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Fall/Winter 2006-07  
Volume XLIX, No. 2

**WHAT'S INSIDE:**

Textbook Format: Stairstep

Braille Music:

Alive and Thriving in the USA

Reciprocity or Keiretsu

# JOURNAL

The official publication of the  
**California Transcribers and  
Educators of the Visually Handicapped**

## *Message from the Editor*

I would like to thank Dr. Robert Stepp for his article commemorating the career and accomplishments of Elinor Savage.

### THE CTEVH JOURNAL

Editor:	Lisa McClure
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# CTEVH JOURNAL

Fall-Winter 2006-07 Volume XLIX, No. 2



## Table of Contents

Inside Story	
Presidents Message –Bonnie Grimm.....	4
CTEVH Financial Statement as of December 31, 2006.....	5
Announcements .....	6
News of Groups .....	7
Gifts and Tributes.....	8
Braille-n-Teach Picks .....	10
Elinor Savage –written by Dr. Robert Stepp .....	11
 Our Specialists Say:	
Pokadot Article by Len Dozier.....	12
Textbook Formats “Stairstep” by Patty Biasca.....	13
Education Article by Sheila Bonito.....	17
Nemeth Code “Division Problems” by Mary Denault .....	18
 Music in Education	
“Braille Music: Alive and Thriving in the USA” by Karen Gearreald .....	19
“Braille and Why It's Important” by Jared Rimer .....	22
“Music Literacy and Technology”.....	23
 Business Column “Reciprocity or Keiretsu” by Bob Walling .....	28
 CTEVH Life Members .....	30
CTEVH Membership Application .....	32
CTEVH Specialist .....	33
CTEVH Executive Board and Committee Chairs .....	34
CTEVH Board of Directors and Committee Chairs .....	35

# PRESIDENT'S MESSAGE

A big THANK YOU goes out to Pat Leader and all her committee members, volunteers and all the talented people who put so much work and time into all the wonderful workshops. I hope everybody had an opportunity to meet up with old friends and make many new friendships.

Are you RTG- "Ready To Go" to our 49th (getting close to the big 50!) conference at the Los Angeles Airport Marriott? Conference chairs Nancy Niebrugge, Adama Dyoniziak and Peter Mansinne are already working hard to make this conference another success.

With the passing of some hard working, loyal and loving CTEVH members this year, I would like to send my heart-felt condolences to their families and friends. They will be missed dearly and through CTEVH, their efforts and dedication to the blind and visually impaired will carry on.

CTEVH continues to move forward. We are always learning new things. We have a magnificent group of board members, committee chairs, extraordinary volunteers and let's not forget our hard working specialists. I believe every member has something they can contribute to CTEVH; a special talent, interest, knowledge or something as simple as a little extra time. If you are interested in or know of someone who would like to be more involved in CTEVH, or have any ideas you would like to share please come forward and let us know. You can contact any board member. Our contact information is listed in the Journal.

Don't forget to check out our website at [www.ctevh.org](http://www.ctevh.org).

Sincerely,

*Bonnie Grimm*

CTEVH President

# CTEVH Financial Statement as of December 31, 2006

Cash on hand - January 1, 2006		\$249,426.18
<b>RECEIPTS</b>		
Membership Dues	20,085.00	
Life Membership	1,800.00	
Conference 2006	90,695.50	
Conference 2007	9,845.00	
Journal Advertisements	500.00	
Interest	6,320.40	
General Fund	530.00	
Donna Coffee Youth Scholarship	805.00	
Katie Sibert Memorial Fund	580.00	
		131,160.90
Voided Checks #1306 and #1324	2,203.70	382,790.78
<b>DISBURSEMENTS</b>		
Conference 2005	203.70	
Conference 2006	108,194.14	
Conference 2007	4,837.22	
Advocacy (Pres. to APH Conf.)	1,343.85	
Audit, Taxes & Tax Preparation	1,620.00	
Awards	38.39	
Bank Charge	15.00	
Board of Directors	6,040.86	
Gifts and Tributes	3.51	
Historian	40.69	
Insurance	5,293.00	
Membership	1,215.69	
Office - BIA	1,764.88	
Publications	16,158.42	
CTEVH Journal	12,549.13	
Journal Mailing	807.17	
Website	2,802.12	
Special Service Projects	5,583.93	
Access	6.31	
BANA Dues	750.00	
BANA Meetings	565.52	
JAC	232.10	
Katie Sibert Scholarships	3,010.00	
Outreach	1,020.00	
Site Finding	238.60	
Specialists	1,901.41	
Treasurer	117.68	
		154,610.97
Cash on hand - December 31, 2006		\$228,179.81
<b>CASH RECONCILIATION:</b>		
Checking		18,637.81
Savings		75,116.29
		93,754.10
<b>RESERVE ACCOUNTS:</b>		
Donna Coffee Youth Scholarship		4,597.22
Katie Sibert Scholarship		63,882.57
Life Membership		49,939.72
Transcriber Support		16,006.20
		134,425.71
<b>TOTAL CASH ACCOUNTS</b>		<b>\$228,179.81</b>
<b>CTEVH 2007 Conference</b>		
Receipts 2006		9,845.00
Receipts 2007		250.00
Total		10,095.00
Disbursements in 2006		4,837.22
Disbursements in 2007		700.00
Total		5,537.22
Excess of Receipts Over Expenditures		\$4,557.78

# ANNOUNCEMENTS

**Job Title:**

Teacher of Visually Impaired, San Francisco Unified School District

Duties: Itinerant position working with students from pre-school through transition (ages 3-22). Braille, assistive technology, vision assessments and consultation skills needed. Will work collaboratively with the IEP team, as well as educational assistants, to provide IEP related services.

