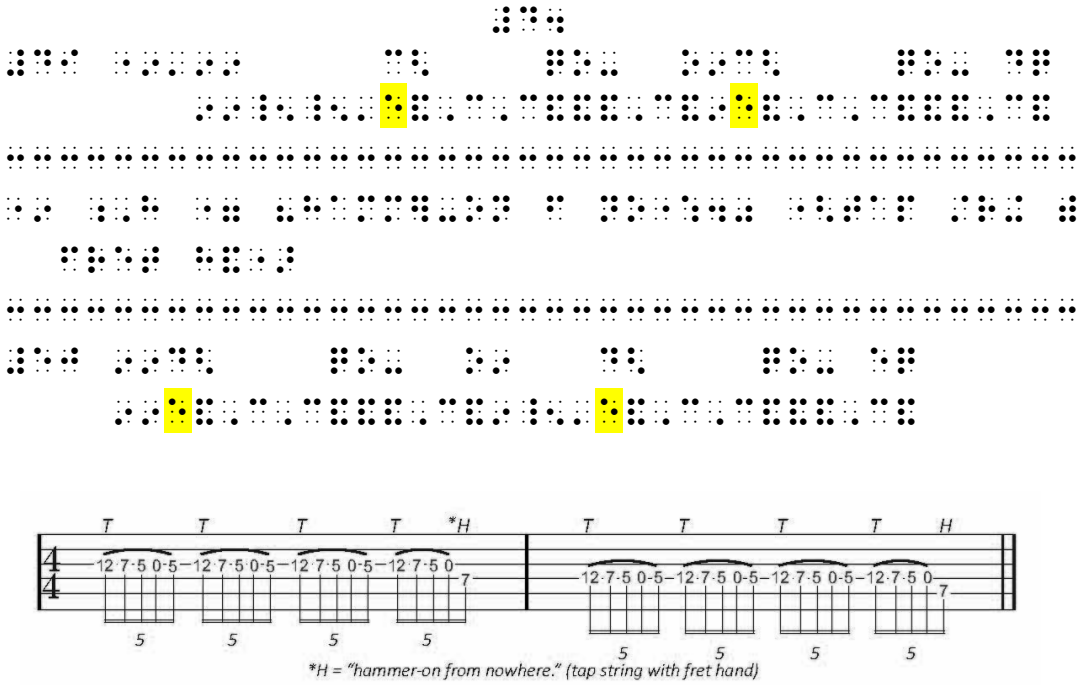


Example 9.3C (hammer-on and pull-off):





Example 9.3D (taps with doubled hammer-on/pull-off)



Excerpt from *Spanish Fly* by Van Halen as heard on VAN HALEN II
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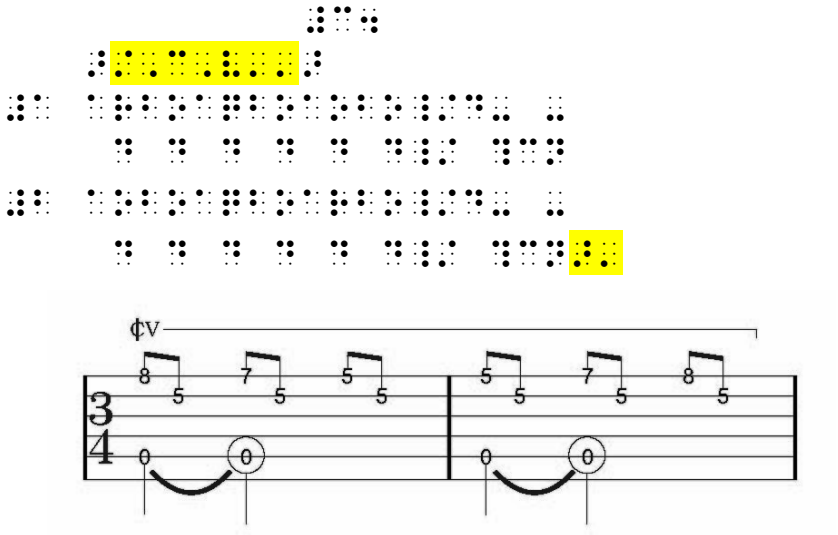
9.4 Use of Continuation Indicators

