

Chapter 10
Sacred Music in the Era of the Reformation

1. [213] Protestant reformers tried to involve the congregation resulting in new forms such as the _____ in the Lutheran Church, the _____ in the Calvinist Church, and the _____ in the Anglican Church.

Chorale, metrical psalm, anthem and Service

2. (212) What were the three branches and where did they exist?

Lutheran: northern Germany and Scandinavia; Calvinist, Switzerland, Low Countries, France, and Britain; Church of England

3. (213) Summarize Luther's religious beliefs in light of his humanistic education.

Rely on reason, direct experience and the study of scripture rather than be authority, so supremacy of the Bible; salvation by faith and not works; and he was against indulgences

4. He changed the language from _____ to _____, but kept some of the Catholic liturgy and music.

Latin to German

5. (216) Luther's musical background included what? Singer, flute and lute; composer

6. Why congregational singing? Edify (ethical power of music) and unity of faith

7. Was a Lutheran liturgy strictly adhered to? No.

8. Describe the chorale in Luther's time. Metric, rhymed, strophic poem and melody

9. (217) What are the four sources of chorales? Veni Redemptor gentium to Nun komm, der Heiden Heiland is an example of what? (218) Victimae paschali laudes to Christ ist erstanden is an example of what? Innsbruck, ich muss dich lassen to O Welt, ich muss dich lassen is an example of what? Ein feste Burg is an example of what?

Adaptations of Gregorian chant; existing German devotional songs; secular songs given new words (contrafactum); new compositions

Adaptation; devotional song; contrafactum; new

10. What were the two purposes of polyphonic settings? Home and church; substitute for popular music of the young people

11. (219) What is the Lied technique? Chorale in tenor and add three or four voices

12. What is a choral motet? Chorale as cantus firmus with imitation (polyphony)

13. (220) What is cantional style? Why that term? Chorale in top voice and harmonized with the other voices; Cantionale is Latin for songbook

14. How many chorale melodies were there by 1600? 700+

15. What is the doctrine of Calvin? Bible; predestination; piety, uprightness, and work

16. The Calvin Church was centered at _____. What were the offshoots? Geneva; Dutch Reformed Church (Netherlands), Presbyterian Church (Scotland), Puritan (England), Huguenots (France)

17. What about music in the church? Only congregational singing; no instruments or worldly distractions

18. What are metrical psalms? What is a psalter? Metric, rhymed, strophic translations of psalms; a collection of psalms

19. (221) TQ: "Or sus, serviteurs du Seigneur" as "Old Hundreth" would be an example of what? Contrafactum

20. T/F The different denominations held inviolate their music and would not allow it to be contaminated by influx from other congregations. False; tunes were freely exchanged

21. (222) TQ: (SR) What is your impression of the SR compared to Luther's SR a couple pages back? Calvin is focused, intense, vehement, scary; the Luther selection is laid back

22. What are the three psalters mentioned? Thomas Sternhold and John Hopkins; Henry Ainsworth (Pilgrims); Bay Psalm Book (1640)

23. Describe the polyphonic psalm settings. 4 or 5 parts; melody in tenor or soprano; simple chordal to imitative settings

24. (223) Who are the composers? French: Loys Bourgeois, Claude Goudimel, Claude Le Jeune; Flemish: Jacobus Clemens, Jan Pieterszoon Sweelinck

25. (222) [You should be familiar with the religious/political events in England.] What are the present-day names of these churches? Anglican, Episcopal

