

Archdiocese of Denver Music Curriculum for Catholic Schools

Table of Contents

Opening	2
Music as Formative for the Human Person	2
What is beauty?.....	3
The History of Music through a Catholic Lens.....	4
Forming a Love of the Eucharist through Memorization of Music.....	6
Kindergarten - 2nd Grade Curriculum	7
3 rd - 5 th Grade Curriculum.....	11
Middle School Music Curriculum Guidance and Beliefs	15
6-8 th Instrumental Music Track Curriculum	16
6-8 th Vocal Music Track Curriculum	19
Timeline of Western Music History.....	26
Virtue Formation in Music Class	33
List of Lists for selecting liturgical music (Hymns) to use at Mass, Especially School Masses	36
Guiding Questions When Choosing Curricular Materials in Music.....	37
Curricular Resources and Adult Formation Opportunities.....	38



Opening

Of all the creatures made, human beings were made with the capacity for beauty, to be in awe and wonder of the created. Human beings are made in the image and likeness of God as rational, free beings, ordered toward knowing the truth and loving what is good. Music embodies the transcendentals-- truth, beauty, and goodness-- and can invoke movement in the soul to help us know, love, and worship God. Being immersed in music guides children on a path toward heaven, specifically where the angels and saints sing praises for eternity.

Human beings are made to sing. Regular speech is not profound or beautiful enough for certain emotions and beliefs. Music creates joy and solemnity by adding melody, rhythm, and harmony to speech, elongating it, adding more expression, and making it beautiful. Some of the ancients, particularly Pythagoras, viewed the universe itself as ordered by a musical harmony. Dante would later deepen this understanding speaking of the "love that moves the spheres." We sing because we love, and God has established a cosmic harmony that we can perceive and imitate in our own music. When we sing to the Lord, we do not simply articulate words in our mind but express them outwardly in a beautiful way, praising God publicly and giving witness to our beliefs. For Catholics, music knowledge and skills are essential for participating fully in the mass.

Education is always an enculturation, and music education is a passing on of a culture: a school culture, a family culture, a national or state culture, and especially for us, the passing on of Catholic culture. Music education in a Catholic school aims to enculturate students in music from the Catholic heritage: classic hymns, Marian antiphons, antiphons, and chant. In this way, music education in a Catholic school not only connects the student to the broader Church, but also, in a school music unites the community through shared regular songs at Mass, celebrations, feast days, and sung prayers throughout the day. Since our schools are part of the Western tradition, music education aims to tell the story of the great pieces of music of Western civilization. We have the opportunity in our schools to expose students to music which they might not otherwise hear in popular culture. The ultimate aim of our Catholic schools, however, is to form in our students a friendship and love of Jesus. So, we ultimately hope to form children to be able to pray with music, through or in liturgical music or devotional music that opens us up to beauty and the Lord.

Music as Formative for the Human Person

Music can form the hearts and minds of our students in a particular way. First, we form the students to recognize that music has an effect and help students discern what is the effect of the music to which they are listening. This helps children to engage their emotions and responses to the world around them in a way that is healthy and properly formative through a recognition that the things we put into our soul affect what is reflected outwardly (*The Sound of Beauty*, by Michael Kurek).

Listening to music well forms a student in dispositions needed to consider well. Listening to music is an opportunity for wonder and awe: what are these sounds? What instruments are being used? How does this sound so beautiful? When guided well, music forms the habit of attention of listening, and the ability to listen deeply. Students can listen appealing to both the *ratio* and the *intellectus*: listening with precision for the



elements of music, and listening to be moved by the music. There are different ways of listening to music-- listening for form, listening for instruments, listening for structure, etc. It's important to listen with an ear for particulars because it trains the mind to attend well.

A Catholic school music educator fosters a love of beautiful music guiding students to good judgment. The study of music then helps students recognize the beautiful.

The creation of music ought to be deeply formative for a student in a Catholic school. Music gives students a chance to create something within a structure. There are rules of composition that are intentional and purposeful, which are made up of the grammar, the building blocks, of music. The structure is important as a mode of communication, and a thorough grounding in that grammar gives students the freedom to co-create with God in expressing their own musical ideas well. As such, the creation of music forms students in virtue: patience, docility, and humility. Developmentally, the creation of music through instruments forms the student as a musician holistically: patience, dexterity, the internalizing of music, an appreciation for skill, discipline, and a chance to grow in accepting correction with humility. The creation of music as a symphony, orchestra, or band forms a sense of the unity of the parts in relation to the whole.

Finally, building a memory of beautiful music creates a treasure store of beauty in the heart of the student. Lines from hymns, or pieces that move us prepare us to remember music at particular times in our lives which are difficult, grounding us in a transcendent beauty.

What is beauty?

Our culture often emphasizes the subjective elements of beauty: "beauty is in the eye of the beholder." This is true to the extent that beauty requires recognition, and the person can be formed to recognize deeper and more intellectual elements of beauty, beyond what immediately catches the senses. Beauty also contains objective elements. People generally agree that certain places, buildings, music, and even people are beautiful. The reason why is that beauty is a communication of "form," the essence of what something is, presenting the nature of something in a compelling and attractive way. Beauty speaks to us and, when it catches our heart, it compels us.

St. Thomas Aquinas spoke of three essential elements of beauty: integrity, symmetry, and clarity. Integrity speaks to the grasp of the wholeness of something, that it truly presents to us what the thing is. Symmetry is a proportionality and balance that appeals to our sense of order and our desire for the proper arrangement of things. Clarity is a splendor or radiance that clearly communicates the essence of what a thing is, speaking to us of its identity in a compelling way. We could think of the example of a tree. Being struck by lightning and losing its branches, it would no longer have integrity. Or, if someone cut down all the branches on one side of a tree, it would lack symmetry. If it were covered over by vines and bushes, so that it could not be seen and appreciated, it would lack clarity in relation to us. In none of these cases would we consider the tree to be beautiful. Imagine walking through a field and finding a well-placed tree, fully grown, with full leaves, its branches extending evenly in all directions, and drawing our attention to it so that it moves us. We would speak of this tree as beautiful.

Aquinas also spoke of beauty as a "transcendental," a quality of being that all of creation possesses. Insofar as something exists, it expresses the goodness and beauty of the Creator. Nonetheless, we recognize that the expression of the reality of beauty can be more or less. All trees may be beautiful insofar as they are trees, although some catch our attention and direct us more to the contemplation of the essence of "treeness".



We can also speak of a hierarchy and varying degrees of beauty. Creation compels us with its natural beauty, instilled by God. Music attempts to draw out this beauty further as a kind of lifting of the sense of hearing beyond ourselves toward the transcendent. Humanity, because we are made in the image and likeness of God, contains the deepest beauty, because our life is infused with spiritual significance. There is nothing more beautiful than love and relationship. We cannot live without beauty, as we would be lacking in the necessary joy and splendor of life. The role of beauty is life-giving and necessary for humanity to be fully human and alive. Beauty, as a sign, points us to God, who is himself the fullness of Truth, Goodness, and Beauty.

The objective nature of beauty points us also to ugliness. When something is incomplete, disformed, or turns us away from the contemplation of truth, we would speak of its ugliness. Music which is displeasing to the ear, or even painful for the ear, would be unattractive, ugly music. Because we see the deepest beauty in human life, it is also there that we find the greatest ugliness. Sin, violence, and hate lead us away from the true meaning and purpose of our lives and cut us off from communion. Beauty is meant to lead us to love, into communion, peace, and harmony. Jesus, however, has redeemed even the ugly elements of life by embracing them on the Cross. He helps us to recognize beauty even in the midst of suffering, which he transforms into an opportunity for love. Beauty and ugliness themselves form a kind of harmony, because we all must experience the trial of ugliness, even as God pulls us to his beauty in and through these difficulties. Forming a Christian aesthetic in our students helps them to recognize the relation of true beauty and ugliness, which can sometimes present itself as a surface beauty of vanity that pulls us away from truth and goodness.

Through the study of music, students are immersed in beauty. Beauty is an objective reality experienced subjectively in time and space that transcends time and place. Beauty arrests the heart, sparks wonder and awe, and leads to the Divine. Beauty overwhelms, delights, pleases the person and evokes an emotional response. The encounter of beauty transcends us to something greater than ourselves and can pull us out of our mundane experience of life. Authentic beauty contributes directly to culture, because it inspires us to greater things. Being immersed in the great beauty of the Catholic tradition and faith play a central role in teaching from a Catholic worldview.