(see Table IX)

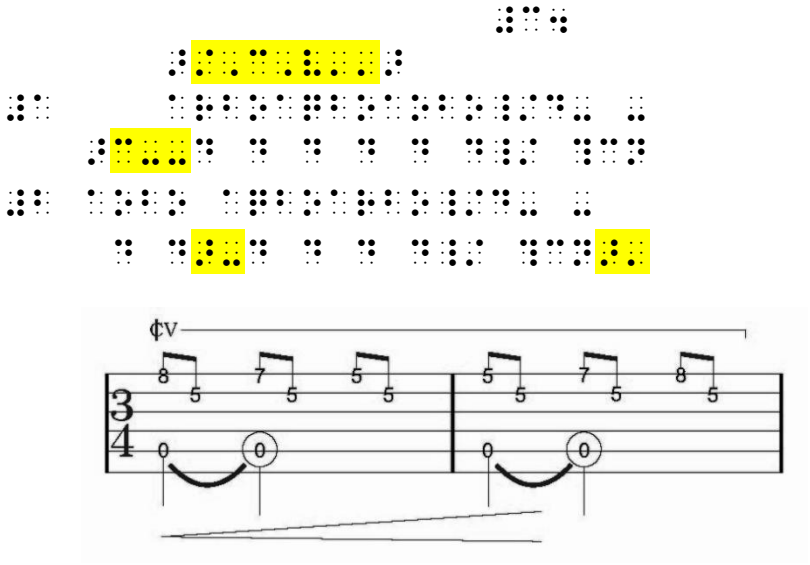
If an effect is employed for more than one note, the initial effect sign is immediately followed by two dot 3's. The effect terminator sign is used after the final rhythm indicator of the pitch to be played using the desired technique.

For situations where two effects are being applied simultaneously to a series of notes, continuation and termination of the second effect sign is indicated using dots 36 to avoid confusion, especially if one effect stops earlier than the other. *Note the use of the partial barre and position in the following two examples. These are treated as longer word signs positioned above the pitch line as in print.*

Example 9.4A (1 continuation)



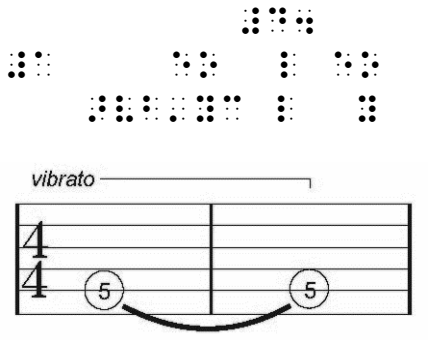
Example 9.4B (2 continuations)



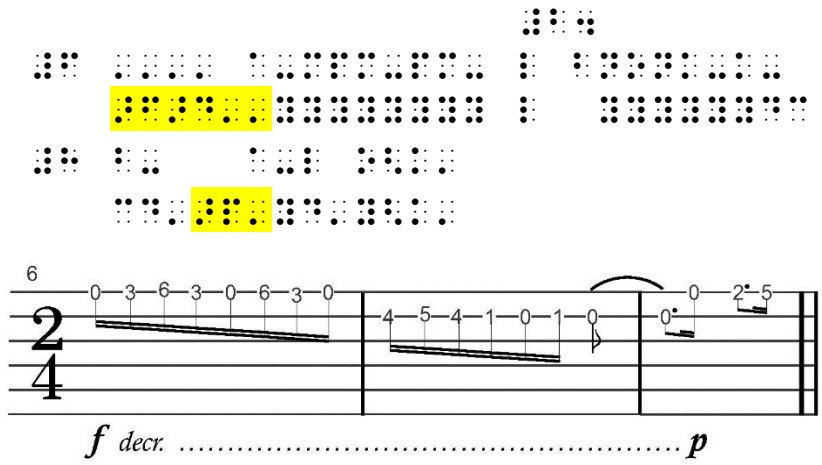
Exception 1: No continuation indicator is needed if the effect applies only to a series of tied notes or chords.

Exception 2: No termination indicator is needed if a new contradicting effect is indicated.

