

SIXTEENTH CENTURY VOCAL AND INSTRUMENTAL MUSIC

1. Vocal music in Protestant Germany
 - a. Martin Luther's Reformation of 1517
 - b. Chorales – hymns that common people could sing.
 - c. Transformation of certain chants to chorales (“Victimae Paschali laudes” → “Christ lag in Todesbanden”)
 - d. “Why should the Devil have all the good tunes?”
 - e. *Ein feste Burg* (1529) p. 246: text and probably melody by Luther; 4 part setting by Johann Walter. (same year)

2. Music in the Counter-Reformation
 - a. Counter-Reformation, what is it?
 - b. **OFFICE OF SEXT**
 - c. Sacerdotale
 - d. Giovanni Palestrina (1525/6–1594)
 - e. Composed 104 Masses!
 - f. Clear declamation, especially in the *Missa Papa Marcelli* (1567)
 - g. Palestrina as Savior of music (?)
 - h. Points of imitation
 - i. Style of music would later be called *prima pratica* (first practice) and is the basis for teaching of counterpoint today.
 - j. Motet: *Tu es Petrus* (1573) p. 265 and “Kyrie” from *Missa Tu es Petrus* (c. 1585)

3. Michael Praetorius (1571–1621) and Instrumental Music
 - a. Enormous output especially of sacred vocal music
 - b. The exception: *Terpsichore* (1612)
 - c. Relationships to secular music of the time.
 - d. Bransle Simple I
 - e. Voltas
 - f. Syntagma Musicum II: De Organographia (1619)

Next Class: England 1

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