



Catholic Connections to Music in the National Standards for Arts Education

Music Education Division
National Association of Pastoral Musicians



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Foreword

The NPM Music Education Division (NPM-MusEd) has promoted the ideal of quality music education in Catholic settings since its inception in 1993.

In 1994, the MusEd Board of Directors published *Catholic Perspectives* to accompany the *National Standards in Arts Education* for those teaching in a Catholic school setting.

Catholic Connections revises, enhances, and expands the original *Perspectives*. Together, the *National Standards* and the *Catholic Connections* present a genuine, comprehensive, and qualitative vision for music education in a Catholic school and parish setting. The MusEd Board has done a wonderful job and has provided us with a very practical and most professional guide.

Sister Teresita Espinosa, csj
President, Board of Directors, 1993–2000
NPM Music Education Division

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Introduction

Study in all the arts—dance, music, theatre, and the visual arts—is vital to Catholic education. As Vatican II reminds us: “The musical tradition of the Catholic Church is a treasure of immeasurable value, greater even than that of any other art” (*Sacrosanctum Concilium—Constitution on the Sacred Liturgy*, 112). The *General Instruction of the Roman Missal* (40) also emphasizes the critical importance of singing in the celebration of the Mass, with consideration for the culture and abilities of each liturgical assembly.

If Catholic youth are to develop both as musicians and as active participants in the celebrations of the Church, they need a quality music education, 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. The *National Standards for Arts Education* provides a basic framework for those who teach and work with young people in the areas of dance, music, theatre, and visual arts.

The Standards are presented by grade level: pre-Kindergarten (ages 2–4), grades K–4, grades 5–8, and grades 9–12. Within each grade-level cluster, achievement standards specify the understandings and levels of accumulative skills that students are expected to attain and assess at the completion of pre-Kindergarten, fourth grade, eighth grade, and twelfth grade. The Standards for Music suggest what every student should know and be able to do in music within these designated grade levels.

The NPM Music Education Division has created this set of *Catholic Connections to the National Standards for Music* as a revision of NPM’s *Catholic Perspectives* (1994). The *Catholic Connections* endorses the *National Standards* and, at the same time, applies them to the faith formation of the child through the knowledge of sacred music and its role within a worship experience (e.g. liturgy, retreat, prayer service, choir rehearsal, or seasonal celebration).

As a parallel document to the *National Standards*, the *Catholic Connections* provides comprehensive achievement standards for those involved in young peoples’ musical development (e.g., parish music director, choir volunteer, classroom teacher, or music educator). The *Catholic Connections* offers the necessary tools to support life-long learning and active participation in worship in Catholic schools and parishes.

Student Assessment

Introduction

Developing and implementing the standards is essential to each student's growth as a musician. It is important to implement a variety of effective assessment strategies in order to evaluate student learning in a fair and accurate manner. The MENC publication *Performance Standards for Music* provides specific strategies and benchmarks for assessing progress toward the national standards. These strategies can also be applied to evaluate students' progress toward achieving the standards of the *Catholic Connections*.

Assessment of student progress toward meeting *Catholic Connections* standards should include both formal and informal modes of evaluation. Formal evaluations are those which include written objective tests, quizzes, worksheets, and testing for proficiency in musical performance. A variety of evaluations should be given on a regular basis to determine the mastery of specific objectives or goals. Informal assessments are generally observations made during music class, rehearsals, performances, and other venues for music learning. Evaluations should comply with the directives to which the school and parish adhere.

Documentation and Record Keeping

The amount and format of documentation, grades, and record keeping are determined by the administrative requirements and directives of a particular school and teaching assignment. Documentation and record keeping may need to support a music grade on a schoolwide grade card or an individual music class record. The documentation and record keeping for teacher accountability of assessment should include evidence such as lesson plans, observation forms, narratives, grade books, and examples of student work.

Much of the accountability for grade assignment can also be placed on the students themselves through the use of authentic assessment or the maintenance of student portfolios. Student portfolios can be sequential, cumulative compilations of a student's individual achievements that include awards, printed materials from concerts, programs, recitals, poetry, artwork, lyrics, compositions, and self-assessments of liturgical performances. In addition, the student portfolio is a logical place to compile a student's objective assessments (tests, worksheets, etc.). If maintained in a cumulative and sequential manner, student portfolios can provide for parents and teachers an accurate picture of the student's musical development and achievement over the period covered by the portfolio.

