

Diocese of Superior

Music Curricular Guide



Grades 4K-8

Original Drafted 2002
New Edition Adopted April 2016

Table of Contents

Page	
3	Introduction
4-7	A. Elements of Music
8-9	B. Listening and Understanding
10-11	C. Music Performance
12	D. Music Creativity
13	E. Music Liturgy
14	F. Music Connections
15-17	Standards Specific to Teaching Music During Liturgy Preparation
18-19	4K Music Standards and Benchmarks
20-22	5K Music Standards and Benchmarks
23-26	Grade 1 Music Standards and Benchmarks
27-31	Grade 2 Music Standards and Benchmarks
32-36	Grade 3 Music Standards and Benchmarks
37-41	Grade 4 Music Standards and Benchmarks
42-45	Grade 5 Music Standards and Benchmarks
46-48	Grade 6 Music Standards and Benchmarks
49-51	Grade 7 Music Standards and Benchmarks
52-53	Grade 8 Music Standards and Benchmarks
54-56	Roman Catholic Composers and Musicians
57-59	Music and Instruments in the Liturgy

Introduction

Philosophy

"The musical tradition of the Catholic Church is a treasure of immeasurable value, greater than that of any other art." (*Sacrosanctum Concilium – Constitution on the Sacred Liturgy*, 112) Catholic youth should develop both as musicians and active participants in the celebration of the Church. To do this, they need a solid foundation in sacred/worship music and a firm understanding of the structure and function of liturgy. From early childhood, all students should experience the power of sung prayer and the joy of expressing their faith through music. (*Catholic Connections to Music*, 1)

Rationale

This PK-8 social Music Curricular Guide respects the entity of the individual schools within the diocese. Rather than a mandate of what is to be learned and when, the Diocese of Superior Music Curricular Guide provides the overall content of what is recommended to be learned. Local schools are invited to use this curricular guide to create a school specific curriculum that is more comprehensive and sensitive to the needs of their students.

History

The original Diocesan Music Curriculum was developed in 2002. Not much is known about how that curriculum was established but through review of the document, it follows the Wisconsin Model Academic Standards. Work on the updated art curriculum began in fall of 2015 with the help of Marilyn Pekol, principal of St. Mary in Tomahawk developing the first draft. As a framework Ms. Pekol used a combination of the 1997 Wisconsin's Model Academic Standards for Music Education, the National Music Standards, Catholic Connections to Music in the National Standards for Arts Education and personal experience and curriculum while teaching music in Catholic schools.

Acknowledgements

All teachers in the schools during the review and implementation of this document are thanked and respected for their input, time and energy in helping to establish these standards and skills for each grade level. A special thank you to Marilyn Pekol, principal at St. Mary in Tomahawk for putting together the initial draft of this document.

Reading this Document

The document is divided into six (6) categories. The Catholic components are integrated within the standards using the Catholic Connects to Music in the National Standards for Arts Education. It is expected that the Catholic components will be used in teaching the aspects of this guide. While reading this document, the term "worship" is used to encompass all forms of prayer – Mass, services, adoration, rosary, stations of the cross, etc. **The standards that specifically mention worship or Catholicity and are marked with a ☩ are to be specifically used in those schools where music is offered only in preparation for worship opportunities.** In general music courses where there is a designated music teacher to expand on the skills mentioned with the worship standards, it is assumed that students will learn more than just how these skills relate to worship music.

The format of this curriculum has been chosen by the principals of the schools and the teachers on the committee. In reading this document, the first part includes the **Scope and Sequence** which encompasses all GOALS, OBJECTIVES and SKILLS for each grade level and where each are (I) Introduced, (R) Reviewed, and (P) Proficient.

(I) Introduce is to indicate the initial exposure to the skills. **(R) Review** is to indicate practice of the skills. **(P) Shows Proficiency** is to indicate proficiency in the skill within the context of the class. It is assumed that if a skill is proficient that it has been introduced and reviewed.

Following the Scope and Sequence for each scientific area are the grade level endpoints. These skill sets break down the Scope and Sequence and explains per grade level what is introduced, reviewed, and proficient.

A. ELEMENTS OF MUSIC

I = Introduce R = Review P = Show Proficiency

Students will be able to...

Goal:
Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

		4K	5K	1	2	3	4	5	6	7	8
A.1.1	Discriminate between loud and quiet; gradually increasing and decreasing volume (i.e. piano, forte)	I	R	R	P						
A.1.2	Discriminate differences in tempi, style, dynamics and articulations		I	R	R	R	R	P			
A.1.3	Move responsively to music according to expressive and stylistic qualities (marching, walking, hopping, swaying, etc.)	I	R	R	P						
A.1.4	Show through graphic notation how individual musical elements contribute to the expressive qualities of music (patterns, phrasing, form, etc.)			I	R	R	R	P			
A.1.5	Identify stylistic qualities that influence performance (baroque, jazz, contemporary, march, etc.)		I	R	R	R	R	R	R	P	
A.1.6	Label tempi, dynamics and articulations using standard music symbols and terms				I	R	R	R	R	P	
A.1.7	Describe the ways the musical elements contribute to the expressive qualities of music (work, protest, patriotic, sacred songs)		I	R	R	R	R	R	P		
A.1.8	Recognize and identify the meaning of frequently used Italian music terms (grave, largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando, crescendo, decrescendo, legato, staccato)		I	R	R	R	R	R	R	P	
A.1.9	Interpret tempo, dynamic and articulation markings accurately from notation during performances					I	R	R	R	P	
A.1.10	In choral and instrumental classes, recreate modeled difference in tempi, dynamics and articulations					I	R	R	R	R	P
A.1.11	In choral and instrumental classes, demonstrate stylistic qualities that influence performance (e.g. folk, patriotic, art songs, marches, hymns)		I	R	R	R	R	R	R	P	
A.1.12	In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release				I	R	R	R	R	R	P
A.1.13	In choral and instrumental classes, interpret and recreate, from the printed page, temp, dynamic and articulation markings					I	R	R	R	R	P

A.2 Experience results from an understanding of melody as the linear organization of pitches.

		4K	5K	1	2	3	4	5	6	7	8
A.2.1	Recognize melodic movement up, down, same and demonstrate melodic contours using physical movement and/or graphic notation (solfeggio symbols or other hand/body movements)	I	R	R	R	P					

		4K	5K	1	2	3	4	5	6	7	8
A.2.2✚	Recognize pitch as high or low and be able to demonstrate pitch through physical movement while listening to worship music	I	R	R	P						
A.2.3	Recognize skips, steps, intervals and demonstrate the melodic contours through physical movement	I	R	R	R	R	P				
A.2.4	Memorize melodies by rote (humming melodies while listening to music, echoing short rhythmic and melodic patterns)	I	R	R	P						
A.2.5	Recognize a scale as a series of notes			I	R	R	R	R	P		
A.2.6	Use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys			I	R	R	R	P			
A.2.7	Use standard notation and nontraditional notation to record musical ideas and musical ideas of others			I	R	R	R	P			
A.2.8	Identify tonal centers as related to key signatures			I	R	R	R	R	P		
A.2.9	Identify melodies as being major or minor			I	R	R	R	R	P		
A.2.10	Recognize accidentals (sharps, flats and naturals) and demonstrate the effect of these symbols on melodies in performance			I	R	R	R	P			
A.2.11	Recognize scales as major, minor or pentatonic				I	R	R	P			
A.2.12	Demonstrate an ability to echo, read, write and perform extended melodic patterns on an appropriate classroom instrument			I	R	R	R	P			
A.2.13✚	Sight-read simple sacred melodies in both treble and bass clef				I	R	R	P			
A.2.14	In choral classes, demonstrate an ability to follow an octave score independently				I	R	R	R	P		
A.2.15	In instrumental class, demonstrate an ability to follow music scores and instrument parts independently				I	R	R	R	P		
A.2.16	In choral and instrumental classes, by echoing reading and writing, demonstrate major and minor melodic patterns				I	R	R	R	P		
A.2.17	In choral and instrumental classes, identify, aurally and visually, intervals on the staff (unisons, 3rds, 5ths, octaves, etc.)					I	R	R	R	P	
A.2.18	In choral and instrumental classes, using voice and keyboards/band/orchestra instruments, demonstrate by echoing and reading, extended melodies within various key signatures				I	R	R	R	R	R	P
A.2.19	In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release				I	R	R	R	P		

A.3 Experience results from an understanding of rhythm as the organization of sound and silence in music.

		4K	5K	1	2	3	4	5	6	7	8
A.3.1	Demonstrate periods of activity and rest in music through physical activity	I	R	R	P						
A.3.2	Recognize and play simple rhythm patterns, a steady beat, accents and the downbeat	I	R	R	R	P					
A.3.3	Recognize short and long sounds	I	R	P							
A.3.4	Discriminate between fast and slow, gradually slowing down and getting faster	I	R	R	P						
A.3.5	By using physical movement and/or graphic notation, demonstrate various simple rhythm patterns		I	R	R	P					
A.3.6	Identify meter from standard notation			I	R	R	P				

		4K	5K	1	2	3	4	5	6	7	8
A.3.7	Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and 2/2 meter signatures		I	R	R	R	R	P			
A.3.8	Use appropriate terminology to describe notes and rests by type (whole, half, quarter, etc.)		I	R	R	P					
A.3.9	Demonstrate that a dot adds length to notes and rests and that flags reduce note lengths			I	R	P					
A.3.10	Play and/or sing syncopated rhythm patterns		I	R	R	R	R	P			
A.3.11	Count rhythms using standard counting techniques	I	R	R	R	R	R	P			
A.3.12	Demonstrate the appropriate use and counting of a tied note				I	R	R	R	P		
A.3.13	Aurally identify and distinguish various meters				I	R	R	P			
A.3.14	Demonstrate an ability to echo, read and write complex rhythm patterns	I	R	R	R	R	R	P			

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

		4K	5K	1	2	3	4	5	6	7	8
A.4.1	Sing rounds	I	R	R	R	P					
A.4.2	Distinguish between melody alone and melody with accompaniment	I	R	R	P						
A.4.3	Demonstrate, through physical movement, chord changes		I	R	P						
A.4.4	Sing unaccompanied, accompanied and in unison	I	R	R	P						
A.4.5	Sing or play in two-part and three-part harmony including rounds, canons and countermelodies		I	R	R	R	R	P			
A.4.6	Describe how dissonance and consonance can be used to create tension and release in music				I	R	P				
A.4.7	Distinguish, aurally, chord progressions using I, IV, V				I	R	R	R	R	P	
A.4.8	Recognize theme and variation				I	R	R	R	R	P	
A.4.9	Recognize examples of polyphonic music				I	R	R	R	R	P	
A.4.10	Recognize chords such as: I (tonic), IV (subdominant), V (dominant), V7, major and minor, and chord changes					I	R	R	R	P	
A.4.11	Recognize and identify intervals such as third, fourth, fifth and octave					I	R	R	R	P	
A.4.12	In instrumental classes, distinguish intonation within an ensemble and between two tones				I	R	R	R	R	R	P

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

		4K	5K	1	2	3	4	5	6	7	8
A.5.1	Distinguish between timbres of classroom instruments		I	R	P						
A.5.2	Distinguish between voices and instruments and between adult and children voices	I	R	R	P						
A.5.3	Describe tone color of various sounds and instruments	I	R	R	R	P					
A.5.4	Distinguish aurally various instruments including classroom orchestral, band, worship and electronic		I	R	R	P					
A.5.5	Categorize conventional instruments using traditional terms such as woodwind, percussion, brass and string		I	R	P						
A.5.6	Identify, aurally, different ways of producing sound (plucking, strumming, bowing, pizzicato, staccato, legato, etc.)		I	R	R	P					
A.5.7	Identify voice types using traditional musical terms such as soprano, mezzo-soprano, alto, tenor, baritone, bass, coloratura, etc.		I	R	R	R	R	R	R	P	

		4K	5K	1	2	3	4	5	6	7	8
A.5.8	In choral classes, demonstrate unification of vowel sounds while singing				I	R	R	R	R	P	
A.5.9	In choral classes, demonstrate proper articulation when singing					I	R	R	R	P	
A.5.10	In choral classes, demonstrate characteristic tone quality within the limitation of the student's range (cambiata, changing voices)					I	R	R	R	R	P
A.5.11	In instrumental classes, demonstrate characteristic tone on the instrument					I	R	R	R	P	
A.5.12	In instrumental classes, demonstrate proper articulation on the instrument					I	R	R	R	P	
A.5.13	In instrumental classes, demonstrate ability to make changes in the tone quality of the instrument (attack, sustain, decay, release, vibrato)					I	R	R	R	R	P

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

		4K	5K	1	2	3	4	5	6	7	8
A.6.1	Distinguish between single and multiple sounds	I	R	P							
A.6.2	Distinguish between obviously thick and thin textures			I	R	R	P				
A.6.3	Recognize various instrumental and vocal sounds	I	R	R	R	P					
A.6.4	Distinguish different harmonic structures aurally (monophonic, homophonic, polyphonic)			I	R	R	R	R	P		
A.6.5	Identify textural devices from a vocal or instrumental score (soprano 1 and 2, flute 1 and 2)						I	R	R	R	P
A.6.6	Demonstrate an ability to make textural changes in performance (blend, balance)				I	R	R	R	R	P	
A.6.7	Distinguish, aurally, differences between instrumental groupings and/or voice parts in an ensemble			I	R	R	R	P			

A.7 Experience results from an understanding of form as the organization of musical elements in order to achieve cohesive structure.

		4K	5K	1	2	3	4	5	6	7	8
A.7.1	Recognize that some phrases are the same, some different	I	R	R	R	P					
A.7.2	Recognize and identify verse and refrain		I	R	R	P					
A.7.3	Identify specific music events when listening to music (e.g. entry of oboe, return of refrain, meter change, etc.)		I	R	R	P					
A.7.4	Identify simple musical forms used for worship (ABA, AB, call and response) when presented aurally and visually			I	R	R	R	P			
A.7.5	Read and notate music		I	R	R	R	P				
A.7.6	Demonstrate patterns in music by physical movement, notation and/or identifying character themes (i.e. <i>Peter and the Wolf</i>)		I	R	R	R	P				
A.7.7	Identify large musical forms (theme and variations, rondo, suite, sonata, 8-bar blues, etc.)				I	R	R	R	P		
A.7.8	Identify structural units such as phrases, sections, first and second endings, instruction, coda			I	R	R	R	P			
A.7.9	Identify musical genres by form (march, polka, canon, round, symphony, sonata, etc.)		I	R	R	R	R	R	R	P	

B. LISTENING AND UNDERSTANDING

I = Introduce R = Review P = Show Proficiency

Students will be able to...

Goal:
Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

		4K	5K	1	2	3	4	5	6	7	8
B.1.1	Recognize specific composers by their pictures and the sound of their music			I	R	R	R	R	R	R	P
B.1.2	Recognize music that is used to tell a story such as Tchaikovsky's <i>Nutcracker Suite</i> , Sergei Prokofiev's <i>Peter and the Wolf</i> , Paul Dukas' <i>Sorcerer's Apprentice</i> , etc.	I	R	R	R	R	R	P			
B.1.3	Define a conductor/maestro as someone who leads an orchestra, band or choral group		I	R	P						
B.1.4	Define a composer as someone who writes music		I	R	P						
B.1.5	Provide brief biographical profiles of important composers and listen to their works				I	R	R	R	R	P	

B.2 Make connections of composers to specific genres and works.

		4K	5K	1	2	3	4	5	6	7	8
B.2.1	Identify music according to instrumentation such as orchestra music, string quartet, piano solo, etc.		I	R	R	R	R	R	P		
B.2.2	Define opera as telling a story through a combination of music, singing and acting		I	R	R	R	R	P			
B.2.3	Define ballet as telling a story through a combination of music and dancing		I	R	R	R	R	P			
B.2.4	Recognize specific works such as Edvard Grieg's <i>In the Hall of the Mountain King</i> , Camille Saint-Saens' <i>Carnival of the Animals</i> , Ludwig Von Beethoven's <i>Symphony #9 in C Major</i> , John Philip Sousa's <i>Stars and Stripes Forever</i> , etc.		I	R	R	R	R	P			

B.3 Classify music according to period.

		4K	5K	1	2	3	4	5	6	7	8
B.3.1	Categorize various genres of music aurally (popular music, country, rap, hip-hop, classical, baroque, jazz, etc.)		I	R	R	R	R	R	R	P	
B.3.2†	Describe typical characteristics of music written in specific periods particularly examples of sacred music from various historical periods of the Catholic Church			I	R	R	R	R	R	P	
B.3.3	Use accurate terms to describe western music eras (medieval, baroque, classical, romantic, contemporary)				I	R	R	R	R	P	
B.3.4	Use a timeline to place composers in music history				I	R	R	R	R	P	

B.4 Classify music according to country of origin.

		4K	5K	1	2	3	4	5	6	7	8
B.4.1	Recognize folk songs used within compositions such as Tchaikovsky's <i>1812 Overture</i> or Antonin Dvorak's <i>New World Symphony</i>					I	R	R	R	P	
B.4.2	Recognize distinguishing characteristics of representative music genres from a variety of cultures (instrumentation, rhythmic qualities, melodic line, form)					I	R	R	R	P	
B.4.3	Sing and play African Spirituals		I	R	R	R	R	R	P		

B.5 Evaluate music and music performances.

		4K	5K	1	2	3	4	5	6	7	8
B.5.1†	Explain and devise criteria for evaluating performances and compositions of sacred music performed during worship		I	R	R	R	R	R	R	P	
B.5.2†	Explain, using appropriate music terminology, personal preferences for specific musical works and styles appropriate for worship		I	R	R	R	R	R	P		
B.5.3†	Evaluate the quality and effectiveness of their own and others' playing, singing, arranging, and composing of music used in worship		I	R	R	R	R	P			
B.5.4†	Demonstrate knowledge of the appropriate placement of sacred music selected for worship		I	R	R	R	R	P			
B.5.5†	Listen to and identify music for its appropriate placement and usage within the liturgical rites of the Catholic Church		I	R	R	R	R	P			
B.5.6†	Evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services		I	R	R	R	R	R	R	P	

C. MUSIC PERFORMANCE

I = Introduce R = Review P = Show Proficiency

Students will be able to...

Goal:
Sing.

C.1 Sing, alone and with others, a varied repertoire of music.

		4K	5K	1	2	3	4	5	6	7	8
C.1.1	Sing independently, on pitch, and in rhythm with appropriate timbre, diction and posture while maintaining a steady tempo	I	R	R	R	R	P				
C.1.2	Sing expressively with appropriate dynamics, phrasing and interpretation		I	R	R	P					
C.1.3✚	Sing in tune and in rhythm with appropriate timbre, diction, tempo, dynamics, phrasing, and interpretation as cantor, choir member, or participant in a worship assembly.		I	R	R	R	R	R	P		
C.1.4✚	Sing from memory a varied repertoire of songs representing genres and styles for worship and from diverse cultures (i.e. refrains from familiar traditional hymns, contemporary songs, spirituals)	I	R	R	R	R	R	P			
C.1.5✚	Sing religious ostinato (an obstinate is a recurring rhythmic, harmonic or melodic motif over which the main melody is presented), partner songs and rounds appropriate for worship		I	R	R	R	P				
C.1.6	Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor		I	R	R	R	R	R	P		
C.1.7✚	Sing accurately and with good breath control throughout singing ranges, alone and in small and large ensembles (i.e. songs, hymns, psalms and acclamations at worship)		I	R	R	R	R	R	R	P	
C.1.8	Sing expressively and with technical accuracy a repertoire of vocal literature with a level of difficulty of two on a scale of one to six, including some songs performed from memory		I	R	R	R	R	R	R	P	
C.1.9✚	Sing music representing diverse genres and cultures, with expression appropriate for the work being performed (i.e. sacred music)		I	R	R	R	P				
C.1.10✚	Sing music written for worship in two and three parts					I	R	R	R	P	
C.1.11	Sing on pitch using neutral syllables, note names or solfege		I	R	R	R	R	P			
C.1.12	Sing with rhythmic accuracy		I	R	R	R	R	P			
C.1.13	Sing with expression and technical accuracy		I	R	R	R	R	P			
C.1.14✚	In choral classes, sing expressively and with technical accuracy a varied repertoire of vocal literature, such as sacred music.				I	R	R	R	R	P	
C.1.15	In choral classes, sing music written in two, three and four parts				I	R	R	R	R	P	
C.1.16✚	Describe liturgical and religious songs according to lyrical meaning as a prayer (praise, thanksgiving, Eucharistic, etc.)		I	R	R	R	R	P			

Goal:

Play musical instruments.

