

# A History of Western Music, 10th Edition, Grout, et al.

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/ [CHAPTER 11. SACRED MUSIC IN THE ERA OF THE REFORMATION](#) / [CH 11 OUTLINE](#)

## I. The Reformation

- A. Began as theological dispute; three main branches
  - 1. Lutheran: northern Germany and Scandinavia
  - 2. Calvinist: led by Jean Calvin, Switzerland and Low Countries to France and Britain
  - 3. Church of England: organized by Henry VIII
  - 4. theology and circumstance determined musical choices
- B. Martin Luther (1483–1546)
  - 1. professor of biblical theology at University of Wittenberg, Germany
    - a. influenced by humanist education
  - 2. views contradicted Catholic doctrine
    - a. religious authority derived from Scripture alone
  - 3. 95 theses sent to Archbishop of Mainz
    - a. opposed sale of indulgences; challenged pope's role in granting them
    - b. intended to start dialogue
    - c. theses printed and disseminated widely making Luther famous
  - 4. pressed to recant
    - a. charged with heresy, 1519
    - b. excommunicated, 1520
  - 5. organized a new Evangelical Church: Lutheran Church

## II. Music in the Lutheran Church

- A. Luther sought to give the people a larger role
  - 1. increasing use of vernacular in service
  - 2. retained much of Catholic liturgy
    - a. some in translation, some in Latin
  - 3. use of Catholic chant and polyphony
    - a. Latin texts, German translations, new German words
  - 4. music assumed central position
    - a. admired Franco-Flemish polyphony, especially Josquin
    - b. Luther believed in educational and ethical power of music
    - c. worshipers could unite in faith and praise, believed in congregational singing
  - 5. various compromises between Roman usage and new practices
    - a. smaller churches adopted *Deutsche Messe* (German Mass)
      - i. published by Luther, 1526
      - ii. followed main outlines of Roman Mass
      - iii. replaced most elements of Proper and Ordinary with German hymns
- B. The Lutheran chorale
  - 1. chorale: late-16th-century congregational hymn
    - a. originally sung in unison
    - b. Luther wrote many poems and melodies himself
    - c. 4 collections of chorales published, 1524
    - d. printing press played large role in dissemination
  - 2. four main sources of chorales
    - a. adaptations of Gregorian chant
      - i. *Nun komm, der Heiden Heiland* (NAWM 58b) from *Veni redemptor gentium* (NAWM 58a)
      - ii. Luther's poem is rhymed, metrical translation of the Latin text
      - iii. took over most of chant melody, significant alterations, appealing up-to-date style
    - b. existing German devotional songs
      - i. *Nun bitten wir den Heiligen Geist* (Now we pray to the Holy Spirit), text 13th century, 15th century tune, modified by Luther
    - c. contrafactum: secular songs given new words
      - i. *O Welt, ich muss dich lassen* (O world, I must leave you) contrafactum of Isaac's *Lied Innsbruck, ich muss dich lassen* (NAWM 41)
    - d. new compositions
      - i. *Ein feste Burg* (NAWM 58c), Luther's best known chorale
      - ii. song most identified with the Reformation
      - ii. attention to expression and declamation of the words
- C. Polyphonic chorale settings
  - 1. served two purposes
    - a. group singing in homes and schools
    - b. performance in church by choirs
  - 2. early published collections aimed towards young people
    - a. same settings sung in church
      - i. sometimes doubled by instruments
      - ii. alternating stanzas sung with congregation
  - 3. Lied technique
    - a. unaltered chorale tune in tenor
    - b. 3 or more free-flowing parts surround the tenor
    - c. example: (NAWM 58d) by Johann Walter (1496–1570), Luther's collaborator
  - 4. chorale motets
    - a. techniques from Franco-Flemish motet
    - b. chorale as cantus firmus in long notes surrounded by free or imitative polyphony

5. cantional style: chordal homophony
  - a. tune in highest voice accompanied by block chords
  - b. after 1600 accompaniment played by organ, congregation sang melody
- D. The Lutheran tradition
  1. by 1600, over 700 chorale melodies
  2. great variety of pieces based upon them
  3. chorales elaborated in organ works

