



*write faster with piano chords!*

**DISCLAIMER:** Please note this system/theory is still experimental. The authors make no warranties or guarantees for any particular result from application of this system/theory. The information contained in this document are not a substitute for professional and official English stenographic theories. The authors are not responsible for any direct, indirect, consequential, special, or other damages, including, but not limited to economic. All materials are included in good faith, the accuracy, validity, effectiveness, completeness, or usefulness of any information herein, as with any publication, can not be guaranteed.

## **What is Midi4Text?**

Midi4Text is the first fast writing system for music keyboards based on the principles of stenographic machines. In particular it derives its principles from the only shorthand system in the world based on a musical keyboard: the Michela system.

## **What is the Michela system?**

The Michela system is an exceptional machine stenography method built on the use of a piano keyboard formed by 20 keys, 10 symmetrical keys for each hand, corresponding to two specific areas of a common musical keyboard: from D sharp to C major and from E major to C sharp. The machine was invented in the second half of the nineteenth century, and it still remains a fast input device of surprising simplicity and effectiveness. In its digital version is still used in the present day by the Italian Senate for the production of parliamentary reports.

## **What is this book about?**

With machine stenography it's possible to type at oral speed and therefore transcribe any kind of speech exceptionally fast (above 200 words per minute). To obtain this result abbreviations are used for each word, which are then automatically translated by the computer. Learning a stenotype system normally takes a rather long period (1,5-2 years).

This theory book, and the basic dictionary provided, is not about professional stenography. It was instead designed by the authors for the purpose of extending the possible applications of the Michela machine. This method derives from a free adaptation of the Michela digital stenography system, in order to create a simplified and quick to learn syllabic theory/dictionary (since it is not necessary to learn any abbreviation or create any personal dictionary), valid in all the fields where a more

efficient and faster way for manual writing/inputting texts is needed. Besides, since the movement of the fingers and wrists is very small, both with respect to a QWERTY keyboard and to a normal piano (the only movement of a certain entity is that of the arms), it is possible to write for a very long time without getting tired (with obvious benefits also in terms of prevention of some muscle diseases due to repetitive movements). Moreover, this method could be also particularly suitable to realize aids for people with communication disabilities (for example by adding a text to voice software or outputting to a Braille display it's possible to create a free and very efficient - natural speech pace - voice communicator for people with disabilities or a fast writing device for the blind). Finally, being based on a Open Source software (Plover) and using a common MIDI keyboard (already present in many houses or available at low prices) is probably the cheapest solution to enter the world of machine stenography.

### **What is the syllabic writing?**

All the traditional western machine shorthand system in existence today (Grand Jean, Marino, Michela, Melani, Palantype, Stenotype, Velotype) are based, as a first step, on the syllabic writing (each combination of keys on the keyboard, like a chord on a piano, represent a syllable). This is the writing methodology which the stenography student normally learns at the beginning of his learning path before entering in more specialized writing methods based on the use of abbreviations (or briefs) to represent one or more words in a single stroke. In syllabic writing each word is first divided into syllables (also if this division sometimes doesn't follow exactly the grammar rules), each of which corresponds to a combination of keys (so called "stroke") on the steno keyboard. The correspondence between the syllable and the stroke can vary depending on the system family. In the so called "phonetic" system (Grand Jean, Marino, Michela, Palantype and Ireland) the stroke corresponds to the sound of the syllable, so it represent properly a "phoneme". In the so called

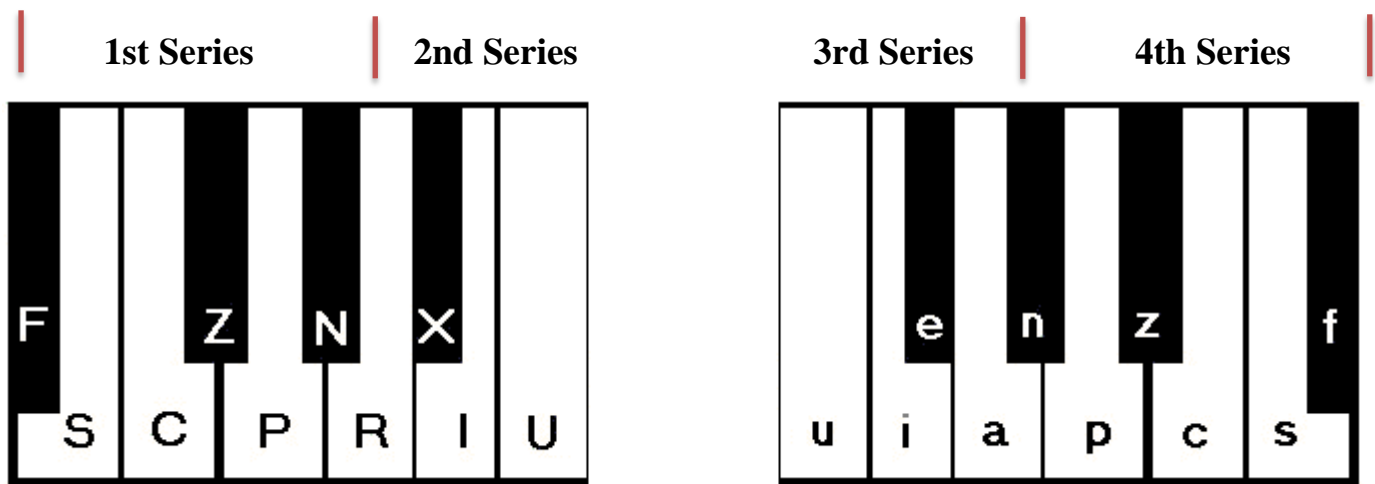
"orthographic" systems, instead, (Melani, Velotype) the stroke represents exactly the characters of the syllable, so its orthography.

The syllabic writing method of this book is based precisely on the orthography of the syllables, therefore it can be classified among these latter systems. As said, each stroke represent a syllable. For example, the two syllables word "window", will be written in two consecutive pressure of two different strokes "win-dow", the first to represent the group of letters "win", the second to represent the group of letters "dow" (plus the final blank space which is indicated in the same stroke). With a traditional alphanumeric keyboard (QWERTY) to write this word 7 keypresses are needed (6 for the letters, one for the blank space). Let's see another example. In the case of the word "personification", syllabically written "per-so-ni-fi-ca-tion", six strokes will be required, against the 16 needed with the ordinary keyboard (15 keypresses + the blank space). As can be easily understood, a syllabic and orthographic writing method ("orthosyllabic" from now on) is per se an efficient way of writing and allows much higher writing speeds than with an ordinary keyboard, also without the use of any abbreviation.

## THE MICHELA LAYOUT

So let's take a better look to the Michela layout.

As it has been said, the Michela keyboard uses two portions of 10 keys (almost two octaves) of a common musical keyboard, each of which is divided in two sectors (called «Series»).



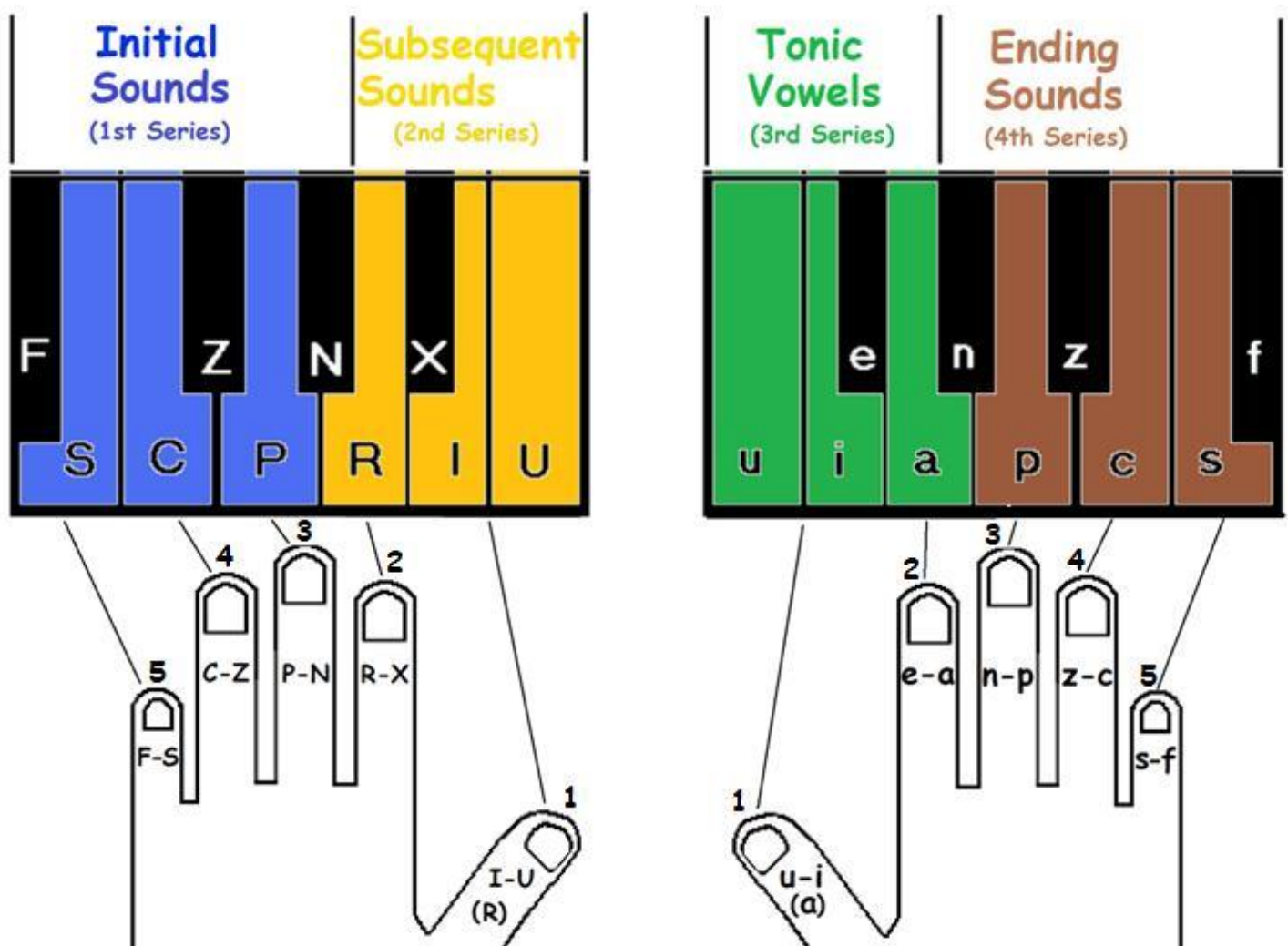
This layout and the assignment of the various keys to the different fingers of the hand has been carefully studied by the inventor to achieve maximum efficiency and speed of writing by limiting the movements of the fingers as much as possible.<sup>(\*)</sup>

By using the Michela keyboard, it's possible to write syllables phonetically, as if they were piano chords. The sound of a syllable is, in fact, generated by pressing one or more keys contemporarily with both hands. Each syllable is composed of a set of sounds (phonemes), which the inventor classified into four phonic elements: 1st phonic element (initial sound); 2nd phonic element (subsequent to the 1st); 3rd main phonic element (tonic vowel); 4th phonic element (final sound). For example, the syllable "SI" is made up of the initial sound "S" and the main vowel sound «I». In the word "traction", the syllable "TRAC" comprises the initial "T" sound, the following sound "R", the main vowel sound "A", and the concluding sound "C", while the syllable "TION" is composed of the initial "T" sound, the subsequent "I" sound, the main vowel "O" and the closing sound «N». Such reoccurring fragmentation of the syllable in segments, allows for the deconstruction into the four parts a syllable can

ideally be divided into: each of these parts is represented in one of the four Series of the keyboard, which ideally repeat the structure of the syllable.

As previously stated, the keyboard consists of two distinct regions enclosing 10 keys, one for each hand. Two specific keys are assigned to each finger, which have not to be pressed simultaneously (with the exception of the thumbs).

The Michela keyboard's layout is entirely symmetrical and specular, as seen above and 75 percent of the sounds in the left keyboard are repeated and mirrored in the right keyboard with the same combinations. Such structure greatly facilitates the memorization of the different sounds. Each key represents a different phoneme and is associated to a different grapheme, however, the individual sounds that can be generated from the four series are not limited to those corresponding to the 20 keys: numerous other sounds can be created by combining different keys, likewise to constructing chords on a piano.



Since this syllabic writing method is different from the original Michela phonetic method and is based on the representation of syllables in their exact spelling (so called orthographic writing) and not on their sound, from now on we will refer to «characters» instead of «sounds» and «phonemes».