Example 9.4C



Example 9.4D

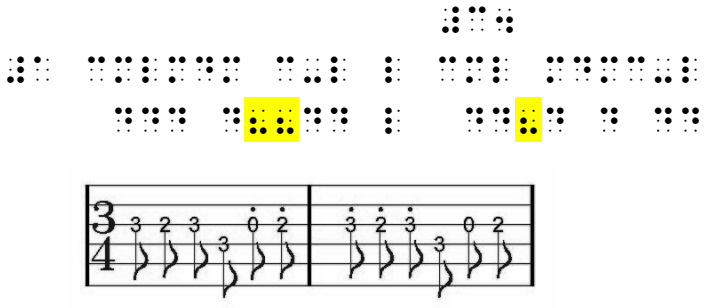


9.5 Doubling

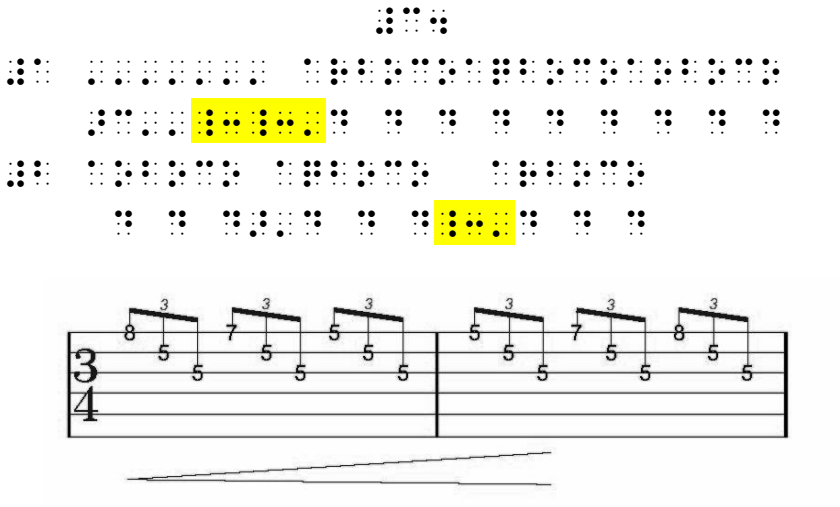
If four or more consecutive notes in the print are marked with the same articulation, doubling may be used. The articulation symbol is transcribed twice before the first corresponding rhythm indicator of the series and once more before the final rhythm indicator of the series. Doubling continues through measure and part measure repeats assuming the doubling continues after the repeat.

Harmonics and irregular groupings can be doubled in the same way.

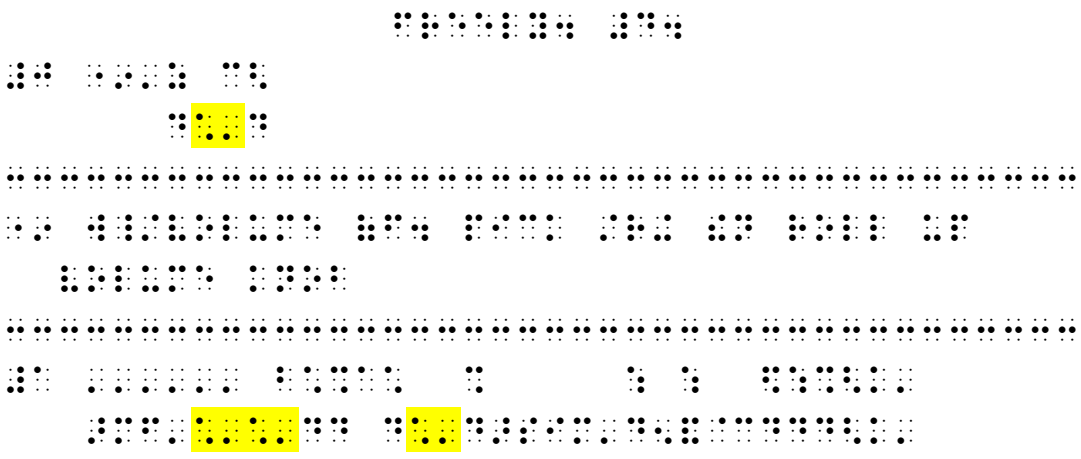
Example 9.5A (doubling of staccato):

