| Pacing | Strand | Strand, Standard, Element | Concepts, Content | Assessment Formative and Summative |
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| Quarter 1  Week 1 and ongoing | Skills and Techniques/  Performance | M8AC1a  M8AC3a  M8AC1d | Review basics of posture and breathing.  Review theory basics: note values and rests (whole,half,quarter,eighths), time signatures, dotted notes.  Review vowel formation, voiced/unvoiced consonants and diction.  Review use of head tone.  Differentiate between head and chest tone.  Performance repertoire:  Include a cappella and accompanied.  Include unison and basic two-part. | Teacher observation of correct posture and breathing  Aural monitoring  Teacher selected |
| Week 2  and ongoing | Skills and Techniques/  Performance  Critical Analysis/  Investigate | M8AC3a  M8AC3a  M8ACg  M8AC6a | Review sight reading system (solfege or numbers).  Review key signatures and scales.  Respond to conducting patterns: review attack, release, crescendo, diminuendo.  Continue with tone production: execute diphthongs correctly. Produce consonants clearly.    Performance repertoire:  Apply concepts of tone production to appropriate repertoire in small and larger ensembles, unison and two-part.  Score reading including repeat signs, first/second endings, Da Capo, Dal Segno, Fine. | Sing the major scale, individually/small group, from notation.  Teacher observation  Student demonstrations  Sing selected phrases, assess aurally.  Explain score markings. |
| Week 3  and ongoing | Skills and Techniques/  Performance | M8AC3a  M8AC1f,g | Review standard patterns and basic intervals in sight reading e.g. triads, cadence patterns, stepwise movement.  Respond to conducting patterns: dynamic variations, articulation, e.g. sf, legato, staccato, leggiero with application to expressive performance of repertoire through dynamics, tempo and phrasing.  Performance repertoire: continue applying concepts of head tone, phrasing, clear consonants, correctly placed and formed vowels, correct execution of diphthongs, diction, and responses to conducting patterns, etc. to repertoire selections. | Sing selected examples.  Identify and name standard patterns in the sight reading.  Demonstration followed by student responses.  Aural monitoring |
| Week 4 and ongoing | Skills and Techniques/  Performance | M8AC3a  M8AC3a | Key signatures and major scales: recognition, and reading of C, G, F, D and Bb majors.  Review analysis of the major scale: sight reading the pentachord, the upper tetrachord, arpeggio, etc.  Performance repertoire: apply tone production techniques, knowledge of sight reading and score reading and expression/articulation to selections. | Explain: sharp, flat, key, key signature, major, scale.  Write key signatures on staff notation.  Sing major scale sections from staff notation. |
| Week 5 and ongoing | Skills and Techniques/  Performance | M8AC3c  M8AC3b | Key signatures continued: singing and writing dictation within the key.  Review basic music vocabulary related to dynamics, meter, tempo, articulation.  Performance repertoire:  Continue to focus on vowel placement, clear consonants, diphthongs, score markings, adding the execution of shaped phrasing and legato singing. | Teacher generated dictation examples.  Identify through listening: p, mp.pp,f,mf,ff,sf,crescendo,  diminuendo, duple or triple meter, presto, largo, accelerando, ritardando, accents, legato, staccato, tenuto. |
| Week 6 and ongoing | Skills and Techniques/  Performance | M8AC3a  M8AC3a  M8AC1e | Sight reading more advanced intervals: 6ths, 4ths, octave, etc.  Sight reading patterns adding difficult intervals, e.g. do – fa, re – so, re-te-do, etc.  Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend.  Performance repertoire:  Apply sight reading techniques to selections, e.g. sight reading rhythms, selected measures, etc. from repertoire. | Teacher generated examples or repertoire examples.  Aural monitoring  Teacher generated selections. |