The History of Music through a Catholic Lens

Christian singing grew out of the Jewish chanting of the book of Psalms, the great, inspired hymnody that captures the soul's longing, anguish, and love as it reaches out to God. We know that Christians continued this practice for St. Paul writes: "be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart, always and for everything giving thanks in the name of our Lord Jesus Christ to God the Father" (Ephesians 5:18-20). Christians began the practice of singing the three canticles of Luke's Gospel (*Benedictus*, *Magnificat*, and *Nunc Dimittis*) and the New Testament shows evidence of hymns, such as Philippians 2. A little more than a hundred years ago, an Egyptian papyrus was discovered from the 3rd century with a hymn to Trinity along with ancient musical notation, known as the Oxyrhynchus hymn. It was in Syria, however, that a whole system of Church music developed in the early centuries of the Church, with great hymn writers, such as St. Ephrem the Syrian. Another Syrian monk, St. Romanus the Melodist, had a mystical experience in which Our Lady imparted a musical gift to hymn, enabling him to write the great liturgical hymns of the Byzantine tradition.



St. Ambrose brought the Syrian tradition of singing hymns to the Church of Milan, and himself wrote many beautiful hymns, some of which are still used today. St. Augustine and Boethius both wrote treatises on music, examining it as one discipline of the liberal arts, examining its mathematical qualities as number in time, which gives audible expression to beauty. St. Gregory the Great organized the chant of the Church of Rome, giving his name to Gregorian chant, and pointing to the fact that in the early Church and Middle Ages the Mass was always sung, to show its unique and beautiful mode of speech to God. The Benedictine monks further developed Christian chant, especially in the Carolingian Empire, under the patronage of Charlemagne and his successors, expressing their unceasing work of praise, in the *opus Dei* (work of God) of the liturgy of the hours. It was during this time that monks initiated important developments in the history of music because they needed to be able to share melodies with other monasteries.

In the 9th century, monks added *metrum*, time value for notes. In the 11th century, Guido of Arezzo wrote many works in which he developed staff notation and the musical scale, employing “ut-re-mi-fa-sol-la” as a scale of rising notes (from the first words of Vespers for the feast of the Birth of John the Baptist). Other developments included accentuation (*ad cantus*) by placing emphasis on the right syllable, up or down, first shown by neums; punctuation: pausing and dividing, indicated by a point (*punctus*); *jubilus*: bringing pure music into the articulation of the words, elaborating on the singing of certain syllables (*syllabization*). Originally the monks sang *acapella* (literally, in the chapel) and in unison as they prayed the psalms and other liturgical prayers. In the 9th century we see the beginning of a further elaboration in adding additional lines of music, initially just a second bass voice in a practice called *organum* (or *diaphony*), the beginnings of further harmonization.

For these reasons, it is absolutely certain that the Church laid the foundations for Western music and the whole classical tradition. We see further contributions in the oratorio, a sung dramatization of Scripture, the lives of the saints, or a moral play. As polyphony (the singing of many voices) further developed, initially from the cathedral school of Notre Dame in Paris, greater rules were developed for the harmonization of the voices. Palestrina, one the great masters of the Catholic musical tradition, the harmonization of notes, became a master of the rules of counterpoint that contributed to the Baroque style of music and were studied by J.S. Bach. Many of the great masters of the classical age, such as Mozart and Haydn, wrote many symphonic Masses, motets, sung Passion narratives, and other devotionals, such as the *Stabat Mater*, showing the ongoing power of sacred music. Classical composers continue to compose symphonic Masses even today (see Andrew Lloyd Webber and Arvo Pärt).

The Church’s tradition of Gregorian chant underwent a major renewal in the 19th century. The Benedictine monks of Solesmes Abbey began compiling manuscripts and restoring older methods. Pope St. Pius X drew from Solesmes’s work to provide new liturgical books for the entire Church in the early twentieth century, asking each parish to embrace the practice of singing Gregorian chant once again. The work of Solesmes and St. Pius was affirmed strongly by the Second Vatican Council’s constitution on the sacred liturgy, *Sacrosanctum Concilium*: “The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services” (116). After the Council, the opposite happened, however, with most parishes abandoning the Church’s tradition of chant and embracing hymns that took their inspiration more from contemporary music. Mundane, overly upbeat and emotional music during the

liturgy contributes to a loss of the sense of the sacred. The Church has a powerfully transcendent, mysterious, and sacred tradition that can draw students into an encounter with God that is otherworldly and sublime.

Music plays a unique role in Catholic education by guiding our students in prayer. Joseph Ratzinger (later Pope Benedict XVI) spoke of the ability of sacred music to lead us into an encounter with God: "The mystery of infinite beauty is there and enables us to experience the presence of God more truly and vividly than in many sermons" (*Spirit of the Liturgy*, ch. 2, "Music and Liturgy"). Music also forms their sensibilities in attending to beauty and harmony. Music contributes to the fostering of a contemplative disposition of listening in silence and attending to the details of the music. The Benedictine monk, Dom Jacques Hourlier, reflects on the spiritual power of music: "Music uplifts the soul. If we respond with even the bare minimum of sensitivity and understanding, our hearts immediately gladden and open up, making us feel more authentically ourselves. At the same time, we become aware that we are entering into another world. Our spirits, indeed our spiritual lives, are enriched... Only then do we become fully aware of what the ultimate goal of music really is: a return to uncreated Beauty" (*Reflections on One Spirituality of Gregorian Chant*, ch. 6). To have this effect, music must communicate a transcendent beauty, shaped by the Church's prayer, which has the power to lift us up to God. Catholic education would be incomplete without an immersion into this great tradition of musical prayer.

Forming a Love of the Eucharist through Memorization of Music

The bishops of the USCCB have called each of us to partake in the National Eucharistic Revival to renew the Church by enkindling a living relationship with the Lord Jesus Christ in the Holy Eucharist. During the 23-24 and 24-25 school years, our archdiocese is participating in the National Eucharistic Revival through a Parish Year from the feast of Corpus Christi 2023 through the July 2024 National Eucharistic Congress event, and then a Mission Year from July 2024-2025. In unity with the entire archdiocese, and to form in our students a love of the Eucharistic, we desire to give students beautiful Eucharistic hymns for them to learn and memorize, as a treasure store of their hearts and minds, directing them to our Lord in the Eucharist. Please see the grade level bands on the following pages, specifically the "Catholic Music" strand, for the hymns students should be taught to memorize during the 23-24 and 24-25 school years.

Thank you to the music curriculum committee who worked tirelessly and with tremendous effort in order to discern and craft a music curriculum to recommend to the Office of Catholic Schools through Abriana Chillelli, Associate Superintendent of Academic Renewal. The committee members were Sr. Regina Marie Connor (St. Clare of Assisi), Katie Gillett (St. Therese), Rachel Buckholder (St. Thomas More), Tritia Rothe (All Souls), and Kathryn Smeltz (St. Vincent de Paul).



Kindergarten - 2nd Grade Curriculum

Habits and Dispositions

This framework for virtue formation through participation in music class is developed from Crystal Kurek's work in Catholic schools, presented in Michael Kurek's book The Sound of Beauty. See the Virtue Formation section of this document for more ideas on cultivating virtues in the music classroom.

Attention: strive to appreciate beauty in all music, even if it's not your personal favorite; challenge yourself to listen for longer periods of time without becoming distracted; ask questions.

Temperance: Practice self-discipline by practicing repeatedly; don't talk while the teacher is talking or other students are rehearsing their part.

Fortitude: don't give up on difficult assignments; participate in class even when you don't feel like it; try a solo.

Justice: Treat instruments with respect; share instruments with classmates.

Prudence: Choose appropriate music to listen to at home and with friends.

Faith, Hope: Listen to music that feeds your faith; strive to glorify God and not yourself in rehearsal and performance; start and/or end music class with a prayer to St. Cecilia.

Charity: Treat your teacher and classmates with kindness and respect; encourage classmates who are nervous or want to give up; help set up or clean up the music room; let someone else take the first turn on an instrument; don't complain when asked to do something challenging or that doesn't immediately interest you.

Strand 1: Music Theory

Know and Use Music Vocabulary and Symbols

Terms that students should know are italicized.

Rhythm/Meter Skills

1. Identify the *steady beat* of music (or lack thereof.)
2. Compare free-flowing rhythms (ex: plainchant, environmental sounds, speech rhythms, etc.) to metrical music.
3. Distinguish between *beat* and *rhythm*.
4. Respond to long and short sounds from visual representation.
5. Read *quarter*, *half*, and *eighth notes*, and *quarter rests*.
6. Explore duple and triple meter aurally.