---



## Midi4Text orthosyllabic table

### 1st and 4th Series: initial (and ending) characters

<i>1st SERIES</i> ( <i>2nd SERIES</i> )	CHARACTER(S)	EXAMPLES
F (f) ( <i>lesson I</i> )	initial/final f	<i>father, fox,</i> <i>affection, naif</i>
S (s) ( <i>lesson V</i> )	initial/final s <sup>(1)</sup>	<i>son, possession,</i> <i>less, this</i>
C (c) ( <i>lesson VI</i> )	initial/final sh	<i>she, wish</i>
FC (cf) ( <i>lesson IV</i> )	initial h; final st	<i>house, have, hat,</i> <i>behind, best,</i> <i>crest</i>
zcf <sup>(4)</sup> ( <i>lesson IV</i> )	final h	<i>uh, bah, heh,</i> <i>blah, cheetah</i>
SC (cs) ( <i>lesson VIII</i> )	initial/final v	<i>vine, violent,</i> <i>eve, dev</i>
Z (z) <sup>(1)</sup> ( <i>lesson V</i> )	initial/final z	<i>zapping, zoo,</i> <i>horizon, dizzy</i>
FZ (zf) ( <i>lesson XV</i> )	initial/final th (digraph)	<i>the, brother,</i> <i>path, earth,</i> <i>wealth</i>
SZ (zs) <sup>(2)</sup> ( <i>lesson IX</i> )	initial k/final k	<i>king, keystone,</i> <i>knot, book, seek</i>
zc <sup>(4)</sup> ( <i>lesson IX</i> )	final ck	<i>black, track,</i> <i>snack, ceck</i>
P (p) ( <i>lesson II</i> )	initial/final p	<i>people, reptile,</i> <i>paper, nap</i>
FP (pf) ( <i>lesson II</i> )	initial/final t	<i>trifle, gentle,</i> <i>trade, bat</i>
SP (ps) ( <i>lesson VIII</i> )	initial/final ch <sup>(1)</sup>	<i>which, each</i> <i>chamber, peach</i>
CP (pc) ( <i>lesson VI</i> )	initial/final c	<i>because, public</i> <i>account, topic</i>
FCP (pcf) ( <i>lesson XIII</i> )	initial/final b	<i>tribute, because,</i> <i>fab</i>
SCP (pcs) ( <i>lesson I</i> )	initial/final d	<i>dear, depredate,</i> <i>pad, Ned</i>
SZN (nzs) ( <i>lesson VI</i> )	initial/final x	<i>xeno, xerox, mix</i>

<i>1st SERIES</i> ( <i>2nd SERIES</i> )	CHARACTER(S)	EXAMPLES
ZP (pz) ( <i>lesson XI</i> )	init./fin. g <sup>1</sup>	<i>giant, green,</i> <i>generous,</i> <i>geese, suggest</i> <i>whig, bug</i>
FZP (pzf) ( <i>lesson XI</i> )	init./fin. gh (digraph)	<i>ghostwriter,</i> <i>gherkin, light,</i> <i>daughter,</i> <i>high, rough,</i> <i>though</i>
SZP (pzs) ( <i>lesson XII</i> )	init./final m	<i>more, museum</i>
N (n) ( <i>lesson I</i> )	init./final n	<i>niece, noon,</i> <i>none, ten</i>
FN (nf) ( <i>lesson VII</i> )	in. ind, nd <sup>(3)</sup> , in. gn <sup>(3)</sup> fin. nd (blend) fin. gn <sup>(3)</sup>	<i>industry,</i> <i>under, found,</i> <i>bond, gnu,</i> <i>design design</i>
SN (ns) ( <i>lesson VII</i> )	in. inc, ing fin. ng (blend)	<i>include,</i> <i>income,</i> <i>writing, king</i>
CN (nc) ( <i>lesson X</i> )	init./final w	<i>water, wine,</i> <i>wolf, straw,</i> <i>bow,</i>
FCN (ncf) ( <i>lesson XIV</i> )	init./final. r	<i>refuse,</i> <i>reimburse,</i> <i>far, dear</i>
SCN (ncs) ( <i>lesson IX</i> )	init./final l	<i>lance, literal,</i> <i>bell</i>
ZN (nz) ( <i>lesson X</i> )	init./final y	<i>yester, yet,</i> <i>yes, boy, grey,</i> <i>may</i>
FZN (nzf) ( <i>lesson VII</i> )	in. int fin. nt, n't <sup>(3)</sup> (blend)	<i>intense,</i> <i>intend, rent,</i> <i>font, can't,</i> <i>don't</i>

- 1) In the traditional Michela stenographic system based on phonetics, different combinations are provided to distinguish between hard, soft, voiced and unvoiced sounds of the consonants C, G and S. In the case of the present method, based on a plain orthographic writing, this distinction has been maintained converting the phonemes in their orthographic equivalent. So the soft C becomes «ch», the hard G becomes «gh» and the voiced S becomes «z», while the hard C, soft G and unvoiced S consonant sounds correspond to the respective letters.
- 2) In the original English layout this combination was assigned to the Z sound («dz» and «ts» IPA sounds). Considering that, as said in note above, the letter Z is already represented in English with the voiced S this combination is used to represent the letter K at the beginning of the word and the group «ck» at the end.
- 3) Only for specific abbreviations or definitions.
- 4) These combinations, which do not respect the original Michela finger assignment (so called "extra-ordinem"), are exceptionally used to represent the final "h" and "ck". They are done by shifting the middle finger on the z key (H) and the right pinky on the c key (CK).

## 2nd and 3rd series: subsequent characters (2nd) and vowels (3rd)

2nd SERIES	CHARACTER(S)	EXAMPLES
R (les. I)	r	great, trifle, gradual, scrape
X (les. VI)	s	capsule, gipsy
I (les. II)	i	italian, soldier
RI (les. III)	l	glass, coglove, claustral, clew, plummer
XI (les. VIII)	w/h <sup>(1)</sup> (f/v) <sup>(2)</sup>	dwarf, dwell, , photo, whatever
U (les. III)	u (delete stroke)	habitual, gradual
RU (les. XII)	m	atmosphere, arithmetic, government
XU (les. IX)	n	gardener
IU (les. XIII)	p/b <sup>(2)</sup> (number bar)	sport
RIU (les. XIV)	t/d <sup>(2)</sup>	station
XIU (les. XI)	c/k <sup>(2)</sup> /g <sup>(2)</sup>	scarf
RX (les. IV)	e	read, feed
RXI (les. IV)	o	soon, sound

3rd SERIES	CHARACTER(S)	EXAMPLES
a (les. I)	a	algebra, age, name, gate, alcove after, breakfast
e (les. IV)	e	federal, epic, feel
i (les. II)	i	fiddle, wine, fitly
ie (les. IV)	o	God, home, fortune
u (les. III)	u	umbrella, husband, usage, but
ua (les. I)	a (ending syllable) <sup>(3)</sup>	slogan, grammar
ue (les. IV)	e (ending syl.) <sup>(3)</sup>	asset, contest
ui (les. II)	i (ending syl.) <sup>(3)</sup>	emit, limit
uie (les. IV)	o (ending syl.) <sup>(3)</sup>	grandson, teapot
uia (les. III)	u (ending syl.) <sup>(3)</sup>	trust, output
ia (les. XV)	* special use	
ea (les. V)	° special use	
iea (les. V)	_ special use	

(1) After p, w, r, g.

(2) This alternative value is used only in case of briefs and abbreviations.

(3) This combination is used in the final syllables of the word instead of the corresponding vowel key to indicate the presence of the space at the end of the syllable.

## Inter-serial combinations: 1st+2nd series

1st+2nd SERIES		CHARACTER(S)	EXAMPLES	
FC	R	initial str	<i>stream, stretch</i>	(les. IV)
FC	RI	initial spl	<i>splash, split</i>	(les. XIII)
FC	IU	initial spr	<i>spray, sprint</i>	(les. XIII)
FC	XIU	initial scr	<i>scrape, scroll</i>	(les. XIII)
C	XIU	initial sch	<i>school, scheme</i>	(les. XIII)
Z	XIU	initial sk	<i>skyfall, skeptic</i>	(les. IX)
S	X	initial sci	<i>science, fasciated</i>	(les. XIII)
NZ	I	initial j	<i>James, jet, join</i>	(les. XI)
CP	XIU	initial qu	<i>quiet, quoted</i>	(les. IV)

## Inter-serial combinations: 2nd+3rd series

2nd+3rd SERIES		CHARACTER(S)	EXAMPLES	
U	u	au	<i>audience, author, daughter,</i>	(les. X)
I	i	ai	<i>main, ingrain</i>	(les. X)
(any)	ia	ou (end. syll.)	<i>ground, proud, cloud</i>	(les. XV)
(any)	ea	ea	<i>creative, increase</i>	(les. V)
(any)	iea	ea (end. syll.)	<i>great, dream, bleach</i>	(les. V)

## Inter-serial combinations: 3rd+4th series

3rd+4th SERIES		CHARACTER(S)	EXAMPLES	
a	pzc	AE	<i>aedes, aegis</i>	(les. XVI)
ua	pzc	AE (ending syllable)	<i>zoniae, aquae</i>	(les. XVI)

## Special combinations

1st, 2nd, 3rd and, 4th SERIES	COMMAND	EXAMPLES
zcs (alone or w. 1st, 2nd, and 3rd Series) (les. X)	<i>capitalize</i>	<i>A, B, C, Ned, Constitution</i>
ea <sup>(*)</sup>	<i>add blank space</i>	
RXea <sup>(*)</sup>	<i>delete blank space</i>	
iea (alone or with 4th Series)	<i>apostrophe {'}</i>	<i>you'd, I'm</i>
U <sup>(*)</sup> (les. III)	<i>delete</i>	
IU (les. XVI)	<i>number bar</i>	<i>1, 2, 26, 1471...</i>
nzf	<i>carriage return</i>	
FZNX	<i>indent</i>	

\*If pressed alone

# *THE SYLLABIC WRITING*

As mentioned, with this method each word is written in syllables and the operator types on the MIDI keyboard a combination of keys (stroke) to represent them. The words are then written respecting their spelling, exactly as in the QWERTY keyboard, but, unlike the latter, the indication of the blank space between words is not put in a separate stroke but is folded in the last stroke relative to the word. For example, the word «fantastic» on the QWERTY keyboard is usually written by successively pressing the keys of its component letters (plus the space bar): «f+a+n+t+a+s+t+i+c+[]» (10 consecutive key presses + the space bar[]). With this syllabic system the same word will be written: «fan+tas+tic[]» (3 consecutive presses of key combinations). Another example. In the case of the word «syllabic», with the QWERTY keyboard it will be necessary to press in succession 9 keys: «s+y+l+l+a+b+i+c+[]», while with the syllabic system it will be necessary to enter the combinations «syl+lab+ic[]» (3 combinations). Must be underlined that even if the system is syllabic following the rules of the English syllabic spelling is not mandatory. It is in fact possible to divide words in several ways and different sequences of letters that do not respect the rules of hyphenation providing that they can be represented by the layout of the system. For example, the word «fantastic» could be written «fan-tast-ic», «fant-as-tic» or «fant-a-stic» and the word «syllabic», «syl-la-bic», «sy-llab-ic» or «sy-lla-bic». In some cases the non-observance of the English hyphenation rules could also be due to the presence at the end of the syllable of complex clusters of consonants that cannot be represented in a single stroke. For example, the word «attempts», which according to the rules should be spelled «at-tempts», with the Midi4Text will be written «at-tem-pts» and the word «rhythm», which is formed by a single syllable, will be written in two strokes «rhy-thm».

# *THE BLANK SPACE*

*to "space" or to "no space", this is the question*

As said, Western shorthand keyboard can be divided into phonetics and orthographic systems. In the former the blank spaces at the end of the words are never indicated (with some exceptions) being present in the definition of the abbreviations relating to the different words; in the latter, the blank space are usually indicated (although with no autonomous stroke). In this last case, two different method are usually followed to indicate the blank space, depending on whether is indicated the presence of a «space» at the end of the final syllables of each word (e.g. Melani system) or the absence of a space («no space») between the syllables belonging to the same word (e.g. Velotype system). The two methods have pros and cons but the "space" system is undoubtedly more intuitive for novice users, because they find mentally easier to think of the presence of a space at the end of each word (the same system used in QWERTY keyboards); for this reason the "space" method is the one adopted by this theory.

# *INSTALLATION AND CONFIGURATION OF THE MICHELA KEYBOARD AND PLOVER*

As a Michela input device it is possible to use a common MIDI musical keyboard (from 32 keys upwards) or a dedicated Michela-MIDI keyboard. First of all, install any drivers for the musical MIDI keyboard or the dedicated Michela-MIDI keyboard. Then proceed with the installation of the Plover software. The version of the Plover program for Windows, Mac and Linux compatible with the Michela keyboard can be downloaded at this address:

*"<https://github.com/openstenoproject/plover/releases>"*

then follow the installation instructions available at this address:

*"<https://github.com/openstenoproject/plover/wiki/Installation-Guide>".*

Once installed start Plover and make sure your computer is connected to the Internet. Click on the "Plugins Manager" item. A window will open showing all the plugins available: click on the "plover-midi4text" item and click on "Install/Update"; once this plugin is installed it must be restarted using the "Restart" button in the same window.

Once Plover has been restarted, click on "Configure" on the upper bar and then on "System". In the opening menu select "Midi4Text", and then click on the "apply" button. Then select "Machine" and select "MIDI keyboard" in the "Machine" drop-down menu. In the other drop-down menu "Options" select the MIDI driver for the music keyboard you're using (this can have different names).

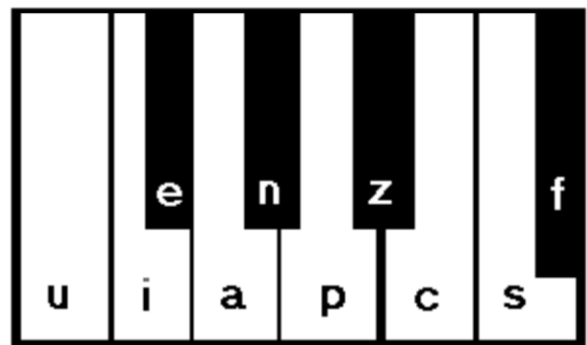
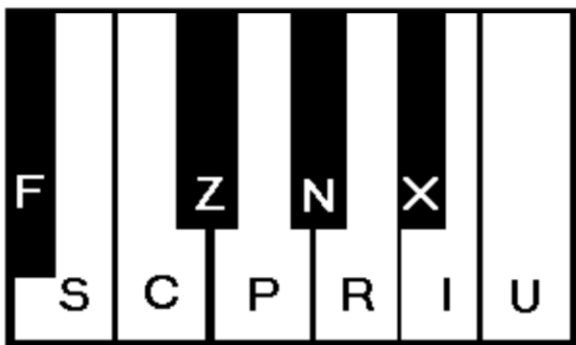
Immediately below, the keys of the MIDI keyboard according to the English nomenclature (from C to B) will be displayed in the "Keymap" menu. There are 11 octaves (-2 to 8). The keymap shown will be the one suitable for a 37 keys music

keyboard. Several 32-key keyboards (mainly those with the C major as the first note) can also work with this keymap.

