

Melodic Patterns and Intervals Process Journal

Music Explorations • Grade 8 • Unit 10 • 2026–27

First meeting Wed Jan 20 2027 • Last meeting Fri Feb 05 2027

Name	Class / period

Show musical thinking through labeled diagrams, grids, notation, and short explanations. This journal supports orchestra, band, and choir; everyone can use the supplied class examples.

Use paper and pencil, or type in the answer cells in Google Docs. For staff sketches, use a printed page or a clearly labeled pitch and duration grid approved by your teacher. You may turn paper evidence in directly; a photo is optional. No instruments, Noteflight, recording, or home equipment are required.

Show your learning with actual musical evidence

First attempt	Correction / revision	Next action

Use a note, bar, diagram, or marked excerpt; add a short explanation.

My unit product

A visual scale comparison collection and two contrasting four-bar melodic drafts with explained revisions.

Keep your first attempt. Make corrections in another color, or label them “before” and “after.” Quiet voice/tapping can help; silent tracing is also available. Listening lessons use teacher demonstrations or class audio.

Core first, then extend

Grade 8: attempt the core with fewer labels, explain your choices, then use the extension when ready. Your experience, not grade alone, determines the next challenge.

Lesson 1 Explore natural minor and relative keys

Wed Jan 20 2027 • 45 minutes

Do Now Write the C major pitches. Which pitch is sixth?

My first answer or sketch

Model to notice A natural minor uses A B C D E F G A: whole half whole whole half whole whole. It shares C major's key signature but has A as tonic. Major and minor do not guarantee happy or sad feelings; tempo, rhythm, texture, and context also matter.

Scale ladder • label pitches, degrees, tonic, and step pattern

Tonic							
1	2	3	4	5	6	7	8

Tonic							
1	2	3	4	5	6	7	8

Try it Draw C major and A natural minor ladders using the same pitch set. Mark each tonic and half-step pair. Teacher hums both ending on their tonics; write a listening observation rather than a mood rule.

Position or degree	My pitch / step / label	My correction
1–5		
6–9		

Before I leave What do relative major and minor share, and what differs?

My checkpoint response

Extension when ready: Create a new example using this lesson's skill and explain one musical choice.

Lesson 2 Compare harmonic and melodic minor

Fri Jan 22 2027 • 45 minutes

Do Now In A natural minor, what are degrees 6 and 7?

My first answer or sketch

Model to notice A harmonic minor raises degree 7: A B C D E F G sharp A. Classical ascending melodic minor raises 6 and 7: A B C D E F sharp G sharp A; it typically descends as natural minor. Jazz often keeps raised 6 and 7 in both directions.

Scale ladder • label pitches, degrees, tonic, and step pattern

Tonic							
1	2	3	4	5	6	7	8

Tonic							
1	2	3	4	5	6	7	8

Try it Overlay the three A minor ladders with a color-and-symbol key. Circle changed degrees. Copy one ascending and descending classical melodic minor pattern. Describe which pattern a supplied excerpt uses.

Position or degree	My pitch / step / label	My correction
1–5		
6–9		

Before I leave Name the change from natural to harmonic minor.

My checkpoint response

Extension when ready: Map E minor versions and distinguish the classical and jazz melodic-minor conventions.

Lesson 3 Use pentatonic chromatic and blues collections

Tue Jan 26 2027 • 45 minutes

Do Now How many unique pitches does a pentatonic scale name suggest?

My first answer or sketch

Model to notice C major pentatonic: C D E G A. A minor pentatonic: A C D E G. A common A minor blues collection adds E flat: A C D E flat E G. A chromatic scale uses all twelve pitch classes in half steps. Blues includes expressive practices beyond a fixed six-note scale.

Scale ladder • label pitches, degrees, tonic, and step pattern

Tonic							
1	2	3	4	5	6	7	8

Tonic							
1	2	3	4	5	6	7	8

Try it Create separate five-, six-, and twelve-pitch maps. Label each by the convention being used. Write a four-note motif from one collection, identifying every pitch and why the collection fits your plan.

Position or degree	My pitch / step / label	My correction
1–5		
6–9		

Before I leave How is a chromatic scale different from C major?

My checkpoint response

Extension when ready: Compare a whole-tone collection C D E F sharp G sharp A sharp, and describe its equal whole steps.

Lesson 4 Preview modes and tonal centers

Thu Jan 28 2027 • 45 minutes

Do Now Play no instrument: circle the tonic of A natural minor and C major.

