

SACRED MUSIC CURRICULUM

A guide for all Music Teachers grades Kindergarten through Senior Year of High School.

For use in the Diocese of Phoenix, Arizona

Fall 2015

Blessings.

This book is meant to be a supplement to what is already being utilized by those in grammar school and in high school in the area of musical education. A basic foundation of the following material can help teachers and students not only learn the rich tradition of music in the Catholic Church, but also be a springboard for those students who wish to make music into their career and or ministry. The Church sees sacred music as a source of inestimable value that glorifies God and sanctifies the people. To that end, the following pages and recommendations have been put forth.

These concepts and recommendations are based upon the documents of the Second Vatican Council, the USCCB and from general practice and adherence to the General Instruction of the Roman Missal. This is by no means a replacement of music curriculum already in place, but is meant as a supplement to ensure students are introduced to sacred music and its inextricable link to liturgy, at every age. Teachers may find it necessary to exercise greater ambition in certain areas, particularly for students who show an aptitude for the following content.

The author has strived to include specific musical concepts that can be reasonably expected based on empirical research, years of experience, and of general capabilities of various ages. With each grade level, a certain amount of repertoire can be expected, as well as a sprinkling of included Church Music History and saints and composers who have paved the way for future music and who guided the formation of the treasury.

For many of the rudimentary chants, the author sees the value in using the texts and melodies employed in the Roman Missal as starting ground. This gives a basic foundation for a common repertoire when Mass is celebrated anywhere in the English speaking world. There are of course many melodies of beauty and practicality that may be used in addition and at the discretion of the music teacher.

The teacher of Sacred Music has the ability, more than any other teacher, to be able to teach the richest of the liturgy as well as the para-liturgical. i.e Liturgy of the Hours, Adoration, Holy Week...etc. May the Holy Spirit guide your teaching.

Dr. Adam Thome, DSM

Diocese of Phoenix, Arizona

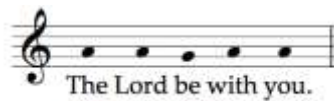
Kindergarten

Children at this age enter can be reasonably expected to recognize simple patters both aural and rhythmic.

- Musical Concepts
 - o Patters and imitation
- Sacred Repertoire
 - o Simple sung responses – To Preface, Orations, etc..
 - *Amen*



- *And with your spirit*



Before musical notation¹ music was assimilated by rote, or by repetition. Just as in the way children learn certain behaviors and language through imitation of sounds, so too with music. Beginning with simple responses builds off their imitation skills and prepares them for the more dialogic nature of the liturgy with some of her responses.

It can be expected that a child can learn many of the dialogic responses inherent within the liturgy. For example, a child of this age can learn to speak '*and with your spirit*' upon hearing '*the Lord be with you*'. Though the child may not understand the full theological implications, hopefully the child will still know that the repetition transcends a simple call and response. Teaching the child that '*and with your spirit*' recognizes something special and outside of the worldly.

The sung '*Amen*' can be a great way to give the student a sense of accomplishment and practically speaking, since it is sung so frequently as a response, students should be able to be able to respond accordingly throughout the liturgy. Both tones; the rising whole step and the *recto tono* can be easily taught and give the student attending liturgy and immediate sense of involvement.

Upon leaving Kindergarten, student will be able to:

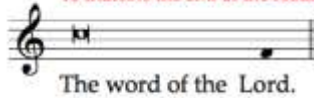
- Sing both melodies of '*Amen*' as they relate to the liturgy
- Recite first and then sing '*and with your spirit*'

¹ <http://www.thisisgabes.com/images/docs/musicsymbol.pdf>

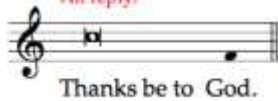
Grade 1

- Musical Concepts
 - o Repetitions
 - Descending minor third – Do, la
 - Descending fifth – Do, so
- Sacred Repertoire
 - o Simple sung responses of increasing complexity
 - *Thanks be to God*

To indicate the end of the reading, the reader acclaims:

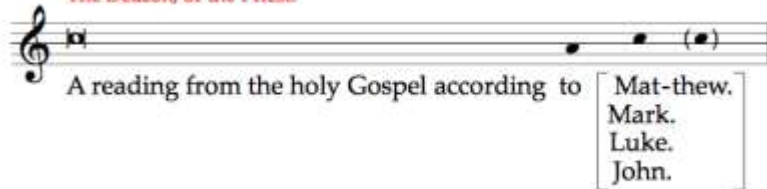


All reply:



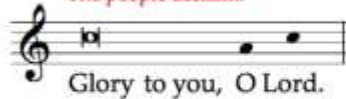
- *Glory to you, O Lord and Praise to Your Lord Jesus Christ*

The Deacon, or the Priest:



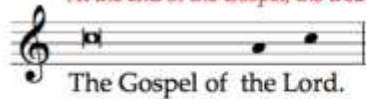
and, at the same time, he makes the Sign of the Cross on the book and on his forehead, lips, and breast.

The people acclaim:

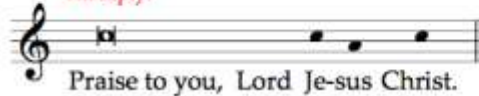


Then the Deacon, or the Priest, incenses the book, if incense is used, and proclaims the Gospel.

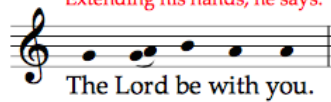
At the end of the Gospel, the Deacon, or the Priest, acclaims:



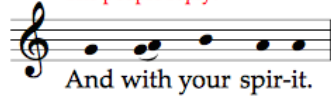
All reply:



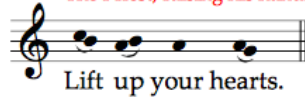
Then the Priest begins the Eucharistic Prayer.
Extending his hands, he says:



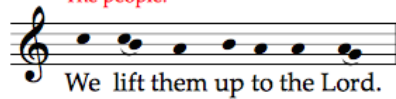
The people reply:



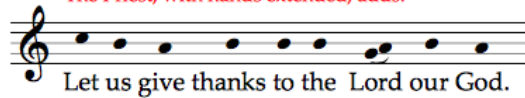
The Priest, raising his hands, continues:



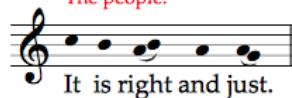
The people:



The Priest, with hands extended, adds:



The people:



At this age, the child's ability to repeat more complex patterns can be expected. For example, the melodic similarity between a sung '*lift up your hearts*' and '*we lift them up to the Lord*' can be taught with positive results expected. Focusing on the similarity of musical patterns can prepare the child for more complex sung responses. Just as in the previous grade, it should be explained why the given text is the given responses, but at the same time, a teacher should explain why we sing the responses in the first place, extolling the elevation of the text and the idea of the sung prayer.

