IN THIS ISSUE:

• In Memoriam
  Jim Durkel . . . pg. 8

• Call for Proposals – 2013 CTEBVI Conference Workshops . . . pg. 11

• Important President’s Message . . . pg. 4

• BANA to Vote on UEB in November . . . pg. 12

• Announcements . . . pgs. 9-10
“Nothing is constant but change.” There are many changes that will be happening and already have happened in the braille transcription world, with more changes on the horizon. Get all the latest and greatest news in the JOURNAL to be an informed transcriber, teacher, parent, or student.

One big change that’s being discussed right now is UEB. BANA is scheduled to vote on this issue in November 2012. Please contact Patty Biasca, CTEBVI President (patbiasca@aol.com), or Sue Reilly, CTEBVI BANA Representative (dot5y@yahoo.com), with your vote or any comments you would like to make. You’ll have to live with the decision, so be involved!

Marcy Ponzio

LOOKING FOR JOURNAL EDITOR

As current editor of the JOURNAL, I have very much enjoyed my service to CTEBVI. But now I feel it’s time for me to move on and allow someone else this privilege.

REQUIREMENTS:

• No previous experience necessary
• Eye for detail
• Ability to edit/layout articles
• Can live anywhere
• Must be CTEBVI member

As JOURNAL Editor, you are automatically an ex-officio (non-voting) member of the CTEBVI board and would be expected to attend two board meetings a year.

With only three issues per year, the time to produce the JOURNAL is not overwhelming. And the benefit is that you’re the first to see every issue!

I will be available to work with the new editor on the first issue (and beyond), and provide written information on contacts and the process from start to finish. If you are interested or have questions, please contact me at mponzio@brailleinstitute.org, or 323-663-1111, Ext. 1394, from 8:30 am—3:00 pm, Pacific Time.

It’s a fun job!! You’ll love it.

Marcy Ponzio, CTEBVI JOURNAL Editor
What’s Inside:
President’s Message ............................................................................................................. 4
CTEBVI Membership Application and Renewal Form ......................................................... 5
Gifts and Tributes .................................................................................................................. 6
In Memoriam
Jim Durkel .......................................................................................................................... 8
Announcements .................................................................................................................... 9
Call for Workshops – 2013 CTEBVI Conference ................................................................ 11

Special Article:
BANA Update – Sue Reilly .................................................................................................. 12

Our Specialists Say:
Foreign Language – Saralyn Borboa
  Reference Note/Translation in Foreign Language Material ............................................. 13
Braille Mathematics – Mary Denault
  Use and Non-Use of Contractions In Nemeth Code ...................................................... 14
Literary Braille – Jana Hertz
  Time for Change .............................................................................................................. 17
Textbook Formats – Robert Roldan
  Getting Started With Braille Formats 2011 ................................................................. 18
Business Column – Bob Walling
  Semper Fi ......................................................................................................................... 19
Braille Music – Richard Taesch
  A Different Kind of Bar-Over-Bar Teaching — Classical Guitar [Part 3] .................... 20
Computer-Generated Tactile Graphics – Jim Barker
  Clipping Masks ............................................................................................................... 24

CTEBVI Executive Board and Board of Directors ................................................................. 26
CTEBVI Committee Chairs ................................................................................................. 27
President’s Message

After more than a year of trying, CTEBVI was finally invited to give a presentation to staff at the Department of Education. Grant Horrocks (immediate past president) represented educators, Tracy Gaines (VP) gave the perspective of the blind, and I represented transcribers, giving a presentation on braille codes, the importance of proper formatting, and things the state could do to improve the availability of braille books for students. Unfortunately, I was not allowed to finish my prepared remarks as I apparently stepped on some tender toes when I started talking about the contract process.

We have, despite that inauspicious start, been invited to participate in periodic conference calls with Tom Adams and Jonn Paris-Salb, both representing the California Department of Education, and Grant, Tracy, and myself representing CTEBVI. At this writing, we are unsure of what they wish to discuss, but stay tuned for the next update.

In my first President’s column I expressed my wish to add some new members to the CTEBVI Board of Directors. I am very pleased to introduce three new board members. Ryan Honey works for Braille Institute and is their Director of Digital Media Productions. He’s an active, high energy guy, and I’m looking forward to his contributions in areas outside teaching and transcribing. Maureen Reardon is the Director of Student Information Services at the California School for the Blind and is returning to our board after a hiatus of almost 30 years. Her career includes several years as a lawyer before returning to the field of education. Lisa Okikawa is currently a VI teacher for the Pasadena Unified School District. She has been a presenter at many conferences, including ours, and is an advocate of the performing arts for blind and visually impaired children.

