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!

Hey, it's cool, Mr. B... we can use these notes as a motive, and create a ton more music based on them. Watch!

The simplest form of motivic development: repeating a phrase immediately gives you twice as much music!

Repeating a motive at a higher or lower level pitch. As with all of these, the intervals don't have to match exactly.

Flipping the motive upside-down: if the original motive leaps downward, an inversion will leap upward.

Making the intervals within the motive smaller (contraction) or larger (expansion).

Changing the speed of the motive so it is played faster (diminution) or slower (augmentation).

Any change of the motive’s rhythm (other than just changing the tempo, as described above)

An “echo” effect between different voices (between instruments in an ensemble, for example, or between registers on the piano)

Original motive

Repetition

Sequence

Inversion

Interval Contraction

Interval Expansion

Diminution

Augmentation

Rhythmic Metamorphosis

Imitation

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!