Introduction of common saints who extolled music in this way:

St. Augustine: One who sings prays twice.

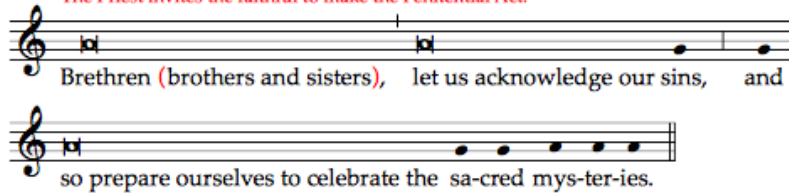
Upon leaving Grade 1, student will be able to:

- Sing '*and with your spirit*' according to the proper melodic formula
- Sing responses to '*Word of the Lord*' and '*The Gospel of the Lord*' to descending do to la or do to so as dialog within the Liturgy.
- Recite, know, and ultimately sing the responses in the Eucharistic prayer.
- Understand what a hymn is and be able to sing a '*refrain*' if participating in an all school Liturgy.
- Know that some parts of the mass change and some stay the same.

Grade 2

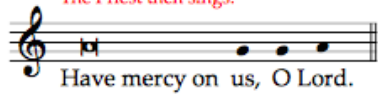
- Musical Concepts
 - o Dialogic call and response mastery
 - o Recognition of melodic patterns in liturgical dialog
- Sacred Repertoire
 - o Penitential Rite English and Greek

The Priest invites the faithful to make the Penitential Act:



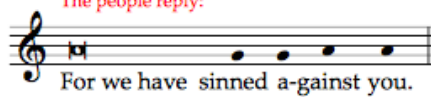
Brethren (brothers and sisters), let us acknowledge our sins, and
so prepare ourselves to celebrate the sa-cred mys-ter-ies.

A brief pause for silence follows.
The Priest then sings:




Have mercy on us, O Lord.

The people reply:



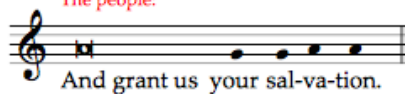
For we have sinned a-against you.

The Priest:



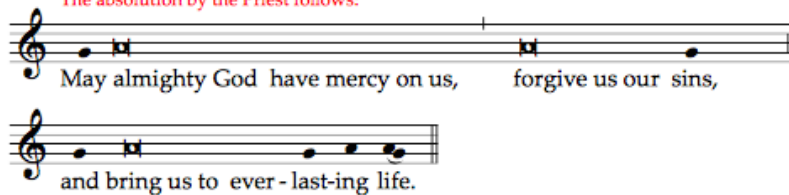
Show us, O Lord, your mer-cy.

The people:



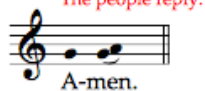
And grant us your sal-va-tion.

The absolution by the Priest follows:



May almighty God have mercy on us, forgive us our sins,
and bring us to ever-last-ing life.

The people reply:



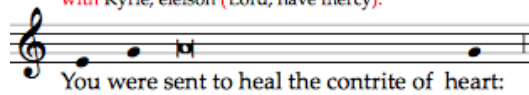
A-men.

It is recommended that the students learn the spoken responses before applying melody to them. Once the student has demonstrated mastery over this, introduction of the sung response would naturally follow, with students understanding the melodic similarities between the responses. In order to secure melodic accuracy, students should have responses demonstrated to them in their appropriate range before attaining the skill of responding upon hearing it an octave lower.

It would be ideal at this stage to introduce to the student the scriptural references used in this form of the penitential rite.²

A brief pause for silence follows.

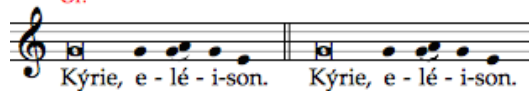
The Priest, or a Deacon, or another minister, then sings the following or other invocations with Kyrie, eleison (Lord, have mercy):



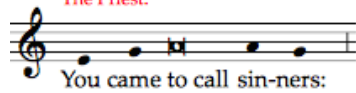
The people reply:



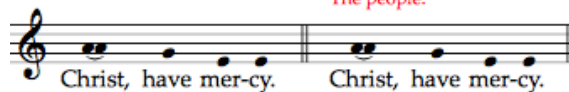
Or:



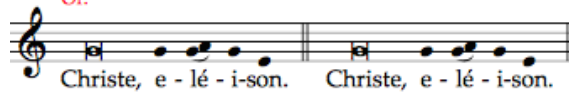
The Priest:



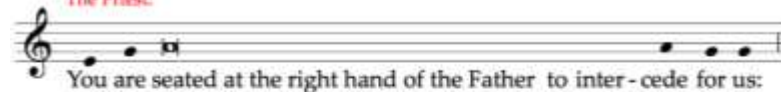
The people:



Or:



The Priest:



The people:



Or:



Continued explanation of the dialogic nature of the Liturgy should continue to be expressed and explained to the student.

- Missal Gloria plainchant – In English
 - Students should be able to recite in English before beginning
 - While learning to recite the text in English, exploration into some of the melodic motifs can be taught using a neutral syllable such as 'loo' or 'noo'

² Psalm 51:1,4 and Psalm 85:7

- Students can posit why so the notes on 'Jesus Christ' and 'Father' are slightly deviate compositionally from the principal formula, to make a melodically more decorated sound.

Gloria

Then, when it is prescribed, this hymn is sung:

Glo-ry to God in the high-est, and on earth peace
to peo-ple of good will. We praise you, we bless you,
we a-dore you, we glo-ri-fy you,
we give you thanks for your great glo-ry,
Lord God, heav-en-ly King, O God, al-might-y Fa-ther.
Lord Je-sus Christ, On-ly Be-got-ten Son,
Lord God, Lamb of God, Son of the Fa-ther,
you take a-way the sins of the world, have mer-cy on us;
you take a-way the sins of the world, re-ceive our prayer;
you are seat-ed at the right hand of the Fa-ther, have mer-cy on us.
For you a-lone are the Ho-ly One, you a-lone are the Lord,
you a-lone are the Most High, Je-sus Christ, with the Ho-ly Spir-it,
in the glo-ry of God the Fa-ther. A-men.