The Katie Sibert Memorial Scholarship fund was the recent recipient of a $10,000 gift from the estate of Elizabeth Lemcke. Elizabeth was neither a transcriber nor an educator but a friend of Fred Sinclair. She was a graduate of UC Berkeley and worked as an accountant in her professional life. She loved music and travel and died at age 101. CTEBVI is deeply grateful that Fred was such a positive influence on her that she named the fund as a beneficiary in her will.

In my last column I spent some time discussing UEB and NUBS. Now it appears that BANA will be voting in November on whether to approve UEB possibly while keeping Nemeth for “technical materials.” The CTEBVI board will be taking a position before that meeting so our representative will have instructions on how to vote. If you want your views known, please contact Sue Reilly, our BANA rep, or me. We cannot put off taking a position any longer.

Finally, the theme of next year’s conference is “Strengthening Our Community Piece By Piece.” In an organization such as ours which has many parts, each person is important and works at filling his or her specialized niche. When all the pieces are joined together, we end up with a solid framework which supports the purpose of the group and the people we are here to serve. Elsewhere in this JOURNAL you will see information on our Call for Proposals for workshops. Please think about what piece you could add to keep CTE at the forward edge in your part of the visually impaired/blind community.

Patty Biasca
CTEBVI membership dues are for the calendar year. Any dues received after October 1 will be applied to the following year. Members receive the CTEBVI JOURNAL.

For your convenience, you may log onto www.ctebvi.org to submit the following information and make payment by credit card. Membership chair gets notified immediately and, upon request, will send an email acknowledging your charge.

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- General Fund
- Katie Sibert Memorial Fund
- Donna Coffee Youth Scholarship Fund

Thank you for your donation.

TOTAL $

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* You will be notified when the latest JOURNAL is available on our website. Issues are available in both .pdf and .doc formats

Please help us know our membership by circling all descriptions that apply to you.

- VI Educator
- O&M Instructor
- Dual Certification
- Transcriber
- Active
- Parent(s) of VI Student
- Proofreader
- Student
- Paraprofessional
- Retired

Other (e.g. Librarian, Administrator, Counselor, Vendor, Consumer)

Please send this form with payment made payable to CTEBVI, Inc. to:

Judi Biller, CTEBVI Membership Chair
1523 Krim Place, Oceanside, CA 92054
ctebvi.membership@gmail.com
## Gifts and Tributes

**OUR GRATITUDE AND THANKS**

**TO ALL THOSE WHO SUPPORT CTEBVI THROUGH GIFTS AND TRIBUTES**

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CTEBVI Gifts and Tributes
Judi Biller
1523 Krim Place
Oceanside, CA 92054
ctebvi.membership@gmail.com
Jim Durkel was one of those magical Renaissance men who had deep knowledge in an impossibly wide and varied range of areas. He was an accomplished audiologist and speech language pathologist before he joined the field of visual impairments and deafblindness, and became an outstanding resource on language development and communication issues with this population.

Jim held numerous positions at TSBVI, including classroom teacher, DB Outreach Teacher, Statewide Staff Development Coordinator and Coordinator of APH materials, the VI Registration and the DB Census. He was a frequently requested presenter, a collaborator on the development of web-based training materials (See www.tsbvi.edu/course/), and a go-to resource for people around the state and country. He was an instrumental partner in developing the new Pathways to Literacy website that is a co-production of Perkins and TSBVI (pathstoliteracy.org/) and contributed extensively to the blogs on the www.tsbvu.edu website. One example: Emerging Writing (blog). Jim’s talent at synthesizing complicated information to increase understanding of children’s needs was awe-inspiring.

In addition, he was a preferred resource on everything APH. He learned about and then helped others how to use materials adapted for students with visual impairments in any and all areas, including specialty topics like math, science, reading and tactile graphics.

Jim wrote numerous articles for the statewide newsletter on topics from literacy to auditory issues, to TVI service delivery, and topics related to deafblindness.
Announcements

WELCOME TO NEW CTEBVI BOARD OF DIRECTORS MEMBERS AND SPECIALISTS

Welcome to three new members of CTEBVI’s Board of Directors. Read all about them in the President’s Message on page 4.

