

Ensemble Transfer Portfolio Process Journal

Music Explorations • Grade 8 • Unit 16 • 2026–27

First meeting Mon May 10 2027 • Last meeting Wed May 26 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

An annotated original ensemble-style excerpt a before/after practice example and a final portfolio showing how reading listening and composing support ensemble musicianship.

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 Choose a transfer excerpt

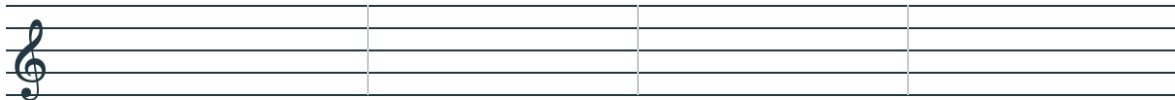
Mon May 10 2027 • 45 minutes

Do Now Which skill from your composition could help you read another person's music?

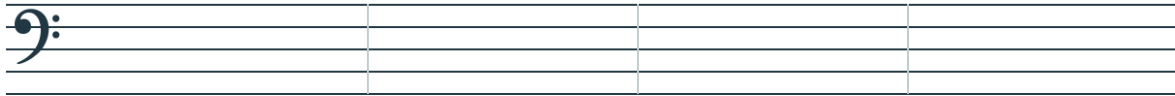
My first answer or sketch

Model to notice Use a class-original eight-bar excerpt or a teacher-approved ensemble excerpt. The class model is available in treble and bass with a shared rhythm, so ensemble membership and access to private parts are unnecessary.

Treble clef



Bass clef



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

Try it Choose orchestra, band, choir, or the common class pathway. Mark clef, meter, key/collection, tempo, and expression. Select one pitch spot, one rhythm spot, and one phrase choice to study.

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

Before I leave State one precise learning goal for this excerpt.

My checkpoint response

Extension when ready: Recognize a supplied alto-clef or transposed part with a reference chart; independent fluency is optional.

Lesson 2 Decode pitch and melodic movement

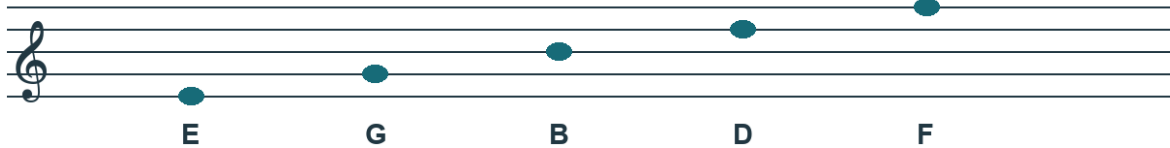
Wed May 12 2027 • 45 minutes

Do Now Locate the tonic or another reliable anchor in the excerpt.

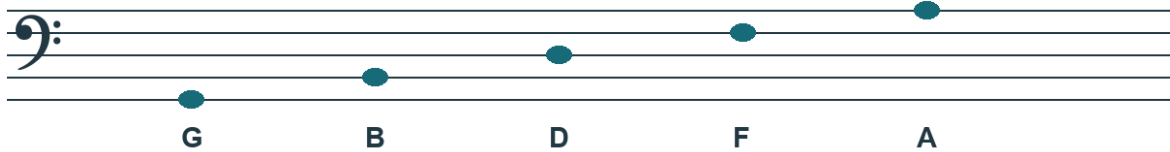
My first answer or sketch

Model to notice Read an unfamiliar passage from anchors. Label steps, skips, repeated notes, and ledger positions. Do not assume written pitch equals sounding concert pitch for every band instrument.

Treble clef



Bass clef



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

Try it Annotate eight pitches and three intervals in your selected excerpt. Draw its contour. Read/count pitch names silently or aloud and correct one uncertain location using the reference.

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

Before I leave Explain how you decoded the most difficult note.

My checkpoint response

Extension when ready: Transfer the passage to a second clef while labeling registers, or explain a supplied transposition.

Lesson 3 Plan pulse subdivisions and entrances

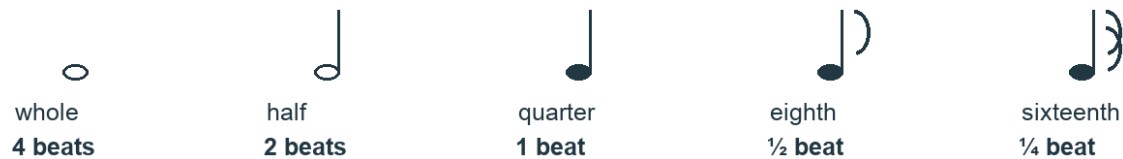
Fri May 14 2027 • 45 minutes

Do Now Which subdivision will help with the excerpt's hardest rhythm?

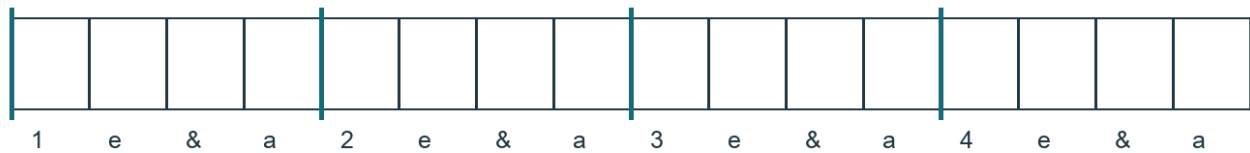
My first answer or sketch

Model to notice Count through rests and sustained notes. Make the beat visible first, then divide only as needed. Mark exact entrances/releases. Silent tracing and written counts are valid practice evidence here.