Scheduling Assessments

Assessments should include a needs assessment at the beginning of the year, semester, or period to determine the extent of a student's knowledge and skills. Assessments should also be performed over the course of a period of time or throughout a unit of instruction. Summary assessments should demonstrate the student's degree of mastery at the end of a lesson or unit of study.

A student's progress in achieving a standard is therefore assessed and documented from the onset through completion, providing valid documentation for student and teacher accountability. Formative and summary assessments can also provide the teacher/director with valuable insight into the effectiveness of specific methods, resources, and strategies.



Pre-Kindergarten (Age 2–4)

Content Standard 1 **Singing and playing instruments**

Achievement Standards	Catholic Connections
<p>Children:</p> <ul style="list-style-type: none">1a. use their voices expressively as they speak, chant, and sing1b. sing a variety of simple songs in various keys, meters, and genres, alone and with a group, becoming increasingly accurate in rhythm and pitch1c. experiment with a variety of instruments and other sound sources1d. play simple melodies and accompaniments on instruments	<p>Children also:</p> <ul style="list-style-type: none">1a. <i>use voices expressively as they speak, chant, sing, and experience a variety of music appropriate for worship</i>1b. <i>sing/experience a variety of simple religious songs in various keys and meters alone and with a group</i>1c. <i>use age-appropriate instrumental accompaniment to familiar religious songs</i>

Content Standard 2

Creating music

Achievement Standards

Children:

- 2a. improvise songs to accompany their play activities
- 2b. improvise instrumental accompaniments to songs, recorded selections, stories, and poems
- 2c. create short pieces of music using voices, instruments, and other sound sources
- 2d. invent and use original graphic or symbolic systems to represent vocal and instrumental sounds and musical ideas

Catholic Connections

Children also:

- 2a. *improvise simple accompaniment to religious songs and age-appropriate stories from the Bible*
- 2b. *create short pieces of music with religious or sacred content using a variety of sound sources*
- 2c. *invent and use symbolic systems to represent vocal and instrumental sounds and musical ideas with religious music*

Content Standard 3

Responding to music

Achievements Standards

Children:

- 3a. identify the sources of a wide variety of sounds
- 3b. respond through movement to music of various tempos, meters, dynamics, modes, genres, and styles to express what they hear and feel in works of music
- 3c. participate freely in music activities

Catholic Connections

Children also:

- 3a. *identify the sources of a variety of sounds (instruments and voices) in a church setting*
- 3b. *respond through movement to religious music using simple gestures and sign language*

Content Standard 4

Understanding music

Achievement Standards

Children:

- 4a. use their own vocabulary and standard music vocabulary to describe voices, instruments, music notation, and music of various genres, styles, and periods from diverse cultures
- 4b. sing, play instruments, move, or verbalize to demonstrate awareness of the elements of music and changes in their usage
- 4c. demonstrate an awareness of music as a part of daily life

Catholic Connections

Children also:

- 4a. *sing, play instruments, move, or verbalize to demonstrate awareness of music and changes in its usage throughout a liturgy*
- 4b. *demonstrate an awareness of elements of music as part of worship in church, class, and daily life*



Grades K–4

Content Standard 1

Singing, alone and with others, a varied repertoire of music

Achievement Standards

Students:

- 1a. sing independently, on pitch, and in rhythm with appropriate timbre, diction, and posture and maintain a steady tempo
- 1b. sing expressively, with appropriate dynamics, phrasing, and interpretation
- 1c. sing from memory a varied repertoire of songs representing genres and styles from diverse cultures
- 1d. sing ostinatos, partner songs, and rounds
- 1e. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

Catholic Connections

Students also:

- 1a. *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*
- 1b. *sing expressively from memory a varied repertoire of songs for worship (i.e., refrains to familiar traditional hymns, contemporary songs, spirituals)*
- 1c. *sing religious partner songs and rounds appropriate for worship*

