A few ways to think about analyzing and developing a motive

Rhythmically, this motive is an anacrusis of two short notes off the beat, followed by a longer note on the beat. We'll look at the rhythmic implications in more detail in a bit, but first let's look at the pitches.

So we'd say that the interval vector of that set is $(0,1,0,0,2,0)$

These are all inversions of the same chord and regardless of the order in which you count them, the interval content is the same

Now if we analyze their intervallic content, we see that the set $0,2,7$ contains:

1 major second,
2 perfect fourths,
and nothing else

We'll look at the rhythmic implications in more detail in a bit, but first let's look at the pitches.

As a chord, this set is most obviously described as a quartal or quintal chord (built in 4ths or 5ths rather than 3rds)

If you think of those three notes as a "sonority" or chord, then traditional tonal theory already tells us that inversions of that chord do not change it's functional identity.

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On the next page we'll look at superpositions of this set, and then look at development of the rhythmic contents.

Note that it takes quite a stretch to consider this set to be part of a chord with Eb or Ab or Bb as the root, since the notes conflict so much with those keys.
Original motive can drastically change its feel.

Changing a motives location within the meter can drastically change its feel.

Classical variation techniques

By recombining these techniques of pitch and rhythm development, a single motive can be logically developed into a literally infinite variety of new forms, retaining internal consistency while providing novelty.