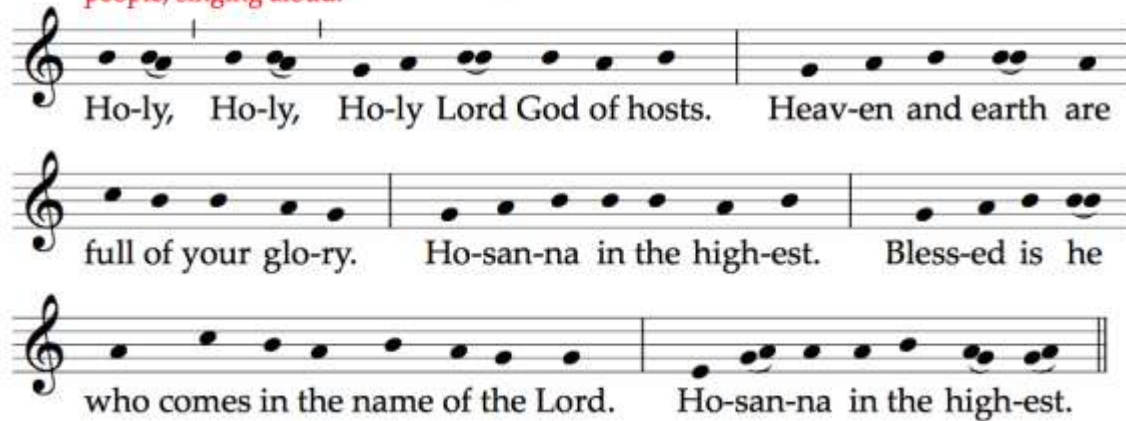
Students should be able to recite this text together in a pure rhythmic unison before attempts at singing are made.

Missal Sanctus plainchant – In English

Students should be able to recite in English before beginning

Sanctus

At the end of the Preface the Priest joins his hands and concludes the Preface with the people, singing aloud:



General notes

The second grade seems to be a seminal year where much can be accomplished in the realm of liturgical repertoire. As most students of this age receive the Sacrament of Reconciliation, the idea of forgiveness and sin as it relates to the **penitential rite** can be introduced along with their responses to great success.

The **Gloria** can be successfully introduced at this age. With any good singing, it would be helpful, if not foundational, for the child to be able to read or recite the text before attempting to sing any portion of the *Gloria*. Teaching the scriptural origin³ of this great hymn would help, explaining how this song was sung by the angels at Christ's nativity and remains one of the great hymns of the Church. It is the author's opinion that a good reciting would be preferable before any attempt at singing be made. If students can be introduced to the idea of reciting **together**, the chances of creating a beautiful sung unison only increase.

Introduction of the spoken **Sanctus**, in English again, touching upon the scriptural origins⁴ can be taught. As the Gloria, it is preferable that the unison nature of the hymn, especially when reciting be emphasized. When teaching the Missal melody, call and response can be used effectively with the eventual goal of putting the pieces back together as one hymn, using the students natural range.

³ Luke 2:14

⁴ Isaiah 6:3 and Matthew 29:9

- Listening examples of Sacred Music
 - Gregorian Chant
 - Playing of varied Kyrie, Gloria, and Sanctus
 - SATB hymnody
- Introduction of Saints Ambrose and Saint Gregory

Upon leaving Grade 2, student will be able to:

- Recite, know, and sing the responses to the penitential rite
- Recite, know and *begin* to sing the *Gloria* according to the Roman Missal
 - The repetitive nature of the ICEL *Gloria* make it melodically ideal
 - Learning a thru-composed rendition could be overly ambitious but learning portions of it, mostly likely a refrain can be possible.
- Recite, know and sing the ICEL *Sanctus* in English according to the Roman missal
- Know that these sung portions of the Mass are taken from Scripture
- Distinguish between a hymn and a song

Grade 3

- Musical Concepts

The concepts in grade three largely build off of what has been done in grade 2, namely, being able to recite in unison both the Gloria and the Sanctus, in English. Rendering a unison reading will reflect a beautiful unison, assuming that proper vocal technique is employed and demonstrated by the teacher. Continued work on achieving a beautiful unison in the Missal Gloria and Sanctus will continue to reinforce the communal nature of both of those pieces. Students should still be strong with what was learned in prior years, namely, sung Amen and Penitential Rite.

- Sacred Music Repertoire

- Basic Psalm pointing as it relates to the Responsorial Psalm
- Triple Alleluia Settings as in the Gospel Acclamation
- Memorial Acclamation

Then the Priest sings:



The mys-ter-y of faith.

And the people continue, acclaiming:



We pro-claim your Death, O Lord, and pro-fess your Res-ur-rec-tion



un-til you come a-gain.

Or:



When we eat this Bread and drink this Cup, we pro-claim your



Death, O Lord, un-til you come a-gain.

Or:



Save us, Sav-ior of the world, for by your Cross and Res-ur-rec-tion



you have set us free.

Discussion of the three various acclamations and their part within the liturgy can be explained. A teacher can describe when each is used and how it is the presider's choice, however, common practice suggests that the three forms are used seasonally.

Deeper discussion of the liturgical seasons can be touched upon, although this can be expected more of their theology teacher.

When teaching, the idea of the reciting tone can be discussed, how done *a capella*, the note to respond on is taken from the note that the presider ends most commonly. Later, this idea will be brought back as

antiphons from propers and from the Liturgy of the Hours relate to the mode in which the psalms are chanted.

- Agnus Dei – English

Much like the Gloria and the Sanctus, the teacher may strive for a beautifully rendered unison reading of the three fold *Lamb of God* before teaching the Missal Melody. Liturgical catechesis of this piece can be reemphasized in cooperation with the child's theology teacher.

Agnus Dei



- Listening examples of Sacred Music
 - Polyphonic examples of *Agnus Dei*
 - Polyphonic examples of *Sanctus* and *Benedictus*
 - Examples of psalmody
- Introduction to St. Benedict and monasticism

Upon leaving Grade 3, student will be able to:

- Know what a Responsorial Psalm is and the various forms it can take
 - Knowing it is part of the Liturgy of the Word and ministerial can be intoned and sung by the laity, much like the first and second reading.
 - Knowing and understanding its dialogic form
- Sing various *Alleluias*, knowing they take various compositional forms and that a corresponding verse is taken from scripture.

- Know that Alleluias are not set in number, but often take the form of three
 - Know that Alleluia comes from scripture and means roughly, Praise to God.
- Recite, know, and sing all three responses to the *Mysterium Fidei*
- Recite, know, and sing the ICEL *Agnus Dei* in English
- Students should still be able to perform all of the above material and can reasonably explore various forms of the parts of the Mass introduced at the discretion of the music teacher and in cooperation with the pastoral team.
 - Penitential Rite, Glory, Sanctus

Grade 4

- Musical Concepts
 - o Introduction of Ecclesiastical Latin Vowel formation
- Sacred Repertoire
 - o Jubilate Deo (1974) – Sanctus

San-ctus, San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth.

Ple-ni sunt cæ-li et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis.

Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in

ex-cél-sis.

- o Jubilate Deo – Agnus Dei

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: do-na no-bis pa-cem.

- o Sung Lord's Prayer - English

Our Fa-ther, who art in heav-en, hal-low-ed be thy name; thy

king-dom come, thy will be done on earth as it is in heav-en.

Give us this day our dai-ly bread, and for-give us our tres-pass-es,

as we for-give those who tres-pass a-gainst us; and lead us not

in-to temp-ta-tion, but de-liv-er us from e-vil.

