



Investigation Report on Music for “Pentecost” Mass Ceremony at Church Joseph of Chongqing

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Abstract

Jean Joseph was a missionary of Paris Foreign Mission who came to China in 1838, entered Sichuan surreptitiously in 1840, and prepared for the founding of Church Joseph in Chongqing in 1879. Believing in Saint Joseph as the patron, Church Joseph is the bishop house in the parish, and the main organ of the parish is provided within the church. Located in the prosperous commercial district of Chongqing, Church Joseph is one of the cultural relic protection sites of Chongqing as well as the most ancient Catholic Church in Chongqing. Church Joseph reserves the ceremony of the mass of Catholicism in its entirety. The author finds out from observations that the ceremony music not only holds a dominant position in the ceremony, but also incorporates important Chinese music elements.

Key words: Church Joseph; Pentecost; Ceremony music; Catholicism

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INTRODUCTION

With the current status of music for Catholic ceremonies at Church Joseph of Chongqing, the paper conducts field surveys on Pentecost Mass which is most typical among the four masses in modern Chinese Catholic ceremonies, and then records systematically its ceremony music

and researches by analyzing the forms and styles of its ceremony music in the form of investigation report. “Four Masses” are the four most important festivals in Modern Chinese Catholicism, including Easter, Pentecost, Assumption Day and Christmas Day. Among them, “Pentecost” Mass is the day for memory of advent of Holy Spirit. It is held at the fiftieth day after Easter each year.

1. OVERVIEW TO MUSIC FOR “PENTECOST” MASS CEREMONY AT CHURCH JOSEPH

On May 19, 2013, the mass ceremony held at Church Joseph of Chongqing lasted 74 minutes along with singing of 18 holy songs. Each part of the ceremony was accompanied by holy song that corresponds to the very step. Refer to the following table.

Table 1
Application of Music to “Pentecost” Mass Ceremony at Church Joseph of Chongqing

Procedures	Music	Form
Liturgy at the Beginning	<i>Introitus on Pentecost, Viduaquam, Gloria</i>	Singing
Liturgy of the Word	<i>Alleluja, Credo</i>	Singing
Liturgy of the Eucharist	<i>Prayer Over the Gifts on Pentecost, Sanctus, Mystery, Lord’s Prayer, All Nations, Agnus Dei, Lord, I Am Not Worthy, Communio, When Holy Spirit Fills My Heart, Prayer of Holy Spirit, The Holy Lord, Praying for Blessing of Holy Spirit</i>	Singing
Liturgy at the End	<i>Ave Maria</i>	Singing

Liturgy at the Beginning is the preparation for the ceremony, in which the worshipers are accompanied by holy songs before they enter the church, sprinkle the holy

water, and pray. These holy songs are *Introitus* which guides the worshipers to enter the church, *Viduaquam* goes with the process for the officiant to bathe the body and soul of the Catholics with holy water, and *Gloria* which is used to praise the God and guide the Catholics to pray.

Liturgy of the Word focuses on preaching with only 2 holy songs sung in this part. The only holy song *Alleluia* is sung between the second and third sessions of scripture reading, which is to motivate the Catholics to hear the words of the God conveyed via the mouth of the son of the God, namely the third session of scripture reading — reading the gospel. The creeds of the ceremony are demonstrated in the form of holy songs. *Credo* sung in the Pentecost Mass at Church Joseph is sourced from *Nicene Creed* in its lyrics.

Liturgy of the Eucharist, with most holy songs applied, is also the center for the Pentecost Mass which comprises the most complicated parts. The 6 holy songs applied in the Liturgy of the Eucharist, and their corresponding ceremony procedures are just to prepare for receiving the communion wafer and the santa sangre. Sung at the transition from the Liturgy of the Word to the Liturgy of the Eucharist, *Prayer Over the Gifts on Pentecost* is selected according to the theme of scripture reading in the very day to show the humble mind of the Catholics in giving tributes to the God, and meanwhile, the Catholics will place the tributes into the tribute box to show their admiration to the God. *Sanctus* is a cheering song sung by the Catholics to convey their gratitude to the God after the Preface. *Mystery* is the holy song sung by the officiant, and it praises the holy death and resurrection of Jesus with only two or three sentences. *Lord’s Prayer* is recorded in Sentences 9 to 13 of Chapter 6 of Matthew in *New Testament*. It is a part of the holy words on climbing and its contents involve Jesus’ instructing his disciples on how to pray. *All Nations* is an addition to *Lord’s Prayer*.

