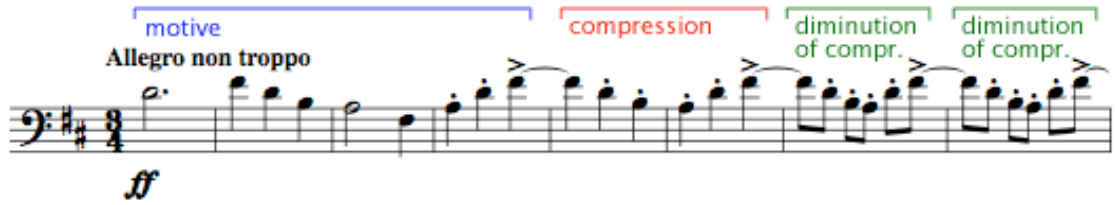
Music 231
Motive Development Techniques, part 2

New Material	
Fourteen motive development techniques:	
Part 1 * repetition * sequence * interval change * rhythm change * fragmentation * extension * expansion	**Part 2 (this document)** * compression * inversion * interversion * diminution * augmentation * ornamentation * thinning

Compression
Compression (also known as elision) is a less common development technique in which the motive is shorted by removing material from its middle. Do not confuse this with diminution (see below). Compressed motives are shorter than the original motive (because material is removed), but their note values are the same. [motive length: shorter than original]

Brahms: Violin Concerto, Op. 77 (1878)

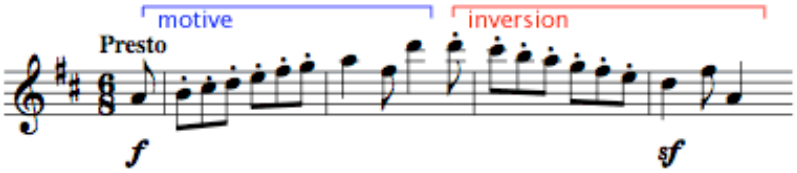


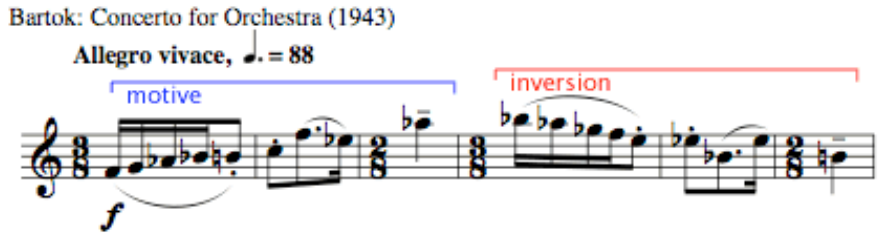
Inversion
The motive (or part of it) repeated in the opposite direction, i.e. intervals that went up now go down, and vice versa. Inversion may be strict (usually in twentieth-century music) or tonal (in most common-practice music). [motive length: same as original]

In a tonal inversion, the qualities of intervals are often changed as their direction is reversed. For example, an ascending **major** third might become a descending **minor** third.

Small divergences from completely strict inversions are accepted as normal. In the Bartok example below, notice the irregularity in the inversion of the second measure.

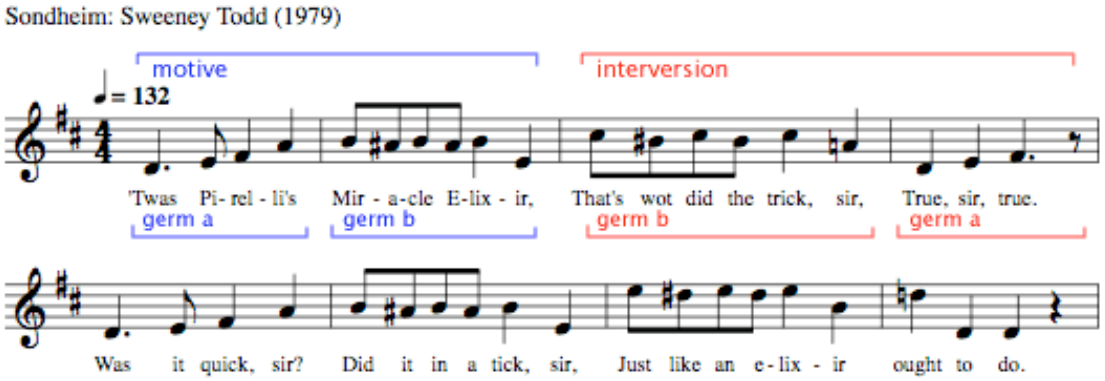
Haydn: Symphony No. 101 (1794)