We are pleased to have two new CTEBVI Specialists. Robert Roldan, although formerly on the committee of Textbook Formats Specialists, will now be going solo. Gene Mezeske will be a committee member as a Tactile Graphics Specialist. To introduce you to these new specialists, here are short bios on their braille backgrounds. We look forward to reading their articles.

Robert Roldan
Robert Roldan is our new Textbook Formats Specialist. He previously served on the Textbook Formats committee along with Jayma Hawkins, Beverly North, and Joanna Venneri, and has submitted several articles for publication in the JOURNAL. He has been Literary certified through the Library of Congress since December 2004. He received his NBA Textbook Formats certification in March 2009. But that’s not all … Robert was also certified in Nemeth in April 2010. The name of his company is Amanuensis Braille and it is located in San Jose. Contact information: rroldan@amanuensisbraille.com.

Gene Mezeske
Gene Mezeske is the 41-year-old owner of Cellworks Braille Services, based in Sparta, Michigan. He has 13 years experience in the braille industry, and holds NLS certifications in Literary Braille (2000) and Nemeth Braille (2008).

Gene previously worked for Michigan Braille Transcribing Fund as the Tactile Graphics Department Manager and is responsible for many innovations in collage braille tactiles. He currently teaches Nemeth Braille and Tactile Graphics at Western Michigan University, as well as doing contract braille for the Michigan Department of Education and MBTF.

MEMBERSHIP NEWS

October is our Annual Membership Drive. During that month you will be receiving a yellow flyer, reminding you to renew your 2013 dues, giving you the opportunity to submit early, and/or to make a donation to the Fund of your choice.

Please remember to inspect your label for YOUR current year. If it says 2012 or less, then please renew. You can also indicate in which format you choose to receive the JOURNAL: P for print, B for braille or V for virtual (read on the computer, with email notification).

Thank you,

Judi Biller
CTEBVI Membership Chair
CTEBVI Gifts and Tributes Chair
Announcements

DR. BILL TELEPHONE EDUCATION SERIES
For families of young children with visual impairment
and their early intervention/education team

Schedule for September 2012 - June 2013

Dr. Bill Takeshita, Chief of Optometric Services and Coordinator of Children’s Programs for the Center for the Partially Sighted, as well as Director of Low Vision Training for Braille Institute, is partnering with Braille Institute Child Development Services for this informative monthly Telephone Education Series. Special Guests joining Dr. Bill on the call will be announced during the year.

**October 9:** Selecting Glasses for a Child with Low Vision; **November 13:** How to Read an Eye Report; **December 11:** Helping Siblings Understand Visual Impairment; **January 8:** An Overview of ROP and Current Trends; **February 12:** Cortical Visual Impairment; **March 12:** An Overview of ONH and Current Trends -- Special guest: Dr. Mark Borchert, Ped. Neuro-Ophthalmologist, CHLA; **April 9:** Coloboma, Aniridia, and Other Eye Conditions/Ask Dr. Bill; **May 14:** Latest Medical Treatments for Visual Impairment; **June 11:** Sports and Recreational Choices for Children with Low Vision

Please join us at 7:30 PM on the **second Tuesday of each month**. To join the call please dial 1-888-247-8947. When the operator prompts, dial the pass code: **460500**. All tele-seminars will be held from **7:30-8:30 PM**, unless a change in time/date is announced.

Announcing … North Orange County Community College District is once again offering a braille transcribing course starting September 12th! For additional information, call Diana Burkhardt at (714) 821-5000, ext 1602, and leave a message or email Jana Hertz at JanaBrailles@aol.com.

AND Congratulations to our newly-certified transcribers Joe Bourgoin, Sarah Schmid, and Deanna Williams, certified in July!

FOR SALE

2002 FORMAX Form Burster, model FD 676 (the Big One)
$4,000.00 – Terms negotiable
Retail Price: $16,000.00 Non-Braille configuration & $26,000 Braille configuration
5´ long x 3´ wide x 4´ high

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Call for Workshops

54TH ANNUAL CONFERENCE
SAN FRANCISCO AIRPORT MARRIOTT WATERFRONT
MARCH 14-17, 2013

The theme of the 2013 conference is “Strengthening Our Community Piece by Piece”. What better place to embrace our community than at this conference where all the pieces come together: teaching, learning, showing, and sharing.