LEFT KEYBOARD	RIGHT KEYBOARD
D#2 = F-	E3 = -u
E2 = S-	F3 = -i
F2 = C -	F#3 = -e
F#2 = Z-	G3 = -a
G2 = P-	G#3 = -n
G#2 = N-	A3 = -p
A2 = R-	A#3 = -z
A#2 = X-	B3 = -c
B2 = I-	C4 = -s
C3 = U-	C#4 = -f

### MIDI-Michela keymap (37 keys)

If a keyboard with a different number of keys will be used, the keymap must be changed accordingly. In this case, to change the keymap, double click with the mouse left button in the keymap next to each Michela key. A drop-down menu will open with the literal indication of the value associated to the specific musical note according to the Michela layout, which is as follows:





It's now necessary to associate the 20 keys of the Michela keyboard to the specific 20 keys of the music keyboard used to emulate the Michela keyboard, linking each key of the music keyboard to the corresponding Michela key in the drop-down menu. To do this the user must choose which octaves of the MIDI music keyboard to use to emulate the two keyboards of the Michela system. With bigger music keyboards it is also possible to choose two non-contiguous octaves to leave a certain space between the two half-keyboards and allow a more comfortable writing position for the hands, but this depends very much on user preferences.

It may happen that during the definition of the keys the following message appears: "WARNING: Keymap is invalid, behavior undefined, action" .. "is not bound"; which must be ignored (it will no longer appear when all the keys are all defined). Once all the keys have been defined, click on the "apply" button and then on "OK" to close the window. **At this point it is necessary to exit the program (by right clicking on the icon in the task bar and selecting «quit») and then restart the program to save the created layout.**

---

Once the keymap has been configured and the program restarted, reopen the configuration menu and click on «System».

Two dictionaries (files with the extension ".json") will then be displayed in the main window of the program: the "midi4text\_briefs" and the "midi4text\_main". It is advisable to upgrade the original dictionaries with the most recent ones published on the Midi4Text website. Presently the Midi4Text dictionaries are the following:

- Midi4Text main (eng) = main dictionary;
- Midi4Text briefs (eng) = dictionary of briefs;

- Midi4Text word\_parts (eng) = dictionary of prefixes, affixes, suffixes and other word part;

-Midi4Text punctuation&commands (eng) = dictionary for punctuation and formatting command.

To upgrade the dictionaries, first delete the original main and briefs dictionaries in the Plover main window just selecting them and clicking on the red button with the "X" sign at the bottom. Then click on the green button with the "+" sign, select "Open dictionaries", select the dictionaries downloaded from the Midi4Text website and click on "open". The dictionaries will appear in the Plover main window. Check the position of the dictionaries and, if necessary, change their position clicking on the up and down arrows at the bottom of the screen. Considering that, as default, the dictionaries on the top of the list will prevail over the dictionaries at the bottom, the main dictionary must be at the end of the list so that all the special dictionaries for briefs, punctuation, prefixes etc. will prevail over it.

The brief dictionary in particular can be implemented with many other briefs by the user. In the learning phase, however, it is advisable not to modify the main and the other special dictionaries but to add the new abbreviations in a separate user dictionary to put at the main top of the list. To create an empty user dictionary press the green button marked with the "+" sign and select "New dictionary", then choose a name for the new dictionary and click on "save".

At this point, with the MIDI keyboard connected to the computer, toggle the items "Output" and "Enable" on the right of the screen. By hovering the mouse over the Plover icon in the system tray, make sure that the items "Output enabled" and "MIDI keyboard is connected" appear. If the "MIDI keyboard is disconnected" item appears, check the connection with the MIDI keyboard and the correct detection of the device by the computer and, by right-clicking on the Plover icon, select "Reconnect machine". If the "Output is disabled" item appears, right-click on the "Output toggle" item.

Once both of the aforementioned items are present, select "Paper Tape" on the main menu; a window will appear simulating a shorthand strip. Press the keys of the MIDI keyboard that have been chosen to emulate the Michela keyboard and make sure that the corresponding Michela literal signs appear on the screen. In the event that some keys are not displayed or there are errors in the mapping correct the same from the "Machine" menu and then pressing the "Apply" key, as seen above (always exiting and re-entering the application to save the configuration).

Once you have verified that the keyboard works and the keys that appear in the shorthand window are correct, open any text editor (Word, text editor etc.) and check that the phonemes corresponding to the set of the various combinations Michela appear on the screen.

## *ILLUSTRATIVE LESSONS*



Michela split keyboard prototype

## Lesson I

*(The number on the key correspond to the fingers to be used according to the diagram shown in the layout above)*

Key **a** (3rd Series)

*Character: A*



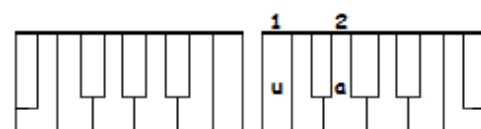
Key **n** (4th Series)

*Character: ending N*



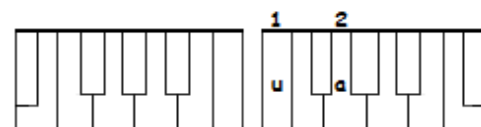
Keys **ua** (3rd Series)

*Character: A  
(ending syllable)<sup>(\*)</sup>*



(\*) As showed in the table above, the ending syllable vowel key is used in the final syllables of the word in the place of the standard vowel key to indicate the presence of a blank space at the end of the syllable. The ending syllable is generally obtained adding the "u" key to the standard vowel key (with the exception of the character "u" and the special dyptong "ea" as we'll see).

**words: A (ua),**

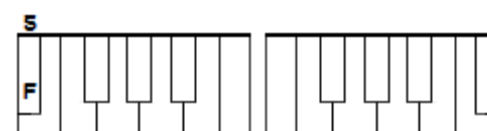


**AN (uan)**

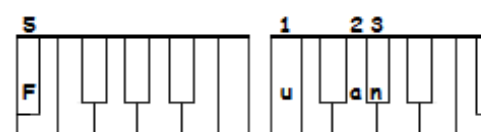


Key **F** (1st Series)

*Character: initial F*



**words: FAN (Fuan)**

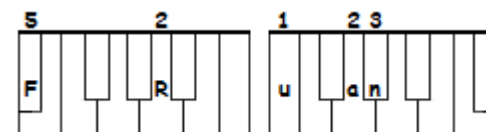


Key **R** (2nd Series)

*Character:* middle R



**words:** FRAN (FRuan)

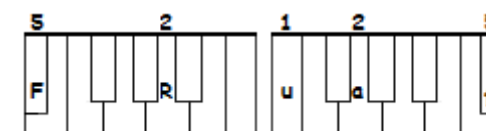


Key **f** (4th Series)

*Character:* ending F



**words:** FRAF (FRuaf)

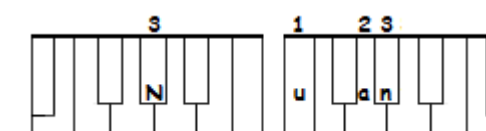


Key **N** (1st Series)

*Character:* initial N



**words:** NAN (Nuan),



NANA (Na/Nua),



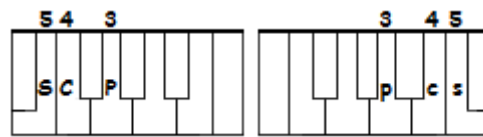
ANNA (an/Nua)



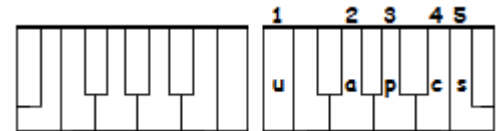
Keys **SCP** (1st Series)

Character: init./end. D

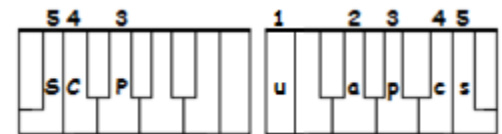
keys **pcs** (1st Series)



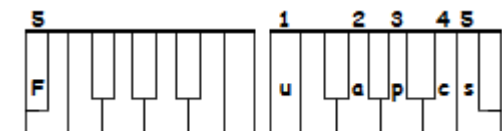
words: AD (uapcs)



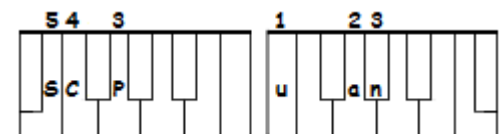
DAD (SCPuapcs)



FAD (Fuapcs)

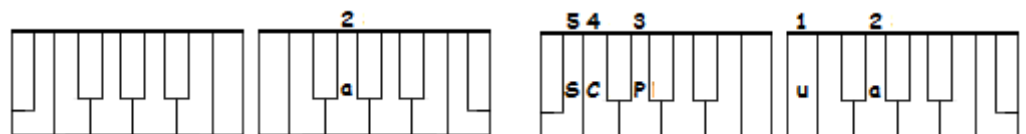


DAN (SCPuan)



Note: As a generale rule, the syllable's initial character is always written in the 1st Series, which is intended to represent it, except when the syllables begins with a vowel, which are instead written in the 3rd Series (as we'll see, some interserial combination for vowel digraph like "AU", and AI" can exceptionally start in the 2nd Series).

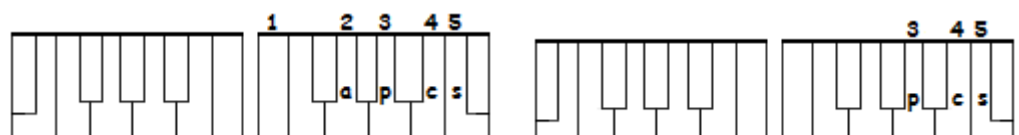
ADA (a/SCPua)



### Ending consonant writing technique

If at the end of the word there is a consonant which cannot be represented in the 4th Series, the word will be written with an extra stroke using the 4th Series alone to write the ending consonant (the blank space will be automatically added). As we will see in lesson XV, this technique can work also for consonant clusters.

ADD (apcs/pcs)



NAND (Nan/pcs)



**Sentences:** A Dad (ua SCPuapcs). A fan (ua Fuan). Dad Dan (SCPuapcs SPCuan). A fraf (ua FRuaf). A Dad fad (ua SCPuapcs Fuapcs) (\*).

(\*) since the combination for the capitals will be illustrated in a later lesson for the moment the words in uppercase will be written in lowercase.



## Lesson II

**FP** (1st Series)

*Character:* initial and final T

**pf** (4th Series)

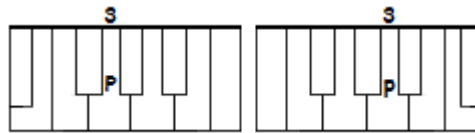


FAT (Fuapf), DAT (SCPuapf), TAN (FPuan), AT (uapf), FRAT (FRuapf), DANTE (SCPan/FPue).

**P** (1st Series)

*Character:* initial and final P

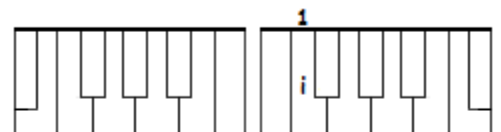
**p** (4th Series)



PAT (Puapf), PAD (Puapcs), TAP (FPuap), PAN (Puan), NAP (Nuap), TRAP (FPRuap)

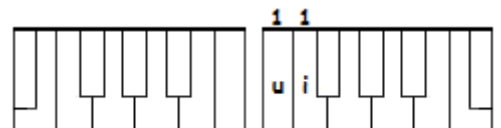
**Key i** (3rd Series)

*Character:* I



**Keys ui** (3rd Series)<sup>(\*)</sup>

*Character:* I  
(ending syllable)

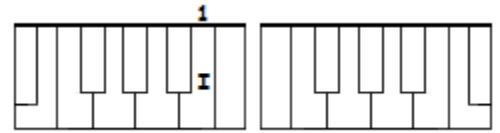


(\*) This combination requires the keys "i" and "u" of the 3rd Series to be simultaneously lowered. This will be carried out by pressing the right hand thumb placed in a transversal position above said keys. The same technique applies to the examples found below, where the keys "IU" or "ui" keys must be pressed simultaneously in the 2nd and 3rd Series.

IT (uipf), PIN (Puin), FIN (Fuin), FIT (Fuipf), TIP (FPuip), DIN (SCPuin), DRIN (SCPuin), UNIDID (un/SCPuipcs), DINA (SCPi/Nua), TRAIN (FPRa/uin).

Key **I** (2nd Series)

Character: middle I<sup>(\*)</sup>



(\*) As an exception, in the case of some initial dithptongs this character can be used as initial: Ionian = Iie/Niuan

TIA (FPIua), PIA (PIua), NIA (NIua), DIANA (SCPIa/Nua), FIAT (FIuapf).

---

## About briefs

With this system it's possible to write each words syllabically without any abbreviation (brief). Anyway the user can decide to introduce some of them, particularly for the most recurrent words or phrases, to reduce the number of strokes and/or keys to be pressed. For this reason, at the end of each lesson will be showed some possible abbreviations with the keys just learned (a more complete list of abbreviations can be found in the appendix). It must be highlighted that being an ortographic system each abbreviations should not use common syllables, or sequences of them, which can be present inside words.

### Briefs

for = FR

I = I

### Sentences

A fat dad = ua Fuapf SCPuapcs

A fin in a pan = ua Fuin uin ua Puan

A train trip = ua FPRa/uin FPRuip

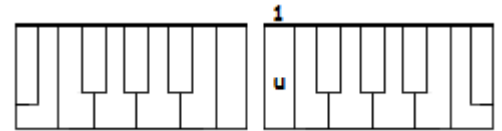
Diana in a Fiat = SCPIa/Nua uin ua FIuapf

A nap in a train = ua Nuap uin ua FPRa/uin

## Lesson III

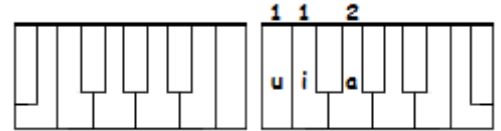
Key **u** (3rd Series)

Character: U



Keys **uia** key (3rd Series)

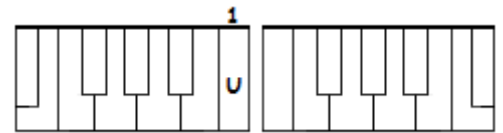
Character: U  
(ending syllable)



PUT (Puiapf), TUNA (FPu/Nua), PUP (Puiap), PUN (Puian), UP (uiap), FUN (Fuian), NUT (Nuiapf), NUN (Nuian), FUND (Fun/pcs).