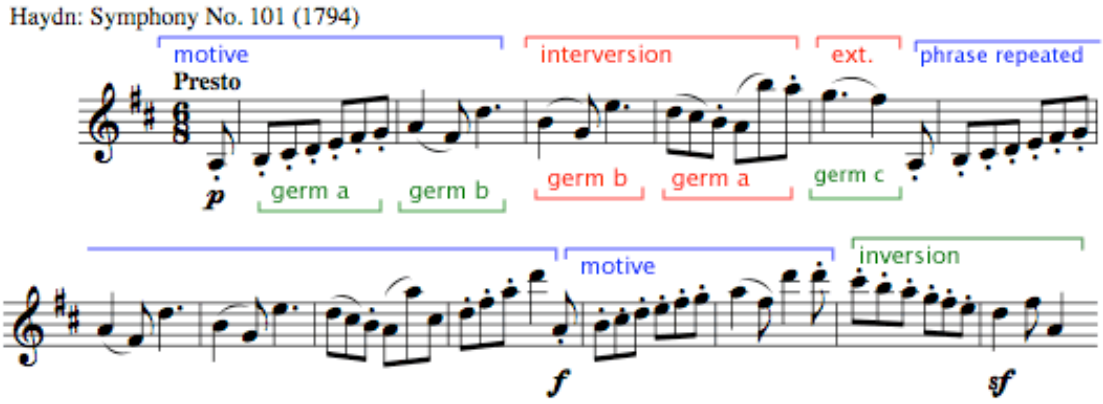




Interversion
Interversion is the restatement of a motive with its germs reordered. [motive length: same as original]

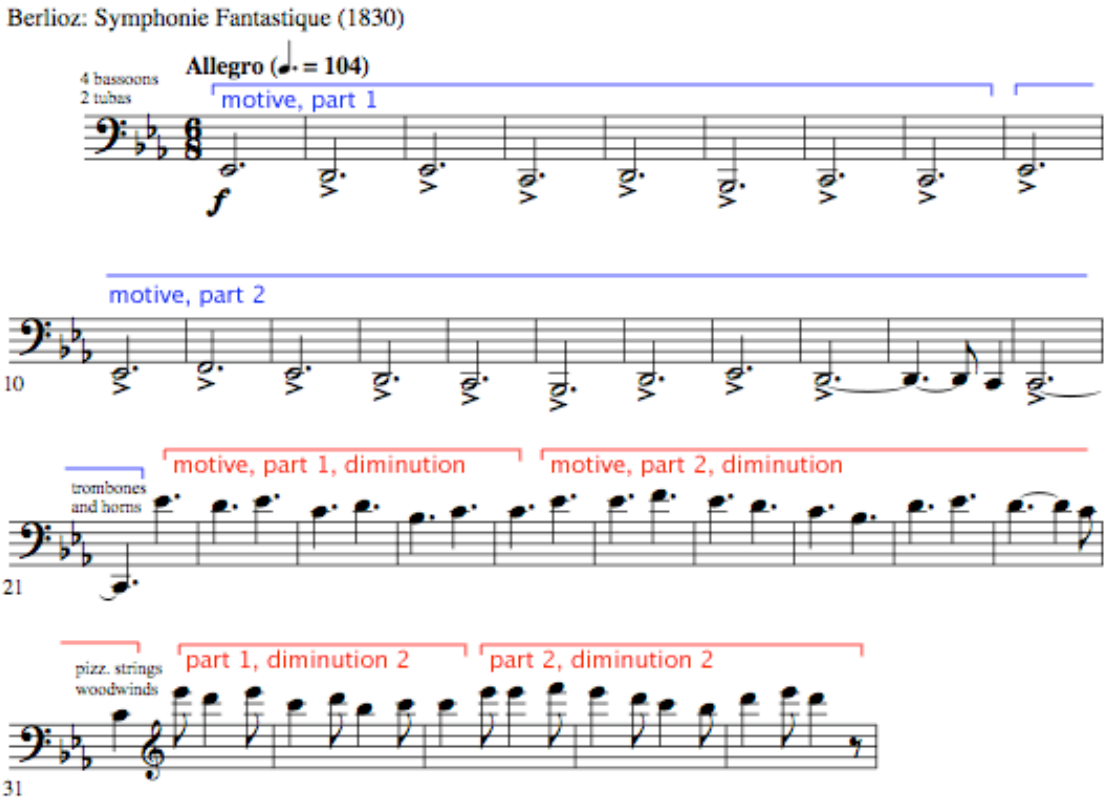
In the second example below, notice the introduction of a new germ in conjunction with the interversion. This results in an unusual five-measure phrase.

