

# LEARNING RESOURCE

## SPA - MUSIC



### COMPOSITION

#### Basic Concepts and Techniques

#### Grade 10 – Quarter 1 to 3

the  
PerfLab  
INCORPORATED

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### **COMPOSITION**

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#### **Grade 10 Quarter 1 to 3**

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## FOREWORD

Welcome to this Learning Resource for Music.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation and provide you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21<sup>st</sup> Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

## INTRODUCTION AND OBJECTIVES

Aaron Copland once said that the true artist is the composer and all others are courtesans. The composer is the person who can absorb his environment, distill his feelings and thoughts and transform them into musical ideas.

In this Learning Resource, we will study basic techniques that composers use. We will explore technological tools that aid music writing. We will use these techniques and tools to write and arrange music.

At the end of this Learning Resource, you will be able to:

1. write a simple composition made up of melody and chordal accompaniment.
2. write a simple choral arrangement of a folk song of your choice.
3. use technological tools to notate music.

This Learning Resource may be used for and is applicable to DepEd Code

SPA\_MU10-Id-4

SPA\_MU10-Ie-5

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SPA\_MU10-IIId-f-6



# BASIC COMPOSITION

## Basic Concepts and Techniques

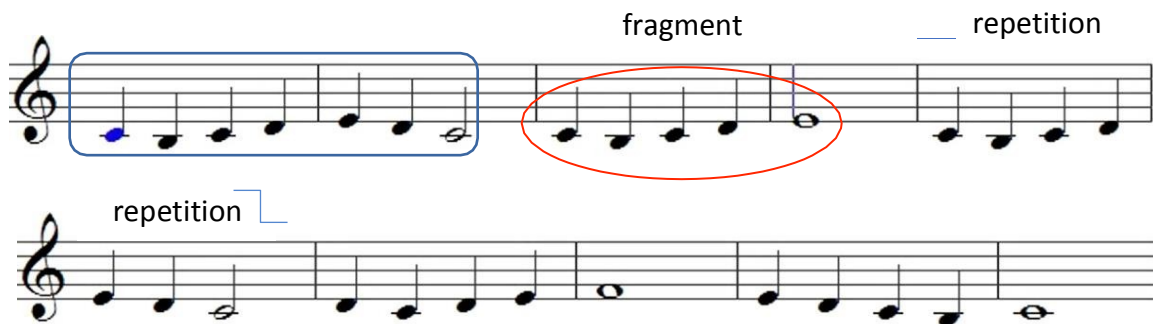
Writing music or composition may seem a difficult task. Many people think that it is a talent that one is born with or not at all. Even graduates of music would readily say, "I can play music but don't ask me to compose. I am not gifted in that direction."

The truth is, while composition is an art, writing music can also be learned. Naturally, we do not expect grandiose works at once. As *The Sound of Music* says, we have to start from the very beginning. Fortunately, you are grounded enough on the basics of music so it should prove easy for you.

**FIRST.** Begin with a basic musical idea. This is called a MOTIVE.

The basic idea is a complete musical thought which can be developed further. It is made up of 2 – 4 measures depending on the tempo of the music. It is also made of more than one melodic motif. Sometimes it has a characteristic rhythm that can also serve as a motif.

Look at the example below. The complete idea is inside the box. The melody is made up of 4 notes B, C, D, and E. The same notes were rearranged and extended to F to expand the melodic idea.



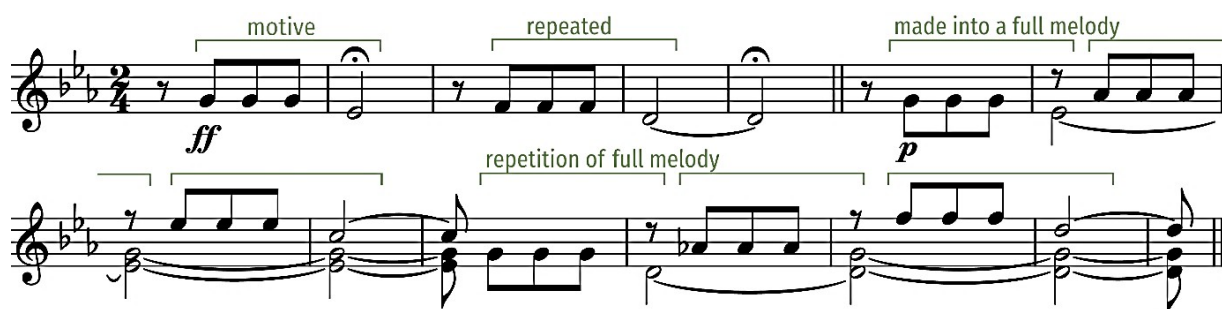
Melodic lines may be *repeated* but given a different ending in question and answer form. Look at the theme from the 9<sup>th</sup> symphony of Ludwig van Beethoven. The melodic lines are basically the same with only three notes difference. This slight difference provides the necessary tension and relaxation needed in a composition.



Remember that a good melodic idea can give birth to many ideas. Ludwig van Beethoven's Fifth Symphony started very simply with this melodic idea.



Beethoven would use the simple idea to build a whole symphony elaborating on the motive and the melody and contrasting it with other ideas. Look at how he proceeded to build his composition.



He would continue to use the same idea for the rest of the music.



One good example of how a motive may be used is done by Edvard Grieg in his composition “In the Hall of the Mountain King” from the *Peer Gynt Suite*. The piece starts with this motive:



The motive will be used all throughout the piece in different ways. Notice how creatively Grieg extended his idea in the measures that follow.