| Week 7 | Skills and Techniques/  Performance | M8AC1b,c  M8AC3a | Review and introduce basic voice types, range and voice changes through listening, analyzing and describing music performances, responding to pitch, rhythm, diction, voice types, dynamics, interpretation.  Music theory continued: advanced rhythmic patterns including dotted quarter followed by eighth, eighth rest and eighth note combinations, upbeats, etc.  Performance repertoire:  Apply knowledge of voice, tone production, posture, breathing and music theory to performance and analysis of repertoire. | Explain the basic voice types: soprano, alto, tenor, bass and relate own voice as to range, tessitura and timbre.  Identify and explain operatic voice types including basso profundo, lyric tenor, dramatic soprano, soubrette, spinto, coloratura. |
| Week 8 and ongoing | Skills and Techniques/  Performance | M8AC1a-g  M8AC3a-d | Review (basic theory, vocal anatomy, conducting techniques, music vocabulary, sight reading, performing vowels and consonants correctly, etc.) including music software.  Review Performance Repertoire:  Tone production, expression, phrasing, balance, blend, legato, vowels, consonants, diphthongs, diction. | Utilize music software or online interactive sight reading or music theory programs. Students complete modules at own pace. |
| Week 9 | Skills and Techniques/  Performance | M8AC1a-g  M8AC3a-d | Summative Assessment | *Summative assessment*:  -**Practical**: individual/small group performance of  4 bar sight reading examples utilizing melodies within the range of an octave.  4 bar rhythmic sight reading through clapping or chanting.  Vocalizes demonstrating correct posture, breathing and vowel formation.  Sections from selected repertoire for phrasing, intonation, tone, breathing and other aspects taught.  -**Written**:  Basic theory quiz.  Sight reading quiz (provide solfege/numbers and note values to selected examples).  Aural examples matching tone, note reading examples or listening critiques.  Dictation (rhythmic and/or melodic).  Online or software programs. |
| Quarter 2  Week 1 and ongoing | Skills and Techniques/  Performance  Critical Analysis/  Investigate | M8AC1d  M8AC6b | Review vowels, consonants, diction, articulation.  Listening: critical listening to solo or choral recordings of voice types, style, interpretation, tone, dynamics, etc.  for discussion and paragraph writing.  Performance repertoire:  Unison, two-part or three-part selections.  Apply tone production skills.  Apply listening skills. | Student demonstrations.  Write a paragraph identifying the voice types, genre, mood. Explain how the use of dynamics communicate the meaning of the text.  Evaluate a composition for applicable dynamic and articulation indicators. |
| Week 2 and ongoing | Skills and Techniques/  Performance  Creation | M8AC3a  M8AC4a  M8AC5c | Dictation: rhythmic and melodic.  Vocal improvisation during warm ups and vocalise using chord patterns.  Composition: completing 2 bar rhythms (question/answer or echo statements).  Performance repertoire:  Select dictation examples from the repertoire.  Select improvisation examples from the repertoire.  Select compositional activities based on rhythms or melodies from the repertoire. | Teacher generated examples.  Teacher selected examples from repertoire. |
| Week 3 and ongoing | Creation | M8AC6a  M8AC4b  M8AC5c | Listening: critique of listening examples while following score.  Vocal improvisation during warm ups, vocalise and repertoire performance using stepwise or chord patterns.  Composition: complete 2 bar melodies (question/answer or echo statements using mainly repetition and sequence).  Performance repertoire:  Select dictation examples from the repertoire.  Select improvisation examples from the repertoire.  Select compositional activities based on rhythms or melodies from the repertoire. | Explain all the devices the composer uses to communicate performance directions.  Teacher generated examples demonstrating question/answer, repetition, sequence. |
| Week 4 and ongoing | Critical Analysis/  Investigate  Creation | M8AC6b  M8AC4a,b | Listening: comparing and contrasting recordings of own performances.  Improvisation in 2 or more parts (chord base).  Performance repertoire:  Record class performances.  Analyze, evaluate and discuss performances.  Select chord patterns from repertoire for improvisation activities. | Draw a Venn-diagram labeling one Performance A and the other Performance B. Complete the diagram based on performance directions such as tone, blend, dynamic contrast, etc. |