- Church Document Study
 - Beauty, truth and goodness⁵
 - Sacrosanctum Concilium
 - Basic tenants

Introduction of basic Latin for these two portions of the Mass can be introduced. Explanation of how we learn English melodies to sing with people anywhere who speak English can be effective in telling students why we learn to sing similar melodies in Latin: the church's universal language and the language of so much of the treasury of Sacred Music.

The Second Vatican council of course did not disallow Latin, but asked for a certain repertoire be learned for the purpose of singing together the Mass anywhere in the world. Clarification of this was again reiterated in 1974 when *Jubilate Deo*⁶ was issued by Pope Paul VI as a minimum amount of Gregorian Chant a parish should know, was published as a recourse and a basic repertoire for Catholics to learn Latin prayers to simple melodies.

There is great pedagogical value in learning Latin at this age because introduction of open vowels, pure vowels, and Italianate vowels can be introduced. In vocal pedagogy, it is no accident that Latin and Italian are often the first language explored, as there exists no diphthongs, ever present in the English language. Again, a heightened reading of the Latin text to the *Sanctus* and *Agnus Dei* will prove beneficial to produce a beautifully sung unison.

Upon leaving Grade 4, student will be able to:

- Be able to competently sing the *Sanctus* in Latin
- Be able to competently sing the *Agnus Dei* in Latin
- Be able to sing the Lord's Prayer
- Understand how both English and Latin have a place in today's Liturgy
- Feel comfortable singing a responsorial psalm at Mass to basic psalm tones
- Feel comfortable intoning the Alleluia and singing a corresponding verse
- Feel comfortable singing repeated refrains of various compositional styles
 - It is a lot to ask of a student to learn multiple verses. (3+)

⁵ The *human person*: with his openness to truth and beauty, his sense of moral goodness. CCC 1:33

⁶ <http://www.adoremus.org/JubilateDeo.html>

Grade 5

- Musical Concepts
 - 2 part singing
 - Students should be introduced to the feeling of singing a differing part both above and below a given melody. For example, music with a descant.
 - Alto parts that do not go lower than a Bb3
 - Descant parts that do not go higher than F5
- Sacred Repertoire
 - *Missa de Angelis* Gloria – Latin (only if English is firm)
 - Gloria used at Cathedral, widely used in general
 - *Missa de Angelis* Sanctus – Latin (only if Latin Sanctus is firm)
 - Sanctus used at Cathedral, widely used in general
 - Descant of responses
 - Church Document Study
 - Pope John Paul II Letter to Artists⁷
 - Introduced to the idea of Propers and their usage within the Liturgy
 - Entrance, Offertory, and Communion

Upon leaving Grade 5, student will be able to:

- Sing the propers to psalm tones of both the entrance chant and the communion chant (offertory chant may also be introduced) according to the eight Gregorian modes of which several recourses are available. Teachers should not dive too deeply into modality, but at least introduce and implement the concept of various melodic formulas.
 - It is recommended that Gregorian notation not be used until sixth grade.
- Recite the Gloria in Latin. This could possibly take a long time and should be taken over the course of several sessions. This could be an opportune time to introduce the concept of antiphonal singing, where a choir or cantor sings alternates singing with the congregation, especially with the *Gloria* from *Missa de Angelis VIII*
 - Continued use of Missal Gloria and other approved settings can certainly be employed at the discretion of music teacher and pastoral staff.
- Students should be able to fully participate in sung liturgical celebrations

⁷ See Appendix

Grade 6

- Musical Concepts
 - Rounds
 - Preatorius – Jubilate Deo
 - Tomas Tallis
 - Magnificat and other Taize settings
 - More comprehensive psalm pointing
- Repertoire
 - Credo I – English
 - As before, students must be able to read together, or recite together in unison the Nicene Creed before any attempt at melody.
 - Songs of Eucharistic Adoration
 - *O Salutaris*
 - Whenever possible, English translation should not only be provided but also sung. Several well translated English translations exist to this end.
 - *Tantum Ergo*
 - Whenever possible, English translation should not only be provided but also sung. Several well translated English translations exist to this end.
 - Divine Praises
 - A simple call and response could be used, however one should start with proper recitation.
 - *Te Deum* or Holy God, We Praise thy Name
 - Some more time should be spend on studying the life of St. Ambrose who has been labeled as the Father of Western Hymnody⁸

⁸ http://www.catholic.org/saints/saint.php?saint_id=16

Credo I

I be-lieve in one God, the Fa-ther al-might-y, mak-er of heav-en
and earth, of all things vis-i-ble and in-vis-i-ble.
I be-lieve in one Lord Je-sus Christ, the Only Be-got-ten Son
of God, born of the Father be-fore all a-ges. God from God,
Light from Light, true God from true God, be-got-ten, not made,
con-sub-stan-tial with the Fa-ther; through him all things were
made. For us men and for our sal-va-tion he came down from
heav-en, and by the Ho-ly Spir-it was in-car-nate of the Vir-gin
Mar-y, and be-came man.
For our sake he was cru-ci-fied un-der Pon-tius Pi-late, he



suffered death and was bur-ied, and rose a-gain on the third day

in accordance with the Scrip-tures. He as-cend-ed in-to heav-en

and is seated at the right hand of the Fa-ther. He will come a-gain

in glo-ry to judge the living and the dead and his kingdom will

have no end.

I be-lieve in the Ho-ly Spir-it, the Lord, the giv-er of life, who

pro-ceeds from the Father and the Son, who with the Fa-ther and

the Son is adored and glo-ri-fied, who has spoken through the

proph-ets. I be-lieve in one, ho-ly, ca-tho-lic and a-pos-tol-ic

Church. I con-fess one Bap-tism for the for-give-ness of sins

and I look for-ward to the res-ur-rec-tion of the dead and the life

of the world to come. A - men.

The singing of the Creed is no small task. It would be at the discretion of the music teacher to delve into the implications of the words. A study of its poetry could be beneficial in aiding memorization of the prayer.

- Church Document Study – *Sacrosanctum Concilium*⁹
 - Full, active, and conscious participation
 - Fully conscious – Mindful and aware of the mysteries being celebrated
 - Active – Suggestive of one’s participation, not necessarily vocal, but of mind and spirit, such as actively listening, as one might with a homily.