Edvard Grieg took a small part of the original motive (in green, measure 1) and repeated it in degrees (in brown, measure 2). This is called *fragmentation*, when an even smaller part of a musical idea is developed on its own.

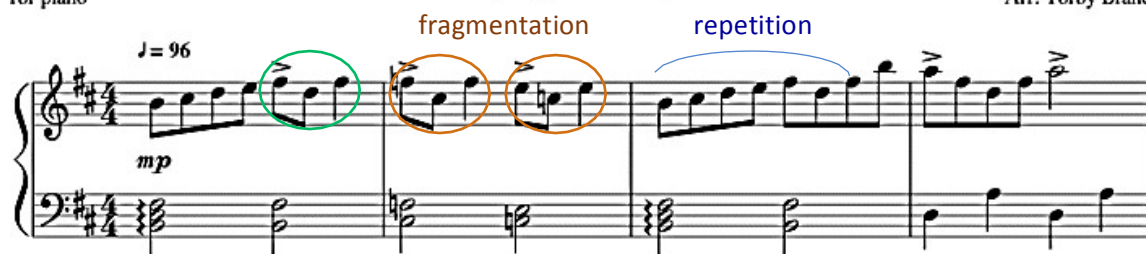
In measure 3, he repeated the whole motive (in blue) but expanded the phrase with a different ending. *Repetition* is a compositional device that is very commonly used in different music genre.

## In the Hall of the Mountain King

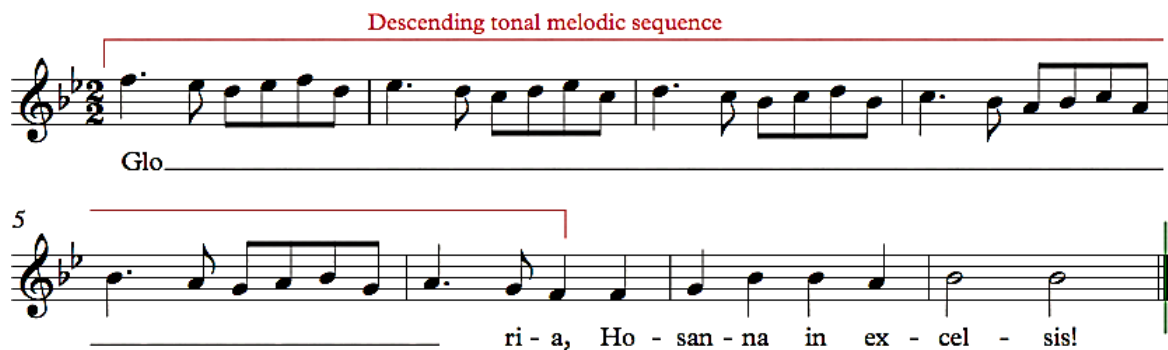
Arranged  
for piano

(Easy variation)

By Edvard Grieg  
Arr: Torby Brand

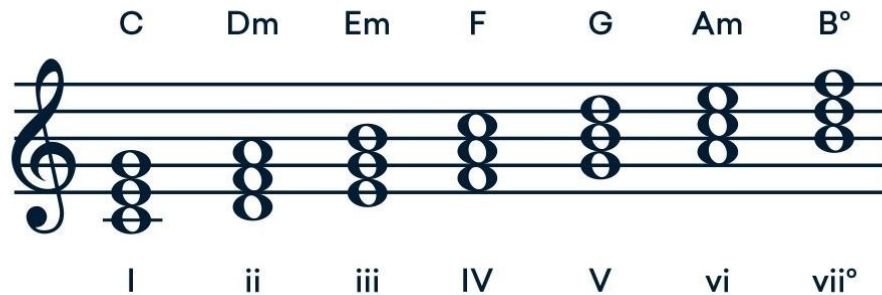


Sometimes a melody is repeated many times but at a different pitch. This is what is called a *melodic sequence*.



**SECOND.** If a musical idea does not come to you immediately, begin with the chords knowing that chords can be paired with so many notes. Beginning with the chords will also help you determine the tonal center or tonality of your melody.

The tonality may be major or minor. Most people would start with C major because it is the least complicated. Here are the C major chords.



The chords are named as follows:

I	Tonic
ii	Supertonic
iii	Mediant
IV	Subdominant
V	Dominant
vi	Submediant
vii°	Leading Tone
I	Tonic

We also know that there are chord progressions that we can use such as:

I – IV – VI – I

I – vi – IV – V

I – V – I

iii – vi – ii – V – iii

vi – I – iii – V – vii° – vi

You may also want to explore other chord progressions. It would be safe to begin and end with the tonic chord.

## REMEMBER:

YOU CAN BEGIN WITH THE MELODIC IDEA AND WORK OUT THE CHORDS.

YOU CAN BEGIN WITH THE CHORDS AND WORK OUT THE MELODIC IDEA.

YOU CAN BEGIN WITH THE WORDS AND FIND THE MELODY AND CHORDS THAT FIT.

YOU CAN BEGIN WITH THE MUSIC AND FIND THE WORDS THAT FIT.

From our example, we can use the melody and work out the chords. You can try both sets of chords and find out what works best for your intentions. Chords carry with them a certain mood or atmosphere and you must choose what suits the melody better.

