

ARCHDIOCESE OF OMAHA

MUSIC STANDARDS

K – 12



2018

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Dr. Michael Ashton	Superintendent of Archdiocese of Omaha Catholic Schools
Jilliane Allemann	St. Mary's Catholic School, Wayne
Madeline Amenta	St. Wenceslaus School, Omaha
Karen English	St. Pius X / St. Leo School, Omaha
Stacey Fanciullo	St. Bernadette School, Omaha
Laura Gregoski	St. Margaret Mary School, Omaha
Anne Miller	St. Philip Neri School, Omaha
Jeremy Murman	Archbishop Bergan Catholic Schools, Fremont
Maggie Winterlin	Archbishop Bergan Catholic Schools, Fremont
Vickie Kauffold	Administrator of Standards and Assessments

Introduction

The purpose of these Music Standards is to assist teachers of the Archdiocese of Omaha in teaching music in the Archdiocesan Catholic Schools. It is intended that these Standards be used 1) in the development of local music education curriculum plans, 2) for the training of teachers of music and liturgical education, and 3) as the basis for their lesson plans for the year. It is suggested that teachers spend 80% of their time teaching from the standards with the remaining 20% of their time teaching concepts that enhance the curriculum.

Administrators will use this document to support teachers in applying the desired Music Education Standards to the specific grade levels.

The use of this document will assist students in attaining the Standards for which all Archdiocesan Schools are held accountable.

Guiding Documents

Documents that were used as a guidance in creating the Archdiocese of Omaha Music Standards are the following:

NE State Standards – 2014 (*notated as NE FA 2.1.1a ect...*)

National Music Standards – 2014

Catholic Connections to Music National Association of Pastoral Musicians - 2006

Laura Gregoski, St. Margaret Mary School, and Lauren Morrissey, Marian High School, *Master's In Music Curriculum and Instruction Project* - 2016

Archdiocese of Omaha Mission Statement

The mission of the Catholic Schools in the Archdiocese of Omaha, Nebraska, in cooperation with the parents, is an extension of the four-fold educational mission of the Catholic Church:

- to proclaim the message of faith and morals
- to foster community
- to encourage worship and prayer
- to motivate to serve others

Each school is to foster in students a personal relationship with Jesus Christ educating them to become academically proficient and responsible, community-minded adults who will be active and loyal members of their Church and their country.

(Revised and approved 2014)

Archdiocese of Omaha Catholic Schools Exit Standards

All graduates of Catholic Schools in the Archdiocese of Omaha demonstrate:

- Knowledge of Catholic Church teachings of faith, morals, and virtues
- Knowledge of core disciplines and fine arts
- Higher-order thinking skills
- Effective communication skills
- Effective social interaction skills
- Independent learning skills
- Life-long learning with the ability to access and utilize resources
- Knowledge of practices essential to:
 - Christ-centered families
 - Full participation in parish community life
 - Sound health in mind, body, and spirit
 - Responsible stewardship
 - Mature, responsible, and sensible use of technology
 - Effective citizenship

Music Program Mission Statement

Music education within the Archdiocesan Schools provides opportunities to perform, create, respond and connect to music, inspiring life-long musicians in the Catholic tradition.

Music Program & Essential Standards

Program Standard #1: Create

- A. Imagine / Plan
- B. Make / Evaluate / Refine
- C. Present
- D. Connect

Program Standards #2: Perform

- A. Select / Analyze / Interpret
- B. Rehearse / Evaluate / Refine
- C. Present / Participate
- D. Connect