Upon leaving Grade 6, student will be able to:

- Sing through *Credo* I successfully.
- Explain what full, active, conscious participation is and how it relates to Liturgy.
- Sing Solfeggio four line notation
 - Identification of both Do and Fa clef and the concept of moveable do.
 - Sing basic neumes: syllabic through melismatic
 - Terms are less important than the actual execution of the melody, always reminding the students that singing through chants is prayer.
- Depending on the curriculum used for general music, a student of Grade 6 should now be singing and participating in all parts of the Liturgy. Given the other fundamentals of music being taught, students should at the very least be able to sing refrains, perhaps verses, and other acclamations in a successful unison
- Fully participate in the Eucharistic Adoration and Benediction
- Fully point psalmody (**ADVANCED CONCEPT**)
 - Psalm pointing is singing the psalms in English, or any biblical text based off a given melodic formula usually for two lines, but with accommodations for three lines. This is based on the Jewish concept of cantillation. There are several recourses available for this:
 - Lumen Christi Hymnal
 - Mundelien Psalter
 - Students should be able to sing a responsorial psalm without any musical accompaniment based on knowledge of these psalm tones.
 - Four psalm tones based on the eight Gregorian Modes
 - Pointing could be a pencil upward stroke that marks where the text melodically moves and cadences. This should be done at the end of the line, maintaining at all times that the text is intelligible and properly proclaimed.
 - Practical ways to practice this method
 - Choose one psalm tone of the eight and demonstrate the melody, explaining that it is in two parts. Sing on a neutral syllable such as ‘da’.
 - The terms, reciting tone, flex, and cadence will be introduced

⁹ http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html

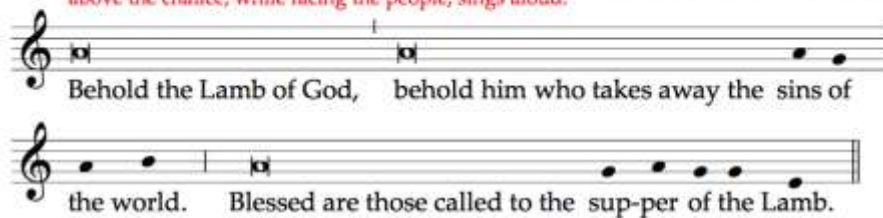
- Reciting tone – The tone in which the text is canted on until such time that a flex or a cadence is required.
 - Flex – In psalmodic lines of three, a flex is required. A flex, often marked by a cross, is a drop in text, or a pause in the text. This can be done, depending upon the given melodic formula, as a grammatical pause, or a pause indicated by a deviation from the reciting tone. After the flex, one would then cadence at the mediant.
 - The mediant, literally means half way through. This is the first break, usually at the end of the first couplet.
 - The Cadence is the end of the triplet or couplet group of text. The melody moves according to the appropriate pointing.
 - Very often, the antiphon can be intoned according to the melodic formula.
- Students should continue to be able to fully participate in sung liturgies, perhaps adding more complexity at the teachers discretion regarding psalmody, singing verses to songs with refrains, or exploring other Mass Ordinaries.

Grade 7

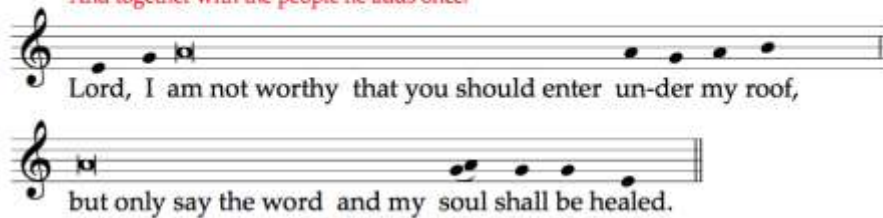
- Musical Concepts
 - o Basic Polyphony
 - o Sight Reading chants in four line notation
 - o Sung propers: Entrance, Offertory, and Communion as notated (as opposed to pointed psalmody)
 - o Psalm tones to the Liturgy of the Hours and a study of the Hours
- Sacred Repertoire
 - o Invitation to communion

Invitation to Communion

The Priest genuflects, takes the host and, holding it slightly raised above the paten or above the chalice, while facing the people, sings aloud:



And together with the people he adds once:



- o **Three Gospel Canticles (or basic knowledge of) (ADVANCED CONCEPT)**
 - *Nunc Dimmitis* – Luke 2:29-32 – Used at *Compline*, Night Prayer
 - The Holy Spirit had promised Simeon that he would not die until he had seen the glory of the Lord. At the presentation of Christ at the temple, these words are uttered by Simeon. They are part of the Three Evangelical Canticles and its words are used in the service of Compline.
 - *Magnificat* – Luke 1:45-65 – Used at *Vespers*, Evening Prayer
 - My soul proclaims the greatness of the Lord. The Magnificat is Mary's ecstatic exclamation of her role in the salvation of Israel, God's chosen people, in the eventide of Israel's journey.
 - *Benedictus* – Luke 1:68-79 – Used at *Lauds* – Morning Prayer
 - The song sung by Zachary on the birth of his son, John the Baptist, who would be the herald of the Messiah's name. It is sung as a praise of thanksgiving for the deliverance of Israel and as thanksgiving for the role of John and us to proclaim and make straight the path of the Lord.
 - o To sing these great canticles to psalm tones would be a great accomplishment

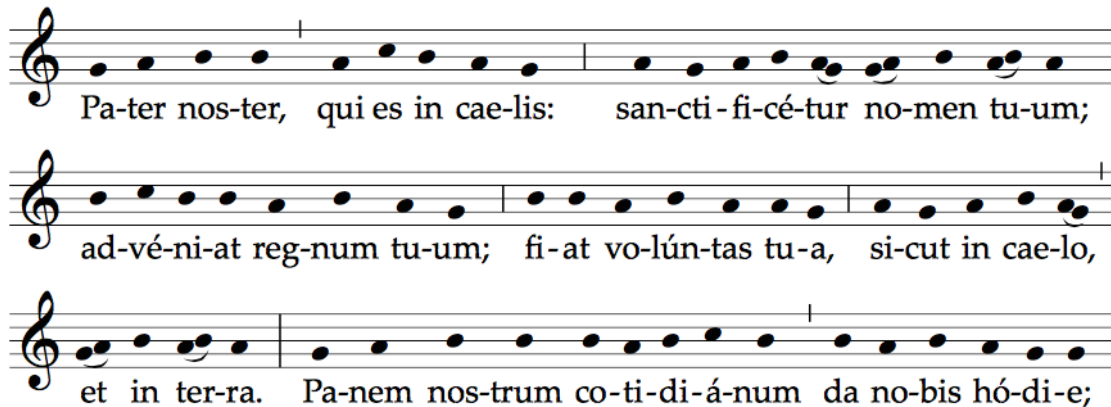
- Knowing the requiem Mass propers
 - It would be well to teach to the propers for a funeral Mass, especially for those parochial schools that would have at their disposal the means to offer a choir for funeral Masses.
 - In many parishes, the families of the deceased choose the music from a common or suggest list of hymnody. It is within the realm of possibility for Grades 7 (and 8) to become familiar with these melodies and offer their ministry at this time.
 - If pastoral sensitivity allows, the Requiem propers can be sung in conjunction with any hymnody that may be chosen.
 - There are several recourses that allow for English propers to be sung.