Key **U** (2nd Series)

Character: middle U/undo



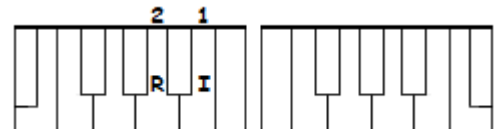
DUAD (SCPUuapcs), DUE (SCPUue), UNDUE (un/SCPUue)

undo (delete last stroke) (\*)

(\*) The "U" key pressed alone delete the last stroke which has been inputted. Eg: Pa/Puan/U/Pua = "papa".

Keys **RI** (2nd Series)

Character: middle L



FLAT (FRIuapf), PLAN (PRIuan), PLAIN (PRIa/uin), FLAN (FRIuan)

### Briefs

I = I  
new = NU  
few = FU  
did = SCPI

### Sentences

I did it (I SCPI uipf)  
Put a tuna in a new pan (Puiapf ua FPu/Nua uin ua NU Puan).  
A pun for fun (ua Puian FR Fuian)  
A flat flan (ua FRIapf FRIan)

## Lesson IV

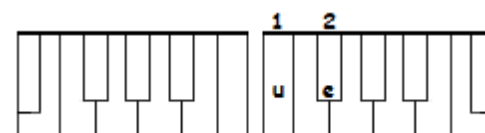
Key **e** (3rd Series)

*Character:* E



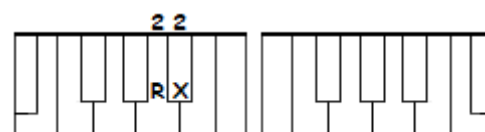
Keys **ue** (3rd Series)

*Character:* E  
(ending syllable)



Keys **RX** (2nd Series)

*Character:* middle E<sup>(\*)</sup>

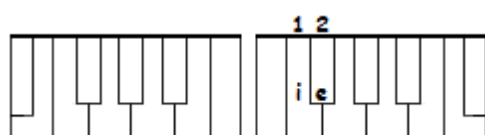


(\*)This combination is made by rotating the thumb under the index finger, similarly to what happens with the piano keyboard with the so-called "thumb passage".

TED (FPuepcs), NED (Nuepcs), NEED (NRXuepcs), NEEDS (NRXepcs/s),  
NEEDED (NRXepcs/uepcs *or* NRXe/SCPuepcs), ATE (a/FPue), PET (Puepf),  
PETRIFIED (Pe/FPRI/Fluepcs), DEED (SCPRXepcs), TEPID (FPep/uipcs *or*  
FPe/Puipcs), FETID (Fepf/uipcs *or* Fe/FPuipcs), FRET (FRuepf), FRED (FRuepcs),  
FRIED (FRi/uepcs), TRIED (FPRi/uepcs), PEN (Puen), TEN (FPuen), FETE  
(Fe/FPue), FEEDS (FRXepcs/s), NET (Nuepf), PETE (Pe/FPue), NOTED  
(Nie/FPuepcs), TEA (FPRXu), NEAT (NRXuapf)

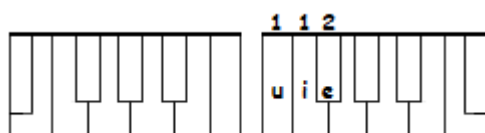
Keys **ie** (3rd Series)

*Character:* O



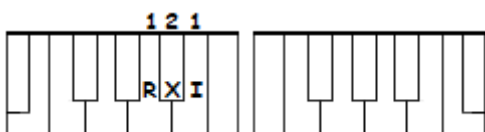
Keys **uie** (3rd Series)

*Character:* O  
(ending syllable)



Keys **RXI** (2nd Series)

*Character:* middle O<sup>(\*)</sup>



(\*)This combination is made by rotating the thumb under the index finger, similarly to what happens with the piano keyboard with the so-called "thumb passage".

TO (FPuie), ON (uien), DOT (SCPuiepf), NOT (Nuiepf), NOUN (NRXIuian)<sup>(\*)</sup>  
 DOTTED (SCPiepf/FPuepcs), POT (Puiepf), PRO (PRuie), PROP (PRuiepf), OPEN  
 (ie/Puen), OPENED (ie/Pe/Nuepcs), NOTE (Nie/FPue), NOTED (Nie/FPuepcs),  
 NOTEPAD (Nie/FPe/Puapcs), NOTATE (Nie/FPa/FPue), POTATO (Pie/FPa/FPuie),  
 DIODE (SCPIie/SCPue), NOD (Nuiepcs), NODE (Nie/SCPue), NODDED  
 (Niepcs/SCPuepcs), NATION (Na/FPIuien), TOE (FPRXIue), DOE (SCPRXIue),  
 DOAT (SCPRXIuepf), FOOD (FRXIuepcs), TOO (FPRXIue), SON (Suien),  
 SOON (SRXIuien), FOOT (FRXIuepf), SOAP (SRXIuap).

\*As will be shown in lesson V, the dyphthong "ou" can be represented also with the combinations ia/iea.

Keys **FC** (1st Series)

*Character:* initial H/ending ST

**cf** (4th Series)



HE (FCue), HOT (FCuiepf), HIT (FCuipf), HIS (FCuis), HAT (FCuapf), HATE  
 (FCa/FPue), HATRED (FCa/FPRuepcs), HEN (FCuen), HAD (FCuapcs), HAPPEN  
 (FCap/Puen), HAPPENED (FCap/Pe/Nuepcs), HENNA (FCen/Nua), HOUSE  
 (FCRXIu/Sue), HIP (FCuip), HAD (FCuapcs), HIDE (FCi/SCPue), HIDEOUT  
 (FCi/SCPe/RXIuiapf), FEST (Fuecf), FINEST (Fi/Nuecf), FAST (Fuacf), PAST  
 (Puacf), ENTRUST (EN/FPRucf), TEST (FPuecf), ATTEST (apf/FPuecf),  
 ANTITRUST (an/FPi/FPRuiacf), UNITRUST (u/Ni/FPRuiacf).

Keys **zcf** (4nd Series)<sup>(\*)</sup>

*Character:* final H



AH (uazcf), OH (uiezcf), EH (Uuezcf), NUH-HUH (Nuzcf/FCuiazcf), POOH  
 (PRXIuezcfc),

<sup>(\*)</sup> This combinations, which does not respect the original Michela finger assignment (so called extra-ordinem), is exceptionally used to represent the final "h". It is done by shifting the middle finger on the z key.

## Special inter-series combination

keys **FCR** (1st and 2nd Series) *Character: initial STR (blend)<sup>(\*)</sup>*



STRIPE (FCRi/Pue), STRESS (FCRes/s), STRAP (FCRuap), STRIDE (FCRi/SCPue), STRIFE (FCRi/Fue).

\*The initial ST blend without the consonant "R" and followed by a vowel (like in "stare") will usually be written with the S key in 1st Series and the combination T/D in 2nd Series which will be illustrated later.

---

### Briefs

he = FCX

his = FCs

### Punctuation

{.} (full stop) = NX

**Sentences:** Fred noted a hen in a pot. A diode fried in stress a test. I ate a tepid tuna. Ned on a train nodded to Dan. He ate a fetid fruit. Dad had a pen not a notepad. Ada had a pet for stress. Dina and Dan noted a fried potato in a pan.

## Lesson V

### Special writing technique for words ending with the vowel "E"

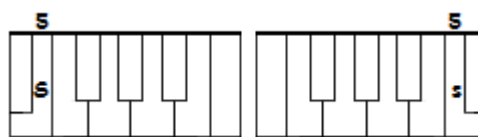
For all the syllables/words ending with the vowel E and following a consonant-vowel-consonant-vowel scheme (CVCV) (e.g. "tune", "in/sane", "hate", "node") is possible to save a stroke mirroring the vowel of the nuclues in the 2nd Series and leaving the 3rd Series empty. The so called "mirrored" vowels in the 2nd Series are the following:

A = R  
e = X  
i = I  
o = XI  
u = U

Whenever these combinations are used in place of the standard one of the 3rd Series to write a consonant-vowel-consonant (CVC) cluster, an "E" and the final space at the end of the syllable will be added automatically (eg: tune = FPU<sub>n</sub>; insane = in/SR<sub>n</sub>; hate = FCR<sub>pf</sub>; node = NXI<sub>pcs</sub>; update = up/SCPR<sub>pf</sub>). These technique can be combined with the ending consonants technique for 4th Series consonant (eg: tunes = FPU<sub>n</sub>/s; nodes = NXI<sub>pcs</sub>/s; hated = FCR<sub>pf</sub>/pcs).

---

keys **S** (1st e 4th Series)    *Character: initial/ending S*                      **s** (4th Series)



SAT (Suapf), SO (Suie), SOS (Suies), SON (Suien), SAD (Suapcs), DOS (SCPuies), SEAT (SRXuapf), SUN (Suian), SUNSET (Sun/Suepf), ASSETS (as/Sepf/s), SENATE (Sen/a/FPue or Se/Nua/FPue or Se/NRpf), HIS (FCuis), HAS (FCuas), ISSUE (ic/uia), AS (uas), NOISE (NRXIi/Sue), INSIDE (in/Si/SCPue or in/SIpcs), PASS (Pas/s), PASSED (Pas/Suepcs), DOES (SCPRXIues), DATAS (SCPa/FPuas), USE (u/Sue or Us), USED (u/Suepcs), HESITATE (FCe/Si/FPa/FPue or FCe/Si/FPRpf), HESITATED (FCe/Si/FPa/FPuepcs), HESITATION (FCe/Si/FPa/FPIuien), PROSE (PRie/Sue), ESCAPE (es/CPa/Pue or es/CPRp).

keys **Z** (1st Series)

*Characters:* initial/ending Z

**z** (4th Series)



ZAP (Zuap), ZANE (Za/Nue *or* ZRn), ZOO (ZRXIuie), ZONE (Zie/Nue *or* ZXIn),  
OZONE (ie/Zie/Nue *or* ie/ZXIn), SENSITIZE (Sen/Si/FPi/Zue *or* Sen/Si/FPIz).

---

Keys **ea**<sup>(1)</sup> (3rd Series) *Character:* ° (special use)  
/blank space<sup>(2)</sup>



This is a free multipurpose combination which can be used by the user for many different tasks such as diversification of briefs or special commands. In the Midi4Text dictionary is defined with the character "à".

(1) The keys "ea" are pressed by rotating the thumb under the index finger, similarly to what happens with the piano keyboard with the so-called "thumb passage". Note that this combination is also "mirrored" in the 2nd series for words ending with the vowel "E" (e.g. ease=RXs)

(2) Only as an individual stroke.

keys **iea**<sup>(1)</sup> (3rd Series) *Character:* \_ (special use)  
apostrophe " ' "(2)



This is a free multipurpose combination which can be used by the user for many different tasks such as diversification of briefs or special commands. In the Midi4Text dictionary is defined with the underscore character "\_".

(1) The keys "iea" are pressed by rotating the thumb under the index finger, similarly to what happens with the piano keyboard with the so-called "thumb passage".

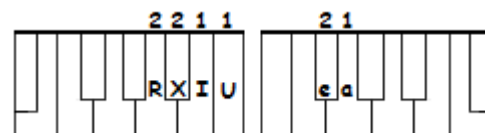
(2) Only as an individual stroke or in certain briefs.

---

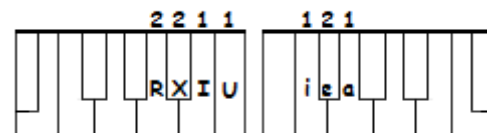


## Special inter-series combinations

keys (any 2nd)+**ea** (3rd series)      Characters: (2nd+ea)



keys (any 2nd)+**iea** (3rd series)      Characters: (2nd+iea)  
(ending syllable)



In the Midi4Text dictionary the "ea" and "iea" combinations (indicated with the character "à" and "\_") are presently used, when the 2nd Series is in use, to realize two useful inter-series combinations in order to allow the writing of some words in which the diphthong "ea" is preceded by two consonants, or by a consonant and a vowel, and which therefore couldn't be written using the E in the 2nd Series and the A in the 3rd Series. (eg. DREADED (SCPRea/SCPuepcs) TREATIES (FPRea/FPIues, DREAD (SCPReapcs), TREAT (FPRieapf), ESTREAT (es/FPRieapf), TREAD (FPRieapcs), SEA (Siea).

If the user wishes to utilize these inter-serial combinations for other purposes, it is always possible to split the diphthong "ea" in two strokes (eg. DREADED (SCPRe/a/SCPuepcs), TREATIES (FPRe/a/FPIues), DREAD (SCPRe/uapcs).

Note: the combination "ea" is also mirrored in the 2nd Series (keys RX) so is possible to write all the CVC+E words illustrated above in one stroke (eg. ease =RXs; cease = CPRXs).

### briefs

self = SRIuef

### punctuation

{^^} (apostrophe) = iea  
{^'s} = ieas

### **prefixes and suffixes**

$\wedge_{\text{ness}} = \text{NXue}$

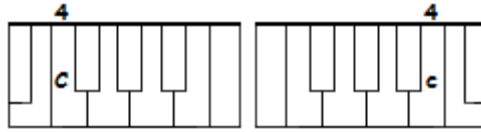
$\wedge_{\text{less}} = \text{SCNXue}$

FRED'S (FRepcs/ieas), OPENNESS (ie/Pen/NXue), HOLINESS (FCie/SCNi/NXue),  
TUNELESS (FPU<sub>n</sub>/SCNXue *or* FPu/Ne/SCNXue).