Pitch/Melody/Harmony

7. Respond to high and low sounds from visual representation.
8. Accurately read/sing by step Do through La using numbers 1-6 and modified pitch notation (1, 2, and 3 line staves.)
9. Describe the purpose of a *clef*.
10. Identify the do clef and indicate its purpose (determining the placement of do on the staff.)
11. Identify intervals as either steps or skips.

Dynamics/Tempo/Form

12. Define *piano* as quiet, *forte* as loud, *crescendo* as getting louder, *decrescendo* as getting quieter.
13. Recognize symbols for *piano*, *forte*, *crescendo*, *decrescendo*.
14. Define *presto* as fast and *largo* as slow.
15. Define echo, call-and-response, and question-and-answer *forms*.
16. Identify and respond to the *repeat sign* in music.



	<p>Instruments</p> <ol style="list-style-type: none"> 17. Identify <i>instrument families</i>: string, woodwind, percussion, brass. 18. Begin to differentiate and name instruments by sight and sound. 19. Categorize percussion instruments by technique (strike, scrape, shake); material (metal, wood, skin); sound (pitched or unpitched.) 20. Describe differences in vocal <i>timbre</i> (women, men, children; speaking, whispering, shouting, chanting, singing.)
<p>Strand 2: Music Performance</p> <p>Demonstrate Skills in Singing, Playing Instruments, Drama, and Dancing</p>	<ol style="list-style-type: none"> 1. Perform vocal and instrumental pieces utilizing corresponding music theory skills from Strand 1. 2. Explore vocal and mouth sounds (i.e. animal, machine, environmental sounds.) 3. Explore basic vocal production skills (breath support, breath flow, posture, diction.) 4. Independently sing nursery rhymes, play-party songs, religious songs, folk songs, and patriotic songs. 5. Sing simple ostinati and rounds. 6. Sing songs from memory. 7. Sing publicly at Mass, performances, school functions, etc. 8. Use hand or body gestures to accompany solfege. 9. Participate in choreographed dances. 10. Respond to changes in dynamics and tempo shown by a conductor. 11. Explore conducting while showing changes in dynamics and tempo. 12. Handle instruments with respect and proper technique. 13. Use instruments to accompany music or movement. 14. Demonstrate appropriate audience behavior for various kinds of music.

<p>Strand 3: Music History</p> <p>Apply Listening Skills & Acquire Historical Knowledge</p>	<p>Stories of Composers, Musicians, and Musical Saints</p> <ol style="list-style-type: none"> 1. Define composer as a person who writes music. 2. Retell the biography of a specific composer or historically important musician (see recommended works list for possible composers.) 3. Identify St. Cecilia as the patron saint of music and musicians (especially recommended in 2nd grade to align with Roman History in AOD history curriculum.) <p>Works</p> <ol style="list-style-type: none"> 4. Listen to works that highlight the elements of music discussed in Theory and Performance Strands. 5. Explore and name great works of Western music history. (see recommended works list.) <p>Chronology of Music Development</p> <ol style="list-style-type: none"> 6. Demonstrate understanding that musical styles and performance practices have changed over time. 7. Name the major periods of musical history: Medieval, Renaissance, Baroque, Classical, Romantic, Modern. 8. Explore instruments and musical practices from ancient cultures. Integrate with history curriculum for that grade level. In history, Kindergarten learning about ancient Egypt and Hebrews, 1st grade learning about ancient Greece, and 2nd grade learning about ancient Rome.
<p>Strand 4: Catholic Music</p> <p>Show Knowledge of and Participate in the musical traditions of the Catholic Faith</p> <p><i>This is music that students ought to commit to memory, but especially commit to the heart.</i></p>	<ol style="list-style-type: none"> 1. Sing chanted Mass dialogues and ordinary. <ol style="list-style-type: none"> a) Jubilate Deo Mass Parts: Kyrie XVI, Sanctus XVIII, Agnus Dei XVIII b) Alleluia option 2 c) Great Amen (simple tone) d) Preface Dialogues in English and/or Latin: Et cum spiritu tuo (And with your spirit), Habemus ad Dominum (We lift them up to the Lord), Dignum et iustum est (It is right and just). <p><i>*Chants for the Mass are best integrated when they can be used within the regular celebration of the Mass. Where the use of these in the liturgy is not possible, learning these parts of the Mass is still worthwhile. Having the freedom to sing the parts of the Mass put students in contact with the musical patrimony of the Church and will enable them to participate in future liturgies during their lifetime.</i></p> 2. Participate musically in liturgy and other community functions using music from the Catholic tradition: chant, hymnody, contemporary praise and worship, etc, according to parish norms. See the Music Timeline in this document for a list of possible selections, more information on the Church’s teachings on music, and guidelines on selecting music for various school events. 3. Understand why Catholics sing at Mass and other times of prayer. <p>Eucharistic Hymns</p> <ol style="list-style-type: none"> 4. Kindergarten: To begin a love of the Eucharist, learn and memorize the hymn, “Jesus My Lord My God My All” by Frederick William Faber. Available here or here.



5. **1st grade:** To begin a love of the Eucharist, learn and memorize the hymn, “Jesus My Lord My God My All”. Available [here](#) or [here](#).
6. **2nd grade:** in order to form the heart of the many students who will be receiving first communion, learn and memorize the hymns “[O Sacrament Most Holy](#)” and [O Lord, I am Not Worthy](#) (all [4 verses](#))

3rd - 5th Grade Curriculum

Habits and Dispositions

This framework for virtue formation through participation in music class is developed from Crystal Kurek's work in Catholic schools, presented in Michael Kurek's book The Sound of Beauty. See the Virtue Formation section of this document for more ideas on cultivating virtues in the music classroom.

Attention: strive to appreciate beauty in all music, even if it's not your personal favorite; challenge yourself to listen for longer periods of time without becoming distracted; ask questions when you're curious or don't understand.

Temperance: Practice self-discipline by practicing repeatedly; don't talk while the teacher is talking or other students are rehearsing their part.

Fortitude: don't give up on difficult assignments; participate in class even when you don't feel like it; try a solo.

Justice: Treat instruments with respect; share instruments with classmates.

Prudence: Choose appropriate music to listen to at home and with friends.

Faith, Hope: Listen to music that feeds your faith; strive glorify God and not yourself in rehearsal and performance; start and/or end music class with a prayer to St. Cecilia.

Charity: Treat your teacher and classmates with kindness and respect; encourage classmates who are nervous or want to give up; help set up or clean up the music room; let someone else take the first turn on an instrument; don't complain when asked to do something challenging or that doesn't immediately interest you.

Strand 1: Music Theory

Know and Use Music Vocabulary and Symbols

Terms that students should know are italicized.

Rhythm & Meter Skills

1. Review K-2 standards.
2. Read *whole, sixteenth, dotted half, and dotted quarter notes*; combinations of eighth and sixteenth notes; *whole, half, quarter, and eighth rests*.
3. Recognize and respond accurately to *measure lines*.
4. Interpret formal *time signatures*. (2/4, 3/4, 4/4)
5. Possible Extensions: Interpret other time signatures (6/8, 3/8, etc); read rhythms in 6/8 time; read eighth note triplets.

Pitch/Melody/Harmony

6. Review K-2 standards.
7. Explore major and minor tonality - aural identification, effects on mood of music (5th grade.)
8. Accurately read/sing melodies and songs with a full octave range, using numbers and standard pitch notation (4 line Gregorian staff or 5 line modern staff.)
9. Explore music written in 2-part harmony.
10. Define interval as the distance between two notes.
11. Identify melodic intervals by number (ie, third, seventh, octave.)