Upon leaving Grade 7, student will be able to:

- Sing through *Credo* I successfully if not yet fully mastered in Grade 6 (ADVANCED CONCEPT)
- Properly and musically respond to the invitation to communion
- Understand the form of the Liturgy of the Hours and be able to explain why they are said as well as an understand of the various parts which comprise the hours
- Continuing singing Solfeggio four line notation
 - With greater complexity, perhaps studying a text such as *Ave Maria*, with the teacher demonstrating and the students singing how it is used for various parts of the mass.
- Depending on the curriculum used for general music, a student of Grade 6 should now be singing and participating in all parts of the Liturgy. Given the other fundamentals of music being taught, students should at the very least be able to sing refrains, verses, and other acclamations in a successful unison
- Fully participate in the Liturgy of the Hours, either spoken or preferably sung
 - Recourses available to those who wish to prayer the hours with thorough instruction how to use not only the Book of Christian Prayer, but also the common Four Volume Set.
- Spontaneously harmonize cadences or even sing in harmony below or above a given melody.
 - Descants and lower alto parts can be successfully rendered

Grade 8

- Musical Concepts
 - 3-4 part singing
 - Finer nuanced melodic shadings of chant
- Sacred Repertoire
 - *Ave Maria* – hymn
 - Awareness of various settings such as Schubert and Bach/Gounod
 - *Pater Noster*



- **Chants of Holy Week**
 - Palm Sunday
 - Hosanna to the Son of David – Introducing Liturgical Processions
 - Children of the Hebrews
 - *Gloria Laus et Honor*
 - Holy Thursday
 - Ubi Caritas
 - Pange Lingua
 - Good Friday
 - Behold the Wood of the Cross
 - Sung Petitions
 - Crux Fidelis – Faithful Cross
 - Reproaches
 - Holy Saturday
 - Exsultet
 - Alleluia – Triple Alleluia
 - Litany of Saints
 - Blessing of Water
 - Baptismal Acclamation
 - *Vidi Aquam*
 - Easter Dismissal
 - Easter
 - Sequence

Upon leaving Grade 8, student will be able to:

- Demonstrate knowledge of the chants of Holy Week. The chants of Holy Week are so unique and unlike anything heard throughout the rest of the liturgical year. It is recommended that such music of such theological significance be given generous time not only in its explanation but also in its rendering.
- See and explain the liturgical significance of Holy Week
- Sing hymnody in 3-4 parts, depending upon aptitude and class size for various liturgical celebrations
- Sing the *Ave Maria* Gregorian Chant Hymn
- Sing the *Pater Noster* and understand the universal significance of doing so
- Learn the Latin text to the *Gloria Patri*

Recommend Repertoire Based Upon Liturgical Season

Advent

Conditor alme siderum – Creator of the Stars of Night
Veni, Veni Emmanuel – O Come, O Come Emmanuel

On Jordan's Bank
Come thou Long Expected Savior
The King Shall Come When Morning Dawns

Emmanuel – Steve Angrisano
Ready the Way – Curtis Stephen

Christmas (Of course including popularly used Christmas Hymns)
Of the Father's Love Begotten
Puer natus in Bethlehem

Lent

Attende Domine
Parce Domine
Stabat Mater

The Glory of these Forty Days
Forty Days and Forty Nights
O Sacred Head Surrounded

40 Days – Matt Maher
Purify My Heart – Brian Doerksen

Easter

Victimae paschali laudes – Sequence of Easter
Regina Caeli
O Fili et Filiae

Pentecost

Veni Creator Spiritus
Veni Sancte Spritus

Ordinary Time

Laud O Sion – Sequence for Corpus Christi
Adoro te devote
Jesu dulcis memoria
Panis Angelicus

High School

Musical Concepts – Goals and Objectives

- Marian Chants per season
 - *Ave Maria – Standard Hymn*
 - *Salve Regina – Chant of Ordinary Time*
 - *Regina Ceali – Chant of Easter Time*
 - *Amla Redemptoris – Chant of Advent and Christmas*
- Sacred Polyphony
 - (suggestions of various celebrate composers below)
 - Palestrina
 - *Sicut Cervus*
 - *Adoramus Te*
 - *Magnificat Primi Toni*
 - Lotti
 - *Crucifix*
 - Thomas Tallis
 - *If ye Love Me*
 - *O Lord, Give Thy Holy Spirit*
 - William Byrd – Any motets, movements from Masses
 - Victoria
 - Orlando di Lasso
 - Gesualdo
- Requiem Masses
 - Faure, Mozart
- Oratorios
 - Hayden, Bach, Mozart
- Polyphonic Masses and their role in today's Liturgy
 - It would be laudable for a high school choir to be able to sing a polyphonic mass. Several are available by many notable composers of history, and a director should use their discretion when choosing one. It would also be beneficial to learn if but one movement of the Mass, for instance, the *Kyrie* or the *Agnus Dei*
- Bach and baroque chorals
- How to navigate liturgical books:
 - Graduale Romanum
 - Four Volume Liturgy of the Hours
 - Graduale Simplex

It seems very natural that a certain amount of skill sets can be expected of those who have reasonably built upon the above foundation. Given that Gregorian Chant was the musical ink well from which

polyphony was written, it should seem natural that polyphony be expected of high school choirs, in varying levels of complexity.

Since the Catholic Church has also been historically a patron arts, it also stands to reasons that those who have left high school be introduced to the music that the Church has in the past commissioned to be written. A comprehensive music program for high schools is therefore highly recommended. Repertoire choices can be found below and proven teaching methods can be found useful on an individualistic basis. Striving for a variety of composers, the recommendations are by no means exhaustive but are indeed pieces that have withstood the test of time.

Directors at Catholic High Schools can be creative with the repertoire of polyphony and Sacred music in which they employ. Each class offers new unique vocal make-ups and the director can be creative in the repertoire they choose, be it SSA or SATB or double choir. Daily school Masses and all school Liturgies offer ample opportunities for choirs to perform this repertoire if it is properly written into the curriculum of the choir or club. Liturgies also allow plenty of opportunity to use those students who show aptitude using them for intoning, cantoring, and solos when the repertoire suggests.

Those leaving High School, with the rudimentary music skills taught in elementary school as well as the building of repertoire should feel comfortable audition as a music major should they desire to go in that vocational direction. If nothing else, they have learned a spirit of community through singing and have had an encounter with the living Christ.

Appendix I

The following is a starting, but by no means exhaustive, list of Liturgical Documents necessary for any Sacred Music teacher.