Program Standards #3: Respond

- A. Select
- B. Analyze / Interpret
- C. Evaluate
- D. Connect / Participate

Omaha Archdiocese of Music Standards

revised June 2018

K-12 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music, making connections to human experiences.					
	Grades PK-2	Grades 3-5	Grades 6-8	Grades 9-12	
	MUS 2.1 Students will compose, improvise, read, and perform music using <i>pitch, rhythm, and dynamics</i>. (substantial guidance) NE FA 2.4.1	MUS 5.1 Students will compose, arrange, improvise, read, and perform music with melodies and accompaniments. (guidance) NE FA 5.4.1	MUS 8.1 Students will compose, arrange, improvise, read, and perform music with technical accuracy and expression. (limited guidance) NE FA 8.4.1	MUS 12.1 Students will compose, arrange, improvise, read, and perform music with an analytical understanding of the language of music. (Independently) NE FA 12.4.1	
Create	Imagine/Plan	MUS 2.1a Improvise melodic and rhythmic patterns to create musical ideas for a specific purpose . NE FA 2.4.1.a	MUS 5.1a Generate concepts for original <i>improvisation</i> or <i>composition</i> from contrasting ideas for a specific purpose . NE FA 5.4.1.a	MUS 8.1a Develop a <i>compositional</i> idea for a specific purpose or mood, including: <ul style="list-style-type: none"> • how elements of <i>music</i> convey expressive intent • unity/variety • tension/release • how personal experiences influence musical choices. • NE FA 8.4.1.a 	MUS 12.1a Generate multiple <i>compositional ideas</i> for a specific purpose or mood, including: <ul style="list-style-type: none"> • how elements of <i>music</i> utilize expressive intent • unity/variety • tension/release • how personal experiences influence musical choices. • NE FA 12.4.1.a
	Make/Evaluate/Refine	MUS 2.1b Explore and develop musical ideas (e.g., melody, rhythm). NE FA 2.4.1.b	MUS 5.1b Create, evaluate, and refine musical ideas with teacher-generated criteria (e.g., melody, rhythm, harmony). NE FA 5.4.1.b	MUS 8.1b Create, evaluate, and refine musical ideas that utilize a variety of <i>compositional devices</i> (e.g., <i>form, imitation</i>). NE FA 8.4.1.b	MUS 12.1b Create, evaluate, and refine musical ideas that actualize creative intent with increasing craftsmanship. NE FA 12.4.1.b
	Present	<i>Left intentionally blank</i>	<i>Left intentionally blank</i>	MUS 8.1c Identify and define <i>compositional devices</i> in student creations. NE FA 8.4.1.c	MUS 12.1c Analyze <i>compositional devices</i> in student creations. NE FA 12.4.1.c
	Connect	MUS 2.1d Share music through performance in <i>iconic</i> or <i>standard notation</i> . (e.g., singing, playing). NE FA 2.4.1.d	MUS 5.1d Present an <i>improvisation, arrangement, or composition</i> . Identify the use of selected <i>elements of music</i> . NE FA 5.4.1.d	MUS 8.1d Present an <i>improvisation, arrangement, or original composition</i> . Explain how <i>elements of music</i> in the student creation are used to communicate expressive content (e.g., aurally, visually, electronically). NE FA 8.4.1.d	MUS 12.1d Present an <i>improvisation, arrangement, or original composition</i> that conveys mood through craftsmanship. Explain how <i>elements of music</i> in the student creation are used to communicate expressive content (e.g., aurally, visually, electronically) and evaluate the effectiveness of their use. NE FA 12.4.1.d
	Connect	MUS 2.1e Connect music to personal experience through creating. NE FA 2.4.1.e	MUS 5.1d Connect music to <i>historical and cultural contexts</i> and the arts through creating. NE FA 5.4.1.e	MUS 8.1e Connect music to <i>historical and cultural contexts</i> , the arts, and other disciplines through creating. NE FA 8.4.1.e	MUS 12.1d Connect music to <i>historical and cultural contexts</i> , the arts, other disciplines, and life experience through creating. NE FA 12.4.1.e

Bolded words are the additions for the Archdiocese of Omaha. Italicized words are found in the glossary.

Omaha Archdiocese of Music Standards

revised June 2018

K-12 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music <u>individually or in collaboration with others</u> , making connections to human experiences.					
	Grades PK-2	Grades 3-5	Grades 6-8	Grades 9-12	
Perform	MUS 2.2 Students will sing and/or play instruments to a variety of music that includes <i>music elements of rhythm, pitch, dynamics, and form</i> . NE FA 2.4.2	MUS 5.2 Students will sing and/or play instruments to a variety of music that incorporates multiple <i>elements of music</i> . NE FA 5.4.2	MUS 8.2 Students will sing and/or play, independently and/or with others, a variety of <i>music genres and styles</i> using technical accuracy and expression. NE FA 8.4.2	MUS 12.2 Students will sing and/or play, independently and/or with others, a variety of <i>music genres and styles</i> using technical accuracy and expression, and synthesize feedback from various sources to evaluate performance. NE FA 12.4.2	
	Select/ Connect Analyze/Interpret	MUS 2.2a Recognize <i>music elements</i> (i.e., <i>rhythm, pitch, dynamics, form</i>), purpose, and context of selected pieces. NE FA 2.4.2.a	MUS 5.2a Identify expressive characteristics and components of technique, purpose, and context of selected pieces (e.g., dynamics, tempo). NE FA 5.4.2.a	MUS 8.2a Discuss expressive characteristics and components of technique, function, and context of selected pieces (e.g., <i>phrasing, articulation, diction</i>). NE FA 8.4.2.a	MUS 12.2a Analyze and interpret expressive characteristics and components of technique, function, and context of selected pieces (e.g., <i>timbre and texture</i>). NE FA 12.4.2.a
	Rehearse/ Evaluate/Refine	MUS 2.2b Acquire music performance skills (e.g., posture, technique, reading music) with teacher guidance. NE FA 2.4.2.b	MUS 5.2b Develop and refine music performance skills (e.g., posture, technique, reading music) using teacher and peer feedback. NE FA 5.4.2.b	MUS 8.2b Develop and refine solo/ensemble performance skills (e.g., posture, technique, reading music) using guided self-evaluation and feedback from others. NE FA 8.4.2.b	MUS 12.2b Develop and refine solo/ensemble performance skills evaluation (e.g., posture, technique, reading music) using self-evaluation and feedback from others. NE FA 12.4.2.b
	Present/ Participate	MUS 2.2c Perform/participate in both sacred and secular music using correct rhythm, pitch, and dynamics. Demonstrate appropriate <i>performance expectations</i> . NE FA 2.4.2.c	MUS 5.2c Perform/participate in both sacred and secular music using correct posture, breath control, rhythm, pitch, and dynamics. Demonstrate appropriate <i>performance expectations</i> . NE FA 5.4.2.c	MUS 8.2c Perform/participate in both sacred and secular music of increasing difficulty using proper <i>tone quality, phrasing, dynamics, and articulation</i> . Demonstrate appropriate <i>performance expectations</i> . NE FA 8.4.2.c	MUS 12.2c Perform/participate in both sacred and secular music of greater complexity using accurate intonation, expression, and stylistically correct interpretation of <i>phrasing, dynamics, and articulation</i> . Demonstrate appropriate <i>performance expectations</i> . NE FA 12.4.2.c
		MUS 2.2d Connect music to personal experience through performing. NE FA 2.4.2.d	MUS 5.2d Connect music to <i>historical and cultural contexts and the arts</i> through performing. NE FA 5.4.2.d	MUS 8.2d Connect music to <i>historical and cultural contexts</i> and the arts, and other disciplines through performing. NE FA 8.4.2.d	MUS 12.2d Connect music to <i>historical and cultural contexts</i> , the arts, other disciplines, and life experience through performing. NE FA 12.4.2.d