C.2 Play, alone and with others, a varied repertoire of music on instruments.

		4K	5K	1	2	3	4	5	6	7	8
C.2.1	Play on pitch, and in rhythm with appropriate dynamics and timbre while maintaining a steady tempo		I	R	R	R	R	P			
C.2.2	Play easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments		I	R	R	R	R	P			
C.2.3✚	Perform expressively age-appropriate rhythmic, melodic, and chordal patterns to a varied repertoire of songs for worship		I	R	R	R	R	P			
C.2.4	Play expressively a varied repertoire of music representing diverse genres and styles		I	R	R	R	R	P			
C.2.5	Echo short rhythmic and melodic patterns	I	R	R	R	R	R	P			
C.2.6✚	Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor		I	R	R	R	R	R	R	R	P
C.2.7✚	Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship		I	R	R	R	R	R	R	R	P
C.2.8✚	Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control		I	R	R	R	R	R	R	R	P
C.2.9	Perform, with expression and technical accuracy on at least one classroom instrument, a repertoire of instrumental literature			I	R	R	R	R	R	R	P
C.2.10✚	Perform instrumental accompaniments demonstrating appropriate balance between cantor and singing assembly					I	R	R	R	R	P
C.2.11	Perform music from various historical periods		I	R	R	R	R	R	R	R	P
C.2.12	Perform music representing diverse genres and cultures, with appropriate expression		I	R	R	R	R	R	R	R	P
C.2.13	Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument		I	R	R	R	R	R	R	R	P
C.2.14	In instrumental classes, perform a repertoire of instrumental literature with a level of difficulty of three on a scale of one to six using dynamic control and demonstrating a basic understanding of key and time signatures					I	R	R	R	R	P
C.2.15	Perform independently against contrasting parts in instrumental classes					I	R	R	R	R	P
C.2.16	In instrumental classes, demonstrate basic characteristic tone on an instrument					I	R	R	R	R	P
C.2.17	Play by ear simple melodies on an instrument					I	R	R	R	R	P
C.2.18✚	Use expressions when playing instruments to convey that the music being performed is a prayer to God.		I	R	R	R	R	R	R	P	

D. MUSIC CREATIVITY

I = Introduce R = Review P = Show Proficiency

Students will be able to...

Goal:
Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

		4K	5K	1	2	3	4	5	6	7	8
D.1.1†	Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire		I	R	R	R	R	R	R	R	P
D.1.2†	Improvise short songs, instrumental pieces and familiar refrains to traditional or contemporary worship music, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means	I	R	R	R	R	R	R	P		
D.1.3	Echo simple rhythm and melodic patterns	I	R	R	R	R	R	P			
D.1.4	Play and embellish simple melodies by ear			I	R	R	R	R	R	R	P
D.1.5	Improvise simple harmonic accompaniments					I	R	R	R	R	P
D.1.6	Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality				I	R	R	R	R	R	P
D.1.7	Improvise simple rhythmic and melodic ostinato accompaniments		I	R	R	R	R	R	R	P	
D.1.8	Improvise in the same style “answers” to given rhythmic and melodic “questions”		I	R	R	R	R	R	R	P	
D.1.9	Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys					I	R	R	R	P	

D.2 Compose music.

		4K	5K	1	2	3	4	5	6	7	8
D.2.1†	Create and arrange music to accompany readings and dramatizations using scriptural or religious texts				I	R	R	R	R	R	P
D.2.2†	Create and arrange short songs, instrumental pieces, and common liturgical responses for worship within specified guidelines		I	R	R	R	R	R	P		
D.2.3	Use a variety of sound sources when composing and arranging			I	R	R	R	R	R	P	
D.2.4	Explore, in large group settings, compositional devices using sound effects		I	R	R	R	R	R	P		
D.2.5	In instrumental classes, compose simple melodies for own instruments				I	R	R	R	R	R	P
D.2.6	Arrange simple pieces for voices or instruments other than those for which the pieces were written					I	R	R	R	R	P

E. MUSIC LITERACY

I = Introduce R = Review P = Show Proficiency

Students will be able to...

Goal:
Read and notate music to experience a variety of contemporary and historical music literature and as a mode of personal expression.

E.1 Read music.

		4K	5K	1	2	3	4	5	6	7	8
E.1.1✚	Read whole, half, quarter, eighth, and dotted notes and rests in a variety of meter signatures using music for worship as part of the curriculum			I	R	R	P				
E.1.2✚	Use a system (syllables, numbers, letters) to read simple pitch notation of worship music in the treble clef in major keys			I	R	R	R	R	R	P	
E.1.3✚	Identify symbols and traditional terms referring to dynamics, tempo, articulation and expression and interpret them correctly when performing worship music		I	R	R	R	R	R	P		
E.1.4✚	Sight-read simple worship melodies in both treble and bass clefs				I	R	R	R	R	P	
E.1.5	Read notation sufficiently to perform simple melodies or rhythms accurately after practice				I	R	R	P			

E.2 Notate music.

		4K	5K	1	2	3	4	5	6	7	8
E.2.1✚	Use standard symbols to notate meter, rhythm, pitch and dynamics in pattern and/or songs used for worship			I	R	R	R	R	P		
E.2.2	Invent a system of nontraditional music notation		I	R	R	R	R	R	P		
E.2.3✚	Use standard notation and nontraditional notation to record musical ideas and the musical ideas of others appropriate for worship		I	R	R	R	R	R	P		

F. MUSIC CONNECTIONS

I = Introduce R = Review P = Show Proficiency

Students will be able to...

Goal:

Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

		4K	5K	1	2	3	4	5	6	7	8
F.1.1	Identify similarities and differences in the meanings of common terms used in the various arts (texture, color, form, movement)			I	R	R	R	P			
F.1.2†	Identify ways in which the principles and subject matter of the other disciplines taught in school (i.e. religion, social science, language arts) are interrelated with music used for worship		I	R	R	R	R	P			
F.1.3†	Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art (i.e. how art, dance, and theater can be used to enhance the worship environment throughout the liturgical year)			I	R	R	R	P			
F.1.4	Compare the terminology and contrasting definitions used for various artistic elements in each of two or more arts					I	R	P			
F.1.5	Identify the common elements of art, architecture, music and environment					I	R	R	P		
F.1.6	Use the disciplines of dance, dramatization, and visual art to enhance the musical experience	I	R	R	R	R	R	R	R	R	P

F.2 Relate music to personal history and culture as well as the history and culture of others.

		4K	5K	1	2	3	4	5	6	7	8
F.2.1	Demonstrate audience behavior appropriate for the context and style of music performed	I	R	R	R	R	R	P			
F.2.2†	Identify ways in which music is essential to the rites and rituals of the Catholic Church			I	R	R	R	R	R	R	P
F.2.3	Listen to and identify, by genre or style, examples of music from various historical periods and world cultures				I	R	R	R	R	P	
F.2.4†	Describe and classify styles of exemplary sacred music throughout the history of the Catholic Church				I	R	R	R	R	R	P
F.2.5	Describe how elements of music are used in music listing examples from various cultures of the world				I	R	R	P			
F.2.6†	Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use, i.e. application of text and musical content of sacred music to experiences in their everyday life	I	R	R	R	R	R	P			
F.2.7†	Compare, in several cultures of the world, including own, functions music serves in worship, roles of pastoral musicians, and conditions under which music is typically created and performed		I	R	R	R	R	P			

✠ STANDARDS SPECIFIC TO TEACHING MUSIC DURING LITURGY PREPARATION ✠

I = Introduce R = Review P = Show Proficiency

Students will be able to...

Goal:
Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

		4K	5K	1	2	3	4	5	6	7	8
A.2.2✠	Recognize pitch as high or low and be able to demonstrate pitch through physical movement while listening to worship music	I	R	R	P						
A.2.13✠	Sight-read simple sacred melodies in both treble and bass clef				I	R	R	P			
A.5.4✠	Distinguish aurally various instruments including classroom orchestral, band, worship and electronic		I	R	R	P					
A.7.4✠	Identify simple musical forms used for worship (ABA, AB, call and response) when presented aurally and visually			I	R	R	R	P			

Goal:
Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

		4K	5K	1	2	3	4	5	6	7	8
B.3.2✠	Describe typical characteristics of music written in specific periods particularly examples of sacred music from various historical periods of the Catholic Church			I	R	R	R	R	R	P	
B.5.1✠	Explain and devise criteria for evaluating performances and compositions of sacred music performed during worship		I	R	R	R	R	R	R	P	
B.5.2✠	Explain, using appropriate music terminology, personal preferences for specific musical works and styles appropriate for worship		I	R	R	R	R	R	P		
B.5.3✠	Evaluate the quality and effectiveness of their own and others' playing, singing, arranging, and composing of music used in worship		I	R	R	R	R	P			
B.5.4✠	Demonstrate knowledge of the appropriate placement of sacred music selected for worship		I	R	R	R	R	P			
B.5.5✠	Listen to and identify music for its appropriate placement and usage within the liturgical rites of the Catholic Church		I	R	R	R	R	P			
B.5.6✠	Evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services		I	R	R	R	R	R	R	P	

Goal:
Sing.

		4K	5K	1	2	3	4	5	6	7	8
C.1.3✠	Sing in tune and in rhythm with appropriate timbre, diction, tempo, dynamics, phrasing, and interpretation as cantor, choir member, or participant in a worship assembly.		I	R	R	R	R	R	P		
C.1.4✠	Sing from memory a varied repertoire of songs	I	R	R	R	R	R	P			

	representing genres and styles for worship and from diverse cultures (i.e. refrains from familiar traditional hymns, contemporary songs, spirituals)										
C.1.5✚	Sing religious ostinato (an obstinate is a recurring rhythmic, harmonic or melodic motif over which the main melody is presented), partner songs and rounds appropriate for worship		I	R	R	R	P				
C.1.7✚	Sing accurately and with good breath control throughout singing ranges, alone and in small and large ensembles (i.e. songs, hymns, psalms and acclamations at worship)		I	R	R	R	R	R	R	P	
C.1.9✚	Sing music representing diverse genres and cultures, with expression appropriate for the work being performed (i.e. sacred music)		I	R	R	R	P				
C.1.10✚	Sing music written for worship in two and three parts					I	R	R	R	P	
C.1.14✚	In choral classes, sing expressively and with technical accuracy a varied repertoire of vocal literature, such as sacred music.				I	R	R	R	R	P	
C.1.16✚	Describe liturgical and religious songs according to lyrical meaning as a prayer (praise, thanksgiving, Eucharistic, etc.)		I	R	R	R	R	P			

Goal:

Play musical instruments.

		4K	5K	1	2	3	4	5	6	7	8
C.2.3✚	Perform expressively age-appropriate rhythmic, melodic, and chordal patterns to a varied repertoire of songs for worship		I	R	R	R	R	P			
C.2.6✚	Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor		I	R	R	R	R	R	R	R	P
C.2.7✚	Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship		I	R	R	R	R	R	R	R	P
C.2.8✚	Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control		I	R	R	R	R	R	R	R	P
C.2.10✚	Perform instrumental accompaniments demonstrating appropriate balance between cantor and singing assembly					I	R	R	R	R	P
C.2.18✚	Use expressions when playing instruments to convey that the music being performed is a prayer to God.		I	R	R	R	R	R	R	P	

Goal:

Improvise and create music independently and with others.

		4K	5K	1	2	3	4	5	6	7	8
D.1.1✚	Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire		I	R	R	R	R	R	R	R	P
D.1.2✚	Improvise short songs, instrumental pieces and familiar refrains to traditional or contemporary worship music, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means	I	R	R	R	R	R	R	P		
D.2.1✚	Create and arrange music to accompany readings and dramatizations using scriptural or religious texts				I	R	R	R	R	R	P

D.2.2✚	Create and arrange short songs, instrumental pieces, and common liturgical responses for worship within specified guidelines		I	R	R	R	R	R	P		
<p><i>Goal:</i> Read and notate music to experience a variety of contemporary and historical music literature and as a mode of personal expression.</p>											
		4K	5K	1	2	3	4	5	6	7	8
E.1.1✚	Read whole, half, quarter, eighth, and dotted notes and rests in a variety of meter signatures using music for worship as part of the curriculum			I	R	R	P				
E.1.2✚	Use a system (syllables, numbers, letters) to read simple pitch notation of worship music in the table clef in major keys			I	R	R	R	R	R	P	
E.1.3✚	Identify symbols and traditional terms referring to dynamics, tempo, articulation and expression and interpret them correctly when performing worship music		I	R	R	R	R	R	P		
E.1.4✚	Sight-read simple worship melodies in both treble and bass clefs				I	R	R	R	R	P	
E.2.1✚	Use standard symbols to notate meter, rhythm, pitch and dynamics in pattern and/or songs used for worship			I	R	R	R	R	P		
E.2.3✚	Use standard notation and nontraditional notation to record musical ideas and the musical ideas of others appropriate for worship		I	R	R	R	R	R	P		
<p><i>Goal:</i> Relate music to the other arts and disciplines outside the arts.</p>											
		4K	5K	1	2	3	4	5	6	7	8
F.1.2✚	Identify ways in which the principles and subject matter of the other disciplines taught in school (i.e. religion, social science, language arts) are interrelated with music used for worship		I	R	R	R	R	P			
F.1.3✚	Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art (i.e. how art, dance, and theater can be used to enhance the worship environment throughout the liturgical year)			I	R	R	R	P			
F.2.2✚	Identify ways in which music is essential to the rites and rituals of the Catholic Church			I	R	R	R	R	R	R	P
F.2.4✚	Describe and classify styles of exemplary sacred music throughout the history of the Catholic Church				I	R	R	R	R	R	P
F.2.6✚	Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use, i.e. application of text and musical content of sacred music to experiences in their everyday life	I	R	R	R	R	R	P			
F.2.7✚	Compare, in several cultures of the world, including own, functions music serves in worship, roles of pastoral musicians, and conditions under which music is typically created and performed		I	R	R	R	R	P			

4K Music Standards and Benchmarks

I = Introduce R = Review P = Show Proficiency

A. Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

- A.1.1 Discriminate between loud and quiet; gradually increasing and decreasing volume (i.e. piano, forte) (I)
- A.1.3 Move responsively to music according to expressive and stylistic qualities (marching, walking, hopping, swaying, etc.) (I)

A.2 Experience results from an understanding of melody as the linear organization of pitches.

- A.2.1 Recognize melodic movement up, down, same and demonstrate melodic contours using physical movement and/or graphic notation (solfege symbols or other hand/body movements) (I)
- A.2.2 Recognize pitch as high or low and be able to demonstrate pitch through physical movement while listening to worship music (I)
- A.2.3 Recognize skips, steps, intervals and demonstrate the melodic contours through physical movement (I)
- A.2.4 Memorize melodies by rote (humming melodies while listening to music, echoing short rhythmic and melodic patterns) (I)

A.3 Experience results from an understanding of rhythm as the organization of sound and silence in music.

- A.3.1 Demonstrate periods of activity and rest in music through physical activity (I)
- A.3.2 Recognize and play simple rhythm patterns, a steady beat, accents and the downbeat (I)
- A.3.3 Recognize short and long sounds (I)
- A.3.4 Discriminate between fast and slow, gradually slowing down and getting faster (I)
- A.3.11 Count rhythms using standard counting techniques (I)
- A.3.14 Demonstrate an ability to echo, read, and write complex rhythm patterns (I)

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

- A.4.1 Sing rounds (I)
- A.4.2 Distinguish between melody alone and melody with accompaniment (I)
- A.4.4 Sing unaccompanied, accompanied, and in unison (I)

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

- A.5.2 Distinguish between voices and instruments and between adult and children voices (I)
- A.5.3 Describe tone color of various sounds and instruments (I)

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

- A.6.1 Distinguish between single and multiple sounds (I)
- A.6.3 Recognize various instrumental and vocal sounds (I)

A.7 Experience results from an understanding of form as the organization of musical elements in order to achieve cohesive structure.

- A.7.1 Recognize that some phrases are the same, some different (I)

B. Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

- B.1.2 Recognize music that is used to tell a story (I)

C. Sing and play musical instruments.

C.1 Sing, alone and with others, a varied repertoire of music.

- C.1.1 Sing independently, on pitch, and in rhythm with appropriate timbre, diction, and posture while maintaining a steady tempo (I)
- C.1.4 Sing from memory a varied repertoire of songs representing genres and styles for worship and from diverse cultures (i.e. refrains from familiar traditional hymns, contemporary songs, spirituals) (I)

C.2 Play, alone and with others, a varied repertoire of music on instruments.

- C.2.5 Echo short rhythmic and melodic styles (I)

D. Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

- ¶D.1.2 Improvise short songs, instrumental pieces and familiar refrains to traditional or contemporary worship music, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means (I)
- D.1.3 Echo simple rhythm and melodic patterns (I)

F. Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

- F.1.6 Use the disciplines of dance, dramatization, and visual art to enhance the musical experience (I)

F.2 Relate music to personal history and culture as well as the history and culture of others.

- F.2.1 Demonstrate audience behavior appropriate for the context and style of music performed (I)
- ¶F.2.6 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use, i.e. application of text and musical content of sacred music to experiences in their everyday life (I)

5K Music Standards and Benchmarks

I = Introduce

R = Review

P = Show Proficiency

A. Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

- A.1.1 Discriminate between loud and quiet; gradually increasing and decreasing volume (i.e. piano, forte) (R)
- A.1.2 Discriminate differences in tempi, style, dynamics and articulations (I)
- A.1.3 Move responsively to music according to expressive and stylistic qualities (marching, walking, hopping, swaying, etc.) (R)
- A.1.5 Identify stylistic qualities that influence performance (baroque, jazz, contemporary, march, etc.) (I)
- A.1.7 Describe the ways the musical elements contribute to the expressive qualities of music (work, protest, patriotic, sacred songs) (I)
- A.1.8 Recognize and identify the meaning of frequently used Italian music terms (grave, largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando, crescendo, decrescendo, legato, staccato) (I)
- A.1.11 In choral and instrumental classes, demonstrate stylistic qualities that influence performance (e.g. folk, patriotic, art songs, marches, hymns) (I)

A.2 Experience results from an understanding of melody as the linear organization of pitches.

- A.2.1 Recognize melodic movement up, down, same and demonstrate melodic contours using physical movement and/or graphic notation (solfeggio symbols or other hand/body movements) (R)
- A.2.2 Recognize pitch as high or low and be able to demonstrate pitch through physical movement while listening to worship music (R)
- A.2.3 Recognize skips, steps, intervals and demonstrate the melodic contours through physical movement (R)
- A.2.4 Memorize melodies by rote (humming melodies while listening to music, echoing short rhythmic and melodic patterns) (R)

A.3 Experience results from an understanding of rhythm as the organization of sound and silence in music.

- A.3.1 Demonstrate periods of activity and rest in music through physical activity (R)
- A.3.2 Recognize and play simple rhythm patterns, a steady beat, accents and the downbeat (R)
- A.3.3 Recognize short and long sounds (R)
- A.3.4 Discriminate between fast and slow, gradually slowing down and getting faster (R)
- A.3.5 By using physical movement and/or graphic notation, demonstrate various simple rhythm patterns (I)
- A.3.7 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and 2/2 meter signatures (I)
- A.3.8 Use appropriate terminology to describe notes and rests by type (whole, half, quarter, etc.) (I)
- A.3.10 Play and/or sing syncopated rhythm patterns (I)
- A.3.11 Count rhythms using standard counting techniques (R)
- A.3.14 Demonstrate an ability to echo, read, and write complex rhythm patterns (R)

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

- A.4.1 Sing rounds (R)
- A.4.2 Distinguish between melody alone and melody with accompaniment (R)
- A.4.3 Demonstrate, through physical movement, chord changes (I)
- A.4.4 Sing unaccompanied, accompanied, and in unison (R)
- A.4.5 Sing or play in two-part and three-part harmony including rounds, canons and countermelodies (I)

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

- A.5.1 Distinguish between timbres of classroom instruments (I)
- A.5.2 Distinguish between voices and instruments and between adult and children voices (R)
- A.5.3 Describe tone color of various sounds and instruments (R)
- A.5.4 Distinguish aurally various instruments including classroom orchestral, band, worship and electronic (I)
- A.5.5 Categorize conventional instruments using traditional terms such as woodwind, percussion, brass and string (I)
- A.5.6 Identify, aurally, different ways of producing sound (plucking, strumming, bowing, pizzicato, staccato, legato, etc.) (I)
- A.5.7 Identify voice types using traditional musical terms such as soprano, mezzo-soprano, alto, tenor, baritone, bass, coloratura, etc. (I)

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

- A.6.1 Distinguish between single and multiple sounds (R)
- A.6.3 Recognize various instrumental and vocal sounds (R)

A.7 Experience results from an understanding of form as the organization of musical elements in order to achieve cohesive structure.

