8.1 The Music Heading

At the beginning of a piece of braille music, any textual directions for style and pace (tempo and mood) are tabulated along with metronome indications, the key signature, and the time signature. Per section 1.7 of MBC-2015, this tabulation or combination is called the music heading.

Generally preceded by a blank line, the music heading is centered with at least three blank cells on each side. The music begins on the next line.

You have already learned to transcribe key signatures and time signatures. If there are no textual directions or metronome indications, your music heading will be the combination of the key signature and time signature. After centering this unspaced combination, begin the music on the next line of braille.

8.2 Textual Directions for Style and Pace

If there are textual directions at the beginning of the music, they are brailled as the first element of the music heading. These words are brailled in full spelling, without contractions or typeform indicators. The words are capitalized and punctuated according to the print, and are always terminated by a literary period when no other final punctuation is present.

Example 8.2.1

\[\text{Andante}\]

\[\text{Very Brightly}\]
If parentheses occur in the words, do not use the standard UEB parentheses. Instead, use the “special parenthesis” (dots 2356) for the opening and closing (see Section 1.3 of MBC-2015).

If the combination of words and signatures is too long to be centered together on a single line of braille, the words are centered on their own line or lines. The key signature and time signature are then centered together on the next line.

Example 8.2.2

\[ \text{Moderately fast (not rushed)} \]

In an English context, use the UEB symbols for accented letters in foreign languages. The alphabet and accented letter signs of the original language are used in vocal music and for publications that are entirely printed in a foreign language.

Example 8.2.3

\[ \text{Più lento e appassionato} \]

8.3 Metronome Indications

Metronome indications are brailled as an imitation of print usage. The braille music note C, in the required time value, is used to represent the print music note of indefinite pitch. Dots 2356 represent the equals sign. The number or numbers are written with a single numeric indicator. The entire combination is brailled together, without internal spaces, but is preceded and followed by a space.

Example 8.3.1

\[ \text{♩ = 120} \quad \text{♩ = 80} \quad \text{♩ = 112} \quad \text{♩ = 90} \]
Example 8.3.2

Andante $\frac{\text{d}}{\text{e}} = 132$

If the print copy shows two note values, instead of a note value and a number, the braille copy shows the two note values. Parentheses that enclose the metronome marking in print are omitted in braille.

Example 8.3.3

Prestissimo ($\frac{\text{d}}{\text{e}} = \text{f}$)

Metronome indications in print music sometimes show the word “circa” or “about,” the abbreviation “ca.,” or some other word to remind the musician that the metronome marking is an approximation. Any such word or abbreviation is transcribed at the beginning of the braille metronome indication and is followed by a space.

Example 8.3.4

$\frac{\text{d}}{\text{e}} = \text{circa 60}$  \hspace{1cm}  \text{ca.} $\frac{\text{d}}{\text{e}} = 60$  \hspace{1cm}  \text{about} $\frac{\text{d}}{\text{e}} = 60$

The metronome indication is usually placed between the textual words and the signatures. If there is not room for the entire centered heading on a single line of braille, then the metronome indication and the signatures are centered together on a separate line.

Example 8.3.5

Lento assai, cantante e tranquillo ($\frac{\text{d}}{\text{e}} = 52$)
8.4 Proofreading

In proofreading your music heading, carefully check the spelling of all words, including accented letters. Be sure that the words are uncontracted and that they end with a literary period followed by a space. Remember, too, that parentheses around metronome indications should be omitted.

Drills for Chapter 8
(Correct transcriptions of these drills are at the end of this chapter)

Drill 8.1

Andante maestoso ($= 92$)

Drill 8.2

Moderate Waltz

Drill 8.3

Modéré mais sans lenteur et avec élan
Drill 8.4

Smoothly (in 2) (ca. $\frac{\text{d}}{\text{s}} = 90$)

Drill 8.5

Ben marcato ($\frac{\text{d}}{\text{s}} = 112$)
Exercises for Chapter 8
(Submit the following exercises to your instructor in BRF file format)

Exercise 8.1

Gently, with emotion \( \frac{\text{\( \downarrow\)}}{\text{72}} \)

Exercise 8.2

Allegretto \( \frac{\text{\( \downarrow\)}}{\text{circa 112}} \)

Exercise 8.3

Vivace \( \frac{\text{\( \downarrow\)}}{\text{108}} \)

Exercise 8.4

Leise und sehr egal zu spielen
Exercise 8.5

With expression

\[\text{\textbf{Exercise 8.5}}\]
Correct transcriptions of the Drills for Chapter 8

Drill 1

Vandanta Maestro: Eldia on
La signe avec attention sans qu'on faille
Vandanta vendu

Drill 2

Moderate; Gentle
La signe se hâtant sans ronger et
Mays drill

Drill 3

Moderate; maist sans relever
Et avec élan
Then
La signe qu'il en soudainement rompt
Julius'钻 exaggeriert

Drill 4

Gently; in the end
qui is embark with gentle; etc.
Pour la bourse qu'ignorant lascifs
Gestreichtes abgeschissen durch will

Drill 5

Then market: pahlab húc
La signe est dehors qui est soled en
Pour laquelle est dehors qui est led
This