By the time you get this JOURNAL, our Call for Workshops form will be posted on our website. Go to www.ctebvi.org and click on “Conference” and “Call for Workshops”. Or contact one of our workshop chairs and they will happily send you this form as an attachment.

Patty Biasca – transcriber  patbiasca@aol.com  925-937-9413
Angela Martyn – educator  amartyn@csb-cde.ca.gov  510-794-3800, ext. 223
Anne Ward – parent  inland2wards@pacific.net  707-463-2296
In the Spring JOURNAL I brought to your attention the three-part article from the Braille Authority of North America (BANA) titled “The Evolution of Braille: Can The Past Help Plan the Future?”

I hope all of you have taken the opportunity to become familiar with this article. It identifies and provides examples of the difficulties inherent in the current BANA codes. As Part 3 indicates, we are currently at a crossroads—BANA is at a critical juncture.

Three of the US member organizations of BANA have either written resolutions in favor of Unified English Braille (UEB) or directed their representative to vote in favor. One organization has written a resolution in opposition. Compromise regarding the continued use of the Nemeth Code for technical materials has been proposed by two organizations, and this is currently under study by an ad hoc committee convened specifically for this purpose. Ten US member organizations have not yet formally voiced a position.

As the CTEVBI representative to BANA, I have had the privilege and opportunity to participate in many thoughtful and animated discussions regarding UEB. I am providing the CTEVBI board with materials and counsel to inform their position.

If UEB is adopted, there will be a comprehensive implementation plan developed that will include the considerations and input of all constituent groups. All stakeholders will be encouraged to participate. I know that the CTEVBI board and membership will take an active role in this process.

At the time of this writing, BANA is preparing materials about UEB to be accessed on the website at www.brailleauthority.org. If you would like further information, please contact me at dot5y@yahoo.com.
REFERENCE NOTE/TRANSLATION IN FOREIGN LANGUAGE MATERIAL

With the implementation date (January 2013) for *Braille Formats: Principles of Print-to-Braille Transcription, 2011* right around the corner, some transcribers and agencies have already started using these new guidelines. Some of you may have noticed that there are some references to the *Foreign Language Guidelines for Braille Transcription*. No, you are not missing anything; this manual has not yet been released. In the meantime, we still have the *Interim Manual for Foreign Language Braille Transcribing*.

In this period of transition, there will no doubt be some situations that are not adequately addressed. With that in mind, take a look at the excerpt below. This excerpt from a foreign language instructional textbook shows a poetic stanza with reference notes in the margins. These notes are actually English translations for new words that the student who is learning Spanish does not yet know.

According to the new textbook format guidelines, for general non-foreign language textbooks, the reference notes are listed at the bottom of the print page. This poses a problem for the example below. Placing the notes/translations at the end of the print page would make this text difficult to read and understand.

Here is the recommended solution:

- Hollow dot reference indicator
- Maintain italics for the English translation/note.
- Place the note on the braille line directly below the point of reference.
- Since this is a poem with a runover indention in cell 3, the notes must be placed 4 cells to the right of the indention and are brailled in 9-5.

Please remember, this format would only be used for notes that are also translations. Other types of notes found in foreign language material may be formatted differently. As far the release of the new Foreign Language Guidelines, we’ll keep you posted.
USE AND NON-USE OF CONTRACTIONS
IN NEMETH CODE

Next to Grouping Symbols (Section 55e)
Refer to Section 55 of the Nemeth Code for the rules and more examples. One-cell whole word alphabet contractions (but, can, do, …) can’t be used in contact with an opening or closing sign of grouping. Contractions can’t be used in any part of the word for whole word contractions in contact with grouping. This includes when the words are capitalized, or enclosed in quotes or have other punctuation associated with them.

(that is okay)
§that is okay‡

(Do not turn the page)
§DO NOT TURN § PAGE‡

(not to my knowledge)
§NOT MY KNOWLEDGE‡

(“Just go!”)
§JUST GO‡

Lower signs (be, enough, were, his, in, was, to, into, by) can’t be in contact with opening or closing enclosure. Part-word contractions can be used in enough, were, into.

(more than enough)
§MORE THAN § ENOUGH‡

(in the example below)
§IN § EXAMPLE § NOT‡

(were you ready?)
§WERE § READY‡

(Into the night)
§INTO § NIGHT‡

(by the river where we were)
§BY § RIVER § WE § WERE‡
The whole-word or part word contractions (and, for, of, the, with) also can’t be used when they are next to opening or closing parenthesis.