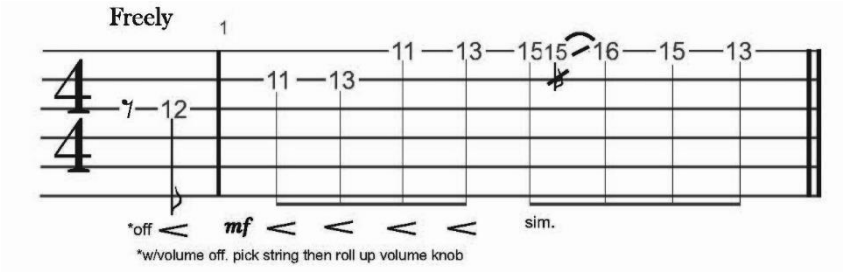


Example 9.5B (doubling of triplets):

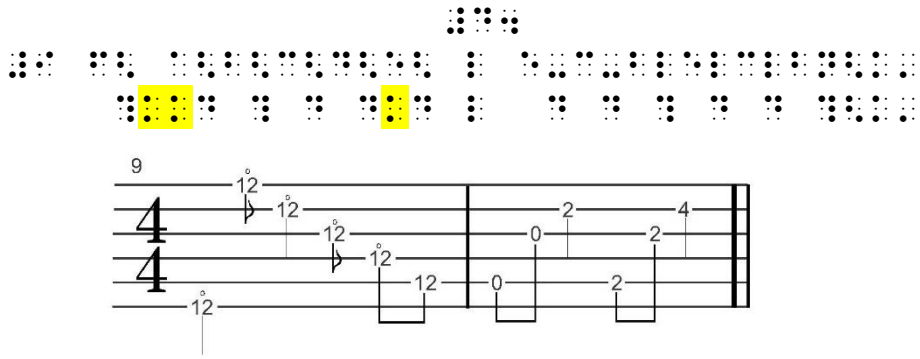


Example 9.5C (doubled volume swell):





Example 9.5D (doubling of natural harmonics):



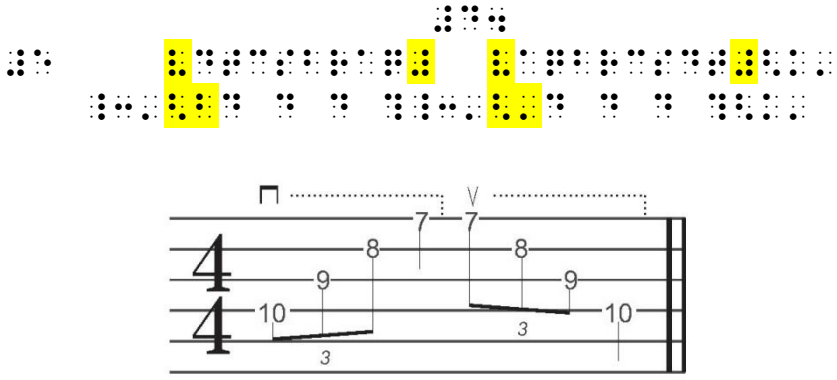
9.6 Sweep or Rake Picking

(see Tables III & VI)

Sweep picking or raking occurs when single notes on consecutive strings are played with a "sweeping" motion of the pick while the fret hand produces a specific series of notes that are fast and fluid in sound. Both hands perform in unison to achieve the effect.

Sweeping or raking is indicated in the pitch line by enclosing the affected notes. The series of notes are preceded by dots 1236 and followed by dots 3456. The rhythm values for each note are aligned vertically with their corresponding fret. The direction of the sweep or rake is indicated in the rhythm line by the plectrum downstroke or upstroke indicator.

Example 9.6:



10 Transcriber Defined Symbols

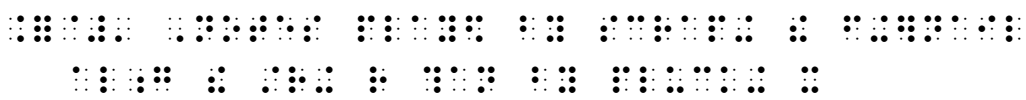
(see Table IX)

These symbols must be defined on the Special Symbols page and, if necessary, explained on the Transcriber's Notes page if they are used more than once in a transcription. If they are used only once the transcriber may include a TN immediately before the usage explaining the symbols' intent.