- A.7.1 Recognize that some phrases are the same, some different (R)
- A.7.2 Recognize and identify verse and refrain (I)

- A.7.3 Identify specific music events when listening to music (e.g. entry of oboe, return of refrain, meter change, etc.) (I)
- A.7.5 Read and notate music (I)
- A.7.6 Demonstrate patterns in music by physical movement, notation and/or identifying character themes (i.e. Peter and the Wolf) (I)
- A.7.9 Identify musical genres by form (march, polka, canon, round, symphony, sonata, etc.) (I)

B. Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

- B.1.2 Recognize music that is used to tell a story such as Tchaikovsky's *Nutcracker Suite*, Sergei Prokofiev's *Peter and the Wolf*, Paul Dukas' *Sorcerer's Apprentice*, etc. (R)
- B.1.3 Define a conductor/maestro as someone who leads an orchestra, band or choral group (I)
- B.1.4 Define a composer as someone who writes music (I)

B.2 Make connections of composers to specific genres and works.

- B.2.1 Identify music according to instrumentation such as orchestra music, string quartet, piano solo, etc. (I)
- B.2.2 Define opera as telling a story through a combination of music, singing and acting (I)
- B.2.3 Define ballet as telling a story through a combination of music and dancing (I)
- B.2.4 Recognize specific works such as Edvard Grieg's *In the Hall of the Mountain King*, Camille Saint-Saens' *Carnival of the Animals*, Ludwig Von Beethoven's *Symphony #9 in C Major*, John Philip Sousa's *Stars and Stripes Forever*, etc. (I)

B.3 Classify music according to period.

- B.3.1 Categorize various genres of music aurally (popular music, country, rap, hip-hop, classical, baroque, jazz, etc.) (I)

B.4 Classify music according to country of origin.

- B.4.3 Sing and play African Spirituals (I)

B.5 Evaluate music and music performances.

- †B.5.1 Explain and devise criteria for evaluating performances and compositions of sacred music performed during worship (I)
- †B.5.2 Explain, using appropriate music terminology, personal preferences for specific musical works and styles appropriate for worship (I)
- †B.5.3 Evaluate the quality and effectiveness of their own and others' playing, singing, arranging, and composing of music used in worship (I)
- †B.5.4 Demonstrate knowledge of the appropriate placement of sacred music selected for worship (I)
- †B.5.5 Listen to and identify music for its appropriate placement and usage within the liturgical rites of the Catholic Church (I)
- †B.5.6 Evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services (I)

C. Sing and play musical instruments.

C.1 Sing, alone and with others, a varied repertoire of music.

- C.1.1 Sing independently, on pitch, and in rhythm with appropriate timbre, diction, and posture while maintaining a steady tempo (R)
- C.1.2 Sing expressively with appropriate dynamics, phrasing and interpretation (I)
- †C.1.3 Sing in tune and in rhythm with appropriate timbre, diction, tempo, dynamics, phrasing, and interpretation as cantor, choir member, or participant in a worship assembly (R)
- †C.1.4 Sing from memory a varied repertoire of songs representing genres and styles for worship and from diverse cultures (i.e. refrains from familiar traditional hymns, contemporary songs, spirituals) (I)
- †C.1.5 Sing religious ostinato (an obstinate is a recurring rhythmic, harmonic or melodic motif over which the main melody is presented), partner songs and rounds appropriate for worship (I)
- C.1.6 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor (I)
- †C.1.7 Sing accurately and with good breath control throughout singing ranges, alone and in small and large ensembles (i.e. songs, hymns, psalms and acclamations at worship) (I)
- C.1.8 Sing expressively and with technical accuracy a repertoire of vocal literature with a level of difficulty of two on a scale of one to six, including some songs performed from memory (I)
- †C.1.9 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed (i.e. sacred music) (I)
- C.1.11 Sing on pitch using neutral syllables, note names or solfege (I)
- C.1.12 Sing with rhythmic accuracy (I)
- C.1.13 Sing with expression and technical accuracy (I)
- †C.1.16 Describe liturgical and religious songs according to lyrical meaning as a prayer (praise, thanksgiving, Eucharistic, etc.) (I)

C.2 Play, alone and with others, a varied repertoire of music on instruments.

- C.2.1 Play on pitch, and in rhythm with appropriate dynamics and timbre while maintaining a steady tempo (I)
- C.2.2 Play easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments (I)
- †C.2.3 Perform expressively age-appropriate rhythmic, melodic, and chordal patterns to a varied repertoire of songs for worship (I)
- C.2.4 Play expressively a varied repertoire of music representing diverse genres and styles (I)
- C.2.5 Echo short rhythmic and melodic patterns (R)
- †C.2.6 Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor (I)
- †C.2.7 Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship (I)
- †C.2.8 Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control (I)
- C.2.11 Perform music from various historical periods (I)
- C.2.12 Perform music representing diverse genres and cultures, with appropriate expression (I)
- C.2.13 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (I)
- †C.2.18 Use expressions when playing instruments to convey that the music being performed is a prayer to God. (I)

D. Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

- †D.1.1 Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire (I)
- †D.1.2 Improvise short songs, instrumental pieces and familiar refrains to traditional or contemporary worship music, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means (R)
- D.1.3 Echo simple rhythm and melodic patterns (R)
- D.1.7 Improvise simple rhythmic and melodic ostinato accompaniments (I)
- D.1.8 Improvise in the same style “answers” to given rhythmic and melodic “questions” (I)

D.2 Compose music.

- †D.2.2 Create and arrange short songs, instrumental pieces, and common liturgical responses for worship within specified guidelines (I)
- D.2.4 Explore, in large group settings, compositional devices using sound effects (I)

E. Read and notate music to experience a variety of contemporary and historical music literature and as a mode of personal expression.

E.1 Read music.

- †E.1.3 Identify symbols and traditional terms referring to dynamics, tempo, articulation, and expression and interpret them correctly when performing worship music (I)

E.2 Notate music.

- E.2.2 Invent a system of nontraditional music notation (I)
- †E.2.3 Use standard notation and nontraditional notation to record musical ideas and the musical ideas of other appropriate to worship (I)

F. Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

- †F.1.2 Identify ways in which the principles and subject matter of the other disciplines taught in school (i.e. religion, social science, language arts) are interrelated with music used for worship (I)
- F.1.6 Use the disciplines of dance, dramatization, and visual art to enhance the musical experience (R)

F.2 Relate music to personal history and culture as well as the history and culture of others.

- F.2.1 Demonstrate audience behavior appropriate for the context and style of music performed (R)
- †F.2.6 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use, i.e. application of text and musical content of sacred music to experiences in their everyday life (R)
- †F.2.7 Compare, in several cultures of the world, including own, functions music serves in worship, roles of pastoral musicians, and conditions under which music is typically created and performed (I)

Grade 1 Music Standards and Benchmarks

I = Introduce

R = Review

P = Show Proficiency

A. Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

- A.1.1 Discriminate between loud and quiet; gradually increasing and decreasing volume (i.e. piano, forte) (R)
- A.1.2 Discriminate differences in tempi, style, dynamics and articulations (R)
- A.1.3 Move responsively to music according to expressive and stylistic qualities (marching, walking, hopping, swaying, etc.) (R)
- A.1.4 Show through graphic notation how individual musical elements contribute to the expressive qualities of music (patterns, phrasing, form, etc.) (I)
- A.1.5 Identify stylistic qualities that influence performance (baroque, jazz, contemporary, march, etc.) (R)
- A.1.7 Describe the ways the musical elements contribute to the expressive qualities of music (work, protest, patriotic, sacred songs) (R)
- A.1.8 Recognize and identify the meaning of frequently used Italian music terms (grave, largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando, crescendo, decrescendo, legato, staccato) (R)
- A.1.11 In choral and instrumental classes, demonstrate stylistic qualities that influence performance (e.g. folk, patriotic, art songs, marches, hymns) (R)

A.2 Experience results from an understanding of melody as the linear organization of pitches.

- A.2.1 Recognize melodic movement up, down, same and demonstrate melodic contours using physical movement and/or graphic notation (solfeggio symbols or other hand/body movements) (R)
- A.2.2 Recognize pitch as high or low and be able to demonstrate pitch through physical movement while listening to worship music (R)
- A.2.3 Recognize skips, steps, intervals and demonstrate the melodic contours through physical movement (R)
- A.2.4 Memorize melodies by rote (humming melodies while listening to music, echoing short rhythmic and melodic patterns) (R)
- A.2.5 Recognize a scale as a series of notes (I)
- A.2.6 Use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys (I)
- A.2.7 Use standard notation and nontraditional notation to record musical ideas and musical ideas of others (I)
- A.2.8 Identify tonal centers as related to key signatures (I)
- A.2.9 Identify melodies as being major or minor (I)
- A.2.10 Recognize accidentals (sharps, flats and naturals) and demonstrate the effect of these symbols on melodies in performance (I)
- A.2.12 Demonstrate an ability to echo, read, write and perform extended melodic patterns on an appropriate classroom instrument (I)

A.3 Experience results from an understanding of rhythm as the organization of sound and silence in music.

- A.3.1 Demonstrate periods of activity and rest in music through physical activity (R)
- A.3.2 Recognize and play simple rhythm patterns, a steady beat, accents and the downbeat (R)
- A.3.3 Recognize short and long sounds (P)
- A.3.4 Discriminate between fast and slow, gradually slowing down and getting faster (R)
- A.3.5 By using physical movement and/or graphic notation, demonstrate various simple rhythm patterns (R)
- A.3.6 Identify meter from standard notation (I)
- A.3.7 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and 2/2 meter signatures (R)
- A.3.8 Use appropriate terminology to describe notes and rests by type (whole, half, quarter, etc.) (R)
- A.3.9 Demonstrate that a dot adds length to notes and rests and that flags reduce note lengths (I)
- A.3.10 Play and/or sing syncopated rhythm patterns (R)
- A.3.11 Count rhythms using standard counting techniques (R)
- A.3.14 Demonstrate an ability to echo, read, and write complex rhythm patterns (R)

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

- A.4.1 Sing rounds (R)
- A.4.2 Distinguish between melody alone and melody with accompaniment (R)
- A.4.3 Demonstrate, through physical movement, chord changes (R)
- A.4.4 Sing unaccompanied, accompanied, and in unison (R)
- A.4.5 Sing or play in two-part and three-part harmony including rounds, canons and countermelodies (R)

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

- A.5.1 Distinguish between timbres of classroom instruments (R)

- A.5.2 Distinguish between voices and instruments and between adult and children voices (R)
- A.5.3 Describe tone color of various sounds and instruments (R)
- †A.5.4 Distinguish aurally various instruments including classroom orchestral, band, worship and electronic (R)
- A.5.5 Categorize conventional instruments using traditional terms such as woodwind, percussion, brass and string (R)
- A.5.6 Identify, aurally, different ways of producing sound (plucking, strumming, bowing, pizzicato, staccato, legato, etc.) (R)
- A.5.7 Identify voice types using traditional musical terms such as soprano, mezzo-soprano, alto, tenor, baritone, bass, coloratura, etc. (R)

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

- A.6.1 Distinguish between single and multiple sounds (P)
- A.6.2 Distinguish between obviously thick and thin textures (I)
- A.6.3 Recognize various instrumental and vocal sounds (R)
- A.6.4 Distinguish different harmonic structures aurally (monophonic, homophonic, polyphonic) (I)
- A.6.7 Distinguish, aurally, differences between instrumental groupings and/or voice parts in an ensemble (I)

A.7 Experience results from an understanding of form as the organization of musical elements in order to achieve cohesive structure.

- A.7.1 Recognize that some phrases are the same, some different (R)
- A.7.2 Recognize and identify verse and refrain (R)
- A.7.3 Identify specific music events when listening to music (e.g. entry of oboe, return of refrain, meter change, etc.) (R)
- †A.7.4 Identify simple musical forms used for worship (ABA, AB, call and response) when presented aurally and visually (I)
- A.7.5 Read and notate music (R)
- A.7.6 Demonstrate patterns in music by physical movement, notation and/or identifying character themes (i.e. Peter and the Wolf) (R)
- A.7.8 Identify structural units such as phrases, sections, first and second endings, instruction, coda (I)
- A.7.9 Identify musical genres by form (march, polka, canon, round, symphony, sonata, etc.) (R)

B. Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

- B.1.1 Recognize specific composers by their pictures and the sound of their music (I)
- B.1.2 Recognize music that is used to tell a story such as Tchaikovsky's *Nutcracker Suite*, Sergei Prokofiev's *Peter and the Wolf*, Paul Dukas' *Sorcerer's Apprentice*, etc. (R)
- B.1.3 Define a conductor/maestro as someone who leads an orchestra, band or choral group (R)
- B.1.4 Define a composer as someone who writes music (R)

B.2 Make connections of composers to specific genres and works.

- B.2.1 Identify music according to instrumentation such as orchestra music, string quartet, piano solo, etc. (R)
- B.2.2 Define opera as telling a story through a combination of music, singing and acting (R)
- B.2.3 Define ballet as telling a story through a combination of music and dancing (R)
- B.2.4 Recognize specific works such as Edvard Grieg's *In the Hall of the Mountain King*, Camille Saint-Saëns' *Carnival of the Animals*, Ludwig Von Beethoven's *Symphony #9 in C Major*, John Philip Sousa's *Stars and Stripes Forever*, etc. (R)

B.3 Classify music according to period.

- B.3.1 Categorize various genres of music aurally (popular music, country, rap, hip-hop, classical, baroque, jazz, etc.) (R)
- †B.3.2 Describe typical characteristics of music written in specific periods particularly examples of sacred music from various historical periods of the Catholic Church (I)

B.4 Classify music according to country of origin.

- B.4.3 Sing and play African Spirituals (R)

B.5 Evaluate music and music performances.

- †B.5.1 Explain and devise criteria for evaluating performances and compositions of sacred music performed during worship (R)
- †B.5.2 Explain, using appropriate music terminology, personal preferences for specific musical works and styles appropriate for worship (R)
- †B.5.3 Evaluate the quality and effectiveness of their own and others' playing, singing, arranging, and composing of music used in worship (R)
- †B.5.4 Demonstrate knowledge of the appropriate placement of sacred music selected for worship (R)
- †B.5.5 Listen to and identify music for its appropriate placement and usage within the liturgical rites of the Catholic Church (R)
- †B.5.6 Evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services (R)

C. Sing and play musical instruments.

C.1 Sing, alone and with others, a varied repertoire of music.

- C.1.1 Sing independently, on pitch, and in rhythm with appropriate timbre, diction, and posture while maintaining a steady temp (R)
- C.1.2 Sing expressively with appropriate dynamics, phrasing and interpretation (R)
- †C.1.3 Sing in tune and in rhythm with appropriate timbre, diction, tempo, dynamics, phrasing, and interpretation as cantor, choir member, or participant in a worship assembly (R)
- †C.1.4 Sing from memory a varied repertoire of songs representing genres and styles for worship and from diverse cultures (i.e. refrains from familiar traditional hymns, contemporary songs, spirituals) (R)
- †C.1.5 Sing religious ostinato (an obstinate is a recurring rhythmic, harmonic or melodic motif over which the main melody is presented), partner songs and rounds appropriate for worship (R)
- C.1.6 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor (R)
- †C.1.7 Sing accurately and with good breath control throughout singing ranges, alone and in small and large ensembles (i.e. songs, hymns, psalms and acclamations at worship) (R)
- C.1.8 Sing expressively and with technical accuracy a repertoire of vocal literature with a level of difficulty of two on a scale of one to six, including some songs performed from memory (R)
- †C.1.9 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed (i.e. sacred music) (R)
- C.1.11 Sing on pitch using neutral syllables, note names or solfege (R)
- C.1.12 Sing with rhythmic accuracy (R)
- C.1.13 Sing with expression and technical accuracy (R)
- †C.1.16 Describe liturgical and religious songs according to lyrical meaning as a prayer (praise, thanksgiving, Eucharistic, etc.) (R)

C.2 Play, alone and with others, a varied repertoire of music on instruments.

- C.2.1 Play on pitch, and in rhythm with appropriate dynamics and timbre while maintaining a steady tempo (R)
- C.2.2 Play easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments (R)
- †C.2.3 Perform expressively age-appropriate rhythmic, melodic, and chordal patterns to a varied repertoire of songs for worship (R)
- C.2.4 Play expressively a varied repertoire of music representing diverse genres and styles (R)
- C.2.5 Echo short rhythmic and melodic patterns (R)
- †C.2.6 Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor (R)
- †C.2.7 Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship (R)
- †C.2.8 Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control (R)
- C.2.9 Perform, with expression and technical accuracy on at least one classroom instrument, a repertoire of instrumental literature (I)
- C.2.11 Perform music from various historical periods (R)
- C.2.12 Perform music representing diverse genres and cultures, with appropriate expression (R)
- C.2.13 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (R)
- †C.2.18 Use expressions when playing instruments to convey that the music being performed is a prayer to God. (R)

D. Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

- †D.1.1 Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire (R)
- †D.1.2 Improvise short songs, instrumental pieces and familiar refrains to traditional or contemporary worship music, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means (R)
- D.1.3 Echo simple rhythm and melodic patterns (R)
- D.1.4 Play and embellish simple melodies by ear (I)
- D.1.7 Improvise simple rhythmic and melodic ostinato accompaniments (R)
- D.1.8 Improvise in the same style “answers” to given rhythmic and melodic “questions” (R)

D.2 Compose music.

- †D.2.2 Create and arrange short songs, instrumental pieces, and common liturgical responses for worship within specified guidelines (R)
- D.2.3 Use a variety of sound sources when composing and arranging (I)
- D.2.4 Explore, in large group settings, compositional devices using sound effects (R)

E. Read and notate music to experience a variety of contemporary and historical music literature and as a mode of personal expression.

E.1 Read music.

- ♣E.1.1 Read whole, half, quarter, eighth, and dotted notes and rests in a variety of meter signatures using music for worship as part of the curriculum (I)
- ♣E.1.2 Use a system (syllables, numbers, letters) to read simple pitch notation and worship music in the treble clef in major keys (I)
- ♣E.1.3 Identify symbols and traditional terms referring to dynamics, tempo, articulation, and expression and interpret them correctly when performing worship music (R)

E.2 Notate music.

- ♣E.2.1 Use standard symbols to notate meter, rhythm, pitch and dynamics in pattern and/or songs used for worship (I)
- E.2.2 Invent a system of nontraditional music notation (R)
- ♣E.2.3 Use standard notation and nontraditional notation to record musical ideas and the musical ideas of other appropriate to worship (R)

F. Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

- F.1.1 Identify similarities and differences in the meanings of common terms used in the various arts (texture, color, form, movement) (I)
- ♣F.1.2 Identify ways in which the principles and subject matter of the other disciplines taught in school (i.e. religion, social science, language arts) are interrelated with music used for worship (R)
- ♣F.1.3 Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art (i.e. how art, dance, and theater can be used to enhance the worship environment throughout the liturgical year) (I)
- F.1.6 Use the disciplines of dance, dramatization, and visual art to enhance the musical experience (R)

F.2 Relate music to personal history and culture as well as the history and culture of others.

- F.2.1 Demonstrate audience behavior appropriate for the context and style of music performed (R)
- ♣F.2.2 Identify ways in which music is essential to the rites and rituals of the Catholic Church (I)
- ♣F.2.6 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use, i.e. application of text and musical content of sacred music to experiences in their everyday life (R)
- ♣F.2.7 Compare, in several cultures of the world, including own, functions music serves in worship, roles of pastoral musicians, and conditions under which music is typically created and performed (R)

Grade 2 Music Standards and Benchmarks

I = Introduce

R = Review

P = Show Proficiency

A. Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

- A.1.1 Discriminate between loud and quiet; gradually increasing and decreasing volume (i.e. piano, forte) (P)
- A.1.2 Discriminate differences in tempi, style, dynamics and articulations (R)
- A.1.3 Move responsively to music according to expressive and stylistic qualities (marching, walking, hopping, swaying, etc.) (P)
- A.1.4 Show through graphic notation how individual musical elements contribute to the expressive qualities of music (patterns, phrasing, form, etc.) (R)
- A.1.5 Identify stylistic qualities that influence performance (baroque, jazz, contemporary, march, etc.) (R)
- A.1.6 Label tempi, dynamics and articulations using standard music symbols and terms (I)
- A.1.7 Describe the ways the musical elements contribute to the expressive qualities of music (work, protest, patriotic, sacred songs) (R)
- A.1.8 Recognize and identify the meaning of frequently used Italian music terms (grave, largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando, crescendo, decrescendo, legato, staccato) (R)
- A.1.11 In choral and instrumental classes, demonstrate stylistic qualities that influence performance (e.g. folk, patriotic, art songs, marches, hymns) (R)
- A.1.12 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (I)

A.2 Experience results from an understanding of melody as the linear organization of pitches.

