Mass 20th 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 internment*
- *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.

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20th Century characteristics

Musical characteristics of 20th 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.

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- 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 20th century era.

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

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- 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

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

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

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Now listen to & compare Sanctus movements from different 20th 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		

Rough work

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(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. 4

(ii) Conclusion

Write a statement on the style/period of each excerpt and justify your answer. 2

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