Content Standard 2

Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standards	Catholic Connections
<p>Students:</p> <p>2a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo</p> <p>2b. perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments</p> <p>2c. perform expressively a varied repertoire of music representing diverse genres and styles</p> <p>2d. echo short rhythms and melodic patterns</p> <p>2e. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor</p> <p>2f. perform independent instrumental parts while other students sing or play contrasting parts</p>	<p>Students also:</p> <p>2a. <i>perform expressively age-appropriate rhythmic, melodic, and chordal patterns to a varied repertoire of songs for worship</i></p> <p>2b. <i>perform worship music in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor</i></p> <p>2c. <i>perform independent instrumental parts while other students sing or play contrasting parts of a song for worship</i></p>



Content Standard 3

Improvising melodies, variation, and accompaniments

Achievement Standards	Catholic Connections
<p>Students:</p> <p>3a. improvise “answers” in the same style to given rhythmic and melodic phrases</p> <p>3b. improvise simple rhythmic and melodic ostinato accompaniments</p> <p>3c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies</p> <p>3d. improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means</p>	<p><i>Students also:</i></p> <p><i>3a. improvise age-appropriate rhythmic and melodic ostinato accompaniments to familiar religious repertoire</i></p> <p><i>3b. improvise short songs or familiar refrains to traditional or contemporary worship music using a variety of available sound sources</i></p>

Content Standard 4

Composing and arranging music within specified guidelines

Achievement Standards	Catholic Connections
<p>Students:</p> <p>4a. create and arrange music to accompany readings or dramatizations</p> <p>4b. create and arrange short songs and instrumental pieces within specified guidelines</p> <p>4c. use a variety of sound sources when composing</p>	<p><i>Students also:</i></p> <p><i>4a. create and arrange music to accompany readings or dramatizations using scriptural or religious texts (within guidelines of liturgical documents)</i></p> <p><i>4b. create and arrange short songs, instrumental pieces, and common liturgical responses for worship</i></p>

Content Standard 5

Reading and notating music

Achievement Standards	Catholic Connections
<p>Students:</p> <p>5a. read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures</p> <p>5b. use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys</p> <p>5c. identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing</p> <p>5d. use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher</p>	<p>Students also:</p> <p>5a. <i>read standard note value and meters using music for worship as part of the curriculum</i></p> <p>5b. <i>use a system to read simple melodies used for worship</i></p> <p>5c. <i>identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly using music for worship</i></p> <p>5d. <i>use standard symbols to notate meter, rhythm, pitch, and dynamics in simple melodies for worship</i></p>



Content Standard 6

Listening to, analyzing, and describing music

Achievement Standards	Catholic Connections
<p>Students:</p> <p>6a. identify simple music forms when presented aurally</p> <p>6b. demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures</p> <p>6c. use appropriate terminology in explaining music, music notation, music instruments and voices and music performances</p> <p>6d. identify the sounds of a variety of instruments, including many orchestra and band instruments and instruments from various cultures, as well as children's voices, and male and female adult voices</p> <p>6e. respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music</p>	<p>Students also:</p> <p>6a. <i>identify simple music forms of repertoire used for worship</i></p> <p>6b. <i>listen to and describe aural examples of music for worship of various styles and cultures</i></p> <p>6c. <i>identify the sounds of a variety of instruments and voices that sing/play music for worship</i></p> <p>6d. <i>respond through movement while listening to music for worship</i></p>

Content Standard 7

Evaluating music and music performances

Achievement Standards	Catholic Connections
<p>Students:</p> <p>7a. devise criteria for evaluating performances and compositions</p> <p>7b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles</p>	<p>Students also:</p> <p>7a. <i>devise criteria for evaluating sacred music performed during worship</i></p> <p>7b. <i>describe their personal preferences for specific music and styles appropriate for worship</i></p>

Content Standard 8

Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standards

Students:

- 8a. identify similarities and differences in the meanings of common terms used in the various arts
- 8b. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music

Catholic Connections

Students also:

- 8a. *identify the common elements of art, architecture, music, and environment for worship*
- 8b. *use the disciplines of dance, dramatization, and visual art to enhance the worship experience*

Content Standard 9

Understanding music in relation to history and culture

Achievement Standards

Students:

- 9a. identify by genre or style aural examples of music from various historical periods and cultures
- 9b. describe in simple terms how elements of music are used in music examples from various cultures of the world
- 9c. identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use
- 9d. identify and describe roles of musicians in various music settings and cultures
- 9e. demonstrate audience behavior appropriate for the context and style of music performed

