

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!**

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

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

