

# Mass 20<sup>th</sup> Century

Different types of Mass include:

- *Missa Brevis* – short mass
- *Requiem Mass* – mass for the dead

A typical mass has 5 main ('Ordinary') sections:

- ***Kyrie, eleison, Christe eleison*** – *Lord have mercy, Christ have mercy*
- ***Gloria in excelsis Deo*** – *Glory to God in the highest*
- ***Credo in unum deum*** – *I believe in one God*
- ***Sanctus, Hosanna, Benedictus*** – *Holy, Hosanna, Blessed in he*
- ***Agnus Dei*** – *Lamb of God*

In Requiem masses, the following texts can also be included:

- *Requiem aeternam* – *eternal rest*
- *Lux Aeterna* – *eternal light*
- *Pie Jesu, Dona eis requiem* – *merciful Jesus, grant them rest*
- *Libera Me* – *sung at the burial site before interment*
- *In Paradisum* – *trad. Sung as body leaves the church. It means 'Into Paradise'*
- *Dies Irae* – *means 'Day of Wrath'*

The Mass started in the Renaissance period, usually a cappella, but has continued throughout the musical periods from Baroque through to Twentieth Century, usually with orchestral accompaniment. Not all masses have been composed for church services-some were composed as concert pieces.

# 20<sup>th</sup> Century characteristics

## Musical characteristics of 20<sup>th</sup> Century music

- Melodies are often **fragmented, dissonant and experimental**. Depending on the form or style used, melodies could be based on scales from non-Western countries, chromatic scales, twelve-tone rows, or microtonal scales. Wide leaps in melody, glissandi, angular melodies
- Harmony is often **experimental and dissonant**. Note **clusters**. Instead of all harmony being based on the interval of a third, harmony is sometimes based on seconds, fourths and fifths (respectively, **Atonality**, meaning an absence of tonality, is present in music such as twelve-tone compositions. **Extended chords**
- Use of **bitonality** and **polytonality**
- Use of **whole tone scale** (Impressionist music)
- Complex, individual rhythms are used, and new rhythms and meters are common such as **polyrhythms**. **Irregular meters and time changes**. **Syncopation, ostinato**
- Performing groups during this era include chamber orchestras; instrumental ensembles; orchestras; choral groups; computer generated instruments (including synthesizers); and mixed media (taped sounds with traditional instruments).
- **Huge variety of timbres/ tone colours** – expansion of percussion section, instruments played at extremes of register, muted brass effects, new effects from strings (e.g., *tapping on body of instrument with heel of bow, col legno etc*)
- Musical forms from previous musical periods are used, often in experimental ways

Impressionism, Expressionism, Minimalism, Musique Concrete, Aleatoric (Chance music), Jazz, Blues, Neo Classicism.

- **Kyrie**— (Mass for 4 part choir & wind instruments - Stravinsky)

Beg to 3:06

*Watch it here*

Fill in what you hear in the categories below. Try and focus on what particularly makes it typical of the 20<sup>th</sup> century era.

Melody/ Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre

- **Agnus Dei**— (Mass for 4 part choir & wind instruments - Stravinsky)

*The music starts with a short introduction played by woodwind and brass, before the choir enters with the following:*

Start at  
14:25

Watch it here

Sopranos and altos

Agnus Dei, qui tol-lis pec-...  
Tenors and basses  
Agnus Dei, qui tol-lis pec-  
ca-ta mun-di: mi- ser-re-re no-bis.  
ca-ta mun-di: mi- ser-re-re no-bis.

Fill in what you hear in the categories below. Try and focus on what particularly makes it typical of the 20<sup>th</sup> century era.

Melody/ Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre

Now listen to & compare Sanctus movements from different 20<sup>th</sup> century composers

- Sanctus- *The Armed Man* Karl Jenkins(composed 1999)
- Sanctus- African Sanctus David Fanshaw (composed 1972)

*In African Sanctus, the Latin Mass is juxtaposed with live recordings of traditional African music, which the composer had recorded himself between 1969 and 1973 during a journey up the Nile. The work consists of 13 movements and follows the journey of the composer through Africa.*

For each excerpt identify at least two prominent concepts in each of the following categories

- Melody/harmony
- Rhythm/texture/structure/form/timbre

Categories	Excerpt 1	Excerpt 2
Melody/harmony		
Rhythm/texture/structure/form/timbre		

(i) Analysis

Comment on six similarities/differences you hear in the excerpts.  
Your final answer should be a written description of what you have heard and not simply a list of similarities/differences.

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(ii) Conclusion

Write a statement on the style/period of each excerpt and justify your answer.

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