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Omaha Archdiocese of Music Standards

revised June 2018

K-12 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music <u>individually or in collaboration with others</u> , making connections to human experiences.				
	Grades PK-2	Grades 3-5	Grades 6-8	Grades 9-12
Respond Select Analyze/Interpret Evaluate Connect/Participate	MUS 2.3 Students will recognize and describe <i>elements of sacred and secular</i> music to demonstrate how music makes them feel (impact of music). (substantial guidance) NE FA 2.4.3	MUS 5.3 Students will identify and describe <i>elements of sacred and secular</i> music to discern how music is appropriate for specific purposes/settings (intent of music). (guidance) NE FA 5.4.3	MUS 8.3 Students will examine and evaluate <i>elements of sacred and secular</i> music to explain how music conveys mood or context (affect of music). (limited guidance) NE FA 8.4.3	MUS 12.3 Students will analyze and evaluate how <i>sacred and secular</i> music elicits intended responses (personal response to music). (independently) NE FA 12.4.3
	MUS 2.3a Experience music from a variety of familiar and unfamiliar sources. NE FA 2.4.3.a	MUS 5.3a Indicate music selections that students prefer to experience for specific purposes/settings. NE FA 5.4.3.a	MUS 8.3a Select appropriate music of <i>contrasting styles</i> to listen to or perform. NE FA 8.4.3.a	MUS 12.3a Select appropriate music in <i>contrasting styles</i> to listen to or perform with the audience in mind. NE FA 12.4.3.a
	MUS 2.3b Recognize and demonstrate how <i>elements of music</i> are used by a performer or creator. NE FA 2.4.3.b	MUS 5.3b Identify and describe how <i>elements of music</i> are used by a performer or creator. NE FA 5.4.3.b	MUS 8.3b Analyze and explain how the performer/creator uses <i>composition</i> and performance characteristics (e.g., dynamics, phrasing) to convey expressive intent. NE FA 8.4.3.b	MUS 12.3b Analyze and evaluate how the performer/creator uses <i>composition</i> and <i>performance characteristics</i> (e.g., form, style) to convey expressive intent. NE FA 12.4.3.b
	MUS 2.3c Express ideas and opinions about a music selection. NE FA 2.4.3.c	MUS 5.3c Examine music performances using <i>elements of music</i> , context, and criteria (e.g., mood, interest) generated by student/teacher. NE FA 5.4.3.c	MUS 8.3c Choose appropriate criteria (e.g., dynamics, tone quality) to critique expressiveness and effectiveness of a performance or <i>composition</i> . Work independently or with others. NE FA 8.4.3.c	MUS 12.3c Choose appropriate criteria (e.g., <i>texture</i> , phrasing) to critique expressiveness and effectiveness of a <i>performance/composition</i> . NE FA 12.4.3.c
	MUS 2.3d Connect music to personal experience through responding. NE FA 2.4.3.d MUS 2.3d.1 Identify ways in which music is essential to the rites and rituals of the Catholic Church.	MUS 5.3d Connect music to <i>historical and cultural contexts</i> and the arts through responding. NE FA 5.4.3.d MUS 5.3d.1 Demonstrate ways in which music is essential to the rites and rituals of the Catholic Church through active participation.	MUS 8.3d Connect music to <i>historical and cultural contexts</i> , the arts, and other disciplines through responding. NE FA 8.4.3.d MUS 8.3d.1 Demonstrate ways in which music is essential to the rites and rituals of the Catholic Church through active participation.	MUS 12.3d Connect music to <i>historical and cultural contexts</i> , the arts, other disciplines, and life experience through responding. NE FA 12.4.3.d MUS 12.3d.1 Demonstrate ways in which music is essential to the rites and rituals of the Catholic Church through active participation.

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Grade Level Expectations on Music Standards –

This section is to meant to give a broad overview of student expectations for teachers, parents, and administrators.

Grade Pk -2nd students will/can...

- Compose improvise, read, and perform music using pitch, rhythm and dynamics.
- Sing and/or play instruments alone or with others to a variety of music that includes music elements of rhythm, pitch, dynamics, and form.
- Recognize and describe elements of sacred and secular music to demonstrate how music makes me feel.
- Perform/participate in both sacred and secular musical experiences alone or with others.

Grade 3rd - 5th students will/can...