**Qualifications:** Proper credential for teaching visually impaired students Specialist Instruction Credential in Special Education: Visually Handicapped Clinical Rehabilitative Services Credential: Orientation & Mobility Duo Credential preferred

For further information:

**[http://portal.sfusd.edu/template/default.cfm?page=chief\\_academic.special\\_ed.services.vision](http://portal.sfusd.edu/template/default.cfm?page=chief_academic.special_ed.services.vision)**

**Contact Person:**

Pam Macy, Supervisor Special Education DIS Services

Office: 415-355-7732

Cell: 415-730-0339

Fax: 415-355-7742

**National Braille Association**

3 Townline Circle, Rochester, New York 14623-2513

585-427-8260 / FAX 585-427-0263

**<http://www.nationalbraille.org>**

**Spring 2007**

**April 26-27, 2007**

Colorado Springs, CO.

**Fall 2007**

**October 25-27, 2007**

Minneapolis, MN

# NEWS OF GROUPS

## THE PRINCETON BRAILLISTS

76 Leabrook Lane  
Princeton, NJ 08540

### NEW PUBLICATION

#### ATLAS OF SOUTHEAST ASIA

Atlas of Southeast Asia is a single volume of Braille and tactile maps covering eleven countries: Vietnam, Cambodia, Laos, Thailand, Myanmar (formerly Burma), Malaysia, Singaport, Brunei, Indonesia, Timor-Leste and the Philippines. Each country has an introductory page of facts followed by one or more key pages and a full page map. Indonesia, a far flung nation, has been subdivided into 7 regional maps. Myanmar and the Philippines have been divided into northern and southern parts.

Maps show important cities, rivers, mountains and bodies of water. A few maps appear on facing pages or have foldout sections. Maps are generally labeled with key letters that are identified in the brailled key pages preceding the map.

The maps are originally created by hand in metal foil; the Thermoform copies are sharp and clear. Maps are detailed and some experience with tactile drawings is recommended.

A number of other atlases and maps are also available from the Princeton Braillists.

Atlas of Southeast Asia contains 23 maps, 83 pages total. It is bound with cardboard covers and a multi-ring binder. Cost: \$18.00. Shipping is by free mail for the blind, unless other arrangements are made. Please send check or purchase order to the address above. Credit card and fax service are not available. Please allow 4 weeks for delivery. For further information, please call Ruth Bogia at (215)357-7715 or Nancy Amick at (609)924-5207.

### The San Fernando Valley Braille Transcribers:

Interesting Transcriptions:

#### *Climate Crisis (Saving Our World)*

By Nigel Hawkes  
Copyright 2000  
In one volume

#### *The Lady Grace Mysteries: Assassin*

By Patricia Finney  
Copyright 2004  
2 volumes

#### *Tending to Grace*

By Kinberly Newton Fusco  
Copyright 2004  
In one volume

#### *Kansas Troubles*

By Earlene Fowler  
Copyright 1996  
6 volumes

#### *See You Later, Gladiator*

The Time Warp Trio  
By Scieszka  
Copyright 2000  
In one volume

# GIFTS AND TRIBUTES

We would like to thank the following donors for their generous gifts and tributes:

## **General Fund - 2006**

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Doris Cada

Linda Jacobsen

Helen Mathews

Sandy Shubb

Hope Smith

Charles Wadman

Mrs. Ray Westman

## **Donna Coffee Fund - 2006**

Louise McCormick

Paula Lightfoot

Lisa Gessow

Charles Wadman

Lynne Laird

## **Katie Sibert Fund - 2006**

Richard Simonton - In Memory of Carl Baldwin, Annetta Bacca, and Lance Bills

Kelly Costa

Lisa Gessow

Lynne Laird

Lynne Laney

Charles Wadman



# GIFTS AND TRIBUTES

## Contributions to the **CTEVH Gifts and Tributes Fund**

will be used to improve services to persons who are visually impaired.

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**THE DONNA COFFEE MEMORIAL SCHOLARSHIP FUND**

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Make checks payable to CTEVH and mail them to:

CTEVH Gifts and Tributes

Peggy Schuetz

10675 Harris Road

Auburn, CA 95603

# Braille-n-Teach Picks

## **Scholarships**

Here is a link for a list of scholarships.

[http://www.jgb.org/pdf/Scholarship\\_Comparison\\_Chart\\_2005.pdf](http://www.jgb.org/pdf/Scholarship_Comparison_Chart_2005.pdf)

## **Video Games**

<http://www.gamesfortheblind.com/>

<http://www.tsbvi.edu/technology/games.htm>

[http://www.eusd4kids.org/departments/sp\\_ed/visually\\_impaired/index.html](http://www.eusd4kids.org/departments/sp_ed/visually_impaired/index.html)

## **Employments Opps**

Putting the “Dot Com” in Transition 2 Employment A new site, a new look, a new feel.

Dear colleagues and friends, this is Richard Rueda from the Northern California Transition Council (NCTC) writing to let you know of exciting changes that are under construction at our web resource, [Transition2Employment.com](http://Transition2Employment.com).

In a few short days, the power of transition and employment resources will again be at your fingertips. [Transition2employment.com](http://Transition2employment.com) is our new home which replaces our former “Dot org” site. With the generous assistance from our friends at Humanware, a significant facelift will unveil quick and easy access to resources for blind and visually impaired young adults in high-school as well as educators and parents.