Dynamics/Tempo/Form

12. Review K-2 standards
13. Define *pianissimo, fortissimo, mezzo piano, mezzo forte*
14. Recognize and respond accurately to symbols pp, ff, mp, mf.
15. Define *adagio, andante, moderato, allegro*



	<p>16. Recognizing and accurately responding to <i>staccato</i> and <i>legato</i>. 17. Identify and respond to <i>first and second endings</i>. 18. Identify forms: <i>AB, ABA, rondo, canon</i></p> <p>Instruments</p> <p>19. Review K-2 standards. 20. Sort musical instruments into families. 21. Differentiate and name 10-15 orchestral instruments by sight and sound. 22. Develop vocabulary to describe unique timbres of instruments and voices. 23. Differentiate and name <i>soprano, alto, tenor, and bass</i> instruments and voices. 24. Explore instruments from various world cultures.</p>
<p>Strand 2: Music Performance</p> <p>Demonstrate Skills in Singing, Playing Instruments, Drama, and Dancing</p>	<ol style="list-style-type: none"> 1. Review K-2 standards. 2. Perform vocal and instrumental pieces utilizing corresponding music theory skills from Strand 1. 3. Develop basic vocal production skills (breath support, breath flow, diction, posture, tone.) 4. Sight read simple vocal and instrumental melodies. 5. Sing in groups blending similar timbre and dynamics. 6. Sing expressively while applying mood, character, expressive terms (i.e. happy, sad, serious, mysterious, etc.) 7. Explore conducting patterns for music written in 2/4, 3/4, and 4/4 time. 8. Sing and/or play instrumental music in groups using 2-part harmony. 9. Play pitched and unpitched instruments.
<p>Strand 3: Music History</p> <p>Apply Listening Skills & Acquire Historical Knowledge</p>	<p>Stories of Composers, Musicians, and Musical Saints (Biography)</p> <ol style="list-style-type: none"> 1. Review K-2 Standards. 2. Identify and explore biographies of saints from the medieval period who made significant contributions to Catholic music: St. Ambrose, St. Hildegard von Bingen, Bl. Hermann of Reichenau. (especially recommended in 3rd grade to align with Medieval History studies in history curriculum.) 3. Retell the biographies of multiple composers or historically important musicians (see recommended works list for possible composers). <p>Works</p> <ol style="list-style-type: none"> 4. Listen to works that highlight the elements of music discussed in Theory and Performance Strands. 5. Explore and aurally identify great works of Western music history (see recommended works list for possibilities.). <p>Chronology of Music Development <i>* including Contributions of the Catholic Church to Music History</i></p>

	<ol style="list-style-type: none"> 6. Explore instruments and musical practices related to historical time period studied in the core curriculum. 3rd grade Medieval, 4th grade Mexico/Native American/Colorado History, 5th grade American History to the Civil War/Reconstruction. 7. Name the eras of music history in sequence with dates: Medieval (500-1400 AD), Renaissance (1400-1600 AD), Baroque (1600-1750 AD), Classical (1750-1830 AD), Romantic (1830-1920 AD), Modern (1920-present.) 8. Begin to identify characteristics of music and composers from each era of music.
<p>Strand 4: Catholic Music</p> <p>Show Knowledge of and Participate in the musical traditions of the Catholic Faith</p> <p><i>This is music that students ought to commit to memory, but especially commit to the heart.</i></p>	<ol style="list-style-type: none"> 1. Review Standards from K-2. 2. Sing chanted Mass dialogues and ordinary. <ol style="list-style-type: none"> a. Jubilate Deo Mass Parts: Mortem Tuam b. Gloria (recommended: Gloria XV - ICEL in English and/or in Latin; Gloria VIII -- Missa de Angelis) c. Listen to other selections from the Kyriale. Suggested: Missa de Angelis (Mass VIII Sanctus, Agnus Dei, Kyrie d. Other Mass settings in English, according to parish norms. <p><i>*Chants for the Mass are best integrated when they can be used within the regular celebration of the Mass. Where the use of these in the liturgy is not possible, learning these parts of the Mass is still worthwhile. Having the freedom to sing the parts of the Mass put students in contact with the musical patrimony of the Church and will enable them to participate in future liturgies during their lifetime.</i></p> 3. Sing liturgical Marian antiphons. Recommended: choose three from the following list and learn one each year in 3rd-5th grades: Ave Maria, Sub Tuum Praesidium, Salve Regina, Alma Redemptoris Mater, Ave Regina Caelorum, Regina Caeli. <ol style="list-style-type: none"> a) Define and visually identify Gregorian notation using a four-line staff and neumes. b) Explore reading neumes on the Gregorian staff (recommended: punctum, dotted punctum, pes, virga) c) Sing "Adoro Te Devote/Godhead Here in Hiding" (Latin and/or English. This is the hymn for the Eucharistic Revival in the Archdiocese of Denver, 2023-2025.) d) Articulate the meaning of full and active participation in the liturgy, and the purpose of music in the liturgy. e) Participate musically in liturgy and other community functions using music from the Catholic tradition: chant, hymnody, contemporary praise and worship, etc, according to school and/or parish norms. See the appendix for a list of possible selections, more information on the Church's teachings on music, and guidelines on selecting music for various school events. <p>Eucharistic Hymns</p> <ol style="list-style-type: none"> 4. 3rd grade: in order to form the heart of the many students who will be receiving first communion, learn and memorize the hymn O Sacrament Most Holy and Holy God We Praise Thy Name. 5. 4th grade: Learn and memorize the hymns Holy God We Praise Thy Name and Soul of My Savior (or here)

	<p>6. 5th grade:</p> <ul style="list-style-type: none">a. Learn and memorize "Godhead here in Hiding" (tune: Adoro te Devote [Plainsong]), Tantum Ergo Sacramentum / Down in Adoration Falling (Pange lingua gloriosi version or St. Thomas Wade version), and O Salutaris Hostia / O Saving Victim (Werner version) (also here) or O Saving Victim (Duguet version)b. Learn the mass hymns to prepare for 5th grade mass at the cathedral. These will be sent to you from Office of Catholic Schools.
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Middle School Music Curriculum Guidance and Beliefs

- Middle school students thrive in incarnational, hands-on experiences, and they deserve those conditions to develop their musical gifts.
- Incarnational practice, embodied practice, is important.
- The secular alternatives for music performance are largely not healthy alternatives for our middle school students. Currently, the world of music and the arts are host to post-modern ideologies in programmatic elements, instructors, and play/song choices. Our Catholic schools can provide a place for students to develop their musical and performative gifts.
- The tradition of western music, history and richness of the canon of western music, needs to be preserved and passed on to our students.
- Performing excellent instrumental music and choral music is an essential way to make historical works come alive and for children to be immersed in them.
- Practicing performance of instrumental and choral music immerses the child in love of particular pieces, and gives them the cultural knowledge particular composers and pieces, which has tremendous academic benefits.
- The extension of skills over time teaches students to build mastery, develop expertise, and create depth in their learning, and this supports human formation.

The middle school music curriculum is separated into two options: vocal music performance and instrumental music performance. In the middle school curriculum students are offered one of, or both options, in order to move from a knowing about music in elementary school to performing music beautifully in middle school. The emphasis in middle school is on the outward expression of music through the curriculum, through instruments or vocal production.

6-8th Instrumental Music Track Curriculum

Habits and Dispositions and Listening Skills/Aesthetics

This framework for virtue formation through participation in music class is developed from Crystal Kurek's work in Catholic schools, presented in Michael Kurek's book The Sound of Beauty. See the appendix for more ideas on cultivating virtues in the music classroom.

Attention: strive to appreciate beauty in all music, even if it's not your personal favorite; challenge yourself to listen for longer periods of time without becoming distracted; ask questions when you're curious or don't understand.

Temperance: Practice self-discipline by practicing repeatedly; don't talk while the teacher is talking or other students are rehearsing their part.

Fortitude: don't give up on difficult assignments; participate in class even when you don't feel like it; try a solo.

Justice: Treat instruments with respect; share instruments with classmates.

Prudence: Choose appropriate music to listen to at home and with friends.

Faith, Hope: Listen to music that feeds your faith; strive glorify God and not yourself in rehearsal and performance; start and/or end music class with a prayer to St. Cecilia.

Charity: Treat your teacher and classmates with kindness and respect; encourage classmates who are nervous or want to give up; help set up or clean up the music room; let someone else take the first turn on an instrument; don't complain when asked to do something challenging or that doesn't immediately interest you.

Strand 1: Music Theory

Know and Use Music
Vocabulary and Symbols

The music theory designated here will be learned through the performance, and explicit instruction in music theory should happen in the context of the rehearsal and performance.

Rhythm & Meter Skills

1. Demonstrate rhythmic and meter skills outlined in the General Music Curriculum from Grades K-5 by playing them on the selected instrument.
2. *Possible Extensions:* Read eighth note/sixteenth note combinations, read eighth-note triplets, read dotted quarter notes in 6/8 time, identify and respond to fermata, Read quarter note triplets, identify cut time visually and aurally, interpret additional formal time signatures (5/4, 2/2, etc.)

