

Motivic Development

Motive Basics

- A motive is the smallest recognizable musical idea
 - * Repetition of motives is what lends coherence to a melody
 - A figure is not considered to be motivic unless it is repeated in some way.
 - A motive can feature rhythmic elements and/or pitch or interval elements
 - Any of the characteristic features of a motive can be varied in its repetitions (including pitch and rhythm).
 - * Motives are typically labeled with lowercase letters starting at the end of the alphabet (i.e. z, y, x, w)

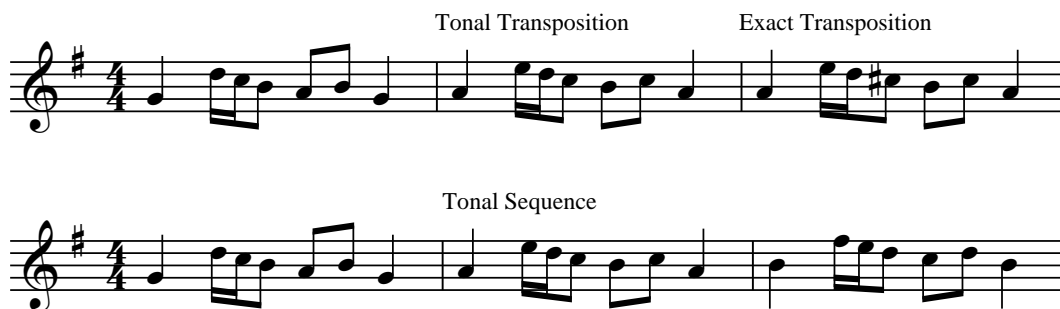


Motivic Development Techniques

- repetition: restatement of a motive at the same pitch level
 - * repetition can feature a change of mode (i.e. major to minor) at the same pitch level



- transposition: restatement of a motive at a new pitch level
 - * exact (chromatic) transposition: intervals retain the same quality and size
 - * tonal (diatonic) transposition: intervals retain the same size, but not necessarily same quality
 - * sequence: transposition by the same distance several times in a row
 - exact: intervals retain same quality and size
 - tonal: intervals retain the same size, but not necessarily same quality
 - modified: contains some modifications to interval size to fit within a given harmonic structure
 - modulating: a sequence which functions to transition the piece into a new key



- variation: elaboration or simplification by adding or removing passing tones, neighbor tones, etc.



Motivic Development continued

- fragmentation: utilizing only a portion of the motive (possibly generating new material from that fragment)



- intervallic alteration: stretching or contracting the intervals of a motive (typically within the same contour)
- inversion: direction of the intervals are reversed (may be exact, tonal, or modified)
- retrograde: motive stated backwards



- augmentation: statement of motive with proportionally longer rhythmic values
- diminution: statement of motive with proportionally shorter rhythmic values



- extension: repetition of elements within the motive to make it longer
- truncation: elimination of elements within the motive to make it shorter



Motivic Development

creating and analyzing motivic repetition and variation

On a separate sheet of staff paper, provide the requested motivic variations for each of the given motives.



- Tonal Transposition (start on C5)
- Augmentation



- Diminution
- Tonal Inversion



- Exact Transposition (start on F3)
- Exact Inversion

Label repetitions and variations of these two motives from this Bach Invention excerpt (No. 4, BWV 775, mm. 1-16)