| Week 5 and ongoing | Creation | M8AC4a,b  M8AC5c | Compose and improvise vocal soundscapes.  Performance repertoire:  Perform repertoire as a soundscape.  Develop improvisatory activities from selected repertoire.  Develop voice building and warm up activities from selected repertoire. | Design a score in four parts. Identify each part e.g. high pitched voice, body percussion, drone bass tone, etc. Select a title for your composition e.g. *Rain, Traffic, Storm, The Mall*, etc. Using standard notation, quadruple meter, and four bars compose a soundscape that will communicate the title and showcase each part adequately. |
| Week 6 and ongoing | Creation | M8AC4 a,b  M8AC5b | Compose nonsense syllable scores using compositional devices such as repetition, sequence, augmentation and diminution.  Set 4 line poems or texts to music (rhythmic and/or melodic).  Performance repertoire:  Perform repertoire utilizing nonsense syllables, scat singing or open vowels.  Develop improvisatory activities from selected repertoire.  Develop voice building and warm up activities from selected repertoire. | Design a score based on a selected melodic motive or four line text from performance repertoire. Demonstrate repetition, sequence, augmentation and diminution of this motive or text setting over eight bars.  Evaluate the structure of melodic motives most successful for composition. |
| Week 7 and ongoing | Creation | M8AC4c  M8AC5a | Multipart performances using improvisational techniques such as rhythmic ostinati, pedal point, body percussion, etc.  Performance repertoire:  Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions. | Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, pedal point, body percussion, etc. |
| Week 8 and ongoing | Creation | M8AC4a-c  M8AC5a-c | Review | Teacher observation. |
| Week 9 | Creation | M8AC4a-c  M8AC5a-c | Summative Assessment | *Summative assessment*:  **-Practical** (singing individually or small group):  Improvising short melodic phrases based on triads, pentachord, stepwise movement.  Composing or improvising ostinati, descants.  Composing/improvising 4 bar rhythmic patterns.  -**Written:**  Set a 4 line poem to a rhythm.  Set a 4 line poem to a melody.  Guided composition: creating melodies for sight reading.  Compose a 4 bar rhythm and as a class compile a rhythmic composition in score layout.  Music notation software project. |
| Quarter 3  Week 1 and ongoing | Critical Analysis/  Investigate | M8AC6a | Score analysis: staves, multi-parts, accompaniment, dynamic structure, lyrical/dramatic contrasts, melodic contour, tempo changes, etc.  Performance repertoire:  Apply score reading strategies to selected repertoire. | Study the given score and identify and explain selected features. |
| Week 2 and ongoing | Critical Analysis/  Invesitgate | M8AC7a | Critical listening: listening guides, listening maps, scores, critique, Q&A utilizing professional recordings or classroom recordings. Performance and listening: solo, ensemble and large group tone, blend and balance.  Performance repertoire:  Apply tone production skills.  Apply listening skills.  Oral or written evaluations of performances. | Critically listen to the following recording and respond to the given indicators on the listening map/guide. |
| Week 3 and ongoing | Skills and Techniques/  Performance  Creation  Critical Analysis/  Investigate | M8AC3a  M8AC5a,c  M8AC6a | Aural training: utilizing theory and notation reading skills, combine listening and notational/compositional activities.  Performance repertoire:  Apply aural skills to selections from repertoire e.g. tonal memory, rhythmic memory, interval singing, tonality, etc. visually and by ear. | Listen to the following two bar phrase for dictation. Compose three two bar variations on the given phrase. |
| Week 4 and ongoing | Skills and Techniques/  Performance | M8AC3a | Sight reading: more advanced examples, extended range to a 10th, introduce the triplet.  Performance repertoire:  Apply advanced sight reading skills to selections from repertoire, e.g. identifying larger intervals, more complex rhythms, triplets, etc. | Teacher generated examples. |
| Week 5 and ongoing | Skills and Techniques/  Performance  Critical Analysis/  Investigate | M8AC1a,d,e,fg  M8AC7c | Performance repertoire:  Performance etiquette, performance techniques, stage etiquette, posture and presence on stage, listening for blend and balance, following conducting techniques, audience etiquette. | Aural monitoring and teacher observation. |