He needs openness. A hen tried to escape and hit a net. His son needed a pen.  
Fred feeds a hen on a seat. Oh is a coast zone. Zane had hated DOS and hesitated to  
use it for his note. Diane's cat is on a seat. Inside Senate no hesitation.

## Lesson VI

key      **C** (1st Series)      *Character: init./end. SH (digraph)*      **c** (4th Series)



ASH (uac), CASH (CPuac), SHUT (Cuiapf), SHOT (Cuiepf), SHOE (CRXIue), SHIN (Cuiu), SUSHI (Su/Cui), SHIP (Cuip), SHE (Cue), SHED (Cuepcs), SHOP (Cuiep), SHOPPED (Ciep/Puepcs), TRASH (FPRuac), SHOES (CRXIes), PUSH (Puiac), FISH (Fuic), CHEF (SPuef), SHEEPISH (CRXe/Puic).

---

keys      **CP** (1st Series)      *Characters: init. /end. C*      **pc** (4th Series)



CAT (CPuapf), FACE (FRpc *or* Fa/CPue), FACES (Fa/CPues), CUP (CPuiap), COP (CPuiep), CRITIC (CPRipf/ipc *or* CPRi/FPuipc), ESCAPE (es/CPa/Pue *or* es/CPRp), ESCAPED (es/CPa/Puepcs), FOCUS (Fie/CPuias), CRITICIZE (CPRi/FPi/CPi/Zue *or* CRI/FPi/CPIz), CRITICIZED (CPRi/FPi/CPi/Zuepcs), CEASED (CPea/Suepcs), CRUDE (CPRu/SCPue), NICE (Ni/CPue *or* NIpc), CRUSH (CPRuiac), CRASH (CPRuac), CONTRACT (CPien/FPRapc/pf).

---



PSICHE (PXi/SPue), PSITTACOSIS (PXipf/FPa/CPie/Suis), SEPSIS (SE/PXuis),  
PEPSI (Pe PXui).

---

### **briefs**

is = X  
its = Xuipf  
can = CPR  
inside = NXuipcs  
session = SXuien

### **prefix and suffixes**

pseudo^ = PXupcs  
psyco^ = PXipc

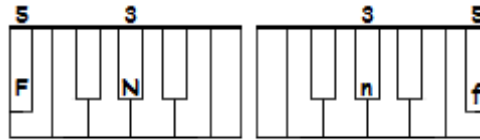
### **Punctuation**

{!} = CPpc

Diane criticized Pete for his sushi food. Pete seek a nice food and not a fetid tuna fish. Chris had psittacosis. Pete had shopped ties and shoes. It's a sepsis issue. A nice pine crashed at sea. An issue has ceased a deed.

## Lesson VII

Keys    **FN** (1st Series)    *Character:* init. IND, UND<sup>(\*)</sup>, GN<sup>(\*)</sup>    **nf** (4th Series)  
    fin. ND, GN<sup>(\*)</sup>



<sup>(\*)</sup> Only for specific words/briefs.

INDIAN (FNIuan), INDIA (FZIua), INDONESIAN (FNie/Ne/ZIuan), INDONESIA (FNie/Ne/ZIua), INDEED (FNRXuepcs), SEND (Suenf), AND (uanf), TEND (FPuenf), SECOND (Sepc/uienf *or* Se/CPuienf), FOUND (FRXIunf), FIND (Fuinf). UNDER (FNUencf), UNDERCUT (FNencf/CPuiapf), GNU (SNUia), SIGN (Suinf), DESIGN (SCPe/SIuins), ASSIGN (as/Suins)

Keys    **SN** (1st Series)    *Characters:* initial INC, ING<sup>(\*)</sup>/    **sn** (4th Series)  
    final NG



INCITE (SNI/FPue *or* SNIpf), INCASE /SNa/Sue *or* SNRs), INCUSED (SNU/Suepcs), INGRESS (SNRes/s), INGRATE (SNRa/FPue), GENIOUS (SNe/Nlie/uia), SING (Suins), PING (Pins), SONGS (Suiens/s), FINDING (Fin/SCPuins), SUNG (Suns), SINGING (Sins/uins), INCREASING (in/CPRea/Suins).

Keys	<b>FZN</b> (1st Series)	<i>Character:</i> init. INT fin. NT (blend), N'T <sup>(1)</sup>
------	-------------------------	--

**nzf** (4th Series)

<sup>(1)</sup> only with specific briefs

INTEND (FZNenf), INTESTINE (FZNes/FPi/Nue *or* FZNes/FPIIn/), INTENDED (FZNen/SCPuepcs), INTENT (FZNuenzf), INTACT (FZNapc/pf), FONT (Fuienzf), COUNT (CPRXluianzf), SENT (Suenzf), ACCOUNT (apc/CPRXluianzf), CENT (Suenzf), QUAIN'T (CPUa/uinzf), CAN'T (CPuanzf).

## Briefs

can't = CPuanzf  
isn't = Xnzf  
design = SCPXuinf  
don't = SCPuienzf  
doesn't = SCPXuenzf  
and = FN  
sign = SIuinf

## Punctuation

$$\{, \} = \mathbf{Z}$$

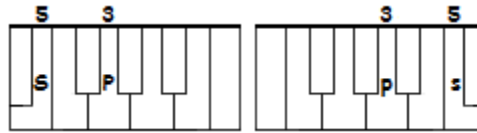
He sung for a king. Is any of you Indonesian. He opened a second account. He found an antic indian cup. Ned can't hit is son Fred. He intended to send his son Ned in India. Ada and Diane passed a day finding and singing indian songs.

## Lesson VIII

keys **SP** (1st Series)

*Character:* initial/final CH

**ps** (4th Series)



CHIN (SPuin), CHINA (SPuin/ua *or* SPi/Nua), CHINESE (SPin/Xs, *or* SPI/Ne/Sue), CHOP, (SPuiep), CHUTE (SPUpf *or* SPu/FPue), CHOOSE (SPRXIie/Sue), CHOSE (SPXIs *or* SPie/Sue), CHASE (SPRs *or* SPa/Sue), CHEF (SPuef), TOUCH (FPRXIuiaps), TEACH (FPRXuaps), TECH (FPueps), SUCH (Suiaps), HATCH (FCapf/ps), HITCH (FCipf/ps), PEACH (PRXuaps), PINCH (Pin/ps), COACH (CPRXIuaps)

---

keys **SC** (1st Series)

*Character:* init./fin. V

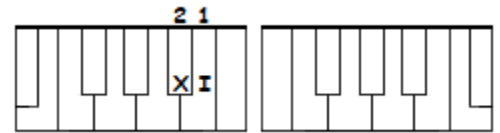
**cs** 4th Series



VIP (SCuip), VOTE (SCXIpf *or* SCie/FPue), VEIN (SCRXuin), VANE (SCRn *or* SCa/Nue), AVOID (a/SCRXIuipcs), VANESSA (SCa/Nes/Sua), EVE (Xcs *or* e/SCue), DEV (SCPuecs), VIVID (SCics/uipcs *or* SCi/SCuipcs), PRIVATE (PRuics/Rpf *or* PRi/SCRpf *or* PRi/SCa/FPue), SAVE (SRcs, *or* /Sa/SCue), PAVE (PRcs *or* Pa/SCue), DAVE (SCPRcs *or* SCPa/SCue), POSITIVE (Pie/Si/FPIcs *or* Pie/Si/FPi/SCue), SAVING (Sa/SCuins).

---

keys **XI** (2nd Series) *Characters: middle W/H<sup>(1)</sup>/F<sup>(2)</sup>/V<sup>(2)</sup>*



<sup>(1)</sup>after p, w, r

<sup>(2)</sup>used only in abbreviations and or prefixes/infixes

TWINS (FPXlin/s), TWO (FPXIuie), TWEET (FPXIe/uepf), TWEEN (FPXIe/uen),  
 SWIFT (SXIif/pf) SWEET (SXIe/uepf), SWING (SXIins), TWIST (FPXIicf),  
 SWUNG (SXIuans), SWAP (SXIuap), SWAN (SXIuan), PHOTO (PXIie/FPuie), .

### prefixes and infixes

divi<sup>^</sup>=SCPXIi

(division=SCPXIi/SIuien, individual=in/SCPXI/SCPuancs; etc.)

confi<sup>^</sup>=CPXIi

(confident=CPXIi/SCPuenzf; unconfined=un/CPXIi/Nuepcs etc.)

### briefs

approach = PRuieps

have = FCcs

haven't = FCXIuenzf

having = SCns

he was = FCXIuas

### punctuation

{ ? } = PSsp

A Senate vote for increasing inside assets. Two twins sent a few tweets in a hideout to update Dave. Fred is such a fat chef. Vanessa sent to Eve a positive tweet. Pete has signed a positive swap contract. Did Dave chose to teach as a coach?



## Lesson IX

keys **SZ** (1st Series) *Characters: initial/ending K* **zs** (4th Series)



KENT (SZuenzf), KISS (SZis/s), KING (SZuins), DRINK (SCPRin/zs), FAKE (FRzs *or* Fa/SZue), TAKE (FPRzs *or* FPa/SZue), TOOK (FPRXluiezs), TWEAK (FPXlieapc), KNOT (SZXUuiepf), KNIFE (SZXUi/Fue), SEEK, (SRXuepc), KIT (CPipf), KEY (CPRXuinz), FRANK (FRan/pc).

keys **zc** (4th Series)<sup>(\*)</sup> *Characters: ending CK*



<sup>(\*)</sup> This combination, which does not respect the original Michela finger assignment (so called extra-ordinem), is exceptionally used to represent the final "ck" digraph in some words. It is done by shifting the right pinky on the c key.

CHECK (SPuezc), CKECKING (SPezc/uins), CHICKEN (SPizc/uen), CHUCK (SPuiazc), ATTACK (apf/FPuazc), TICKET (FPizc/uepf), KNOCK (SZXUuiezc), CRACK (CPRuazc), KICK (CPuizc), TRICK (FPRuizc), TRUCK (FPRuiazc), SHOCK (Cuiezc), HACK (FCuazc), TRACK (FPRuazc).

keys **SCN** (1st Series) *Characters in./end. L* **ncs** (4th Series)

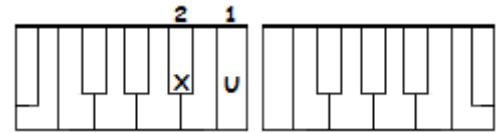


LEAVE (SCNRXcs *or* SCNea SCue), LOVE (SCNRXcs *or* SCNie/SCue), LOVES (SCNie/SCues), LIVE (SCNIcs *or* SCNi/SCue), LET (SCNuepf), LOT (SCNuiepf), LISA (SCNi/Sua), LAST (SCNuacf), LIST (SCNuicf), KILL (SZincs/ncs), SELL (Sencs/ncs), FELL (Fencs/ncs), VILE (SCIncs), VILLA (SCincs/SCNua), ALASKA

(ancs/as/SZua *or* a/SCNas/SZua), LENS (SCNen/s), LIKE (SCNIzs *or* SCNi/SZue), NEIL (NRXuincs), LOLLIPOP (SCNiencs/SCNi/Puiep), TALE (FPRncs *or* FPa/SCNue), ALL (ancs/ncs), ALSO (ancs/Suie), NOVEL (Nie/SCuencs), ONLINE (ien/SCNIn *or* ien/SCNi/Nue), ALLIANCE (ancs/SCNIan/CPue), POLL (Piencs/ncs), LEPTIC (SCNep/FPuipc), LATIN (SCNapf/uin *or* SCNa/FPuin), TWELVE (FPXIencs/SCue).

keys **XU** (2nd Series)

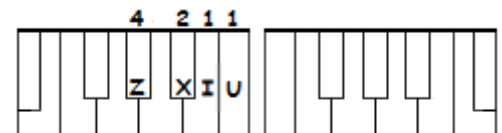
*Character:* middle N



SNAP (SXUuap), SNACK (SXUuazc), SNAIL (SXUa/uincs), SNATCH (SXUapf/ps).

### Interserial combination

keys **ZXIU** (1st+2nd series) *Characters:* initial SK



SKETCH (ZXIUepf/ps), SKID (ZXIUuipcs), SKIP (ZXIUuip)

### briefs

Senate = SXuapf  
 twelve = FPXIuecs  
 tank = FPXUuapc (\*)  
 lens = SCNXUues (\*)  
 also = SCNXuie  
 social = SXIUuancs

*\*The middle N Character, as other 2nd Series Characters, is useful to create several briefs based on the anticipation of the middle N in the word.*

### Prefixes & Suffixes

^ness = NXue  
 ^nesses = NXues

^fulness =FXUues

### **Punctuation**

{:} = NXen

{;} = ZNX

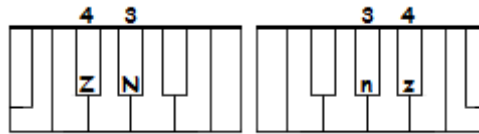
Dave fell in love in Alaska. Fred canceled all datas online. Discovered and attacked in his hideout he escaped. Pete in a fine suit ate a quaint food: fried cow tail. An alliance for saving Alaska tuna fish.

