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J.A.O.

**Motet-chanson.** A polyphonic work of the Renaissance that combines a Latin sacred text in one voice, usually the tenor or bass, often in relatively longer note-values, with a secular text in the vernacular in another voice or voices. Works of this type were composed by Alexander Agricola, Loyset Compère, Josquin, and others and belong to the tradition of the polytextual motet reaching back to the 13th century [see Motet I].

**Motetus** [Lat., fr. Fr. *mot*, word]. (1) \*Motet. (2) In the 13th century, the second voice of a \**clausula*, to which words have been set [see Motet I]; the first (texted) voice above the tenor in a motet.

**Mother Goose Suite.** See *Ma mère l'oye*.

**Motion.** Movement from one pitch to another within a single part or simultaneously in two parts. Within a single part, motion is said to be conjunct or by step if it is by an interval not larger than a second; disjunct or by leap if by an interval larger than a second. Motion in two parts simultaneously is parallel if the interval between the two parts remains constant, at least within the general type, e.g., third, sixth, etc. [see also Parallel (consecutive) fifths, octaves]; contrary if one part moves up while the other moves down; similar if both move in the same direction but by different intervals. Motion is oblique if one part remains stationary while the other moves.

**Motive, motif.** A short rhythmic and or melodic idea that is sufficiently well defined to retain its identity when elaborated or transformed and combined with other material and that thus lends itself to serving as the basic element from which a complex texture or even a whole composition is created. The term is used rather flexibly but is usually taken to refer to something less than a \*phrase. A motive may consist of as few as two pitches, or it may be long enough to be seen to consist of smaller elements, themselves termed motives or perhaps cells. The potential for generating more extended material is most often regarded as essential. Much Baroque music consists of a more or less continuous texture spun from one or a few motives, and in the music of this and other periods, passages that modulate are often constructed from a motive, perhaps repeated in a sequence [see Sequence (1)]. Music characterized by the pervasive

use of a motive is said to be highly or very motivic, and some works of Beethoven, e.g., the Fifth Symphony, are regarded as paradigms of the technique.



The accompanying example identifies the three motives that make up the opening theme of Beethoven's *Pastoral* Symphony. All three play a prominent role, and the second and third may also be seen to be related to one another through the reversal of rhythmic elements and, to some extent, pitch contour. Development sections of movements in \*sonata form are especially likely to be built from motives introduced earlier in the work. Some musical \*analysis is carried on principally in terms of motives, often with the aim of demonstrating the organic coherence of the work in question. See also Leitmotif.

**Moto** [It.]. Movement, motion; often, as in *andante con m.*, to indicate more movement, i.e., a slightly faster tempo, than ordinarily called for by the term being modified.

**Moto perpetuo** [It.]. See *Perpetuum mobile*.

**Motown** [fr. Motortown, i.e., Detroit, Michigan]. A fusion of black \*gospel, \*pop, and \*rhythm and blues that began to flourish commercially in the U.S. in the early 1960s. Producer Berry Gordy, Jr., and numerous staff songwriters forged the style, and Gordy's Detroit-based record labels Motown, Tamla, and Gordy and Soul provided the outlet for the numerous black recording artists employed, including Smokey Robinson and the Miracles, Diana Ross and the Supremes, Marvin Gaye, Stevie Wonder, the Temptations, and many others. The Motown recording and publishing company eventually transferred its headquarters to Los Angeles.

P.T.W.

**Motreb** [Ar., Per.]. A principal type of musician in Middle Eastern cultures. In Arabic cultures generally, the term denotes a professional, hired musician, but in rural Iran it refers to one who is both vocalist and instrumentalist and entertains at weddings, circumcisions, and picnic spots.

B.N.

**Motto.** (1) In Masses of the 15th and 16th centuries (e.g., Dufay's *Missa Se la face ay pale*), a musical idea that recurs at the beginning of each major section [see Mass II]; also head-motive. (2) In \*arias of the 17th and 18th centuries, the opening gesture of the melody when sung at the outset and followed immediately by an instrumental ritornello, which is then followed by the principal entrance of the voice. Such an aria is termed a motto aria [Ger. *Devisenarie*].

**Motu proprio** [Lat., by one's own initiative]. A statement issued by the Pope without the official advice of

**Phrase.** By analogy with language, a unit of musical syntax, usually forming part of a larger, more complete unit sometimes termed a \*period. A phrase is the product, in varying degrees, of melody, harmony, and rhythm and concludes with a moment of relative tonal and/or rhythmic stability such as is produced by a \*cadence. Phrases may also be defined by the repetition of a rhythmic pattern or melodic contour. In tonal music generally, phrases are often composed of multiples of two measures, and in the late 18th and early 19th centuries, the four-measure phrase became especially common. When a phrase is constructed so as to require response or resolution by a following phrase, the two are said to be \*antecedent and consequent phrases, respectively. Often pairs of phrases are joined at more than one level to produce a hierarchy: e.g., four pairs of two-measure phrases may form two pairs of four-measure phrases, which in turn form a pair of eight-measure phrases. In such a context, the boundary between what constitutes a phrase as distinct from a larger period is necessarily informal. Elements shorter than the shortest phrase are termed \*motives. The analysis of phrase structure in this way has often been a tool of style analysis. The most extended early discussion of the subject occurs in Heinrich Christoph Koch's *Versuch einer Anleitung zur Composition* (Rudolstadt and Leipzig, 1782-93; R: Hildesheim: Olms, 1969). Among the most elaborate of more recent theories of phrase structure are those of Hugo Riemann in his *Musikalische Dynamik und Agogik: Lehrbuch der musikalische Phrasierung* (Hamburg and St. Petersburg, 1884) and *Vademecum der Phrasierung* (Leipzig: M Hesse, 1900; 5th ed., Berlin: M Hesse, 1923, as *Handbuch der Phrasierung*). See also Phrasing.

**Period.** (1) A complete musical utterance, defined in tonal music by arrival at a cadence on some harmony that does not immediately require further resolution. In this sense, which is necessarily somewhat flexible, the musical term corresponds to the sentence (or period) in language. In the music of the late 18th and early 19th centuries especially, a period usually consists of two \*phrases (an \*antecedent and a consequent), each of which may be made up of still shorter subphrases. Periods may be joined to form larger periods (perhaps constituting a section of a movement) and whole movements or forms. The term was used in a much broader way by Wagner, who regarded the musico-poetic period governed by a central tonality as the fundamental component of form in the music drama.

(2) A musical element that is in some way repeated. This sense is derived from the period of periodic motion, e.g., in acoustics. It is sometimes conflated with sense (1) in referring to a well-defined passage or formal element that is repeated in the course of a larger form. Otherwise, and especially in the context of \*serial music, it may be applied to the units of any parameter of music that embody repetitions at any level.

Bibl.: Leonard G. Ratner, "Eighteenth-Century Theories of Musical Period Structure," *MQ* 42 (1956): 439–54. Carl Dahlhaus, "Periode," *Riemann Musiklexikon*.