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Course of study in Gregorian chant for the Catholic school music program - grade three to eight.

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Boston University
COURSE OF STUDY IN GREGORIAN CHANT FOR THE
CATHOLIC SCHOOL MUSIC PROGRAM - GRADES THREE TO EIGHT

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of the Requirements for the Degree
Master of Education

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CHAPTER I

STATEMENT OF THE PROBLEM

The issuance of Motu Proprio in 1903 gave rise to the needed restoration movement for Catholic Church music. The impetus having been given, it remained only for the clergy and the faithful to adopt ways and means for translating the wishes and injunctions of the Holy Father into practical application. Pius X declared: "Special efforts are to be made to restore Gregorian chant to the people so that the faithful may again take a more active part in the ecclesiastical offices...."\(^1\) As simple as that statement may have appeared, the interpretations which arose were so varied and numerous that problems concerning the effective realization of this admonition assumed many shapes and forms.

It is the purpose of this study (1) to present, for a better understanding of the chant, a brief account of its origin, decline and present emergence as an integral factor in the liturgical movement; (2) to state, in brief form, some of the problems which prevent the proper execution of an active program of Church music, and by the same token, to present some of the solutions which have been offered to meet these problems; (3) to discover current trends of thought regarding

\(^1\)Pius X, Motu Proprio, 1903.
the teaching of chant and its usage in the schools; and (4) to offer a suggested course of study for grade school which will comply with the demands for a practical course outline for children.

Justification. The problem of arriving at a utilization of the chant for congregational participation and of placing it into the layman's hands for actual usage is a concrete one. To the Church, it is a mission to be fulfilled, to the members of the Church, a commission to be carried out. In referring to the chant, one author states that there is no other subject on which the Church has spoken more frequently or earnestly in our day, atheistic communism excepted.² Since due importance has been attached to the movement for the restoration of Gregorian chant, any procedures designed to fulfill the wishes of the Catholic Church in this regard would seem to be justified. It is a generally accepted opinion that congregational singing will only be insured when an interesting and practical instruction will be established in the schools. It is for this reason and owing to the present apparent lack of suitable texts and outlines that the suggested materials are offered.

The plan devised for constructing the material was based upon these four premises: (1) The current interest in reviving the chant for layman participation necessitates the

²The Paulist Fathers, "Prayer in Song," The Catholic World, CLI (July, 1940), 484.
education of children in school; (2) Theory and factual knowledge should not exceed the actual musical beauty of the chant. The emphasis should rather be placed upon orientation and familiarity with the music than upon its peculiar notation and terminology; (3) The proportionate amount of Gregorian chant to be taught in the schools would logically seem to be determined by the degree of actual usage required from the layman in later years; (4) Correlation of singing with suggested projects and activities will stimulate a proper appreciation of the music of the Church.

Scope. The constructed materials will apply to Grades three through eight. This material is offered in the form of a course of study to proceed simultaneously with the regular school music program and is arranged in bi-monthly periods. It will incorporate an appreciation of Church music, music reading, theory, knowledge of the background and history of the chant and class activities. Specific problems will be outlined for each grade.

The material is offered only as a suggested guide for those situations where the present plan seems to be unsatisfactory or inadequate. It is not offered as a method since "every one of us realizes as the years go by, that we more and
more discard methods as such, and have ingenuity enough to meet the problem as it arises."³ Experience is the best proof of the fact that a Puritanistic tenacity in clinging to the "one way" of doing a thing is obsolete. Any skill can be taught in a variety of ways.

CHAPTER II

REVIEW OF THE LITERATURE

Since the Church has always been in possession of a liturgical chant from the first centuries of her existence, we may say that Church music is as old as the Church herself.4

From the writings of the Old Testament, we find many references to the use of psalms and hymns in the religious functions, which were performed in the Temple, the synagogue or the home. The early Christians, converts from the Jewish religion, carried this practice over into their own Church services.5 The ruthless persecutions which the infant Church endured, however, could not be conducive toward promoting a notable advancement in liturgical music, and it was confined, with the religious services, to the catacombs. After the issuance of the Edict of Milan in 313, the Church was free to worship God publicly and the singing of hymns and psalms assumed a major role in religious services. With the gradual growth of external forms of divine worship, there grew also a demand for the musical element. The organization and


systematization of liturgic functions entailed a similar regulation of the accompanying chants. This important task was undertaken by Gregory the Great, under whose pontificate was accomplished the completion of the work begun by St. Ambrose, and resulted in the intimate union of liturgy and song. Through the work of this great Pontiff, the chant melodies were standardized, provisions were made for teaching the faithful, and the beauty of the Church's music spread and flourished throughout Christendom. So perfect was the chant at this time, that it continued unchallenged for approximately five hundred years and its use was universal. That it existed as an integral part of human life is proven by the fact that the chant which would be sung on a certain day was cited in the chronicles as a means of dating that particular event. It accompanied the lives of all, and public observances and official ceremonies employed the use of chant melodies. In Pre-Reformation times, the people took an active and prominent part in the singing. Vespers and the parts of the Ordinary of the Mass were invariably sung by the congregation.

When, later, the music of the Church became more florid the more educated voices of the "Scholae Cantorum" assumed complete responsibility for the singing of the Proper, contrary to the true purpose for which the Pope designed this

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group. Composers began writing music which was too difficult for execution by the people, and gradually from the time of the tenth century, the congregational singing of the Ordinary fell into oblivion.7

Any number of factors influenced the gradual decadence of the chant. The New Learning of the Renaissance flooded Europe and the reintroduction of Greek and Roman learnings without the adequate understanding of these civilizations brought on much misinterpretation and criticism. The theory of Humanism was prevalent at the time, and the Rococo period of elegance permeated learning. Subjectively viewed, man, who had lived and worked together with his fellowman as a child dependent upon the goodness of the Father, now found himself a self-centered, independent being who lived in and for himself.8 Personal performance and aggrandizement supplanted the community spirit of living. The bonds of unity which had held the community and Church together were gradually being dissolved by the spirit of the times. Polyphony reached its zenith at the time of the Renaissance and completed the disintegration of Church music

8Klarmann, op. cit., p. 128.
already begun. Marie Pierik states that "the congregation let itself be swayed by the charm of the new music and gradually abandoned its inherited and traditional right."

The great abuse of Church music which resulted from the exchange of the devotional spirit of the plainsong for the ingenuity of the secular influence necessitated reform of the chant. The virtual extinction of the chant in the seventeenth century was the final outcome of these undermining forces.

Various attempts to revive the chant were made, but with little or no success. It remained for the Benedictines of Solesmes to restore the Gregorian chant to its original purity and proper place in the liturgy. This great work was undertaken by Dom Gueranger and continued to a high degree of achievement by his followers, Dom Pothier and Dom Mocquereau, whose studies in the field of research represent the "Summa" of Gregorian music.

The trend of Church music within the last fifty years has been away from the extravagant abuses which resulted in the cleavage of liturgical worship and song. With the issuance of the Motu Proprio of Pius X, the stamp of authority was placed upon the proposals for reform. The succeeding Pontiff, Pius XI, reaffirmed the decrees of the former Pope

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9 Pierik, loc. cit.
in his encyclical, "Divini Cultus." More recently, yet, Pius XII has spoken regarding the restoration of the chant to the faithful. He says:

So that the faithful may take a more active part in divine worship, let Gregorian chant be restored to popular use in the parts proper to the people. Indeed it is very necessary that the faithful attend the sacred ceremonies not as if they were outsiders or mute onlookers, but let them fully appreciate the beauty of the Liturgy, and take part in the sacred ceremonies, alternating their voice with the priest and the choir, according to the prescribed norms.¹⁰

The combined efforts of these three Popes have been directed toward one united end--that of bringing together that which never should have been separated, the singing Christian community and the priest at the altar.¹¹

It is evident that the Holy See is interested in the chant as a vehicle of communal prayer. One of the marks by which the Church is known is unity, and the proper participation of the faithful in liturgical worship demands a unity of voice and sentiment. The Church views it of prime importance that the laity voice its prayer in song.

A decade or so following the issuance of Motu Proprio, schools dedicated to the task of promoting the reform were established. One of the first schools to be established

¹⁰Pius XII, Mediator Dei, 1947.
¹¹Editorial, Caecilia, CXXIX (January-February, 1952), 43.
according to this new order was the Pius X School of Liturgical
Music in New York in 1916, which offered provision for a nor-
mal course for teacher training. The establishment of the
Pius X School was a project primarily inspired by the desire
to obey the papal comment regarding liturgical chant.
Mrs. Justine Bayard Ward, foundress of the school, together
with Mother Georgia Stevens, a religious of the Sacred Heart,
compiled the Catholic Education Series, a music course for use
in the parochial schools. The music series, with its graded
exercises which were to prepare children to sing easily from
Gregorian notation, was designed as an initial step toward
placing the chant in the grasp of the faithful, through the
hands of the children.

The publication of this first course of study for
instruction in the Catholic schools was clearly the logical
beginning for making the chant available for the layman.
As has been stated, it was the desire of Pius X and particu-
larly of the more recent Popes, that Catholics should partici-
cipate more fully in the liturgical services. The Church
has always looked upon song as the normal form of liturgical
prayer, and the congregation, to comply with the injunctions
of the Supreme Pontiffs, needed some habit of distinct utter-
ance without which it was vain to look for that unity of
expression which the Church sought to achieve.\textsuperscript{12}

\textsuperscript{12} Harold Becket Gibbs, "Congregational Singing,"
Church Music I, No. 1 (August, 1905), 21.
Pope Pius XI expressed in his encyclical of December, 1928, the realization that the desires of the Church regarding music could only be fulfilled when the Gregorian chant would be taught in the Catholic elementary schools. The restoration movement fell to the lot of Catholic education leaders, who aimed not to make Gregorian supplant all other kinds of music, but rather to extend and enlarge its use so that it would result in the people taking an active part in the liturgical services. Sacred music as well as chant was expressly provided for in this encyclical. The need for arousing and sustaining interest in the chant was evident. Success in achievement depended upon creating the desire to sing and then developing this desire into a demand for congregational singing.

The Papacy had inaugurated the initial step in the restoration. The responsibility for establishing an effective program for carrying out the reform lay in the individual dioceses, and the diocese, in turn, looked to the parish. But the chant, was of its very nature, monastic, and the parish church was not a monastery with a congregation of plainchant intelligentsia who, through constant touch with the Gregorian music could appreciate and welcome it in its fullest beauty. The parish church was a part of the world and touched and

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hallowed the lives of ordinary men and women. It became necessary, therefore, that the chant be interpreted to conform to these conditions. The adult congregation which had been content to sit back indifferently and listen to the performance of the choir—good or bad as it may have been—found itself abruptly shaken from its lethargy. Under these conditions, the plan assumed huge proportions and numerous problems for many church leaders. Undoubtedly, the focus of interest upon the parish school offered more hope of achievement. Church leaders realized more and more that the hope of any great movement lay in the rising generation. As one writer states it, "the field for the work was obviously in the schools, for the problem became one of musical re-education and music of a generation must be implanted in its children."

The problem of educating children in Gregorian chant has been much discussed in our day. The consensus of opinion lies in the approval of a regular course of instruction in the schools. Sister Cecilia, in an address given to the National Catholic Education Association, voices the statement


15 Sister Consuella Caillouet, O. Carm., "Restoring the Chant to the People," M. E. N. C. Yearbook, XXVIII (1935), 34.
that "if the children of this generation love and enjoy the chant, the men and women of tomorrow will fill our Churches with their singing of the liturgical music." And in his book entitled "Sacred Music and the Catholic Church," Reverend George Predmore re-echoes the need for a program of school music. He writes:

If the children in school are given a systematic training in Church music and especially Gregorian chant, the permanence of congregational singing will be safe-guarded. Then the children of today who will be the adults of the near-future will readily and eagerly join in the responses, the Latin and vernacular hymns and even in the Ordinary of the Mass.

The program of Catholic education is aligned with the task of supplementing secular training with religious instruction. This religious training is a refining and elevating one, bringing to the lives of children a knowledge of the doctrines of the Church and an association with the significant beauty of the Liturgy. Since Church music is intimately bound up with the Liturgy and life of the Church, it should form an integral part of Catholic instruction, for when rightly known, it must be loved. Provided that the Liturgy and chant are placed on

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the syllabus of the parochial school, a direct preparation for the liturgical life of the Church will be given in which the student has the duty and privilege to participate.\textsuperscript{18}

The importance of the parochial school as the focal point for the Liturgical Renaissance cannot be over-emphasized. From "Sacred Music and the Catholic Church," comes the following statement:

We should look upon any parish school, no matter how small or insignificant as affording great opportunities for promoting the reform of Church music. The children of today will be the men and women of the future. Therefore, children must be taught Church music if they are to have a love and appreciation of it. Otherwise, we can hardly expect that when they reach the estate of manhood and womanhood their tastes will be according to the highest standards—consistent with the mind and spirit of the Church.\textsuperscript{19}

The efforts of the Church were decidedly in the direction of congregational singing, but even the Holy Father intuitively knew that opposition would be forthcoming, for in a letter to Cardinal Respighi, Pius X writes: "At first the novelty will surprise some; very likely some choirmasters or directors will not be quite prepared for it, ..."\textsuperscript{20} but

\textsuperscript{18}Sister M. Lucretia, "Gregorian Chant and the Liturgy in Our Catholic Colleges," \textit{The Catholic Choirmaster}, XVII, No. 3 (September, 1931), 90.