26. (224) What is the situation with "congregational music" in the Church of England?
Seems like it retained the catholic motets and masses, which would be too difficult for a congregation
27. Who are the two composers?
John Taverner; Thomas Tallis
28. What is a Service?
Church meetings: Matins (=Matins and Lauds); Holy Communion (Mass); Evensong (Vespers and Compline)
29. What's the difference between great and short?
Contrapuntal, melismatic for great; syllabic, chordal style
30. What is an anthem?
A Latin motet sung in English performed in Matins and Evensong
31. What are the two types?
Full: unaccompanied choir in contrapuntal style;
Verse: one or more solo voices with organ or viol accompaniment, alternating with passages for full choir doubled by instruments
32. (224) SR: Write the inventory.
Over 180 motets, 3 masses, 4 Services, dozens of anthems, secular partsongs, consort songs, fantasias and other works for viol consort, and variations, fantasias, dances, and other works for keyboard
33. What were his Catholic works?
Mass (3, 4, 5 voices); Gradualia (1605 and 1607) are polyphonic Mass Propers for the major days of the church year
34. (225) What are William Byrd's Anglican works?
Great Service, 3 Short Services, psalms, full and verse anthems
35. What was the Catholic Church's stance during all this?
Business as usual; no adjustments necessary
36. Who are the leading Flemish composers (1520-50)?
Adrian Willaert, Nicolas Gombert, Jacobus Clemens
37. (227) What are the stylistic traits of Catholic music of this time?
Carefully prepared dissonances; equality of voices; 4 voices to 5 or 6; defined mode by melody and cadences; duple meter; imitative polyphony (with melodic variation); phrases overlap; imitation mass, then paraphrase mass, and lastly cantus firmus masses; chant melodies are voice (in all voices) of motets and masses; canons are infrequent
38. TQ: Gombert's five-voice motet Ave regina caelorum is cited. Where might that be performed? ("In church" is not the answer I'm looking for.)
It's a Marian antiphon, so Compline
39. Willaert was sensitive to text and music. He was insistent on text underlay in printed music.
40. (228) Why the Counter-Reformation or Catholic Reformation?
Loss of countries, finances results in church reform and Jesuits (proselytizing Catholics)
41. What effect did the Council of Trent (1545-63) have on music?
Tropes, sequences eliminated; otherwise nothing although there was talk
42. (229) What is the name of the work that saved music in the Catholic Church (just to prolong the myth)?
Pope Marcellus Mass
43. What are the mass types that he wrote?
51 imitation; 34 paraphrase; 8 cantus firmus; some canonic masses; 6 free
44. (230) SR: What is Palestrina's last name? What did he revise? List his works.
It's the city in which he was born; official chant books; 104 masses, 300 motets, 35 Magnificats; 70 hymns+; 50 spiritual madrigals; 94 secular madrigals
45. Who is the counterpoint authority?
Willaert; codified by Zarlino (*Le institutione harmoniche*)
46. What NCTs are allowed? Other qualities are step-wise motion; duple meter; consonance; sonority achieved by voicing; clear text declamation; homophony for Gloria and Credo; phrase begun by different voices; variety in rhythm
Suspension, neighboring tone, passing tone, cambiata (changed)
47. (233) Stile antico? What is the book? What would the course be called if you studied Palestrina style?
Old style; Johann Joseph Fux's *Gradus ad Parnassum* (1725); 16th-century counterpoint
48. What about tolerance of religious difference in Spain? If you weren't Catholic, you weren't welcome
49. (234) Who are the Spanish composers?
Cristóbal Morales; Francisco Guerrero; Tomás Luis de Victoria
50. What kind of masses did Victoria write?
Imitation

51. (235) The _____ and _____ participated in music through _____ing and _____ing, whether it be for _____ or _____ purposes, all of which was accompanied by instruments, such as _____ and _____. (Note 1: Try to guess what I'm thinking. Note 2: Here's an effort to introduce ethnic music.)
Aztecs and Incas; singing and dancing; entertainment or for religious purposes; drums and flutes
52. (236) What are the details of the first polyphonic vocal work published in the Americas?
1631, Hanacpachap cussicuinin, a processional in the Quechua language in Lima, Peru
53. Central and eastern Europe was _____. Their music was from the _____ tradition. The leading composers were _____ and _____.
Catholic; Franco-Flemish; Waclaw of Szamotul (Poland) and Jacob Handl (Bohemia)
54. (237) The leading German composer of the late Renaissance was _____. The whole of the German composers were _ c _ e _ t _ c _.
Hans Leo Hassler; eclectic
55. A Franco-Flemish composer working in Germany was _____. How does he rate?
Orlande de Lassus; previous editions only did Orlando di Lasso, so it's going to be hard for me to change my old ways (N.B., catch me if I slip); among the great ones in the 16th century
56. Palestrina exemplified _____ and _____; de Lassus, _____ and _____.
Restrained church style, strict counterpoint; emotional expression, depiction of text
57. Note: What the author talks about on page 237 (*Cum essen parvulus*) is known as word-painting (= to write music that actually illustrates what the text is describing). This is in contrast to Gombert (see p. 227, the last five lines of the second paragraph).
58. (238) SR: What did de Lassus write? How many total? What is the name of his motet collection? TQ: Do you see the pretty picture? Is it safe to conclude that color printing was available by c. 1600? BTW, *penitential* means *to be sorry for sins committed*.
- 57 masses, 700+ motets, 101 Magnificats, hundreds of other liturgical compositions, about 150 French chansons, 200 Italian madrigals, and 90 German Lieder; 2,000; Magnum opus musicum (great work of music); trick question: a manuscript isn't printed; it's hand-written, so this was painted by hand, one manuscript at a time
59. (239) Jewish music was largely _____. Singing was mostly _____. Readings relied on _____.
Oral; responsorial; cantillation
60. Te'amin was developed to indicate what? What is te'amin?
Accents, divisions in the text, appropriate melodic patterns; Jewish notational system of the 9th century
61. What is the name of a synagogue cantor?
Hazzan
62. Ashkenazi Jews of Germany drew on _____ and _____.
Gregorian chant, Minnelieder; Arabic sources
63. What happened in 1999?
Lutherans and Catholics end their dispute
64. Religious music written then still continues today. It was shared among religions and influenced other genres (organ music, for example).
65. (240) "To sing *Ein' feste Burg* or a Palestrina mass is still an act potent with meaning, even after 500 years. This should remind us that other pieces, which we now hear simply as music, once carried equally strong associations—associations that we can learn only by studying the historical circumstances from which they emerged." This is a powerful statement!