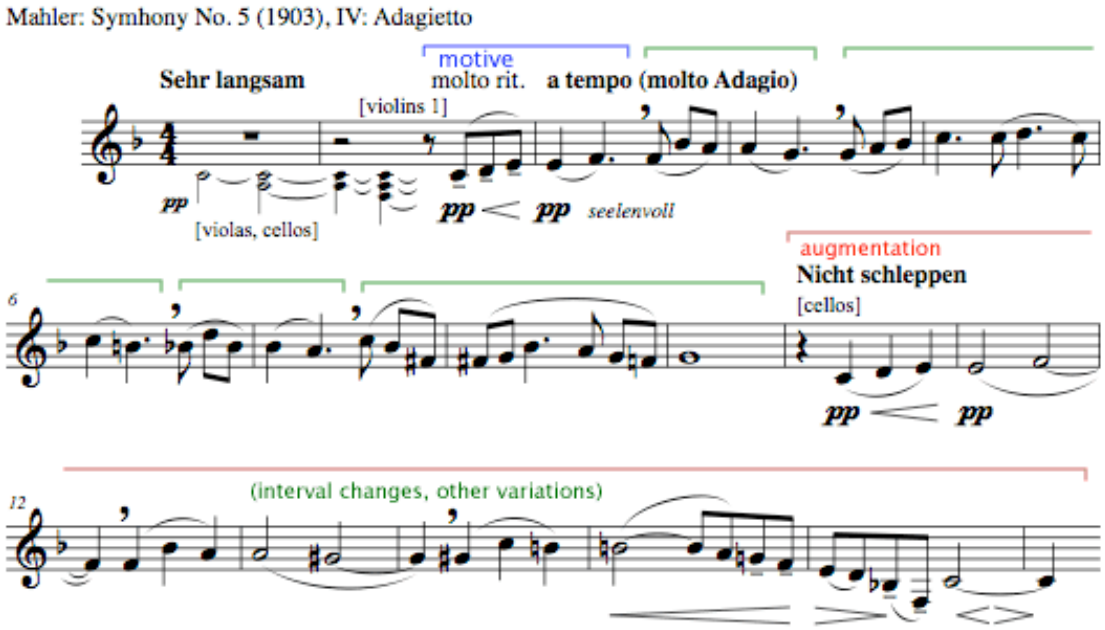




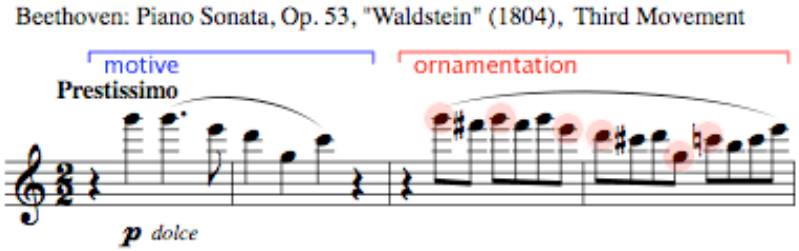
Diminution and Augmentation
In a motivic restatement, note values may be shortened (diminution) [motive length: shorter than original] or lengthened (augmentation) [motive length: longer than original] .