\textsuperscript{19}Fredmore, \textit{op. cit.}, p. 110.

\textsuperscript{20}Letter of Pius X to Cardinal Respighi as Vicar of Rome, December 8, 1903.
he closes his statement with the hope that "little by little things will right themselves and everyone will find in the perfect correspondence of the music to liturgical laws and to the proper character of the chanting of psalms a beauty and a rightness which they have never felt before."\(^{21}\) In the twenty-five years which elapsed after the issuance of the Motu Proprio, many parishes could credit themselves with some efforts toward achievement; but a habit of almost three hundred years could not be expected to be eradicated universally in the short span or a corresponding two or more decades. It was for this reason that Pius XI brought the issue again to the attention of the Catholic world in his Apostolic Constitution, "Divini Cultus," issued in 1928. He regretted that "... in certain places these very wise rules have not been completely applied.... Some have claimed that these rules, although solemnly proclaimed, were not 'binding'. Others have taken up with an inappropriate style of music."\(^{22}\)

Many had taken the decided opinion that the ideal of congregational singing which the Church advocated was interesting but not practicable.\(^{23}\) A lack of trained choirmasters

\(^{21}\)Ibid.

\(^{22}\)Pius XI, Divini Cultus, 1928.

\(^{23}\)Vincent C. Donovan, "What is Plain Chant?" Commonweal, XIX (November, 1933), 65.
added to the problems already existing. Basically, the real reason for the opposition which the chant met was due in large part to the lack of intellectual understanding on the part of the faithful. The entire beauty of the chant lies not only in the musical sound but in the intellectual appreciation.\textsuperscript{24}

The birth of the chant proves this, for it seems to have sprung fully grown and developed from the heart of the Christian religion, which was and is offered for acceptance or rejection through the free will of man. In referring to the essence of the chant, Ryan states that "it renounces the expression of the extremes of emotion to find itself rooted thereby in the highest faculty of man--his intelligence."\textsuperscript{25} It is not surprising, therefore, that the congregation which had been passively pleased with sugary melodies, appealing to the emotions, was not prepared to understand whole-heartedly a music dependent for its appreciation upon an eminently active process, implying rather a higher intellectual operation than a pure sensual one. Church music was not meant to be spice for mere emotional delight. One writer speaks of it as an "aid to spiritual digestion, and consequently moral vigor."\textsuperscript{26}

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\textsuperscript{26}Donovan, \textit{op. cit.}, p. 66.
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Generally speaking, the chant was looked upon as a remnant of the Dark Ages, having no possible place in the worship of the twentieth century church-goers.

A return to the liturgy, the theology of the people, was the pressing, pre-requisite cry. The essential condition of liturgical health is the cooperation of the faithful, and this was the distinctive feature of the system the Church had decreed for restoration. Since the chant was an integral phase of liturgical prayer, the attempt to treat it as a mere musical form was futile. Many were inclined to believe, but wrongly so, that the Church music should be performed for its own sake, that its first characteristic of performance should be aesthetic beauty. This theory is disproved by Sister Mary Louise who makes the following comment: "...this is not the primary thought of the Church, for according to Pius X, the single purpose of chant is 'to give life and power to the thoughts.' To sing chant is to pray in music and pray as well as we are able."  


Another misconceived practice was the emphasis upon technical theory. Of its very essence, the chant was "sacral" in character, something unworldly, mysterious, and by that same token, something that would always elude the analysis of the mere technician, just as it would ever remain the antithesis of anything smacking of the profane.29 One writer sums up this theory in his article which appeared in the "Commonweal" in 1934. He writes:

Liturgical art as well as liturgical singing can never be sound nor true as long as they are viewed as ends in themselves instead of in their true character as results flowing naturally and spontaneously from sound liturgical practices and liturgical living. It is precisely this over-emphasis upon technique and esthetic standards that constitutes the greatest danger to the liturgical renewal at the present time.30

The same writer states that this view does not admit or countenance anything imperfect or unworthy in the Liturgy. He rather stresses the need for an approach and an orientation which is different from that supplied by the mere technician.31

The Church's insistence on the use of Gregorian chant and congregational singing proved a stumbling block for many, because many considered the view of the Church in this matter as one of mere taste and expediency. But the issue went far

30Loc. cit.
31Loc. cit.
beyond this to a most trenchant point of the Church's law regarding the very essence of Catholic worship. Form without meaning is useless, and through the Liturgical Renaissance the Church sought to renew in the real sense of the word, the corporate expression of her worship, by means of some common outward gesture of common corporate prayer. The most fitting vehicle and at the same time the most inspiring one was song. Even from the natural viewpoint, song was the gesture of prayer as laughter was the gesture of merriment. The chant amply supplies this need because it is not singing while praying or singing because of prayer that is the answer. It is rather singing the prayer itself, and the unison singing of the Gregorian chant adapts itself to the ideal of a united, corporate form of worship.

Many parishes have achieved the ideal, and to such a degree that the happy burden of the Church singing is carried on almost entirely by the congregation. Through a gradual process, people can be induced to participate in the singing. Selner offers three suggestions to achieve this start. He suggests: (1) that the announcement of the project be made well in advance of the actual date; (2) that clearly printed scores on a card or leaflet be made available to the parishioners, and (3) that there be some device for leading the voices.32

The discussion of congregational singing usually centers around the Mass, but the matter may be extended to the singing at Benediction, evening services and similar devotions. The attendance at these services is evidence of the fact that people are anxious for some means of religious expression. How wisely has the Papacy recognized and supplied for this need through the liturgical participation of the laity.

Maginty re-iterates in a sense, the same solution in what he calls an "indirect" method. He suggests that a choir first assimilate the Mass; but "...from the first day of its introduction in the Church, the parishioners are supplied with copies, choral marshals are installed, the organ heaves a generous sound and an earnest appeal from the pulpit is made to all to join in singing as a duty to their faith." The "direct" method which the author counsels is that of an established parochial "schola," a liturgical sodality which is to be formed in every parish from the schools with the guilds and other societies in concentric rings around the choir as a nucleus, meeting weekly for the purpose of absorbing a repertoire of Church music and masses.

It would seem that the situation effects the solution. It only remains for those in the position of authority to

33Maginty, op. cit., p. 284.
34Ibid., p. 284.
"take the situation in hand" as it were, and with a little ingenuity and good will to accomplish what in effect is really not impossible in appearance.

Present trends in the teaching of Gregorian chant to children today rely upon those few texts which have been written during the past ten or twenty years. It is not the purpose of this study to review these texts except in the capacity of their application to this work. The construction of new courses of study for incorporating chant into the regular school music program, such as the one prepared for the Archdiocese of Boston in September of 1952, as well as the Catholic School Music Course, the Master Plan of To God Through Music prepared by the Sisters of Providence of Indiana, demonstrate the apparent need and interest for a new presentation of the Church's music to children. This does not disprove the value of the standard texts which have been generally used. It only gives evidence of the fact that effective, vital teaching is always alert to finding new ways, new outlooks, which we all admit may perhaps be only a new adaptation of a relatively old procedure.

Two facts of issue present themselves at this point, insofar as teaching procedures are concerned. The present liturgical movement has given rise to the question of the admittance of the vernacular into the Church services. This concerns our study in so much that the question is paralleled
with that of singing in the vernacular. The second matter often under discussion is the practicability of the Gregorian or modern notation in music.

As with any issue under discussion, an equal number of arguments for and against the point of contention appear. The use of the vernacular in Church services would seem to insure a more real participation on the part of the laity, since through this practice, they would enter more fully into the real understanding of the texts. On the other hand, the Church has not as yet offered complete sanction to these services. In one article appearing in a current issue of the "Caecilia," the writer states that in Europe, especially in France and Germany, the custom of vernacular services appears to have episcopal sanction and alludes to the fact that we may hope for the day when the vernacular may be introduced as a legitimate part of all our liturgical functions.35

In his editorial appearing in the current August issue of the Catholic Music Educators Bulletin, Monsignor Thomas Quigley expresses a similar viewpoint. The president of the association volunteers the opinion that "the day which sees the Mass read and sung in English; the sacramental prayers and blessings said in English; and congregational singing of

Vespers and Compline in English, will also witness a real beginning of lay participation in the liturgy.\textsuperscript{36}

A prominent educator in the field of school music, the Monsignor goes on to suggest that composers look ahead to the probability and possibility of setting English translations to Gregorian modes.\textsuperscript{37}

In effect, this is not a problem which has been subjected to mere theorizing or discussion. The School Sisters of St. Francis have recognized this need for children as well as the laity and in the past year or two have offered a number of original hymns and ejaculations for unison singing in the vernacular for school children in the primary grades. Another feature of interest is the fact that this material is printed in modern notation.

The widening use of the modern notation in music material is evidenced in the figures for the total sales of the Gregorian Kyriale reported by McLaughlin and Reilly Company of Boston, Massachusetts, over the past fourteen years. The sale of books in the modern notation is listed as an approximate 62,000 over the 19,000 in Gregorian notation. From the same company we may expect publication of a new music series for the Catholic schools entitled "Music for Life" in which

\textsuperscript{37}Quigley, loc. cit.
the author employs the use of the modern notation and the English texts in presenting the chant to children.

As stated previously, arguments both for and against these issues are valid and accepted. It is not the purpose of this study to accept or reject any of these. We admit of both. The quantity and quality of material, the manner of presentation which is offered in the suggested Course of Study in the succeeding chapter, is based upon these salient points:

1) How practical is the music course of study for children?

2) In looking to the future life of the child does it incorporate congregational singing as one of its goals?

3) Will it instill primarily in children a love for the beauty of the chant with a minimum of technical knowledge?

4) Does it stand as an adaptable, yet integral and interesting part of a child's life?
CHAPTER THREE

THE CONSTRUCTED MATERIALS

Introduction to the Outline of Study

The purpose of this Outline of Study of the Sacred Music of the Catholic Church is to aid teachers in presenting and developing Gregorian Music in the classroom in a way that is at once possible, enjoyable and profitable.

Gregorian Music is the precious heritage of the Catholic Church. This statement is not meant to be boastful, or to imply that the Church has something she does not wish to share. There is this quality in all art--if it cannot be shared, it is not really art. All may hear and enjoy it, but all, too, will admit that if Gregorian Music were to be taken out of our Catholic Worship, the keystone would be removed.

Since this study is concerned with the teaching of music in Catholic schools, it follows that first place must be given to the teaching of Gregorian Music.

Can this be done without sacrificing our established courses of music study? It is believed that it can, for, essentially Sacred Music and Secular Music are but different branches of the same tree. The classroom is large enough for both branches to expand and develop to maturity.
The Catholic Choirmaster's Course of Study has this to say: "Singing, and in particular Sacred Singing is both for our children a formation and a function." Any attempt to get children acquainted with the art of music must consider these two aspects; both are necessary to a sound organization of children's classes. Through sacred songs which they learn, children will be formed according to the spirit of Christ, and their singing in the sacred services is a delicate gift to God.

In the Outlines which follow, the aim has been to have the whole being of the child impressed—artistically, musically and religiously.

The aims and objectives of each grade embody the general principles upon which the outline of study for that grade is based. These are further clarified under the four headings which follow: Attainments, Materials, Learning Experiences and Theory. The Suggestions for Teaching and the Suggested Procedures which are given, are meant as helps for the teacher. As stated previously in this paper, the Outline was constructed to proceed with the regular school music program, with a time allotment of two twenty-minute periods per week.

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38Clifford A. Bennett, Catholic Choirmaster's Course (Toledo: Gregorian Institute of America, 1945), Lesson 28, p.1.
Aims and Objectives

1. To prepare children for an appreciation and understanding of the beauty of prayer in song.
2. To present music of such kind that will help children to be well-disposed toward receiving the chant.
3. To present, in a practical way, the concept of chant, and to provide children with the opportunities to sing it.
4. To lay emphasis upon the aural concept, the "sound" of the chant, rather than upon any technical elements.
5. To aid the child to use his singing voice as an instrument given by God, to help him to a better knowledge and love of God.
6. To introduce the Latin text as the official language of the Church and expressive of her prayer.
Attainments

Unit I - September - October

1. To strive at all times to secure a light, singing tone.
2. To introduce "prayer songs" that will appeal to a child's level of interest.
3. To present these songs by rote, emphasizing the aural attention rather than the visual.
4. To convert into simple two or three tone melodies short, familiar texts or prayers.