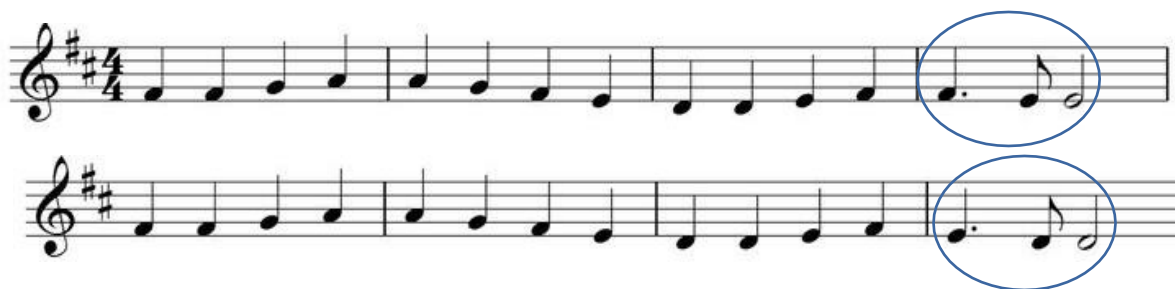


Set 1:     D                      A                      D                      A

Set 2:     D                      F#m                      Bm                      A

**THIRD.** Having decided on your basic idea and beginning chords, you can now develop the idea in different ways.

1. You can answer the basic idea by imitating it and changing the last notes.

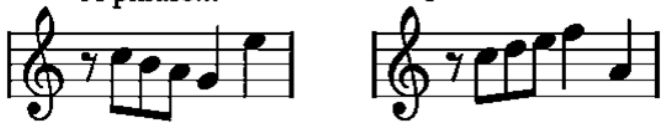


2. You can change the rhythm.



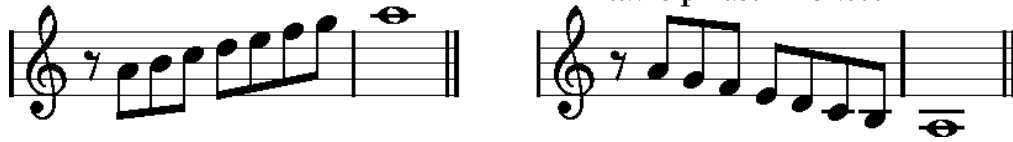
3. You can invert the melody (play it upside down).

A phrase...      ...the phrase inverted.



The image shows two musical staves. The first staff, labeled 'A phrase...', contains a melody starting on a treble clef with a 7/8 time signature. The notes are G4, A4, B4, C5, D5, E5, and F5. The second staff, labeled '...the phrase inverted.', shows the same melody inverted. The notes are G4, F4, E4, D4, C4, B3, and A3.

A scalar phrase...      ...the phrase inverted.



The image shows two musical staves. The first staff, labeled 'A scalar phrase...', contains a melody starting on a treble clef with a 7/8 time signature. The notes are G4, A4, B4, C5, D5, E5, and F5, followed by a whole note G5. The second staff, labeled '...the phrase inverted.', shows the same melody inverted. The notes are G4, F4, E4, D4, C4, B3, and A3, followed by a whole note G3.

4. You can use a retrograde.

original



The image shows two musical staves. The first staff, labeled 'original', contains a melody starting on a treble clef with a 4/4 time signature. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, 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B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, 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6. You can use rhythmic augmentation or diminution.



7. You can contrast the melody with another one that moves differently. Or mix-up the two melodies as in the example below.



8. Sometimes after exhausting a MOTIVE and developing it in different ways, you may want to use the whole idea again at a different mode or tonality. This can be done in two ways.

A motive in the major tonality can be restated into its relative minor tonality.  
Or through chordal changes, the melody in major tonality may be moved to the next higher major tonality. This is called *transposition*.



Transposition is a favorite device in Filipino music, whether pop or choral. It is common to find the refrain of a song restated in the next higher key. The device seems to bring the refrain to even greater heights and emotion. It is done in many ways. The usual techniques are:

1. to simply restate a musical idea in a new tonality, usually the next higher tonality (change from C major to D major) or
2. using chordal change, work out the transfer of tonality from major to minor or from one major tonality to another.

The excerpt below is taken from "Süßer Freund, du blickst." by Robert Schumann. The song started on a slightly unsettled G major tonality. It was unsettled because there were many dissonances from the beginning measures including a constant use of C# and many of the phrases ending on the dominant D major chord. Measures 98 to 101 illustrate this clearly. As the music moves from measure 101 to 104, the harmony is worked out cancelling F# in favor of F natural. This leads to G7 which is the dominant chord to establish a move to C major. In measure 105, the key signature makes official the shift to F natural and C major tonality.

98

birg dein Ant - litz hier an mei - ner Brust, will ins Ohr dir flü - stern al - le

meine Lust. Weißt du nun die

Trä - nen, die ich wei - ßen kann, sollst du nicht sie

If you are aiming to write a simple song, you do not need a long elaborate idea. Pop songs, for example, have simple and repetitive melodies. Two simple melodies will be enough to create a pop song. One idea will be the verse while the other idea will be the refrain. Sometimes even a single idea will do.

Father and Son by Cat Stevens uses the same melodic lines again and again. Its charm comes from the closeness of the rhythm to the words and the sincerity of the lyrics.

### Father and Son by Cat Stevens

$\text{♩} = 72$

A A3us<sup>4</sup> A D<sup>6</sup> A A3us<sup>4</sup> A D<sup>6</sup> A E

1. It's not time to make a change; just re -

D3us<sup>2</sup> Em A F<sup>♯</sup>m

lax, take it ea - sy. You're still young; that's your fault; there's so

Em E A E

much you have to know. Find a girl, set-tle down, if you want.