One third of the holy songs focus on receiving the communion wafer and the santa sangre that is the most sacred part of Catholic ceremony. *Lord, I Am Not Worthy*, *Communio*, *When Holy Spirit Fills My Heart*, *Prayer of Holy Spirit*, *The Holy Lord*, and *Praying for Blessing of Holy Spirit* are used to accompany the Catholics’ receiving the communion wafer and the santa sangre. *Lord, I Am Not Worthy* is sourced from Sentence 8 of Chapter 8 of Matthew in *New Testament* reading: “Lord, I am not worthy that thou shouldst come under my roof: but speak the word only, and my servant shall be healed.” *Communio* is sourced from Sentence 14 of Chapter 1 of John in *New Testament* reading: “And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth.” The other four songs also comply with the themes of the masses in the very day.

Holy songs applied in the ceremonies are actually chorales sung in the form of praising.

Chorale is the prayer book of ancient Israelites and the spiritual heritage of the Christian Church. It reveals how Ephraim responds to the oracle and call of the God. It is obvious that some chorale chapters develop from the contexts outside holy places, while most of them are initially compiled for ceremonies. (Glazier & Hellwig, 2012)

We can learn the functions and generation processes of music for Catholic ceremonies from the following quotation:

In early church ceremonies, the central role of music is to deliver the lyrics. That is to say, the music brings the lyrics of the ceremony to people as well as to the God, because chanting scriptures by a group of people would raise the voice naturally. The logical step derived therefrom is to create melody variations to describe the sentence structures of the scriptures in a clear and understandable manner. (Yudkin, 2005)

Church Joseph of Chongqing maintains the functions of early church ceremony music in its ceremonies, and adopts music that is suitable for Chinese Catholics to deliver the contents of scripture to the masses. Part of the scriptures is recited by the officiant or server father to interact with the Catholics in the form of “lead-follow”, while the other part is sung collectively by Catholics led by the choir, in which the Catholics are direct participants.

2. ANALYSIS ON FORM OF CEREMONY MUSIC

2.1 Structural Feature of Music

There are 18 holy songs in the ceremony, and their general structures have changed in part compared with those of mass song cycles in the west. Machaut from the 14th century is the first composer who has composed complete sets of masses, and the *Virgin Mary Mass Music* he composes comprises five conventional compositions, including *Miserere*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*. Mass song cycles are featured by the following genres:

They have the structure of multiple movements (parts), the musical texture of multiple voice parts, and the established Latin lyrics (its core is the regular part of the mass ceremony); all parts are correlated in music material and style characteristic to constitute a complete music; they can be applied to the mass ceremonies in Roman Catholicism for certain religious purposes; and the mass song cycles in the same style period are similar in musical language and style characteristic. (Wu, 2011)

Music for “Pentecost” Mass Ceremony at Church Joseph of Chongqing also comprises the five conventional compositions of mass song cycles which play the same role in ceremonies only with change of names for some compositions. *Miserere* is renamed as *Viduaquam* according to the church year and its functions, *Sanctus* is renamed with its first sentence, and there are no changes for other songs.

Except change in name, “Pentecost” Mass Ceremony at Church Joseph of Chongqing has adopted holy songs

with simplified music characteristics of mass song cycles. First, the musical texture of multiple voice parts is simplified into a single voice part. In the whole set of holy songs, only *The Holy Lord* sung by receiving the communion wafer and the *santa sangre* have two voice parts, and all the rest are songs of a single voice part. Second, the Latin lyrics are translated into Chinese.

The music structure for the whole set of holy songs applied in “Pentecost” Mass Ceremony at Church Joseph of Chongqing features the following aspects:

First, it can be found by counting the beats that there are 13 holy songs of 4/4 beat and 2/4 beat, forming the beat mode that is basically unified, and the styles of 4/4 beat and 2/4 beat are uniformly expressed by neat, divine and sporty genres. We can summarize the properties of Pentecost by the following description:

Plots about Pentecost in *Acts of the Apostles* depict apostles of Jesus as follows: when their minds are occupied by the Holy Spirit, they will be able to preach to people with languages of all nations in the world in free soul and with full confidence. ... In celebration of Pentecost, the Christians should bestow new start on each generation of people through their missionary activities. It is without doubt at the same time that this festival provides all opportunities for celebration of ‘gifts from the Holy Spirit’. Seen from its property, it can be said to contain all wonderful things: a brand-new start, unexpected power, exceptional courage and wisdom, and love. (Yudkin, 2005, p.763)

It can therefore be seen that Pentecost demonstrate positive and hopeful spirit, while this set of holy songs that fully show the spirit of such a ceremony has uniform beat features and shared ceremony functions.