Catholic Connections

Students also:

- 9a. *identify by genre or style aural examples of sacred music from various historical periods of the Catholic Church*
- 9b. *demonstrate an awareness of the application of text and musical content of sacred music to experiences in their everyday life*
- 9c. *identify and describe roles of the pastoral musicians in a worship service*
- 9d. *identify ways in which music is essential to the rites and rituals of the Catholic Church*

Grades 5–8

Content Standard 1

Singing, alone and with others, a varied repertoire of music

Achievement Standards

Students:	Catholic Connections
<p>1a. sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles</p> <p>1b. sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory</p> <p>1c. sing music representing diverse genres and cultures, with expression appropriate for the work being performed</p> <p>1d. sing music written in two and three parts</p> <p>1e. who participate in a choral ensemble sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory</p>	<p><i>Students also:</i></p> <p>1a. <i>sing alone and in small and large ensembles sacred music (i.e., songs, hymns, psalms, and acclamations) using good breath control, accuracy, and expression</i></p> <p>1b. <i>sing music for worship representing diverse genres and cultures</i></p> <p>1c. <i>sing appropriate music for worship in two- and three-part settings</i></p> <p>1d. <i>participate in a choral ensemble singing a varied repertoire of sacred music with a moderate level of difficulty, including some songs from memory</i></p>

Content Standard 2

**Performing on instruments, alone and with others,
a varied repertoire of music**

Achievement Standards

Students:

- 2a. perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control
- 2b. perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6
- 2c. who participate in an instrumental ensemble or class perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory

Catholic Connections

Students also:

- 2a. *perform appropriate instrumental music for worship independently or in an ensemble with expression and technical accuracy*
- 2b. *perform instrumental accompaniment demonstrating appropriate balance between cantor and singing assembly*
- 2c. *who participate in an instrumental ensemble or class perform with expression and technical accuracy a varied sacred repertoire with a moderate level of difficulty*

Content Standard 3

Improvising melodies, variations, and accompaniments

Achievement Standards

Students:

- 3a. improvise simple harmonic accompaniments
- 3b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- 3c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

Catholic Connections

Students also:

- 3a. *improvise simple harmonic accompaniments using music for worship*
- 3b. *improvise simple melodic and rhythmic variations of familiar sacred repertoire*
- 3c. *improvise short melodies for worship (e.g., Gospel verse)*

Content Standard 4

Composing and arranging music within specified guidelines

Achievement Standards

Students:

- 4a. compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance
- 4b. arrange simple pieces for voices or instruments other than those for which the pieces were written
- 4c. use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

Catholic Connections

Students also:

- 4a. *compose short pieces/songs for use in a variety of worship experiences (e.g., liturgy, assembly, prayer services, and special celebrations) within specified guidelines*
- 4b. *arrange simple vocal and instrumental music for worship using a variety of traditional and non-traditional sources*

Content Standard 5

Reading and notating music

Achievement Standards

Students:

- 5a. read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures
- 5b. read at sight simple melodies in both the treble and bass clefs
- 5c. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression
- 5d. use standard notation to record their musical ideas and the musical ideas of others
- 5e. who participate in a choral or instrumental ensemble or class sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6

Catholic Connections

Students also:

- 5a. *read rhythmic notation in duple and triple meters using music for worship*
- 5b. *read at sight simple melodies for worship in both treble and bass clefs*
- 5c. *identify and define standard notation symbols in music for worship*
- 5d. *use standard notation to record musical ideas appropriate for worship*
- 5e. *sightread sacred music with an easy level of difficulty with accuracy and expression in a choral or instrumental ensemble*

Content Standard 6

Listening to, analyzing, and describing music

Achievement Standards	Catholic Connections
<p>Students:</p> <p>6a. describe specific music events in a given aural example, using appropriate terminology</p> <p>6b. analyze the uses of elements of music in aural examples representing diverse genres and cultures</p> <p>6c. demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music</p>	<p>Students also:</p> <p>6a. <i>describe specific music events in a given sacred song</i></p> <p>6b. <i>analyze the uses of elements of music in sacred repertoire representing diverse genres and cultures</i></p> <p>6c. <i>demonstrate knowledge of the appropriate placement of sacred music selected for worship</i></p> <p>6d. <i>listen to and identify music for its appropriate placement and usage within the liturgical rites of the Catholic Church</i></p>

