

Lyric and Melody Workshop Process Journal

Music Explorations • Grade 8 • Unit 14 • 2026–27

First meeting Mon Apr 05 2027 • Last meeting Thu Apr 15 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

Two contrasted four-bar draft sections, a lyric or phrase map, and a peer-feedback revision plan.

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 Draft a verse or first musical section

Mon Apr 05 2027 • 45 minutes

Do Now Name the intention and main idea from your plan.

My first answer or sketch

Model to notice Song pathway: a verse develops a scene or idea through specific detail. Instrumental pathway: section A introduces a recognizable motif and phrase. Original lyric model: “The hallway hums before the bell / I hold a question I can’t tell.” These are examples, not words to submit as original work.

Words and music • mark stress, duration, and pitch direction

Line / motif 1							
	1	2	3	4	1	2	3
Line / motif 2							
	1	2	3	4	1	2	3

One syllable at each start • dash = held syllable • REST = silence

Try it Song: write four short original lines and circle two concrete details. Instrumental: sketch a four-bar motif contour and label two intended effects. Both: select a pitch collection and trace the phrase shape.

1	2	3	4	5	6	7	8

Type a pitch / duration, syllable / hold, count, or rest in each cell; label the beat grouping.

Before I leave Which detail or motif makes your section identifiable?

My checkpoint response

Extension when ready: Add a second verse or a more developed A phrase with new information.

Lesson 2 Draft a chorus or contrasting section

Wed Apr 07 2027 • 45 minutes

Do Now How will your second section connect to the first?

My first answer or sketch

Model to notice Song pathway: the chorus returns to a central message; a concise repeated line can act as a hook. Instrumental pathway: section B offers contrast while retaining a connection. Contrast may involve range, rhythm, texture, dynamics, or motif.

Section and arrangement map

Intro	A / Verse	B / Chorus	Ending
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Melody / voice	_____
Harmony / bass	_____
Rhythmic role	_____

Mark entries, roles, and a contrast. Change section labels to fit your plan.

Try it Song: write at least two original chorus lines and underline a hook. Instrumental: create a contrasting four-bar contour/motif. Make a side-by-side A/B map and identify two deliberate changes.

Section / source	Job or main idea	Contrast / entry
A / verse		
B / chorus		

Before I leave Name what repeats and what contrasts.

My checkpoint response

Extension when ready: Draft a bridge or ABA return without losing the original intention.

Lesson 3 Fit words or motifs to counted rhythm

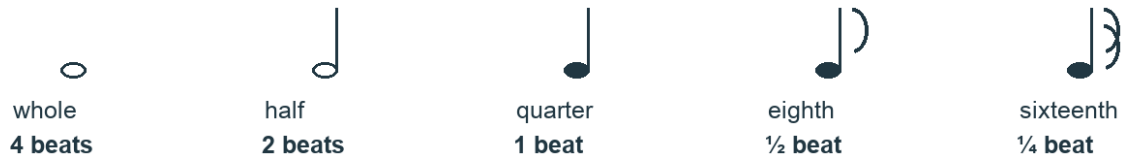
Fri Apr 09 2027 • 45 minutes

Do Now Complete 4/4: dotted quarter + eighth + half.

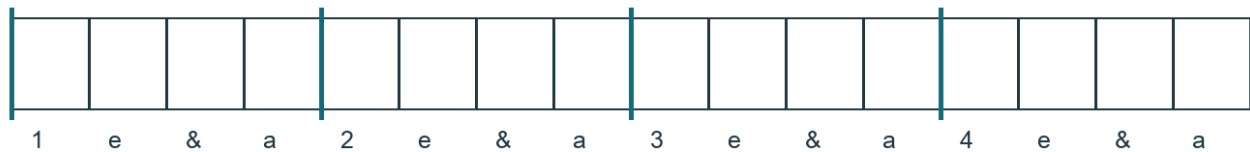
My first answer or sketch

Model to notice Use a chosen 4/4 or 3/4 meter for the core score. Songwriters put syllables under note starts; a dash extends a syllable and a slur may connect one syllable across notes. Instrumental writers count repeated motives and rests.