D3us<sup>2</sup> Em A F<sup>♯</sup>m Bm E

— you can mar - ry. Look at me, I am old, but I'm hap - py. (1,3.) I was

A E D3us<sup>2</sup> Bm

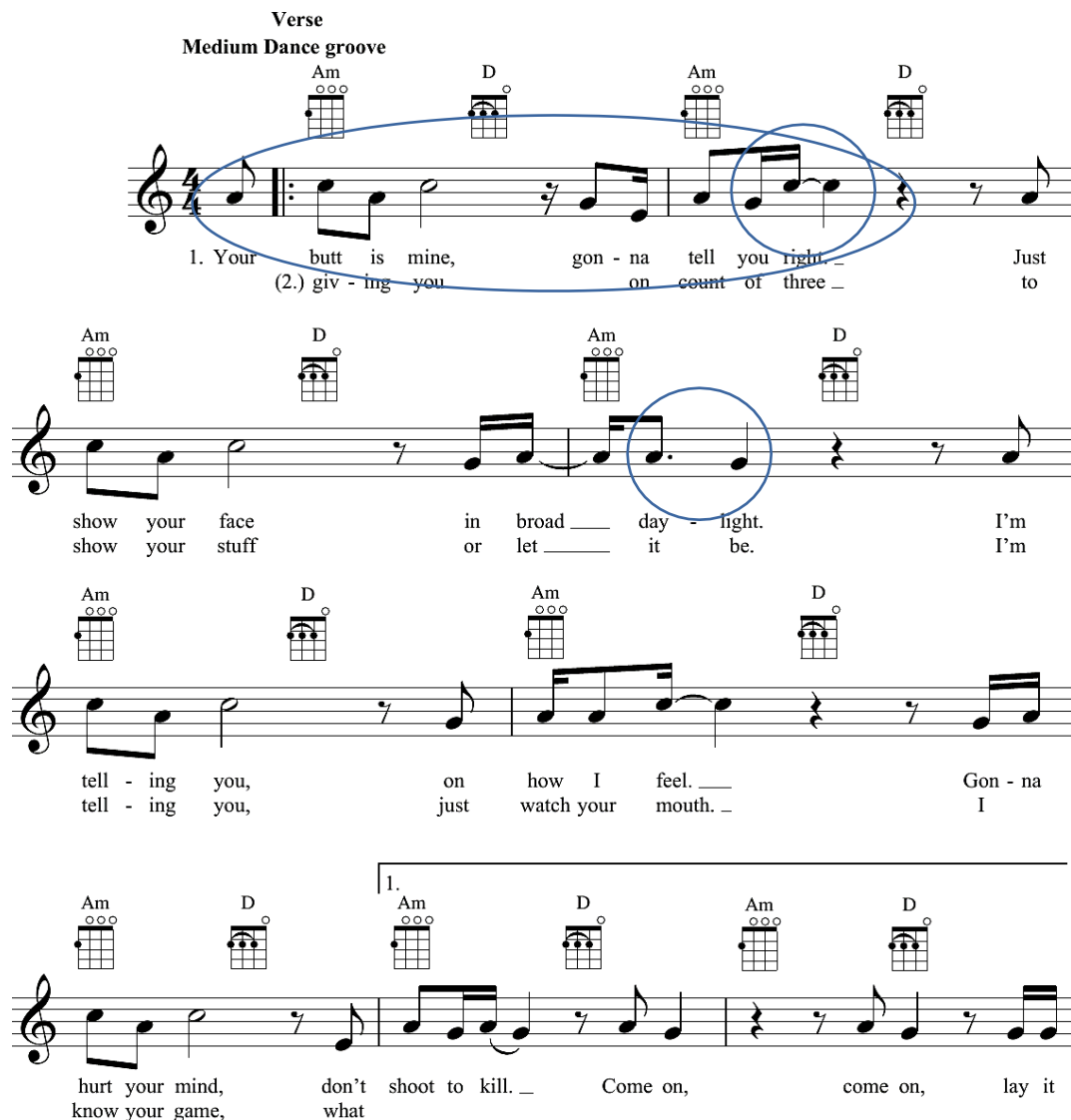
once like you are now, and I know that it's not ea - sy to be calm.

Some melodies are even more repetitive and simple. In the popular music industry, such songs are aided by complicated and catchy dance rhythms and videography. Check out the opening verse of BAD written by Michael Jackson.

Notice that the basic melody (inside the oval) is repeated with a different ending (inside the circle) and repeated exactly on the third phrase. A variation will be done on the fourth phrase and the whole thing from start to finish will be repeated.

### BAD by Michael Jackson

**Verse**  
**Medium Dance groove**



1. Your butt is mine, gon - na tell you right - Just to  
(2.) giv - ing you on count of three -

show your face in broad day - light. I'm  
show your stuff or let it be. I'm

tell - ing you, on how I feel. Gon - na  
tell - ing you, just watch your mouth. I

1.  
hurt your mind, don't shoot to kill. Come on, come on, lay it  
know your game, what don't shoot to kill. Come on, come on, lay it

Upbeat songs will be remembered for the dance and imagery that usually accompany them. But the songs that last usually have singable melodies and words that match. Melodies are embedded in the memory and it is the instant recall people have of songs.

## ARRANGING MUSIC

When you ran out of fresh ideas, you can try to tweak or restate an existing piece of work. This can be done in many ways. One way is to provide a countermelody or what is commonly called a second voice.

In writing a countermelody, rules in harmonizing voices must be observed carefully. If you have two voices, make sure that there is little or no parallel movement of voices. Singing in thirds is an example of parallel movement. The example below shows different versions of parallel thirds.



Many contemporary composers and arrangers break this rule but it is good to follow it and learn how to do it before breaking the rule. Try writing a second voice for bass to a melody for soprano. Recall that the comfortable range of most male voices is C<sub>2</sub> to F while women can sing comfortably from A<sub>2</sub> to G<sup>1</sup>.