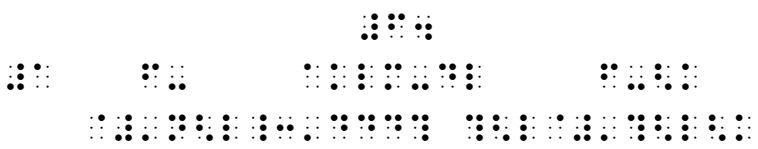
The symbols are placed immediately before/after the affected rhythm indicators as appropriate and are used to define notes played in ways not covered by symbols already set forth within this rulebook.

Other symbols may be defined as needed as long as their meaning is made clear on the Special Symbols page and/or the Transcriber's Notes page.

Example 10A(a) (sample entry on Special Symbols page):



Example 10A(b) (tablature for guitar including transcriber defined symbol):



11 Lyrics

When lyrics are present, they are transcribed in their own section before the tablature regardless of where they occur in the print.

Lyrics are transcribed in a 1-3 format under the centered heading LYRICS. The tablature is then transcribed in its own section, under the centered heading TABLATURE.

11.1 Format

Lyrics are transcribed in contracted braille unless chord symbols are present (see Sections 3 and 13.2.2).

Exception: The lower *group sign* contraction for “in” may not be used at the beginning or end of a word regardless of contraction usage as it could be confused with a repetition indicator.

Print headings (such as Verse, Chorus, or Refrain) are placed at the margin fully capitalized and followed by a colon regardless of their presentation in print.

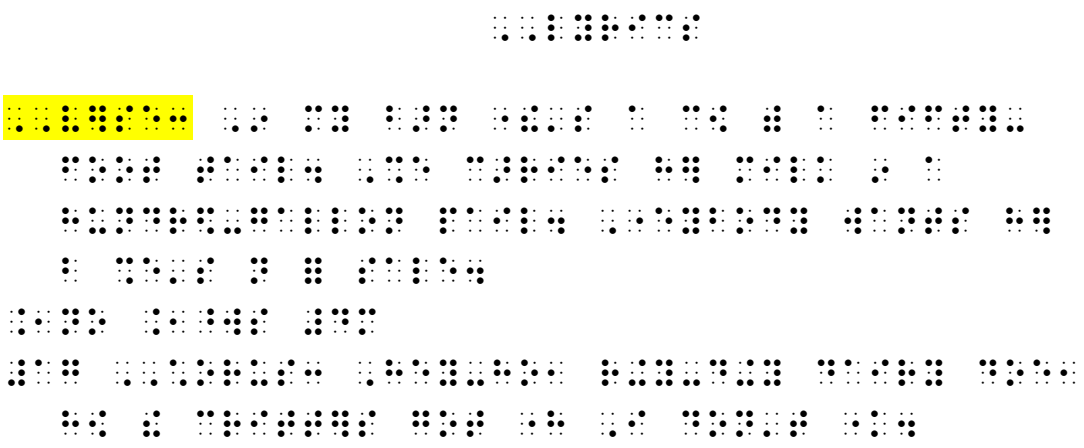
If a chorus or refrain repeats throughout a song, the word “CHORUS” or “REFRAIN” should be added when appropriate to indicate repeated sections of lyrics even if the lyrics are written out in print. The repeated lyrics are not transcribed, having been replaced with “CHORUS” or “REFRAIN”).

The word REFRAIN is used if there is no other marking such as "chorus" (or something similar) shown in print.

For sections without lyrics, the italicized notation “*no words*” is transcribed at the margin followed by the number of measures that are to be played without singing.

A new line, beginning with a measure number at the margin, must follow any section without lyrics.

Example 11.1:



VERSE: *In my barn there's a cow with a fifty-foot tail. She carries her milk in a hundred-gallon pail. Everybody wants her but she's not for sale.*

[no words for 4 measures]

CHORUS: *Hey-ho, ringy-dingy dairy doe, how the critters got here I don't know.*

11.2 Repetition of Lyrics

(see Table IV:2)

Words or phrases can be repeated if they meet the following criteria:

- The entire word or phrase must be in the same section (i.e., verse or Refrain/Chorus).
- The word or phrase to be repeated must immediately follow the original iteration.