Be on the look out for a more official notice shortly and be sure to update your favorites (bookmarks) section and direct it to [www.transition2employment.com](http://www.transition2employment.com)

# Elinor Savage

**Written by Dr. Robert Stepp**

Elinor Savage, the BRLMAVN of California (her automobile license plate: "braille maven"), passed away August 17, 2006, after a long illness. She was a Life Member of California Transcribers and Educators of the Visually Handicapped (CTEVH) and of the National Braille Association (NBA) and a major figure in the training of countless braille transcribers on the west coast. She was one of a small number of transcribers (for many years the only one) certified in literary, Nemeth (math), and music braille codes. She was consulted regularly and often by transcribers as an authority on just about every aspect of braille and transcribing.

In 2003 she was awarded the prestigious CTEVH Distinguished Member award. Because of declining health she was unable to receive the award in person. In her written response on the occasion of the award, Elinor thanked all those who had assisted her in her work. She briefly mentioned four people that had special influence on her braille career. The first person mentioned was Rose Kelber, a friend who introduced Elinor to braille, during bowling. The second person mentioned was Michael Hingson, a college physics student for whom Elinor transcribed and who she said gave her an enthusiasm for braille. The third person mentioned was Fred Sinclair, the now-beloved Member Emeritus of the CTEVH Board of Directors and well-known motivator and orchestrator of braille projects; Elinor acknowledges him as being a great problem-solver and solution-provider. The fourth person mentioned was this author, and his new computer-braille technology (the first braille preparation software for a personal computer) that she said led to the part of her career that was the most exciting.

Elinor was a long-time friend of Bettye Krolick (music braille transcriber and former President of NBA), who tipped off Elinor in 1980 to the existence of the new "ED-IT" program for the Apple II computer. Elinor immediately wanted to give it a try. She became the first "user" (other than Bettye, for whom the system was designed by this author) of "ED-IT for the Apple II", and promptly proclaimed the first User's Manual "unreadable." She then authored her own user's manual and allowed it to be distributed, royalty-free, with ED-IT software to hundreds of subsequent users. She also conducted workshops at CTEVH on using the "computer" to transcribe braille.

For most of her career Elinor wintered in Cathedral City, where she bowled and played tennis regularly, and summered in Coronado where she enjoyed walks on the beach and warm sea breezes throughout her condo (not so good on one's computer she found!). She doted on her daughter, Andrea, and two sons, Marc and Steve, their spouses, and three grandchildren (she loved going to gymnastics meets). Elinor was hit hard by the deaths of her husband Harold in 1993 and her daughter Andrea in 1998. The constant in her later life was braille transcribing, which she relished and pursued as long as she possibly could.

Around California there are dozens of braille transcribers whose braille careers Elinor launched and hundreds of braille-reading students whose braille Elinor transcribed. As a braille expert, in just about every aspect of braille, and as an early advocate of computer-assisted braille transcription, transcribers everywhere have been aware of her work for more than two decades. By her work, Elinor thus leaves us a broad and enduring legacy—exactly what one might expect from a true-life braille maven.

# Pokadot

Free Braille Transcribing Software  
Len Dozier – CTEVH Pokadot Specialist

## Speed up your Brailleing by Using Chords

You can speed up your brailleing by not lifting your fingers from the six braille keys for most operations. You do this by using "chords". A chord is a combination of the space bar with any of the six braille keys. Here is a list of the operations that can be performed with chords.

Space plus Dot 1	New line (same as pressing enter)
Space plus Dot 2	Center heading (after brailleing heading)
Space plus Dot 3	Move cursor to cell 1 of current line
Space plus Dot 4	Insert preselected heading and move braille page number to end of line (after brailleing braille page number at cell 1)
Space plus Dot 5	Insert new print page bar and move print page number to end of line (after brailleing print page number at cell 1)
Space plus Dot 6	Go to cell 38 of current line
Space plus Dots 12	Clear first 4 cells of next line and set cursor at cell 5
Space plus Dots 14	Destructive back space
Space plus Dots 45	Fill rest of current line with character to left of cursor
Space plus Dots 46	Go to next tab stop (if previously set)
Space plus Dots 56	Go to end of line

A list of all of the above operations are included in the help screen that is displayed when F10 is pressed. The help screen also includes alternate keystrokes that do not use chords for all the above operations

## Speed up Your Learning of Braille by Using BrlProof

Remember to use BrlProof to back-translate your transcribed file before sending it to a proof reader or grader. This permits you to find and correct most of your errors without waiting for some one else to check your work.

Help: I offer free personal help via e-mail at [lend@braille-pokadot.com](mailto:lend@braille-pokadot.com) or phone 360-574-6167 after 9 AM Pacific time.

Source: Pokadot and BrlProof are both contained in the folder POK80\_PLUS which can be downloaded for free from the internet at [www.braille-pokadot.com](http://www.braille-pokadot.com). Both are also available on a single CD named POK80\_BP80 from the National Braille Association, 3 Townline Circle, Rochester, NY 14623-2513 for \$5. Their phone number is 585-427-8260.

# Textbook Formats

Patty Biasca – CTEVH Textbook Format Committee Chair

## Stairstep

It probably doesn't take very long before the textbook transcriber comes up against tables or columns that don't lend themselves to a presentation that retains the look of the original. In tables it sometimes works to break the material vertically into sections. Sometimes, by interchanging the columns and rows, you can keep the material in what is essentially a table format.