- A.2.1 Recognize melodic movement up, down, same and demonstrate melodic contours using physical movement and/or graphic notation (solfege symbols or other hand/body movements) (R)
- A.2.2 Recognize pitch as high or low and be able to demonstrate pitch through physical movement while listening to worship music (P)
- A.2.3 Recognize skips, steps, intervals and demonstrate the melodic contours through physical movement (R)
- A.2.4 Memorize melodies by rote (humming melodies while listening to music, echoing short rhythmic and melodic patterns) (P)
- A.2.5 Recognize a scale as a series of notes (R)
- A.2.6 Use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys (R)
- A.2.7 Use standard notation and nontraditional notation to record musical ideas and musical ideas of others (R)
- A.2.8 Identify tonal centers as related to key signatures (R)
- A.2.9 Identify melodies as being major or minor (R)
- A.2.10 Recognize accidentals (sharps, flats and naturals) and demonstrate the effect of these symbols on melodies in performance (R)
- A.2.11 Recognize scales as major, minor or pentatonic (I)
- A.2.12 Demonstrate an ability to echo, read, write and perform extended melodic patterns on an appropriate classroom instrument (R)
- A.2.13 Sight-read simple sacred melodies in both treble and bass clef (I)
- A.2.14 In choral classes, demonstrate an ability to follow an octave score independently (I)
- A.2.15 In instrumental class, demonstrate an ability to follow music scores and instrument parts independently (I)
- A.2.16 In choral and instrumental classes, by echoing reading and writing, demonstrate major and minor melodic patterns (I)
- A.2.18 In choral and instrumental classes, using voice and keyboards/band/orchestra instruments, demonstrate by echoing and reading, extended melodies within various key signatures (I)
- A.2.19 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (I)

A.3 Experience results from an understanding of rhythm as the organization of sound and silence in music.

- A.3.1 Demonstrate periods of activity and rest in music through physical activity (P)
- A.3.2 Recognize and play simple rhythm patterns, a steady beat, accents and the downbeat (R)
- A.3.4 Discriminate between fast and slow, gradually slowing down and getting faster (P)
- A.3.5 By using physical movement and/or graphic notation, demonstrate various simple rhythm patterns (R)
- A.3.6 Identify meter from standard notation (R)
- A.3.7 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and 2/2 meter signatures (R)
- A.3.8 Use appropriate terminology to describe notes and rests by type (whole, half, quarter, etc.) (R)
- A.3.9 Demonstrate that a dot adds length to notes and rests and that flags reduce note lengths (R)
- A.3.10 Play and/or sing syncopated rhythm patterns (R)
- A.3.11 Count rhythms using standard counting techniques (R)
- A.3.12 Demonstrate the appropriate use and counting of a tied note (I)
- A.3.13 Aurally identify and distinguish various meters (I)

- A.3.14 Demonstrate an ability to echo, read, and write complex rhythm patterns (R)

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

- A.4.1 Sing rounds (R)
- A.4.2 Distinguish between melody alone and melody with accompaniment (P)
- A.4.3 Demonstrate, through physical movement, chord changes (P)
- A.4.4 Sing unaccompanied, accompanied, and in unison (P)
- A.4.5 Sing or play in two-part and three-part harmony including rounds, canons and countermelodies (R)
- A.4.6 Describe how dissonance and consonance can be used to create tension and release in music (I)
- A.4.7 Distinguish, aurally, chord progressions using I, IV, V (I)
- A.4.8 Recognize theme and variation (I)
- A.4.9 Recognize examples of polyphonic music (I)
- A.4.12 In instrumental classes, distinguish intonation within an ensemble and between two tones (I)

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

- A.5.1 Distinguish between timbres of classroom instruments (P)
- A.5.2 Distinguish between voices and instruments and between adult and children voices (P)
- A.5.3 Describe tone color of various sounds and instruments (R)
- A.5.4 Distinguish aurally various instruments including classroom orchestral, band, worship and electronic (R)
- A.5.5 Categorize conventional instruments using traditional terms such as woodwind, percussion, brass and string (P)
- A.5.6 Identify, aurally, different ways of producing sound (plucking, strumming, bowing, pizzicato, staccato, legato, etc.) (R)
- A.5.7 Identify voice types using traditional musical terms such as soprano, mezzo-soprano, alto, tenor, baritone, bass, coloratura, etc. (R)
- A.5.8 In choral classes, demonstrate unification of vowel sounds while singing (I)

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

- A.6.2 Distinguish between obviously thick and thin textures (R)
- A.6.3 Recognize various instrumental and vocal sounds (R)
- A.6.4 Distinguish different harmonic structures aurally (monophonic, homophonic, polyphonic) (R)
- A.6.6 Demonstrate an ability to make textural changes in performance (blend, balance) (I)
- A.6.7 Distinguish, aurally, differences between instrumental groupings and/or voice parts in an ensemble (R)

A.7 Experience results from an understanding of form as the organization of musical elements in order to achieve cohesive structure.

- A.7.1 Recognize that some phrases are the same, some different (R)
- A.7.2 Recognize and identify verse and refrain (R)
- A.7.3 Identify specific music events when listening to music (e.g. entry of oboe, return of refrain, meter change, etc.) (R)
- A.7.4 Identify simple musical forms used for worship (ABA, AB, call and response) when presented aurally and visually (R)
- A.7.5 Read and notate music (R)
- A.7.6 Demonstrate patterns in music by physical movement, notation and/or identifying character themes (i.e. Peter and the Wolf) (R)
- A.7.7 Identify large musical forms (theme and variations, rondo, suite, sonata, 8-bar blues, etc.) (I)
- A.7.8 Identify structural units such as phrases, sections, first and second endings, instruction, coda (R)
- A.7.9 Identify musical genres by form (march, polka, canon, round, symphony, sonata, etc.) (R)

B. Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

- B.1.1 Recognize specific composers by their pictures and the sound of their music (R)
- B.1.2 Recognize music that is used to tell a story such as Tchaikovsky's *Nutcracker Suite*, Sergei Prokofiev's *Peter and the Wolf*, Paul Dukas' *Sorcerer's Apprentice*, etc. (R)
- B.1.3 Define a conductor/maestro as someone who leads an orchestra, band or choral group (P)
- B.1.4 Define a composer as someone who writes music (P)
- B.1.5 Provide brief biographical profiles of important composers and listen to their works (I)

B.2 Make connections of composers to specific genres and works.

- B.2.1 Identify music according to instrumentation such as orchestra music, string quartet, piano solo, etc. (R)
- B.2.2 Define opera as telling a story through a combination of music, singing and acting (R)
- B.2.3 Define ballet as telling a story through a combination of music and dancing (R)
- B.2.4 Recognize specific works such as Edvard Grieg's *In the Hall of the Mountain King*, Camille Saint-Saens' *Carnival of the Animals*, Ludwig Von Beethoven's *Symphony #9 in C Major*, John Philip Sousa's *Stars and Stripes Forever*, etc. (R)

B.3 Classify music according to period.

- B.3.1 Categorize various genres of music aurally (popular music, country, rap, hip-hop, classical, baroque, jazz, etc.) (R)
- †B.3.2 Describe typical characteristics of music written in specific periods particularly examples of sacred music from various historical periods of the Catholic Church (R)
- B.3.3 Use accurate terms to describe western music eras (medieval, baroque, classical, romantic, contemporary) (I)
- B.3.4 Use a timeline to place composers in music history (I)

B.4 Classify music according to country of origin.

- B.4.3 Sing and play African Spirituals (R)

B.5 Evaluate music and music performances.

- †B.5.1 Explain and devise criteria for evaluating performances and compositions of sacred music performed during worship (R)
- †B.5.2 Explain, using appropriate music terminology, personal preferences for specific musical works and styles appropriate for worship (R)
- †B.5.3 Evaluate the quality and effectiveness of their own and others' playing, singing, arranging, and composing of music used in worship (R)
- †B.5.4 Demonstrate knowledge of the appropriate placement of sacred music selected for worship (R)
- †B.5.5 Listen to and identify music for its appropriate placement and usage within the liturgical rites of the Catholic Church (R)
- †B.5.6 Evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services (R)

C. Sing and play musical instruments.

C.1 Sing, alone and with others, a varied repertoire of music.

- C.1.1 Sing independently, on pitch, and in rhythm with appropriate timbre, diction, and posture while maintaining a steady temp (R)
- C.1.2 Sing expressively with appropriate dynamics, phrasing and interpretation (R)
- †C.1.3 Sing in tune and in rhythm with appropriate timbre, diction, tempo, dynamics, phrasing, and interpretation as cantor, choir member, or participant in a worship assembly (R)
- †C.1.4 Sing from memory a varied repertoire of songs representing genres and styles for worship and from diverse cultures (i.e. refrains from familiar traditional hymns, contemporary songs, spirituals) (R)
- †C.1.5 Sing religious ostinato (an obstinate is a recurring rhythmic, harmonic or melodic motif over which the main melody is presented), partner songs and rounds appropriate for worship (R)
- C.1.6 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor (R)
- †C.1.7 Sing accurately and with good breath control throughout singing ranges, alone and in small and large ensembles (i.e. songs, hymns, psalms and acclamations at worship) (R)
- C.1.8 Sing expressively and with technical accuracy a repertoire of vocal literature with a level of difficulty of two on a scale of one to six, including some songs performed from memory (R)
- †C.1.9 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed (i.e. sacred music) (R)
- C.1.11 Sing on pitch using neutral syllables, note names or solfege (R)
- C.1.12 Sing with rhythmic accuracy (R)
- C.1.13 Sing with expression and technical accuracy (R)
- †C.1.14 In choral classes, sing expressively and with technical accuracy a varied repertoire of vocal literature, such as sacred music (I)
- C.1.15 In choral classes, sing music written in two, three and four parts (I)
- †C.1.16 Describe liturgical and religious songs according to lyrical meaning as a prayer (praise, thanksgiving, Eucharistic, etc.) (R)

C.2 Play, alone and with others, a varied repertoire of music on instruments.

- C.2.1 Play on pitch, and in rhythm with appropriate dynamics and timbre while maintaining a steady tempo (R)
- C.2.2 Play easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments (R)
- †C.2.3 Perform expressively age-appropriate rhythmic, melodic, and chordal patterns to a varied repertoire of songs for worship (R)
- C.2.4 Play expressively a varied repertoire of music representing diverse genres and styles (R)
- C.2.5 Echo short rhythmic and melodic patterns (R)
- †C.2.6 Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor (R)
- †C.2.7 Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship (R)
- †C.2.8 Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control (R)
- C.2.9 Perform, with expression and technical accuracy on at least one classroom instrument, a repertoire of instrumental literature (R)

- C.2.11 Perform music from various historical periods (R)
- C.2.12 Perform music representing diverse genres and cultures, with appropriate expression (R)
- C.2.13 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (R)
- ✚C.2.18 Use expressions when playing instruments to convey that the music being performed is a prayer to God. (R)

D. Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

- ✚D.1.1 Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire (R)
- ✚D.1.2 Improvise short songs, instrumental pieces and familiar refrains to traditional or contemporary worship music, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means (R)
- D.1.3 Echo simple rhythm and melodic patterns (R)
- D.1.4 Play and embellish simple melodies by ear (R)
- D.1.6 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality (I)
- D.1.7 Improvise simple rhythmic and melodic ostinato accompaniments (R)
- D.1.8 Improvise in the same style “answers” to given rhythmic and melodic “questions” (R)

D.2 Compose music.

- ✚D.2.1 Create and arrange music to accompany readings and dramatizations using scriptural or religious texts (I)
- ✚D.2.2 Create and arrange short songs, instrumental pieces, and common liturgical responses for worship within specified guidelines (R)
- D.2.3 Use a variety of sound sources when composing and arranging (R)
- D.2.4 Explore, in large group settings, compositional devices using sound effects (R)
- D.2.5 In instrumental classes, compose simple melodies for own instruments (I)

E. Read and notate music to experience a variety of contemporary and historical music literature and as a mode of personal expression.

E.1 Read music.

- ✚E.1.1 Read whole, half, quarter, eighth, and dotted notes and rests in a variety of meter signatures using music for worship as part of the curriculum (R)
- ✚E.1.2 Use a system (syllables, numbers, letters) to read simple pitch notation and worship music in the treble clef in major keys (R)
- ✚E.1.3 Identify symbols and traditional terms referring to dynamics, tempo, articulation, and expression and interpret them correctly when performing worship music (R)
- ✚E.1.4 Sight-read simple worship melodies in both treble and bass clefs (I)
- E.1.5 Read notation sufficiently to perform simple melodies or rhythms accurately after practice (I)

E.2 Notate music.

- ✚E.2.1 Use standard symbols to notate meter, rhythm, pitch and dynamics in pattern and/or songs used for worship (R)
- E.2.2 Invent a system of nontraditional music notation (R)
- ✚E.2.3 Use standard notation and nontraditional notation to record musical ideas and the musical ideas of other appropriate to worship (R)

F. Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

- F.1.1 Identify similarities and differences in the meanings of common terms used in the various arts (texture, color, form, movement) (R)
- ✚F.1.2 Identify ways in which the principles and subject matter of the other disciplines taught in school (i.e. religion, social science, language arts) are interrelated with music used for worship (R)
- ✚F.1.3 Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art (i.e. how art, dance, and theater can be used to enhance the worship environment throughout the liturgical year) (R)
- F.1.6 Use the disciplines of dance, dramatization, and visual art to enhance the musical experience (R)

F.2 Relate music to personal history and culture as well as the history and culture of others.

- F.2.1 Demonstrate audience behavior appropriate for the context and style of music performed (R)
- ✚F.2.2 Identify ways in which music is essential to the rites and rituals of the Catholic Church (R)
- F.2.3 Listen to and identify, by genre or style, examples of music from various historical periods and world cultures (I)
- ✚F.2.4 Describe and classify styles of exemplary sacred music throughout the history of the Catholic Church (I)

- F.2.5 Describe how elements of music are used in music listing examples from various cultures of the world (I)
- †F.2.6 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use, i.e. application of text and musical content of sacred music to experiences in their everyday life (R)
- †F.2.7 Compare, in several cultures of the world, including own, functions music serves in worship, roles of pastoral musicians, and conditions under which music is typically created and performed (R)

Grade 3 Music Standards and Benchmarks

I = Introduce

R = Review

P = Show Proficiency

A. Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

- A.1.2 Discriminate differences in tempi, style, dynamics and articulations (R)
- A.1.4 Show through graphic notation how individual musical elements contribute to the expressive qualities of music (patterns, phrasing, form, etc.) (R)
- A.1.5 Identify stylistic qualities that influence performance (baroque, jazz, contemporary, march, etc.) (R)
- A.1.6 Label tempi, dynamics and articulations using standard music symbols and terms (R)
- A.1.7 Describe the ways the musical elements contribute to the expressive qualities of music (work, protest, patriotic, sacred songs) (R)
- A.1.8 Recognize and identify the meaning of frequently used Italian music terms (grave, largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando, crescendo, decrescendo, legato, staccato) (R)
- A.1.9 Interpret tempo, dynamic and articulation markings accurately from notation during performances (I)
- A.1.10 In choral and instrumental classes, recreate modeled difference in tempi, dynamics and articulations (I)
- A.1.11 In choral and instrumental classes, demonstrate stylistic qualities that influence performance (e.g. folk, patriotic, art songs, marches, hymns) (R)
- A.1.12 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (R)
- A.1.13 In choral and instrumental classes, interpret and recreate, from the printed page, temp, dynamic and articulation markings (I)

A.2 Experience results from an understanding of melody as the linear organization of pitches.

- A.2.1 Recognize melodic movement up, down, same and demonstrate melodic contours using physical movement and/or graphic notation (solfeggio symbols or other hand/body movements) (P)
- A.2.3 Recognize skips, steps, intervals and demonstrate the melodic contours through physical movement (R)
- A.2.5 Recognize a scale as a series of notes (R)
- A.2.6 Use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys (R)
- A.2.7 Use standard notation and nontraditional notation to record musical ideas and musical ideas of others (R)
- A.2.8 Identify tonal centers as related to key signatures (R)
- A.2.9 Identify melodies as being major or minor (R)
- A.2.10 Recognize accidentals (sharps, flats and naturals) and demonstrate the effect of these symbols on melodies in performance (R)
- A.2.11 Recognize scales as major, minor or pentatonic (R)
- A.2.12 Demonstrate an ability to echo, read, write and perform extended melodic patterns on an appropriate classroom instrument (R)
- A.2.13 Sight-read simple sacred melodies in both treble and bass clef (R)
- A.2.14 In choral classes, demonstrate an ability to follow an octave score independently (R)
- A.2.15 In instrumental class, demonstrate an ability to follow music scores and instrument parts independently (R)
- A.2.16 In choral and instrumental classes, by echoing reading and writing, demonstrate major and minor melodic patterns (R)
- A.2.17 In choral and instrumental classes, identify, aurally and visually, intervals on the staff (unisons, 3rds, 5ths, octaves, etc.) (I)
- A.2.18 In choral and instrumental classes, using voice and keyboards/band/orchestra instruments, demonstrate by echoing and reading, extended melodies within various key signatures (R)
- A.2.19 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (R)

A.3 Experience results from an understanding of rhythm as the organization of sound and silence in music.

- A.3.2 Recognize and play simple rhythm patterns, a steady beat, accents and the downbeat (P)
- A.3.5 By using physical movement and/or graphic notation, demonstrate various simple rhythm patters (P)
- A.3.6 Identify meter from standard notation (R)
- A.3.7 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and 2/2 meter signatures (R)
- A.3.8 Use appropriate terminology to describe notes and rests by type (whole, half, quarter, etc.) (P)
- A.3.9 Demonstrate that a dot adds length to notes and rests and that flags reduce note lengths (P)
- A.3.10 Play and/or sing syncopated rhythm patterns (R)
- A.3.11 Count rhythms using standard counting techniques (R)
- A.3.12 Demonstrate the appropriate use and counting of a tied note (R)
- A.3.13 Aurally identify and distinguish various meters (R)
- A.3.14 Demonstrate an ability to echo, read, and write complex rhythm patterns (R)

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

- A.4.1 Sing rounds (P)
- A.4.5 Sing or play in two-part and three-part harmony including rounds, canons and countermelodies (R)
- A.4.6 Describe how dissonance and consonance can be used to create tension and release in music (R)
- A.4.7 Distinguish, aurally, chord progressions using I, IV, V (R)
- A.4.8 Recognize theme and variation (R)
- A.4.9 Recognize examples of polyphonic music (R)
- A.4.10 Recognize chords such as: I (tonic), IV (subdominant), V (dominant), V7, major and minor, and chord changes (I)
- A.4.11 Recognize and identify intervals such as third, fourth, fifth and octave (I)
- A.4.12 In instrumental classes, distinguish intonation within an ensemble and between two tones (R)

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

- A.5.3 Describe tone color of various sounds and instruments (P)
- A.5.4 Distinguish aurally various instruments including classroom orchestral, band, worship and electronic (P)
- A.5.6 Identify, aurally, different ways of producing sound (plucking, strumming, bowing, pizzicato, staccato, legato, etc.) (P)
- A.5.7 Identify voice types using traditional musical terms such as soprano, mezzo-soprano, alto, tenor, baritone, bass, coloratura, etc. (R)
- A.5.8 In choral classes, demonstrate unification of vowel sounds while singing (R)
- A.5.9 In choral classes, demonstrate proper articulation when singing (I)
- A.5.10 In choral classes, demonstrate characteristic tone quality within the limitation of the student's range (cambiata, changing voices) (I)
- A.5.11 In instrumental classes, demonstrate characteristic tone on the instrument (I)
- A.5.12 In instrumental classes, demonstrate proper articulation on the instrument (I)
- A.5.13 In instrumental classes, demonstrate ability to make changes in the tone quality of the instrument (attack, sustain, decay, release, vibrato) (I)

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

- A.6.2 Distinguish between obviously thick and thin textures (R)
- A.6.3 Recognize various instrumental and vocal sounds (P)
- A.6.4 Distinguish different harmonic structures aurally (monophonic, homophonic, polyphonic) (R)
- A.6.6 Demonstrate an ability to make textural changes in performance (blend, balance) (R)
- A.6.7 Distinguish, aurally, differences between instrumental groupings and/or voice parts in an ensemble (R)

A.7 Experience results from an understanding of form as the organization of musical elements in order to achieve cohesive structure.