- Arrange, compose, improvise, read and perform music with melodies and accompaniments.
- Sing and/or play instruments to a variety of music that incorporates multiple elements of music.
- Identify and describe elements of sacred and secular music to discern how music is appropriate for specific purposes/settings.
- Perform/participate in both sacred and secular musical experiences alone or with others.

Grade 6th - 8th students will/can...

- Compose, arrange, improvise, read, and perform music with technical accuracy and expression.
- Sing and/or play, independently and/or with others, a variety of music genres and styles (using accuracy and expression).
- Examine and evaluate elements of sacred and secular music to explain how music conveys mood or context.
- Perform/participate in both sacred and secular musical experiences alone or with others.

Grade 9th - 12th students will/can...

- Compose, arrange, improvise, read, and perform music with an analytical understanding of the language of music.
- Sing and/or play, independently and/or with others, a variety of music genres and styles using technical accuracy and expression, and synthesize feedback from various sources to evaluate performance.
- Analyze and evaluate how sacred and secular music elicits intended response.
- Perform/participate in both sacred and secular musical experiences alone or with others.

4th Grade Benchmark

Instructions on use of 4th Grade Benchmarks -

The following 4th Grade Benchmarks are intended for use by the music teacher to monitor student progress and knowledge of musical concepts. It is intended to provide data for local schools use as evidence that music content is consistently taught within the Archdiocese of Omaha-Schools and that students are provided the opportunity *to create, perform, respond and connect to music with the goal of inspiring life-long musicians in the Catholic tradition.*

Vision Statement

Developing student musicianship is the foundation of the Archdiocese Music Standards. The empathy, self-discipline, openness, and curiosity learned through music making is essential for students to grow as lifelong learners. The local and global understanding of music and its relationship to history and culture serves as a catalyst for academic and personal growth.

The following page should be submitted to your building administrator at the end of the school year as documentation. Please check all boxes that you are teaching and assessing.

Archdiocese of Omaha-4th Grade Benchmarks

MS 1	Create <i>Students will compose, arrange, improvise, read, and perform music with melodies and accompaniments.</i>	√
1	Create music with specific guidelines.	
2	Respond through organized movement to music.	

MS 2	Perform <i>Students will sing and/or play instruments to a variety of music that incorporates multiple elements of music.</i>	√
1	Read basic rhythmic notation such as sixteenth, eighth, quarter, half, whole notes, and corresponding rests, in standard notation using 2/4, 3/4, 4/4.	
2	Read absolute pitch names on the treble clef (note names).	
3	Perform vocally and instrumentally, alone and with others, a varied repertoire of music while maintaining pitch and steady beat.	
4	Display appropriate concert etiquette.	

MS 3	Respond <i>Students will identify and describe elements of sacred and secular music to discern how music is appropriate for specific purposes/settings.</i>	√														
1	Describe pitch (high/low, steps, leaps and repeats).															
2	Describe dynamics (piano, forte, mezzo-, -issimo, crescendo, decrescendo)															
3	Describe tempo (andante, adagio, allegro, presto, largo, ritardando, and accelerando)															
4	Listen to, evaluate and analyze music (i.e. timbre, texture, tonality, style, genre)															
5	Recognize and describe the following music symbols:															
	<table style="width: 100%; border: none;"> <tr> <td style="width: 12.5%;">Time signature</td> <td style="width: 12.5%;">Fermata</td> <td style="width: 12.5%;">Double bar line</td> <td style="width: 12.5%;">Repeat Sign</td> <td style="width: 12.5%;">Treble/Bass Clef</td> <td style="width: 12.5%;">Accidentals</td> <td style="width: 12.5%;">1st and 2nd ending</td> </tr> <tr> <td>Staff</td> <td>Measure</td> <td>Bar line</td> <td></td> <td></td> <td></td> <td></td> </tr> </table>	Time signature	Fermata	Double bar line	Repeat Sign	Treble/Bass Clef	Accidentals	1 st and 2 nd ending	Staff	Measure	Bar line					
Time signature	Fermata	Double bar line	Repeat Sign	Treble/Bass Clef	Accidentals	1 st and 2 nd ending										
Staff	Measure	Bar line														
6	Recognize the following types of form: <ul style="list-style-type: none"> <li style="display: inline-block; width: 45%;">• AB/ABA <li style="display: inline-block; width: 45%;">• Call & Response <li style="display: inline-block; width: 45%;">• Rounds <li style="display: inline-block; width: 45%;">• Verse-Refrain 															
7	Identify, by sight and sound, the instruments of the orchestra and their family.															

Appendix A-Glossary of Terms



Core Music Standards Glossary

AB: musical form consisting of two sections, A and B, which contrast with each other (binary form).

ABA: musical form consisting of three sections, A, B, and A; two are the same, and the middle one is different (ternary form).

Ability: natural aptitude in specific skills and processes; what the student is apt to do, without formal instruction.

Academic vocabulary: words that traditionally are used in academic dialogue and text.

Analog tools: category of musical instruments and tools that are non-digital (i.e., do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors, and speakers.

Analysis: (see **Analyze**)

Analyze: examine in detail the structure and context of the music.

Arrangement: setting or adaptation of an existing musical composition.

Arranger: person who creates alternative settings or adaptations of existing music.

Articulation: characteristic way in which musical tones are connected, separated, or accented; types of articulation include *legato* (smooth, connected tones) and *staccato* (short, detached tones).