Unit II - November - December

1. To stress, in the singing, the prayerful beauty of Gregorian type music.
2. To set to simple melodies, some aspirations or parts of prayers learned.
3. To discover familiar tonal patterns in the short prayer songs used.

Unit III - January - February

1. To develop the idea that song will elevate and lift prayer to a higher meaning.
2. To adapt a short psalm or part of a psalm to a simple chant melody.
3. To note the repetition of the interval sound.
Unit IV - March - April

1. To introduce the Latin text as the Church's own language.
2. To chant the Latin words.
3. To sing some of the responses at Holy Mass.
4. To sing in Latin some of the English chant melodies learned.

Unit V - May - June

1. To continue to sing the Latin chant melodies and to present a general view of their notation.
2. To learn the remaining responses at Holy Mass.
3. To introduce the concept of free rhythm in chant.
4. To learn a hymn or antiphon to sing in Church or school.

Materials

Unit I - September - October

1. "Our Prayer Songs," Alverno College of Music, Milwaukee
   a. The Sign of the Cross
   b. The Our Father
   c. The Act of Charity

2. Suggested Short Prayers and Melodies

   5 6 i i i i i i 2 i i
   a. Holy Mary, Mother of God, Pray for us.

   i i i i i i 2 i 1 i i i 7 i
   b. Blessed be the name of Mary, Virgin and Mother.
Unit II - November - December

1. "Our Prayer Songs"
   a. Grace Before Meals (do mi so)
   b. Grace After Meals (do mi so)
   c. The Hail Mary (so mi) (so do)

   a. Sign of the Cross (No. 1 - English Translation)
      \[\text{i i i i i i i i 7 6 1}\]
      In the name of the Father, and of the Son,
      \[\text{i i i i 6 7 1}\]
   b. The Doxology (No. 2 - English Translation)
      \[\text{i i i i i 2 i i 7 6 i i i i}\]
      Glory be to the Father and to the Son, and to the
      \[6 7-6 7 1\]
      Holy Ghost. Amen.

3. Suggested Short Prayers and Melodies
   \[3 3 3 3 3 4 5 5 1 2 3\]
   a. Immaculate Heart of Mary, pray for us.
      \[5 5 i 5 5 4 3 2 3\]
   b. Infant Jesus, teach me to love Thee.

Unit III - January - February

1. "Our Prayer Songs"
   a. The Angelus

2. "Plainchant for Elementary Schools"
   a. Benedictamus Patrem (No. 42 - English Translation)
Let us bless the Father, and the Son, with the Holy Ghost,
Let us praise and magnify Him for ever.

3. Psalm 116

(1) Praise the Lord all ye nations,
(2) Because His mercy is confirmed upon us,
(3) Glory be to the Father, and to the Son,
(4) As it was in the beginning, is now and ever shall be,
(5) Praise Him all ye people.
(2) And the truth of the Lord remains for ever.
(3) And to the Holy Ghost.

Unit IV - March - April

Teach by imitation first, by simple rules second.
Use any Latin texts to teach pronunciation. Suggested texts are:
1. Gloria Patri, etc.
2. In Nomine Patri, etc.
3. Responses at Orations and Gospel.

(Note pronunciation of vowels - note accent)
Unit V - May - June

The chants of the preceding period may be used in order to:

1. Present the general appearance of music notation.
2. Present the concept of rhythm - eighth note pulse.

New Chants:

1. Responses at Preface, Pater Noster, Agnus Dei.

(Solemn

Learning Experiences

Unit I - September - October

1. Find a picture to show some part of the Our Father.
2. Sing with a beautiful tone, a little thanksgiving prayer to God for all His gifts to you. Let one child sing, "For . . . . . ." and the group answer, "We thank Thee, Lord."

Example: "For rain and sunshine," (Child)

"We thank Thee, Lord." (Group)

Unit II - November - December

1. Prepare a little crib in your heart for the Infant Jesus by singing, "Infant Jesus, teach me to love Thee."
2. Make your Hail Mary more beautiful and holy by making your singing more beautiful and holy.

Unit III - January - February

1. Chant some of the prayers you learned in Religion period.
2. Teach a little song prayer or hymn to your little brother or sister at home.

Unit IV - March - April
1. Sing the Sign of the Cross in Latin and in English.
2. Sing the responses you learned at Holy Mass this week.
3. Make a litany of the patron saints of your classmates.
   Sing it in English.

Unit V - May - June
1. Use the song, "Let Us Bless the Father," as your opening song-prayer before class.
2. Make a calendar of the feasts of Our Lady in the month of May. Collect different pictures of her and sing an aspiration to her each day.
3. Listen carefully to all the responses at Holy Mass and sing them with the people.

Theory

Unit I - September - October
No formal theory; attentive, careful listening.

Unit II - November - December
No formal theory; aural recognition of tonal patterns.
(do mi so) (so mi) (so do)

Unit III - January - February
No formal theory; aural recognition of tonal patterns.
(so la so) (So la do) (do la so)
Unit IV - March - April

No formal theory; application of Latin text accent.

Unit V - May - June

No formal theory; the general recognition of notes on a staff (modern notation); ability to determine if the notes move up or down and to associate the concept of pitch in terms of high or low; familiarity with the eighth-note pulse.
Grade Three - Suggestions for Teaching

It is generally conceded that children of the Third Grade are too young to understand the Gregorian Chant in so far as a desirable attitude is concerned. Educators realize, of course, that much depends upon the teacher. However, the current trends in music education today defer the introduction of Gregorian Chant to the Fourth or Fifth Grades.

The fundamental purpose of this plan of study for Third Grade is merely to flavor the singing of children for a ready taste of the Church's music, needless to say, too, a liking for it.

The use of prayer songs seems to be a practical and easy way to inaugurate children to the idea of "singing" a prayer. Rather than begin with a formal study of the Gregorian music and the overwhelming amount of problems it necessarily effects, the concept of Church music is sought first by the singing of familiar prayers through these means:

1. The chanting of simple, improvised melodies
2. An acquaintance with simple, but pure Gregorian melody
3. A minimum usage of the Latin text

Before a child begins to talk, we do not attempt to teach him rules of grammar. In singing, then, can we not follow the same principle and present songs to children in a language they can understand with subject matter on a level
they can appreciate. The prayer songs are simple prayers set to a simple, chant-like melody. They provide an association with the familiar prayers learned and used every day, and in their musical setting, prepare the child-soil for the budding of the chant.

The singing in this grade is done in rote fashion and the earlier songs are taught without blackboard notation or books in the children's hands. As soon as children have developed an aural awareness, the teacher may direct them to observe the printed song. It is understood that attention is not called to the notation in order to observe details, but rather only to follow the line of notation and to become familiar with the appearance of the music in general. No attempt is made to introduce the Gregorian notation. All modern notation is used. The use of numbers in constructing the early melodies is merely for convenience sake. They are to be interpreted according to the syllable names of the scale. Dots above numbers indicate octave higher—1 high do; 2 high re; 3 high mi; 4 high fa, etc.; dots below numbers lower octave—7 ti below; 6 la below, etc.

Grade Three - Procedures

Since rote singing is the prime method for singing in this grade, the following outline of steps is suggested for teaching the prayer songs and chants:
1. Introduction and presentation of the song in such a way as to arouse interest and to inspire devotion.

2. Teacher sings the entire song; discuss words and meaning.

3. Teacher sings first phrase; children repeat.

4. Teacher sings second phrase; children repeat.

5. Teacher sings first and second phrase; children repeat.

6. Teacher sings remaining phrases in the same manner.

7. Teacher sings entire chant.

8. Children sing the entire chant.

This general plan may be supplemented by the teacher's own suggestions. Alternate singing of phrases by individuals and by groups is also recommended.

The following suggestions are offered for each period.

Unit I - September - October

1. At all times, children should understand the meaning of what they are singing. If prayer is to be conversation with God, let the sung prayer, by all means, be a conversation that is understood.

2. The importance of a light, head tone is never underestimated, since Gregorian music is dependent upon this for its flowing nuance and subtlety.

3. Any simple chant-like melody of two or three tones may be used. These may be varied from:
Unit II - November - December

1. The said prayer may be compared with the sung prayer. Which gives the more striking effect of devotion, holiness?

2. The aspirations listed are those suggested in the Course of Study in Religion for the stated months. Similar type quotations from the Bible, or short excerpts from the religion lesson may be used equally well.

3. The attention drawn to tonal patterns is not in the nature of drill or exercise. They are merely used in connection with the sound concept and association in the song.

Unit III - January - February

1. A short explanation to convey the meaning of the word, "psalm," might be given. The word "psalm," comes from the "Psalter," an instrument of ten strings played by the Hebrews when they sang and danced before the Ark of the Covenant. Each line of a psalm is called a verse. King David is remembered for the many and beautiful psalms he wrote. This psalm is a song of praise to God.
2. Emphasis is placed upon a smooth, flowing tone adjusted to the even rhythm of the words.

Unit IV - March - April

1. The accepted pronunciation of the vowel sounds is as follows:

- a - as "ah" in all cases. (mater - mah-tayr)
- e - has no exact English equivalent. Nearest approach is the "a" in "say." (sede - say-day)
- i - as ee in "greet." (mihi - mee-hee)
- o - as "o" in "over." (notum - no-tum)
- u - as oo in "too." (super - soo-payr)
- y - is treated as a vowel and is pronounced like the Latin "i," e.g., (martyr - mahr-teer)

Consecutive Vowels: When two vowels come together, they constitute two separate syllables, each of which receives its own proper sound and its own length, e.g., diei (di-e-i)

Exceptions: ae and oe are pronounced as one syllable, like "ay" in "say" (saecula- say-coo-lah).

- au is pronounced as one syllable, but the sound of both vowels is heard, e.g., (autem - au-tem).

- eu is pronounced as one syllable, but with both vowels sounded, e.g., (euge - eu - ge)
A more complete list of the correct pronunciation for all vowels and consonants may be found in almost any text book of Gregorian chant.

2. An explanation might be given of how the Church, being universal, uses Latin in all parts of the world where a Roman Catholic priest says Holy Mass. Latin is the universal language.

3. The accent in Latin is never on the last syllable. A word of two syllables always takes the accent on the first syllable, e.g., tuam, unum, Dei, noster, etc. A word of three syllables may have the accent in the middle, as in vobiscum, exsurge, etc.; or at the beginning of the word, as in Dominus, Resonat, filium, etc. As we accent certain syllables in English with a stress, we accent the syllables in Latin, not with a stress, but rather with a lift. We rise up to the accent and fall down or soften the other syllables after it.

Unit V - May - June

1. The chant melody may be copied at the blackboard if books are not available. It might be well to begin with notating the responses at Holy Mass. Call attention to the general appearance of the notes on the staff. Note the absence of bar lines, the span of the line. No other facts are presented insofar as theory is concerned.
2. Concept of free rhythm may be established in this way: Each pulse is the same length or duration. Adjustment of this concept to the eighth note pulse and notation. No further explanation of rhythm should be attempted at this time.
GRADE FOUR

Aims and Objectives

1. To cultivate an appreciation for the music of the Church by singing and listening to Gregorian chant.

2. To inspire children to look upon chant as the musical expression of man's relationship with God.

3. To develop a growing awareness of the expressive beauty of the chant.

4. To introduce the study of Gregorian notation as a means to a wider understanding of the chant.

5. To maintain the relationship between the chants that are taught and the liturgical services in which children participate.
Attainments

Unit I - September - October

1. To review the responses at Holy Mass; the other chant melodies learned. To use these at Holy Mass.
2. To provide music for an active participation in the Church services.
3. To increase the child's love for the sung prayer of the Church and to strive to make it as beautiful as possible.

Unit II - November - December

1. To increase the ability of children to sing chants freely and beautifully and to understand their meaning.
2. To develop the reading ability of children by establishing a sight-singing vocabulary of tonal patterns and to associate these with notation.

Unit III - January - February

1. To continue to build a usable repertoire of Gregorian chant.
2. To call into play the child's power to recall and use familiar figures in new songs.
3. To provide opportunities for children to sing in Latin some of the well-loved prayers.
4. To familiarize children with Gregorian notation by comparing it with the modern notation.
Unit IV - March - April

1. To show how the Church's music is an expression of the liturgical season.
2. To learn how man can give praise to God by singing.
   To do this by learning to sing a part of a Benediction Service.
3. To find familiar figures in the new chants.
4. To acquaint children with the term "pause" and its peculiar use in Gregorian chant music.