Document Study:

(from musicasacram.com)

- Chirograph on Sacred Music (2003)
- General Instruction on the Liturgy of the Hours
- General Instruction of the Roman Missal (2003)
- Letter on JP II to Artists (1999)
- Letter on Summorum Pontificum
- Missale Romanum 1962
- Motu Proprio: Tra Le Sollecitudini (1903)
- Musicae Sacrae (1955)
- Musicam Sacram (1967)
- Musicam Sacram (1967) in Latin
- Ordo Cantus Officii (1983)
- Sacrosanctum Concilium (1963)
- Voluntati Obsequens (1974)

Appendix II

Biblical Directive to sing from the OLD TESTAMENT

Then Moses and the Israelites sang this song to the LORD: "I will sing to the LORD, for he is highly exalted. The horse and its rider he has hurled into the sea." – Exodus 15:1

They sing to the tambourine and the lyre and rejoice to the sound of the pipe. – Job 21:12

Then Israel sang this song: "Spring up, O well!, Sing to it! Numbers 21:17

Now therefore, write down this song for yourselves, and teach it to the children of Israel; put it in their mouths, that this song may be a witness for Me against the children of Israel. – Deuteronomy 31:19

Then David spoke to the Lord the words of this song, on the day when the Lord had delivered him from the hand of all his enemies, and from the hand of Saul. – 2 Samuel 22:1

Now let me sing to my Well-beloved A song of my Beloved regarding His vineyard: My Well-beloved has a vineyard, On a very fruitful hill. – Isaiah 5:1

Behold, God is my salvation, I will trust and not be afraid;
'For Yah, the Lord, is my strength and song; He also has become my salvation.' " – Isaiah 12:2

Sing to the Lord, for He has done excellent things;
This is known in all the earth. – Isaiah 12:5

They shall lift up their voice, they shall sing; for the majesty of the Lord
They shall cry aloud from the sea. – Isaiah 24:14

And the ransomed of the Lord shall return, and come to Zion with singing,
With everlasting joy on their heads. They shall obtain joy and gladness,
And sorrow and sighing shall flee away. – Isaiah 35:10

Sing to the Lord a new song, And His praise from the ends of the earth,
You who go down to the sea, and all that is in it,
You coastlands and you inhabitants of them! – Isaiah 42:10

Sing, O heavens, for the Lord has done it! Shout, you lower parts of the earth;
Break forth into singing, you mountains, O forest, and every tree in it!
For the Lord has redeemed Jacob, and glorified Himself in Israel. – Isaiah 44:23

Sing, O heavens! Be joyful, O earth! and break out in singing, O mountains!
For the Lord has comforted His people, and will have mercy on His afflicted. – Isaiah 49:13

Sing to the Lord! Praise the Lord! For He has delivered the life of the poor
From the hand of evildoers. – Jeremiah 20:13

The voice of joy and the voice of gladness, the voice of the bridegroom and the voice of the bride, the voice of those who will say: "Praise the Lord of hosts, For the Lord *is* good, For His mercy *endures* forever" — *and* of those *who will* bring the sacrifice of praise into ... Jeremiah 33:11

Sing, O daughter of Zion! Shout, O Israel!
Be glad and rejoice with all *your* heart, O daughter of Jerusalem! – Zephaniah 3:14

"Sing and rejoice, O daughter of Zion!
For behold, I am coming and I will dwell in your midst," says the Lord. – Zachariah 2:10

But I will sacrifice to You with the voice of thanksgiving;
I will pay what I have vowed. Salvation *is* of the Lord." – Johah 2:9

Biblical Directive to sing from the NEW TESTAMENT

Having received such a charge, he put them into the inner prison and fastened their feet in the stocks. But at midnight Paul and Silas were praying and singing hymns to God, and the prisoners were listening to them. (Acts 16:24-25)

Now I say that Jesus Christ has become a servant to the circumcision for the truth of God, to confirm the promises made to the fathers, and that the Gentiles might glorify God for His mercy, as it is written: "For this reason I will confess to You among the Gentiles, And sing to Your name." (quoted prophesy referring to Jesus, Romans 15:8-9)

What is the conclusion then? I will pray with the spirit, and I will also pray with the understanding. I will sing with the spirit, and I will also sing with the understanding. (I Corinthians 14:15)

And do not be drunk with wine, in which is dissipation; but be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord, giving thanks always for all things to God the Father in the name of our Lord Jesus Christ (Ephesians 5:18-20)

Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord. (Colossians 3:16)

saying: "I will declare Your name to My brethren; In the midst of the assembly I will sing praise to You." (quoted prophesy referring to Jesus, Hebrews 2:12)

Therefore by Him let us continually offer the sacrifice of praise to God, that is, the fruit of our lips, giving thanks to His name. (Hebrews 13:15)

Is anyone among you suffering? Let him pray. Is anyone cheerful? Let him sing psalms. (James 5:13)

Appendix III

Terms to know:

Alleluia: Literally, praise to God

Alto: Part written below soprano line, lower female or very high male voice

Antiphon: - A brief acclamation, often scriptural, repeated in connection with psalmody

Bass: Voice part below tenor, a low male voice

Benedictus: Gospel Canticle of morning prayer

Descant: Voice part often for first soprano or tenor, which is melodically above a melody

Flex: - A melodic break in a sentence or phrase

Cadence: The closing of a verse, often felt in its resolution

Cantillation: Singing a text according to a prescribed formula

Cantor: Literally, one who cants, or leads music or psalmody

Chant: Not unlike singing, a style of singing where emphasis is given to text and melodic wedded together as prayer, most often in unmetered time

Compline: Night prayer of the Church

Contemporary: A largely subjective term given to music that was written in a specific time period, more often than not in the last five years.

Graduale Romanum: The official liturgical choir book, as a reader has a lectionary and a priest the Roman Missal

Graduale Triplex: The official liturgical choir book with

Gloria: A hymn of praise sung after the penitential rite in all seasons except Lent

Hymn: A song of praise to God, often strophic, metered and rhymed

Intone: To sing a portion of music to set tempo, tone, and teach

Introit: The entrance antiphon as found in Roman Missal and Graduale Romanum

Kyrie: From Kyrie eleison, literally, Lord have mercy. Invocation used during the penitential rite.

Lauds: Morning prayer of the Church

Litany: A series of petitions with a common response

Liturgy of the Hours: The official prayer of the Church

Magnificat: Gospel Canticle of evening prayer

Mediant: Portion of a melodic formula marking half way through a given verse

Metered: Referring to strong down beat, often to double time, quarter time, or in three

Motet: A text set to polyphony, often used at offertory or communion or at times of meditation

Neum: As in Gregorian notation, a note or notes of syllabic length

Offertory: Liturgical moment where the gifts are presented and musically a motet, song, or another suitable song can be sung.

Ordinary: - Those parts of the Mass that do not change: Kyrie, Gloria, Credo, Sanctus, Agnus Dei

Organum: First experimentation in two part singing

Nunc Dimittis: Gospel Canticle of night Prayer

Pointed Psalm: The method of singing the psalms according to a melodic formula

Polyphony: A style of music literally meaning many voices that was popularized during the Renaissance period.