If chords are present in the first instance, they must be exactly the same in the repeat (i.e., the original chord is held, or the chord progression is repeated with the same rhythm and order).

Punctuation is determined by the repeated word or phrase (e.g., if the original has a comma and the repeat has a period, then a period is used instead of a comma).

Capitalization is determined by the original, not the repeat (e.g., if the first instance of the word is capitalized but repetitions are not, the capital indicator is retained).

Words or phrases to be repeated once are shown by placing a lower-cell 9 (dots 35) immediately before and after the part to be repeated.

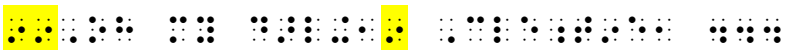
Example 11.2A:



Camptown ladies sing this song, doo-dah, doo-dah, ...

When a part is to be repeated twice after the original, 2 successive repeat signs (dots 35, 35) are placed before the text.

Example 11.2B:



Oh my darling, oh my darling, oh my darling, Clementine, ...

When a part is to be repeated more than twice, the initial repeat sign is preceded by a number indicating how many repetitions there are. (The number indicates repeats in addition to the original word or phrase.)

Example 11.2C:



... merrily, merrily, merrily, merrily, life is but a dream.

See section 3 for lyrics that include chords.

12 Tablature in Literary Context

(see Table IX)

When tablature appears in a literary context, the “Enter Tablature” symbol (dots 23) is used to signal the beginning of tablature code. The symbol must be separated from the preceding text by a blank space, but no space should separate it from the tablature code that follows.

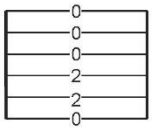
The “Return to Literary” symbol (dots 56) appears, unspaced, at the end of the tablature. A blank space must always separate the symbol from any literary text that follows.

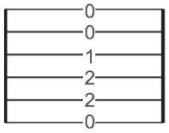
The punctuation indicator appears between any tablature and literary punctuation and is not separated by blank spaces from the signs on either side of it. The use of the punctuation indicator signals the return to literary code, so that the dots 56 symbol is not required.

When a literary comma appears within tablature a special comma (dot 6) is used. The punctuation indicator is not needed, and tablature continues without interruption. (see Example 12B)

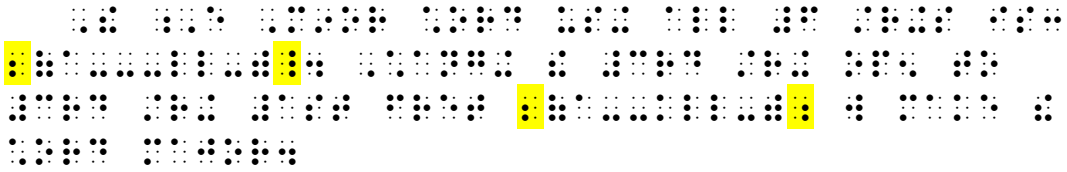
Example 12A:

Written (in print):

The E Minor chord using all 6 strings is: 

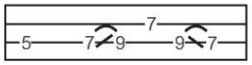
. Changing the 3rd string open to 3rd string 1st fret 

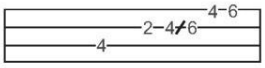
will make the chord major.



When a tablature example shown within literary text would result in the use of one or more braille parallels, a single blank braille line before and after the tablature is used to separate it from the literary text, and therefore, no other code change indicators are needed.

Example 12B:

A straight line or a straight line with an arc between 2 notes, 

, 

,
indicates which notes are to be plucked.

13 Transcriber Generated and Preliminary Pages

13.1 Copyright Information

In collections that include music from multiple copyright holders, copyright information is transcribed at the end of each piece in a 3-1 format preceded by a blank line. If the copyright information is too long to fit on the same page, it can run over onto the next page. In all other instances the copyright is placed on the title page immediately followed by the ISBN or ISMN (if present).