## Lesson X

keys **ZN** (1st Series)

Character: initial/final Y

**nz** (4th Series)



YES (ZNues), YEAST (ZNRXuacf), YANKEE (ZNan/SZRXue), YELL (ZNencs/ncs), YEN (ZNuen), YEAH (ZNRXuazcf), YALE (ZNa/SCNue *or* ZNRncs), YUCCA (ZNupc/CPa) YUCATAN (ZNu/CPa/FPuan), YOUNG (ZNRXluians), TOY (FPuienz), DESTROY (SCPes/FPRuienz), CONVOY (CPien/SCuienz), ENVOY (en/SCuienz), ANNOY (an/Nuienz), DECOY (SCPe/CPuienz), CITY (CPi/FPuinz)<sup>(\*)</sup>, CRY (CPRuinz)<sup>(\*)</sup>, PUNY (Pu/Nuinz)<sup>(\*)</sup>, SUNNY (Sun/Nuinz)<sup>(\*)</sup>, HAPPY (FCap/Puinz)<sup>(\*)</sup>, WENDY (CNen/SCPuinz)<sup>(\*)</sup>

<sup>1)</sup> When the word ends with the character "Y" alone, without a vowel before it, the blank space at the end of the word is indicated by adding the "final i" keys in 3rd Series.

keys **CN** (1st Series)

Character: initial/final W

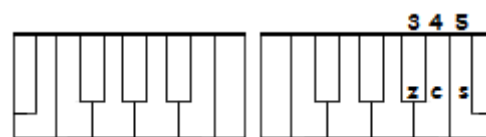
**nc** (4th Series)



WINE (CNIn *or* CNi/Nue), WANT (CNuanzf), WENT (CNuenzf), WATCH (CNapf/sp), WEEK (CNRXuezs), WEEKS (CNRXepc/s), WIDE (CNlpcs *or* CNi/SCPue), WRING (CNRuinf), WHEAT (CNXIieapf), WOOSH (CNRXluiec), WRIST (CNRuicf), WHOSE (CNXIie/Sue), WITNESS (CNipf/XUs *or* CNipf/Nes/s), WILL (CNincs/ncs), WHITE (CNXIi/FPue), WROTE (CNRie/FPue), WENDY (CNen/SCPuinz), AWAY (a/CNuanz), SAW (Suanc), LAW (SCNuanc), PAW (Puanc), YELLOW (ZNencs/SCNuies), AWFUL (anc/Fuiancs), WOW (CNuienc), DRAW (SCPRanc), CRAW (CPRuanc).

## Capitalization

keys **zcs** (4th Series) *Command: capitalize*  
 - next word (if pressed alone)  
 - first letter (with other keys)



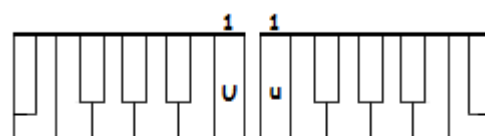
Note: this combination, which does not respect the original Michela finger assignment (so called extra-ordinem), and is used to capitalize words. It can be used in two ways:

1) alone, to capitalize the next word: Ned (zcs/Nuepcs), Dave (zcs/SCPRcs).

2) with other combinations in the first three Series to capitalize the first character of a syllable. (Eg. Yucatan=ZNuzcs/CPa/FPuan; Alaska= azcs/SCNas/SZua).

## Special inter-series combinations

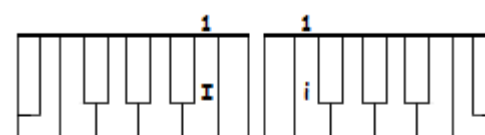
keys **Uu** (2nd+3rd Series) *Characters: middle AU diphthongs*



AUTOTEST (Uu/FPie/FPuecf), AUDIO (anc/SCPIuie), CHAPEAU (SPa/Pe/Uuia)<sup>(\*)</sup>.

\* The "Uuia" keys are used to indicate the final syllable.

keys **Ii** (2nd+3rd Series) *Character: middle AI*



SAID (SCIuipcs)<sup>(\*)</sup>, PAID (PIuipcs)<sup>(\*)</sup>, PAINFUL (PIn/Fuiancs), SAILING (SIi/SCNuins), NAIF (NIuif)<sup>(\*)</sup>

\* The "Iui" keys are used to indicate the final syllable.

## **Briefs**

why = CNnz  
you = IU  
which = CNns  
witness = CNXUes  
would = CNuiapcs  
where = CNXIuencf  
were = CNXncf  
work = CNRuiezs  
yeah = ZNieacf

## **Prefixes and suffixes**

auto^ = Uapf  
audio^ = Uapcs

## **Punctuation**

{-} (hyphen) = FCf  
{\_} (dash) = SCPc

Why don't you avoid noise, Ned? I chose to drink a yellow wine of Yucatan. It is an awful audio with a dreadful noise. I intend to pass a week in your Ionian house with its tepid sea. Wendy will pass a few weeks at Yale. Ten and two is twelve. I was checking an autofocus lens at sunset.

## Lesson XI

keys **ZP** (1st Series)

*Character:* initial/final G

**pz** (4th Series)



GO (ZPuie), GIANT (ZPIuanzf), GIVE (ZPIcs *or* ZPi/SCue), GAVE (ZPRcs *or* ZPa/SCue), GENIUS (ZPe/Niuias), PAGE (Puapz *or* Pa/ZPue), GINA (ZPi/Nua), GENOA (ZPe/NRXIua), GRIT (ZPRuipf), GREY (ZPRuenz), GRAY (ZPRuanz), GROUP (FZPRie/uiap), GREEK (ZPre/uezs), GRAPHIC (FZPRa/PXIuipc), GRACILE (ZPRa/CPIncs *or* ZPRa/CPi/SCNue), GUILTY (ZPUincs/FPuinz), EDGE (epcs/ZPue), WAGE (CNRpz *or* CNUapz), AGE (Rpz *or* a/ZPue), HUGE (FCUpz *or* FCa/ZPue), DOG (SCPuiepz), DRAGGING (SCPRapz/ZPuins), TAGGANT (FPapz/ZPuanzf), SNAGGY (SXUapg/ZPuinz).

keys **FZP** (1st Series)

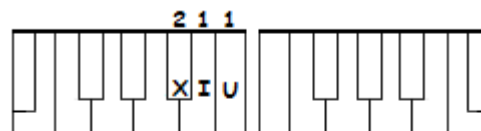
*Character:* initial GH/final GH

**pzf** (4th Series)



GHOST (FZPuiecf), GHOTA (FZPuie/FPua), GHETTO (FZPepf/FPuie), GHAIST (FZPuacf), TOUGH (FPRXIuiapzf), NAUGHTY (NUupzf/FPuinz), EIGHTH (RXipzf/zf), TAUGHT (FPUupzf/pf), LAUGH (SCNUuiapzf), LAUGHED (SCNUu/FZPuepcs).

keys **XIU** (2nd Series) *Sound C, K<sup>(\*)</sup>, G<sup>(\*)</sup>*

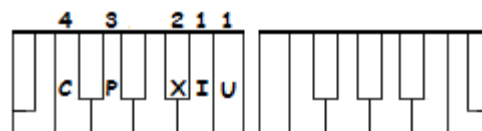


<sup>(\*)</sup>Only with certain words/definitions

SCOTCH (SXIUiepf/ps), SKETCH (SXIUepf/ps), SKY (SXIUinz), SCAN (SXIUuan), SCOTS (SXIUiepf/s), SCOTLAND (SXIUiepf/SCNuanf), SCOTTISH (SXIUiepf/FPuic), SCOWL (SXIUienc/ncs), SCANDAL (SXIUanf/uancs *or* SXIUan/SCPuancs), SCANDALIZE (SXIUanf/a/SCNIz *or* SXIUan/SCPa/SCNIz), SCANDALIZED (SXIUan/SCPa/SCNi/Zuepcs) *or* SXIUan/SCPa/SCNIz/epcs), ESCAPE (e/SXIa/Pue, *or* es/CPRp).

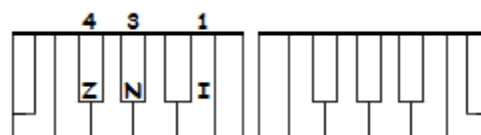
## Special inter-series combinations

keys **CPXIU** (1st and 2nd Series) *Charachters QU*



QUIT (CPXIUuipf), QUAD (CPXIUuapcs), QUOTES (CPXIUie/FPues), QUESTION (CPXIUes/FPIuien), QUANTITY (CPXIUan/FPi/FPuinz), QUEUE (CPXIUe/Uue).

keys **ZNI** (1st and 2nd Series) *Charachter J*



JUST (ZNIuiacf), JELLY (ZNIencs/SCNuinz), JULIA (ZNIu/SCNIua), JOHN (ZNIecf/n), JACK (ZNIuazs), JANUS (ZNIa/Nuias), JAIL (ZNIa/uincs)<sup>(\*)</sup>

\* In this case the AI diphthong can't be used because the I keys is utilized by the J interserial combination.

### Briefs:

Congress = CPXIUues  
local = SCNXIUuancs  
forget = FXIUuepf  
packet = PXIUuepf  
tucked = FPXIUuepcs  
discuss = SCPXIUuias

### Prefixes:

discuss^ = SCPXIUus (discussion=SCPXIUus/Iuin, discussed=SCPXIUus/uepcs)



### **Punctuation and commands:**

"^ (op. quote) = FZzf  
^" (end. quote) = ZNnz  
/ (slash) = SRlc  
( (op. parenthesis) = FNnf  
) (op. parenthesis) = FZNnzf  
\_ (add blank space) = ea  
{^} (delete blank space) = RXea  
¶ (paragraph) = nzf  
(indent) = FZNX

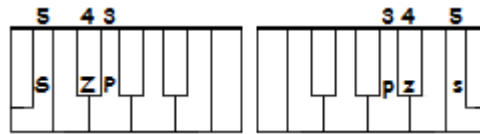
Jack is a giant. John likes Greek and Latin. Janus had two faces. Julia loves graphic design. Jack and John took a quality trip to Genoa. Scottish and Scots are a nation and an ethnic group. Lisa sent a question and went away. Ada witnessed a dreadful discussion. You need a ticket to go in and watch the Congress session. Leo is puny and has not grit. I use to say a grey sky, not a gray sky. A gracile cat escaped a huge dog.

## Lesson XII

keys **SZP** (1st Series)

*Character:* initial/final M

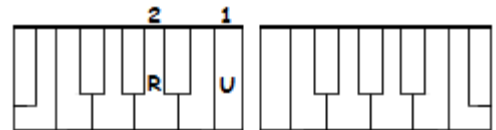
**pzs** (4th Series)



SOME (SXIpzs or Sie/SZPue), FROM (FRuiepz), AMY (a/SZPuinz), MOMMY (SZPiepzs/SZPuinz), MUCH (SZPuiaps), ME (SCPue), MY (SZPuinz), MOMENT (SZPie/SZPuenzf), IMMENSE (ipzs/SZPen/Sue), OPTIMAL (iep/FPi/SZPuancs), MINIMAL (SZPi/Ni/SZPuancs), ULTIMATE (uncs/FPi/SZPRpf *or* uncs/FPi/SZPa/FPue), ADMISSION (apcs/SZPis/SIuien), MUSEUM (SZPu/SRXuiapzs).

keys **RU** (2nd Series)

*Character:* midde M



SMALL (SRUancs/ncs), SMELL (SRUencs/ncs), SMASH (SRUuac), SMOKE (SRUie/SZue), SMUGGLE (SRUupz/ZPRIue), SMUT (SRUuiapf), SMILE (SRUi/SCNue), SMILED (SRUi/SCNuepcs), SMOG (SRUiepz), SMIDGIN (SRUipcs/ZPuin)

### Abbreviations

moment = SZPRUuenzf

much =SZPps

formal = FRUuancs

format =FRUuapf

### Prefixes/infixes

form^ = FRU

forma^ = FRUa

$\text{formu}^{\wedge} = \text{FRUu}$

$\text{format}^{\wedge} = \text{FRUapf}$  (eg. formation=FRUapf/Iuien; reformatting=PRE/FRUapf/FPuins)

$\text{formal}^{\wedge} = \text{FRUuncs}$  (eg. formalize=FRUuncs/iz)

$\text{momen}^{\wedge} = \text{SZPRUen}$  (eg. momentous=SZPXUen/FPRXIuias; momentum=SZPRUen/FPuiapzs)

$\text{permis}^{\wedge} = \text{PRUis}$  (eg. permission = PRUis/SIuien; permissive=PRUis/SIcs)

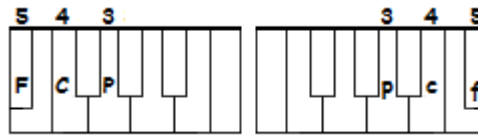
Mommy gave a kiss to me. An immense smell of smog. Amy smiled and laughed in a  
moment.