If you are writing a chordal harmony for four voices, make sure to write soprano and bass voices first. See to it that these two voices do not have parallel movement. Fill in the alto part. If it cannot be avoided, parallel movement maybe allowed at some point but not all the time. The last voice to be filled in will be the tenor voice.

Arrange the simple melody below to create a four-part chorus.

The image shows a musical score for a four-part chorus. It consists of three systems of staves, each with a single staff line shown. The lyrics are written below the staves. The first system starts with a treble clef and a key signature of one flat (Bb). The second system starts with a bass clef and a key signature of one flat (Bb). The third system starts with a treble clef and a key signature of one flat (Bb). The lyrics are: Pa - a tu - hod ba - li - kat u - lo, pa - a tu - hod ba - My feet my knees my shoulders my head. My feet my knees my li - kat u - lo, pa - a tu - hod ba - li - kat u - lo. Pu - ma - shoul - ders my head. My feet my knees, my shoul - ders my head. We - dyak ta - yo at mag - pa - lak - pa - kan. slap and clap - our hands to - geiher.

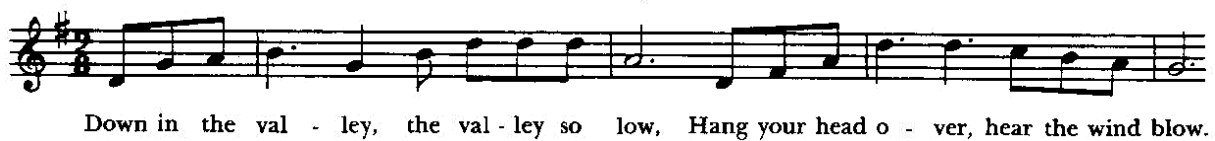
Since the tenor and alto ranges are quite near each other and even overlapping at some points, crossing of voices is unavoidable. Voice crossing is considered a taboo in classical counterpoint. However, modern harmony is more concerned about sound and its effect rather than rules. It is also true that sometimes each voice has a melodic line that may want preserving even if it means voices will cross.

Voice crossing is shown on the second chord below. The alto and the tenor start on the same note E on the first chord. The alto moves down to D while the tenor moves up to F# on the second chord.



Below is the melody of Down in the Valley in three versions. The first version is the cantus firmus or the melody as it was written. The second version uses a new melody below the cantus firmus. The third version adds a chordal accompaniment to the cantus firmus. Such treatments change the texture of the music. Check Version 2 and Version 3 for parallel movement and voice crossing.

#### VERSION 1



#### VERSION 2

The image shows the second version of the melody for 'Down in the Valley'. It consists of three systems of musical notation, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'Down in the val ley, the val - ley so low, Hang your head o - ver, hear the wind blow. Hang your head o - ver, dear, hear the wind blow.'

Down in the val - ley, the val - ley so low, Hang your head o - ver, hear the wind blow.

Hmm

Hmm

Descant

Am

pp

3. Oh, yon - der doth sit that lit - tle tur - tle

Oo

Oo

Dm

Am

G7

dove, He doth sit on yon - der high

Oo

Am

F

tree, A - mak - ing a moan for the

The image displays a musical score for the song "The Rose Tree." It is arranged for voice and piano. The score is divided into three systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line, and chords are indicated above the notes. The first system includes the lyrics "loss of his love, As I will do for" and chords C, Oo, Dm, Am, Do, and G. The second system includes the lyrics "thee, my dear, As I will do for" and chords Am, G, Am, Do, and G. The third system includes the lyrics "thee. Oo" and "Hm. rit." and chords Am, Hm., and Hm. The score concludes with a double bar line and a key signature change to one sharp (F#).

**System 1:**

Vocal: loss of his love, As I will do for  
 Piano: Oo Do for  
 Chords: C, Oo, Dm, Am, Do, G

**System 2:**

Vocal: thee, my dear, As I will do for  
 Piano: thee, my dear, Do for  
 Chords: Am, G, Am, Do, G

**System 3:**

Vocal: thee. Oo Hm. rit. (A)  
 Piano: thee. Oo Hm. Hm. rit.  
 Chords: Am, Hm., Hm.

Be careful when you add a descant. Remember that the melody is still of paramount importance. The descant is higher and is bound to call attention to itself. However, it must complement the melody and make it even more beautiful in contrast. Be sure that the notes or the descant fall within the chord tones. Study how the melody is moving. Is by steps or by skips? Study the melodic rhythm. Is the rhythm regular or syncopated? Listen to the melody again and again and listen to your inner voice for a second melody that comes out of the constant listening. Then write a contrasting *descant*, contrary in motion with the melody. Work out the descant in many ways until you are satisfied that you have written the best partner to the melody. Normally, a descant is not written to last a whole section. It is written to accompany the most important melodic idea when it is restated.