Duration ladder when a quarter note receives one beat



Four beats divided into sixteen equal cells • count 1 e & a



Try it Turn each section into two or more counted bars. Song: place syllables below note starts and adjust crowded words. Instrumental: label motif starts and ends. Circle a rest, a held note, and one rhythm contrast.

1	2	3	4	5	6	7	8

Type a pitch / duration, syllable / hold, count, or rest in each cell; label the beat grouping.

Before I leave Show that every bar has the correct total.

My checkpoint response

Extension when ready: Use 6/8 only after correctly identifying dotted-quarter beats; include a clear count-in.

Lesson 4 Choose exact pitches for a melody

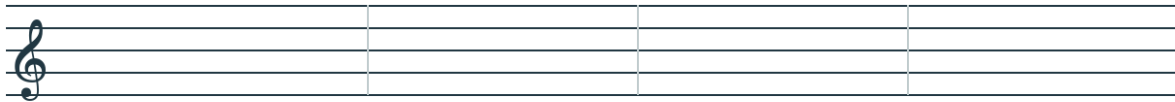
Tue Apr 13 2027 • 45 minutes

Do Now Name the tonic and one altered pitch in your chosen collection, if any.

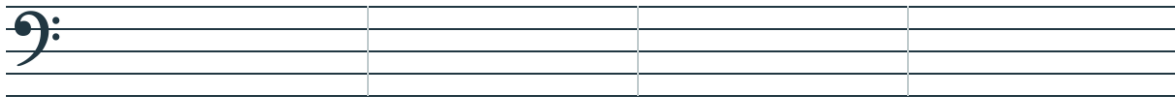
My first answer or sketch

Model to notice Contour needs exact pitches to become a staff melody. Choose a comfortable written register; small steps plus selected skips often make a phrase easier to follow. A final tonic is one possible closure, not a rule for all music.

Treble clef



Bass clef



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

Try it Notate four bars for A and four for B with clef, meter, pitch names if needed, and bar lines. Match syllables or phrase notes to the score. Label two steps, one skip, and a phrase ending.

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

Before I leave Which pitch choice helps your listener follow the idea?

My checkpoint response

Extension when ready: Add a second voice/part or use register contrast while keeping the core clearly readable.

Lesson 5 Test alternatives and plan revisions

Thu Apr 15 2027 • 45 minutes

Do Now Point to one place where the score or lyric feels crowded or unclear.

My first answer or sketch

Model to notice A partner can trace/count, quietly speak/hum, or read the plan. Feedback describes what is present, connects it to the intention, and names one question. Keep alternatives so the revision process is visible.

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.

Try it Compare two versions of one phrase. Get feedback about meter, pitch clarity, text/contour, and contrast. Choose a version; mark one notation correction and one creative revision to make next unit.

What I notice or planned	Evidence or location	My change

Before I leave Submit two sections, the phrase/lyric map, alternatives, and a revision plan.

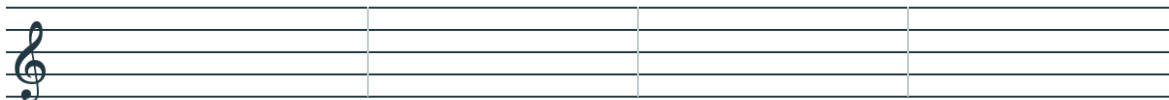
My checkpoint response

Extension when ready: Justify a surprising or dissonant choice with context rather than correcting every unusual sound.

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

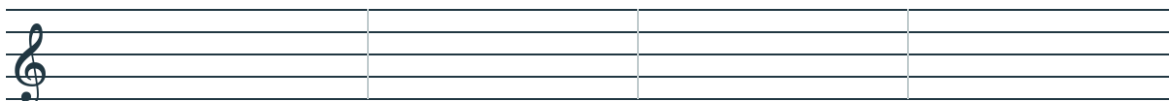


Bass clef

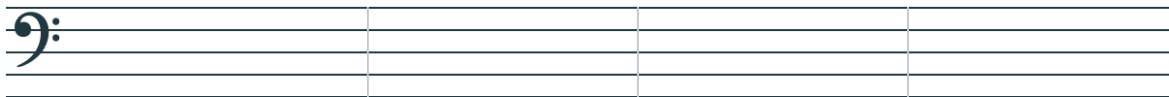


Write pitch names / rhythms below, or draw your notes on a printed copy.

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.