“Clarity for the reader, intended use, and the information contained in a table must all be considered when choosing the most appropriate braille format ...” [Rule 8, section 9]. *Braille Formats* lists 5 ways of presenting material that is too wide to fit on a braille line. Since stairstep does not retain any of the look of columns or tables, it is suggested as the method of last resort. When all else fails, stairstep format will work.

Stairstep, for those unfamiliar with the term, refers to an indention pattern that looks like a reversed staircase. [See Rule 7, 1f(3) for columns and Rule 8, 9e for tables.] With minor variations, they are transcribed the same way.

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A Transcriber's Note must explain the change of presentation. For tables with titles, the TN goes after the title and its following blank line. I like the suggested wording given in *Braille Formats* because it fits on one line. That leaves you starting the next line in cell 5 without following any runover (which would be in cell 5) of the previous line. Your TN would be:

Print column form changed as follows: (cell 7)  
 Heading of first column (cell 5 / runover 5)  
 Heading of second column (cell 7 / runover 7)  
 Heading of third column (cell 9 / runover 9)  
*Etc.*

If you want to combine some columns of your table, you can put two or more column headings on one line, separated by semicolons.

Print column form changed as follows: (cell 7)  
 Heading of first column; Heading of second column (5/5)  
 Heading of third column; Heading of fourth column (7/7)  
 Heading of fifth column (9/9)  
*Etc.*

If any column heading has a runover, it is blocked in the cell the line starts on.

So let's take a look at a table that fits this stairstep format.

<b>OVERVIEW OF COMMUNICABLE DISEASES</b>		
<b>Disease and Cause</b>	<b>How Spread</b>	<b>Symptoms</b>
<b>Common cold</b> An infection of the upper respiratory tract caused by hundreds of different viruses	Direct contact with an infected person; contact with airborne pathogens; contact with contaminated objects	Runny, stuffy nose; sneezing and coughing; sore throat, fever, muscle aches
<b>Strep throat</b> A bacterial infection of the throat	Direct contact with infected person, or person carrying the bacteria without having symptoms; contact with pathogens in the air; contact with contaminated objects	Sore, red throat; headache and muscle pain; fever; loss of appetite and nausea
<b>Influenza, or "flu"</b> A viral infection of the upper respiratory tract	Direct contact with an infected person; contact with pathogens in the air; contact with contaminated objects	Fever and chills; headache and muscle aches; dizziness and tiredness; sore throat, runny nose



The disease, in this case, Common Cold, is treated as a paragraph heading, italicized, with the cause following immediately. Some may think this could also be a cell-5 heading, but it doesn't match the criteria for cell-5 headings in the last bulleted item below.

Looks pretty easy so far, doesn't it? And actually it is! There are only a few other things you need to know.

- A row of text (equivalent to lines 11 thru 23 on the previous page) should be placed on the same page if possible.
- If you have combined headings on one line separated by a semicolon in your TN, do the same within the table. Insert the semicolon to show you have moved on to the second heading's material. This is generally useful when your entries are short. It would not be recommended for the above example. If you have semicolons in the text of your combined columns, substitute a colon instead (my suggestion -- you won't find this anywhere in *Formats*.)
- When the table takes more than one braille page, do not repeat column headings.
- If you have not used table lines, leave one blank line before resuming with regular text.
- Should any of your table entries be blank, insert three dot 5s. You must include a TN which explains this usage. **A series of three dot 5s indicates a blank space in print.** This can go before the table or on the TN page.
- If either a dash or an ellipse is used instead of a blank space, follow print.
- Sometimes your first column has entries grouped under subheadings. These subheadings should be brailled as cell-5 headings before each grouping. This must be explained in a TN as well. **Print shows columns divided into \_\_\_\_ sections. In braille, each section is preceded by a cell-5 heading.**

*Braille Formats* has examples of both columned material in stairstep (example 27) and tables in stairstep (examples 37, 39, and 40). Example 40 shows column subheadings if, like me, seeing helps you understand what the rule says.

**Patty Biasca** – CTEVH Textbook Format Committee Chair



# Education

Sheila Bonito – CTEVH Education Specialist

As we progress through another school year, some of the issues which arose at last spring's Itinerant Roundtable at the CTEVH conference are very timely. Preparing the documents we need for an annual review of services or for a triennial review – we are constantly challenged with writing realistic goals for our students which coordinate both the Expanded Core Curriculum and state curriculum standards. We are given the task of attempting to provide learning experiences for our students which will increase their independence, their quality of life, and/or their potential for being productive members of society. We didn't have time to discuss these queries that came to me from colleagues before the conference, but they will be what we start with at this March's Roundtable:

- Do you use a specific IEP resource or goals bank in your district? Do you write the draft of the goals before the meeting and have them approved by the team during the meeting, ready to adjust the objectives to meet the needs of other team members in their efforts to improve the learning of the student?
- How do you deal with the stress of writing an IEP for a child who has parents with different expectations than yours?
- Do you ever experience "writers block" and how have you overcome or dealt with it?
- Do you feel secure in your efforts to write IEPs that would stand up during a rigorous review by the state or in a fair hearing?
- Do you use resources such as the wonderful information available to us through both the California School for the Blind website (<http://www.csb-cde.ca.gov/>)? The links to the California Braille reading standards are very useful when writing language arts goals at all grade levels. The math standards will soon be available. Another valuable site is from the Texas School for the Blind and Visually Impaired (<http://www.tsbvi.edu/>) Phil Hatlen and his staff offer assessment, curriculum, and technology information that is at the cutting edge. They also offer books available for download, listed by accelerated reading level!