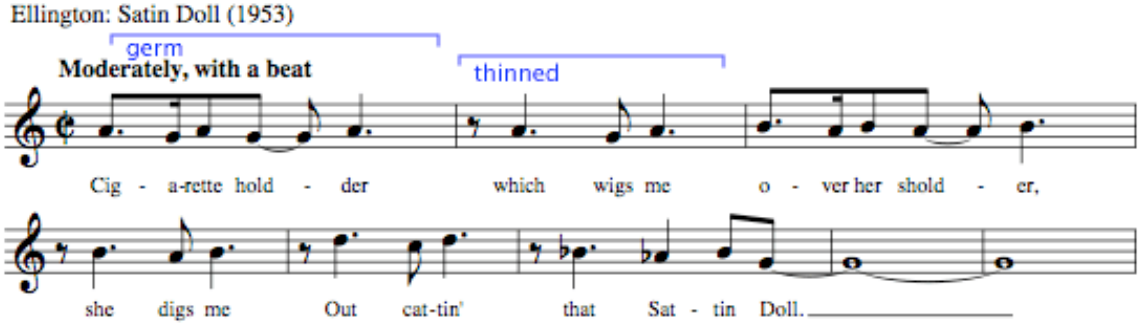
In early contrapuntal forms (fugues, canons, etc.), these processes were applied strictly to every note of a motive: every note value would either be doubled, quadrupled, halved, or quartered. In the eighteenth and nineteenth centuries, liberties were sometimes taken so that some notes would be shortened (or lengthened) while others would not, or they might be shortened or lengthened by different amounts.





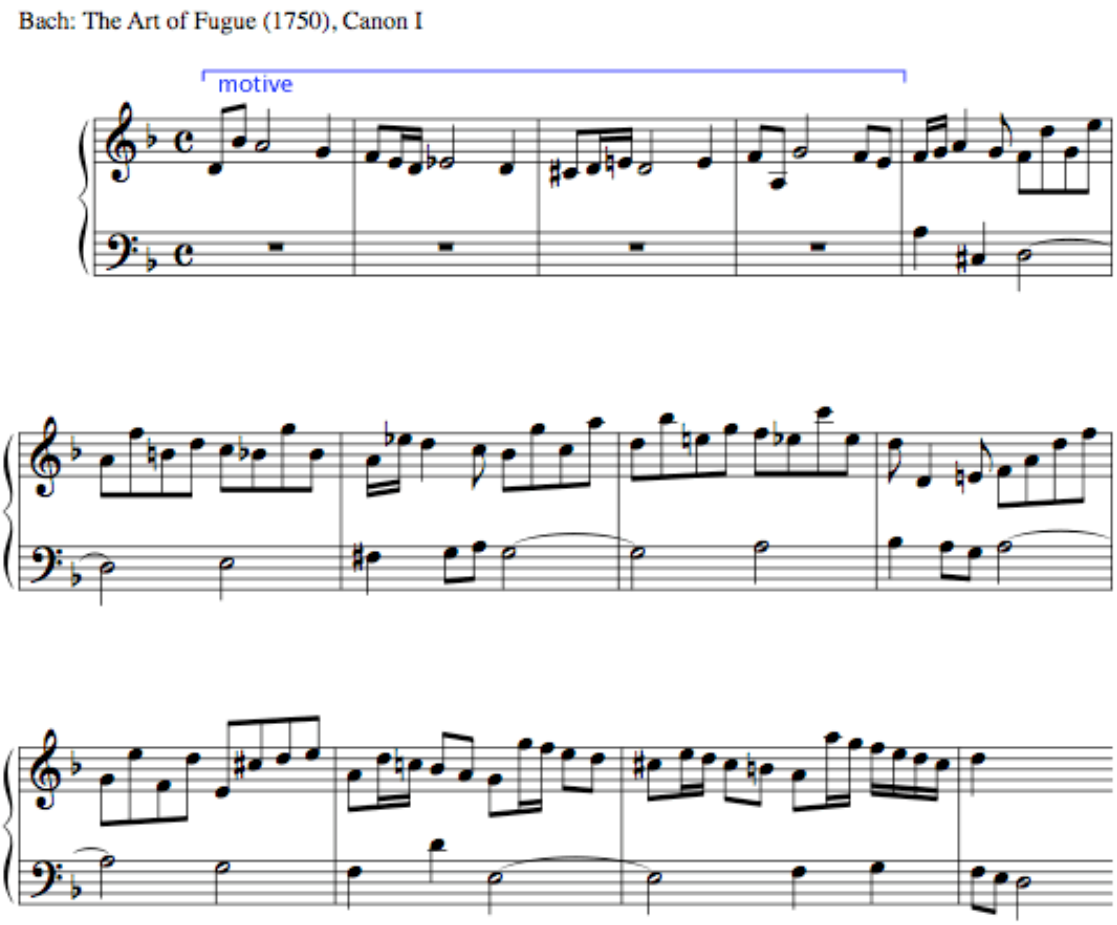
Ornamentation and Thinning
Ornamentation is a common technique in which notes are added to the motive while keeping the melodic and rhythmic outline of the motive intact. (Note that these notes are specifically written into the music by the composer, unlike the implied ornamentation is Baroque music or in improvisational music.) Thinning is the opposite process, removing some notes but retaining the essential outline. [motive length: same as original]