### III. Music in Calvinist Churches

- A. Jean Calvin (1509–1564)
  1. led largest branch of Protestantism outside of Germany
  2. rejected papal authority; justification through faith alone
  3. believed people predestined for salvation or damnation
  4. lives of constant piety, uprightness, and work
  5. centered in Geneva, missionaries spread Calvinism across Switzerland
    - a. established Dutch Reformed Church in the Netherlands
    - b. Presbyterian Church in Scotland
    - c. Puritans in England
    - d. Huguenots in France
- B. Calvin and music
  1. stripped churches of distractions; musical instruments, elaborate polyphony
  2. valued congregational singing
  3. only biblical texts, especially psalms, sung in church
- C. Metrical psalms
  1. vernacular translations of psalms, metric, rhymed, strophic
    - a. newly composed melodies, or adapted tunes from chant or other sources
    - b. Clément Marot translated psalms into metrical French verse
    - c. psalter: published collections of metrical psalms
  2. French psalter
    - a. Calvin issued several in French, beginning 1539
    - b. complete French psalter published 1562
    - c. copies printed in several cities simultaneously
    - d. 150 psalms sung in unison, unaccompanied
    - e. simple stepwise melodies (NAWM 59b) “Old Hundredth”
  3. Dutch, English, Scottish, and American psalters
    - a. translations of French psalter: Germany, Holland, England, Scotland
    - b. Germany: psalm melodies adapted as chorales
    - c. Lutherans and Catholics published metrical psalters
    - d. *Bay Psalm Book*, 1640: first book published in North America
- D. Polyphonic psalm settings
  1. for home or gatherings of amateur singers
  2. 4- or 5-part settings
    - a. tune in tenor or superius
    - b. chordal style to motet-like settings in cantus-firmus style
  3. other settings: voice and lute, organ, and other combinations
  4. resembled popular music with religious message

### IV. Church Music in England

- A. Church of England: third major branch of Protestantism
  1. Henry VIII (r. 1509–47) married to Catherine of Aragon
    - a. pope refused annulment to marry Anne Boleyn
    - b. 1534 Parliament separated from Rome; Henry named head of Church of England
  2. Church of England
    - a. Catholic in doctrine under Henry VIII
    - b. Edward VI (r. 1547–53) adopted Protestant doctrines
      - i. English replaced Latin in the service
      - ii. 1549 *Book of Common Prayer*, only prayer book permitted for public use
    - c. Mary (r. 1553–58) restored Catholicism
    - d. Elizabeth I (r. 1558–1603) brought back reforms made by Edward
      - i. sought to steer a middle course
      - ii. Anglican Church: blend of Catholic and Protestant elements
      - iii. Catholics conducted services in private
- B. New forms created for services in English
  1. Latin motets and masses composed under Henry, Mary, and Elizabeth
    - a. Latin used in Elizabeth’s royal chapel, served political needs
  2. Service
    - a. music for portions of Matins, Holy Communion, and Evensong
    - b. *Great Service*: contrapuntal and melismatic setting
    - c. *Short Service*: same texts, syllabic, chordal style
  3. anthem
    - a. polyphonic work in English, sung by choir; end of Matins or Evensong
    - b. texts from Bible or *Book of Common Prayer*
  4. Thomas Tallis (ca. 1505–1585)
    - a. most important English composer of sacred music in the mid 16th century
    - b. served in the Chapel Royal for 40 years under Henry VIII to Elizabeth I
    - c. remained Catholic
    - d. composed Latin masses and hymns, English service music, other sacred works
    - e. *If ye love me*, by Tallis (NAWM 60) (1547), early anthem
      - i. 4-part choir of men and boys
      - ii. simple homophony and 4 brief points of imitation
      - iii. syllabic setting matches spoken rhythm of words
- C. William Byrd (ca. 1540–1623)
  1. leading English composer in late 16th and early 17th centuries
    - a. probably a student of Thomas Tallis
    - b. although Catholic, served Church of England, protected by Queen Elizabeth
    - c. 1572–1623 member of the Chapel Royal

- d. wrote Anglican and Catholic service music
  - e. also composed secular vocal and instrumental music
  - f. granted 21-year monopoly with Tallis for printing of music in England
  - g. major works: over 180 motets, 3 masses, 4 Services, dozens of anthems, secular works
2. Anglican music
    - a. Byrd composed all forms of Anglican music
    - b. absorbed Continental imitative techniques
    - c. *Sing joyfully unto God* (NAWM 61), anthem
      - i. 6 voices, points of imitation succeed one another
      - ii. occasionally homophonic declamation
      - iii. imitation handled freely; changes of interval and rhythm
  3. Latin masses and motets
    - a. Byrd's best-known works
    - b. 1590s wrote for Catholics celebrating Mass in secret
    - c. *Gradualia* (1605 and 1607): two books, complete polyphonic Mass Propers