- A.7.1 Recognize that some phrases are the same, some different (P)
- A.7.2 Recognize and identify verse and refrain (P)
- A.7.3 Identify specific music events when listening to music (e.g. entry of oboe, return of refrain, meter change, etc.) (P)
- A.7.4 Identify simple musical forms used for worship (ABA, AB, call and response) when presented aurally and visually (R)
- A.7.5 Read and notate music (R)
- A.7.6 Demonstrate patterns in music by physical movement, notation and/or identifying character themes (i.e. Peter and the Wolf) (R)
- A.7.7 Identify large musical forms (theme and variations, rondo, suite, sonata, 8-bar blues, etc.) (R)
- A.7.8 Identify structural units such as phrases, sections, first and second endings, instruction, coda (R)
- A.7.9 Identify musical genres by form (march, polka, canon, round, symphony, sonata, etc.) (R)

B. Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

- B.1.1 Recognize specific composers by their pictures and the sound of their music (R)
- B.1.2 Recognize music that is used to tell a story such as Tchaikovsky's *Nutcracker Suite*, Sergei Prokofiev's *Peter and the Wolf*, Paul Dukas' *Sorcerer's Apprentice*, etc. (R)
- B.1.5 Provide brief biographical profiles of important composers and listen to their works (R)

B.2 Make connections of composers to specific genres and works.

- B.2.1 Identify music according to instrumentation such as orchestra music, string quartet, piano solo, etc. (R)
- B.2.2 Define opera as telling a story through a combination of music, singing and acting (R)
- B.2.3 Define ballet as telling a story through a combination of music and dancing (R)
- B.2.4 Recognize specific works such as Edvard Grieg's *In the Hall of the Mountain King*, Camille Saint-Saens' *Carnival of the Animals*, Ludwig Von Beethoven's *Symphony #9 in C Major*, John Philip Sousa's *Stars and Stripes Forever*, etc. (R)

B.3 Classify music according to period.

- B.3.1 Categorize various genres of music aurally (popular music, country, rap, hip-hop, classical, baroque, jazz, etc.) (R)

- ♣B.3.2 Describe typical characteristics of music written in specific periods particularly examples of sacred music from various historical periods of the Catholic Church (R)
- B.3.3 Use accurate terms to describe western music eras (medieval, baroque, classical, romantic, contemporary) (R)
- B.3.4 Use a timeline to place composers in music history (R)

B.4 Classify music according to country of origin.

- B.4.1 Recognize folk songs used within compositions such as Tchaikovsky's *1812 Overture* or Antonin Dvorak's *New World Symphony* (I)
- B.4.2 Recognize distinguishing characteristics of representative music genres from a variety of cultures (instrumentation, rhythmic qualities, melodic line, form) (I)
- B.4.3 Sing and play African Spirituals (R)

B.5 Evaluate music and music performances.

- ♣B.5.1 Explain and devise criteria for evaluating performances and compositions of sacred music performed during worship (R)
- ♣B.5.2 Explain, using appropriate music terminology, personal preferences for specific musical works and styles appropriate for worship (R)
- ♣B.5.3 Evaluate the quality and effectiveness of their own and others' playing, singing, arranging, and composing of music used in worship (R)
- ♣B.5.4 Demonstrate knowledge of the appropriate placement of sacred music selected for worship (R)
- ♣B.5.5 Listen to and identify music for its appropriate placement and usage within the liturgical rites of the Catholic Church (R)
- ♣B.5.6 Evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services (R)

C. Sing and play musical instruments.

C.1 Sing, alone and with others, a varied repertoire of music.

- C.1.1 Sing independently, on pitch, and in rhythm with appropriate timbre, diction, and posture while maintaining a steady temp (R)
- C.1.2 Sing expressively with appropriate dynamics, phrasing and interpretation (P)
- ♣C.1.3 Sing in tune and in rhythm with appropriate timbre, diction, tempo, dynamics, phrasing, and interpretation as cantor, choir member, or participant in a worship assembly (R)
- ♣C.1.4 Sing from memory a varied repertoire of songs representing genres and styles for worship and from diverse cultures (i.e. refrains from familiar traditional hymns, contemporary songs, spirituals) (R)
- ♣C.1.5 Sing religious ostinato (an obstinate is a recurring rhythmic, harmonic or melodic motif over which the main melody is presented), partner songs and rounds appropriate for worship (R)
- C.1.6 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor (R)
- ♣C.1.7 Sing accurately and with good breath control throughout singing ranges, alone and in small and large ensembles (i.e. songs, hymns, psalms and acclamations at worship) (R)
- C.1.8 Sing expressively and with technical accuracy a repertoire of vocal literature with a level of difficulty of two on a scale of one to six, including some songs performed from memory (R)
- ♣C.1.9 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed (i.e. sacred music) (R)
- ♣C.1.10 Sing music written for worship in two and three parts (I)
- C.1.11 Sing on pitch using neutral syllables, note names or solfege (R)
- C.1.12 Sing with rhythmic accuracy (R)
- C.1.13 Sing with expression and technical accuracy (R)
- ♣C.1.14 In choral classes, sing expressively and with technical accuracy a varied repertoire of vocal literature, such as sacred music (R)
- C.1.15 In choral classes, sing music written in two, three and four parts (R)
- ♣C.1.16 Describe liturgical and religious songs according to lyrical meaning as a prayer (praise, thanksgiving, Eucharistic, etc.) (R)

C.2 Play, alone and with others, a varied repertoire of music on instruments.

- C.2.1 Play on pitch, and in rhythm with appropriate dynamics and timbre while maintaining a steady tempo (R)
- C.2.2 Play easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments (R)
- ♣C.2.3 Perform expressively age-appropriate rhythmic, melodic, and chordal patterns to a varied repertoire of songs for worship (R)
- C.2.4 Play expressively a varied repertoire of music representing diverse genres and styles (R)
- C.2.5 Echo short rhythmic and melodic patterns (R)
- ♣C.2.6 Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor (R)
- ♣C.2.7 Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship (R)

- ✚C.2.8 Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control (R)
- C.2.9 Perform, with expression and technical accuracy on at least one classroom instrument, a repertoire of instrumental literature (R)
- ✚C.2.10 Perform instrumental accompaniments demonstrating appropriate balance between cantor and singing assembly (I)
- C.2.11 Perform music from various historical periods (R)
- C.2.12 Perform music representing diverse genres and cultures, with appropriate expression (R)
- C.2.13 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (R)
- C.2.14 In instrumental classes, perform a repertoire of instrumental literature with a level of difficulty of three on a scale of one to six using dynamic control and demonstrating a basic understanding of key and time signatures (I)
- C.2.15 Perform independently against contrasting parts in instrumental classes (I)
- C.2.16 In instrumental classes, demonstrate basic characteristic tone on an instrument (I)
- C.2.17 Play by ear simple melodies on an instrument (I)
- ✚C.2.18 Use expressions when playing instruments to convey that the music being performed is a prayer to God. (R)

D. Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

- ✚D.1.1 Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire (R)
- ✚D.1.2 Improvise short songs, instrumental pieces and familiar refrains to traditional or contemporary worship music, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means (R)
- D.1.3 Echo simple rhythm and melodic patterns (R)
- D.1.4 Play and embellish simple melodies by ear (R)
- D.1.5 Improvise simple harmonic accompaniments (I)
- D.1.6 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality (R)
- D.1.7 Improvise simple rhythmic and melodic ostinato accompaniments (R)
- D.1.8 Improvise in the same style “answers” to given rhythmic and melodic “questions” (R)
- D.1.9 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys (I)

D.2 Compose music.

- ✚D.2.1 Create and arrange music to accompany readings and dramatizations using scriptural or religious texts (R)
- ✚D.2.2 Create and arrange short songs, instrumental pieces, and common liturgical responses for worship within specified guidelines (R)
- D.2.3 Use a variety of sound sources when composing and arranging (R)
- D.2.4 Explore, in large group settings, compositional devices using sound effects (R)
- D.2.5 In instrumental classes, compose simple melodies for own instruments (R)
- D.2.6 Arrange simple pieces for voices or instruments other than those for which the pieces were written (I)

E. Read and notate music to experience a variety of contemporary and historical music literature and as a mode of personal expression.

E.1 Read music.

- ✚E.1.1 Read whole, half, quarter, eighth, and dotted notes and rests in a variety of meter signatures using music for worship as part of the curriculum (R)
- ✚E.1.2 Use a system (syllables, numbers, letters) to read simple pitch notation and worship music in the treble clef in major keys (R)
- ✚E.1.3 Identify symbols and traditional terms referring to dynamics, tempo, articulation, and expression and interpret them correctly when performing worship music (R)
- ✚E.1.4 Sight-read simple worship melodies in both treble and bass clefs (R)
- E.1.5 Read notation sufficiently to perform simple melodies or rhythms accurately after practice (R)

E.2 Notate music.

- ✚E.2.1 Use standard symbols to notate meter, rhythm, pitch and dynamics in pattern and/or songs used for worship (R)
- E.2.2 Invent a system of nontraditional music notation (R)
- ✚E.2.3 Use standard notation and nontraditional notation to record musical ideas and the musical ideas of other appropriate to worship (R)

F. Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

- F.1.1 Identify similarities and differences in the meanings of common terms used in the various arts (texture, color, form, movement) (R)
- ⇄F.1.2 Identify ways in which the principles and subject matter of the other disciplines taught in school (i.e. religion, social science, language arts) are interrelated with music used for worship (R)
- ⇄F.1.3 Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art (i.e. how art, dance, and theater can be used to enhance the worship environment throughout the liturgical year) (R)
- F.1.4 Compare the terminology and contrasting definitions used for various artistic elements in each of two or more arts (I)
- F.1.5 Identify the common elements of art, architecture, music and environment (I)
- F.1.6 Use the disciplines of dance, dramatization, and visual art to enhance the musical experience (R)

F.2 Relate music to personal history and culture as well as the history and culture of others.

- F.2.1 Demonstrate audience behavior appropriate for the context and style of music performed (R)
- ⇄F.2.2 Identify ways in which music is essential to the rites and rituals of the Catholic Church (R)
- F.2.3 Listen to and identify, by genre or style, examples of music from various historical periods and world cultures (R)
- ⇄F.2.4 Describe and classify styles of exemplary sacred music throughout the history of the Catholic Church (R)
- F.2.5 Describe how elements of music are used in music listing examples from various cultures of the world (R)
- ⇄F.2.6 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use, i.e. application of text and musical content of sacred music to experiences in their everyday life (R)
- ⇄F.2.7 Compare, in several cultures of the world, including own, functions music serves in worship, roles of pastoral musicians, and conditions under which music is typically created and performed (R)

Grade 4 Music Standards and Benchmarks

I = Introduce

R = Review

P = Show Proficiency

A. Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

- A.1.2 Discriminate differences in tempi, style, dynamics and articulations (R)
- A.1.4 Show through graphic notation how individual musical elements contribute to the expressive qualities of music (patterns, phrasing, form, etc.) (R)
- A.1.5 Identify stylistic qualities that influence performance (baroque, jazz, contemporary, march, etc.) (R)
- A.1.6 Label tempi, dynamics and articulations using standard music symbols and terms (R)
- A.1.7 Describe the ways the musical elements contribute to the expressive qualities of music (work, protest, patriotic, sacred songs) (R)
- A.1.8 Recognize and identify the meaning of frequently used Italian music terms (grave, largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando, crescendo, decrescendo, legato, staccato) (R)
- A.1.9 Interpret tempo, dynamic and articulation markings accurately from notation during performances (R)
- A.1.10 In choral and instrumental classes, recreate modeled difference in tempi, dynamics and articulations (R)
- A.1.11 In choral and instrumental classes, demonstrate stylistic qualities that influence performance (e.g. folk, patriotic, art songs, marches, hymns) (R)
- A.1.12 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (R)
- A.1.13 In choral and instrumental classes, interpret and recreate, from the printed page, temp, dynamic and articulation markings (R)

A.2 Experience results from an understanding of melody as the linear organization of pitches.

- A.2.3 Recognize skips, steps, intervals and demonstrate the melodic contours through physical movement (P)
- A.2.5 Recognize a scale as a series of notes (R)
- A.2.6 Use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys (R)
- A.2.7 Use standard notation and nontraditional notation to record musical ideas and musical ideas of others (R)
- A.2.8 Identify tonal centers as related to key signatures (R)
- A.2.9 Identify melodies as being major or minor (R)
- A.2.10 Recognize accidentals (sharps, flats and naturals) and demonstrate the effect of these symbols on melodies in performance (R)
- A.2.11 Recognize scales as major, minor or pentatonic (R)
- A.2.12 Demonstrate an ability to echo, read, write and perform extended melodic patterns on an appropriate classroom instrument (R)
- A.2.13 Sight-read simple sacred melodies in both treble and bass clef (R)
- A.2.14 In choral classes, demonstrate an ability to follow an octave score independently (R)
- A.2.15 In instrumental class, demonstrate an ability to follow music scores and instrument parts independently (R)
- A.2.16 In choral and instrumental classes, by echoing reading and writing, demonstrate major and minor melodic patterns (R)
- A.2.17 In choral and instrumental classes, identify, aurally and visually, intervals on the staff (unisons, 3rds, 5ths, octaves, etc.) (R)
- A.2.18 In choral and instrumental classes, using voice and keyboards/band/orchestra instruments, demonstrate by echoing and reading, extended melodies within various key signatures (R)
- A.2.19 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (R)

A.3 Experience results from an understanding of rhythm as the organization of sound and silence in music.

- A.3.6 Identify meter from standard notation (P)
- A.3.7 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and 2/2 meter signatures (R)
- A.3.10 Play and/or sing syncopated rhythm patterns (R)
- A.3.11 Count rhythms using standard counting techniques (R)
- A.3.12 Demonstrate the appropriate use and counting of a tied note (R)
- A.3.13 Aurally identify and distinguish various meters (R)
- A.3.14 Demonstrate an ability to echo, read, and write complex rhythm patterns (R)

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

- A.4.5 Sing or play in two-part and three-part harmony including rounds, canons and countermelodies (R)
- A.4.6 Describe how dissonance and consonance can be used to create tension and release in music (P)
- A.4.7 Distinguish, aurally, chord progressions using I, IV, V (R)
- A.4.8 Recognize theme and variation (R)
- A.4.9 Recognize examples of polyphonic music (R)
- A.4.10 Recognize chords such as: I (tonic), IV (subdominant), V (dominant), V7, major and minor, and chord changes (R)

- A.4.11 Recognize and identify intervals such as third, fourth, fifth and octave (R)
- A.4.12 In instrumental classes, distinguish intonation within an ensemble and between two tones (R)

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

- A.5.7 Identify voice types using traditional musical terms such as soprano, mezzo-soprano, alto, tenor, baritone, bass, coloratura, etc. (R)
- A.5.8 In choral classes, demonstrate unification of vowel sounds while singing (R)
- A.5.9 In choral classes, demonstrate proper articulation when singing (R)
- A.5.10 In choral classes, demonstrate characteristic tone quality within the limitation of the student's range (cambiata, changing voices) (R)
- A.5.11 In instrumental classes, demonstrate characteristic tone on the instrument (R)
- A.5.12 In instrumental classes, demonstrate proper articulation on the instrument (R)
- A.5.13 In instrumental classes, demonstrate ability to make changes in the tone quality of the instrument (attack, sustain, decay, release, vibrato) (R)

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

- A.6.2 Distinguish between obviously thick and thin textures (P)
- A.6.4 Distinguish different harmonic structures aurally (monophonic, homophonic, polyphonic) (R)
- A.6.5 Identify textural devices from a vocal or instrumental score (soprano 1 and 2, flute 1 and 2) (I)
- A.6.6 Demonstrate an ability to make textural changes in performance (blend, balance) (R)
- A.6.7 Distinguish, aurally, differences between instrumental groupings and/or voice parts in an ensemble (R)

A.7 Experience results from an understanding of form as the organization of musical elements in order to achieve cohesive structure.

- ✠A.7.4 Identify simple musical forms used for worship (ABA, AB, call and response) when presented aurally and visually (R)
- A.7.5 Read and notate music (P)
- A.7.6 Demonstrate patterns in music by physical movement, notation and/or identifying character themes (i.e. Peter and the Wolf) (P)
- A.7.7 Identify large musical forms (theme and variations, rondo, suite, sonata, 8-bar blues, etc.) (R)
- A.7.8 Identify structural units such as phrases, sections, first and second endings, instruction, coda (R)
- A.7.9 Identify musical genres by form (march, polka, canon, round, symphony, sonata, etc.) (R)

B. Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

- B.1.1 Recognize specific composers by their pictures and the sound of their music (R)
- B.1.2 Recognize music that is used to tell a story such as Tchaikovsky's *Nutcracker Suite*, Sergei Prokofiev's *Peter and the Wolf*, Paul Dukas' *Sorcerer's Apprentice*, etc. (R)
- B.1.5 Provide brief biographical profiles of important composers and listen to their works (R)

B.2 Make connections of composers to specific genres and works.

- B.2.1 Identify music according to instrumentation such as orchestra music, string quartet, piano solo, etc. (R)
- B.2.2 Define opera as telling a story through a combination of music, singing and acting (R)
- B.2.3 Define ballet as telling a story through a combination of music and dancing (R)
- B.2.4 Recognize specific works such as Edvard Grieg's *In the Hall of the Mountain King*, Camille Saint-Saens' *Carnival of the Animals*, Ludwig Von Beethoven's *Symphony #9 in C Major*, John Philip Sousa's *Stars and Stripes Forever*, etc. (R)

B.3 Classify music according to period.

- B.3.1 Categorize various genres of music aurally (popular music, country, rap, hip-hop, classical, baroque, jazz, etc.) (R)
- ✠B.3.2 Describe typical characteristics of music written in specific periods particularly examples of sacred music from various historical periods of the Catholic Church (R)
- B.3.3 Use accurate terms to describe western music eras (medieval, baroque, classical, romantic, contemporary) (R)
- B.3.4 Use a timeline to place composers in music history (R)

B.4 Classify music according to country of origin.

- B.4.1 Recognize folk songs used within compositions such as Tchaikovsky's *1812 Overture* or Antonin Dvorak's *New World Symphony* (R)
- B.4.2 Recognize distinguishing characteristics of representative music genres from a variety of cultures (instrumentation, rhythmic qualities, melodic line, form) (R)
- B.4.3 Sing and play African Spirituals (R)

B.5 Evaluate music and music performances.

- ✠B.5.1 Explain and devise criteria for evaluating performances and compositions of sacred music performed during worship (R)

- †B.5.2 Explain, using appropriate music terminology, personal preferences for specific musical works and styles appropriate for worship (R)
- †B.5.3 Evaluate the quality and effectiveness of their own and others' playing, singing, arranging, and composing of music used in worship (R)
- †B.5.4 Demonstrate knowledge of the appropriate placement of sacred music selected for worship (R)
- †B.5.5 Listen to and identify music for its appropriate placement and usage within the liturgical rites of the Catholic Church (R)
- †B.5.6 Evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services (R)

C. Sing and play musical instruments.

C.1 Sing, alone and with others, a varied repertoire of music.

- C.1.1 Sing independently, on pitch, and in rhythm with appropriate timbre, diction, and posture while maintaining a steady tempo (P)
- †C.1.3 Sing in tune and in rhythm with appropriate timbre, diction, tempo, dynamics, phrasing, and interpretation as cantor, choir member, or participant in a worship assembly (R)
- †C.1.4 Sing from memory a varied repertoire of songs representing genres and styles for worship and from diverse cultures (i.e. refrains from familiar traditional hymns, contemporary songs, spirituals) (R)
- †C.1.5 Sing religious ostinato (an obstinate is a recurring rhythmic, harmonic or melodic motif over which the main melody is presented), partner songs and rounds appropriate for worship (P)
- C.1.6 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor (R)
- †C.1.7 Sing accurately and with good breath control throughout singing ranges, alone and in small and large ensembles (i.e. songs, hymns, psalms and acclamations at worship) (R)
- C.1.8 Sing expressively and with technical accuracy a repertoire of vocal literature with a level of difficulty of two on a scale of one to six, including some songs performed from memory (R)
- †C.1.9 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed (i.e. sacred music) (P)
- †C.1.10 Sing music written for worship in two and three parts (R)
- C.1.11 Sing on pitch using neutral syllables, note names or solfege (R)
- C.1.12 Sing with rhythmic accuracy (R)
- C.1.13 Sing with expression and technical accuracy (R)
- †C.1.14 In choral classes, sing expressively and with technical accuracy a varied repertoire of vocal literature, such as sacred music (R)
- C.1.15 In choral classes, sing music written in two, three and four parts (R)
- †C.1.16 Describe liturgical and religious songs according to lyrical meaning as a prayer (praise, thanksgiving, Eucharistic, etc.) (R)

C.2 Play, alone and with others, a varied repertoire of music on instruments.