Proper: Those parts of the Mass that do change: Introit, Graduale (Responsorial Psalm), Alleluia Offertory, Communion

Psalm: A portion of the mass most often taken from the book of Psalms, usually done in responsorial style.

SATB: Acronym for music written for Soprano, alto, tenor and bass

Soprano: A child's range, also a developed female voice who generally sings higher

Refrain: A portion of a song or hymn that repeats. Similar to an antiphon

Reciting Tone: Note in from which a melodic formula gravitates to and away and on which the majority of a text is sang

Traditional: A largely subjective term used to describe music that has been used and for the most part, has stood the test of time

Responsory: Short response after the reading during the Liturgy of the Hours

Tenor: Voice below that of an alto, often a high male voice or extremely low female voice.

Vespers: Evening prayer of the Church

Verse: Portion of music with a given melody and several portions of text set to it, often in conjunction with a refrain.

Versicle: Short prayer as found in the Liturgy of the Hours

Appendix IV

Topics for Advance Study and Consideration

I The primacy of propers-Entrance and Communion

Propers are those parts of the Mass that change from week to week. Each celebrated day within the Liturgical year has a prescribed quote from Scripture or other sources that was chosen for the celebrated day. In *Sacrosanctum Concilium*, the council promotes greater use of Scripture.

24. Sacred scripture is of the greatest importance in the celebration of the liturgy. For it is from scripture that lessons are read and explained in the homily, and psalms are sung; the prayers, collects, and liturgical songs are scriptural in their inspiration and their force, and it is from the scriptures that actions and signs derive their meaning. Thus to achieve the restoration, progress, and adaptation of the sacred liturgy, it is essential to promote that warm and living love for scripture to which the venerable tradition of both eastern and western rites gives testimony.

To achieve this spoken restoration, it would prove beneficial to use the propers, the first choice given in the General Instruction of the Roman Missal.¹⁰

47. When the people are gathered, and as the Priest enters with the Deacon and ministers, the Entrance Chant begins. Its purpose is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical time or festivity, and accompany the procession of the Priest and ministers.

48. This chant is sung alternately by the choir and the people or similarly by a cantor and the people, or entirely by the people, or by the choir alone. In the Dioceses of the United States of America, there are four options for the Entrance Chant: (1) the antiphon from the Missal or the antiphon with its Psalm from the Graduale Romanum, as set to music there or in another setting;

If there is no singing at the Entrance, the antiphon given in the Missal is recited either by the faithful, or by some of them, or by a reader; otherwise, it is recited by the Priest himself, who may even adapt it as an introductory explanation (cf. no. 31).

Other choices of course are available:

(2) the antiphon and Psalm of the Graduale Simplex for the liturgical time; (3) a chant from another collection of Psalms and antiphons, approved by the Conference of Bishops or the Diocesan Bishop, including Psalms arranged in responsorial or metrical forms; (4) another liturgical chant that is suited to the sacred action, the day, or the time of year, similarly approved by the Conference of Bishops or the Diocesan Bishop.

¹⁰ <http://www.usccb.org/prayer-and-worship/the-mass/general-instruction-of-the-roman-missal/>

In the second option, the antiphon from the simplex, also known as a seasonal psalm can also be used. The benefits of this option are that it builds a congregational familiarity with a text and perhaps can thematically focus one's prayer.

The third option is another chant from a collection of psalms and antiphons that still achieves the ends of the entrance chant, to unite hearts and minds to the mysteries of the celebration and to accompany the procession.

In the fourth option, we find the greatest amount of flexibility. Another liturgical chant that is approved for use in liturgy allows a certain amount of ministerial creativity. This is where composers of Sacred Music can exercise their craft and perhaps various styles can be used.

Regarding the reception of Holy Communion, we see the same guidelines:

87... there are four options for singing at Communion: (1) the antiphon from the Missal or the antiphon with its Psalm from the *Graduale Romanum*, as set to music there or in another musical setting; (2) the antiphon with Psalm from the *Graduale Simplex* of the liturgical time; (3) a chant from another collection of Psalms and antiphons, approved by the Conference of Bishops or the Diocesan Bishop, including Psalms arranged in responsorial or metrical forms; (4) some other suitable liturgical chant (cf. no. 86) approved by the Conference of Bishops or the Diocesan Bishop. This is sung either by the choir alone or by the choir or a cantor with the people.

The in both instances, entrance and communion, gives the antiphon from the Missal as the first option. Does this necessarily mean that it is the preferable option? This author would posit yes. The nature of the chant, its scriptural reference and accompanying psalm fit the nature of the liturgical action. This is not to say other options do not also accomplish the same ends. They do. A well and prayerfully executed communion chant or song of a suitable nature can assist in helping a communicant into a prayerful state and ready them for reception of Holy Communion. Whichever choice is chosen, the director should avoid polemics of traditional verses contemporary and at least instill in the student the why of the repertoire being sung and for educational purposes, be introduced to other suitable options.

II The cooperation of pastor, principal, and music teacher

It would seem natural for the pastor, principal and music teacher be of one accord, or be willing to work toward one accord on how the view the role of Sacred Music in the curriculum of a Catholic School. It takes patience, perseverance, and an open mind to work toward a unified vision of Sacred Music's role in the school's liturgical life and the student's encounter with the living Christ. From experience, I can attest to personal agendas being the death knell of any spirit of cooperation and all endeavors never see fruition.

III Contemporary vs. Traditional

The title of this topic for further discussion is unfortunate from its onset. Music, which gives praise and Glory to God, despite the time period written, should not be pitted one against another. It unnecessarily divides Catholics into two distinct categories that are by their very nature subjective.

Music is more sacred the more it is tied to the liturgical action. This we are told. Does a chanted antiphon achieve this end more so than a contemporary praise and worship song? Though we cannot know the mind of God, psychology and proven music pedagogy can give us a glimpse of the mind of a child and what a child is capable of achieving vocally. Which choice of music helps us lead them closer to Christ? Which piece of music allows them (and us) to enter into that space where heaven meets earth? If the Holy Spirit were invoked, perhaps these questions may be more important.

It is easy to caught up in sentimentality with various forms of music. And let us not use emotion or sentimentality pejoratively, but if we can make our choices from a place where our hearts (with emotion and sentiment) and minds are united, one would hope that through prayer and an understand of church recommendations would lead to program music that would best achieve the end which we seek. As the adage says, the voice is in the middle of the heart and mind and it is from there where we must speak or in our case, sing.

Music with such a moving power that St. Augustine proclaimed that music was for lovers, or one who loves, should be handled delicately and with care. Its use should be used with proper preparation and prayer to properly enter into that space where we encounter our salvation. To be humble enough to place aside personal preference which may be formed from worldly sources or love of historical sources to use music that is at this present time imbued with the Spirit so that the music itself becomes timeless as it becomes liturgy, which is itself, timeless.