My first answer or sketch

Model to notice Modes describe ordered pitch relationships around a tonal center. D Dorian uses D E F G A B C D; it differs from D natural minor because its sixth degree is B natural. Simply starting on D does not establish D as a sustained center.

Scale ladder • label pitches, degrees, tonic, and step pattern

Tonic							
1	2	3	4	5	6	7	8

Tonic							
1	2	3	4	5	6	7	8

Try it Compare D Dorian and D natural minor on two ladders. Mark the changed sixth. Design an ending that returns to D. Teacher hums both supplied patterns for comparison; note the audible change.

Position or degree	My pitch / step / label	My correction
1–5		
6–9		

Before I leave What distinguishes the two D-centered collections?

My checkpoint response

Extension when ready: Compare C Mixolydian and C major; name the lowered seventh without treating every tradition's scales as Western modes.

Lesson 5 Measure melodic intervals

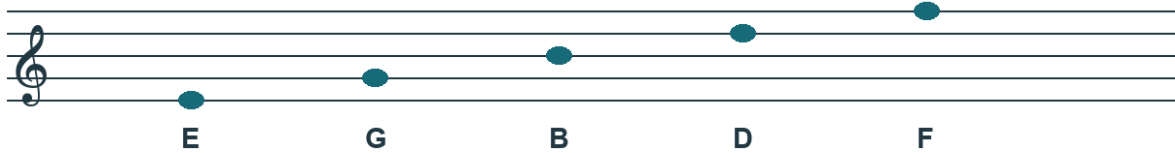
Mon Feb 01 2027 • 45 minutes

Do Now Name the letter steps from C to E, including both endpoints.

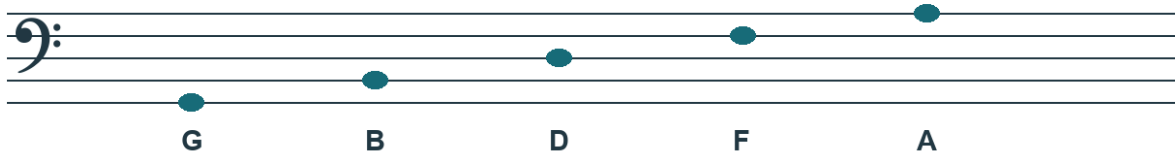
My first answer or sketch

Model to notice An interval describes distance between two pitches. A second spans adjacent letters; a third spans three including endpoints. Melody can move by repeated notes, steps, and skips. Quality adds size in semitones; C–E is a major third, C–E flat a minor third.

Treble clef



Bass clef



Spaces: treble F A C E • bass A C E G • count from the bottom

Try it Draw arrows for C–D, C–E, C–G, and C–C above. Name second, third, fifth, and octave. Sort a C D E G F E D C contour into steps/repeats/skips; propose a smoother alternative.

Position or degree	My pitch / step / label	My correction
1–5		
6–9		

Before I leave Explain why counting letter positions includes the starting note.

My checkpoint response

Extension when ready: Compare major/minor thirds with semitone counts; identify perfect fourths/fifths and octave.

Lesson 6 Develop a motif into a phrase

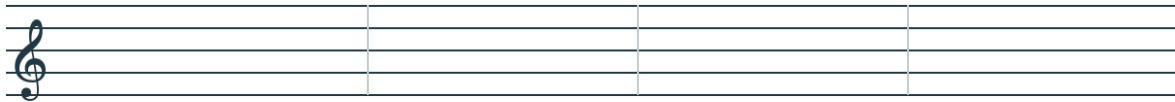
Wed Feb 03 2027 • 45 minutes

Do Now Which is a step: C–D or C–G?

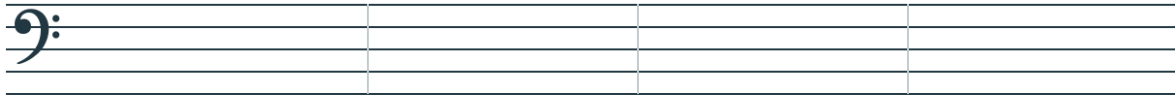
My first answer or sketch

Model to notice A motif is a short recurring musical idea. Repetition keeps it recognizable; a sequence moves its pattern; contrast changes something deliberately. Original model C D E D can become D E F E as a diatonic sequence in C major.

Treble clef



Bass clef



Write pitch names / rhythms below, or draw your notes on a printed copy.