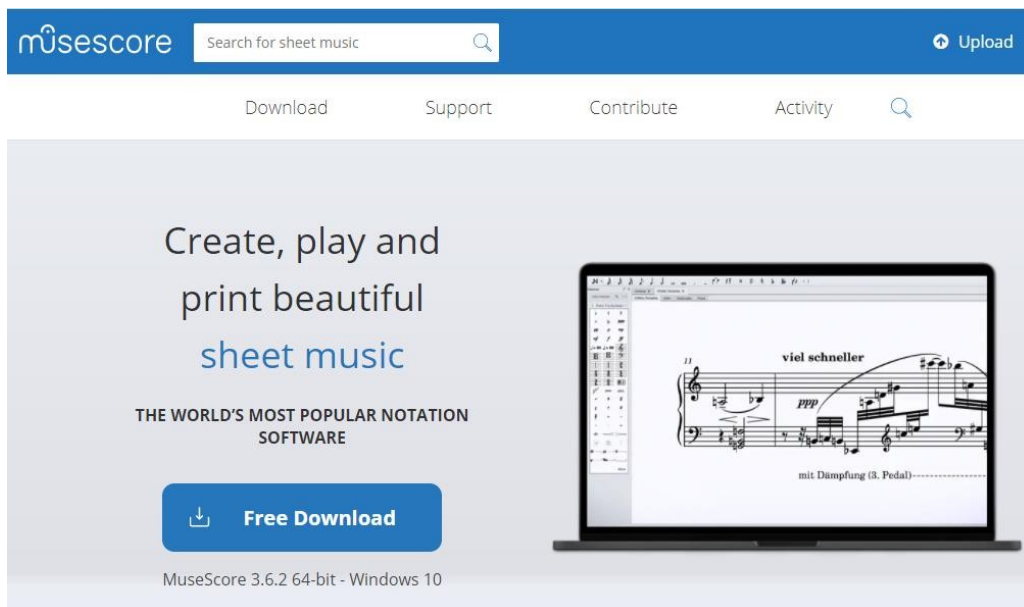


There are many things that you can do to begin writing and arranging music. Knowing how to read notes and your basic theory and harmony will aid you in the process. You can do it in the old style and write your notes on music sheets or you can access software in the net and learn to write music using these applications.

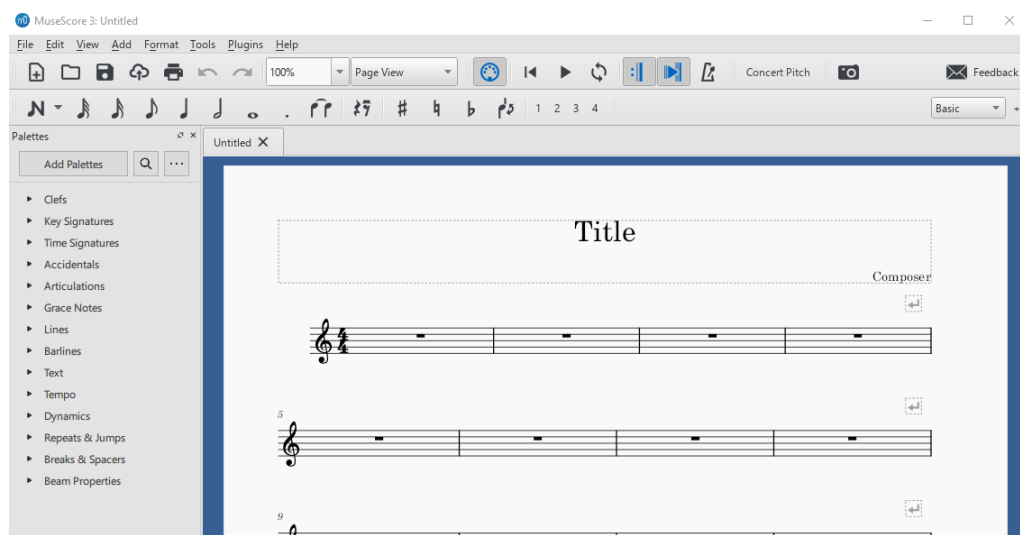
There are various applications and soft wares that can be utilized in writing music. In this digital age, devices and gadgets are considered as essential tools in learning and creating. Here are some suggested applications or soft wares that can be downloaded, paid, or installed in your laptops, computers, phones, and other devices.

## Free Downloadable Software

### ❖ MuseScore

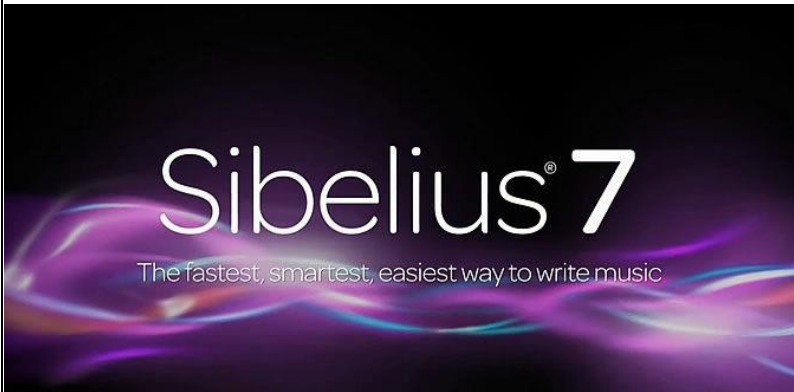





Download then install the free software in your device.



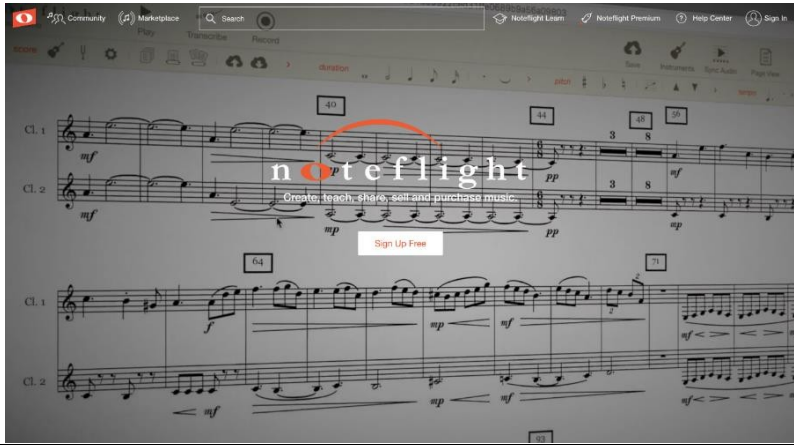

Write music using the software by choosing from the palettes of musical symbols, elements, and articulations.