Content Standard 7

Evaluating music and music performances

Achievement Standards	Catholic Connections
<p>Students:</p> <p>7a. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing</p> <p>7b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement</p>	<p>Students also:</p> <p>7a. <i>evaluate the quality and effectiveness of sacred music in recordings, compositions, and worship services</i></p> <p>7b. <i>evaluate the quality and effectiveness of their own and others' playing, singing, arranging, and composing of music used in worship</i></p>

Content Standard 8

Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standards	Catholic Connections
<p>Students:</p> <p>8a. compare in two or more arts how the characteristic materials of each art can be used to transform similar events, emotions, or ideas into works of art</p> <p>8b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music</p>	<p>Students also:</p> <p>8a. <i>compare how art, dance, music, and theatre can be used to enhance the worship environment throughout the liturgical year</i></p> <p>8b. <i>describe ways in which other subject areas (i.e., religion, social science, language arts) interrelate with music used for worship</i></p>

Content Standard 9

Understanding music in relation to history and culture

Achievement Standards	Catholic Connections
<p>Students:</p> <p>9a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures</p> <p>9b. classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary</p> <p>9c. compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed</p>	<p>Students also:</p> <p>9a. <i>describe and classify styles of exemplary sacred music throughout the history of the Catholic Church</i></p> <p>9b. <i>compare, in several cultures of the world, the functions music serves in worship, roles of pastoral musicians, and the conditions under which the music is played/sung</i></p>

Grades 9–12

Music curricula at the high school level usually include performance-based classes (e.g., choir, band, orchestra). A combination of the *National Standards* and the *Catholic Connection* will help teachers/directors of these classes provide ongoing experiences to ensure the students' musical development and understanding.

The achievement standards in the *Catholic Connections* extend beyond the classroom. This document also offers parish music directors and youth ministers a frame of reference for what students should be able to do musically at the high school level. Young people are catechized by their participation in the life of the church. The *Connections* presents a means of realizing sacred music and music for worship as core elements of faith formation and effective liturgy while serving as a valid resource for quality music education.

Content Standard 1

Singing, alone and with others, a varied repertoire of music

Achievement Standards	Catholic Connections
<p>Students:</p> <p>1a. sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory</p> <p>1b. sing music written in four parts, with and without accompaniment</p> <p>1c. demonstrate well-developed ensemble skills</p>	<p><i>Students also:</i></p> <p>1a. <i>sing with expression and technical accuracy a large and varied repertoire of appropriate sacred vocal literature for worship (e.g., simple plainchant, psalms, contemporary songs, traditional hymns) including some songs performed from memory</i></p> <p>1b. <i>demonstrate independent vocal skills as cantor or leader of song</i></p> <p>1c. <i>demonstrate well-developed ensemble skills through participation in choir ensembles singing music for worship in parts with or without accompaniment</i></p>

Content Standard 2

Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standards

Students:

- 2a. perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6
- 2b. perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills
- 2c. perform in small ensembles with one student on a part

Catholic Connections

Students also:

- 2a. *perform with expression and technical accuracy a variety of sacred music for worship celebrations as solo instrumentalist*
- 2b. *perform an appropriate part in an ensemble (e.g., handchime, handbell, guitar, keyboard), demonstrating well-developed ensemble skills specific to worship services*
- 2c. *perform sacred music in small ensembles with one student on a part*

Content Standard 3

Improvising melodies, variations, and accompaniments

Achievement Standards

Students:

- 3a. improvise stylistically appropriate harmonizing parts
- 3b. improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys
- 3c. improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality

Catholic Connections

Students also:

- 3a. *improvise stylistically appropriate harmonizing parts specific to worship services*
- 3b. *improvise melodic and rhythmic variations on familiar hymns/songs in a variety of tonalities*
- 3c. *improvise original melodies appropriate for worship services over given chord progressions, each in a consistent style, meter, and tonality*

Content Standard 4

Composing and arranging music within specified guidelines

Achievement Standards

Students:

- 4a. compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect
- 4b. arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music
- 4c. compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources

Catholic Connections

Students also:

- 4a. *compose music for worship services and liturgies according to liturgical directives*
- 4b. *arrange worship music for voices or instruments other than those for which the pieces were originally written according to liturgical directives and with publisher's permission (when required)*
- 4c. *compose and arrange worship music according to liturgical directives for various acoustic and electronic instruments*

Content Standard 5

Reading and notating music

Achievement Standards

Students:

- 5a. demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used
- 5b. demonstrate ability to sight read, accurately and expressively, choral or instrumental ensemble music with a level of difficulty of 3, on a scale of 1 to 6

Catholic Connections

Students also:

- 5a. *demonstrate ability to read sacred vocal repertoire (e.g., responsorial psalms, Gregorian chant, hymns, contemporary songs) by describing how the elements of music are used*
- 5b. *demonstrate ability to sight read, accurately and expressively, sacred choral or instrumental ensemble music with a moderate level of difficulty*
- 5c. *demonstrate ability to read melodies using chant and Gregorian notation with accuracy and expression*
- 5d. *demonstrate ability to notate accurately melodies and simple chordal accompaniments for use in worship celebrations*

Content Standard 6

Listening to, analyzing, and describing music

Achievement Standards	Catholic Connections
<p>Students:</p> <p>6a. analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices</p> <p>6b. demonstrate extensive knowledge of the technical vocabulary of music</p> <p>6c. identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques</p>	<p>Students also:</p> <p>6a. <i>analyze aural examples of a varied sacred repertoire, representing diverse genres and cultures, by describing the use of the elements of music and expressive devices used for worship services and liturgies</i></p> <p>6b. <i>demonstrate ability to use appropriate music terminology to describe (verbally and in written format) a variety of sacred music repertoire</i></p> <p>6c. <i>identify and explain compositional devices and techniques used to provide unity and variety, tension and release in sacred music</i></p> <p>6d. <i>analyze the use of compositional devices and techniques to convey the expressive effect of the sacred text</i></p>



Content Standard 7

Evaluating music and music performances

Achievement Standards

Students:

- 7a. evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music
- 7b. evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models
- 7c. evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions

Catholic Connections

Students also:

- 7a. *develop criteria for making informed, critical evaluations of the quality and effectiveness (appropriateness) of various sacred music performances according to liturgical directives*
- 7b. *evaluate a performance, composition, or arrangement of sacred music by comparing it to similar or exemplary models (e.g., recordings, concerts)*
- 7c. *evaluate a given sacred musical work in terms of its aesthetic qualities and its role within its liturgical context*



Content Standard 8

Understanding the relationships between music, the other arts, and disciplines outside the arts

Achievement Standards

Students:

- 8a. explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples
- 8b. compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures
- 8c. explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music
- 8d. compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures
- 8e. explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts

Catholic Connections

Students also:

- 8a. *explain how elements, artistic processes, and organizational principles of the arts are used in similar and distinctive ways in the worship environment*
- 8b. *compare characteristics of two or more arts within a particular historical period or style and cite examples of their use in worship*
- 8c. *explain ways in which the principles and subject matter of various disciplines outside the arts (e.g., religion, social science, literature) are interrelated with those of sacred music*
- 8d. *explain how the roles of the assembly, the presider, music/choral director, cantors, lectors, hospitality, and extraordinary ministers of Communion relate to one another in a worship celebration*

Content Standard 9

Understanding music in relation to history and culture

Achievement Standards

Students:

- 9a. classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications
- 9b. identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them
- 9c. identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements
- 9d. identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences

Catholic Connections

Students also:

- 9a. *classify by genre or style and by historical period various aural examples of unfamiliar music used for sacred worship*
- 9b. *identify by genre or style exemplary musical works from the Catholic tradition (representative works from Gregorian chant, Mass settings, Magnificats from Baroque and Classical periods, post-Vatican II, and the contemporary era)*
- 9c. *explain how roles as pastoral musicians (e.g., cantors, organists, pianists, choral directors, composers, instrumentalists, etc.) are similar to and different from one another and how they have evolved through the ages*
- 9d. *identify and describe music genres or styles that show the influence of two or more cultural traditions within the Catholic Church, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences*