Please send me any input you have about these questions. Let me know what you are doing that is working for you. Sharing your ideas with others will probably help someone else as well!

Other info: Have you found the new site for DOTS? Go to <http://www.afb.org/Section.asp?SectionID=6&TopicID=19&DocumentID=2786>

Have you read the wonderful poem that Ann Corn wrote for her acceptance of the Mary Kaufman award at the AER conference?  
<http://www.afb.org/Section.asp?SectionID=44&DocumentID=3120>

I was sent a link to a site which offers doctors, parents, and teachers valuable information about vision and resources for each of the groups in a variety of areas including simulations of visual field losses and information for families with a child newly diagnosed with a visual impairment. Check it out at <http://www.e-advisor.us/teachers.php>

**Sheila Bonito** – [tvi@ctevh.org](mailto:tvi@ctevh.org)



# Music in Education

Richard Taesch - CTEVH Music Specialist

## **HIGHLIGHTS:**

Article Part II - *Braille Music is Alive and Thriving in the USA*

NLS Braille Music Advisor, Karen Gearreald

Article - *Braille and Why it is Important*

MENVI Webmaster, Jared Rimer

CSUN Conference Presentation - Part I - *Music Literacy and Technology ...*

CTEVH Music Specialist, Richard Taesch

*NOTE: Following is a recent article prepared at the request of Roger Firman, editor of the BRAILLE MUSIC MAGAZINE. The magazine is a British product which is published under the auspices of the Royal National Institute for the Blind. (Reproduced here with permission.)*

## BRaille MUSIC: ALIVE AND THRIVING IN THE USA by Karen Gearreald

### [PART 2]

*The author is Braille Music Advisor and Transcriber Training Instructor for The Library of Congress. She is a blind musician and music educator, and also serves as MENVI appointed Specialist under the title of: "Music Transcriber Training and Certification."*

My principal work as braille music advisor for NLS is to teach the transcription course to eligible brailleists. Prerequisites for the course are United States citizenship, literary braille certification, basic musical knowledge, and the ability to read ink-print music. After being accepted into the course, students communicate with me by e-mail, telephone, and regular mail from their homes and workplaces across the country. Each of the 34 chapters in the textbook consists of explanations and examples, generally followed by self-study drills and a set of exercises.

The exercises are submitted to me in braille by e-mail or postal mail; I respond in print. After the initial submission, students resubmit exercises as necessary so that each aspect of the music code can be thoroughly mastered. Of course there is a happy continuum of discussion, explanation, and friendly banter all along the way.

Beginning with simple melodies, the course gradually progresses through the complexities of note values, octave marks, fingerings, slurs, ties, word-sign

expressions, expression marks, repeat mechanisms, and ornaments. Two-thirds of the way through the course, students are ready to transcribe single-line instrumental scores and simple vocal parts. We then proceed to keyboard and orchestral formats, as well as the more complicated aspects of vocal transcriptions. The final chapter of the course calls for the transcription of a full-blown Schubert song with German words and piano accompaniment. Then, after a comprehensive review assignment, students take the final exam, which consists of transcribing a standard piano work. The reward for completing this rigorous process is an official certificate signed by the Librarian of Congress.

Certified music braillists work as paid or volunteer transcribers for individuals, school districts, and braille production organizations. In 1993 there were 15 or 20 certified braillists who were actively transcribing music in the United States. Since then their ranks have been increased by the 11 braillists who have been newly certified. The present enrollment in the music transcription course is 30, including several students who are nearing certification. Each successful student works very hard and is deeply appreciated here. There are abundant transcription opportunities for as many music braillists as we can certify.

Braille music transcription students vary widely in age, occupation, geographical location, and musical background. Some devote themselves completely to braille; others fit the braille work into a demanding schedule of other activities. About half the students in the music course are incarcerated. As long-term inmates of correctional institutions, they learn braille for occupation and rehabilitation. Upon parole, these students can become employed as braillists in the outside world

While busily training the new transcribers, we must also be certain that braille readers are learning to use the music code. Much is being accomplished through MENVI, and through the National Resource Center for Blind Musicians. MENVI, the Music Education Network for The Visually Impaired, is a voluntary worldwide coalition of students, teachers, braillists, and advisors.

Directed by David Goldstein, the National Resource Center for Blind Musicians not only provides information and encouragement, but also sponsors seminars where blind musicians enjoy face-to-face interaction with instructors and with one another. For many years a correspondence course in braille music was offered by the Hadley School for the Blind, and I am hoping that this type of distance education will again become available, perhaps in cooperation with the National Resource Center for Blind Musicians.

Meanwhile, because of computerization and increased demand, more and more braille music is being produced. The National Braille Association has a

growing catalogue of braille scores which are transcribed by volunteers and are available for purchase throughout the world. The National Braille Association also provides continuing education for certified brailleists. In addition, there is a revival of interest in music at braille production facilities, including the American Printing House for the Blind and the National Braille Press. For patrons of the Library of Congress, there is an extensive password-protected collection of "web braille" scores which are available for immediate download and individual noncommercial use.