Unit V - May - June

1. To participate in the Holy Mass by singing the responses and parts of the Ordinary.
2. To develop listening habits that will aid toward a finer discrimination of tone.
3. To cultivate a free, flowing rhythmic response by an awareness of the phrase line.
4. To add to the recognition of terms already learned.

Materials

The materials listed in this outline, with one exception, may be found in the "Liber Usualis." The English Translation is listed here as an aid toward understanding the text.

Unit I - September - October

1. Kyrie (XVI Mass)

   Lord, have mercy! Christ, have mercy! Lord,
have mercy!

2. Cor Jesu Sacratissimum

Most Sacred heart of Jesus, have mercy on us.

3. Attende Domine

Hearken, O Lord, and have mercy; for we have sinned before Thee. Have mercy on us, O Lord: have mercy on us.

Unit II - November - December

1. Review the chants of the previous months.

2. Adoro Te

O Godhead, hid, devoutly I adore Thee, Who truly art within the forms before me. To Thee my heart I bow with bended knee, As failing quite in contemplating Thee.

3. Puer Natus Est

A Child is born in Bethlehem, Alleluia! Glad Tidings for Jerusalem, Alleluia!

In the gladness of our hearts Let us praise the Infant Christ With a new canticle.

Unit III - January - February

1. Review the chants of the previous months.

2. Benedictus (X Mass)

Blessed is He that cometh in the Name of the Lord. Hosanna in the highest!

3. Salve Mater

Hail, Mother of mercy, Mother of God, and Mother of pardon, Mother of hope, and Mother of grace, Mother full of blessed gladness, O Mary!
Unit IV - March - April

1. Review the chants of the previous months.

2. Parce Domine

   Be merciful, O Lord, be merciful to Thy people;
   Be not angry forever with us.
   Have mercy on us, O Lord; have mercy on us!

3. O Salutaris No. 2

   O saving Victim, opening wide
   The gate of Heav'n to man below.
   Sore press our foes from every side:
   Thine aid supply, Thy strength bestow.

   To Thy great Name be endless praise,
   Immortal Godhead, One in Three:
   Oh, grant us endless length of days,
   In our true native land, with Thee. Amen.

4. Jesu Tibi Vivo (Catholic Music Hour Series)

   Jesus, for Thee I live,
   Jesus, for Thee I die,
   Jesus, whether in life or in death, I am Thine.

Unit V - May - June

1. Review chants of the previous months.

2. Sanctus (X Mass)

   Holy, holy, holy Lord God of Hosts,
   Heaven and earth are full of Thy Glory.
   Hosanna in the highest!

3. Jesu Dulcis

   Jesus, the very thought of Thee
   With sweetness fills my breast,
   But sweeter far Thy face to see,
   And in Thy presence rest.

4. Victor Record - 21621 Sanctus and Benedictus
Learning Experiences

Unit I - September - October

1. Make your chants and hymns sound like real prayers.
2. Learn about the Kyrie of the Mass; what it means and how we should sing it.

Unit II - November - December

1. Listen to a story about St. Thomas Aquinas. Learn the meaning of the words of the "Adoro Te."
2. Make up a little prayer to the Christ Child to fit with the idea of your new song.

Unit III - January - February

1. On the feast of the Annunciation, honor our Blessed Lady by singing the Salve Mater.
2. Make up a little chant melody to the Latin words for the prayer you say each day to the Guardian Angel. The teacher will give you the Latin words for it.
   
   Angele Dei, qui custos es mei,
   Me tibi commissum pietate superna;
   Illumina, custodi, rege et guberna. Amen.

3. Sing this song before class in the morning to ask your Guardian Angel to be with you all day.
4. Enact the story of Palm Sunday when the children first sang "Hosanna in the highest!"
Unit IV - March - April
1. Have someone in the class give a little talk on why people should take part in the Benediction service.
2. Bring a friend with you the next time you come to Church for Benediction.
3. Learn the prayer, "Jesus, for Thee I live," and sing it at home for your mother and father.
4. Decide on a project for Lent and make a poster of it for your bulletin board.

Unit V - May - June
1. Read a story in your Bible about the persecutions of the early Christians. Thank God that people in this country are still able to go to whatever Church they want.
2. Listen to a record of the parts of the Mass sung by a professional choir. Can you make your singing sound as beautiful as theirs?
3. Attend Holy Mass for all those people who would like to go to Church but are unable for any reason.

Theory

Unit I - September - October
1. Rote chants
2. Chant "Attende Domine" with notation.
Unit II - November - December

1. Tonal Patterns
   a. Adoro Te (do mi so) (so la so) (mi re do)

Unit III - January - February

1. Gregorian Notation
   a. Four line staff
   b. Do clef
   c. Punctum
   d. Dotted Punctum

2. Tonal Patterns
   a. Salve Mater (so do) (do ti la so la so)
      (mi so) (mi re do re do)

Unit IV - March - April

1. Pause
   a. Full bar
   b. Half bar
   c. Quarter bar or incise

Unit V - May - June

1. Phrase awareness and phrase recognition.

2. New Terms
   a. Guide
   b. Neum
   c. Podatus
   d. Clivis
"It is of relatively little use to crowd children's choirs with melodies, albeit excellent, which find no immediate place in their own liturgical experience." 39

The teaching objective in the classroom is to satisfy the demands of the present as well as those of the future. The Church, the liturgy, the spiritual life, all become more vivid and real to the child in proportion to his participation in them. The chant melodies for this grade were chosen primarily with this purpose in mind.

The second premise which determined the choice was appeal to the child's interest. In striving to attain the ultimate goal of congregational singing, it seems almost necessary to establish in the minds and hearts of children a liking for and a desire to sing the Church's own prayers in their most devotional setting.

Sacred singing is an integral element in the formation of the spiritual life of children, and music can teach spirituality to children in a way they can understand. Sacred music is beautiful and beauty is contingent with happiness.

39 Clifford A. Bennett, Catholic Choirmaster's Course (Toledo: Gregorian Institute of America, 1945), Lesson 43, p. 1.
It is a common observation that children seek happiness—they are undaunted by problems and misfortunes. They boast with a delightful boldness that they are children of God and that God is their loving Father. Singing the praises of God is as natural to them as life. Music must grow with life if it is to have any real effect for them.

Basically, there is no essential difference between sacred music and secular music. The only difference is found in motivation. Therefore, this suggested guide for teaching the various units is not dictatorial. It can easily be adapted to the problems of the grade. However, not forgetting the esthetic beauty of the chant, and its influence upon the spiritual formation of the child, the musical aspects cannot be disregarded, because they inevitably aid toward a better knowledge and quicker reception of the widening music repertoire.

Grade Four - Suggested Procedures

Unit I - September - October

1. The Kyrie: Explain the meaning of the words. It is a threefold petition for mercy addressed to the Three Divine Persons of the Blessed Trinity. Follow the rote song procedure outlined in the previous grade with books in the children's hands. Give attention to the general distribution of the notes on the page by following the song phrase-wise while looking at the music. The phrases are sung by the teacher;
children imitate.

2. Strive for beauty and reverence in tone.

3. Apply syllables to the third chant in the outline. Teach these as an added verse. Tonal Patterns: (do mi so) (so la so) (mi re do)

Unit II - November - December

1. Explain the meaning of the words of the chant, and discuss when these chants are used most frequently.
   a. Adoro Te - Holy Mass or Benediction
   b. Puer Natus - Christmas Season

2. Teach the "Adoro Te" in relation to the tonal patterns learned in the chant of the preceding month, "Attende Domine." Associate these with modern notation. The following suggested pedagogical steps for presenting a reading chant - presentation of Latin text and presentation of notation - are summarized from the Gregorian Chant Manual.40

   Presentation of Latin Text
   1. Read entire chant in conversational tone, touching accents lightly.

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2. At the blackboard, mark the tonic and secondary accents over the proper syllables of the first phrase. Explain in simple language the general meaning of the content of the phrase.

3. Teacher "chants the words" of the first phrase on two tones (A and B respectively), lifting the accented syllables to the higher tone (B) and singing the unaccented syllables on the lower tone (A).

4. Children "chant" the words of the first phrase in imitation of the teacher.

5. Draw attention once more to the thought of the phrase. Point out punctuation marks and signs for pauses.

6. Teach the remaining phrases in the same manner.

Presentation of the Chant from Notation

1. Review songs and chants containing the tonal figures which occur in the new chant.

2. Review briefly the meaning of the Latin words.

3. Teacher first, then children, recite the Latin words on one tone, phrase by phrase.

4. Study the first phrase to discover familiar motives or figures.

5. Sing these figures with so-fa syllables.

6. Sing the phrase on a neutral syllable.
7. Look at the notes, think how the melody will sound with the Latin words.

8. Study and sing the phrase with Latin words.

9. Study the remaining phrases in the same manner.

10. Sing the entire chant with words, neutral syllable, and so-fa syllables.

11. Class, group and individual singing of the chant.

Unit III - March - April

1. The above general procedure for the reading songs may be followed until the children have acquired a certain facility. At no time, however, is the attention given to music reading to overweigh or make subservient the fundamental idea that the chant is a beautiful sung prayer that should inspire toward a greater devotion. If teaching cannot bespeak this fact, it is useless. Music reading is merely a tool; if it ceases to become this, it must be replaced.

2. Gregorian chant notation is not our prime concern. It is neither the body nor the spirit of the chant. However, in all learning a working knowledge of the material is a hinge to a better understanding of the material; so, in presenting Gregorian notation, we do it only with this secondary purpose in mind.

3. The Origin of Gregorian Notation:

There seems to be no record of any notation prior to
the 11th Century. Chants were retained by memory and passed on to succeeding generations.

4. About the 11th Century, little signs began to appear above the Latin texts showing whether the notes went up or down, whether a syllable was to be sung on a single tone, or more. It was no exact guide to intonation, but rather a help for memorization.

5. Placement of notes on the staff; the studies of Guido of Arezzo.

6. Gregorian Notation:
   a. The four line staff
   b. The Do clef - on the fourth line
      on the third line
      sometimes on the second line
   c. Punctum • the usual form for a single note
   d. Dotted Punctum • the dot doubles the value of the punctum
      equivalent to ♫

Unit IV - March - April

1. Discuss the purpose of Lent, its place in the liturgical year; peculiar properties of the music of this season.

2. Music is expressive. Strive to express in the music, the spirit of the Church's prayer at this season.

3. Benediction Service - a blessing. God blesses us and we bless God. (Divine Praises)
4. Tonal Patterns in the "O Salutaris":

(mi do mi so) (so fa mi re mi) (fa mi re do)
(do mi fa so) (mi re mi)

5. Pauses depend in part upon the placement of the bar lines.

a. The full bar - or double bar, cuts all four lines of the staff and indicates the end of a phrase and a full pause in the singing.

b. The half bar - cuts the two middle lines of the staff, and indicates divisions known as clauses or members.

c. The quarter bar - or incise, cuts only the top line of the staff and indicates divisions known as sections. If breath must be taken at either the half bar or at the incise, it must be taken off the value of the note before. The only place for a full pause or stop in the singing is at the full bar or double bar.

Unit V - May - June

1. Phrase recognition may be achieved through these means which are summarized from the Gregorian Chant Manual.41

a. Phrase-wise singing of the chant.

b. Correct reading of the Latin sentences.

41Schrembs and others, op. cit., p. 101.
c. Chanting of Latin phrases.
d. Free rhythmic arm movements.
e. Stepping the notes - physical response by different students.
f. Marking the phrase line in the air or on the blackboard.

2. New Terms:
   a. Guide - note at the end of a line which shows the note upon which the next line begins. It is not to be sung.
   b. Neum - group of notes.
   c. Podatus - a group of two ascending notes, the lower of which is to be sung first.
   d. Clivis - a group of two descending notes, the upper of which is to be sung first.
GRADE FIVE

Aims and Objectives

1. To broaden the musical experience of children with Church music through a widening repertoire of chants.
2. To develop a responsiveness to the expressive beauty of the Mass chants in particular as constituting the central theme of Christianity.
3. To make strong the connection between the chants taught in the classroom and those sung in the Church.
4. To present elements of Gregorian notation as so many crutches to a better understanding of the chant.
5. To develop listening habits and attitudes that will foster an awareness and appreciation of the tonal beauty of the chant.
Attainments

Unit I - September - October

1. To secure a more active participation in the Mass by realizing the significance of the chants which the Church has prescribed for use in Holy Mass.
2. To review and use the chants already learned.
3. To cultivate freedom and beauty of tone through guided listening.
4. To acquire a knowledge of the chants in keeping with the liturgical seasons.

Unit II - November - December

1. To enter more fully into the liturgical spirit of the Church by participating more fully in the singing.
2. To continue the study of Gregorian notation and symbols.
3. To become familiar with the history of the Mass as a vital part of our Christian heritage.