Pitch/Melody/Harmony

3. Demonstrate pitch, melodic, harmonic skills outlined in the General Music Curriculum from Grades K-5 by playing them on the selected instrument.
4. Perform melodies or accompaniments with accidentals (sharps, flats, naturals).
5. Identify and use key signatures.
6. Play major scales on instruments. *Possible extensions:* play minor, blues, etc. Scales.

Dynamics/Tempo/Form

7. Demonstrate dynamics, tempo, form skills outlined in the General Music Curriculum from Grades K-5 by playing them on the selected instrument.



	<ol style="list-style-type: none"> 8. Identify and respond to <i>coda, del signo, del capo, fine</i>. 9. <i>Possible Extensions: Ritardando, accelerando, a tempo, accents, caesura, Tenuto, sonata-allegro form, longer works with multiple movements</i> <p>Instruments</p> <ol style="list-style-type: none"> 10. Demonstrate understanding of ensemble instrumentation outlined in the General Music Curriculum from Grades K-5, applicable to the ensemble. 11. Build vocabulary to describe timbre of instruments and voices.
<p>Strand 2: Music Performance</p> <p>Demonstrate Skills in Singing, Playing Instruments, Drama, and Dancing</p>	<ol style="list-style-type: none"> 1. Perform instrumental pieces utilizing corresponding music theory skills from Instrumental Track, Strand 1, Grades 6-8. 2. Perform with expression and technical accuracy relevant to the instrument, in individual and small group performances, a varied repertoire of music. 3. Perform articulation relevant to the instrument: <i>accent, staccato/pizzicato, legato, etc.</i> 4. Sight-read simple rhythms and melodies. 5. Perform works with others in multiple parts, blending intonation, similar timbre and dynamics. 6. Perform works using clefs relevant to the instrument. 7. Respond accurately to changes in dynamics and tempo shown by a conductor. 8. Use appropriate rehearsal and performance strategies to address individual and ensemble challenges in a varied repertoire of music. 9. Explore connections between music and the other arts, the Catholic faith, other disciplines, and daily life. 10. At more advanced levels, prayerfully share instrumental performance gifts during the Mass and other events. <p>Rehearsal Etiquette</p> <p>6th Grade</p> <ol style="list-style-type: none"> 1. Know when to ask questions and attend to personal needs so as not to disrupt the flow the rehearsal. 2. Develop responsibility for personal practice outside of rehearsal according to expectations. 3. Demonstrate responsibility by coming prepared to rehearsal (with music, pencil, water, any other needed supplies) 4. Demonstrate respect and kindness towards other students. <p>7th Grade</p> <ol style="list-style-type: none"> 1. Demonstrate responsibility by coming prepared to rehearsal (with music, pencil, water, any other needed supplies) 2. Take responsibility for personal practice outside of rehearsal according to expectations.

	<p>3. Demonstrate appropriate attitude towards all rehearsal activities.</p> <p>8th Grade</p> <ol style="list-style-type: none"> 1. Demonstrate leadership in rehearsal and performance. 2. Take responsibility for personal practice outside of rehearsal according to expectations. 3. Demonstrate excellence in care for instruments, sheet music, and other supplies.
<p>Strand 3: Music History</p> <p>Apply Listening Skills & Acquire Historical Knowledge</p>	<ol style="list-style-type: none"> 1. Perform some themes and works from instrumental pieces by composers and musicians listed in Strand 3, Grades K-5. 2. Retell the biographies of specific composers or historically important musicians from the performed repertory and identify their historical era and birth/death dates. 3. Review the great works of western music history presented in K-5 in chronological sequence. 4. Discuss modern genres and the subsequent challenges of a Catholic in modern times; discerning how to make musical choices that are good, true, and beautiful.
<p>Strand 4: Catholic Music</p> <p>Show Knowledge of and participate in the musical traditions of the Catholic Faith</p> <p><i>This is music that students ought to commit to memory, but especially commit to the heart.</i></p>	<ol style="list-style-type: none"> 1. Through the study of an instrument, students will develop the dispositions of attention, wonder, joy, delight, focus, discipline, and love that will support their development in participating in the musical traditions of the Church. 2. Rehearsal techniques, such as having students sing their instrumental part in the ensemble, give rise to the internalization of pitch, and reinforce notational skills that are applicable to students participating at the Mass. 3. Every effort should be made to intentionally program sacred music selections in the instrumental repertoire. Because of the variety of instruments that could be offered in a school's program, not all ensembles lend themselves to playing specific sacred music selections. However, it is always encouraged, when possible, that the students learn liturgical and/or sacred selections. 4. A few examples of Christian melodies and themes that lend themselves to beginning-level instrumental ensembles: <ul style="list-style-type: none"> - "Ode to Joy" Theme - "Amazing Grace" - "Immaculate Mary" - Chanted Mass parts, especially the Agnus Dei, Alleluia, and Amen - Christmas Selections: "Silent Night", "Away in a Manger", "Joy to the World" - Many African American Spirituals lend themselves to beginning-level instrument playing <p>Eucharistic Hymns</p> <ol style="list-style-type: none"> 5. 6th, 7th, and 8th grade: Learn and memorize "Godhead here in Hiding" (tune: Adoro te Devote [Plainsong]), Tantum Ergo Sacramentum / Down in Adoration Falling (Pange lingua gloriosi version or

	St. Thomas Wade version), and O Salutaris Hostia / O Saving Victim (Werner version) (also here) or O Saving Victim (Duguet version)
<p>6-8th Vocal Music Track Curriculum <i>The central focus of this vocal music track is learning healthy vocal production, and choral singing skills.</i></p>	
<p>Habits and Dispositions and Listening Skills/Aesthetics</p> <p><i>This framework for virtue formation through participation in music class is developed from Crystal Kurek's work in Catholic schools, presented in Michael Kurek's book The Sound of Beauty. See the appendix for more ideas on cultivating virtues in the music classroom.</i></p>	<ol style="list-style-type: none"> Attention: strive to appreciate beauty in all music, even if it's not your personal favorite; challenge yourself to listen for longer periods of time without becoming distracted; ask questions when you're curious or don't understand. Temperance: Practice self-discipline by practicing repeatedly; don't talk while the teacher is talking or other students are rehearsing their part. Fortitude: don't give up on difficult assignments; participate in class even when you don't feel like it; try a solo. Justice: Treat instruments with respect; share instruments with classmates. Prudence: Choose appropriate music to listen to at home and with friends. Faith, Hope: Listen to music that feeds your faith; strive glorify God and not yourself in rehearsal and performance; start and/or end music class with a prayer to St. Cecilia. Charity: Treat your teacher and classmates with kindness and respect; encourage classmates who are nervous or want to give up; help set up or clean up the music room; let someone else take the first turn on an instrument; don't complain when asked to do something challenging or that doesn't immediately interest you.
<p>Music Theory</p>	<p><i>These skills can largely be developed in the context of rehearsal and performance, although the teacher should also include explicit instruction in music theory.</i></p> <p>Rhythm & Meter Skills</p> <ol style="list-style-type: none"> Review K-5 standards. Read eighth-note triplets. Interpret formal time signature (6/8) Read dotted quarter notes in 6/8 time. Identify and respond to fermata <p><i>Possible Extensions</i></p> <ol style="list-style-type: none"> Read quarter note triplets. Identify cut time visually and aurally. Interpret other formal time signatures (5/4, 3/2, 3/8, etc.) Define simple and compound meter. <p>Pitch/Melody/Harmony</p>

10. Review K-5 standards
11. Identify accidentals and their function (*sharps, flats, naturals*)
12. Sing ascending and descending major scales in age-appropriate registers.
13. Describe purpose of clefs in music notation (to locate do or a particular note.)
14. Identify treble clef.
15. Define melodic interval (distance between two notes played in sequence) and harmonic interval (distance between two notes played at the same time.)
16. Aurally identify consonance and dissonance.
17. Define a chord as a group of 3+ notes sung or played at the same time.

Possible Extensions:

18. Identify different clefs: bass clef, alto clef, do clef, fa clef, etc.
19. Identify the following intervals visually and aurally: major third, minor third, perfect fourth, perfect fifth, octave.
20. Sing the following intervals with accuracy: major third, minor third, perfect fourth, perfect fifth, octave.
21. Explore key signatures and the circle of fifths.
22. Explore relative minor keys and key signatures.
23. Explore building and numbering triads on each note of the major scale.
24. Explore chord progressions.