| Week 6 and ongoing | Skills and Techniques/  Performance | M8AC2a,b | Performance repertoire:  Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support selected repertoire. | How do we decide when and how to add accompaniment?  How does the composer or the music give us an indication of suitable instrumentation, or choreography to the piece? |
| Week 7 and ongoing | Skills and Techniques/  Performance | M8AC2a,b | Performance repertoire:  Utilize percussion instruments and/or body percussion to reinforce sight reading rhythms and typical melodic patterns. | What are the criteria for suitable accompaniment or movement? |
| Week 8 and ongoing | Skills and Techniques/  Performance  Creation  Critical Analysis/  Investigate | M8AC1a,d,e,fg  M8AC2a,b  M8AC3a  M8AC6a  M8AC7a,c | Review | Teacher observation. |
| Week 9 | Skills and Techniques/  Performance  Creation  Critical Analysis/  Investigate | M8AC1a,d,e,fg  M8AC2a,b  M8AC3a  M8AC6a  M8AC7a,c | Summative Assessment | Summative assessment:  -Practical:  Perform repertoire selections  Sight reading  Vocal improvisation  Performing on instruments  -Written:  Dictation  Theory quiz  Listening activity  Score analysis |
| Quarter 4  Week 1 and ongoing | Cultural and Historical Context | M8AC9a | Introduce focus genre e.g. opera, musicals, choral groups, world music, etc. Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc.  Performance repertoire:  Select repertoire based on focus genre. | Develop a glossary for selected genre. |
| Week 2 and ongoing | Critical Analysis/  Investigate  Cultural and Historical Context | M8AC6b  M8AC7b  M8AC8a  M8AC9b | Listening selections based on focus genre: analyze, describe through discussion and writing regarding relationships between arts, personal meaning, relating selections to theory, vocabulary and music reading and writing skills.  Performance repertoire: demonstrate stylistic characteristics of focus genre. | Develop a set of criteria to analyze the selected genre.  Develop a comparative chart of characteristics to relate this genre to visual, dance or theatre arts. |
| Week 3 and ongoing | Critical Analysis/  Investigate  Cultural and Historical Context | M8AC6c  M8AC8b  M8AC9c,e  M8AC9b | Listening selections based on focus genre: discuss, describe, research composer, historical/social context, lyrics, world events, etc.  Performance repertoire: compare and contrast | Develop a timeline to explain this genre’s place in history/world events.  Develop a discography of this genre. |
| Week 4 and ongoing | Critical Analysis/  Investigate  Cultural and Historical Context | M8AC6c,d  M8AC9b | Listening: discuss, describe, research the elements of music, dramatic and emotional qualities the genre communicates, and how it contributes to personal development and enjoyment of life.  Performance repertoire:  Apply listening skills, discussion, description as it pertains to performance literature. | Describe, oral or written, specific qualities of this genre in melody, harmony, rhythm, texture, timbre. Evaluate each category by explaining how this communicates dramatic or emotional qualities of the music or text. Include specific listening examples. |
| Week 5 and ongoing | Creation | M8AC4a-c  M8AC5a-c | Performance repertoire:  Composition/improvisation and performance activities within the focus genre. | Teacher selected examples of melodic or irhythmic motives from a representative piece in the selected genre to serve as theme for student composition. |
| Week 6 and ongoing | Skills and Techniques/ Performance  Creation | M8AC1a-g  M8AC2a-b  M8AC3a-d  M8AC4a-c  M8AC5a-c | Public performance, culminating activity, exhibition. | Teacher and student assessments. |
| Week 7 |  | M8AC1a-g  M8AC2a-b  M8AC3a-d  M8AC4a-c  M8AC5a-c  M8AC6a-c  M8AC7a-c  M8AC8a-e  M8AC9a-e | Review | Teacher observation and aural monitoring. |
| Week 8 |  | M8AC1a-g  M8AC2a-b  M8AC3a-d  M8AC4a-c  M8AC5a-c  M8AC6a-c  M8AC7a-c  M8AC8a-e  M8AC9a-e | Summative Assessment | Summative assessment  -Practical:  Public performance  Sight reading  Listening responses  Improvisation activities  -Written:  Score analysis  Quiz  Listening critique.  Socio/historic projects or research reports.  Compilation of a discography. |