## V. Catholic Church Music

- A. Reaffirmation of doctrines, traditions, and practices
  1. continuity in the roles played by music and in genres and forms
  2. tradition, splendor, and projection through music: valued over congregational participation
- B. The generation of 1520–1550
  1. Flemish composers remained prominent
  2. best known: Adrian Willaert, Nicolas Gombert (ca. 1495–ca. 1560), Jacobus Clemens
    - a. all born in Flanders, took posts elsewhere
  3. Catholic composers shared characteristics
    - a. careful treatment of dissonance
    - b. equality of voices; expanded from 4 to 5 or 6
    - c. clearly defined mode: frequent cadences, melodic profiles in superius and tenor
    - d. most works in duple meter
    - e. imitative polyphony: prevailing texture
      - i. phrases overlap, continuous flow, strong cadences at ends of sections
    - f. imitation mass most common type of mass
    - g. chant melodies served as subjects for motets and masses
    - h. canons and other imitative structural devices appeared much less
  4. *Ave regina caelorum* (NAWM 62), 5-voice motet by Gombert
    - a. based on chant with same words
    - b. succession of interlocking points of imitation
    - c. combines continuity with constant variation
    - d. lesser value placed on rhetorical effects
  5. Willaert and humanism
    - a. long career in Italy, most affected by humanist movement
    - b. accentuation, rhetoric, and punctuation to fit text
    - c. never allowed a rest to interrupt a word or thought within a vocal line
    - d. strong cadences only at significant breaks in text
    - e. insisted syllables be printed precisely under their notes
- C. Catholic response to the Reformation
  1. Counter-Reformation or Catholic Reformation
  2. Pope Paul III (r. 1534–49) and successors: austerity and asceticism to church hierarchy
  3. Society of Jesus (Jesuits)
    - a. 1534 organized by Saint Ignatius Loyola (1491–1556)
    - b. founded schools and proselytized among Protestants
    - c. reconverted Poland, large areas of France and Germany
- D. Council of Trent (1545 to 1563)
  1. response to Reformation, church Council met at Trent, northern Italy
  2. Council reaffirmed doctrines and practices
  3. passed measures to purge abuses and laxities
  4. effects on music
    - a. uniform liturgy: suppress variation in local practices
    - b. nearly all tropes and sequences eliminated
    - c. official chant books revised by Palestrina
      - i. purged chants of "barbarisms, obscurities, contrarities, and superfluities"
      - ii. published 1614, in use until early 20th century
    - d. some reformers sought to restrict polyphonic music
    - e. local bishops regulate music in the services
    - f. polyphony allowed if words remained comprehensible

## VI. Giovanni Pierluigi da Palestrina (1525/6–1594)

- A. Leading Italian composer of church music, "The Prince of Music"
  1. born in Palestrina, small town near Rome
  2. choirboy and musical education in Rome
  3. most of his career in Rome
    - a. Julian Chapel at St. Peter's (1551–55 and 1571–94)
    - b. St. John Lateran (1555–60), Santa Maria Maggiore (1561–66)
    - c. briefly sang in papal chapel (1555)
  4. published his own music
  5. Palestrina's style model for later centuries of church music and counterpoint in strict style
  6. major works: 104 masses, over 300 motets, 35 Magnificats, many other liturgical compositions, 94 secular madrigals
- B. The Palestrina style
  1. 104 masses
    - a. 51 are imitation masses
    - b. 34 paraphrase masses, almost all on chant
    - c. 8 cantus-firmus masses
    - d. a few canonic masses
    - e. 6 free masses: using neither canons nor borrowed material
  2. melody
    - a. quality almost like plainchant

- b. style example: *Pope Marcellus Mass* (NAWM 63b), *Agnus Dei*
  - i. long-breathed, rhythmically varied, easily singable lines
  - ii. voices move by step, few repeated notes
- 3. counterpoint and dissonance treatment
  - a. counterpoint conforms to Zarlino
  - b. music almost entirely duple meter
  - c. independent lines meet in consonant sonority, except for suspension
  - d. *cambiata*: voice skips down a 3rd from a dissonance to a consonance
- 4. sonority
  - a. subtly different shadings and sonorities from same simple harmonies
- 5. text declamation
  - a. words accentuated correctly, intelligible
  - b. movements with longer texts: homophony
    - i. *Pope Marcellus Mass* (NAWM 63a), *Credo*
  - c. shorter texts: imitative polyphony throughout
- 6. texture
  - a. each new phrase different combination of voices
  - b. full 6 voices: climaxes, major cadences, significant words
  - c. subtle word-painting
- 7. rhythm
  - a. within each voice, great variety in durations
  - b. no two successive measures feature same rhythm
  - c. rhythmically independent individual lines
  - d. syncopation to sustain momentum, link phrases
- C. Palestrina as a model
  - 1. first style in history of Western music to be consciously preserved and imitated
  - 2. ideal of *stile antico* (old style): referred to by 17th-century theorists and composers
  - 3. still the ideal style in present-day counterpoint textbooks