Far from hindering or destroying braille music, the computer is helping immensely. Through six-key data entry programs, files can readily be produced, revised, and shared. E-mail is an ideal way to process questions, explanations, and inquiries. To prevent duplication of effort, we are using computerized catalogs and databases so that everyone can see what is already available. Furthermore, although complex transcriptions always involve the judgment of an experienced brailleist, there has been impressive progress in the automation of braille music. Among my friends in the world of automation are Bill McCann at Dancing Dots and Sam Flores at Opus Technologies. In addition to transcription software, these companies sell excellent instructional materials in braille, ink- print, and computerized formats.

What can I say in conclusion? For me it is sheer joy to work with braille music every day. I am unceasingly grateful for the music itself, for the many dedicated people who make it possible, and for the God-given talent which is the ultimate source. I like to think that what we are doing is a fitting continuation of what was begun two hundred years ago, when Louis Braille devised the braille music code so that blind musicians could study, work, and perform independently. Amazingly, as one of my transcription students recently told me, Louis Braille's system of octave marks is very similar to the matrix that computer programmers use today to notate pitches for ink-print scores. What a giant was Louis! How blessed we are to reap the benefits of his genius and to do our part in ensuring their availability for the musicians of the future!

**Ed. Note:** *Karen's article originally included Websites. Those venues mentioned in the article can be found on the MENVI Website as links. [www.menvi.org](http://www.menvi.org)*

\* \* \*

*The author of this article is a fine example of accomplishment. Jared is a young blind man who, as a teenager, attended SCCM in music studies. He went on to learn about computers and the intricacies of Website building and maintenance. Among his work with the Code Amber project for missing children, he graciously donates much of his time to our MENVI Website at [www.menvi.org](http://www.menvi.org).*

## BRAILLE AND WHY IT'S IMPORTANT

By Jared Rimer

Here at MENVI [Web services], we are working to have braille music become more available to our kids. You can view the numerous newsletters on our Website at <http://menvi.org/newsletters>, or upon request, ask for one by contacting Jared Rimer or Richard Taesch through our Website at <http://menvi.org/contact.html> - or by giving us a call. It is important for me to express how much braille means to me and to my work in maintaining this Website.

I began the Website in 2003, as I felt it a good idea for MENVI to have Internet notice. I was working on my Superior Software Support page at <http://www.superior-software.com/support>, and thought that MENVI should now become present. I learned HTML quickly and began the long task of building the MENVI Website now at <http://menvi.org>.

The Website took many long hours, as I was not looking at braille for older newsletters. Once I began work on Issue 9, then located at <http://menvi.org/newsletters/news09.html>, I was relieved to have saved a copy. It helped with the time it took for me to develop the newsletter template, and to get a presentable web copy online. When I recently completed newsletter Issue 22 at <http://menvi.org/newsletters/news22.html>, it came to my attention that there was confusion between my helper, Jessica Oso, myself, and the fact that when I finally did get my braille, much of what was being reported to me was not all that clear.

Sadly, when I didn't have the braille for my news journals, it took me days just to complete, if not weeks. I would contact Richard by e-mail, but would have to wait for a response before continuing. Even so, I did well with 22 except for a change I should have detected within the text where a heading should have been used instead of a paragraph marker.

Some of the newsletters use complicated lists in which the text version did not implement. One example of a complex sub-list is at News Journal 15 located at <http://menvi.org/newsletters/news15.html>. Though I initially wrote the newsletter

without braille, I was now able to use the braille copy to help construct it into a more complex HTML document as it exists on the Web today. Other newsletters use the list format, but you will need to read them to see what you think.

In short, I will now be getting the newsletters ahead of time in braille to help me with HTML work. It will save the time it takes for me to compose them for the site, and I can have the text and web versions up and out while everyone is waiting to receive their copy. I didn't release Issue 22 to the web and to e-mail subscribers until I received my braille copy of the newsletter. Fight to get your braille, whether its literary to help you with your job, or music to help you with your recitals and performances. Although I didn't have to fight, Richard now better understands the problems that HTML poses while attempting to guess at what he prefers as a presentation.

Jared Rimer  
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(818) 703-0741 International  
**[contact@menvi.org](mailto:contact@menvi.org)**

\* \* \*

*Following is the first in a two-part series on the historical first workshop presentation since the new Partnership between California State University, Northridge - Center on Disabilities and Southern California Conservatory of Music - Braille Music Division. The Conference was for CSUN Conference on Disabilities in March of 2006, when SCCM and CSUN presented a conjunct session.*

**MUSIC LITERACY AND TECHNOLOGY  
LEADING TO VARIED CAREER OPTIONS  
FOR INDIVIDUALS WITH VISUAL IMPAIRMENT**

California State University, Northridge -  
Conference on Disabilities  
March 22, 2006

***Are you career-bound, or merely planning music in your college portfolio? Blind students are at serious academic risk without preparation and support. Braille music, technology, and disabled student services hold the key to success.***

Presenters:

Richard Taesch - Southern California Conservatory of Music,  
*Braille Music Division*; Music Specialist California Transcribers and  
Educators of the Visually Handicapped (CTEVH)

Susan Cullen - Adaptive Technology Specialist,  
Center on Disabilities - California State University, Northridge

Grant Horrocks - Co-chair, SCCM Braille Music Division;  
Chair - SCCM Piano Department; Los Angeles Representative -  
Examination Center, Royal American Conservatory of Music (Toronto)

**I. GENERAL DISCUSSION:**

Gone are the days when a blind college student would wait months to obtain his or her books transcribed into the braille music code only by volunteers, sit in classes for weeks before having them in hand, then be required to memorize everything before becoming marginally functional along with sighted classmates.