Second, the whole set of holy songs take on the “fast-slow-fast” structural pattern in speed. The ceremony begins in an impassioned atmosphere, goes through the solemn process of scripture reading and preaching, and ends with the joyful atmosphere. This structural pattern of speed is just on the contrary to the speed pattern of grand traditional Chinese song cycles which have the “fast-slow-medium-fast-slow” speed pattern to form the structural pattern of grading development. Such a speed pattern inherits the common speed structure of western classical sonata and reserves the aesthetic feeling of western music in speed.

Third, it can be seen at the level of tone that the 18 holy songs fail to show their internal relevancy because there are no uniform or inter-related modes and tones.

2.2 Analysis on Musical Form

Holy songs are short and have only one paragraph. Only *Credo* is relatively long with three paragraphs, and *When Holy Spirit Fills My Heart* has two paragraphs. Holy songs are applied in the ceremonies, and each song is sung at different time for different functions. For example, *Alleluja* is the specific holy song for Pentecost Mass, which is sung before reading the gospel in the Liturgy of the Word, and its lyrics are made up of only two sentences: “Alleluja! The Holy Spirit! Please be with us, be with your believers, and light your fire of love in their heart.” In highlighting the theme of Pentecost in this mass, “Alleluja” is also shouted aloud to express the joyfulness of the Catholics before hearing the gospel. Refer to the following table.

Table 2
Analysis on Form of Music for “Pentecost” Mass Ceremony at Church Joseph of Chongqing

Name of holy song	Musical structure	Organizing form of sentences and paragraphs	Structural form	Harmonic tone
<i>Introitus on Pentecost</i>	One paragraph	Two-sentence structure in contrastive form	Irregular form	Ending with primary chord in single tone
<i>Vidiaquam</i>	One paragraph	Four-sentence structure in contrastive form	Irregular form	Ending with secondary chord in single tone
<i>Gloria</i>	One paragraph	Four-sentence structure in contrastive form	Irregular form	Ending with primary chord in single tone
<i>Alleluja</i>	One paragraph	Two-sentence structure in contrastive form	Irregular form	Ending with primary chord in single tone
<i>Credo</i>	Three paragraphs	Three-paragraph structure in contrastive form	Irregular form	Ending with primary chord in close modulation
<i>Prayer Over the Gifts on Pentecost</i>	One paragraph	Two-sentence structure in contrastive form	Regular form	Ending with primary chord in single tone
<i>Sanctus</i>	One paragraph	Three-sentence structure in contrastive form	Irregular form	Ending with primary chord in single tone
<i>Mystery</i>	One paragraph	Two-sentence structure in contrastive form	Irregular form	Ending with secondary chord in single tone
<i>Lord's Prayer</i>	One paragraph	Two-sentence structure in contrastive form	Irregular form	Ending with primary chord in single tone
<i>All Nations</i>	One paragraph	Two-sentence structure in contrastive form	Regular form	Ending with primary chord in single tone

To be continued

Continued

Name of holy song	Musical structure	Organizing form of sentences and paragraphs	Structural form	Harmonic tone
<i>Agnus Dei</i>	One paragraph	Three-sentence structure in repetitive form	Irregular form	Modulation in the same mode pattern system
<i>Lord, I Am Not Worthy</i>	One paragraph	Four-sentence structure with opening, developing, changing and concluding sentences	Regular form	Ending with primary chord in single tone
<i>Communio</i>	One paragraph	Two-sentence structure in contrastive form	Irregular form	Ending with secondary chord in remote modulation
<i>When Holy Spirit Fills My Heart</i>	Two paragraphs	Two-paragraph structure in contrastive form	Regular form	Ending with primary chord in single tone
<i>Prayer of Holy Spirit</i>	One paragraph	Three-sentence structure made up of three parts	Regular form	Ending with primary chord in single tone
<i>The Holy Lord</i>	One paragraph	Two-sentence structure in contrastive form	Irregular form	Ending with primary chord in single tone
<i>Praying for Blessing of Holy Spirit</i>	One paragraph	Four-sentence structure in contrastive form	Irregular form	Ending with secondary chord in single tone
<i>Ave Maria</i>	One paragraph	Two-sentence structure in contrastive form	Irregular form	Ending with primary chord in single tone