Artistic literacy: knowledge and understanding required to participate authentically in the arts.

Atonality: music in which no tonic or key center is apparent.

Audiate: hear and comprehend sounds in one's head (inner hearing), even when no sound is present.

Audience etiquette: social behavior observed by those attending musical performances and which can vary depending upon the type of music performed.

Beat: underlying steady pulse present in most music.

Benchmark: pre-established definition of an achievement level, designed to help measure student progress toward a goal or standard, expressed either in writing or as an example of scored student work (aka, anchor set).

Binary form: (see **AB** above)

Body percussion: use of the human body as an instrument to create percussive/rhythmic sounds such as stomping, patsching (patting thighs), clapping, clicking, snapping.

Bordun: accompaniment created by sounding two tones, five notes apart, continuously throughout a composition; can be performed in varying ways, such as simultaneously or alternating.

Chant: most commonly, the rhythmic recitation of rhymes, or poems without a sung melody; a type of singing, with a simple, unaccompanied melody line and free rhythm.

Chart: jazz or popular music score, often abbreviated, with a melody (including key and time signature) and a set of chord changes.

Chord progression: series of chords sounding in succession; certain progressions are typical in particular styles/genres of music.

Collaboratively: working together on a common (musical) task or goal.

Collaboratively-developed criteria: qualities or traits for assessing achievement level that have been through a process of collective decision-making.

Complex formal structure: musical form in which rhythmic, melodic, harmonic, and/or other musical materials undergo significant expansion and development, and may be more distantly related across sections while remaining coherent in some way, such as sonata or other novel design with three or more sections.

Composer: one who creates music compositions.

Composition: original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.

Compositional devices: tools used by a composer or arranger to create or organize a composition or arrangement, such as tonality, sequence, repetition, instrumentation, orchestration, harmonic/melodic structure, style, and form.

Compositional procedures: techniques that a composer initiates and continues in pieces to develop musical ideas, such as fragmentation, imitation, sequencing, variation, aggregate completion, registral saturation, contour inversion of gestures, and rhythmic phrasing.

Compositional techniques: approaches a composer uses to manipulate and refine the elements to convey meaning and intent in a composition, such as tension-release, augmentation-diminution, sound-silence, motion-stasis, in addition to compositional devices.

Concepts, music: understandings or generalized ideas about music that are formed after learners make connections and determine relationships among ideas.

Connection: relationship among artistic ideas, personal meaning, and/or external context.

Context: environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence.

Context, cultural: values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

Context, historical: conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience.

Context, personal: unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

Context, social: environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

Craftsmanship: degree of skill and ability exhibited by a creator or performer to manipulate the elements of music in a composition or performance.

Create: conceive and develop new artistic ideas, such as an improvisation, composition, or arrangement, into a work.

Creative intent: shaping of the elements of music to express and convey emotions, thoughts, and ideas.

Creator: one who originates a music composition, arrangement, or improvisation.

Criteria: guidelines used to judge the quality of a student's performance (See **Rubric**).

Cultural context: values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

Culturally authentic performance: presentation that reflects practices and interpretation representative of the style and traditions of a culture.

Culture: values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.

Cyclical structure: musical form characterized by the return or —cycling around of significantly recognizable themes, motives, and/or patterns across movements.

Demonstrate: show musical understanding through observable behavior such as moving, chanting, singing, or playing instruments.

Diatonic: seven-tone scale consisting of five whole steps and two half steps.

Digital environment: simulated place made or created through the use of one or more computers, sensors, or equipment.

Digital notation: a visual image of musical sound created by using computer software applications, intended either as a record of sound heard or imagined, or as a set of visual instructions for performers.

Digital resources: anything published in a format capable of being read by a computer, a web-enabled device, a digital tablet, or smartphone.

Digital systems: platforms that allow interaction and the conversion between and through the audio and digital domains.

Digital tools: category of musical instruments and tools that manipulate sound using binary code, such as electronic keyboards, digital audio interfaces, MIDI, and computer software.

Dynamics: level or range of loudness of a sound or sounds.

Elements of music: basic characteristics of sound (pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation) that are manipulated to create music.

Enduring understanding: overarching (aka, —big) ideas that are central to the core of the music discipline and may be transferred to new situations.

Ensemble: group of individuals organized to perform artistic work: *traditional*, large groups such as bands, orchestras, and choirs; *chamber*, smaller groups, such as duets, trios, and quartets; *emerging*, such as guitar, iPad, mariachi, steel drum or pan, and Taiko drumming.

Essential question: question that is central to the core of a discipline – in this case, music – and promotes investigation to uncover corresponding enduring understanding(s).

Established criteria: traits or dimensions for making quality judgments in music of a particular style, genre, cultural context, or historical period that have gained general acceptance and application over time.

Expanded form: basic form (such as AB, ABA, rondo or theme and variation) expanded by the addition of an introduction, transition, and/or coda.

Explore: discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music.

Expression: feeling conveyed through music.

Expressive aspects: characteristics that convey feeling in the presentation of musical ideas.

Expressive intent: the emotions, thoughts, and ideas that a performer or composer seeks to convey by manipulating the elements of music.

Expressive qualities: qualities such as dynamics, tempo, articulation which -- when combined with other elements of music -- give a composition its musical identity.

Form: element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form.

