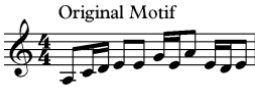



Step 3 – Developing your ostinato

Now that you have your ostinato we can try and develop it into a longer melody. When an idea is developed further it is considered a 'motif'. The base motif is the original ostinato which you created. In the 'real world', composers develop their original ideas in a variety of ways. This process is called motivic development. Listed below are various methods composers use to develop their individual ideas.

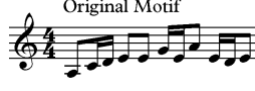

Repetition

Repetition is when the composer repeats their idea. Repetition can occur when the entire idea is repeated or when little fragments of the idea are repeated.

Original Motif	Repeated Motif
	

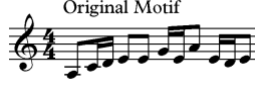
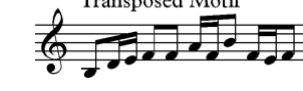
Fragmentation

Fragmentation is when a composer takes a chunk of their idea and reuses it. This can be done in combination with their original idea or separately to create a new version.

Original Motif	Fragmented Motif (repeated once)
	

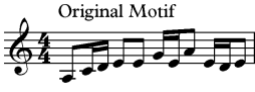

Transposition

Transposition is when a composer alters the key of their idea. Transposition can occur within the key of the original idea by shifting the notes within the key or by going to a new key.

Original Motif	Transposed Motif (up a tone)
	

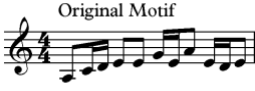

Sequencing

Sequencing is when a composer takes a fragment of their idea and repeats it numerous times in a given direction. Sequencing can occur for the entire fragment or for a single note.

Original Motif	Sequenced Motif (repeated 3 times up a tone)
	

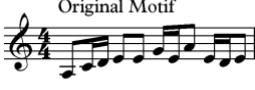

Diminution

Diminution is when a composer decreases the length of the rhythmic components in their idea. Diminution can also occur in terms of pitch where the intervals between each note are reduced.

Original Motif	Rhythmic Diminution of Motif
	

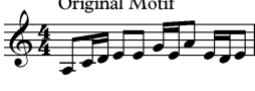
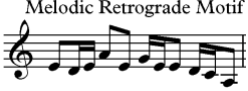
Augmentation

Augmentation is the total opposite to diminution. Augmentation occurs when a composer increases the length of the rhythmic or melodic components of their idea.

Original Motif	Rhythmically Augmented motif
	

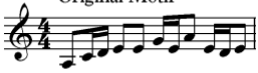

Retrograde

Retrograde occurs when a composer reverses an aspect of their idea. Retrograde can be done to both the pitch and the rhythm as well as together.

Original Motif	Melodic retrograde version of motif
	

Inversion

Inversion occurs when a composer flips the intervals of the pitches within their idea. This can be used to create a completely different sounding idea.



Original Motif	Inverted motif
<p data-bbox="277 434 400 456">Original Motif</p> 	<p data-bbox="580 434 703 456">Inverted Motif</p> 

Motivic Development Sheet

Below is an activity for you to complete. Next to the motif complete the required development or adjustment.

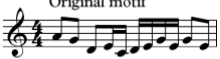

Repetition

Repeat the following motif in the space provided.

Original Motif	Repeated Motif
<p>Original motif</p> 	

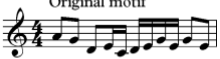

Fragmentation

Create a fragment of the following motif and repeat it once in the space provided.

Original Motif	Fragmented Motif (repeated once)
<p>Original motif</p> 	

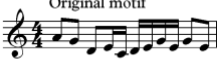

Transposition

Transpose the following motif up a tone in the space provided.

Original Motif	Transposed Motif (up a tone)
<p>Original motif</p> 	



Sequencing

Sequence the following motif by fragmenting it and repeating it 3 times, each time moving the idea up a tone.

Original Motif	Sequenced Motif (repeated 3 times up a tone)
<p>Original motif</p> 	

Rhythmic Diminution

Using the technique of diminution, reduce the length of the following motif by halving each rhythmic value.

Original Motif	Rhythmic Diminution of Motif
<p>Original motif</p> 	



Melodic Diminution

Using the technique of diminution, reduce the pitch range in the following motif by halving each interval.

Original Motif	Melodic Diminution of Motif
<p>Original motif</p>	



Rhythmic Augmentation

Using the technique of augmentation, increase the length of the following motif by doubling each rhythmic value.