## Lesson XIII

keys **FCP** (1st Series)

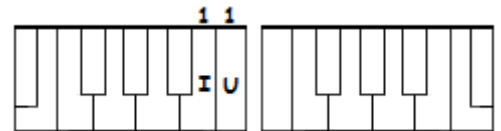
*Character:* initial/final B

**pcf** (4th Series)



BUD (FCPuiapcs), BEN (FCPuen), BAD (FCPuapcs), BIG, FCPuipz, BANANA (FCPa/Na/Nua), BRAD (FCPRuapcs), TAB (FPuapcf), TUBE (FPUpcf *or* FPU/FCPue), BUNNY (FCPun/Nuinz), BIANNUAL (FCPIan/NUuancs), AMBIT (apcf/FCPuipf), TREMBLED (FPrepzs/FCPRIuepcs), ABBEY (apcf/FCPuenz), AMBITIOUS (apzs/FCPi/FPIie/uias), BABBLE (FCPapcf/FCPRIue), BABY (FCPa/FCPuinz), BRONZE (FCPRIen/Zue), BAMBOO (FCPapzs/FCPRXIue), BOMB (FCPuie/pcf).

keys **IU** (2nd Series) *Character:* midde P/B<sup>(1)</sup>  
number bar<sup>(2)</sup>



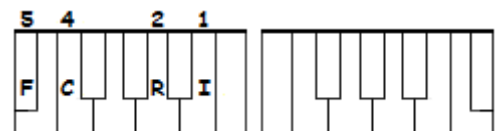
<sup>(1)</sup>The "B" character is used only in abbreviations and or prefixes/infixes

<sup>(2)</sup>Used to write numbers as will shown

SPACE (SIUa/CPue), SPASM (SIUas/pzs), SPOT (SIUuiepf), SPAM (SIUuapzs), SPY (SIUuinz), SPENT (SIUuenzf), SPEECH (SIUe/uesp), SPECIFIC (SIUe/CPi/Fuipc), SPECTRUM (SIUepc/FPRuiapzs), WINGSPAN (CNins/SIUuan), SPOTLESS (SIUiepf/SCNes/s), SPECULATION (SIUe/CPu/SCNa/FPIuien), INSPECTION (in/SIUepc/FPIuien), SPECIALIST (SIUe/CPIa/SCNuicf),

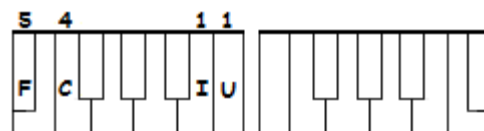
### Special inter-series combinations

keys **FCRI** (1st+2nd series) *Characters:* initial SPL



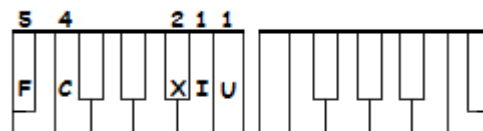
SPLASH (FCRIuac), SPLIT (FCRIuipf), SPLENDID (FCRIen/SCPuipcs), SPLICE (FCRIi/CPue), SPLATTER (FCRIapf/FPuencf), SPLEEN (FCRIe/uen), SPLODGE (FCRIiepcs/ZPue)

keys **FCIU** (1st+2nd series) Characters: initial SPR



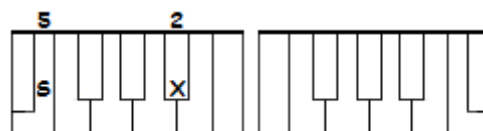
SPRING (FCIUuins), SPRAY (FCIUuanz), SPRINT (FCIUuinzf), SPRAG (FCIUuapz), SPREAD (FCIUieapcs *or* FCIUe/uapcs), SPRIT (FCIUuipf), SPRAWL (FCIUanc/ncs), SPRINKLE (FCIUuin/SZRIue)

keys **FCXIU** (1st+2nd series) Characters: initial SCR



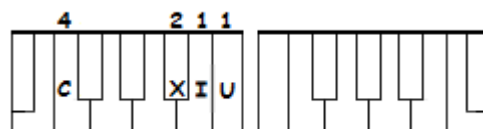
SCREW (FCXIUuenc), SCRAP (FCXIUuap), SCRUB (FCXIUuiapcf)

keys **SX** (1st+2nd series) Characters: initial SCI



SCIENCE (SXen/CPue, SCISSOR (SXis/Suiencf), SCISSION (SXis/SIuien).

keys **CXIU** (1st+2nd series) Characters: initial SCH



SCHEDULE (CXIUe/SCPUnes *or* CXIUe/SCPu/SCNue), SCHEME (CXIUe/SZPue), SCHUSSED (CXIUus/Suepcs).

Ben is ambitious in this ambit. Brad is a science specialist. A spotless speech on speculation. A splendid banana split for Bud. He took a spray, a scissor and a bamboo.

## Lesson XIV

keys **FCN** (1st Series)

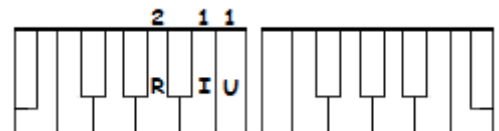
*Character:* initial/final R

**ncf** (4th Series)



RITE (FCNIpf *or* FCNi/FPue), RITA (FCNi/FPua), IRMA, (incf/SZPua), FOR (Fuiencf), RAM (FCNuapzs), HEARD (FCRXancf/pcs), RIGOR (FCNi/ZPuiencf), REMORSE (FCNe/SZPiencf/Sue), MARRIED (SZPancf/FCNiuepcs), RUMORS (FCNu/SZPiencf/s), ADMIRE (apcs/SZPi/FCNuepcs), LETTERS (SCNepf/FPencf/s), READS (FCNRXapcs/s) ERRATIC (encf/FCNa/FPuipc), ERROR (encf/FCNuencf), RADIO (FCNa/SCPIue), MORE (SZPXIncf *or* SZPie/FCNue), MOTOR (SZPie/FPuiencf), ARRIVE (ancf/FCNIcs *or* ancf/FCNi/SCue), SEVERAL (Se/SCe/FCNuancs), ROME (FCNXIpzs *or* FCNie/SZPue), ROMANCE (FCNie/SZPan/CPue), RECOURSE (FCNe/CPRXIuncf/Sue), RARITIES (FCNa/FCNi/FPIues), REMOVE (FCNe/SZPXIcs *or* FCNe/SZPie/SCue), HER (FCuencf), SUPPORT (Sup/Piencf/pf), ARREARS (ancf/FCNRXancf/s), ETERNAL (e/FPencf/Nuancs), ATTRACTIVE (apf/FPRapc/FPIcs *or* apf/FPRapc/FPi/SCue), REQUEST (FCNe/CPUuecf), EMPEROR (epzs/Pe/FCNuencf).

keys **RIU** (2nd series) Characters: middle T/D<sup>(\*)</sup>



<sup>(\*)</sup>The "T" character is used only in abbreviations and or prefixes/infixes

STING (SRIUuins), STAIN (SRIUa/uin), STUDY (SRIUu/SCPuinz), STUDIED (SRIUu/SCPIuepcs), STUNTED (SRIUun/FPuepcs *or* SRIUunzf/uepcs), STELE (SRIUe/SCNue), STENOGRAPHER (SRIUe/Nie/FZPRa/PXIuencf), STAMP (SRIUapzs/p), STENOGRAPHY (SRIUe/Nie/FZPRa/PXIinz), STANFORD (SRIUan/Fiencf/pcs), STANCE (SRIUan/CPue), STEREO (SRIUe/FCNRXuie), STERILIZE (SRIUe/FCNi/SCNIzs *or* SRIUe/FCNi/SCNi/Zue), SYSTEM (Snz/SRIUuepzs)<sup>(\*)</sup>, SYLLABLE (Snz/SCNRIa/FCPRIue)<sup>(\*)</sup>.

<sup>(\*)</sup>In syllables containing the character "y" in a middle position, due to the fact that the 4 Series is already used, the ending sound can be written at the beginning of the following syllable using the 2nd Series.

## Briefs

active =CPRIUuics  
medic=SZPRIUuipc  
mental=SZPRIUuancs  
system=SRIPz  
don't=RIUuienz

Rita trembled for her error. Dante wrote several letters in support of the emperor. This reads like a bad romance novel. Rome is also called the eternal city. Irma studied stenography. At the Stanford museum we admired some rarities. A SOS request on the radio.

## Lesson XV

keys **SZN** (1st Series)

*Character:* initial/final X

**nzs** (4th Series)



TAXI (FPa/SZNui), TAXED (FPa/SZNuepc), XENON (SZNe/Nuien), EXOTIC (e/SZNie/FPuipc *or* enzs/ie/FPuipc), XENOPHILE (SZNe/Nie/PXIi/SZNue), XYLOPHONE (SZNnz/SCNie/PXIie/Nue), XEROX (SZNe/FCNuienzs), BOX (FCPuienz), TAX (FPuanzs), MIX (SZPuinzs), EX (uenzs), EXTRA (enzs/FPRua), MATRIX (SZPa/FPRuinzs), SYNTAX (Snz/NRIUanzs), EXCELSIOR (enzs/CPencs/SIuiencf).

keys **FZ** (1st Series)

*Character:* initial/final TH

**zf** (4th Series)



THEM (FZuepzs), THOSE (FZXIs *or* FZie/Sue), THICK (FZuicz), THUNDER (FZun/SCPuencf), THINKING (FZin/SZuins), THOUGH (FZRXIuiapzf), TRUTH (FZRuiazf), CLOTH (CPRiuezf), FAITH (Fuiazf), AZIMUTH (a/Zi/SZPuiazf), SOUTH (SRXIuiazf), FOOTPATH (FRXIiepf/Puazf), BENEATH (FCPe/NRXuazf).

keys **ia** (3rd Series)

*Character:* \*  
(special use)



This is a free multipurpose combination which can be used by the user for many different tasks such as diversification of briefs or special commands. In the Midi4Text dictionary is defined with the character "\*".

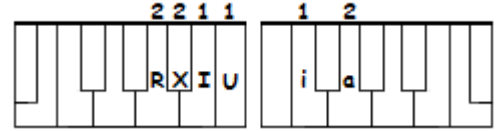


## Prefixes and Suffixes

extra-^ = SZNRa/

### Special inter-series combinations

keys (any 2nd)+ia (3rd series) Characters: (2nd+ou)



In the Midi4Text dictionary the "ia" combination is presently used, when the 2nd Series is in use, to realize an useful inter-series combination in order to allow the writing of all the words in which the diphthong "ou" is preceded by two consonants or by a consonant and a vowel and which couldn't be written using the O in the 2nd Series and the U in the 3rd Series. (Eg. GROUND=FZPRianf; THROUGH=FZRIapzf; VARIOUS=SCa/FCNIias; TEDIOUS=FPe/SCPIias; TROUBLE =FPRia/FCPRIue; PREVIOUSLY= PRe/SCIia/SRIuinz).

Note: as seen in the examples above, this inter-series acts like an ending syllable combination if the 4th Series is in use and as a standard combination if the 4th Series is not in use. This allows a certain versatility, since this combination can also be used in non-final word syllables (albeit with some limitations due to the fact that the normal rules of syllabic subdivision cannot be followed).

If the user wishes to utilize this inter-serial combination for other purposes it is always possible to split these syllables in two strokes: flourish (FRIie/u/FCNuic), ploughing (PRIie/u/FZPuins), cloudless (CPRIIe/u/pcs/SCNXue), gloriousness (ZPRIie/FCNIie/us/NXues), monstrous (SZPIen/FCRIe/uias).

---

### Ending consonant clusters: writing technique

As seen in lesson I, if at the end of the word there is a consonant which cannot be represented in the 4th Series, the word will be written with an extra stroke using the 4th Series alone to write the ending consonant (the blank space will be automatically added). This technique can be usefully applied also for more complex consonant clusters, using, if required, the consonants in 1st and in 4th Series together (Eg. crisps = CPRis/ps; fifths = Fif/FZs; contexts= CPien/FPenzs/FPs) or the consonants in 1st and in 2nd Series together (epitaph=e/Pi/FPa/PXI) or the consonants in 1st, 2nd and 3rd Series together (attempts = apf/FPepzs/PRIUs).

---

A taxi previously took me to the Excelsior. An exotic xylophone in a chinese box. I heard a monstrous thunder from the south. An extra tax beneath the Senate plan.

## Lesson XVI

### NUMBERS

Numbers are written using the 1st and 4th Series together with the "RXI" combination. In particular, the 1st Series is used to write the tens and the 4th Series to write the units. To facilitate the learning process, the combinations to represent the tens and the digits (identical in the two series) have been chosen, where possible, in order to recall one of the letters (or sound) present in the number to be represented. They are the following:

<i>NUMBERS</i> (TENS)	<i>KEYS</i>		<i>NUMBERS</i> (UNITS)	<i>KEYS</i>
10	CN		1	nc
20	FP		2	pf
30	FZ		3	zf
40	F	+	4	f
50	ZN	IU	5	nz
60	Z		6	z
70	S		7	s
80	FC		8	cf
90	N		9	n
00	SZ		0	zs

The single digit will be written using the 1st Series while the tens using the 4th Series: S

1 (IUnc), 2 (IUpf), 3 (IUzf)... 10 (CNIU), 20 (FPIU), 30(FZIU)...

The two-digit numbers will be written using the 1st and 4th series together: 12 (CNIUpf), 26 (FPIUz), 57 (ZNIUs), 98 (NIUcf).

The three-digit numbers will be written writing the hundreds in a separate stroke and the tens and units using the 1st and 4th Series together (or, as an alternative, writing the hundreds and the tens in the same stroke and units in a single stroke): 112

(IUnc/CNIUpf *or* CNIUnc/IUpf), 326 (IUzf/FPIUz *or* FZIUpf/IUz), 857 (IUcf/ZNIUs *or* FCIUnz/IUs), 998 (IUn/NIUcf *or* NIUn/IUcf).

Numbers of four digits will be written in two strokes writing thousands and hundreds in the first stroke and tens and units in the second strokes: 1226 (CNIUpf/FPIUz), 5798 (ZNIUs/NIUcf), 2657 (FPIUz/ZNIUs).

Numbers of more the four digit will be written using a mix of the techniques shown above. In case of sequences of zeros, the following combinations will be used:

00 = FCIUpcs

000 = FZIUnf

000,000 = SZPIUn

000,000,000 = FCPIUn

000,000,000,000 = FPIUncf

#### Other number entries

, (comma for number) = =NUenz

. (decimals) = XUenz

: (colon for time) =ZNXUenz

% per cent = PXIUnzf

\$ dollar = SCPRIncf

## Lesson XVI

### OTHER PREFIXES, INFIXES AND SUFFIXES

#### Prefixes/Infixes

Using the 2nd Series is possible to define several frequent prefixes/infixes which can be useful to abbreviate many words. Here are some examples. Is possible to add others to the dictionary: the only requirement for their creation (as for any brief) is to avoid abbreviation which could conflict with sequences of characters that may be present in some words of the English language.

CPRUanzs = {command^} (commander - CPRUapzs/uencf -, commando, commandment)

CPRUen = {commen^} (commendable, commentary, commensals)

CPRUu = {commu^} (commute, communicate, commute)

CPXUepc = {connec^} (connect, disconnected, connector...)

CPRepc = {correc^} (correct, correctional, correctnesses...)

CPXi = {consi^} (consider, consideration, consigning...)

CPXIencf = {conver^} (conversion, convergent, conversely...)

CPXIen = {conven^} (conventional, conventicler, inconveniences...)