(And Sandra)

(For the answer)

(Of the equation)

(Without help)

(The question below)

When Mistaken for Math Expressions (Section 55f)
Contractions must not be used when they could be mistaken for mathematical expressions.

When do you use the ∫ sign?

Is this θ?

If b = c, can c = d?

In Ordinal Endings (Section 55d)
The st and th contractions can’t be used for ordinal endings next to numerals, letters or mathematical expressions. In the example below, notice that Nemeth punctuation is used with the uncontracted ordinal endings.

Were you 3rd, 4th or 5th in line?

The letter indicator is needed for the n for the example below.

To the nth degree.
With an Operation Sign (Section 55a)

four + seven

FOUR + SEVEN

(equation) + (equation) = answer

(EQU, N) +(EQU, N) = ANSWER

With A Comparison Sign (Section 55a)

Contractions can’t be used when a word is in direct contact with a sign of comparison. If the word is a runover to the next line, contractions still can’t be used. This is a common error.

five + ten = fifteen

FIVE + TEN = FIFTEEN

With a Slash (Section 55)

Words can’t be contracted with a slash. This is the rule for all slashes in a Nemeth transcription, not just in math equations. The slash doesn’t need to be on the special symbols page unless it appears on the title page.

18. $33,000/year

#18_4 @S33,000_/YEAR

number of words/time

NUMB] ( WORDS/_TIME

Twenty four hours/day

#24X F&R HOURS/LDAN

and/or

AND/or
TIME FOR CHANGE …

There’s an old saying that states: nothing endures but change. We have certainly seen many changes take place in the world over the past decade as well as the past century. As braille transcribers, we have seen changes as well … there have been changes in contractions, changes in code, and changes in formatting. Once again, the time is now upon us where change is inevitable and literary braille as we know it is changing!

In April of this year, BANA released the new *Braille Formats: Principles of Print-to-Braille Transcription, 2011*. This publication is an extensive revision of the previous formats publication. What does this mean for literary braille? Whether or not you are a certified transcriber, it is imperative that everyone become familiar with this publication!


So what does this mean? Change is here and there is a great deal to learn! In a nutshell, it means that *English Braille American Edition* (EBAE) will be used for contraction rules and symbols, and all formatting will come from the new *Braille Formats* 2011.

What are some of the changes?

- **Preliminary Pages/Front Matter** will follow print placement
- **Paragraphing** In the past, the trend for literary braille has been that a paragraph begins in the third cell of a new line. The new trend is to follow print.
- **Page numbering** All text pages will now have a print page number AND a braille page number.
- **Symbols** Some of the new symbols include:
  - bullets
  - font attributes:
    - bold indicator
    - underlining indicators
    - colored text indicators
  - new reference indicators
  - shape indicators
- **Page** There are now p pages, t pages, and text pages!
- **Hyphen/Dash** Just when you thought it was safe and you knew the difference between hyphens, dashes, and double or omission dashes …. meet the 3-hyphen dash for bibliographies!
- **Displayed Material** will now use an adjusted margin

Indeed, change is here! So grab your favorite electronic reading device, pull up your favorite easy chair, put your feet up, and settle in to the new *Braille Formats: Principles of Print-to-Braille Transcription, 2011*. First stop … Appendix A … it is there you will find a listing of the most significant changes and amendments. Currently, there are three accessible electronic versions: enhanced PDF, BRF, and online HTML. These are available at [www.brailleauthority.org](http://www.brailleauthority.org) and are offered without charge. Print and braille versions will be available for purchase from the American Printing House for the Blind later this year.

For additional resource information, visit [www.brailleauthority.org](http://www.brailleauthority.org)

As the old adage goes, “It’s been a long time comin’ but change is gonna come …” and it’s finally here!
GETTING STARTED WITH BRAILLE FORMATS 2011

It is an exciting time for braille transcribers across the nation because the long awaited update to Braille Formats has arrived. Unfortunately, there is no way to download all of the changes into our brains and apply them over night. So, in the next several articles I will be covering the most utilized areas of the code that transcribers will need to master in order to apply the new code to future transcriptions.

I would like to take this time to invite the readers of this article to send me their questions or concerns that they have regarding the new formats and the application of the rules. Your questions will help me understand where transcribers are having issues applying the new code, as well as identify areas where the code needs to be more clearly explained. This information will also allow me to make future articles as relevant as possible for our readers. You can e-mail your questions or comments to rroldan@amanuensisbraille.com.