Formal design: large-scale framework for a piece of music in which the constituent parts cohere into a meaningful whole; encompasses both structural and tonal aspects of the piece.

Fret: thin strip of material placed across the fingerboard of some stringed instruments, such as guitar, banjo, and mandolin; the fingers press the strings against the frets to determine pitch.

Function: use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, and advertising.

Fundamentals of music theory: basic elements of music, their subsets, and how they interact: rhythm and meter; pitch and clefs; intervals; scales, keys and key signatures; triads and seventh chords.

Fusion: type of music created by combining contrasting styles into a new style.

Genre: category of music characterized by a distinctive style, form, and/or content, such as jazz, march, and country.

Guidance: assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently.

Harmonic sequences: series of two or more chords commonly used to support melody(ies).

Harmonizing instruments: musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies, often used to provide chordal accompaniments for melodies and songs.

Harmonization: process of applying stylistically appropriate harmony, such as chords, countermelodies, and ostinato, to melodic material.

Harmony: chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.

Heterophonic: musical texture in which slightly different versions of the same melody sound simultaneously.

Historical context: conditions of the time and place in which music was created or performed and that provide meaning and influence the musical experience.

Historical periods: span of years during which music that was created and/or performed shared common characteristics; historians of Western art music typically refer to the following: Medieval (ca. 500-ca. 1420), Renaissance (ca. 1420-ca. 1600), Baroque (ca. 1600-ca. 1750), Classic (ca. 1750-ca. 1820), Romantic (ca. 1820-ca. 1900), and Contemporary (ca. 1900-).

Homophonic: musical texture in which all parts move in the same rhythm but use different pitches, as in hymns; also, a melody supported by chords.

Iconic notation: representation of sound and its treatment using lines, drawings, pictures.

Imagine: generate musical ideas for various purposes and contexts.

Imagination: ability to generate in the mind ideas, concepts, sounds, and images that are not physically present and may not have been previously experienced (see **Audiate**).

Improvisation: music created and performed spontaneously or —in-the-moment, often within a framework determined by the musical style.

Improviser: one who creates music spontaneously or —in-the-moment.

Independently: working with virtually no assistance, initiating appropriate requests for consultation, performing in a self-directed ensemble offering ideas/solutions that make such consulting collaborative rather than teacher-directed.

Intent: meaning or feeling of the music planned and conveyed by a creator or performer.

Interpret: determine and demonstrate music's expressive intent and meaning when responding and performing.

Interpretation: intent and meaning that a performer realizes in studying and performing a piece of music.

Intervals: distance between two tones, named by counting all pitch names involved; *harmonic* interval occurs when two pitches are sounded simultaneously, and *melodic* interval when two pitches are sounded successively.

Intonation: singing or playing the correct pitch in tune.

Key signature: set of sharps or flats at the beginning of the staff, following the clef sign, that indicates the primary pitch set or scale used in the music and provide clues to the resting tone and mode.

Lead-sheet notation: system symbol used to identify chords in jazz, popular, and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played.

Lyrics: words of a song.

Major scale: scale in which the ascending pattern of whole and half steps is whole, whole, half, whole, whole, whole, half.

Melodic contour: shape of a melody created by the way its pitches repeat and move up and down in steps and skips.

Melodic passage: short section or series of notes within a larger work that constitutes a single coherent melodic idea.

Melodic pattern: grouping, generally brief, of tones or pitches.

Melody: linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.

Meter: grouping of beats and divisions of beats in music, often in sets of twos (duple meter) or threes (triple meter).

Minor scale: scale in which one characteristic feature is a half-step between the second and third tones; the three forms of the minor scale are natural, harmonic, and melodic.

Modal: music based on a mode other than major or minor.

Modes: seven-tone scales that include five whole steps and two half steps; the seven possible modes —Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian— were used in the Medieval and Renaissance periods and served as the basis from which major (Ionian) and minor (Aeolian) scales emerged.

Model cornerstone assessment: suggested assessment process, embedded within a unit of study, that includes a series of focused tasks to measure student achievement within multiple process components.

Moderately complex formal structure: musical form with three or more sections (such as rounded binary, rondo, or other novel design), in which section closure is somewhat nuanced or ambiguous, and the rhythmic, melodic, harmonic, and/or other musical materials across sections may be more distantly related while remaining coherent in some way.

Mood: over-all feeling that a section or piece of music conveys.

Monophonic: musical texture consisting of a single, unaccompanied melodic line.

Motif/motive: brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element.

Movement: act of moving in non-locomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

Music literacy: knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the artistic processes of creating, performing, and responding.

Music theory: study of how music is composed and performed; analysis of the elements of music and the framework for understanding musical works.

Music vocabulary: domain-specific words traditionally used in performing, studying, or describing music (see **Academic vocabulary**).

Musical criteria: traits relevant to assessing music attributes of a work or performance.

Musical idea: idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece.

Musical range: span between the highest and lowest pitches of a melody, instrument, or voice.

Musical work: piece of music preserved as a notated copy or sound recording or passed through oral tradition.

Non-pitched instruments: instruments, such as woodblocks, whistles, electronic sounds, that do not have definite pitches or tones.

Notation: visual representation of musical sounds.

One-part formal structure: continuous form, with or without an interruption, in which a singular instance of formal closure is achieved only at or near the end of the piece; also known as through-composed.