CPXIi = {confi^} (confident, confinement, configuring)

CPXis = {consis^} (consistence consistory, inconsistently...)

CPRIUapc = {contac^} (contact, contactee, recontacting...)

SCPRIe = {dele^} (delegation, deletion, nondelegate...)

SCPRIi = {deli^} (delicate, delicious, indelibilities...)

SCPRIUencf = {deter^} (deterrent, overdetermined, detergent...)

SCPXIi = {divi^} (division, dividend, divisive...)

SCPXIUus = {discus^} (discussion, discussed, discussant...)

FRUa = {forma^} (formabilities, formamide, formable)

FRUancs = {formal^} (formalize, formaldehydes, formalness)

FRUapf = {format^} (formative, information, conformation)

SZPXUie = {mino^} (minority, terminology, criminologist...)  
 SZPRUen = {momen^} (momently, momentum, momentariness...)  
 PRUis = {permis^} (permission, impermissibly, permissive...)  
 PXen = {presen^} (presented, representative, representation)  
 FPRie = {tele^} (television, telegram, biotelemetric...)  
 FPRUa = {tima^} (estimated, legitimize, ultimately...)  
 FPRIUa = {tota^} (totalisator, subtotaling, totally...)  
 SCRIie = {valo^} (valorise, revalorized, valorous...)  
 SCRIi = {vali^} (validation, invalidate, revalidates...)  
 SCRi={veri^} (verification, pulverized, verifier)

### Other prefixes

after^=FRIUencf (aftermath=FRIUencf/SZPuazf)  
 ante^=Uanzf (antedate=Uanzf/SCPRpf)  
 anti^=Ianzf (antisocial=Ianzf/SXIUuancs)  
 any^=XUnz (anytime=XUnz/FPIpzs)  
 audio^=Uupcs (audiotape=Uupcs/FPRp)  
 auto^=Uupf (automatic=Uupf/SZPa/FPuipc)  
 counter^=CPRIUencf (countersign=CPRIUencf/SIuins)  
 every^=SCRenZ (everytime=SCRenZ/FPIpzs)  
 extra^=SZNRa (extravagant = SNRa/SCa/ZPuazf)  
 hyper^=FCIip (hyperactive=FCIip/CPRIUics)  
 inter^= FZNencf (interface=FZNencf/FRpc)  
 intra^=FZNRa (intranet=FZNRa/Nuepf)  
 intro^= FZNRie (introduce=FZNRie/SCPUpc)  
 mega^=SZPXIUa (megabit=SZPXIUa/FCPuipf)  
 micro^=SZPXIUie (microwave=SZPXIUie/CNRcs)  
 mono^=SZPXUie (monotone=SZPXUie/FPXIn)  
 out^= RXIupf (outsaid=RXIupf/SIuipcs)

over^=SCRencf (overdue= SCRencf/SCPUue)  
 para^=IUancf (paramedic=IUancf/SZPRIUuipc)  
 part^=FCNIUapf (partner=FCNIUuapf/Nuencf)  
 port^=FCNIUiepf (portrait=FCNIUiepf/FCNIuipf)  
 post^=IUiecf (postbox=IUiecf/FCPuinzs)  
 photo^=IUiepf (IUiepf/Cuiep)  
 pseudo^=PXupcs (pseudoclassic=PXupcs/CPRIas/Suipc)  
 psycho^=PXipc (psychological=PXipc/SCNiepz/CPuancs)  
 retro^=FCNRIUie (retroactive=FCNRIUie/CPRIUuics)  
 self==SRief (selflessly=SRief/SCNes/SRIuinz)  
 semi^=Xepzs (semiannual=Xepzs/NUancs)  
 super^=Xup (supercar=Xup/CPuancf)  
 under^=FNencf (underfoot =FNencf/FRXIuepf)  
 work^ = CNRiezs (workman=CNRiezs/SZPuan)

### Suffixes <sup>(\*)</sup>

^ally=SCNRIuinz (frantically=FRan/FPipc/SCNRIuinz)  
 ^ance=NXIUue (finance=Fin/NXIUue)  
 ^ard=RIUuancf (coward=CPienc/RIUuancf)  
 ^bility = FCPRIUuinz (durability=SCPu/FCNa/ FCPRIUuinz)  
 ^down SCPXIuien (sundown=Sun/SCPXIuien)  
 ^fulness=FXUues (awfulness=ancFXUues)  
 ^graph = ZPRuaf (phonograph=PXIie/Nie/ZPRuaf)  
 ^less =SCNXue (useless=Us/SCNXue)  
 ^logical=SCNiepz/CPuancs (tautological=FPUupf/ie/SCNiepz/CPuancs)  
 ^logist=SCNXIUuicf (ethologist=e/FZie/SCNXIUuicf)  
 ^logy = SCNXIUuinz (terminology=FPencf/SZPXUie/SCNXIUuinz)  
 ^mental=SZPRIUuancs (monumental=SZPie/Nu/SZPRIUuancs)  
 ^ness = NXue (witness=CNipf/NXue)

^nesses =NXues (witnesses=CNipf/NXues)  
 ^off =XIuef (cutoff=Cpupf/XIuef)  
 ^over=SCRuencf (passover= Pas/S/SCRuencf)  
 ^rily=FCNRIuinz (primarily=PRi/SZPa/FCNRIuinz)  
 ^self=SR�uef (myself=SZPnz/SR�uef)  
 ^tious=FPIeas (cautious=CPa/FPIeas)  
 ^work = CNRuiezs (network=Nepf/CNRuiezs)

\* Some suffixes entry in the system can used also for words (e.g. "less", "work", "mental"); in this case their definition in the dictionary will not follow the typical suffixes syntax {^ ...}

### Useful briefs

^^=iea	don't=SCPuienz	it's=RIUieas
^s=ieas	for = FR	I've=Iieacs
^s'=ieaz	I = I	let's=SCNXiea
^d=ieapcs	hadn't=FCRIUuenzf	mightn't=SZPlinzf
^ll=ieancs	hasn't=FCXuenzf	mustn't=SZPXuianzf
^m=ieapzs	haven't=FCXIuenzf	needn't=NRİUuenzf
^re=ieancf	he'd=FCRIUiea	she'd=Cieapcs
^ve=ieacs	he'll=FCRIiea	she'll=Cieancs
^n't=ieanzf	he's=FCXiea	she's=Cieas
aren't=Ruenzf	he was =FCXIuas	shouldn't=CRİUuenzf
can't=XİUnzf	I'd=Iieapcs	they'd=FZieapcs
couldn't=CPRIUuenzf	I'll=Iieancs	they're=FZieancf
daren't=SCPRuenzf	I'm=Iieapzs	they've=FZieacs
did = SCPI	isn't=Xnzf	to = RIU
didn't=SCPRIUuenzf	it'd=RIUieapcs	wasn't=CNXuenzf
doesn't=SCPXuenzf	it'll=RIUieancs	we'd=CNieapcs



we're=CNieancf

wouldn't=CNUnzf

you'll =ZNieancs

weren't=CNRuenzf

you'd=ZNieapcs

we've=CNieacs

you're=ZNieancf

won't=CNRXInzf

you've=ZNieacs

## APPENDIX A

### BRIEFS FOR MOST COMMON WORDS

Note: Several words which can be written in one stroke with the standard rules and without any brief have been omitted (eg: good = FZPRXIuepcs; from= FRuiepzs)

'about':	FCPRXIuiapf	'formal':	FRUuancs
'act':	RIUuapc	'free':	FRiea
'add':	RIUuapcs	'few':	FU
'active':	CPRIUuics	'give':	ZPIcs
'after':	FRIUuencf	'happened':	FCXUuepcs
'again':	ZPIuan	'have':	FCcs
'all':	SCNRI	'having':	FCns
'also':	SCNXuie	'he':	FCX
'and':	FN	'health':	FCRIieazf
'animal':	NRUuancs	'help':	FCRIuep
'any':	XUuinz	'here':	FCRncf
'approach':	PRuieps	'home':	FCXIpsz
'are':	R	'house':	FCRXIuias
'ask':	Xuazs	'I':	I
'before':	FCPXIuiencf	'information':	NXIuie
'build':	FCPRIuipcs	'inside':	NXuipcs
'business':	FCPXUues	'into':	FZNuie
'can':	CPR	'its':	RIUs
'came':	CPRpzs	'large':	SCNRuapz
'cause':	CPUuias	'lens':	SCPXUues
'change':	SPXUuapz	'less':	SCNXue
'Congress':	CPXIUues	'light':	SCNRIUuipzf
'contact':	CPRIUuapc	'like':	SCNIzs
'date':	SCPRpf	'line':	SCNIn
'design':	SCPXuinf	'little':	SCNRIUuenc
'differ':	SCPXIuencf	'local':	SCNXIUuancs
'earth':	Rieazf	'medic':	SZPRIUuipc
'even':	XUuecs	'mental':	SZPRIUuancs
'every':	SCRuenz	'moment':	SZPRUuenzf
'father':	FRIUieancf	'more':	SZPXIncf
'forget':	FXIUuepf	'mother':	SZPRIUuencf
'first':	FRuicf	'much':	SZPps
'follow':	FXIuiencs	'must':	SZPcf
'for':	FR	'name':	NRpzs
'form':	FRUuiencf	'new':	NU
'format':	FRUuapf	'news':	NXIuias

'off': XIuief	'there': FZXncf'
'one':XIn	'these': FZXs
'only': NRIui	'think': FZXUuizs
'other': RXIuencf	'three: FZRiea
'over': SCRuencf	'through': FZRuiapzfù
'packet': PXIUuepf	'time': FPIpzs
'page': PRpz	'town': FPXIuien
'part': FCNIUuapf	'tucked': FPXIUuepcs
'people': PRIieap	'turn':FPRuian
'picture':PXIUuiancf	'twelve': FPXIuecs
'place': PRIuapc	'under': FNUencf
'port': FCNIUuiepf	'use': Us
'price': PRuipc	'very': SCRuinz
'proud': PRuiapcs	'well': CNRIncs
'rhythm': FCNRIUuipzs	'were': CNRncf
'right': FCNRIUuipzf	'what': CNpf
'search': SRieaps	'were':CNXncf
'season': SXiean	'where': CNXIuencf
'self': SRIuef	'which': CNps
'Senate': SXUuapf	'why':CNnz
'sentence': SXUues	'will': CNncs
'service': SXIuips	'witness': CNXUues
'session': SXuien	'work': CNRuiepc
'site': SIpf	'world': CNRuiepcs
'social': SXIUuancs	'would': CNuiapcs
'some': SXIpzs	'yesterday': ZNuepcs
'spell': SRIuep	'you': IU
'state': SRIUieapf	'your': ZNuiancf
'tank': FPXUuazs	
'take':FPRzs	

## **BIBLIOGRAPHY**

Angeloni E., Michela Zucco P. (1984). *Il sistema stenografico «Michela»*. Roma: Colombo.

Ballester M., Marino R. (1995). *Estenotipia en Español - Método de Mario Ballester y Rubén Marino - Compatible con CAT-Systems (Computer Aided Traslation/Traducción asistida por ordenador)*. Argentina: Ballester M., Marino R.

Berkelmans N. M. et al. (1980). *Real-time word typewriter*. US Patent n. 4,804,729. Retrieved from: <https://patents.google.com/patent/US4804279A/en>

Bertolini G. (1992). *La stenografia parlamentare al Senato - il sistema Michela*. Roma: Azienda grafica Eredi dott. G. Bardi Srl.

Brown Z. *Learn Plover!* Retrieved from: <https://sites.google.com/site/ploverdoc/home>

Bryan B. T. (1915). *Stenotypy - The Machine Way in Shorthand*. Indianapolis: The Stenotype Press.

De Alberti C. (1932). *Manuale di stenografia sistema "Michela"* - seconda edizione. Roma: Tipografia Agostiniana

Finkelstein K. et al (1991). *Real-Time Writing - The court reporter's guide for mastering real-time skills*. Falls Church: National captioning Institute.

Gep Dorma, Magda Michela Zucco. (2007). *La macchina fonostenografica Michela e il suo inventore Antonio Michela Zucco*. Torino: Camedda & C.

Glassbrenner M., Allen Sonntag G. (1986). *Computer-compatible Stenograph theory*. Skokie: Stenograph Corporation.

Knight M. (2010). *Steno 101: How to Do it?*. Retrieved from:  
<http://plover.stenoknight.com/2010/06/steno-101-how-to-do-it.html>

Leblein Ritter B. (1986). *StenEd conflict free - Computer-compatible machine shorthand for expanding career student dictionary*. Melrose: Stenotype educational products.

Leblein Ritter B. (1991). *StenEd conflict free - Real-Time machine shorthand for expanding career - Volume I - Basic Theory*. Melrose: Stenotype educational products.

Melani M. (1986). *Metodo italiano di stenografia a macchina compatibile con l'elaborazione elettronica*. Bagno a Ripoli: Tipografia "Il Bandino".

Michela A. (1881). *Phono-Sténographie Michela à procédé syllabique instantané d'usage universel a l'aide d'un petit appareil portatif à clavier*. Turin: Imprimerie roux et Favale.

Michela A. (1882). *Manuel de la Sténographie mécanique - Système Antoine Michela*. Saint-Germain: Imprimerie D. Bardin et Ce.

Morin T. (2017). *Art of chording*. Retrieved from <https://www.artofchording.com>

Open Steno Project. (2016), *Learn Palantype!* Retrieved from:  
<http://www.openstenoproject.org/palantype>

Ramondelli F., Del Signore F. (1993). *Evoluzione del sistema di stenotipia Michela*. Roma: Carlo Colombo SpA.

Shedd T. et al (1994). *Real-Time Writing - second edition - The court reporter's guide for mastering real-time skills*. Falls Church: National captioning Institute.

Webster Jochim C. (1996-2016). *Phoenix Theory overview*. Retrieved from <http://www.phoenixtheory.com/phoenix-theory-overview>.