### PAID SOFTWARE/APPLICATION

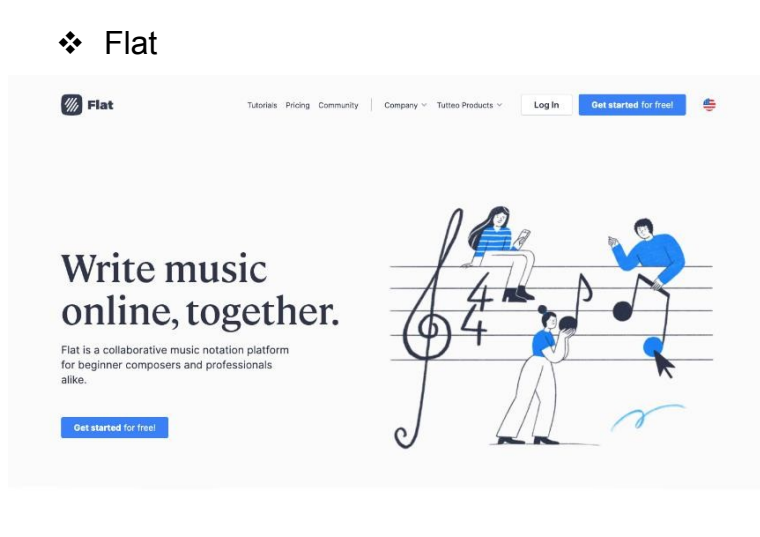

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## ONLINE SUBSCRIPTION

 <p>The image shows the Flat website header with the Flat logo and navigation links. The main content area features the text "Write music online, together." and an illustration of three people collaborating on a musical score.</p>	 <p>A large QR code with the text "SCAN ME" below it.</p>
<p>Visit the link below or scan the QR code below.</p>	<p><a href="https://flat.io/">https://flat.io/</a></p>

## DIGITAL AUDIO WORKSPACE FOR RECORDING AND COMPOSING

Digital Audio Workspace or DAW is a software program that is utilized for producing, composing, audio editing, and recording. Other equipment can be combined with the DAW to produce and create desired music such as MIDI keyboards, audio interface for electric instruments and microphones, audio synthesizers, and more. There are various DAWs that one can choose from with varied features, but they all have the same purpose which is to make music.

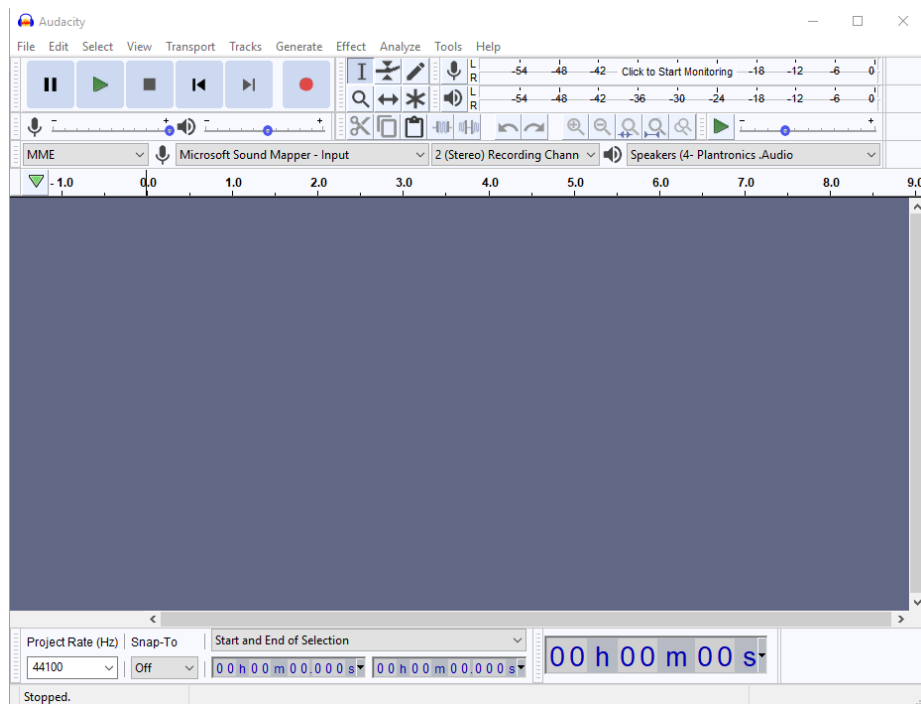
### Free Downloadable Software

#### ❖ Audacity



The image shows the Audacity website and a screenshot of the Audacity software interface. The website features the Audacity logo, navigation links, and a description of the software as "Free, open source, cross-platform audio software". The software interface shows a multi-track audio editor with various controls and a timeline.

Download free software and install in device.



Start recording voice or instrument. Then manipulate audio using the Effect tab where one can choose various audio effects or manipulation.