Unit III - January - February

1. To increase the child's ability to sing devotionally in the spirit of the chant. To realize that since the Mass is the center of Catholic worship, the chants of the Mass must depict the essence of prayerfulness and devotion.
2. To continue the study of Gregorian notation and symbols and to apply these to the chants.
Unit IV - March - April

1. To beautify the rendition of the chant by developing the free rhythmic idea of the music.
2. To participate in the Benediction Services by singing the chants that are prescribed for it.

Unit V - May - June

1. To enlarge the chant repertoire by learning selections that are appropriate for the liturgical seasons and feasts.
2. To make the singing of the chants expressive of their prayerful beauty.

Materials

The materials listed may be found in Rev. Carlo Rossini's "Plainchant for Elementary Schools." The English Translation is given here merely to aid toward understanding the Latin text. An asterisk denotes those chants in which Gregorian notation is recommended. It is optional in all others.

Unit I - September - October

1. Agnus Dei (X Mass) (No. 51)
   Lamb of God, who taketh away the sins of the world, have mercy on us; give us peace.

2.*Christus Vincit (No. 29) - English Translation
   Christ conquers, Christ reigns, Christ rules supreme!
   Praise the Lord, all ye nations:
   Praise Him, all ye people!
3. Deo Gratias (IX Mass)

Thanks be to God!

Unit II - November - December

1.*Ave Plena Gratia (No. 132)

Hail, full of grace -- Hail, Queen of Angels
Most Noble Lady!

2. Gloria (VIII Mass) (The first eight divisions)

Glory to God on high. 1. And on earth peace to men of good will. 2. We praise Thee. 3. We bless Thee.
4. We adore Thee. 5. We glorify Thee. 6. We give Thee thanks for Thy great glory. 7. O Lord, heavenly King, God the Father Almighty. 8. O Lord, Jesus Christ, the only-be-gotten Son.

Unit III - January - February

1. Finish Gloria (VIII) Mass (Entire Chant)

(As above) 9. O Lord God, Lamb of God, Son of the Father. 10. Who takest away the sins of the world, have mercy on us. 11. Who takest away the sins of the world, receive our prayer. 12. Who sittest at the right hand of the Father, have mercy on us. 13. For Thou only art holy. 14. Thou only art Lord. 15. Thou only art most high, O Jesus Christ. 16. Together with the Holy Ghost, in the glory of the God the Father. Amen.

2.*Veni, Domine Jesu (No. 23)

Come to me, O Lord, My Jesus.
Come to me, O Son of Mary,
Come to me without delay!

Come to me, O Lord, my Jesus.
Come, O Bridegroom of my soul:
Come to me without delay!

3.*Maria, Mater Gratiae (No. 129)

Mary, Mother of grace -- sweet Mother of clemency,
Protect us from evil -- receive us in our death.

Jesus, to Thee be glory -- Who wert born of the Virgin,
And to the Father and the Holy Ghost -- for evermore.
Unit IV - March - April

1. *Responses at Benedictus (No. 41)

V. Thou hast given them bread from heaven.
R. Replenished with all sweetness and delight.

2. *Regina Caeli (No. 14)

Queen of heaven, rejoice, Alleluia!
For He, whom thou wast made worthy to bear, Alleluia!
Hath risen, as He promised, Alleluia!
Pray for us to God, Alleluia!

3. Tantum Ergo (No. 26)

Let us now in worship bending,
This great Sacrament revere:
Types and shadows have their ending,
For the newer rite is here:
Faith, our outward sense amending,
Maketh inward vision clear.

To the Father unbegotten,
To the Sole-begotten Son
Sing we glory, praise and blessing,
While eternal ages run,
And to Him from both progressing
Equal laud for aye be done. Amen.

Unit V - May - June

1. *Salve Decus (No. 128)

Hail to thee, honor of the human race; hail to thee,
Virgin most worthy! In heaven, above all virgins is thy place; thy throne is next to God, O Mary!

2. Ave Maria (No. 130)

Hail Mary, full of grace! The Lord is with thee.
Blessed art thou among women, and blessed is the fruit of Thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now, and at the hour of our death. Amen.

For records to be used for listening purposes, consult
Suggested List given at the end of this grade outline.
Learning Experiences

Unit I - September - October

1. You may have seen certain symbols or signs to be used instead of words. How many of these would you know? Can you tell why the Church uses the lamb as a symbol for Christ?

Unit II - November - December

1. Form a little discussion group to gather information on the history of the Mass to present to the class.
2. The Gloria shows the connection between Christmas and every Holy Mass. Have a little playlet using this as your theme: "The Angels Announce the Birth of Jesus at Bethlehem." Select a chorus from the class to sing a part of the Gloria.

Unit III - January - February

1. Construct an altar out of cardboard as a Mass Project for the month.
2. Show an interest in the liturgical singing by volunteering to sing in the boys' or girls' choir.

Unit IV - March - April

1. Mary is your Heavenly Queen and Mother. She watches over you and loves you as her very own. To show that you love her, too, sing the "Regina Caeli" as
fervently as you can during the Easter time.

2. Compose a little hymn to Our Lady, Queen of Heaven.
   You may make up the words and music or use this little poem:

   Queen of Heaven, and Queen of men,
   Come to live in our hearts again.

3. The Church has proclaimed two doctrines of the Blessed Virgin Mary as dogmas of our faith. Can you tell which two these are, and the years of their proclamation?

Unit V - May - June

1. Much of the liturgy of the Church centers around our Blessed Mother. Can you relate any story you have read about her apparitions on earth that would be of special interest to the class?

2. Have a shadow play depicting the Story of Fatima.

Theory

Unit I - September - October

1. Review the terms of the preceding grade and apply these to the new chants:

   | Do clef | Podatus |
   | Punctum | Clivis |
   | Dotted Punctum | Full Bar |
   | Neum | Half Bar |
   |                   | Quarter Bar or Incise |

Unit II - November - December

1. The Flat - Apply this to the chant, "Ave Plena Gratia"
The flat indicates that $t_i^b$ is to be sung instead of $t_i$. The syllable changes to $t_e$. The effect of the flat continues until the next bar, word or natural sign.

Unit III - January - February

1. The Quilisma - Apply this to the chant, "Maria Mater Gratiae". This toothed note is usually found as the middle note of a group of three ascending notes. The note or notes preceding are slightly lengthened and stressed. The quilisma itself, is passed over lightly and smoothly. The note preceding sometimes has a horizontal bar above or below it.

2. The Horizontal Episema - Apply this to the chant, "Veni Domine". This symbol is a short, horizontal line under or over a note. It lengthens the note slightly but does not double it.

Unit IV - May - June

1. Review terms of the preceding months.

2. Ictus - Apply this to the chant, "Tantum Ergo". The Ictus is a grouping mark. It is a small vertical line placed above or below a note which shows the grouping of notes in two's or three's.

Unit V - May - June

1. Review terms of the year.
Grade Five - Suggestions for Teaching

The music of the upper grades has been suggested with this principle in mind which Pius X set before us regarding Gregorian chant: "...raise and form the hearts of the faithful to all sanctity." 42

Although Gregorian chant is recognized as one of the great musical art forms of all times, its objective differs widely from that of secular art works of the concert hall. The objective of the chant is "prayer sung, not music rendered." 43 It is upon this objective that the Catholic schools strive to form the minds and hearts of children through sound doctrine and sound feeling.

Children of the Fifth Grade seem to be more able to grasp meaning as well as fact. Therefore, this music is suggested with the primary purpose of maintaining a decided interest in the sung prayer of the Church, and increasing an accompanying love for the chant.

Modern notation is used for those chants whose technical content is too difficult or lengthy for study, but whose musical beauty is stimulating. When an element of notation is to be taught, the Gregorian notation, compared with the modern

42 Pius X, Motu Proprio, 1903.

43 Gregorian Chant by the Pius X Choir, (Toledo: 1952) Released and Distributed by Gregorian Institute of America.
notation clarifies the problem to best advantage.

Music reading is possible and recommended in those chants marked with an asterisk. For, while striving to inculcate an appreciation for the beauty of the chant, it is realized that in order to achieve this, musical values must not be sacrificed. A good sense of value toward both the esthetic beauty and the "down to earth" teaching is the ideal balance.

**Grade Five - Suggested Procedures**

**Unit I - September - October**

1. Taking the Mass as a central theme for this grade, all instruction in the music period may easily be related to this topic. The Agnus Dei is a plea for mercy, while at the same time an acknowledgement of the great mystery of the Redemption. The liturgy will become more meaningful to children in proportion to their understanding of it.

2. For the feast of Christ the King, occurring in late October, this hymn "Christus Vincit" might be sung. Insist upon a light head tone in all the chant melodies learned. This chant may be sung with little difficulty with syllables.

**Unit II - November - December**

1. As regards notation, the flat is not a new symbol to children, since they will have encountered it before
in their other music reading. It should be presented here as an accidental in Gregorian notation and its function compared with that of the flat accidental in the modern notation. The effect of the flat in Gregorian continues until the next bar, word or natural sign.

2. Numerous sources of material are available for information regarding the history of the chant and the ancient traditions of the liturgical services. These books are suggested as reference material for the teacher:
   b. The Fathers of the Desert - Emily Bowden
   e. How Christ Said the First Mass - Rev. James L. Maegher

3. The Chant, "Ave Plena Gratia," may be sung with syllables. /
   / Refer to suggested steps for teaching a reading song outlined in Grade Four.

Unit III - January - February

1. Any supplementary information which the teacher might offer to inspire children to a greater love for the Mass would be particularly effective.

2. The function of the quilisma and the horizontal episema is to lengthen the value of the note. These
may be applied to the chants, "Veni, Domine Jesu" and "Maria Mater Gratiae." No other explanation need be given. Elements of notation are merely to be taught, applied to the music, and, of most effectiveness, sung.

Unit IV - March - April

1. The ictus is a grouping mark which is an important factor in the rhythm of the chant. The first concern is not primarily a knowledge of rules and exceptions, but rather a working, interpretative usage. The ictus on every group of two or three notes receives a slight vocal impulse to mark it as the first note of the group. This does not apply to the final note of a phrase, which always assumes a restful cadence. In those words where the ictus and the accent occur on the same note, the ictus is strong. In words where the ictus and the word accent occur on different notes, the impulse given the ictus is relatively weak. The teacher will further explain by demonstration.

2. The Responses at Benediction and the "Regina Caeli" may be read at sight. The study of the ictus may be applied to the chant, "Tantum Ergo."

Unit V - May - June

1. The music of this period may well center around the Mother of God. Since the chant is a factor toward
developing the spiritual outlook of children, the place the Church affords to the Blessed Virgin Mary may, with due profit, be established in miniature replica, in the hearts of children. A discussion concerning the origin of the different phrases of the Hail Mary would be of much value.
Victor Records

No. 7341  Kyrie Eleison, Agnus Dei, Gloria, Sanctus
(From the Mass, "Lux et Origo", Ed. Vat. No. 1)

7342  Introit, Tract, Offertory
(From the Mass for the Dead)

7343  Gradual, Communion (Passion Sunday)
Graduals (3rd Sunday of Advent, 19th Sunday After Pentecost)

7344  Alleluia (From Mass for Doctors)
Communions (From 20th Sunday after Pentecost)
(From the Mass for Virgin Not a Martyr)
(From Easter Sunday)

7345  Offertories (1st Sunday of Advent)
(2nd Sunday of Lent)
Antiphon (1st Vespers of the 5th Sunday after Pentecost from the Monastic Antiphonary)
Offertory (Tuesday in Holy Week)

7346  Responsory (Holy Saturday)
Responsory (Good Friday Tenebrae)

7347  Sanctus and Agnus Dei (From the Mass, "Cum Jubilo")
Adoro Te; Salve Regina (V° mode)

7348  Introit (VIII° Mode) (Sunday)
Communions: (From Pentecost Week)
Introit (13th Sunday after Pentecost)
Kyrie (Orbis Factor)

7349  Offertory (12th Sunday after Pentecost)
Offertory (2nd Sunday after Epiphany)

7350  Responsory (Christmas Matins)
Alleluias (Ascension and Assumption)

7351  Responsory (From Septuagesima)
Responsory - Christus Resurgens (II° mode)
Antiphons (Easter Chants V° Mode)

7352  Urbs Jerusalem (From Dedication Feast IV° mode)
Virgo Dei Genitrix; O Quam Glorifica (Hymns to the Blessed Virgin II° mode)
GRADE SIX

Aims and Objectives

1. To increase in children an ever deepening love and respect for the Church's music and to strive to make this music more meaningful.

2. To establish habits of thought that will reflect in an acceptance of the chant as the musical expression of the Church's prayer.

3. To help the child realize the relation of music to everyday life in his worship of God.

4. To inculcate in children that sense of spiritual kinship with Christians of all ages and races through the singing of the chant.
Attainments

Unit I - September - October
1. To take part in the worship of God by singing the Ordinary of the Mass.
2. To fulfill the Church's admonition to pray for the souls in Purgatory.
3. To review and apply the terms of notation learned in the previous grades.