In order to succeed in today's fast-paced educational arena, blind music students must be able to work - with materials in hand - concurrently with their sighted peers. They are completely capable of doing so, but only if prudent planning, advocacy, and informed information is available to them. They are capable of sight singing, theory and harmonic analysis, composition, orchestration, and all other musical areas.



Musically inclined individuals need not limit career plans to performance and/or teaching options. Articles in major journals have pointed out that many corporations may look very favorably on music backgrounds in their hiring policies where such skills are applied to non-music fields. Musically trained students often find their disciplines very appealing in all kinds of academic and occupational endeavors. Transferable skills for job placement may include Organization, Memory, Multi-tasking, Public Speaking or Performance, Sequencing, Creativity, and Communication. It has been pointed out by some, that music graduates often make excellent computer programmers.

## II. PREPARATION:

Preparation for college as a blind person is essential. However, this presentation is not only about preparing for college, but it is also aimed at what to do once you are ready to go, and then find yourself not prepared! The majority of blind music students will fall into this category.

Those who have the easiest time in music school generally have developed music reading skills as children. Or perhaps they will be fortunate enough to have a music braille teacher or mentor by their side throughout their experience in school. In most cases, it is more about what to do - and how to survive - when the “Cavalry is not coming to the rescue.” Mostly, don’t panic, as you can make it if you are determined, but then only if you are well informed.

### - *Getting Ready\*\**

1. If you are fortunate enough to have a few months before school starts, begin basic music reading in braille. Do NOT make the mistake of trying to learn to read music on your instrument!

Learn first to sight sing very basic single-line music in the braille music code (solfege). One class you are usually required to take is *sight singing*. The good news is, that many of the sighted students may have never read print music in solfege either. You may have enough time to catch up, or even pass them, if you prepare even just a little ahead.

In some cases you may be able to “test out” of a solfege class if you can prove that you can sight sing at the early level required by the class work. We will present a suggested course and strategy for this study later in the presentation.

2. When you are interviewed by the Disabled Students Officer or the Chair of the Music Department, be ready to state your needs and to know what they are. It is essential that you start right, and that they know that you know exactly what is needed, and what you expect of them. They will have little problem telling you what they will expect of you. They will highly respect your self-direction and advocacy if you demonstrate your assertiveness in a polite and respectful way.

\*\*Reprinted with permission from: “*A Blind Music Student’s College Survival Guide*” - Richard Taesch

**- Learning to sight sing -  
the oldest of essential music reading skills!**

**- Fundamental keyboard skills -  
no music major or minor can avoid them!**

We are speaking of two essential skills - music literacy, and becoming functional on the piano keyboard. Yes there have been colleges and universities who have dared to *wave* reading requirements for blind students, however, most today will not!

Moreover, if your instrument is the harp or the jazz guitar, for example, you must still possess basic keyboard skills in order to complete composition assignments, understand instrumental ranges, orchestration, and musical structure in general. Without these two essentials, even if you manage to “squeak by,” you will graduate both illiterate and handicapped in the true sense of the word.

**We have prepared a group-participation and lessons for you later in this presentation.** Our goal here is to create an encouraging and feasible plan for preparation. There is no shortage of successful blind college graduates willing to share their knowledge with you.\*\*

\*\**Music Education Network for The Visually Impaired* - MENVI - a coalition of parents, educators, and students registered worldwide with common interests, concerns, and educational needs. There is no cost to register. See: [www.menvi.org](http://www.menvi.org)

Next Issue, we will continue with subjects such as:

III. Choosing The Right College

IV. Presentations in the session

V. Common Challenges and Solutions

VI. Myths & Facts for Students, Parents, and Professors to Consider

## ***DATABASE LIST FOR BRAILLE AND MUSIC MATERIALS CATALOGUES***

CNIB (Canada)  
<[rachel.murray@cnib.ca](mailto:rachel.murray@cnib.ca)>

RNIB (reveal online database)  
[www.revealweb.org.uk](http://www.revealweb.org.uk)

National Library for the Blind - NLB-online.org  
<[webcat.nlbuk.org:8000/](http://webcat.nlbuk.org:8000/)>

Lighthouse  
[www.lighthouse.org](http://www.lighthouse.org)

National Braille Association, Inc.  
[www.nationalbraille.org](http://www.nationalbraille.org);  
Phone: 585-427-8260

NLS (Library of Congress)  
**E-mail:** <[nlsm@loc.gov](mailto:nlsm@loc.gov)>  
[www.loc.gov/nls/](http://www.loc.gov/nls/)  
Phone: 800-424-8567

American Printing House for the Blind  
E-mail: <[resource@aph.org](mailto:resource@aph.org)>  
Phone: 800-223-1839

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# Business Column

Written by Bob Walling

## Reciprocity or Keiretsu

During the formation of western culture we examined relationships to determine what we were willing to give to one another. This is the concept of reciprocity. In basic terms: "I will give you this if you give me that". In business that came to be an exchange of trade goods. Later we started trading hours for dollars. This caused a shift in our society from the wartime volunteers of the 40's to the "me generation" of the 60's. Being capitalists we wanted to maximize our end of the deal. This is just an economic viewpoint, no value judgment intended. We formed trade unions (another relationship) to maximize our collective bargaining power to get more dollars for fewer hours. In the 60's and 70's industry leaders noted that the imports from Japan were cheaper and better than American products. That was not a very popular viewpoint due to a resentment of the Japanese carried over from the Second World War. Dr. W. Edwards Deming, MIT Center for Advanced Engineering Study, traveled to Japan to observe the engineering practices that catapulted this small country to a world power before World War II. He noted that at each step in a production the producer treated the next step as a customer and worked to make them happy. Dr. Deming interjected quality standards in this process. This led to the Deming Prize for quality, first awarded in 1951 (in Japan) by the Union of Japanese Scientists and Engineers. Deming had missed the fact that the suppliers were not just a step in the process but an integral part. They formed a Keiretsu, an organization where each person, group, or company's sole goal was to make the other person, group, or company a success. A casual byproduct was that the success of the whole project made the individual a success. June 24, 1980, NBC broadcast "If Japan Can ... Why Can't We?" They were looking at the individual steps and overlooked the Keiretsu effect. We spent the next 20 years wondering why Detroit is floundering and Toyota is flourishing.