Open-ended assessment: assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting.

Pentatonic scale: five-tone scale often identified with the pattern of the black keys of a keyboard, although other five-tone arrangements are possible.

Perform: process of realizing artistic ideas and work through interpretation and presentation.

Performing, performance: experience of engaging in the act of presenting music in a classroom or private or public venue (see also Artistic Process of Performing).

Performance decorum: aspects of contextually appropriate propriety and proper behavior, conduct, and appearance for a musical performance, such as stage presence, etiquette, and appropriate attire.

Performance practice: performance and presentation of a work that reflect established norms for the style and social, cultural, and historical contexts of that work.

Performance technique: personal technical skills developed and used by a performer.

Personal context: unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

Personally-developed criteria: qualities or traits for assessing achievement level developed by students individually.

Phrase: musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text.

Phrasing: performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.

Piece: general, non-technical term referring to a composition or musical work.

Pitch: identification of a tone or note with respect to highness or lowness (i.e., frequency).

Plan: select and develop musical ideas for creating a musical work.

Polyphonic: musical texture in which two or more melodies sound simultaneously.

Polytonal: music in which two or more tonalities (keys) sound simultaneously.

Present: share artistic work (e.g., a composition) with others.

Program: presentation of a sequence of musical works that can be performed by individual musicians or groups in a concert, recital, or other setting.

Purpose: reason for which music is created, such as, ceremonial, recreational/social, commercial, or generalized artistic expression.

Refine: make changes in musical works or performances to more effectively realize intent through technical quality or expression.

Repertoire: body or set of musical works that can be performed.

Respond: understand and evaluate how the arts convey meaning.

Rhythm: duration or length of sounds and silences that occur in music; organization of sounds and silences in time.

Rhythmic passage: short section or series of notes within a larger work that constitutes a single coherent rhythmic idea.

Rhythmic pattern: grouping, generally brief, of long and short sounds and silences.

Rondo: musical form consisting of three or more contrasting sections in which one section recurs, such as ABACA.

Rubric: established, ordered set of criteria for judging student performance; includes descriptors of student work at various levels of achievement.

Sacred Music: Religious music (also sacred music) is music performed or composed for religious use or through religious influence.

Scale: pattern of pitches arranged in ascending or descending order and identified by their specific arrangement of whole and half steps.

Score: written notation of an entire music composition.

Secular Music: secular music is any music not written for the church.

Section: one of a number of distinct segments that together comprise a composition; a section consists of several phrases.

Select: choose music for performing, rehearsing, or responding based on interest, knowledge, ability, and context.

Sensitivity: skill of a creator, performer, or listener in responding to and conveying the nuances of sound or expression.

Set: sequence of songs or pieces performed together by a singer, band, or disc jockey and constituting or forming part of a live show or recording.

Setting: specified or implied instrumentation, voicing, or orchestration of a musical work.

Setting of the text: musical treatment of text as presented in the music.

Share: present artistic work (e.g., a composition) to others.

Sight-reading: first attempt to perform a notated musical work.

Simple formal structure: musical form with a small number of distinct or clearly delineated sections, (such as simple binary, ternary, or other novel design), using closely related rhythmic, melodic, and harmonic materials across the sections.

Social context: environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

Sonic events: individual sounds (or sound masses) and silences whose succession forms patterns and contrasting units that are perceived as musical.

Sonic experience: perception and understanding of the sounds and silences of a musical work and their inter-relationship.

Stage presence: performer's ability to convey music content to a live audience through traits such as personal knowledge of the repertoire, exhibited confidence, decorum, eye contact and facial expression.

Staging: environmental considerations, such as lighting, sound, seating arrangement, and visual enhancements, that contribute to the impact of a musical performance.

Standard notation: system for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.

Storyline: extra-musical narrative that inspires or explains the structure of a piece of music.

Strophic form: vocal music in which the music repeats with a new set of text each time.

Structural: (see **Structure**)

Structure: totality of a musical work.

Style: label for a type of music possessing distinguishing characteristics and often performance practices associated with its historical period, cultural context, and/or genre.

Stylistic expression: interpretation of expressive qualities in a manner that is authentic and appropriate to the genre, historical period, and cultural context of origin.

Tablature: system of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board.

Teacher-provided criteria: qualities or traits for assessing achievement level that are provided to students by the teacher.

Technical aspects: characteristics enabling the accurate representation/presentation of musical ideas.

Technical challenges: requirements of a particular piece of music that stretch or exceed a performer's current level of proficiency in technical areas such as timbre, intonation, diction, range, or speed of execution.

Technical accuracy, technical skill: ability to perform with appropriate timbre, intonation, and diction as well as to play or sing the correct pitches and rhythms at a tempo appropriate to the musical work.

Tempo: rate or speed of the beat in a musical work or performance

Tension/release: musical device (musical stress, instability, or intensity, followed by musical relaxation, stability, or resolution) used to create a flow of feeling.

Ternary form: (see **ABA**)

Texture: manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.

Theme and variations: musical form in which a melody is presented and then followed by two or more sections presenting variations of that melody.

Theoretical: (see Fundamentals of Music Theory)

Timbre: tone color or tone quality that distinguishes one sound source, instrument, or voice from another.