Unit II - November - December
1. To sing sacred songs and hymns appropriate for the liturgical seasons.
2. To become familiar with the term "Introit" as a portion of the Proper of the Mass.
3. To learn the Introit of the Mass for the Dead.

Unit III - January - February
1. To deepen an appreciation of the chants of the Mass by listening to recordings of these by well-known choirs.
2. To learn the Communion of the Requiem as a variable part of the Proper of the Mass.
3. To learn the ferial Responses at Holy Mass.
4. To become familiar with the term "Sequence" and its use in the liturgy. To begin the Dies Irae.

Unit IV - March - April
1. To begin the study of the Credo, the sung prayer of the
expression of faith of the Catholic Church.
2. To complete the Sequence of the Requiem Mass.
3. To continue the study of Gregorian notation and to apply it to the chants learned.
4. To acquire a repertoire of chants in keeping with the spirit of the liturgical season; to note the rhythmic flow of the music.

Unit V - May - June
1. To complete the Credo of the Mass.
2. To acquaint children with one of the most beloved anthems of the Blessed Virgin, the "Salve Regina."
3. To become familiar with the history of the chant as a part of our Christian heritage.
4. To familiarize children with the different kinds of chant.

Material
The material listed may be found in the Kyriale and the Liber Usualis. The English translation is given for hymns only, since a translation of the parts of the Mass is easily found in the Missal. An asterisk denotes those chants in which Gregorian notation is recommended. It is optional for all others.

Unit I - September - October
1. Sanctus (Requiem Mass)
2. *Benedictus (Requiem Mass)
3. Agnus Dei (Requiem Mass)
Unit II - November - December

1. *Puer Nobis Nascitur

A Child is born to us
Who is also the Ruler of the Angels;
He suffers in this world,
The Lord of Lords.

2. Introit and Kyrie (Requiem Mass)

Unit III - January - February

1. Responses at Requiem Mass

2. *Communion (Requiem Mass)

3. Sequence - "Dies Irae" (Requiem Mass)

Unit IV - March - April

1. Credo III

2. Sequence - "Dies Irae" (Requiem Mass)

3. *Veni Creator

Come, Creator Spirit,
Visit the souls of Thy faithful,
Fill with heavenly grace
The hearts which Thou didst create.

Glory be to God the Father,
And to the Son who rose
From the dead, and to the Paraclete,
World without end. Amen.

Unit V - May - June

1. Credo III

2. Salve Regina

Hail, Queen, Mother of mercy: Our life, our sweetness
and our hope, hail! To thee we cry, we exiles and sons
of Eve. To thee we sigh, groaning and weeping in this
vale of tears. Come, then, our advocate, turn toward us those merciful eyes. And show us after this exile Jesus, the blessed fruit of thy womb. 0 gentle, 0 kind, 0 sweet Virgin Mary.

Learning Experiences

Unit I - September - October
1. Show an interest in liturgical singing by volunteering to sing in the boys' choir.
2. Form a group for panel discussion on the importance of Gregorian chant in the liturgy.
3. In the chants for the Requiem Mass, find the marks of notation which you have previously learned.

Unit II - November - December
1. Sing the Introit and Kyrie of the Requiem Mass in honor of the Poor Souls in Purgatory during the month of November.
2. The liturgical seasons and feasts are typified in color. Make a chart depicting the colors that the Church uses and explain their significance.
3. Distinguish between the Propers and Ordinary parts of Holy Mass. Learn when they are to be sung.

Unit III - January - February
1. In your listening period, note the factors which you think make the chant sound most prayerful.
2. The Church has approved five Sequences for use in her liturgical services. Learn which ones these are and something of their meaning and origin.

3. Keep a scrapbook of any pictures and articles you can find pertaining to the subject of Church Music.

Unit IV - March - April

1. Compare the measured rhythm of modern music with the flowing, free rhythm of the chant.

2. Give an account to the class of any information you can find about the Nicene Creed and the Athanasian Creed.

3. Construct a chart showing the symbols which Christian Art utilizes to depict the virtue of faith.

4. Sing the "Veni Creator" to the Holy Spirit with great devotion.

Unit V - May - June

1. Discuss the contributions of the monks of the Middle Ages to the music of the Church.

2. Read a story about a great church musician and relate it to the class.

3. Saint Bernard calls the "Salve Regina" the Anthem of Puy. Can you find the reason for this?

4. Listen to an explanation of how this anthem expresses veneration, appeal, faith toward the Mother of God. Sing it with these in mind.
Theory

Unit I - September - October

1. Review and apply terms of notation learned in the previous grades.

Unit II - November - December

1. Review of terms

2. Terms for the parts of the Mass:
   Ordinary:    Proper:
   Kyrie        Introit
   Gloria       Gradual
   Credo        Offertory
   Sanctus, Benedictus Communion
   Agnus Dei

Unit III - January - February

1. Review of terms

2. Review of simple rules for phrasing according to the bar lines. Application of these rules.

Unit IV - March - April

1. Review of terms

2. New Terms:
   a) Pressus
   b) Bistropha
   c) Tristropha

Unit V - May - June

1. Review of terms

2. Terms for different types of chant:
a) Syllabic (Salve Regina)
b) Neumatic (Sanctus - Mass X)
c) Melismatic (Third Kyrie - Mass X)

Grade Six - Suggestions for Teaching

Children of the Sixth Grade, by this time, will have had ample acquaintance with the chant, and a consequent familiarity and love for its inherent beauty. The chant can only be appreciated in its intended atmosphere of prayer, since it is primarily prayer - secondarily, song.

Much has been done in recent years to promote congregational singing and to restore the chant to frequent usage for the laity. These children are the adults of a few years' time; hence, the choice of material for them must of necessity be influenced by this motive. The logical step to restoration of chant in the parishes is through the schools. It is the children, whose souls have so much in common with the simple songs of the Church, who will subsequently sing it more earnestly and respect it more devoutly than any others.

In the previous grade, attention was given to the Mass as the core of Christian worship. This emphasis is re-iterated and expanded in this grade to include a more detailed study of participation in the Act of Supreme Worship.

The various parts of the Requiem Mass are suggested here. They have purposely been withheld until this grade
because of the difficulty they would present to younger children. The procedure follows the general purpose of this outline by introducing shorter and simpler chants to children in the beginning of instruction and supplementing these later with more detailed and lengthier chants.

Gregorian notation is required for those chants marked with an asterisk. It is optional for all others. These designated chants may also be used, either in their entirety or in parts, for sight reading and application of syllable names. It is understood, however, that sight reading is a tool to quicker learning. In the hands of a competent teacher it can justly serve its purpose. Conversely, any emphasis upon correct syllable names which disregards interest and appreciation of the beauty of chant, defeats the teaching objective of Church Music, and theoretical knowledge degenerates into lifeless fact.

**Grade Six - Suggested Procedures**

**Unit I - September - October**

1. Strive for beauty and expressiveness of the chant.

2. The easier parts of the Mass for the Dead are introduced in this unit. No new terms in notation need be taught. The Benedictus is suitable for a reading chant in Gregorian notation, while modern notation may be used for all others. A review of terms of the previous grades would include:
Staff Podatus
Do Clef Clivis
Punctum Ictus
Dotted Punctum Quilisma
Neum Episema
Flat

Unit II - November - December
1. The variable parts of the Mass are introduced in this unit. Some explanation may be given of the various Propers the Church uses for different feasts and ferias. The Mass for the Dead has its own particular Propers. An explanation of the terms "Introit," "Gradual", "Offertory", "Communion" will make these parts more meaningful for children.


Unit III - January - February
1. In the listening period, attention is focused upon the overall effect of the song. The main purpose of this activity is to instill into children a responsiveness to chant that will carry over into adult years.

Records: Requiem Mass (Gregorian Institute of America, Pius X Choir, No. PX-1)
Masses of the Ordinary - Mass VIII, Mass IX, Credo I, Credo III (Gregorian Institute of America, Pius X Choir, No. PX-2)

Refer to Supplementary List for Additional Records.

2. The word "Sequence" is taken from the Latin, "Sequi," which means "to follow." In early times the final "a" of the Alleluia was sung to a very long melody. Since this followed the Alleluia, it was called a "Sequence." Toward the 8th century, men began to set words to this melody and finally the entire chant was called a Sequence. The Church uses five Sequences today. They are:

- Victimae Paschali - for Easter
- Lauda Sion - for Corpus Christi
- Stabat Mater - for Feast of Seven Dolors of Blessed Virgin Mary
- Veni Sancte Spiritus - for Pentecost
- Dies Irae - for Requiem Mass

3. Some parts of the Dies Irae may be chanted "recto tono" according to the prevailing custom. Review terms and notation by assignments in which children recopy a small section of a chant learned. This will insure an observant knowledge of the working materials.

Unit IV - March - April

1. An understanding of the free rhythm of the chant is as vital to a proper rendition as is the light, smooth head tone. Attention to the word accent of the Latin
text will aid in maintaining flowing, rhythmic song. The upward surge of the music and the restful cadences are best illustrated by demonstration. Chironomy has a definite value in the hands of the conductor.

2. The "Veni Creator" is a much loved hymn of the Church. It is an expression of reverence and devotion to the Holy Spirit. Strive for balance of tone and expression.

3. The Credo is a simple and joyous profession of faith. Its place in the Mass is most appropriate, following as it does, the Gospel, which is the expressed word of God.

4. There is no drill work with notation or any memorization of names of neums, etc. Frequent reference to these points while learning new chant melodies will suffice to make children familiar with their meaning. The new terms in the unit include:

   a) Pressus - Two neums on the same degree of the staff; or a single punctum with a neum on the same degree of the staff.
   b) Bistropha - Two notes on the same degree of the staff.
   c) Tristropha - Three notes on the same degree of the staff.

Unit V - May - June

1. The history of the chant from its period of birth in the early times of Christianity, through its Golden Age
of fulfillment, its period of gradual decline and subsequent revival provide ample material for discussion as well as stimulus for appreciation of the beauty and value of this treasure of the Catholic Church. Panels, discussions, minute talks, debates, are very practical ways of securing the students' cooperative interest.

2. The anthem, "Salve Regina" is offered here for further detailed study of the expressiveness of Church music. It is an excellent example. Explanation of the various phrases of this song as applied to the expressive quality of the music may be found in the book listed for reference.

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<tr>
<th>No.</th>
<th>Title</th>
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<td>7341</td>
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<td>Responsory (Good Friday Tenebrae)</td>
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<td>7347</td>
<td>Sanctus and Agnus Dei (From the Mass, &quot;Cum Jubilo&quot;) Adoro Te; Salve Regina</td>
<td>(V° mode)</td>
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<td>Introit (VIII° Mode) (Sunday)</td>
<td>Communions: (From Pentecost Week)</td>
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<td>Introit (18th Sunday after Pentecost)</td>
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<td>Kyrie (Orbis Factor)</td>
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<td>7349</td>
<td>Offertory (12th Sunday after Pentecost)</td>
<td>Offertory (2nd Sunday after Epiphany)</td>
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<td>7350</td>
<td>Responsory (Christmas Matins)</td>
<td>Alleluias (Ascension) and (Assumption)</td>
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<td>7351</td>
<td>Responsory (From Septuagesima)</td>
<td>Responsory - Christus Resurgens (II° mode)</td>
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<td>Antiphons (Easter Chants V° Mode)</td>
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<td>7352</td>
<td>Urbs Jerusalem (From Dedication Feast IV° mode)</td>
<td>Virgo Dei Genitrix; O Quam Glorifica (Hymns to the Blessed Virgin II° mode)</td>
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GRADE SEVEN

Aims and Objectives

1. To equip children with a repertoire of chants whose objective is usage in future congregational participation.

2. To lead children to a fuller understanding of the significance of music in the liturgy.

3. To strive for a knowledge of the modal character of the chant.

4. To continue the study of fundamentals of notation as a tool for fostering better learning.

5. To provide opportunities for utilizing the chants learned.

6. To help children realize that music, and especially Church music, is a help to the understanding of the spiritual life.
Attainments

Unit I - September - October

1. To continue to build a repertoire of beautiful chant melodies.
2. To review the study of Gregorian notation.
3. To foster habits of attentive listening that will aid toward developing a proper appreciation of the chant.
4. To review and use the chants of the preceding grades.

Unit II - November - December

1. To recognize in the chant a force for directing the emotions toward God, and to use it in this manner.
2. To become familiar with some of the beautiful chant melodies of the Christmas season.
3. To make the liturgy more meaningful to children by learning the Asperges for High Mass.