- C.2.1 Play on pitch, and in rhythm with appropriate dynamics and timbre while maintaining a steady tempo (R)
- C.2.2 Play easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments (R)
- †C.2.3 Perform expressively age-appropriate rhythmic, melodic, and chordal patterns to a varied repertoire of songs for worship (R)
- C.2.4 Play expressively a varied repertoire of music representing diverse genres and styles (R)
- C.2.5 Echo short rhythmic and melodic patterns (R)
- †C.2.6 Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor (R)
- †C.2.7 Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship (R)
- †C.2.8 Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control (R)
- C.2.9 Perform, with expression and technical accuracy on at least one classroom instrument, a repertoire of instrumental literature (R)
- †C.2.10 Perform instrumental accompaniments demonstrating appropriate balance between cantor and singing assembly (R)
- C.2.11 Perform music from various historical periods (R)
- C.2.12 Perform music representing diverse genres and cultures, with appropriate expression (R)
- C.2.13 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (R)
- C.2.14 In instrumental classes, perform a repertoire of instrumental literature with a level of difficulty of three on a scale of one to six using dynamic control and demonstrating a basic understanding of key and time signatures (R)
- C.2.15 Perform independently against contrasting parts in instrumental classes (R)
- C.2.16 In instrumental classes, demonstrate basic characteristic tone on an instrument (R)
- C.2.17 Play by ear simple melodies on an instrument (R)
- †C.2.18 Use expressions when playing instruments to convey that the music being performed is a prayer to God. (R)

D. Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

- ✚D.1.1 Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire (R)
- ✚D.1.2 Improvise short songs, instrumental pieces and familiar refrains to traditional or contemporary worship music, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means (R)
- D.1.3 Echo simple rhythm and melodic patterns (R)
- D.1.4 Play and embellish simple melodies by ear (R)
- D.1.5 Improvise simple harmonic accompaniments (R)
- D.1.6 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality (R)
- D.1.7 Improvise simple rhythmic and melodic ostinato accompaniments (R)
- D.1.8 Improvise in the same style “answers” to given rhythmic and melodic “questions” (R)
- D.1.9 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys (R)

D.2 Compose music.

- ✚D.2.1 Create and arrange music to accompany readings and dramatizations using scriptural or religious texts (R)
- ✚D.2.2 Create and arrange short songs, instrumental pieces, and common liturgical responses for worship within specified guidelines (R)
- D.2.3 Use a variety of sound sources when composing and arranging (R)
- D.2.4 Explore, in large group settings, compositional devices using sound effects (R)
- D.2.5 In instrumental classes, compose simple melodies for own instruments (R)
- D.2.6 Arrange simple pieces for voices or instruments other than those for which the pieces were written (R)

E. Read and notate music to experience a variety of contemporary and historical music literature and as a mode of personal expression.

E.1 Read music.

- ✚E.1.1 Read whole, half, quarter, eighth, and dotted notes and rests in a variety of meter signatures using music for worship as part of the curriculum (P)
- ✚E.1.2 Use a system (syllables, numbers, letters) to read simple pitch notation and worship music in the treble clef in major keys (R)
- ✚E.1.3 Identify symbols and traditional terms referring to dynamics, tempo, articulation, and expression and interpret them correctly when performing worship music (R)
- ✚E.1.4 Sight-read simple worship melodies in both treble and bass clefs (R)
- E.1.5 Read notation sufficiently to perform simple melodies or rhythms accurately after practice (R)

E.2 Notate music.

- ✚E.2.1 Use standard symbols to notate meter, rhythm, pitch and dynamics in pattern and/or songs used for worship (R)
- E.2.2 Invent a system of nontraditional music notation (R)
- ✚E.2.3 Use standard notation and nontraditional notation to record musical ideas and the musical ideas of other appropriate to worship (R)

F. Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

- F.1.1 Identify similarities and differences in the meanings of common terms used in the various arts (texture, color, form, movement) (R)
- ✚F.1.2 Identify ways in which the principles and subject matter of the other disciplines taught in school (i.e. religion, social science, language arts) are interrelated with music used for worship (R)
- ✚F.1.3 Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art (i.e. how art, dance, and theater can be used to enhance the worship environment throughout the liturgical year) (R)
- F.1.4 Compare the terminology and contrasting definitions used for various artistic elements in each of two or more arts (R)
- F.1.5 Identify the common elements of art, architecture, music and environment (R)
- F.1.6 Use the disciplines of dance, dramatization, and visual art to enhance the musical experience (R)

F.2 Relate music to personal history and culture as well as the history and culture of others.

- F.2.1 Demonstrate audience behavior appropriate for the context and style of music performed (R)
- ✚F.2.2 Identify ways in which music is essential to the rites and rituals of the Catholic Church (R)
- F.2.3 Listen to and identify, by genre or style, examples of music from various historical periods and world cultures (R)

- ✠F.2.4 Describe and classify styles of exemplary sacred music throughout the history of the Catholic Church (R)
- F.2.5 Describe how elements of music are used in music listing examples from various cultures of the world (R)
- ✠F.2.6 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use, i.e. application of text and musical content of sacred music to experiences in their everyday life (R)
- ✠F.2.7 Compare, in several cultures of the world, including own, functions music serves in worship, roles of pastoral musicians, and conditions under which music is typically created and performed (R)

Grade 5 Music Standards and Benchmarks

I = Introduce

R = Review

P = Show Proficiency

A. Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

- A.1.2 Discriminate differences in tempi, style, dynamics and articulations (P)
- A.1.4 Show through graphic notation how individual musical elements contribute to the expressive qualities of music (patterns, phrasing, form, etc.) (P)
- A.1.5 Identify stylistic qualities that influence performance (baroque, jazz, contemporary, march, etc.) (R)
- A.1.6 Label tempi, dynamics and articulations using standard music symbols and terms (R)
- A.1.7 Describe the ways the musical elements contribute to the expressive qualities of music (work, protest, patriotic, sacred songs) (R)
- A.1.8 Recognize and identify the meaning of frequently used Italian music terms (grave, largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando, crescendo, decrescendo, legato, staccato) (R)
- A.1.9 Interpret tempo, dynamic and articulation markings accurately from notation during performances (R)
- A.1.10 In choral and instrumental classes, recreate modeled difference in tempi, dynamics and articulations (R)
- A.1.11 In choral and instrumental classes, demonstrate stylistic qualities that influence performance (e.g. folk, patriotic, art songs, marches, hymns) (R)
- A.1.12 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (R)
- A.1.13 In choral and instrumental classes, interpret and recreate, from the printed page, temp, dynamic and articulation markings (R)

A.2 Experience results from an understanding of melody as the linear organization of pitches.

- A.2.5 Recognize a scale as a series of notes (R)
- A.2.6 Use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys (P)
- A.2.7 Use standard notation and nontraditional notation to record musical ideas and musical ideas of others (P)
- A.2.8 Identify tonal centers as related to key signatures (R)
- A.2.9 Identify melodies as being major or minor (R)
- A.2.10 Recognize accidentals (sharps, flats and naturals) and demonstrate the effect of these symbols on melodies in performance (P)
- A.2.11 Recognize scales as major, minor or pentatonic (P)
- A.2.12 Demonstrate an ability to echo, read, write and perform extended melodic patterns on an appropriate classroom instrument (P)
- A.2.13 Sight-read simple sacred melodies in both treble and bass clef (P)
- A.2.14 In choral classes, demonstrate an ability to follow an octave score independently (R)
- A.2.15 In instrumental class, demonstrate an ability to follow music scores and instrument parts independently (R)
- A.2.16 In choral and instrumental classes, by echoing reading and writing, demonstrate major and minor melodic patterns (R)
- A.2.17 In choral and instrumental classes, identify, aurally and visually, intervals on the staff (unisons, 3rds, 5ths, octaves, etc.) (R)
- A.2.18 In choral and instrumental classes, using voice and keyboards/band/orchestra instruments, demonstrate by echoing and reading, extended melodies within various key signatures (R)
- A.2.19 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (R)

A.3 Experience results from an understanding of rhythm as the organization of sound and silence in music.

- A.3.7 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and 2/2 meter signatures (P)
- A.3.10 Play and/or sing syncopated rhythm patterns (P)
- A.3.11 Count rhythms using standard counting techniques (P)
- A.3.12 Demonstrate the appropriate use and counting of a tied note (R)
- A.3.13 Aurally identify and distinguish various meters (P)
- A.3.14 Demonstrate an ability to echo, read, and write complex rhythm patterns (P)

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

- A.4.5 Sing or play in two-part and three-part harmony including rounds, canons and countermelodies (P)
- A.4.7 Distinguish, aurally, chord progressions using I, IV, V (R)
- A.4.8 Recognize theme and variation (R)
- A.4.9 Recognize examples of polyphonic music (R)
- A.4.10 Recognize chords such as: I (tonic), IV (subdominant), V (dominant), V7, major and minor, and chord changes (R)
- A.4.11 Recognize and identify intervals such as third, fourth, fifth and octave (R)
- A.4.12 In instrumental classes, distinguish intonation within an ensemble and between two tones (R)

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

- A.5.7 Identify voice types using traditional musical terms such as soprano, mezzo-soprano, alto, tenor, baritone, bass, coloratura, etc. (R)
- A.5.8 In choral classes, demonstrate unification of vowel sounds while singing (R)
- A.5.9 In choral classes, demonstrate proper articulation when singing (R)
- A.5.10 In choral classes, demonstrate characteristic tone quality within the limitation of the student's range (cambiata, changing voices) (R)
- A.5.11 In instrumental classes, demonstrate characteristic tone on the instrument (R)
- A.5.12 In instrumental classes, demonstrate proper articulation on the instrument (R)
- A.5.13 In instrumental classes, demonstrate ability to make changes in the tone quality of the instrument (attack, sustain, decay, release, vibrato) (R)

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

- A.6.4 Distinguish different harmonic structures aurally (monophonic, homophonic, polyphonic) (R)
- A.6.5 Identify textural devices from a vocal or instrumental score (soprano 1 and 2, flute 1 and 2) (R)
- A.6.6 Demonstrate an ability to make textural changes in performance (blend, balance) (R)
- A.6.7 Distinguish, aurally, differences between instrumental groupings and/or voice parts in an ensemble (P)

A.7 Experience results from an understanding of form as the organization of musical elements in order to achieve cohesive structure.

- ✠A.7.4 Identify simple musical forms used for worship (ABA, AB, call and response) when presented aurally and visually (P)
- A.7.7 Identify large musical forms (theme and variations, rondo, suite, sonata, 8-bar blues, etc.) (R)
- A.7.8 Identify structural units such as phrases, sections, first and second endings, instruction, coda (P)
- A.7.9 Identify musical genres by form (march, polka, canon, round, symphony, sonata, etc.) (R)

B. Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

- B.1.1 Recognize specific composers by their pictures and the sound of their music (R)
- B.1.2 Recognize music that is used to tell a story such as Tchaikovsky's *Nutcracker Suite*, Sergei Prokofiev's *Peter and the Wolf*, Paul Dukas' *Sorcerer's Apprentice*, etc. (P)
- B.1.5 Provide brief biographical profiles of important composers and listen to their works (R)

B.2 Make connections of composers to specific genres and works.

- B.2.1 Identify music according to instrumentation such as orchestra music, string quartet, piano solo, etc. (R)
- B.2.2 Define opera as telling a story through a combination of music, singing and acting (P)
- B.2.3 Define ballet as telling a story through a combination of music and dancing (P)
- B.2.4 Recognize specific works such as Edvard Grieg's *In the Hall of the Mountain King*, Camille Saint-Saens' *Carnival of the Animals*, Ludwig Von Beethoven's *Symphony #9 in C Major*, John Philip Sousa's *Stars and Stripes Forever*, etc. (P)

B.3 Classify music according to period.

- B.3.1 Categorize various genres of music aurally (popular music, country, rap, hip-hop, classical, baroque, jazz, etc.) (R)
- ✠B.3.2 Describe typical characteristics of music written in specific periods particularly examples of sacred music from various historical periods of the Catholic Church (R)
- B.3.3 Use accurate terms to describe western music eras (medieval, baroque, classical, romantic, contemporary) (R)
- B.3.4 Use a timeline to place composers in music history (R)

B.4 Classify music according to country of origin.

- B.4.1 Recognize folk songs used within compositions such as Tchaikovsky's *1812 Overture* or Antonin Dvorak's *New World Symphony* (R)
- B.4.2 Recognize distinguishing characteristics of representative music genres from a variety of cultures (instrumentation, rhythmic qualities, melodic line, form) (R)
- B.4.3 Sing and play African Spirituals (R)

B.5 Evaluate music and music performances.

- ✠B.5.1 Explain and devise criteria for evaluating performances and compositions of sacred music performed during worship (R)
- ✠B.5.2 Explain, using appropriate music terminology, personal preferences for specific musical works and styles appropriate for worship (R)
- ✠B.5.3 Evaluate the quality and effectiveness of their own and others' playing, singing, arranging, and composing of music used in worship (P)
- ✠B.5.4 Demonstrate knowledge of the appropriate placement of sacred music selected for worship (P)
- ✠B.5.5 Listen to and identify music for its appropriate placement and usage within the liturgical rites of the Catholic Church (P)
- ✠B.5.6 Evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services (R)

C. Sing and play musical instruments.

C.1 Sing, alone and with others, a varied repertoire of music.

- ✚C.1.3 Sing in tune and in rhythm with appropriate timbre, diction, tempo, dynamics, phrasing, and interpretation as cantor, choir member, or participant in a worship assembly (R)
- ✚C.1.4 Sing from memory a varied repertoire of songs representing genres and styles for worship and from diverse cultures (i.e. refrains from familiar traditional hymns, contemporary songs, spirituals) (P)
- C.1.6 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor (R)
- ✚C.1.7 Sing accurately and with good breath control throughout singing ranges, alone and in small and large ensembles (i.e. songs, hymns, psalms and acclamations at worship) (R)
- C.1.8 Sing expressively and with technical accuracy a repertoire of vocal literature with a level of difficulty of two on a scale of one to six, including some songs performed from memory (R)
- ✚C.1.10 Sing music written for worship in two and three parts (R)
- C.1.11 Sing on pitch using neutral syllables, note names or solfege (P)
- C.1.12 Sing with rhythmic accuracy (P)
- C.1.13 Sing with expression and technical accuracy (P)
- ✚C.1.14 In choral classes, sing expressively and with technical accuracy a varied repertoire of vocal literature, such as sacred music (R)
- C.1.15 In choral classes, sing music written in two, three and four parts (R)
- ✚C.1.16 Describe liturgical and religious songs according to lyrical meaning as a prayer (praise, thanksgiving, Eucharistic, etc.) (P)

C.2 Play, alone and with others, a varied repertoire of music on instruments.

- C.2.1 Play on pitch, and in rhythm with appropriate dynamics and timbre while maintaining a steady tempo (P)
- C.2.2 Play easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments (P)
- ✚C.2.3 Perform expressively age-appropriate rhythmic, melodic, and chordal patterns to a varied repertoire of songs for worship (P)
- C.2.4 Play expressively a varied repertoire of music representing diverse genres and styles (P)
- C.2.5 Echo short rhythmic and melodic patterns (P)
- ✚C.2.6 Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor (R)
- ✚C.2.7 Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship (R)
- ✚C.2.8 Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control (R)
- C.2.9 Perform, with expression and technical accuracy on at least one classroom instrument, a repertoire of instrumental literature (R)
- ✚C.2.10 Perform instrumental accompaniments demonstrating appropriate balance between cantor and singing assembly (R)
- C.2.11 Perform music from various historical periods (R)
- C.2.12 Perform music representing diverse genres and cultures, with appropriate expression (R)
- C.2.13 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (R)
- C.2.14 In instrumental classes, perform a repertoire of instrumental literature with a level of difficulty of three on a scale of one to six using dynamic control and demonstrating a basic understanding of key and time signatures (R)
- C.2.15 Perform independently against contrasting parts in instrumental classes (R)
- C.2.16 In instrumental classes, demonstrate basic characteristic tone on an instrument (R)
- C.2.17 Play by ear simple melodies on an instrument (R)
- ✚C.2.18 Use expressions when playing instruments to convey that the music being performed is a prayer to God. (R)

D. Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

- ✚D.1.1 Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire (R)
- ✚D.1.2 Improvise short songs, instrumental pieces and familiar refrains to traditional or contemporary worship music, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means (R)
- D.1.3 Echo simple rhythm and melodic patterns (P)
- D.1.4 Play and embellish simple melodies by ear (R)
- D.1.5 Improvise simple harmonic accompaniments (R)
- D.1.6 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality (R)
- D.1.7 Improvise simple rhythmic and melodic ostinato accompaniments (R)

- D.1.8 Improvise in the same style “answers” to given rhythmic and melodic “questions” (R)
- D.1.9 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys (R)

D.2 Compose music.

- ⇆D.2.1 Create and arrange music to accompany readings and dramatizations using scriptural or religious texts (R)
- ⇆D.2.2 Create and arrange short songs, instrumental pieces, and common liturgical responses for worship within specified guidelines (R)
- D.2.3 Use a variety of sound sources when composing and arranging (R)
- D.2.4 Explore, in large group settings, compositional devices using sound effects (R)
- D.2.5 In instrumental classes, compose simple melodies for own instruments (R)
- D.2.6 Arrange simple pieces for voices or instruments other than those for which the pieces were written (R)

E. Read and notate music to experience a variety of contemporary and historical music literature and as a mode of personal expression.

E.1 Read music.

- ⇆E.1.2 Use a system (syllables, numbers, letters) to read simple pitch notation and worship music in the treble clef in major keys (R)
- ⇆E.1.3 Identify symbols and traditional terms referring to dynamics, tempo, articulation, and expression and interpret them correctly when performing worship music (R)
- ⇆E.1.4 Sight-read simple worship melodies in both treble and bass clefs (R)
- E.1.5 Read notation sufficiently to perform simple melodies or rhythms accurately after practice (P)

E.2 Notate music.

- ⇆E.2.1 Use standards symbols to notate meter, rhythm, pitch and dynamics in pattern and/or songs used for worship (R)
- E.2.2 Invent a system of nontraditional music notation (R)
- ⇆E.2.3 Use standard notation and nontraditional notation to record musical ideas and the musical ideas of other appropriate to worship (R)

F. Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

- F.1.1 Identify similarities and differences in the meanings of common terms used in the various arts (texture, color, form, movement) (P)
- ⇆F.1.2 Identify ways in which the principles and subject matter of the other disciplines taught in school (i.e. religion, social science, language arts) are interrelated with music used for worship (P)
- ⇆F.1.3 Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art (i.e. how art, dance, and theater can be used to enhance the worship environment throughout the liturgical year) (P)
- F.1.4 Compare the terminology and contrasting definitions used for various artistic elements in each of two or more arts (P)
- F.1.5 Identify the common elements of art, architecture, music and environment (R)
- F.1.6 Use the disciplines of dance, dramatization, and visual art to enhance the musical experience (R)

F.2 Relate music to personal history and culture as well as the history and culture of others.