Tonal pattern: grouping, generally brief, of tones or pitches.

Tonality: tonic or key tone around which a piece of music is centered.

Transfer: use music knowledge and skills appropriately in a new context.

Unity: presence of structural coherence within a work, generally achieved through the repetition of various elements of music (see **Variety**)

Variety: presence of structural contrast within a work for the purpose of creating and sustaining interest, generally achieved through utilizing variations in the treatment of the elements of music (see **Unity**)

Venue: physical setting in which a musical event takes place.

Vocables: audible sounds and/or nonsense syllables used by vocalists to convey musical ideas or intent.

Vocalizations: vocal exercises that include no text and are sung to one or more vowels.

Appendix B-Liturgical Resources



Compiled by Stacey Fanciullo
St. Bernadette School, OCSC

Key –

HC = Holy Communion

A = Advent

C = Christmas

L = Lent

E = Easter

M = Mary Songs

P = Patriotic

Age To Age

All Creatures of Our God and King

All the Ends of the Earth (Dufford)

Alleluia! Alleluia! -- E

Alleluia! Alleluia!

Let the Holy Anthem Rise --E

Alleluia! Hurry, the Lord Is Near – A

Alleluia! Sing To Jesus --E

Amazing Grace

America -- P

America the Beautiful --P

Angels We Have Heard On High -- C

As Grains of Wheat- HC

Ashes -- L

Ave Maria (Norbet) -- M

Away in a Manger --C

Battle Hymn of the Republic --P

Be Not Afraid

Be With Me (Haugen) -- L, general

Behold The Lamb – HC

Blest Are They

Blest Be the Lord

Bread, Blessed and Broken --HC

Bread That Was Sown --HC

Canticle of the Sun

Center of My Life

Change Our Hearts

Christ, Be Our Light

Christ, the Lord, Is Risen Today (Llanfair)--E

Christ, the Lord, Is Risen Today --E

City of God

Come, Now Is the Time to Worship

Eat This Bread --HC

Endless Is Your Love

Enter the Journey

Eye Has Not Seen

Faith of our Fathers --P

Fly Like a Bird

For the Beauty of the Earth

Gather Us In

Gather Your People

Gift of Finest Wheat --HC

Give Me Jesus --Lent, general

Glory and Praise To Our God

Glory in the Cross --Lent, general
Go Make a Difference
Go, Tell It On The Mountain --C
God of Day and God of Darkness
God's Holy Gifts --HC
Hail, Holy Queen --M
Hail Mary: Gentle Woman --M
Hark! The Herald Angels Sing --C
He Is the Lord
Here I Am, Lord (Schutte)
Holy Darkness
Holy God, We Praise Thy Name
Holy Is His Name --M
Hosea --Lent, general
How Great Thou Art
I Have Loved You
Immaculate Mary --M
In the Day of the Lord
In This Place
Jesus, Come To Us
Joyful, Joyful, We Adore Thee
Lead Me, Lord
Let Heaven Rejoice
Let There Be Peace on Earth
Let Us Break Bread Together --HC
Lift High The Cross
Lift Up Your Hearts
Lord of the Dance
Lord, Who Throughout These 40 Days --L

Love Has Come
Loving and Forgiving --L or general
Make Your Home In Me
Many and Great --HC
Morning Has Broken
Now Is the Time
O Breathe on Me, O Breath of God
O Come, All Ye Faithful --C
O Come, O Come, Emmanuel --A
On This Day O Beautiful Mother --M
One Bread, One Body --HC
One Love Released --HC
One Spirit, One Church
Only This I Want --L
Pan de Vida --Spanish and English
Parable
Peace Is Flowing like a River
People, Look East --A
Precious Lord, Take My Hand
Rain Down
Rise Up With Him --E or general
Roll Away the Stone --E
Sacred Silence
Seed, Scattered and Sown --HC
Seek Ye First
Send Us Your Spirit (Haas)
Sent Forth by God's Blessing
Shepherd Me, O God --HC
Silent Night --C

Sing of the Lord's Goodness
Sing Out, Earth and Skies --A or general
Sing To the Mountains
Softly and Tenderly Jesus Is Calling
Soon and Very Soon
Table of Plenty --HC
Take the Word of God with You
The First Nowell --C
The King of Love My Shepherd Is
The Summons
The Supper of the Lord --HC
The Whole World Is Waiting for Love --A
These Alone Are Enough
They'll Know We Are Christians
Though the Mountains May Fall
To Be Your Bread --HC
To You, O God, I Lift Up My Soul
Common Advent Responsorial Psalm

Ubi Caritas (Hurd) Latin and English
We Are Called
We Are Many Parts
We Are the Light of the World
We Have Been Told
We Remember
We Three Kings --C
We Will Rise Again
Were You There --L
Whatsoever You Do
With One Voice
With the Lord (Joncas)
common Lenten responsorial psalm
Worthy Is the Lamb --HC
You Alone
You Are Mine
Your Grace Is Enough

Mass Acclamations

Mass of Glory (Hurd/ Canedo)
Mass for the Advent Season
(Klosner-Lane, Klosner)
Mass of Creation (Haugen)
Heritage Mass (Alstott)
Mass of Renewal (Curtis Stephan)
Mass of St. Cecilia
Mass of St. Timothy (Maher/ Booth)