Original Motif	Rhythmically Augmented motif
<p>Original motif</p> 	

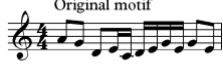

Melodic Augmentation

Using the technique of augmentation, increase the pitch range in the following motif by doubling each interval.

Original Motif	Melodically Augmented motif
<p>Original motif</p> 	

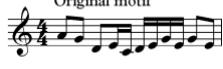

Melodic Retrograde

Using the technique of pitch retrograde, mirror the following motif so the pitch of each note is backwards.

Original Motif	Melodic retrograde version of motif
<p>Original motif</p> 	



Rhythmic Retrograde

Using the technique of rhythmic retrograde, mirror the following motif so the rhythm of the motif is backwards.

Original Motif	Rhythmic retrograde of motif
<p>Original motif</p> 	

Inversion

Using the technique of inversion, flip the intervals of the following motif to create a new sounding idea.

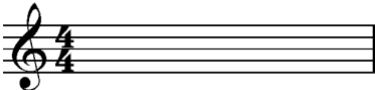

Original Motif	Inverted motif
<p>Original motif</p> 	

Developing YOUR Motif

Using the tables below and the techniques listed investigate what your motif would sound like if these techniques were applied to it.

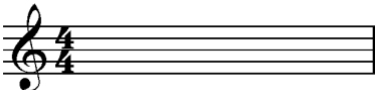

Repetition

Repeat your following motif in the space provided.

Your Original Motif	Repeated Motif
	

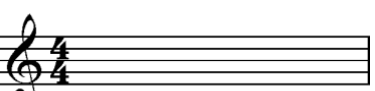

Fragmentation

Create a fragment of your motif and repeat it once in the space provided.

Your Original Motif	Fragmented Motif (repeated once)
	

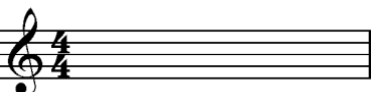

Transposition

Transpose the your motif up a tone in the space provided.

Your Original Motif	Transposed Motif (up a tone)
	

Sequencing

Sequence the your motif by fragmenting it and repeating it 3 times, each time moving the idea up a tone.

Your Original Motif	Sequenced Motif (repeated 3 times up a tone)
	

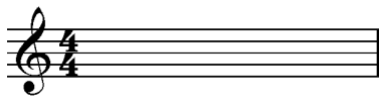

Rhythmic Diminution

Using the technique of diminution, reduce the length of your motif by halving each rhythmic value.

Your Original Motif	Rhythmic Diminution of Motif
	

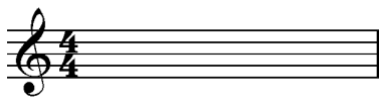

Melodic Diminution

Using the technique of diminution, reduce the pitch range of your motif by halving each interval.

Your Original Motif	Melodic Diminution of Motif
	

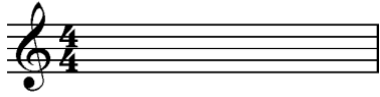

Rhythmic Augmentation

Using the technique of augmentation, increase the length of your motif by doubling each rhythmic value.

Your Original Motif	Rhythmically Augmented motif
	

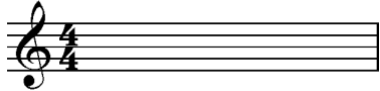

Melodic Augmentation

Using the technique of augmentation, increase the pitch range of your motif by doubling each interval.

Your Original Motif	Melodically Augmented motif
	

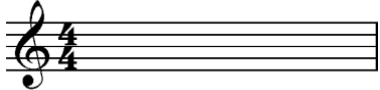

Melodic Retrograde

Using the technique of pitch retrograde, mirror your motif so the pitch of each note is backwards.

Your Original Motif	Melodic retrograde version of motif
	

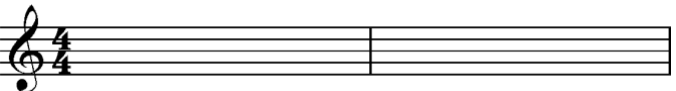
Rhythmic Retrograde

Using the technique of rhythmic retrograde, mirror your motif so the rhythm of the motif is backwards.

Your Original Motif	Rhythmic retrograde of motif
	

Inversion

Using the technique of inversion, flip the intervals of your motif to create a new sounding idea.

Your Original Motif	Inverted motif
	

<https://lismusiceducation.school.blog/2019/10/22/step-3-developing-your-ostinato/>