

# Motivic Development

WE'RE GOING TO TAKE A LITTLE BREAK FROM THE USUAL STUFF AND... HEY, IT'S **LUDWIG VAN BEETHOVEN!**

WHAT'S GOING ON, MAESTRO?



I'LL TELL YOU WHAT'S GOING ON: I'M **GRUMPY!** I BET ARCHDUKE RUDOLPH **20 GULDEN** THAT I COULD WRITE **500 MEASURES** OF MUSIC THIS WEEK AND SO FAR I'VE ONLY COME UP WITH **FOUR STINKIN' NOTES!**

## ORIGINAL MOTIVE



HEY, IT'S **COOL**, MR. B... WE CAN USE THESE NOTES AS A **MOTIVE**, AND CREATE A **TON** MORE MUSIC BASED ON THEM. WATCH!

## REPETITION

THE SIMPLEST FORM OF MOTIVIC DEVELOPMENT: REPEATING A PHRASE IMMEDIATELY GIVES YOU TWICE AS MUCH MUSIC!



## SEQUENCE

REPEATING A MOTIVE AT A HIGHER OR LOWER LEVEL PITCH. AS WITH ALL OF THESE, THE INTERVALS DON'T HAVE TO MATCH EXACTLY.



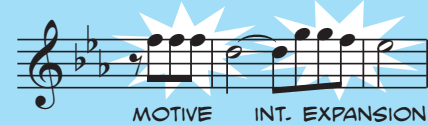
## INVERSION

FLIPPING THE MOTIVE UPSIDE-DOWN: IF THE ORIGINAL MOTIVE LEAPS DOWNWARD, AN INVERSION WILL LEAP UPWARD.



## INTERVAL CONTRACTION INTERVAL EXPANSION

MAKING THE INTERVALS WITHIN THE MOTIVE SMALLER (CONTRACTION) OR LARGER (EXPANSION).



## DIMINUTION AUGMENTATION

CHANGING THE SPEED OF THE MOTIVE SO IT IS PLAYED FASTER (DIMINUTION) OR SLOWER (AUGMENTATION).



## RHYTHMIC METAMORPHOSIS

ANY CHANGE OF THE MOTIVE'S RHYTHM (OTHER THAN JUST CHANGING THE TEMPO, AS DESCRIBED ABOVE)



## IMITATION

AN "ECHO" EFFECT BETWEEN DIFFERENT VOICES (BETWEEN INSTRUMENTS IN AN ENSEMBLE, FOR EXAMPLE, OR BETWEEN REGISTERS ON THE PIANO)



SO, HEH HEH... THAT GETS US TO **253 MEASURES...**

WAIT... WE ARE IN **4/4 TIME**, RIGHT?

UH, YEAH...

SO LET'S USE **2/4 TIME** INSTEAD!



YOU SLY FOX... **506 MEASURES!**

AW, DANG! LET'S GO **DOUBLE** OR **NOTHING!**

WOOOOT! READ IT AND **WEEP**, RUDY!