Dynamics/Tempo/Form

25. Review K-5 standards
26. *Ritardando, accelerando, a tempo*
27. Identify and respond to accents
28. Identify and respond to *coda, del signo, del capo, fine*

Possible Extensions

29. Identify and respond to *rubato, caesura, and tenuto*.
30. Build descriptive musical vocabulary (ie *cantabile, meno mosso, poco a poco, etc.*)

Music Performance

Vocal Production

6th Grade

1. Identify essential physiology of vocal production and explore appropriate techniques for engaging each: diaphragm, lungs, larynx, resonators.
2. Describe and explore proper breath support, breath flow, and singing posture.
3. Describe and explore chest voice and head voice.
4. Explore individual vocal timbre.

7th Grade

1. Identify essential physiology of vocal production and explore appropriate techniques for engaging each: diaphragm, lungs, larynx, resonators, soft and hard palate, articulators (lips, teeth, tongue, etc.)
2. Develop proper breath support, breath flow, and singing posture.
3. Describe and explore vibrato.
4. Describe and explore register breaks between head and chest voice.
5. Describe and explore mixed voice.
6. Develop vocabulary to describe individual vocal timbre.

8th Grade

1. Develop understanding of healthy vocal production: movement in shoulders/ribs/abdomen, jaw/tongue/other tension, appropriate mouth shapes for singing pure vowels (monophthongs)
2. Demonstrate proper breath support, breath flow, and singing posture.
3. Describe falsetto; explore as appropriate (boys with changing voices.)
4. Describe the phonatory gap/"vocal chink"; explore as appropriate (it is normal and healthy for girls to sing with a "breathy" sound as their voice develops. "Belting" is often unhealthy for adolescent singers.)

Choral Singing

6th Grade

1. Explore unison singing skills: blend, unifying dynamics and other expression.
2. Explore musicality: applying various qualitative descriptors of mood and character (ie, joyful, mysterious, bright, etc) to individual and group performance.
3. Explore musicality: responsiveness to conductor.
4. Explore proper diction technique: clear enunciation of sung text.
5. Sing in two-part harmony: drone, canon, S-A homophonic arrangements
6. Sing as a soloist/member of a small group, either in rehearsal or in performance.
7. Explore unison sight-singing: identifying tonic.

7th Grade

1. Develop unison singing skills: blend, unifying dynamics and other expression.
2. Develop musicality: applying various qualitative descriptors of mood and character (ie, joyful, mysterious, bright, etc) to individual and group performance.
3. Develop musicality: responsiveness to conductor.
4. Explore proper diction technique for choral consonant releases.
5. Sing in two-part harmony: drone, canon, S-A polyphonic arrangements (either authentic polyphony, or works with increasing rhythmic and melodic independence of parts.)
6. Explore three-part arrangements: either S-A-A, S-A-T, or S-A-B as appropriate for students' vocal development.
7. Explore a capella singing.
8. Explore appropriate score annotation practices. (ie, marking group breaths, circling difficult passages, "watch conductor", etc.)
9. Sing as a soloist/member of a small group, either in rehearsal or in performance.
10. Demonstrate unison sight-singing: identifying tonic, singing tonic triad (Do-Mi-Sol) for the key, singing with accuracy after two to three repetitions.

8th Grade

1. Demonstrate unison singing skills: blend, timbre, unifying dynamics and other expression.
2. Demonstrate musicality: applying various qualitative descriptors of mood and character (ie, joyful, mysterious, bright, etc) to individual and group performance.
3. Demonstrate musicality: responsiveness to conductor.
4. Explore proper diction technique for choral diphthongs.
5. Sing works of increasing complexity in two-part and three-part harmony: either S-A-A, S-A-T, or S-A-B as appropriate for students' vocal development.
6. Sing both accompanied and a capella works.
7. Sing as a soloist/member of a small group, either in rehearsal or in performance.
8. Develop appropriate score annotation practices. (ie, marking group breaths, circling difficult passages, "watch conductor", etc.)
9. Explore score analysis (ie, identifying and anticipating unisons, dissonances, etc.)
10. Demonstrate unison sight-singing: identifying tonic, singing tonic triad (Do-Mi-Sol), singing with accuracy after two to three repetitions.
11. Explore two-part sight-singing.

Rehearsal Etiquette

6th Grade

	<ol style="list-style-type: none"> 1. Know when to ask questions and attend to personal needs so as not to disrupt the flow the rehearsal. 2. Demonstrate responsibility by coming prepared to rehearsal (on time with music, pencil, water, any other needed supplies) 3. Demonstrate respect and kindness towards other students. <p>7th Grade above, plus:</p> <ol style="list-style-type: none"> 4. Take responsibility for personal practice outside of rehearsal according to expectations. 5. Demonstrate appropriate attitude towards all rehearsal and performance activities. <p>8th Grade above, plus:</p> <ol style="list-style-type: none"> 6. Demonstrate leadership in rehearsal and performance. 7. Demonstrate excellence in care for instruments, sheet music, and other supplies. <p>General</p> <ol style="list-style-type: none"> 1. Rehearse and perform pieces utilizing skills from music theory strand. 2. Demonstrate appropriate audience and performance behavior for different genres of music. 3. Sing religious songs, patriotic songs, folk songs, etc, including some repertoire performed from memory. 4. Sing publicly at Mass, performances, school functions, etc. 5. Articulate the meaning of full and active participation in the liturgy and the purpose of music in the liturgy. 6. Fully participate musically in the liturgy.
<p>Music History - including Catholic cultural literacy</p> <p>Include timeline in classroom.</p>	<p>Stories of Composers, Musicians, and Musical Saints (Biography)</p> <ol style="list-style-type: none"> 1. Review Standards from K-5 2. Identify and explore biographies of saints from the medieval period who made significant contributions to Catholic music: St. Ambrose, St. Hildegard von Bingen, Bl. Hermann of Reichenau. (especially recommended in 7rd grade to align with Medieval History studies in core curriculum.) 3. Describe identifying characteristics of music from the major eras of music history. 4. Explore the ways in which ideas and philosophies influenced music and how music communicates cultural values (ie, Baroque music embodying Enlightenment rational ideals, Romantic music embodying 19th century individualism.) 5. Identify contemporary music genres (jazz, rock and roll, pop, etc.) and key figures.

6. Discuss the need for discernment in consuming modern music, with an emphasis on choosing music that leads students to love the true, good, and beautiful.
7. Retell the biographies of significant choral composers, with examples of major works. Identify their historical era and birth/death dates.

Recommended Composers & Works (see music timeline at end of document for more complete list.)

Renaissance:

Polyphony of Palestrina, Orlando Di Lasso

Motets of Thomas Tallis, William Byrd, especially comparing styles under different English monarchs/religious norms.

Monteverdi Vespers & development of polychoral style at St. Mark's Cathedral

Baroque:

Cantata: Bach *BWV 140: Wachet auf*

Oratorio: Handel *Messiah*, Bach *St. Matthew or St. John Passion*; performance traditions in the oratory communities founded by St. Philip Neri.

Mass: Vivaldi *Gloria*

Classical:

Haydn Lord Nelson Mass, *Creation*

Mozart: Requiem in D Minor, *Alleluia*, Ave Verum Corpus

Beethoven: Symphony No. 9, Choral Fantasy

Romantic:

Faure *Requiem*, *Cantique de Jean Racine*

Brahms *German Requiem*

Verdi: *Requiem*, operas

Modern:

Durufle: *Requiem*, *Messe "cum júbilo"*

Igor Stravinsky: *Symphony of Psalms*, *The Rite of Spring*

James MacMillan: Mass of Bl. John Henry Newman

**Catholic Music: Liturgical
Music (Jubilate Deo),**

Eucharistic Hymns



**Devotional Songs, Hymns,
Praise and Worship**

1. 6th, 7th, and 8th grade: Learn and memorize "[Godhead here in Hiding](#)" (tune: Adoro te Devote [Plainsong]), Tantum Ergo Sacramentum / Down in Adoration Falling (Pange lingua gloriosi version or St. Thomas Wade version), and [O Salutaris Hostia / O Saving Victim](#) (Werner version) (also [here](#)) or [O Saving Victim \(Duguet version\)](#)

Music for Liturgy

2. Review K-5 standards
3. Credo III
4. Music for Eucharistic Adoration: O Salutaris Hostia, Tantum Ergo, Holy God We Praise Thy Name
5. Sing liturgical Marian antiphons. Recommended: choose three from the following list and learn one each year. Ave Maria, Sub Tuum Praesidium, Salve Regina, Alma Redemptoris Mater, Ave Regina Caelorum, Regina Caeli. (Ideally, students should have learned all six antiphons listed here in 3rd-8th grade.)
6. Read simple antiphons in English or Latin using modern notation.

