A series of important transformations took place in the Spanish Church during the reign of the Catholic Monarchs. These changes stemmed directly from their religious policies, inherited for the most part from Trastamara diplomacy and consolidated through papal negotiation, especially during the papacy of the Valencian pope, Alexander VI.¹ A number of innovations affected cathedrals in various ways, notably in the appointment to bishoprics and other ecclesiastical benefices, episcopal reform and general reform of the clergy, as well as fiscal relations between Church and state (Azcona 1960; Aldea [Vaquero] 1999; Nieto Soria 1994; García Oro 1969, 1971) (see Chapter 8). Following the annexation of Navarre in 1515, the ecclesiastical geography of the Spanish kingdoms comprised forty-eight bishoprics, with thirty-one in Castile, sixteen in Aragon, and one in Navarre. These were grouped in seven archbishoprics, with the exception of the bishoprics of Burgos, Leon and Oviedo, which depended directly on Rome (Figure 7.1). The number and extent of the territories and pastoral reach of suffragan dioceses, together with their density of population and wealth, varied greatly, resulting in a hierarchy largely established by the level of income administered by each see and its jurisdiction. The importance of cathedrals in society created a complex web of interests, which all those with sufficient power—the monarchy, the nobility and the papacy—sought to control. Toledo was, by some distance, the wealthiest diocese, followed by Seville. In the Crown of Aragon, Saragossa was the most important, though its income was considerably less than that of Seville as it developed over the sixteenth century (Suárez-Pajares 2004: 193–94).

During the reign of the Catholic Monarchs, musical structures rooted in medieval practice were consolidated and standardized throughout the ecclesiastical networks of Castile and Aragon. This led directly to an exponential increase in composers and musical repertory patronized by the Church, both in institutional and private contexts, and in the amount of polyphony composed for the solemnification of divine worship, whether liturgical or

¹ The bibliography is extensive; for a useful summary, see Álvaro Fernández de Córdova Miralles 2005a.
devotional. One of the main problems that confronts any analytical study of cathedral music is the still patchy knowledge of ecclesiastical history in the Spanish kingdoms (Knighton 1993: 88). This is particularly difficult for the period in question for two main reasons: first, because the structural model for cathedral musical resources—the status, hierarchy and reward mechanism of the individuals concerned, as well as their duties—was in a state of flux; once established, the model would survive, without significant change, until the cathedral music chapels disappeared centuries later. Second, and perhaps still more importantly, enormous variety characterized the pre-tridentine liturgy, in ritual as in text and chant melody. The situation in Aragon is especially difficult to assess; detailed studies of major cathedrals such as Tarragona and Valencia, both important archiepiscopal sees, or of Tarazona, with its large extant collection of polyphony, or Murcia, on the border between Aragon and Castile, are lacking. A recently published study of Aragonese cathedral