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