The sentences and paragraphs of each holy song are organized in contrastive forms. Most holy songs apart from *Credo* are organized in a two-sentence structure according to the doctrines, and then follow the holy songs with four-sentence structure. In addition, the structural forms of most holy songs are not regular. In view of that, the music for Catholic ceremonies is more functional than artistic. Holy songs are seldom created according to the regular structure of music, and

instead its sentences and periods are arranged according to the needs of doctrines and lyrics. The *Bible* is made up of sentences in different lengths, thus forming irregular arrangement of sentences and contrastive form of sentences and paragraphs. However, there are a few holy songs with regular structure, which just have the same number of characters to form regular sentence structure. Refer to the music score of *All Nations*:

天下万国（一）



As the two sentences of *All Nations* have just 8 characters respectively, each of them is arranged in the regular structure of 4+4 characters.

We can therefore infer that the holy songs at Church Joseph of Chongqing are created by the way of "composing the score according to the lyrics", which resembles the creative methods of ancient Chinese poems. Such a way of creation on the one hand highlights the functions of holy songs on the condition of preserving the contents of Catholic doctrines, and on the other hand, incorporates local elements for influence from traditional Chinese poems.

Finally, it can be seen from the harmonic mode that holy songs applied in Pentecost Mass at Church Joseph of Chongqing mainly end with primary chord in a single tone and few modulations.

To sum up, holy songs applied in Pentecost Mass at Church Joseph of Chongqing have two features in respect of their musical structures, namely emphasis on functions and simple syntax.

2.3 Analysis on Inculturation of Music for Ceremony at Church Joseph

In this Mass, holy songs of western music style and those of Chinese folk music style, which are entirely different in music form, are applied in the same ceremony. It is a rare case in music for religious ceremonies, and forms an obvious feature of music for Catholic ceremonies at Church Joseph.

It is found out by sorting out and analyzing the holy songs of Chinese folk music style that they differ from traditional Chinese song cycles in application of mode. In traditional Chinese music, song cycles are main forms of major music which are combined into cycles with several tune names in the same mode pattern system. In case of borrowing of any other mode pattern, it is called mode borrowing or transient modulation. The 7 holy songs in ceremonies at Church Joseph contain 4 different modes. Those applied in Liturgy at the Beginning, Liturgy of the Word, and Liturgy of the Eucharist have five-degree

modulations. In the beginning of the holy songs applied in Liturgy of the Eucharist, there are la modes and la-to-do modulations, and in Liturgy at the End, B la modes are adopted, constituting remote modulations. Such changes are consistent with the previous analyses on the general musical structure and the western music style, indicating that when the ceremony music turns to be rich and colorful, the ceremony proceeds to its core part - Liturgy of the Eucharist.

In masses of Han people and minorities, the styles and contents of music for the mass ceremonies are developed obviously according to the music elements of Han people and minorities, demonstrating the results from indigenized improvement of liturgies and promotion tools by Chinese churches.” Said Yang Minkang (2008, p.114).

We can identify such improvement in music for the Mass at Church Joseph. Let’s take the first sentence of

Agnus Dei  as an
除 免 世 罪 的 天 主 羔 羊,

example. In this song, its central chords are la, dol, re and mi, which are the same as the primary chords in *Little Running River*, a folk song in Yunnan of China. And for *Introitus on Pentecost*, the first three chords of the first section are mi, sol and la, which are the same as the first three chords of *Kangding Love Song*, a folk song in Sichuan. In view of that, the music for Catholic ceremonies at Church Joseph has been influenced by the folk songs in Southern China. It absorbs the materials for Chinese folk songs, and combines the well-known melodies in Chinese folk music with the librettos of *Bible*, therefore producing new musical forms of Catholic ceremonies.

CONCLUSION

Music for “Pentecost” Mass Ceremony at Church Joseph of Chongqing, on the whole, remains the general musical structures of western mass song cycles in both language and voice part. The ceremony music is applied in

accordance with the ceremony procedures and complies with the spirit of the doctrine. As the music mainly functions to serve the lyrics, holy songs are short and simple in morphological structure.

By analyzing the harmony, the tone and the music material, it can be concluded that the ceremony music has the opening, developing, changing and concluding sentences as well as the modulation factors in the same mode pattern system that are unique to Chinese music structure. The presence of such Chinese music elements does not lead to disharmony in the ceremony procedures, which is an unusual case in music of other religious ceremonies. It therefore becomes a particular trait of music for “Pentecost” Mass Ceremony at Church Joseph of Chongqing.

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