- F.2.1 Demonstrate audience behavior appropriate for the context and style of music performed (P)
- ⇆F.2.2 Identify ways in which music is essential to the rites and rituals of the Catholic Church (R)
- F.2.3 Listen to and identify, by genre or style, examples of music from various historical periods and world cultures (R)
- ⇆F.2.4 Describe and classify styles of exemplary sacred music throughout the history of the Catholic Church (R)
- F.2.5 Describe how elements of music are used in music listing examples from various cultures of the world (P)
- ⇆F.2.6 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use, i.e. application of text and musical content of sacred music to experiences in their everyday life (P)
- ⇆F.2.7 Compare, in several cultures of the world, including own, functions music serves in worship, roles of pastoral musicians, and conditions under which music is typically created and performed (P)

Grade 6 Music Standards and Benchmarks

I = Introduce

R = Review

P = Show Proficiency

A. Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

- A.1.5 Identify stylistic qualities that influence performance (baroque, jazz, contemporary, march, etc.) (R)
- A.1.6 Label tempi, dynamics and articulations using standard music symbols and terms (R)
- A.1.7 Describe the ways the musical elements contribute to the expressive qualities of music (work, protest, patriotic, sacred songs) (P)
- A.1.8 Recognize and identify the meaning of frequently used Italian music terms (grave, largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando, crescendo, decrescendo, legato, staccato) (R)
- A.1.9 Interpret tempo, dynamic and articulation markings accurately from notation during performances (R)
- A.1.10 In choral and instrumental classes, recreate modeled difference in tempi, dynamics and articulations (R)
- A.1.11 In choral and instrumental classes, demonstrate stylistic qualities that influence performance (e.g. folk, patriotic, art songs, marches, hymns) (R)
- A.1.12 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (R)
- A.1.13 In choral and instrumental classes, interpret and recreate, from the printed page, temp, dynamic and articulation markings (R)

A.2 Experience results from an understanding of melody as the linear organization of pitches.

- A.2.5 Recognize a scale as a series of notes (P)
- A.2.8 Identify tonal centers as related to key signatures (P)
- A.2.9 Identify melodies as being major or minor (P)
- A.2.14 In choral classes, demonstrate an ability to follow an octave score independently (P)
- A.2.15 In instrumental class, demonstrate an ability to follow music scores and instrument parts independently (P)
- A.2.16 In choral and instrumental classes, by echoing reading and writing, demonstrate major and minor melodic patterns (P)
- A.2.17 In choral and instrumental classes, identify, aurally and visually, intervals on the staff (unisons, 3rds, 5ths, octaves, etc.) (R)
- A.2.18 In choral and instrumental classes, using voice and keyboards/band/orchestra instruments, demonstrate by echoing and reading, extended melodies within various key signatures (R)
- A.2.19 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (P)

A.3 Experience results from an understanding of rhythm as the organization of sound and silence in music.

- A.3.12 Demonstrate the appropriate use and counting of a tied note (P)

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

- A.4.7 Distinguish, aurally, chord progressions using I, IV, V (R)
- A.4.8 Recognize theme and variation (R)
- A.4.9 Recognize examples of polyphonic music (R)
- A.4.10 Recognize chords such as: I (tonic), IV (subdominant), V (dominant), V7, major and minor, and chord changes (R)
- A.4.11 Recognize and identify intervals such as third, fourth, fifth and octave (R)
- A.4.12 In instrumental classes, distinguish intonation within an ensemble and between two tones (R)

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

- A.5.7 Identify voice types using traditional musical terms such as soprano, mezzo-soprano, alto, tenor, baritone, bass, coloratura, etc. (R)
- A.5.8 In choral classes, demonstrate unification of vowel sounds while singing (R)
- A.5.9 In choral classes, demonstrate proper articulation when singing (R)
- A.5.10 In choral classes, demonstrate characteristic tone quality within the limitation of the student's range (cambiata, changing voices) (R)
- A.5.11 In instrumental classes, demonstrate characteristic tone on the instrument (R)
- A.5.12 In instrumental classes, demonstrate proper articulation on the instrument (R)
- A.5.13 In instrumental classes, demonstrate ability to make changes in the tone quality of the instrument (attack, sustain, decay, release, vibrato) (R)

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

- A.6.4 Distinguish different harmonic structures aurally (monophonic, homophonic, polyphonic) (P)
- A.6.5 Identify textural devices from a vocal or instrumental score (soprano 1 and 2, flute 1 and 2) (R)
- A.6.6 Demonstrate an ability to make textural changes in performance (blend, balance) (R)

A.7 Experience results from an understanding of form as the organization of musical elements in order to achieve cohesive structure.

- A.7.7 Identify large musical forms (theme and variations, rondo, suite, sonata, 8-bar blues, etc.) (P)
- A.7.9 Identify musical genres by form (march, polka, canon, round, symphony, sonata, etc.) (R)

B. Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

- B.1.1 Recognize specific composers by their pictures and the sound of their music (R)
- B.1.5 Provide brief biographical profiles of important composers and listen to their works (R)

B.2 Make connections of composers to specific genres and works.

- B.2.1 Identify music according to instrumentation such as orchestra music, string quartet, piano solo, etc. (P)

B.3 Classify music according to period.

- B.3.1 Categorize various genres of music aurally (popular music, country, rap, hip-hop, classical, baroque, jazz, etc.) (R)
- ✚B.3.2 Describe typical characteristics of music written in specific periods particularly examples of sacred music from various historical periods of the Catholic Church (R)
- B.3.3 Use accurate terms to describe western music eras (medieval, baroque, classical, romantic, contemporary) (R)
- B.3.4 Use a timeline to place composers in music history (R)

B.4 Classify music according to country of origin.

- B.4.1 Recognize folk songs used within compositions such as Tchaikovsky's *1812 Overture* or Antonin Dvorak's *New World Symphony* (R)
- B.4.2 Recognize distinguishing characteristics of representative music genres from a variety of cultures (instrumentation, rhythmic qualities, melodic line, form) (R)
- B.4.3 Sing and play African Spirituals (P)

B.5 Evaluate music and music performances.

- ✚B.5.1 Explain and devise criteria for evaluating performances and compositions of sacred music performed during worship (R)
- ✚B.5.2 Explain, using appropriate music terminology, personal preferences for specific musical works and styles appropriate for worship (P)
- ✚B.5.6 Evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services (R)

C. Sing and play musical instruments.

C.1 Sing, alone and with others, a varied repertoire of music.

- ✚C.1.3 Sing in tune and in rhythm with appropriate timbre, diction, tempo, dynamics, phrasing, and interpretation as cantor, choir member, or participant in a worship assembly (P)
- C.1.6 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor (P)
- ✚C.1.7 Sing accurately and with good breath control throughout singing ranges, alone and in small and large ensembles (i.e. songs, hymns, psalms and acclamations at worship) (R)
- C.1.8 Sing expressively and with technical accuracy a repertoire of vocal literature with a level of difficulty of two on a scale of one to six, including some songs performed from memory (R)
- ✚C.1.10 Sing music written for worship in two and three parts (R)
- ✚C.1.14 In choral classes, sing expressively and with technical accuracy a varied repertoire of vocal literature, such as sacred music (R)
- C.1.15 In choral classes, sing music written in two, three and four parts (R)

C.2 Play, alone and with others, a varied repertoire of music on instruments.

- ✚C.2.6 Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor (R)
- ✚C.2.7 Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship (R)
- ✚C.2.8 Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control (R)
- C.2.9 Perform, with expression and technical accuracy on at least one classroom instrument, a repertoire of instrumental literature (R)
- ✚C.2.10 Perform instrumental accompaniments demonstrating appropriate balance between cantor and singing assembly (R)
- C.2.11 Perform music from various historical periods (R)
- C.2.12 Perform music representing diverse genres and cultures, with appropriate expression (R)
- C.2.13 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (R)
- C.2.14 In instrumental classes, perform a repertoire of instrumental literature with a level of difficulty of three on a scale of one to six using dynamic control and demonstrating a basic understanding of key and time signatures (R)

- C.2.15 Perform independently against contrasting parts in instrumental classes (R)
- C.2.16 In instrumental classes, demonstrate basic characteristic tone on an instrument (R)
- C.2.17 Play by ear simple melodies on an instrument (R)
- ✚C.2.18 Use expressions when playing instruments to convey that the music being performed is a prayer to God. (R)

D. Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

- ✚D.1.1 Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire (R)
- ✚D.1.2 Improvise short songs, instrumental pieces and familiar refrains to traditional or contemporary worship music, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means (P)
- D.1.4 Play and embellish simple melodies by ear (R)
- D.1.5 Improvise simple harmonic accompaniments (R)
- D.1.6 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality (R)
- D.1.7 Improvise simple rhythmic and melodic ostinato accompaniments (R)
- D.1.8 Improvise in the same style “answers” to given rhythmic and melodic “questions” (R)
- D.1.9 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys (R)

D.2 Compose music.

- ✚D.2.1 Create and arrange music to accompany readings and dramatizations using scriptural or religious texts (R)
- ✚D.2.2 Create and arrange short songs, instrumental pieces, and common liturgical responses for worship within specified guidelines (P)
- D.2.3 Use a variety of sound sources when composing and arranging (R)
- D.2.4 Explore, in large group settings, compositional devices using sound effects (P)
- D.2.5 In instrumental classes, compose simple melodies for own instruments (R)
- D.2.6 Arrange simple pieces for voices or instruments other than those for which the pieces were written (R)

E. Read and notate music to experience a variety of contemporary and historical music literature and as a mode of personal expression.

E.1 Read music.

- ✚E.1.2 Use a system (syllables, numbers, letters) to read simple pitch notation and worship music in the treble clef in major keys (R)
- ✚E.1.3 Identify symbols and traditional terms referring to dynamics, tempo, articulation, and expression and interpret them correctly when performing worship music (P)
- ✚E.1.4 Sight-read simple worship melodies in both treble and bass clefs (R)

E.2 Notate music.

- ✚E.2.1 Use standard symbols to notate meter, rhythm, pitch and dynamics in pattern and/or songs used for worship (P)
- E.2.2 Invent a system of nontraditional music notation (P)
- ✚E.2.3 Use standard notation and nontraditional notation to record musical ideas and the musical ideas of other appropriate to worship (P)

F. Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

- F.1.5 Identify the common elements of art, architecture, music and environment (P)
- F.1.6 Use the disciplines of dance, dramatization, and visual art to enhance the musical experience (R)

F.2 Relate music to personal history and culture as well as the history and culture of others.

- ✚F.2.2 Identify ways in which music is essential to the rites and rituals of the Catholic Church (R)
- F.2.3 Listen to and identify, by genre or style, examples of music from various historical periods and world cultures (R)
- ✚F.2.4 Describe and classify styles of exemplary sacred music throughout the history of the Catholic Church (R)

Grade 7 Music Standards and Benchmarks

I = Introduce

R = Review

P = Show Proficiency

A. Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

- A.1.5 Identify stylistic qualities that influence performance (baroque, jazz, contemporary, march, etc.) (P)
- A.1.6 Label tempi, dynamics and articulations using standard music symbols and terms (P)
- A.1.8 Recognize and identify the meaning of frequently used Italian music terms (grave, largo, adagio, andante, moderato, allegro, presto, vivace, ritardando, accelerando, crescendo, decrescendo, legato, staccato) (P)
- A.1.9 Interpret tempo, dynamic and articulation markings accurately from notation during performances (P)
- A.1.10 In choral and instrumental classes, recreate modeled difference in tempi, dynamics and articulations (R)
- A.1.11 In choral and instrumental classes, demonstrate stylistic qualities that influence performance (e.g. folk, patriotic, art songs, marches, hymns) (P)
- A.1.12 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (R)
- A.1.13 In choral and instrumental classes, interpret and recreate, from the printed page, temp, dynamic and articulation markings (R)

A.2 Experience results from an understanding of melody as the linear organization of pitches.

- A.2.17 In choral and instrumental classes, identify, aurally and visually, intervals on the staff (unisons, 3rds, 5ths, octaves, etc.) (P)
- A.2.18 In choral and instrumental classes, using voice and keyboards/band/orchestra instruments, demonstrate by echoing and reading, extended melodies within various key signatures (R)

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

- A.4.7 Distinguish, aurally, chord progressions using I, IV, V (P)
- A.4.8 Recognize theme and variation (P)
- A.4.9 Recognize examples of polyphonic music (P)
- A.4.10 Recognize chords such as: I (tonic), IV (subdominant), V (dominant), V7, major and minor, and chord changes (P)
- A.4.11 Recognize and identify intervals such as third, fourth, fifth and octave (P)
- A.4.12 In instrumental classes, distinguish intonation within an ensemble and between two tones (R)

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

- A.5.7 Identify voice types using traditional musical terms such as soprano, mezzo-soprano, alto, tenor, baritone, bass, coloratura, etc. (P)
- A.5.8 In choral classes, demonstrate unification of vowel sounds while singing (P)
- A.5.9 In choral classes, demonstrate proper articulation when singing (P)
- A.5.10 In choral classes, demonstrate characteristic tone quality within the limitation of the student's range (cambiata, changing voices) (R)
- A.5.11 In instrumental classes, demonstrate characteristic tone on the instrument (P)
- A.5.12 In instrumental classes, demonstrate proper articulation on the instrument (P)
- A.5.13 In instrumental classes, demonstrate ability to make changes in the tone quality of the instrument (attack, sustain, decay, release, vibrato) (R)

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

- A.6.5 Identify textural devices from a vocal or instrumental score (soprano 1 and 2, flute 1 and 2) (R)
- A.6.6 Demonstrate an ability to make textural changes in performance (blend, balance) (P)

A.7 Experience results from an understanding of form as the organization of musical elements in order to achieve cohesive structure.

- A.7.9 Identify musical genres by form (march, polka, canon, round, symphony, sonata, etc.) (P)

B. Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

- B.1.1 Recognize specific composers by their pictures and the sound of their music (R)
- B.1.5 Provide brief biographical profiles of important composers and listen to their works (P)

B.3 Classify music according to period.

- B.3.1 Categorize various genres of music aurally (popular music, country, rap, hip-hop, classical, baroque, jazz, etc.) (P)
- B.3.2 Describe typical characteristics of music written in specific periods particularly examples of sacred music from various historical periods of the Catholic Church (P)

- B.3.3 Use accurate terms to describe western music eras (medieval, baroque, classical, romantic, contemporary) (P)
- B.3.4 Use a timeline to place composers in music history (P)

B.4 Classify music according to country of origin.

- B.4.1 Recognize folk songs used within compositions such as Tchaikovsky's *1812 Overture* or Antonin Dvorak's *New World Symphony* (P)
- B.4.2 Recognize distinguishing characteristics of representative music genres from a variety of cultures (instrumentation, rhythmic qualities, melodic line, form) (P)

B.5 Evaluate music and music performances.

- ✚B.5.1 Explain and devise criteria for evaluating performances and compositions of sacred music performed during worship (P)
- ✚B.5.6 Evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services (P)

C. Sing and play musical instruments.

C.1 Sing, alone and with others, a varied repertoire of music.

- ✚C.1.7 Sing accurately and with good breath control throughout singing ranges, alone and in small and large ensembles (i.e. songs, hymns, psalms and acclamations at worship) (P)
- C.1.8 Sing expressively and with technical accuracy a repertoire of vocal literature with a level of difficulty of two on a scale of one to six, including some songs performed from memory (P)
- ✚C.1.10 Sing music written for worship in two and three parts (P)
- ✚C.1.14 In choral classes, sing expressively and with technical accuracy a varied repertoire of vocal literature, such as sacred music (P)
- C.1.15 In choral classes, sing music written in two, three and four parts (P)

C.2 Play, alone and with others, a varied repertoire of music on instruments.

- ✚C.2.6 Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor (R)
- ✚C.2.7 Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship (R)
- ✚C.2.8 Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control (R)
- C.2.9 Perform, with expression and technical accuracy on at least one classroom instrument, a repertoire of instrumental literature (R)
- ✚C.2.10 Perform instrumental accompaniments demonstrating appropriate balance between cantor and singing assembly (R)
- C.2.11 Perform music from various historical periods (R)
- C.2.12 Perform music representing diverse genres and cultures, with appropriate expression (R)
- C.2.13 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (R)
- C.2.14 In instrumental classes, perform a repertoire of instrumental literature with a level of difficulty of three on a scale of one to six using dynamic control and demonstrating a basic understanding of key and time signatures (R)
- C.2.15 Perform independently against contrasting parts in instrumental classes (R)
- C.2.16 In instrumental classes, demonstrate basic characteristic tone on an instrument (R)
- C.2.17 Play by ear simple melodies on an instrument (R)
- ✚C.2.18 Use expressions when playing instruments to convey that the music being performed is a prayer to God. (P)

D. Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

- ✚D.1.1 Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire (R)
- D.1.4 Play and embellish simple melodies by ear (R)
- D.1.5 Improvise simple harmonic accompaniments (R)
- D.1.6 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality (R)
- D.1.7 Improvise simple rhythmic and melodic ostinato accompaniments (P)
- D.1.8 Improvise in the same style "answers" to given rhythmic and melodic "questions" (P)
- D.1.9 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys (P)

D.2 Compose music.

- ✚D.2.1 Create and arrange music to accompany readings and dramatizations using scriptural or religious texts (R)
- D.2.3 Use a variety of sound sources when composing and arranging (P)
- D.2.5 In instrumental classes, compose simple melodies for own instruments (R)
- D.2.6 Arrange simple pieces for voices or instruments other than those for which the pieces were written (R)

E. Read and notate music to experience a variety of contemporary and historical music literature and as a mode of personal expression.

E.1 Read music.

- †E.1.2 Use a system (syllables, numbers, letters) to read simple pitch notation and worship music in the treble clef in major keys (P)
- †E.1.4 Sight-read simple worship melodies in both treble and bass clefs (P)

F. Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

- F.1.6 Use the disciplines of dance, dramatization, and visual art to enhance the musical experience (R)

F.2 Relate music to personal history and culture as well as the history and culture of others.

- †F.2.2 Identify ways in which music is essential to the rites and rituals of the Catholic Church (R)
- F.2.3 Listen to and identify, by genre or style, examples of music from various historical periods and world cultures (P)
- †F.2.4 Describe and classify styles of exemplary sacred music throughout the history of the Catholic Church (R)

Grade 8 Music Standards and Benchmarks

I = Introduce

R = Review

P = Show Proficiency

A. Become familiar with the basic elements of music (rhythm, melody, harmony, form, timbre, etc.) through participation.

A.1 Experience results from an understanding of expression as the interpretation and communication of music's aesthetic dimension.

- A.1.10 In choral and instrumental classes, recreate modeled difference in tempi, dynamics and articulations (P)
- A.1.12 In choral and instrumental classes, recreate modeled melodic phrases that exhibit growth, tension and release (P)
- A.1.13 In choral and instrumental classes, interpret and recreate, from the printed page, temp, dynamic and articulation markings (P)

A.2 Experience results from an understanding of melody as the linear organization of pitches.

- A.2.18 In choral and instrumental classes, using voice and keyboards/band/orchestra instruments, demonstrate by echoing and reading, extended melodies within various key signatures (P)

A.4 Experience results from an understanding of harmony as the vertical organization of pitches.

- A.4.12 In instrumental classes, distinguish intonation within an ensemble and between two tones (P)

A.5 Experience results from an understanding of timbre as the characteristic quality of a sound.

- A.5.10 In choral classes, demonstrate characteristic tone quality within the limitation of the student's range (cambiata, changing voices) (P)
- A.5.13 In instrumental classes, demonstrate ability to make changes in the tone quality of the instrument (attack, sustain, decay, release, vibrato) (P)

A.6 Experience results from an understanding of texture as the characteristic quality of sound combinations.

- A.6.5 Identify textural devices from a vocal or instrumental score (soprano 1 and 2, flute 1 and 2) (P)

B. Be exposed to a wide range of musical genres, including children's music, popular instrumental music and music from various cultures.

B.1 Become familiar with a variety of composers and their music.

- B.1.1 Recognize specific composers by their pictures and the sound of their music (P)

C. Sing and play musical instruments.

C.2 Play, alone and with others, a varied repertoire of music on instruments.

- †C.2.6 Perform worship music in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor (P)
- †C.2.7 Perform independent instrumental parts while other students sing or play contrasting parts of a song for worship (P)
- †C.2.8 Perform on at least one classroom instrument or instrument for worship accurately and independently, alone and in small or large ensembles, and with good posture, good playing position, and good breath, bow or stick control (P)
- C.2.9 Perform, with expression and technical accuracy on at least one classroom instrument, a repertoire of instrumental literature (P)
- †C.2.10 Perform instrumental accompaniments demonstrating appropriate balance between cantor and singing assembly (P)
- C.2.11 Perform music from various historical periods (P)
- C.2.12 Perform music representing diverse genres and cultures, with appropriate expression (P)
- C.2.13 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (P)
- C.2.14 In instrumental classes, perform a repertoire of instrumental literature with a level of difficulty of three on a scale of one to six using dynamic control and demonstrating a basic understanding of key and time signatures (P)
- C.2.15 Perform independently against contrasting parts in instrumental classes (P)
- C.2.16 In instrumental classes, demonstrate basic characteristic tone on an instrument (P)
- C.2.17 Play by ear simple melodies on an instrument (P)

D. Improvise and create music independently and with others.

D.1 Improvise for self-expression in a variety of ways.