For all of us, the shift from the old code to the new one will be a daunting task because there are many changes that will take time to master. In addition, as we use the code and apply it to a myriad of textbook formats that exist in the braille transcribing community, we will run into situations that do not work perfectly with the new code. It is during those moments that we must draw on our experience to devise the best rendition of the author’s intent while using the code as closely as possible. By sharing those experiences and asking questions you will make it possible for all of us to produce the best braille possible for the visually impaired community.

The Braille Formats: Principles of Print-to-Braille Transcription, 2011 edition has made a comprehensive shift in the way that transcribers will present material to the reading audience. Gone are the days when a transcriber would alter the text to make it fit into the Braille Formats guidelines. If there is an overriding theme for the new formats it is, “transcribe the text as closely to the print version as possible”. This has been made possible by the implementation of several key elements with which you should familiarize yourself.

Key Elements
1.7 Titles and Running Heads
1.8 Paragraph Format
1.14 Braille Page Numbers (Transcriber, Preliminary, and Print pages)
3 Transcriber’s Notes
5 Font Attributes
7.1 Boxed Material
9.2 Format for Displayed Material

As with any new material that you are learning, knowing how to find the answer to your question is of paramount importance. The new Braille Formats has created several appendices with which you should familiarize yourself. These appendices are quick reference guides that can save you a lot of time when trying to remember a new rule or symbol. The ones that I have found to be of most value are:

A Changes and Amendments
C Blank Lines
D Foreign Language Symbols
F Glossary for Transcribers
G General Purpose Symbols

The Glossary for Transcribers is an excellent place to find the definition of a term and its usage as it applies to the code. Many of the glossary entries also include examples of each term to further advance your understanding of what is being conveyed. In addition to the appendices, you should utilize the extensive index to look up topics of interest. Finally, be sure to familiarize yourself with the search feature available in both the web and pdf versions. This tool allows you to quickly locate words or phrases that occur throughout the entire code.

By leveraging all of the resources that have been created for you, the transition from the old code to the new one will be much smoother. Remember that the more proficient you get with these resources, the sooner you will master the new code.
**SEMPER FI**

*Semper Fi* stands for *Semper Fidelis* which means “Always Faithful” or “Always Loyal.” The praise is commonly associated with the U.S. Marine Corps. When an old “jar head” sees someone else wearing the Marine Corps’ globe and anchor, they pass the greeting “*Semper Fi.*” This identifies them as members of a proud organization.

You are in the business of helping people with visual impairments. You are an expensive resource eating up the administration’s limited funds for an extremely small population of students in that school. Usually, you are the only one in the room to advocate for the blind student. You often feel alone and unappreciated. NOT TRUE!!!

You are backed by an army of dedicated and determined people just like you. You may not always see them or hear about them, but just like “underground freedom fighters,” they (just like you) spend every waking hour making a difference in the lives of our students. To you I say, “*Semper Fi.*”

You think you are unappreciated? Visually impaired students that walked across the stage to get their diplomas this past spring, walked hand in hand with that army of transcribers and VI teachers. Because of YOU, those that have been denied sight will not be denied knowledge. They say to you, “*Semper Fi.*”

You chose a life or calling, or perhaps it’s an obsession or addiction, to helping the visually impaired. You decided that instead of making money you would make a difference. The difference you make extends far beyond the student. Consider the families, both where they grew up and whom they married. Consider the community where they can be productive citizens because of what you taught them, instead of being “a blight on society.” How many lives have you touched through the student? Every single day you make a difference.

In the early morning or late at night when you want to correct just one more braille page or put the final touches on the lesson for the day, remember…you ARE appreciated. “*Semper Fi*”
Classical Guitar vs. Classic Guitar
Before beginning our discussion, let us ponder for a moment the terminology of what we typically call the “Classical Guitar.”

The term generally describes an instrument that is apart from the steel string acoustic, electric jazz, rock, or pop versions; but mostly that of formal and traditional early heritage, with compositional and performance roots based in the European countries. It is believed that a baroque style of guitar actually preceded an instrument called the Vihuela, and yet no music was supposedly published for that instrument after the year 1580.

However, consider that Classical is a stylistic period of music from 1750 to 1830 respectively, and not generally used to distinguish types of instruments other than the guitar. For example, a term “Romantic Piano” would not likely be used for compositions of Bach or Mozart. But it is not uncommon to call a Villa Lobos composition as being written for the “classical” guitar. Such is why there exists a preference of some purists to call our instrument the Classic Guitar, as opposed to the “classical” guitar.