Unit III - January - February

1. To learn the Propers of a Mass. To chant part of these according to a Psalm Tone.
2. To strive to make the singing of the chant an expression of prayer.
3. To familiarize children with the term, "Psalmody" and to apply this to a practical example.
4. To participate in the congregational singing of the Ordinary of the Mass.
Unit IV - March - April

1. To continue the study of notation; to introduce the term "mode" and its concept.
2. To increase a repertoire of seasonal chants.
3. To learn the meaning of the Latin text and to express it in song.
4. To continue the study of the free flowing rhythm of the chant.

Unit V - May - June

1. To acquaint children with some of the beautiful antiphons in honor of Our Blessed Lady.
2. To continue to build a repertoire of chants which will insure congregational participation in the singing.
3. To acquaint children with the term "Polyphonic" music.

Material

The material listed may be found in the Liber Usualis and Kyriale. The English translation is given for those chants other than the Mass chants, since these are easily found in the Missal. Gregorian notation is recommended for those chants marked with an asterisk. It is optional for all others.

Unit I - September - October

1. *Sancti Angeli (Vesper Antiphon

   Holy Angels, our Guardians
   Defend us in battle,
   That we may not perish in the dreadful judgment.

2. Kyrie (Mass XII)
Unit II - November - December

1. *Creator Alme Siderum

Bountiful Creator of the skies,
Eternal light of those who believe in Thee,
Jesus, Redeemer of all,
Heed the prayers of Thy suppliants.

2. *Asperges (Simple Tone)

Thou shalt sprinkle me with hyssop, O Lord,
And I shall be cleansed.
Thou shalt wash me,
And I shall be made whiter than snow.
Have mercy on me, O God.
According to Thy great mercy.

3. Adeste Fidelis

O come all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and adore Him, born the King of Angels,
O come let us adore Him, O come let us adore Him,
O come let us adore Him, Christ the Lord.

Unit III - January - February

1. Propers of a Mass

(Example: Sacred Heart of Jesus, First Friday in June;
Assumption of Blessed Virgin Mary, August 15)

2. *Sanctus and Benedictus (Mass IV)

3. Nunc Dimittis (Canticle)

Now dost Thou dismiss Thy servant, O Lord, in peace
according to Thy way,
For mine eyes have seen Thy salvation, which Thou hast
prepared before the face of all people,
A light to enlighten the Gentiles, and the glory of
Thy people, Israel.
Glory be to the Father, etc.
Unit IV - March - April

1. O Filii et Filiae

Ye sons and daughters of the Lord,
The King of Glory, King adored,
This day Himself from death restored. Alleluia

2. Victimae Paschali (Mode I)

3. Stabat Mater

At the Cross her station keeping
Stood the mournful Mother, weeping,
Close to Jesus to the last.

4. Agnus Dei (Mass IV)

Unit V - May - June

1. Assumpta Est Maria

Mary was taken up into heaven,
where the King of Kings sits on His starry throne.

2. Tota Pulchra

Thou art all fair 0 Mary, and the original stain
is not in thee
Thou art the glory of Jerusalem, thou art the joy
of Israel
Thou art the honor of our people.

3. Laudate Dominum Omnes Gentes (Psalm 116)

Praise the Lord, all ye nations,
Praise Him, all ye peoples,
For His mercy is confirmed upon us,
And the truth of the Lord remains forever.
Glory be to the Father, etc.

Learning Experiences

Unit I - September - October

1. Sing this antiphon of the feast of the Holy Guardian Angel.
2. Listen to a recording of the chant by a well-known choir. Relate your own feelings upon hearing it.

3. Locate in the new chants, any familiar signs of notation which you have learned.

Unit II - November - December

1. The Asperges is a chant and also a sacramental. Keep this in mind at your next opportunity to sing it.

2. Organize a group for carol procession. Include some of the beautiful chant melodies in your selections. Select a group for cantors.

Unit III - January - February

1. Sing the Propers of the Mass with the choir.

2. The Nunc Dimittis is the Canticle of Simeon at the Presentation of the Child Jesus in the Temple. Dramatize this beautiful mystery of our faith and sing the Canticle.

3. Post a bulletin board in your classroom for activities in Church music. Keep a memorandum of current local programs of Church music. Attend some of these, if possible.

Unit IV - March - April

1. This Sequence is one of the most beautiful chants for services during the Easter time. Give an explanation of the significance and origin of some
of the meaningful ceremonies of this season.

2. Using the aid of the ictus marks, count the groups of twos and threes in the Stabat Mater.

3. Try to follow the meaning of the text, "O Filii et Filiae." Let all the members of the class contribute toward an original hymn that would be appropriate for the Easter season.

4. Listen to a Catholic Choir broadcast on radio or television.

Unit V - May - June

1. The antiphons are taken from the Office of the day. Can you give the class some information concerning the Divine Office and its use?

2. This Psalm is Psalm Number 116. There are 150 Psalms used in the Divine Office. Can you give the origin of the word "Psalm"?

3. Listen to a recording of polyphonic music. To what phase of modern music can we compare it?

Theory

Unit I - September - October

Review terms of the previous grades. These would include:

- Staff
- Clef
- Neums
- Quilisma
- Episema
- Bar
Unit II - November - December
Review terms of notation.

Unit III - January - February
Review terms of notation.

Unit IV - March - April
Introduction of the Modal character of Gregorian music.

Unit V - May - June
Review of previous material.

Grade Seven - Suggestions for Teaching

A wide repertoire of chants, however excellent the melodies may be, is not necessarily a usable one. By the same token, the teaching of Church music is not done for utility's sake. In presenting chant to children we strive for the happy medium of what we might term "practical beauty"—practical, insofar that this instruction will carry over into adult years and mature into an alert, cooperative program of congregational participation; and beauty, to the end that some appreciative sense of the spiritual will have been imparted to the hearts of the children of Mother Church. The chants for this grade have been selected with this thought in mind.

Gregorian notation is recommended for those chants marked with an asterisk; it is optional for the others. The
instruction in theory is kept at a minimum, since this outline is built upon constructing an appreciation of the chant's musical beauty rather than its technical elements. The facts concerning notation are merely means to an end, or to use a simile, the frame for the picture. They support and strengthen the picture of the musical beauty of the chant as so many outside factors; but they can never contribute to the inherent beauty of color or form which the music possesses.

A correct impression of the importance and significance of the liturgy is most important in the child's adolescent years. The observance of the liturgical function as a public duty, imposes the obligation of participation upon the faithful. The rites and ceremonies find expression in the prayers and chants, for music is the "humble handmaid of the liturgy" as Pius X so aptly states in the Motu Proprio.

The content of the chants for this grade centers around those shorter, beautiful melodies which are all too easily passed over in haste. In singing these chants, we look for reciprocity, in that the innate spirituality contained in the pure, flowing song will generate a counterpart in the souls and lives of its hearers.

Grade Seven - Suggested Procedures

Unit I - September - October

1. The heart of Christian Worship, the Holy Mass, will
always be the first concern of sacred music. The Kyrie of Mass XII and the antiphon for the Feast of the Guardian Angel offer opportunity for participation in this Sacred Act.

2. At all times, strive for beauty of tone and expression. The terms of notation may be reviewed in the new chants which are taught.

3. The value of the listening period lies in the responsiveness of children to a growing appreciation of the Church's music. Proper habits of listening will foster a parallel interest and liking for the music.

Records: Vatican Choir Album (Album AA-1, ARA Records)
Refer to Supplementary List for Additional Records.

Unit II - November - December

1. The carols of the Christmas season, albeit excellent, overshadow in a sense, the beautiful Gregorian melodies. These few chants will well find place in the music of the season.

2. Explain the ritual of the Asperges. This is a very apt example of prayer in song, since the chant is connected so vitally with a sacramental action.

Unit III - January - February

1. The canticles and psalms constitute the Psalmody of the Church. This beautiful Canticle of Simeon offers an
acquaintance with the treasured verses of the Church. Explain the Latin text. The beauty of the chant lies in perfect fusion of beauty of word content and beauty of song.

2. The Psalm Tones may be explained simply as set melodies to which the Psalms are sung. Psalms are sung to a special form of syllabic chant. There are eight Psalm Tones corresponding to the eight modes. Using the Gloria Patri of Mode I and Mode IV, illustrate by example.

3. The Propers of the Mass for the Feast of the Sacred Heart (or any appropriate feast) may be learned and chanted with the choir. The Introit may be sung on a Psalm Tone.

Unit IV - March - April

1. The eight modes in Gregorian music may be compared with the major and minor modes in modern notation. The mode number in Gregorian is taken from the final or tonic of the mode. As the major and minor modes in modern notation are related by key signature, so the authentic and plagal modes in Gregorian chant are related in a somewhat similar manner. It suffices for children to have an acquaintance with the term "mode", to know something of its meaning and use, and finally to sing examples. The congregation that sings in the Church
is not too concerned about the mode number or the final or dominant—it is the singing of chant that is of first importance.

2. The Sequence for Easter is a particularly beautiful one. Utilize it to review the concept of free, unmeasured rhythm. The use of chironomy is left to the teacher's discretion. Children may gain a better understanding of the flow of the music by imitating the teacher's movements, if the teacher herself is well versed in this phase of the chant.

Unit V - May - June

1. The term "antiphon" refers to a short refrain, in most cases, a sentence from Holy Scripture, which gives a certain meditative setting to the psalm. These antiphons of the Blessed Virgin Mary are taken from Vespers.

2. The Psalm 116 will be familiar to most children, forming as it often does, a part of Benediction Service. Sing the psalm antiphonally in the classroom.

3. Draw a comparison between polyphonic music and modern secular music. Some brief account of the life and outstanding work of Palestrina might be given. The following records are well suited in this connection.

Victor Records: (Palestrina)

Missa Papae Marcelli (Record Number 35941-2-3-4)
Adoramus Te Christe (Record Number 21622)
Hodie Christus Natus Est (Record Number 20410)
Popule Meus, Sicut Cervus (Record Number 20898)
Gloria Patri (Record Number 20897)
Gregorian Chant Records

No. 7341  Kyrie Eleison, Agnus Dei, Gloria, Sanctus
          (From the Mass, "Lux et Origo", Ed. Vat. No. 1)

7342  Introit, Tract, Offertory
      (From the Mass for the Dead)

7343  Gradual, Communion (Passion Sunday)
      Graduals (3rd Sunday of Advent, 19th Sunday
      After Pentecost)

7344  Alleluia (From Mass for Doctors)
      Communions (From 20th Sunday after Pentecost)
      (From the Mass for Virgin Not a Martyr)
      (From Easter Sunday)

7345  Offertories (1st Sunday of Advent)
      (2nd Sunday of Lent)
      Antiphon (1st Vespers of the 5th Sunday after
      Pentecost from the Monastic Antiphonary)
      Offertory (Tuesday in Holy Week)

7346  Responsory (Holy Saturday)
      Responsory (Good Friday Tenebrae)

7347  Sanctus and Agnus Dei (From the Mass, "Cum
      Jubilo") Adoro Te; Salve Regina (Vº mode)

7348  Introit (Vº Mode) (Sunday)
      Communions: (From Pentecost Week)
      Introit (18th Sunday after Pentecost)
      Kyrie (Orbis Factor)

7349  Offertory (12th Sunday after Pentecost)
      Offertory (2nd Sunday after Epiphany)

7350  Responsory (Christmas Matins)
      Allelulas (Ascension) and (Assumption)

7351  Responsory (From Septuagesima)
      Responsory - Christus Resurgens (IIº mode)
      Antiphons (Easter Chants Vº Mode)

7352  Urbs Jerusalem (From Dedication Feast IVº mode)
      Virgo Dei Genitrix; O Quam Glorifica (Hymns to
      the Blessed Virgin IIº mode)
GRADE EIGHT

Aims and Objectives

1. To strive to aid children to arrive at an intelligent, well-formed standard of acceptance and appreciation of the music of the Church.

2. To imbibe children with a love for sacred music and a desire to hear it sung in the Church.

3. To endeavor to equip children with a repertoire of chants that will render congregational singing an established practice.

4. To foster habits of productive, future cooperation in the active liturgical movement.

5. To foster the realization that love for beauty is an integral phase of Christian living. To associate this with the love for beauty of sound which is music.
Attainments

Unit I - September - October
1. To continue to build a repertoire of chants and hymns suited to Church services.
2. To recognize in the Sacred music, a phase of the Church's prerogative of unity.
3. To review the chants previously learned.

Unit II - November - December
1. To participate in the congregational singing of the Ordinary of the Mass.
2. To correlate the ideal of Church music as stated in the Motu Proprio with a program of parish activities.
3. To add to the list of selected seasonal chants.

Unit III - January - February
1. To review the terms of notation and to apply these to the chants learned.
2. To familiarize children with the beautiful Canticle of the Mother of God, the Magnificat.
3. To sing the chants with devotion, giving special care the free, rhythmic flow of the music.