Try it Write a two-bar motif in C, G, F major, or A minor. Create a second two-bar phrase by repeating, sequencing, or contrasting it. Mark bar totals, pitch contour, and the chosen transformation.

Bar	Pitch and duration plan	Check / change
1–2		
3–4		

Before I leave What stayed recognizable and what changed?

My checkpoint response

Extension when ready: Use a pentatonic or modal pitch collection while labeling its tonic and any altered pitches.

Lesson 7 Revise two melodic possibilities

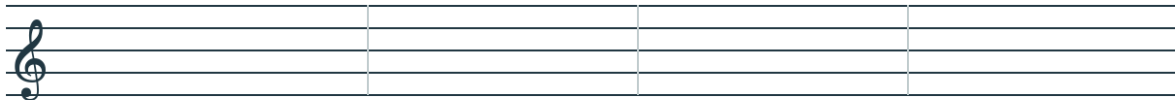
Fri Feb 05 2027 • 45 minutes

Do Now What must remain accurate when you change a motif's pitch pattern?

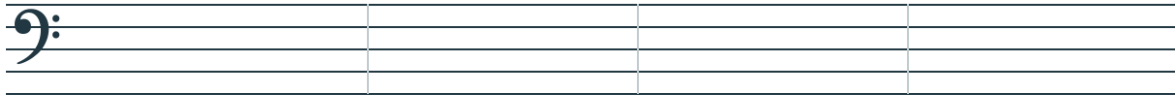
My first answer or sketch

Model to notice Review a melody for tonal center, singable or traceable contour, accurate meter, and expressive intent. Teacher hums two student-approved or class-original alternatives; feedback cites one actual note, bar, or rhythm.

Treble clef



Bass clef



Write pitch names / rhythms below, or draw your notes on a printed copy.

Try it Compare two four-bar drafts. Ask a partner which best fits your intention and why. Revise pitch movement and one rhythm or phrase ending. Preserve both versions and annotate the changes.

Bar	Pitch and duration plan	Check / change
1–2		
3–4		

Before I leave Submit scale comparisons and both annotated drafts.

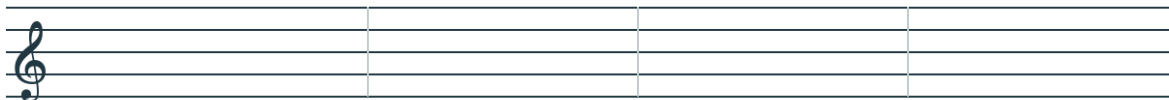
My checkpoint response

Extension when ready: Explain how a chromatic pitch changes the collection without automatically making the melody incorrect.

Music Sketch Workspace

Draw in your chosen clef, or use the labeled pitch / duration cells below. Add meter, bar totals, and expression. Use additional paper when your musical idea needs it.

Treble clef

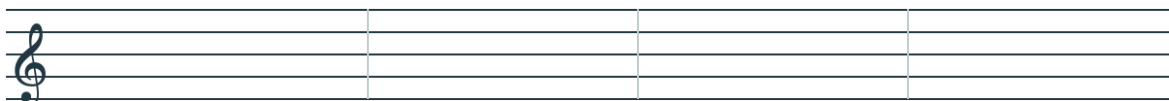


Bass clef

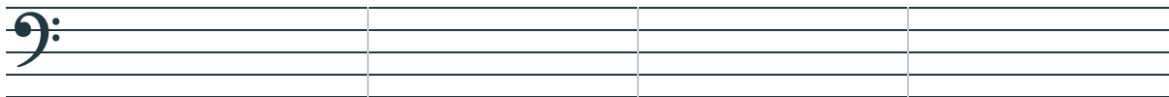


Write pitch names / rhythms below, or draw your notes on a printed copy.

Treble clef



Bass clef



Write pitch names / rhythms below, or draw your notes on a printed copy.

Bar	Pitches and durations	Expression / words
1		
2		
3		
4		
5		
6		
7		
8		

Review My Learning

Show your learning with actual musical evidence

First attempt	Correction / revision	Next action
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Use a note, bar, diagram, or marked excerpt; add a short explanation.

My evidence	What changed	Why it is clearer or more accurate
Reading / pitch		
Rhythm / counting		
Listening / expression / creation		

My ensemble connection

Orchestra band choir or the class example	One specific skill I can transfer

My next practice action

Skill	Two minute action	How I will check it

Submission check: labeled visual practice; the unit product; specific corrections/revisions; one transfer connection. The baseline is ungraded. Use the same Google Classroom assignment and retain earlier work.