Educating the educator to better educate
In the Fall 2011 issue you may remember that our experiment began by suggesting a device that may help to better clarify function of the right hand for blind guitarists. The principal is to equate the right hand musically to the piano, then create a temporary braille schematic for the music where upper and lower parts often become confusing for beginning readers.

Review from Part 1 & 2:
1. Think of the right hand i m a (index, middle, and ring (anular)) fingers as you would the right hand for piano – that is, mostly for playing notes above middle C in fourth octave and up as a general point of deviation.

2. Think of the right hand thumb p (pulgar) for the basses, as though a hypothetical make-believe left hand for the piano.

3. Therefore, the upper three strings become upper parts for i m a, and the lower three strings are the bass parts for p (not always, but as a general rule).

In this issue, let’s look at a few more examples*, using some comparative devices as we did in Part 2.

*Special thanks to Tina Davidson for granting permission to use her print examples taken from a special NBA workshop project.
I. Using the braille in-accord device – according to code:
The following species of example can be particularly difficult for a blind guitar student to musically comprehend. The exchange of melodic textures between measures 9 and 10 with respect to measures 11 and 12 can be difficult to see at first. In measures 9-10, the melody is in the bass part. In measure 11, a new melody appears in the upper part, while the bass becomes subordinate.

![Music notation](image)

The above braille presentation, even though relatively simple in the print view, can appear quite tangled and fragmented for an intermediate reader to comprehend.

1. For example, in measures 9-10, the reader must keep track of the half note rhythm read first in the initial in-accord part, then review it again after realizing that the melody line is shown after the first part.
2. The necessity to break measure 10 following the in-accord only serves to further complicate an otherwise simple musical structure.
3. In measure 11, the reader now must switch from reading the melody in measure 10, to a sudden change of parts.

Logistically speaking, the melodic line should be easy to follow, but the braille presentation in its proper format defies that view initially.

II. Illustrative version for the same music:
Let’s now examine a temporary schematic version of the notes alone for this example. After viewing it in a bar-over-bar version, the reader can easily return to the code-compliant presentation, not only filling in the fingerings and other details, but by making a comparative analysis, he or she can begin to develop a more effective skill for future study of the code format.

![Music notation](image)

Discussion:
Since we are now equating the upper voice to a pseudo right hand (i m a – index, middle, and ring) fingering, and the lower part to a left hand (p - thumb) fingering, it becomes prudent to use new octave marks on each measure of each parallel, just as with piano music. This way, once a part has been read, returning to the other part reminds the reader of the original octave range.
Clefs can be used initially to clarify the two-line format, but need not be repeated in subsequent parallels. As stated in last issue, I have chosen to place the measure number in cell 2 on a free line. Cell 2 helps to keep the measure number from becoming confused with other marginal numbers that may occur in guitar textbooks.

One can easily see the far more readable format produced by this version. But again, its purpose is not to change code, only to serve as an illustrative device; once the musicality and structure is perceived, the student should be encouraged to return to the proper format, and to study both comparatively. Perhaps think of the two-line device as you would a set of “training wheels.”

Let us look at the same example with fingerings inserted:

Even with fingerings inserted, the excerpt can still remain clear and illustrative for our purposes of analysis.

**III. Problems involved in teaching right hand (p i m a) fingerings:**
In the following example, one can easily see a reason why the right hand fingerings could not be placed in any kind of permanent bar-over-bar version, and why we must always return to the original music should we elect to employ our schematic study aid.

**Illustrative version:**
Discussion:
Even with fingerings added, the schematic is still quite clear for our purposes. However, one can readily see that right hand fingering would not be possible in this format, at least not that I have yet to discover without defeating the purpose of this device.

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CLIPPING MASKS

Here are easy instructions on how to mask your graphic in Adobe Illustrator.

**Draw the outline, or parameter**

![Outline](image1)

**Add what needs to be masked**

![Masked Area](image2)

Make certain the mask (in this case the parabola) is “on top” of the items to be masked.

**Select everything within the masked area—nothing else**

![Selection](image3)
Type Control-7 (Command-7 on the Mac)

Use Direct Selection tool (Cmd/Control-a) to select just the mask (parabola) again

Then choose Black for the stroke and whatever thickness you wish (in this case 4pt).
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MOVING? PLEASE LET US KNOW!