

Grout, Chapter 10
Sacred Music in the Era of the Reformation

Name _____

1. [(210)] 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.
2. (211) What were the three branches and where did they exist?
3. (212) Summarize Luther's position.
4. He changed the language from _____ to _____, but kept some of the Catholic liturgy and music. (213) Luther's musical background included:

Why congregational singing?
5. Was a Lutheran liturgy strictly adhered to?
6. Describe the chorale in Luther's time.
7. What are the four sources of chorales? Veni Redemptor gentium to Nun komm, der Heiden Heiland is an example of what? (215) Victimae paschali laudes to Christ ist erstanded 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?
8. (216) What were the two purposes of polyphonic settings?
9. What is the Lied technique?
10. (217) What is a choral motet?
11. What is cantional style? Why that term?
12. (218) How many chorale melodies were there by 1600?
13. What is the doctrine of Calvin? TQ: (SR) What is your impression of the SR compared to Luther's SR a couple pages back?
14. (219) The Calvin Church was centered at _____. What were the offshoots?
15. What about music in the church?
16. What are metrical psalms? What is a psalter?
17. (220) TQ: "Or sus, serviteurs du Seigneur" as "Old Hundreth" would be an example of what?
18. T/F The different denominations held inviolate their music and would not allow it to be contaminated by influx from other congregations.
19. What are the three psalters mentioned?
20. Describe the polyphonic psalm settings.
21. Who are the composers?
22. (222) [You should be familiar with the religious/political events in England as described on p. 221.] What is the situation with "congregational music" in the Church of England? What are the present-day names of these churches?

23. Who are the two composers?
24. What is a Service?
25. What's the difference between great and short?
26. What is an anthem?
27. What are the two types?
28. What are William Byrd's Anglican works?
29. What were his Catholic works?
30. (224) What was the Catholic Church's stance during all this?
31. Who are the leading Flemish composers (1520-50)?
32. What are the stylistic traits of Catholic music of this time?
33. (226) Willaert was sensitive to text and music. He was insistent on text underlay in printed music.
34. Why the Counter-Reformation or Catholic Reformation?
35. What effect did the Council of Trent (1545-63) have on music?
36. (228) SR: What is Palestrina's last name? What did he revise? List his works.
37. (229) What is the name of the work that saved music in the Catholic Church (just to prolong the myth)?
38. (230) What are the mass types that he wrote?
39. Who is the counterpoint authority?
40. 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
41. (232) Stile antico? What is the book? What would the course be called if you studied Palestrina style?
42. (233) What about tolerance of religious difference in Spain?
43. Who are the Spanish composers?
44. What kind of masses did Victoria write?
45. (234) 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: Try to guess what I'm thinking. Note 2: There's the token effort to introduce ethnic music.)
46. (235) What are the details of the first polyphonic vocal work published in the Americas?

47. Central and eastern Europe was _____. Their music was from the _____ tradition. The leading composers were _____ and _____.
48. The leading German composer was _____. The whole of the German composers were c e t c.
49. A Franco-Flemish composer working in Germany was _____. How does he rate?
50. Palestrina exemplified _____ and _____; di Lasso, _____ and _____.
51. (236) SR: What did di Lasso 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*.
52. (237) Note: What the author talks about on page 237 is known as word-painting, to write music that actually illustrates what the text is describing.
53. (238) Jewish music was largely _____. Singing was mostly _____. Readings relied on _____.
54. Te'amin was developed to indicate what? What is te'amin?
55. What is the name of a synagogue cantor?
56. Ashkenazi Jews of Germany drew on _____ and _____; Sephardic Jews of Spain drew on _____.
57. (238) What happened in 1999?
58. Statement: Religious music written then still continues today. It was shared among religions and influenced other genres (organ music, for example).
59. "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."