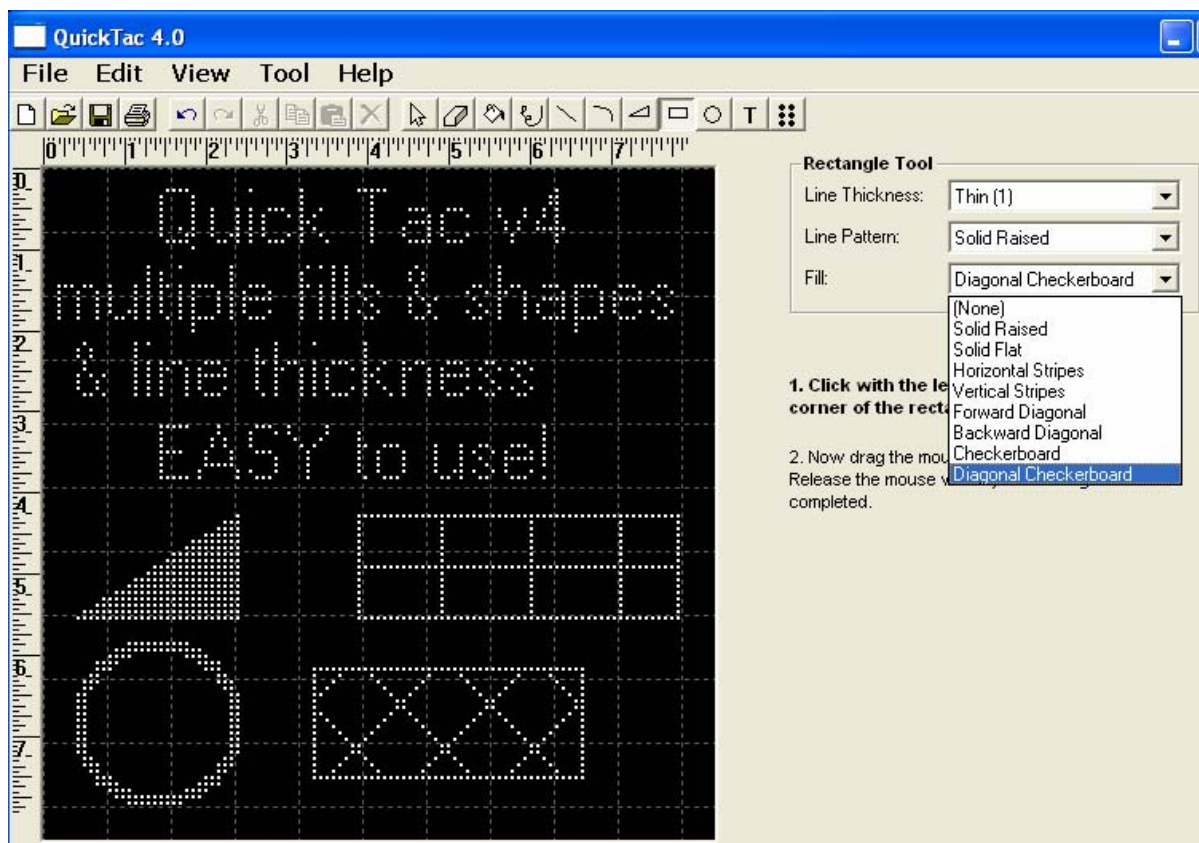
Something to ponder: I bought a pair of pants. In the pocket was a note "inspected by 25". I always enjoyed notes from "25". You know, she is the person at the end of the production line who checks out the pants to make sure the pockets and seams are all there. She is the last line of defense against a bad pair of pants. What if Kim in the drafting department wanted to make sure all the patterns were exactly right so that her boyfriend Joe in the cutting room had an easier job? And what if Joe took extra care to cut exactly on the line so that his aunt Carol in the fitting area wouldn't have a problem pinning the sections together? What if Carol spent her time making sure the edges were exactly matched so that her son Jim in the sewing room could easily fit the panels into the sewing machine? Jim made sure each seam was sewn exactly right, because he wanted to impress his mother-in-law. He affectionately called her "25".

What would happen if we applied this principal to the Braille world? What if the transcriber took extra care to impress the proofreader? What if the transcriber made the proofreader their primary client? In turn a proofreader would make sure the transcription was complete and ready for production. This would make the production person their primary client. The person actually putting the dots on paper wants to make sure the VI teacher has the best product possible, inspecting every page and making sure all the dots are there and the graphics are properly thermoformed. So when the VI teacher presents the book to the student, the student can easily follow the format and gain the knowledge. What if the primary concern of each person in the chain was the others in the chain? By the time the braille reached the student would it be a better product?

I have seen several cases of Keiretsu in our Braille world. If you still use reciprocity ... How is that working out for ya?

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