- †D.1.1 Improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire (P)
- D.1.4 Play and embellish simple melodies by ear (P)
- D.1.5 Improvise simple harmonic accompaniments (P)
- D.1.6 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality (P)

D.2 Compose music.

- †D.2.1 Create and arrange music to accompany readings and dramatizations using scriptural or religious texts (P)
- D.2.5 In instrumental classes, compose simple melodies for own instruments (P)
- D.2.6 Arrange simple pieces for voices or instruments other than those for which the pieces were written (P)

F. Relate music to the other arts and disciplines outside the arts.

F.1 Enhance understanding of culture as a whole and the relationship between its parts.

- F.1.6 Use the disciplines of dance, dramatization, and visual art to enhance the musical experience (P)

F.2 Relate music to personal history and culture as well as the history and culture of others.

- †F.2.2 Identify ways in which music is essential to the rites and rituals of the Catholic Church (P)
- †F.2.4 Describe and classify styles of exemplary sacred music throughout the history of the Catholic Church (P)

Roman Catholic Composers and Musicians

Traditional and Hymnal

Paolo Agostino, all his surviving works are religious.

Vittoria Aleotti, Augustinian nun and composer.

Giovenale Ancina, Beatified writer of spiritual songs.

Caterina Assandra, Benedictine nun and composer.

Thoinot Arbeau, Catholic priest who composed the originally secular Ding Dong Merrily on High.

Jean de Brébeuf, A Canonized Jesuit who composed the Huron Carol.

William Byrd, English Catholic (in the era of Elizabeth I and the Stuarts), composer of 3 polyphonic masses and other sacred music.

Hermannus Contractus, the Alma Redemptoris Mater said to have been written by him.

Tommaso da Celano, Dies Irae

Orlando de Lassus, late Renaissance composer polyphonic masses and sacred music.

Guillaume de Machaut, medieval French composer.

Cristobal de Morales, Renaissance Spanish composer of sacred music.

Josquin des Prez, composer of Renaissance polyphonic masses and sacred music.

Guillaume Dufay, worked for the Papal chapel, composer of Renaissance polyphonic masses and sacred music.

John Dunstaple or Dunstable, early Renaissance English composer of polyphonic sacred music.

Frederick William Faber, Catholic convert who wrote Catholic hymns like Faith of Our Fathers.

Giovanni Gabrieli, late Renaissance/early Baroque Italian composer who composed much sacred music.

Jacobus Gallus, A Slovenian composer of sacred music and member of the Cistercians.

Joseph Gelineau, French composer of Gelineau psalmody and music for the Taizé Community.

Carlo Gesualdo, late Renaissance Italian composer, most famous for madrigals, but also composed some sacred music.

Francisco Guerrero, late Renaissance Spanish composer of both sacred and secular music.

Hildegard of Bingen, Benedictine abbess and one of the earliest known female composers.

Hucbald, ninth century Benedictine composer and music theorist.

Luca Marenzio, Madrigale spirituale

Domenico Mustafà, Castrato composer for the Sistine Chapel choir.

Johannes Ockeghem, composer of Renaissance polyphonic masses.

Frederick Oakeley, convert who translated Adeste Fideles

Paul the Deacon, Benedictine who wrote Ut queant laxis.

Giovanni Pierluigi da Palestrina, late Renaissance Italian composer of polyphonic sacred music, considered by many the greatest such composer, "a tremendous influence on the development of Catholic Church music."

Thomas Tallis, devoutly Catholic composer of polyphonic church music in Tudor England. "The earliest works by Tallis that survive are devotional antiphons to the Virgin Mary."

Tomás Luis de Victoria, late Renaissance Spanish composer of polyphonic sacred music, a priest at Descalzas Reales.

Samuel Webbe, English composer of Catholic hymns.

Composers Who Wrote Catholic Sacred Music

Mateo Albéniz, Spanish composer and priest.

Johann Christian Bach, son of J.S. Bach, converted to Catholicism and wrote much Catholic liturgical and sacred music.

Ludwig van Beethoven, his sacred music includes the famous Missa solemnis and Mass in C major.

Hector Berlioz, though an atheist, Berlioz wrote a famous Requiem as well as another mass and a Te Deum.

Heinrich Ignaz Franz Biber, Known in part for the Rosary Sonatas also called the Mystery Sonatas.

František Břixi, eighteenth-century Czech composer. He wrote some 290 church compositions and was Kapellmeister of St. Vitus Cathedral.

Severo Bonini, Benedictine and Baroque composer of sacred music.

Anton Bruckner, Austrian late Romantic composer most famous for his symphonies. Devoutly Catholic, he wrote at least seven Masses and much other Catholic sacred music.

Francesca Caccini, Italian early Baroque female composer. Composed some motets.

Francesco Cavalli, Italian early Baroque composer of operas and some sacred music, including a requiem mass.

Marc-Antoine Charpentier, French Baroque composer. Composed several masses and other sacred music.

Luigi Cherubini, late eighteenth- and early nineteenth-century Italian composer of operas and sacred music. He composed 11 masses

Gaetano Donizetti, most famous as composer of operas, he also composed some sacred music including two Masses.

Antonín Dvořák, Czech composer, most famous for the New World Symphony. A devout Catholic, his sacred compositions include a Requiem, Mass in D major, Stabat Mater and Te Deum.

Edward Elgar, devoutly Catholic English composer of nineteenth and early twentieth century. His most famous religious work is the The Dream of Gerontius whose text is a poem by Cardinal Newman

Gabriel Fauré, nineteenth century French composer. Although his religious views are obscure, he was a renowned church organist, and composed a significant amount of Catholic sacred music, including a famous Requiem Mass.

César Franck, nineteenth-century French composer, most famous for his Symphony in D. Composer of Panis Angelicus.

Christoph Willibald Gluck, Knighted by Pope Benedict XIV, was important in the history of opera, but wrote only a few pieces of sacred music.

Charles Gounod, French composer whose religious music includes a very famous setting of the Ave Maria and Inno e Marcia Pontificale.

Henryk Górecki - late twentieth century Polish composer, most famous for his Third Symphony. Also has composed Catholic sacred music.

Pietro Guglielmi, In 1793 he became maestro di cappella at St Peter's, Rome.

Johann Michael Haydn, younger brother of Joseph Haydn, and prolific composer of sacred music, including 47 masses.

Joseph Haydn, great Austrian composer of the Classical period. Credited with inventing the symphony. Also composed 14 Masses (including the Mass in Time of War), 2 Te Deums and a Stabat Mater. Very devout, often prayed the rosary when he had trouble composing. Teacher of both Mozart and Beethoven.

Zoltán Kodály, twentieth century Hungarian composer. Composed a Missa Brevis, a Te Deum, and Psalmus Hungaricus.

Franz Liszt, famed pianist and Romantic composer, mostly of piano works. He became a Franciscan tertiary. Composed much sacred music, including 5 masses.

Antonio Lotti, Made his career at St Mark's Basilica and composed numerous Masses.

Olivier Messiaen, twentieth century French composer. "Many of his compositions depict what he termed 'the marvellous aspects of the faith', drawing on his unshakeable Roman Catholicism."

Claudio Monteverdi, Italian composer, famous from madrigals, and important in the transition from Renaissance to Baroque styles. Most well-known sacred piece is Vespro della Beata Vergine 1610 (Vespers for the Blessed Virgin) and was ordained in 1633

Wolfgang Amadeus Mozart, Composed 18 Masses including the Requiem Mass, the Coronation Mass, and the Great Mass in C minor, and much other sacred music, including Vespers, Ave Verum Corpus, and Exultate Jubilate.

Arvo Pärt, late twentieth-century Estonian composer. Though Eastern Orthodox, his sacred music is primarily in Latin Catholic forms, including a Mass, Te Deum, and Stabat Mater.

Giovanni Battista Pergolesi, Italian Baroque composer who wrote one of the most famous settings of the Stabat Mater.

Don Lorenzo Perosi, Catholic priest and Director of the Sistine Choir under five Popes.

Francis Poulenc, Twentieth century French composer. His most famous sacred works are the Mass in G, a Gloria, a Stabat Mater, and Dialogues of the Carmelites.

Licinio Refice, composed over 300 pieces of sacred music

Georg Reutter, church composer.

Josef Rheinberger, twelve Masses and a Stabat Mater.

Gioacchino Rossini, one of the greatest composers of Italian Opera. Late in life wrote a famous Stabat Mater and the Petite messe solennelle

Antonio Salieri, Italian composer of Classical period. Taught Beethoven, Schubert, and Liszt. Composed operas and sacred music, including ten hymns and nine psalms.

Alessandro Scarlatti, Italian Baroque composer, whose most notable sacred composition is the St. Cecilia mass.

Domenico Scarlatti, Italian Baroque composer, his sacred music includes a well known Stabat Mater and Salve Regina.

Franz Schubert, Great classical/early Romantic Austrian composer. Most famous for Lieder and symphonies. Also composed 6 masses and much other sacred music, including a famous Ave Maria (whose original text was a prayer to Mary, but not the famous Hail Mary prayer).

Robert Schumann, German Romantic composer. Though Protestant, he composed a Mass in C minor and a Requiem Mass.

Antonio Soler, Spanish priest and composer.

Cassius Clement Stearns, American organist and composer, whose work included several settings of the Mass and of Vespers.

Igor Stravinsky, though an Eastern Orthodox Christian, Stravinsky composed a notable Catholic Mass.

Ralph Vaughan Williams, twentieth century English composer, an agnostic Anglican, who composed or arranged much Anglican Church music. He composed a few works in Catholic liturgical forms, including a Mass and a Te Deum.

Giuseppe Verdi, though not religious, he wrote a few religious works, including his great Messa da Requiem.

Antonio Vivaldi, called "The Red Priest" because of his hair. His religious music includes several large choral works (such as the Gloria), small solo motets, and hymns on instruments.

Carl Maria von Weber, German composer of Classical period, who wrote some sacred music that was popular especially in the nineteenth century.

Niccolò Antonio Zingarelli, was appointed choir master of the Sistine Chapel in 1804.

Twentieth Century and Contemporary Liturgical Artists

Domenico Bartolucci - Catholic Cardinal who composed "Misa Jubilei," while he was still a priest and has other religious compositions.

Devan and Ruth Bond- Liturgical composers whose latest collection of 24 seasonal psalms written with verbatim text won the Music Director's Choice award and the Catholic Liturgy People's award for best new psalm settings. The Epiphany Lullaby from the same collection was number one video on Catholic.org for several weeks.

Stephen DeCesare - USA Catholic composer who is published with OCP and J.S. Paluch and has had his Mass of Divine Mercy performed at the beatification of John Paul II live on EWTN in Stockbridge MA (2011) and again in 2012.

Eduardo Hontiveros - Jesuit noted for Filipino liturgical movement, received the Pro Ecclesia et Pontifice.

John McCormack- sang for an International Eucharistic Congress and declared a Count by Pope Pius XI.

James MacMillan - contemporary Scottish composer

Nicola Montani - compiled The St. Gregory Hymnal

Shannon Cerneka and Orin Johnson - contemporary American composers Oddwalk Ministries

Zoltan Paulinyi - Brazilian violinist and composer

Seán Ó Riada - composed several Irish language Masses

Brendan Kelly - Contemporary Liturgical Composer who writes richly prayerful and spiritual music. His work includes a collection of psalm booklets – Sing Psalms, Bible and Catechism reading tools.

Twentieth Century and Contemporary Non-Liturgical Artists

Audrey Assad - Contemporary Christian Artist known for her EP "For Love of You"

Celebrant Singers (www.celebrants.org)

Ceili Rain - Celtic/Pop-Rock with Catholic themes, heavily honored by the Unity Awards

Critical Mass - Critically acclaimed Canadian rock band, winners of numerous awards, including two Canadian Gospel Music Association Awards for Best Rock Album. Performed for Pope John Paul II in Toronto in 2002.

Dana Scallon - devoutly Catholic Northern Irish singer currently based in USA; "Songwriter of the Year" and "Female Vocalist of the Year" at the Unity Awards in 2004.

Fr. Stan Fortuna - Catholic jazz and hip hop

Full Armor Band - Contemporary Catholic music group. Well-known on the East Coast.

John-Paul Kaplan - Instrumental works.

Matt Maher Singer/songwriter

James MacMillan - contemporary Scottish Composer

Tony Meléndez - An armless Christian guitarist who was Male Vocalist of the Year at the 2004 Unity Awards and performed for Pope John Paul II.

Michael James Mette - modern rock worship

Aaron Neville - Praise & Worship Album of the Year by the Catholic Unity Awards 2006.

Seán Ó Riada - composed several Irish language Masses

Mary Lou Williams - Catholic jazz in the 1970s

Notker Wolf - Abbot Primate of the Benedictine Confederation played for a Christian rock group.

Music and Instruments in the Liturgy

https://www.ewtn.com/expert/answers/music_and_instruments.htm

Second Vatican Council. **The Constitution on the Sacred Liturgy**, Sacrosanctum Concilium, makes clear the nature of authentic liturgical reform. Excerpting, and highlighting, what applies to our subject it states,

22. 1. Regulation of the sacred liturgy depends solely on the authority of the Church, that is, on the Apostolic See and, as laws may determine, on the bishop.

2. In virtue of power conceded by the law, the regulation of the liturgy within certain defined limits belongs also to various kinds of competent territorial bodies of bishops legitimately established.

3. Therefore no other person, even if he be a priest, may add, remove, or change anything in the liturgy on his own authority.

23. That sound tradition may be retained, and yet the way remain open to legitimate progress. Careful investigation is always to be made into each part of the liturgy which is to be revised. This investigation should be theological, historical, and pastoral. Also the general laws governing the structure and meaning of the liturgy must be studied in conjunction with the experience derived from recent liturgical reforms and from the indults conceded to various places. Finally, there must be no innovations unless the good of the Church genuinely and certainly requires them; and care must be taken that any new forms adopted should in some way grow organically from forms already existing.

26. Liturgical services are not private functions, but are celebrations of the Church, which is the "sacrament of unity," namely, the holy people united and ordered under their bishops.

29. Servers, lectors commentators, and members of the choir also exercise a genuine liturgical function. They ought, therefore, to discharge their office with the sincere piety and decorum demanded by so exalted a ministry and rightly expected of them by God's people. Consequently they must all be deeply imbued with the spirit of the liturgy, each in his own measure, and they must be trained to perform their functions in a correct and orderly manner.

37. Even in the liturgy, the Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community; rather does she respect and foster the genius and talents of the various races and peoples. Anything in these peoples' way of life which is not indissolubly bound up with superstition and error she studies with sympathy and, if possible, preserves intact. Sometimes in fact she admits such things into the liturgy itself, so long as they harmonize with its true and authentic spirit.

39. Within the limits set by the typical editions of the liturgical books, it shall be for the competent territorial ecclesiastical authority mentioned in Art. 22, 2, to specify adaptations, especially in the case of the administration of the sacraments, the sacramentals, processions, liturgical language, sacred music, and the arts, but according to the fundamental norms laid down in this Constitution.

112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy. ...

Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship.

114. The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs, as laid down in Art. 28 and 30.

116. 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. But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Art. 30.

119. In certain parts of the world, especially mission lands, there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason due importance is to be attached to their music, and a suitable place is to be given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius, as indicated in Art. 39 and 40.

120. In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.

But other instruments also may be admitted for use in divine worship, with the knowledge and consent of the competent territorial authority, as laid down in Art. 22, 52, 37, and 40. This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, accord with the dignity of the temple, and truly contribute to the edification of the faithful.

121. Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures. Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.

The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources.

Musicam Sacram. After the Council it fell to the Sacred Congregation of Rites (today called Divine Worship and the Discipline of the Sacraments) to apply the norms of Sacrosanctum Concilium in implementing documents touching on all the various areas of liturgical reform. In the area of liturgical music the implementing document is called Musicam Sacram (Sacred Music). It establishes what can be called sacred music.

4. It is to be hoped that pastors of souls, musicians and the faithful will gladly accept these norms and put them into practice, uniting their efforts to attain the true purpose of sacred music, "which is the glory of God and the sanctification of the faithful." [SC 112]

(a) By sacred music is understood that which, being created for the celebration of divine worship, is endowed with a certain holy sincerity of form.

(b) The following come under the title of sacred music here: Gregorian chant, sacred polyphony in its various forms both ancient and modern, sacred music for the organ and other approved instruments, and sacred popular music, be it liturgical or simply religious.

Thus, popular liturgical, or simply religious, music can be sacred if:

1) it is created for worship, and

2) it is endowed with a certain holy sincerity of form.

This suggests that adapted secular tunes do not belong in the Mass, but that modern creations that have the described character can be used.

As for instruments, the same guiding document states,

62. Musical instruments can be very useful in sacred celebrations, whether they accompany the singing or whether they are played as solo instruments.

The pipe organ is to be held in high esteem in the Latin Church, since it is its traditional instrument, the sound of which can add a wonderful splendor to the Church's ceremonies and powerfully lift up men's minds to God and higher things.

"The use of other instruments may also be admitted in divine worship, given the decision and consent of the competent territorial authority, provided that the instruments are suitable for sacred use, or can be adapted to it, that they are in keeping with the dignity of the temple, and truly contribute to the edification of the faithful.

63. In permitting and using musical instruments, the culture and traditions of individual peoples must be taken into account. However, those instruments which are, by common opinion and use, suitable for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions.

Any musical instrument permitted in divine worship should be used in such a way that it meets the needs of the liturgical celebration, and is in the interests both of the beauty of worship and the edification of the faithful.

As you can see, an instrument that can get the approval of the "territorial authority" (read "bishops' conference") can be used in the Mass.

GIRM. The General Instruction of the Roman Missal (2002) states the following:

20 The celebration of the Eucharist, like the entire liturgy, involves the use of outward signs that foster, strengthen, and express faith. There must be the utmost care therefore to choose and to make wise use of those forms and elements provided by the Church which, in view of the circumstances of the people and the place, will best foster active and full participation and properly serve the spiritual well-being of the faithful.

24 For the most part, these adaptations consist in the choice of certain rites or texts, that is, of liturgical songs, readings, prayers, introductory comments and gestures which may respond better to the needs, degree of preparation and mentality of the participants. Such choices are entrusted to the priest celebrant. Nevertheless, the priest must remember that he is the servant of the sacred Liturgy, and that he himself is not permitted, on his own initiative, to add, remove or to change anything in the celebration of Mass. [SC 22]

39 The faithful who gather together to await the Lord's coming are instructed by the Apostle Paul to sing together psalms, hymns, and inspired liturgical songs (see Colossians 3:16). Liturgical song is the sign of the heart's joy (see Acts 2:46). Thus Saint Augustine says rightly: "To sing belongs to lovers." There is also the ancient proverb: "One who sings well prays twice."

41 All things being equal, Gregorian chant should hold a privileged place, as being more proper to the Roman liturgy. Other kinds of sacred music, polyphony in particular, are not in any way to be excluded, provided that they correspond with the spirit of the liturgical action and that they foster the participation of all the faithful.

Since the faithful from different countries come together ever more frequently, it is desirable that they know how to sing at least some parts of the Ordinary of the Mass in Latin, especially the profession of faith and the Lord's Prayer, set to simple melodies.

42 The gestures and posture of the priest, deacon and the ministers, as well as of the people should allow the whole celebration to shine with dignity and noble simplicity, demonstrating the full and true meaning of each of their diverse parts, while fostering the participation of all. Therefore, greater attention needs to be paid to what is laid down by liturgical law and by the traditional practice of the Roman Rite, for the sake of the common spiritual good of the people of God rather than to personal inclination or arbitrary choice.

Thus, it should be clear from the general norms, as well as from the norms governing specific parts of the Mass, that while there is obviously an element of judgment on the part of bishops and priests as to what music and instruments to allow within the Mass, that this license does not extend to music and instruments of a purely secular nature which are not adaptable to the liturgy and its sacred character.

Answered by Colin B. Donovan, STL (Donovan holds a Licentiate in Sacred Theology, with a specialization in moral theology, from the Pontifical University of St. Thomas Aquinas (Angelicum) in Rome, where he wrote on the Donation of the Spouses in Marriage. He earned the B.Th. from the Seminary of Christ the King in Mission, BC, Canada, and the BA in Biological Science from Northwestern University, Evanston, IL. Prior to coming to EWTN in 1995, he taught Theology at Aquinas College in Nashville, as well as served in the U.S. Navy as a shipboard Communications Officer.)