As set forth in *Braille Formats, 2016, Section 2.3.6e(1) (Jan. 23, 2020 Addendum)*, the above information must be followed by the statement:

Any further reproduction or distribution other than in an accessible format is an infringement.
(*See the sample title page included at the end of this document {page 60}.*)

13.2 Special Symbols and Transcriber's Notes

When preparing Special Symbols and Transcriber's Notes pages, transcribers should follow the principles set forth in the rules for UEB transcription. Contractions are used in the literary text of the Special Symbols and Transcriber's Notes pages.

13.2.1 Special Symbols Page

Generally, the Special Symbols page should be limited to less frequently used or unfamiliar symbols and should not be a complete listing of every symbol that appears in the tablature.

Symbols from UEB (such as dot locator, required punctuation, and/or typeface indicators) should appear first under the cell 5 heading “Unified English Braille.” If the lyrics or tablature contain modifiers for foreign language text, these should also be included in this section. (See Appendix G *Braille Formats Principles of Print-to-Braille Transcription, 2016* for symbols required.)

Less-common symbols encountered in tablature that may not be readily inferred by the reader should be listed next under the cell 5 heading “Tablature.” Items to include in this section are as follows:

- Braille repeats (see Table IV:2)
- Bends (see Table V)
- Harmonics (see Table VI)
- Instructions for special effects that are transcribed using a word sign followed by groups of letters but appear in print as abbreviations (such as “ph” for pinch harmonic or “nh” for “natural harmonic”) (see Table VI)
- Arpeggio downward/upward (see Table VII)
- Turns (see Table VII)
- Shift indicator (see Table V)
- Wavy line slide (see Table V)
- Enter tablature (see Table IX)
- Return to literary code (see Table IX)
- Punctuation indicator (see Table IX)
- Transcriber defined symbols (see Table IX)

13.2.2 Transcriber's Notes Page

Follow basic UEB rules for formatting and content.

This page should begin with a paragraph about the use of the tablature system.

Example 13.2.2A:

"This non-facsimile transcription is produced according to the *Owens System of Braille Tablature ___ (edition/date)*."

Contractions are used in all literary text.

The use of contractions in lyric sections is governed by the presence or absence of chord symbols. Contractions are used in lyric sections only when no chord symbols are present. Example 13.2.2B shows a partial Transcriber's Notes page illustrating the preceding point:

Example 13.2.2B:

Contractions are used in all literary text outside of lyrics. Lyrics are transcribed in uncontracted braille to facilitate correct chord placement.

When the rhythm values are not shown in TAB (as in Example 1.2D) the following note must be placed on the Transcriber's Notes page:

Print tablature does not indicate note values and the rhythm line has been omitted in this transcription.

13.3 Preliminary Pages

Preliminary pages will generally consist of any Foreword, Preface, Song List, Contents, and other introductory material that may appear on the inside or outside covers of print books. These will be designated as "p" pages following the standard UEB rules.

In compilation transcriptions, songs listed in the contents retain their print page numbers and are shown in the order of transcription. If this differs from the contents print order a note on the transcriber's notes page is required to explain this change.

13.4 Foreign Text

UEB modifiers are used for all foreign text regardless of whether they are directions, lyrics, or explanatory statements. The modifiers must be identified on the Special Symbols page following UEB rules and using standard wording for their descriptions.

Sample Braille Title Page

Title (1-3) Brl pg #

Words and/or Music by _____

Transcriber/Arranger (of print Tablature) _____

Medium (Guitar, Ukulele, etc.)

Printed by

Copyright

Transcription of (ISBN or ISMN number if present)

Any further reproduction or distribution other than in an accessible format is an infringement.

Transcribed into Braille Tablature (insert year) by _____

For _____

In _____ Volume(s)

Volume # (If more than 1 volume)

Brl pgs

Print pgs

References

The Rules of Unified English Braille, Third Edition, 2024

Available for download as PDF or BRF file from the International Council on English Braille (ICEB)

https://iceb.org/ueb.html

Music Braille Code 2015

For more information and resources, visit

www.brailleauthority.org

Braille Formats Principles of Print-to-Braille Transcription, 2016

Available for download or as an online searchable document from the Braille Authority of North America (BANA):

https://www.brailleauthority.org/formats/formats2016.html