## PAID SOFTWARE/APPLICATION

### ❖ LogicPro



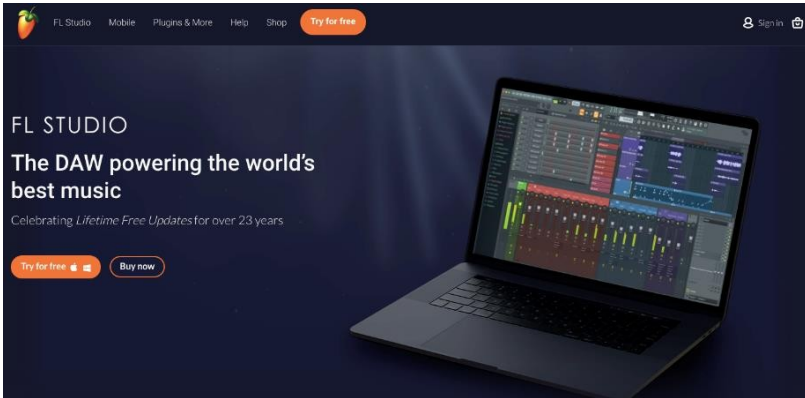

This application is designed only for Apple devices, but if you install Mac OS on your Windows, you can now download this application, because Mac OS x supports intel based computer.

You may also visit the link or scan the QR code below to know more about this application.

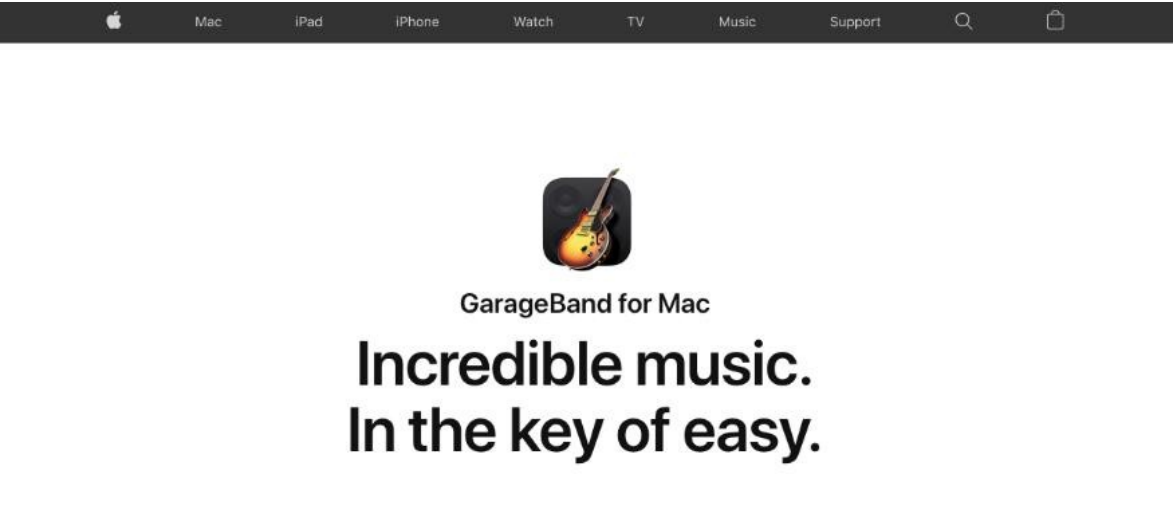


<https://www.apple.com/ph/logic-pro/>

## PAID SOFTWARE/APPLICATION

<p>❖ FL Studio</p> 	 <p>SCAN ME</p>
<p>This application is available in both Windows and Mac OS. You may visit the link or scan the QR code to know more about this application</p>	<p><a href="https://www.image-line.com/">https://www.image-line.com/</a></p>

## INCLUDED IN DEVICE

<p>❖ Garage Band</p> 
<p>This software/ application is already equipped in Mac OS.</p> <p>Each software has its own strengths and weaknesses which can be explored and observed by the composer or producer. One can choose according to his or her own preference and start to be creative by developing composition, recording, and music production skills.</p>

## PRACTICE.

1. Write a melody in 4 bars.
2. Create an inversion.
3. Create a retrograde.
4. Create a retrograde inversion.
5. Repeat the melody and give it a different ending.
6. Create a rhythmic diminution of the first melody.
7. Create a rhythmic augmentation of the first melody.
8. Answer the first melody with a completely second melody.
9. Assign the chords.

## TRY THIS:

Create a 12-bar or a 16-bar melody that begins and ends with the tonic. Assign the chords, then arrange the voices according to the chord progression. Add a descant.

Write the words that fit the melody. This will be the basis of a larger work, a complete song for example.

## Terms to Remember:

Directions: Identify what is being described. Choose the answers from the box.

conjunct	retrograde	motif	rhythmic diminution	chord progression
inversion	disjunct	melody	rhythmic augmentation	retrograde-inversion

1. \_\_\_\_\_ is the succession of tones that have rhythm.
2. \_\_\_\_\_ is a musical line which is the reverse of a previously or simultaneously stated line
3. \_\_\_\_\_ is when a musical line which is the reverse of a previously or simultaneously stated line is written upside down in pitch.
4. \_\_\_\_\_ is the type of melody whose tones move up or down the scale in connected whole or half steps
5. \_\_\_\_\_ is the compositional device where a melody, theme or motif is presented in shorter note-values than were previously used.
6. \_\_\_\_\_ is a short *musical* phrase, a recurring figure or *musical* fragment or succession of notes that has some special importance in or is characteristic of a composition.
7. \_\_\_\_\_ is a succession of chords that became the foundation of harmony in Western musical tradition from the common practice era of Classical music to the 21st century.
8. \_\_\_\_\_ is when all the notes of a given melody are written upside down on the staff creating a mirror-image.
9. \_\_\_\_\_ is when all of the note values in a given melody are increased by an equal amount.
10. \_\_\_\_\_ is the type of melody whose tones move up or down the scale in leaps of fourths to octaves or even greater interval.

## REFERENCES:

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Taylor, D. (1954) *Music Lovers' Encyclopedia*. Doubleday and Company, Inc. New York.

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