Possible Extension Topic: Gregorian Notation

7. Identify solfege/pitches of the major scale on the Gregorian staff.
8. Identify and define do-clef and fa-clef.
9. Identify and sing the following neumes with accuracy: punctum, dotted punctum, pes, virga, quilisma.
10. Sing simple antiphons written in Gregorian notation in both English and Latin.
11. Explore chant modes.

Timeline of Western Music History

Years	Music Style, Notational Development, Treatises, The Great Works and their Composers	Musical Era	Historical Events (use grade level articulation above to match historical time period with grade levels)	To be explicitly studied or imitated to build Catholic Cultural Literacy (see grade level bands above for what grade to teach) *Important to distinguish important works that should be studied vs. Biographies of individuals (some biographies are not necessary to teach)
B.C.				
40,000	Surviving Bone flute fragments; singing, and percussion instruments were likely	Paleolithic/Pre-History		
5000	Instrument examples from various ancient civilizations learned about from textual and iconographical depictions of musical activity		Development of Literate Civilizations: Egypt, Mesopotamia, Greece, Rome	
2000	Examples of writings about music in the early chapters of the Old Testament dating from Abraham, Moses		Hebrews	
1400	Hurrian Songs, cuneiform		Ammorite-Canaanite	
1000	David and the Psalms - solo psalmody, the response psalm, and the antiphon, "Shema Yisrael", cantillation			
350	Writings about music, solidification of the Greek Modes - Plato's <i>Republic</i> (380BC), Aristotle <i>Politics</i> (330BC), Aristoxenus (320BC) <i>Harmonic Elements</i>			
150	Seikilos Epitaph - earliest surviving complete song	Ancient Greece		
A.D.				
	Oral Tradition Monophony	Ancient	Early Christianity	

	St. Augustine <i>De Musica</i> (387-391AD)		313 Edict of Milan, Latin replaced Greek Various Rites of the Church (Ambrosian, Mozarabic, Gallican, Copic, Celtic, Byzantine) - all Masses had similar pattern with a few unique aspects	
400s	First <i>Schola Cantorum</i>	Medieval		
Late 500s-604	Boethius <i>De institutione musica</i> (500AD) - translate Greek treatises	Medieval		
650	Pope Saint Gregory the Great - Pope Gregory collected words to and organized chants, but he possibly was not the composer. He also encouraged people to study music which led others to learn and eventually led to the development of music notation St Isidore of Seville - wrote extensively about music and the need for music notation			
800s	Early Examples of neumatic chant notation " <i>Jubilate deo universa terra</i> " Hermann Contractus Church Modes	Medieval		
d. 1033	Guido D'Arrezzo "Hymn for St. John the Baptist"	Medieval		
d. 1033	St. Hildegard von Bingen <i>Codex Calixtinus</i> (anonymous, 1120) - first example of 3-part polyphony	Medieval		
1150-1200	Leonin and Perotin <i>organum/development of polyphony</i> <i>Enchiridis</i> treatises (895)	Medieval		
1300s	Guillame de Machaut* - <i>Messe de Notre Dame</i> - organ started to be used at Masses Stems indicating rhythmic notation around 1320 w/Philippe de Vitry <i>Ars nuove musice</i>			

1400s	- Dufay and the cantus firmus Mass - Josquin des Prez Stabat Mater - Josquin Ave Maria - pervasive imitative polyphony	Renaissance	Invention of Gutenberg press-made music more accessible	
1500s into early 1600s	Palestrina* - <i>Pope Marcellus Mass, "Sicut servus"</i> - Monteverdi* - widespread development and use of instruments Tallis & <u>William Byrd</u> (England) - late 1500s -very early 1600s Tomas Luis de Victoria (1548-1611) "O Magnum Mysterium" 1537 - development of barlines in music, independent note shapes (rhythmic) by 1600	Renaissance	Development of Opera	Palestrina - <i>Sicut servus, Pope Marcellus Mass</i> Tomas Luis de Victoria - <i>O Magnum Mysterium</i>
1600-1750	Antonio Vivaldi*, <i>"The Four Seasons" Recorder Concerto</i> Johann Sebastian Bach (Selections from <i>St. Matthew Passion; Cello Suite No. 1; Toccata and Fugue in d minor; Jesu, Joy of Man's Desiring; Minuet in G, Brandenburg Concertos</i> -Bach) George Frideric Handel (<i>The Messiah</i>) JC Bach - converted to Catholicism and wrote a great deal of sacred music	Baroque		Vivaldi - <i>Gloria</i>
1750-1830 [1808]	Franz Joseph Haydn* (<i>Symphony No. 94; The Creation; The Seven Last Words of Christ on the Cross; Nelson Mass(?)</i>) Wolfgang Amadeus Mozart* (<i>Eine Kleine Nachtmusik; Rondo Alla Turca, Clarinet Concerto; Requiem</i>) Johann Michael Haydn (younger brother) who wrote tons of sacred music	Classical		Mozart - <i>Ave Verum Corpus</i>

<p>1830-1900</p>	<p>Ludwig von Beethoven* (<i>Fur Elise, Moonlight Sonata, Symphony No. 5, Symphony No. 9, Missa Solemnis</i>)</p> <p>Schubert* (<i>Ave Maria</i>)</p> <p>Franz Liszt* (<i>Hungarian Rhapsody No. 2, Liebestraum No. 3</i>)</p> <p>Tchaikovsky (<i>The Nutcracker Ballet, 1812 Overture</i>)</p> <p>Edvard Grieg ("In the Hall of the Mountain King" from <i>Peer Gynt Suite, A minor Piano Concerto</i>)</p> <p>Frederic Chopin* (<i>Minute Waltz, Piano Nocturnes</i>)</p> <p>Brahms (<i>Hungarian Dance No. 5, Lullaby</i>)</p> <p>Schumann (protestant) but wrote Mass in C minor and Requiem Mass Clara Schumann</p> <p>Antonin Dvorak* ("New World" <i>Symphony No. 9</i>)</p> <p>Bizet ("Overture" from <i>Carmen</i>)</p> <p>Debussy ("Claire de Lune")</p> <p>Saint-Saens ("Carnival of the Animals")</p> <p>Faure Requiem</p> <p>Rossini (<i>William Tell Overture</i>)</p> <p>Mussorgsky ("Pictures at an Exhibition," "Night on Bald Mountain")</p>			<p>Faure - <i>Requiem</i></p> <p>Anton Bruckner - <i>Os Justi</i></p> <p>Rossini -</p>
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	Bruckner?			
1890-1945 or beyond...	<p>Ralph Vaughan Williams "The Lark Ascending", Fantasia on a Theme of Thomas Tallis</p> <p>Stravinsky (Firebird, Rite of Spring, Symphony of Psalms)</p> <p>Respighi ("Pines of Rome")</p> <p>Gustav Holst "The Planets"</p> <p>Prokofiev ("Peter and the Wolf")</p> <p>Gian Carlo Menotti - Amahl and the Night Visitors (opera)</p> <p>Berlioz? (wrote a requiem)</p> <p>Benjamin Britten ("Young Person's Guide to the Orchestra")</p> <p>Aaron Copland "Appalachian Spring"</p> <p>George Gershwin "Rhapsody in Blue" "Summertime"</p> <p>Aram Khataturian "Sabre Dance"</p> <p>John Williams (countless examples; Music in Film)</p> <p>John Tavener?</p>	Modern	Development of and widespread use of radio	Arvo Part
By 1910, Music started to get split	<p><i>Atonality</i></p> <p><i>Impressionism</i></p> <p><i>Nationalism</i></p> <p><i>Neoclassicism</i></p>	Modern Genres		



<p>into different categories</p>	<p><i>Neoromanticism</i></p> <p><i>Band</i> John Phillip Sousa (marching band)</p> <p><i>Jazz</i> Origins in Afro-American Spirituals, the Blues, Ragtime, etc. Scott Joplin, Louis Armstrong, Bessie Smith, Benny Goodman, Dizzie Gillespie, Duke Ellington, John Coltrane, Dave Brubeck*</p> <p><i>Ethnic/World Music</i> Examples ... from a Catholic Perspective? African Credo (Nigeria) India Hail Mary Mariachi Mass La Guadalupana Tewa Mass Setting</p> <p><i>Country</i></p> <p><i>Folk Music</i> _defined as music that focuses on lifestyles of people of a specific place i.e. country; they can be religious, tell a story, usually passed down orally and socially, demonstrate traditions of a region</p> <p>O My Darling Clementine , Down by the Riverside</p> <p>Rock Rock/Pop Elvis Beatles DJ Kool Herc- founder of hip-hop Gil Scott Heron- "Godfather" of rap</p>			
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	<p>Fr Stan Fortuna All You Need is Love- Beatles</p> <p>Contemporary Christian Music</p> <p>* the impact and development of recorded music, radio, phonograph, records, tapes, CDs, etc. First recorded sound</p>			
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Virtue Formation in Music Class

Presented with gratitude to Crystal Kurek, who developed this framework through her teaching ministry in the Diocese of Nashville, and Michael Kurek, D.M.A., Composer Laureate of the State of Tennessee; Professor Emeritus of Composition, Vanderbilt University; and author of [The Sound of Beauty: A Classical Composer on Music in the Spiritual Life](#).