## VII. Spain and the New World

- A. Catholic Church closely identified with monarchy
  - 1. Queen Isabella and King Ferdinand "Catholic monarchs," strongly promoted Catholicism
  - 2. 1480, Ferdinand launched Spanish Inquisition
  - 3. forced Jews and Muslims to accept baptism or leave Spain
  - 4. Charles I (r. 1516–56, and 1519–56 as Holy Roman emperor Charles V), Philip II (r. 1556–98): equally fervent Catholics
- B. Catholic music in Spain
  - 1. Royal family ties to Low Countries brought Flemish musicians to Spain
    - a. Franco-Flemish tradition deeply influenced Spanish polyphony
  - 2. also close links to Italy, Pope Alexander VI (1492–1503) from Spain
  - 3. Cristóbal de Morales (ca. 1500–1553): most eminent Spanish composer first half of 16th century
  - 4. Francisco Guerrero (1528–1599): most widely performed Spanish composer
  - 5. Tomás Luis de Victoria (1548–1611)
    - a. most famous Spanish composer of 16th century
    - b. sacred music for Catholic services
    - c. may have studied with Palestrina
    - d. works tend to be shorter, less florid melodies, more frequent cadences, more chromatic alterations, more contrasting passages in homophony or triple meter
    - e. best-known work, *O magnum mysterium* (NAWM 64a), motet
  - 6. Victoria's imitation mass
    - a. imitation masses based on his own motets
    - b. *Missa O magnum mysterium* (Kyrie NAWM 64b, Gloria NAWM 64c, Sanctus NAWM 64d)
      - i. each movement: different set of passages and motives from motet reworked
      - ii. reworks material in new ways, high value in variety
- C. Music in the Spanish New World
  - 1. after Columbus landed in New World, conquistadores claimed territory for Spain
    - a. Hernán Cortés overthrew Aztec empire (1519–21)
    - b. Francisco Pizarro conquered Incas in Peru (1527–33)
    - c. Spanish brought Catholic missionaries
  - 2. Aztec and Inca music
    - a. rich musical traditions, songs in variety of styles, wide array of instruments
    - b. much of music associated with dancing
  - 3. Catholic music
    - a. missionaries exploited interest in music to spread message
    - b. taught native musicians to sing polyphonic masses and motets
    - c. masses of Morales, Victoria, Palestrina sung often in New World cathedrals
    - d. Spanish musicians moved to Americas to serve as cathedral musicians
      - i. many composed music for services
      - ii. first written music in New World
      - iii. sacred music in local languages, *Hanacpachap cussicuinin*
  - 4. transatlantic tradition
    - a. music to propagate various branches of Christianity
    - b. spread of European music in the Americas

## VIII. Germany and Eastern Europe

- A. Much of central and eastern Europe remained Catholic after the Reformation
  - 1. Franco-Flemish and Italian musicians served at courts in the region
  - 2. leading eastern European composers of Catholic Church music
    - a. Wacław of Szamotuł (ca. 1524–ca. 1560) in Poland
      - i. composed Latin motets in imitative counterpoint
      - ii. after 1550, became involved in Protestant movement
      - iii. pieces for Polish Protestant services, simpler homophonic style
    - b. Jacob Handl (1550–1591) in Bohemia
  - 3. Germany
    - a. music of Josquin and other Franco-Flemish composers circulated
    - b. German composers adopted their style, blended with local traditions
    - c. Hans Leo Hassler (1564–1612), leading German composer

i. studied in Venice with Andrea Gabrieli

ii. eclecticism of German composers: Lutheran chorales, Latin masses and motets, secular partsongs, instrumental music

B. Orlande de Lassus

1. chief among Franco-Flemish composers in Germany

2. influential as advocate of emotional expression and depiction of text through music

3. over 700 motets

a. rhetorical, pictorial, and dramatic interpretation of text determines form and details

b. *Cum essem parvulus* (NAWM 65) (1579), 6-voice motet

c. words prompt every gesture in the music

i. "When I was a child," duet between two highest voices

ii. "mirror in riddles," enigmatic counterpoint, suspensions, brief mirror figure

iii. "face to face," moment of revelation, only full homophonic passage

4. versatile composer, no "Lassus style"

a. synthesized achievements of an era

b. master of Flemish, French, Italian, and German styles in every genre

c. motets influenced later German Protestant composers

**IX. Jewish Music**

A. Jewish community in Europe had its own musical traditions

1. primarily oral tradition

2. synagogue services: singing of psalms to traditional formulas

a. performed responsorially: leader and congregation

b. cantillation: Hebrew Scripture chanted by soloist

c. *te'amim*: notation indicates accents, divisions in text, appropriate melodic patterns

3. 16th century: cantor appointed to perform chants (hazzan)

4. sound and style gradually diverged

a. Ashkenazi chants: elements from Gregorian chant

b. Sephardic: drew on Arab sources

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