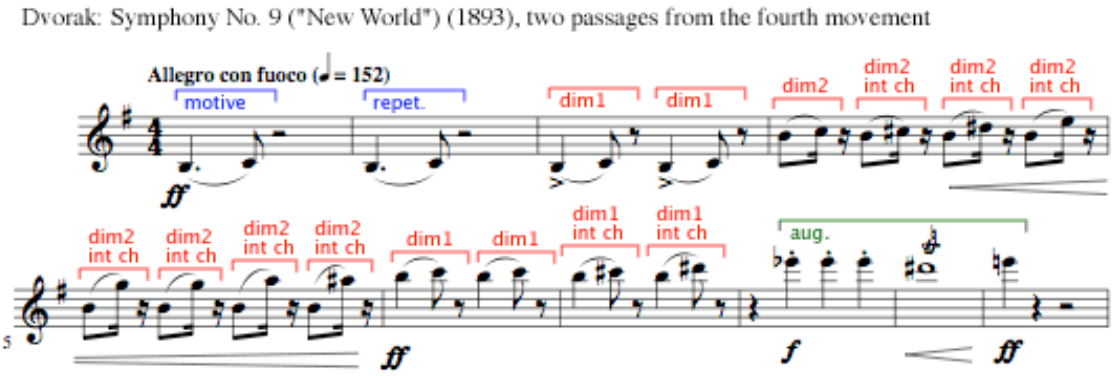


Additional examples
The body of music literature contains countless examples of development techniques that are too subtle or too individual to catalogue. Further, the techniques listed in these pages are often combined in unique ways. Examine the examples below, paying special attention to combinations of development techniques. You may need to describe variations as based on multiple techniques (for example a sequence with a rhythmic change) or you may wish to describe consecutive techniques (for example the first germ might be inverted, the second germ might be sequenced).

Bach: The Art of Fugue, Canon I



Dvorak: Symphony No. 9, Fourth Movement



Summary

Technique	Method	Length of original
repetition	restatement	same
sequence	restatement transposed	same
interval change	same rhythm, interval or intervals altered	same
rhythm change	same intervals, rhythm varied	same
fragmentation	part of original (usually a germ) repeated	shorter
extension	material added at end of motive	longer
expansion	material added in the middle of the motive	longer
compression	material removed from the middle of the motive	shorter
inversion	interval direction reversed	same
interversion	germs presented in a different order	same
diminution	note values reduced	shorter
augmentation	note values lengthened	longer
ornamentation	non-harmonic tones added	same
thinning	non-harmonic and/or ornamenting tones removed	same

Please note: the information on this page has been supplied by Dr. Ronald Caltabiano