Fortitude: the virtue by which we pursue arduous future goods.

How to Show Fortitude in Music Class

- Practice with an instrument until it finally sounds good.
- Stick with choir or band during those times it feels more like work than fun.
- Try again and again when you feel frustrated.

Some Results of Fortitude in Music Class

- Satisfaction that you persevered and finally performed the piece with excellence.
- Humility & gratitude when recognizing that God gave you the grace needed to stick with it through thick and thin.
- Glorifying God and blessing others with your musical ability

Justice: the virtue by which we give everyone his or her rightful due.

How to Show Justice in Music Class

- Follow all expectations for handling instruments with care and respect.
- Be quiet while other students are rehearsing.
- Support your classmates with kindness and encouragement.

Some Results of Justice in Music Class

- You can expect that others will treat you fairly, and that every person in the class will be treating equally.
- You will be more capable of discerning whether or not an action is just, and standing up for those who are being treated unjustly.

Prudence: the virtue by which we apply moral principles judge right and wrong correctly in any given situation.

How to Show Prudence in Music Class (and beyond)

- Choose music that honors the dignity of every person and helps you to pursue truth, beauty, and goodness.
- Avoid music that does not meet the criteria above, even if it is popular or sounds good.

Some Results of Prudence in Music Class



- As you grow, you will be able to discern good music with less help from adults.
- Your mind and will are formed to love truth, beauty, and goodness, rather than their counterfeits. This helps us to love God more sincerely .
- You will grow in the ability to make prudent decisions in all areas of your life.

Temperance: the virtue by which we practice self-control to moderate our appetites and passions

How to Show Temperance in Music Class

- Discipline your mind: pay attention to the task at hand. Say no to distractions.
- Discipline your will: choose to give your all in rehearsal and performance. Say no to mediocrity.
- Discipline your emotions: don't throw a tantrum if you need to practice a piece many times or don't get your way in class. Say no to perfectionism and selfishness.

Some Results of Prudence in Music Class

- You will develop the virtues of patience and perseverance.
- Your self-control will be stronger when you face temptations in other areas of life.

Faith: the virtue by which we assent to what God has revealed and live in relationship with Him

Hope: the virtue by which we believe that God will fulfill His promises in our own lives

How to Show Faith and Hope in Music Class

- Play and listen to beautiful and excellent secular music.
- Play and listen to religious music that feeds your faith.
- Participate in music class with the goal of glorifying God, not yourself.
- Ask for St. Cecilia's intercession before and after music class.

Some Results of Faith and Hope in Music Class

- You will begin to see the rest of your life through the eyes of faith.
- You will have memories of beautiful music to rely on in challenging times, and can return to that music for consolation.
- You will not give up on developing your God-given musical talents, even after a difficult rehearsal or performance.

Charity: the virtue by which we love God, self, and others for their own sake and for their good; as a participation in God's love which is His nature.



How to Show Charity in Music Class

- Treat classmates, teachers, and yourself with kindness and respect.
- Encourage friends who are feeling frustrated, discouraged, or afraid.
- Help to set up or clean up the music room.
- Let someone else take the first turn in a class activity.
- Participate in class activities without complaining.

Some Results of Prudence in Music Class

- You will grow closer to God and experience His peace and joy.
- You will be a source of goodness and an excellent model in your class.
- You will continue becoming the saint you were made to be!

List of Lists for selecting liturgical music (Hymns) to use at Mass, Especially School Masses

- "Catholic Hymnody at the Service of the Church: An Aid for Evaluating Hymn Lyrics." *Committee on Doctrine, United States Conference of Catholic Bishops*, September 2020.
https://www.usccb.org/resources/Catholic%20Hymnody%20at%20the%20Service%20of%20the%20Church_0.pdf
- [*Classic Hymns for Catholic Schools*](#), by Andrew Seeley and Kathleen Goodrich
 - With companion text [Golden Treasures: Notes & Comments on Classic Hymns for Catholic Schools](#)
- Source and Summit Hymnal <https://www.sourceandsummit.com/>
- Ignatius Pew Hymnal
- Hymn Study resources: <http://www.traditionalcatholicliving.com/free-catholic-sheet-music/catholic-hymn-study/hymn-study-year-1-resources/>
- Anthony Esolen [*Real Music: A Guide to the Timeless Hymns of the Church*](#)
- The Vigil Project: What is Catholic Music? <https://www.thevigilproject.com/courses-members/what-is-catholic-music>

Guiding Questions¹ When Choosing Curricular Materials in Music

1. Is it beautiful? Does it overwhelm, delight, please the person, and evoke an emotional response? Does it transcend us to something greater than ourselves?
2. Are we choosing these materials because they are inherently good, or as a means to an end? If the latter, what end?
3. Does it encourage the student to think of education itself as a high and noble enterprise to become more human, or does it cheapen education to utilitarian ends?
4. Does it help to develop to the fullest extent what is uniquely human in the student: the powers of attending, deliberating, questioning, calculating, remembering, co-creating, and loving?
5. Does it respect the developmental age of the child? That is, are younger students asked to observe and attend to observation and building of a knowledge base from which to know, and older students ask to move towards contemplation?
6. Does it encourage reverence for the mystery of God in the movements of the human heart and the questions the human heart asks? Does it help the student to see what difference God makes to all the facets of the world, or does it make God's existence seem irrelevant, trivial, small or private?
7. Is it excellent? Does it demand the best students and teachers have to offer, and hold them to the highest standard they are capable of achieving? Or does it give in to the gravitational pull of mediocrity? Is excellence the highest standard, or is excellence subordinate to lower standards such as convenience, popularity, or marketing considerations (i.e., consumer appeal)?
8. Does it promote seeing the world with a Catholic worldview, that is does it help the student see music as an integrated dimension of reality?
9. Does it encourage a student to desire truth, to understand such virtues as courage, modesty, prudence, and moderation and to cultivate these within himself?
10. Does it assist in passing on the received wisdom, beauty, and tradition of the Catholic tradition, or does it create obstacles to reception of the tradition?
11. Does it assist the student in understanding the contributions of the Church in the area of music? Does it pass on Catholic culture?
12. Does it encourage real searching and thinking? Does it provoke the student to ask 'why'? Does it stir up a desire for understanding?
13. Does it encourage conversation between and across generations or does it hinder it?
14. Does it encourage the student to become patient, to take time, and if necessary, to start over in order to achieve excellence, or does it subordinate excellence to speed, ease, and efficiency?

¹ Some questions taken from The Educational Plan of St. Jerome.



Curricular Resources and Adult Formation Opportunities

The Music of Christendom by Susan Treacy

Golden Treasures: Classic Hymns for Catholic Schools by Andrew Seeley

Lyman & Feirabend [Move It!](#), and [Move It 2!](#) DVDs

Denise Gagne Listening Resource Kits (5 Levels)

James Macmillan - *Faith in Music* BBC radio series

- <https://www.bbc.co.uk/programmes/m000q3g3/episodes/player>
- James Macmillan is a well-known contemporary Scottish Catholic composer who speaks and writes openly about how his faith impacts his music. He is a great apologist for reading music history through the lens of faith and the spirituality of individual composers.
- This is a good jumping-off point for planning music history lessons that push students to consider the relationship between music and faith.

Adult formation opportunities:

<https://mcgrath.nd.edu/online-courses/step/courses/liturgical-music-a-historical-musical-and-pastoral-survey/>

The Sound of Beauty, by Michael Kurek

Various Ward method trainings nationwide: CUA International Center for Ward Method Studies, Catholic Institute of Sacred Music at St. Patrick's Seminary