Unit IV - March - April
1. To become familiar with the history of the chant as an aid toward a better understanding of it.
2. To participate more fully in the restoration of the liturgical music through the actual singing.
3. To become familiar with some of the particularly expressive music of Holy Week.

Unit V - May - June

1. To continue the study of the modal character of the Gregorian music. To apply this to the Psalm Tone formulas for the Gloria Patri.
2. To add to the repertoire of chants suited to the liturgical services.
3. To become familiar with some of the hymns and antiphons honoring the Mother of God.

Material

The materials listed in this outline are taken from the Liber Usualis. Gregorian notation is recommended for those chants marked with an asterisk. It is optional for all others. The English translation is given for those chants not ordinarily included in the Missal.

Unit I - September - October

1. Gloria (Mass X) - begin
2. *Pange Lingua
3. Deo Gratias (Mass XVII)

Unit II - November - December

1. *In Paradisum
2. Gloria (Mass X) - finish
3. Sanctus, Benedictus (Mass XVII)
4. **Hodie Christus**

Unit III - January - February

1. **Lumen ad Revelationem (Antiphon for Feast of Purification)**

   A light to the revelation of the Gentiles and the glory of thy people Israel.

2. **Magnificat (Canticle)**

   My soul doth magnify the Lord
   And my spirit hath rejoiced in God my Savior
   For He hath regarded the lowliness of His Handmaid
   For, behold, from henceforth, all generations shall call me blessed.
   For He that is mighty hath done great things to me
   And holy is His name
   And His mercy is from generation unto generation, unto them that fear Him
   He hath shown strength with His arm
   He hath scattered the proud in the conceit of their heart
   He hath put down the mighty from their seat and hath exalted the humble
   He hath filled the hungry with good things and the rich
   He hath sent away empty.
   He hath received Israel, His Servant, being mindful of His mercy
   As he spoke unto our Fathers
   Unto Abraham and to his seed forever.
   Glory be, etc.

3. **Kyrie (Mass XII)**

Unit IV - March - April

1. **Alleluia for Holy Saturday**

2. **Vespere Autem**

3. **Gloria Laus**
Unit V - May - June

1. Gloria Patri (Tone 1, Tone 8)

2. *Ave Maris Stella (Hymn)
   Hail thou Star of ocean
   Portal of the sky
   Ever Virgin Mother
   Of the Lord most high
   Oh, by Gabriel's Ave
   Uttered long ago
   Eva's name reversing
   'Stablish peace below

3. *Ecce Panis Angelorum
   Lo, upon the altar lies,
   Hidden deep from human eyes
   Bread of angels from the skies
   Made the soul's immortal prize
   Made the food of mortal man.

4. Sanctus, Benedictus, Agnus Dei (Mass XII)

Learning Experiences

Unit I - September - October

1. Sing the Pange Lingua during the procession for the Feast of Christ the King.

2. Discuss the important work of Pope Gregory the Great in the restoration of the chant.

3. The four marks by which the Church is known are Unity, Sanctity, Catholicity, Apostolicity. Apply these attributes to the sacred music.

Unit II - November - December

1. Select a day when your class will be responsible for
singing the High Mass. Arrange a schedule in which the upper grades may each be responsible for singing certain parts of the Mass.

2. Read the Motu Proprio of Pius X. What are the most salient points of the Holy Father's encyclical?

3. In your reading, note examples of parishes where an active program of congregational singing is carried on. Relate these activities to the Junior Sodality group.

Unit III - January - February

1. The Magnificat is the song of Our Blessed Lady. Using the Bible story of the Visitation, as a basis, write a short script for a play that members of the class could perform.

2. Extend an invitation to the Choir Director and choir members of your parish to perform a program of liturgical music for the school children during Music Week.

3. Sing the Antiphon, "Lumen ad Revelationem", on the Feast of the Purification. What is the significance of candles used for the ceremonies of this day?

Unit IV - March - April

1. At the services during Holy Week, sing the chants with the choir, paying close attention and care to the beauty of the rhythm.

2. Appoint a group from members of the class to give the
resume of the history of the chant from the time of Gregory the Great at the next assembly period.

3. Discuss ways and means of promoting congregational singing among the Junior Sodality and Holy Name groups.

Unit V - May - June

1. In the annual May Procession, include some of the beautiful Gregorian melodies in honor of the Blessed Virgin.

2. The Ecce Panis Angelorum is really the last part of the Sequence for Corpus Christi which was composed by Saint Thomas Aquinas. Write a short biography of this great doctor of the Church.

3. In your Vocation Workshop Week, you will learn of certain religious communities whose prayer time is largely devoted to the recitation of the Divine Office in choir. Keep a Bulletin Board for clippings and pictures of the practices devoted to liturgical music in religious communities.

**Theory**

The theory of this grade consists of a review of all terms of notation included in the preceding grades. This would include:

- Staff
- Ictus
- Neum
- Episema
- Clef
- Flat
- Podatus
- Mode
Punctum Bars Clivis Pressus
Dotted Punctum Bistropha Tristropha
Syllabic Chant Neumatic Chant
Melismatic Chant

Grade Eight - Suggestions for Teaching

Throughout the grades, the outline of study has endeavored to foster the child's appreciation of the music of the Church, and to offer such material as to render this objective effectively possible. In the eighth grade, the material suggested is an enrichment rather than a basic diet of chants. Supplementary Ordinary Mass parts are offered as well as the antiphons and seasonal melodies that will help make the liturgy of the Church more meaningful.

Adult tastes and preferences are merely a reflection of those which were learned in youthful years. These children, being as they are upon the brink of maturity, will carry over into their adulthood the impressions of the present formative years. It is hoped that that impression, by this time, will have been a favorable one,--one by which the child will be alert, and well-disposed to receive the chant, and the adult will be eager to carry the lesson of reverence for the chant into its fruition in congregational singing.

The subject of theory in this grade is superceded first, by a utilization of activities directed more intently upon providing children with a knowledge and background of the
history of the chant, in order to arrive at a better understanding of it; and, secondly, by a fostering of interest and foresightedness in planning programs in which adult congregations may participate.

This does not imply that music reading is to be disregarded. On the contrary, the chant outline will serve to strengthen it. The other activities are given more stress merely because it is felt that children of this grade are mature enough in age and intelligence to understand and appreciate more fully the literary background of the Church's music as an enriching factor in learning.

The Gregorian notation is recommended for those chants marked with an asterisk. It is optional for all others. The English translation is given for those chants not ordinarily included in the Missal.

Grade Eight - Suggested Procedures

Unit I - September - October

1. The unity of the Church may be shown through the sacred music. The perfect balance between text and melody in the chant, and the Church’s concern in establishing regulations regarding its use, may be discussed in regard to these selections.

2. The Kyrie of the Advent Mass may be taught toward the end of the unit.
Unit II - November - December

1. The Advent Mass may be sung by the grade children with the choir. It is a particularly melodious Mass, bearing a close similarity to the major mode in modern music.

2. Explain the meaning of the text "In Paradisum". Apply this to the Christian concept of death.

Unit III - January - February

1. Strive to create that attention to rhythm which is so vital to the beauty of the chant. Conducting the chant will aid in this regard.

2. In teaching the Magnificat, Tone 8 is commonly used.

Unit IV - March - April

1. The music for Holy Week is the flower and fruit of the Gregorian chant. These chants are particularly expressive of the prayer of the Church at this time. Strive to carry the spirit of the Church into the singing.

2. The "Vespers" or "Vesper" song for Holy Saturday begins the office of the Paschal Season. The word "vesper" is derived from the Greek, "Hesperus" which means evening star. It denotes the particular time of day when the first setting of the sun makes the evening star visible.
Unit V - May - June

1. The chant collection of the Church contains beautiful melodies in honor of Mary. The purpose of teaching these is not only to broaden the repertoire of children, but also to increase in them their devotion and love for the Mother of God.

2. Attention is drawn to the modes and psalm tones as an aid toward discovering the peculiar melodic character of the chant. Once the various Psalm Tone formulas are learned the preparation for the Propers of the Mass becomes more a Latin reading than a problem in notation.
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CHAPTER IV
SUMMARY AND CONCLUSIONS

This study concerning Gregorian chant has been directed at its successful usage in the Catholic schools—successful insofar that among the school children it might inspire reverence, appreciation and love for the chant; and among the adults, to the end that this training would reach fruition in an active, cooperative interest in congregational music participation. To insure this objective, or at least to offer constructive suggestions to attain it, a Course of Study in chant has been set up as a corollary to the regular school music program. The construction of a program of studies has been the primary concern of this paper.

To effect this, however, necessitated first an account of the origin of the chant, its gradual decline and final emergence as an integral factor in the liturgical movement; a summarization of some of the present problems in congregational singing, and solutions which some parishes have found to meet these problems; and lastly, a general view of current trends in the teaching of chant to children.

These points would seem to furnish a background of reference for a better understanding of the chant before offering the constructed material. After having developed these topics in relation to their pertinency to this study,
the Course of Study was built upon these four premises:
1) The current interest in reviving the chant for layman participation necessitates the education of children in the school;
2) Theory and factual knowledge should not exceed the actual musical beauty of the chant; emphasis is directed first to orientation and familiarity with the music and only secondly to the facts of notation and terminology;
3) A proportionate amount of Gregorian chant to be taught in the schools would seem logically to be determined by the degree of actual usage required from the layman in adult years;
4) Correlation of singing with suggested projects and activities will stimulate a proper appreciation of the music of the Church.

The material has been devised for grades three through eight in bi-monthly periods. It incorporates music reading, appreciation, theory, background history and class and individual activities.

It is a "suggested" course of study in the truest sense of the word, for a specified time allotment and specified materials can hardly be enforced upon any subject in education; music, least of all. Two rules which William Parks Grant states concerning school music are heartily endorsed by the writer:

1. "We teach new things when the class is ready for them."
2. "We adapt the subject matter to the class, not the class to the subject matter."\textsuperscript{44}

The ultimate effectiveness of any program of studies cannot be measured by the bulk of information children have acquired, or even by the extent of development in intellectual powers. The final basis upon which teaching and subject matter is proven is the influence for good in daily living. For all education is basically a seeking after truth, and the essence of that truth must eventually be found in God, regardless of human motives and explanations.

The constructed materials in this study have been offered in lieu of the absence of existing, established material in this field, and in the hope of providing a possible answer to the four critical questions listed at the conclusion of Chapter II. These are:

1. How practical is the music course of study for children? It is practical to the end that it strives to make available those chants which may be applied to Church, home and school, and offers these in proportionate degrees of usage.

2. In looking to the future life of the child, does it incorporate congregational singing as one of its goals?

The course of study is built upon this premise. Throughout the grades, stress has been laid upon active participation in the Church music. Special stress is given to this subject in the eighth grade, with suggested activities designed to foster interest and stimulate participation in congregational singing.

3. Will it instill primarily in children a love for the beauty of the chant with a minimum of technical knowledge? The course of study strives to impress upon children by way of material used, the beauty and charm of the chant. It is hoped that this is accomplished in three ways:
   a) By utilizing beautiful melodies that are interesting to children.
   b) By offering suggested materials for listening.
   c) By inspiring appreciation through suggested learning experiences rather than through theory.

4. Does it stand as an adaptable, yet integral and interesting part of a child's life? It is adaptable in that the song material offered is suited to usage in Church, home and school. It is meant to be an integral force in daily living, enriching and strengthening the true meaning of the liturgy of the Church, and hence a factor in forming the spiritual life of the child. The activities are
designed to stimulate interest, and to develop this interest into a determined desire to see the chant loved and respected as the sung utterance of the Church's spoken prayer.
CHAPTER V

SUGGESTIONS FOR FURTHER RESEARCH

This study would seem to offer these several possibilities for further research:

1. A study might be conducted to secure a survey of the current practices in use in the Catholic Schools regarding the teaching of chant.

2. A questionnaire might be set up to secure teachers' opinions as to the preferred grade for introducing Gregorian chant to children.

3. There is a definite need for a text book of chant for use in the grade schools. A compilation of suitable chant melodies and a manual to accompany these would prove to be most beneficial to Catholic music education.

4. A rating scale might be devised to evaluate tastes and preferences of the laity in regard to liturgical music.

5. A topic of more recent notice is the question of the use of the vernacular in the teaching of chant. Some research work regarding the regulations of the Holy See and the current concensus of opinion regarding this matter would be enlightening.

6. A review of the programs of parishes where an active congregational participation in liturgical singing is in effect would be a definite help to those parishes interested in organizing such a program.
7. A follow up study might be conducted to ascertain the percentage of adults making practical use of the music instruction in chant learned in the grade schools, and the consequent adult interest in congregational singing.

8. A review of the courses offered by Catholic and non-sectarian colleges and universities in liturgical music might be conducted to determine their effectiveness in equipping students with methods and procedures for teaching the chant to children.
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