Duration ladder when a quarter note receives one beat



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



Try it Create a beat grid for two difficult bars. Add counts below the score and circle entrances after rests. Show one slow practice version and the intended steady pulse without changing note proportions.

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 What must continue while your part rests?

My checkpoint response

Extension when ready: Compare the same passage with another part and identify where subdivisions align.

Lesson 4 Make an expressive rehearsal plan

Tue May 18 2027 • 45 minutes

Do Now Name one dynamic and one articulation from the selected excerpt.

My first answer or sketch

Model to notice An expressive plan includes phrase shape, foreground/support role, dynamics, articulation, and release. Physical choices such as breath or bow distribution belong to ensemble instruction; this class explains musical intent.

Dynamics • relative loudness from softer to louder

pp **p** **mp** **mf** **f** **ff**

Articulation changes the attack or connection, not the beat total



staccato



accent



tenuto



slur / phrase

Add markings to your score and explain the intended sound.

Try it Draw a phrase arc and peak. Highlight loudness in one color and articulation in another, using labels as well as color. Write one rehearsal instruction for a peer and connect it to a marked symbol.

What I notice or planned	Evidence or location	My change

Before I leave How will your part support the larger phrase?

My checkpoint response

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

Lesson 5 Use listening evidence to refine the plan

Thu May 20 2027 • 45 minutes

Do Now What evidence would show that two parts enter together?

My first answer or sketch

Model to notice Teacher demonstrates the class-original excerpt twice, varying one rhythm and one expression choice. Follow the score before giving feedback. Interpretation allows choices, but feedback should still be specific and respectful.

Listening timeline • identify a musical change before explaining it

Version 1	Bar 1	Bar 2	Bar 3	Bar 4
Version 2	Bar 1	Bar 2	Bar 3	Bar 4

Label pitch / rhythm / dynamics / articulation / texture and a location.

Try it Mark a listening timeline for both versions. Name one alignment issue and one expressive difference. Revise one rehearsal instruction and cite its score location and sound evidence.

What I notice or planned	Evidence or location	My change

Before I leave Which revision came from listening rather than guessing?

My checkpoint response

Extension when ready: Explain a plausible alternative interpretation that still respects the score.

Lesson 6 Complete an independent musicianship check

Mon May 24 2027 • 45 minutes

Do Now Choose the reference you need least often now, and explain why.

My first answer or sketch

Model to notice Final check revisits the October baseline plus scales, intervals, expression, and form. First attempt is independent; then a supported correction documents growth. Use common core tasks, with optional advanced examples based on readiness.

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 Complete pitch, rhythm, scale, symbol, listening, and form tasks. Correct in a second color and draw one before/after example. Assemble the original score and transfer annotations in chronological order.

What I notice or planned	Evidence or location	My change

Before I leave Where can you demonstrate growth with actual work?

My checkpoint response

Extension when ready: Attempt an unfamiliar meter, minor form, or second clef after finishing the shared check.

Lesson 7 Reflect on musicianship and future practice

Wed May 26 2027 • 45 minutes

Do Now Choose one early example and one current example showing the same skill.

My first answer or sketch

Model to notice A final reflection names what improved, which strategy helped, and what remains to learn. Use evidence from notation, listening, composition, and revision. A summer practice action can be paper-based, spoken, sung, or tapped.

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 Make a visual portfolio cover and growth pathway: October start → strongest revision → original piece → ensemble transfer → next goal. Add a short explanation for each artifact and one two-minute practice routine.

What I notice or planned	Evidence or location	My change

Before I leave Submit the transfer portfolio and explain how Music Explorations supports your future music learning.

My checkpoint response

Extension when ready: Propose an advanced next step connected to a real score and a specific check for success.

Independent Musicianship Check

Try without a reference, then label corrections. Keep independent and supported answers distinct. Your teacher will clap the listening pattern.

Treble clef



Bass clef



Choose one clef. Name notes 1–5; use the other clef as an extension.

Skill and question	My first answer	Correction or verified method
Pitch Name notes 1–5 in one clef.		
Meter 4/4: half + quarter + two eighths = how many beats?		
Repair Fix 4/4: quarter + half + quarter + two eighths.		
Dots and ties Dotted half in 4/4 = ? Compare tie and slur.		
Subdivision Count eighths, triplets, and sixteenths in one beat.		
Expression Order p mf f. Explain staccato and crescendo.		
Listening Notate the teacher's four-beat pattern. Mark a silence.		

Pitch Form and Ensemble Transfer Check

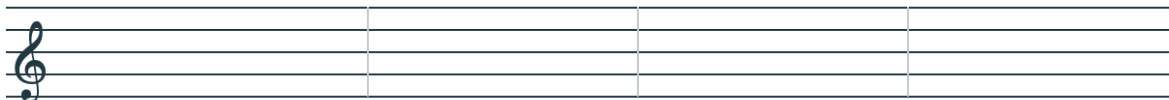
Continue the independent check. Keep your first answer and correction visible.

Skill and question	My first answer	Correction or verified method
Scales Name the altered pitch in G major and F major. What changes in A harmonic minor?		
Intervals What numbered interval is C to E? Count letters including both endpoints.		
Form Label a musical idea, a contrasting idea, and a return to the first using letters.		
Transfer Name a specific reading, counting, or expression action that helps an ensemble.		

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

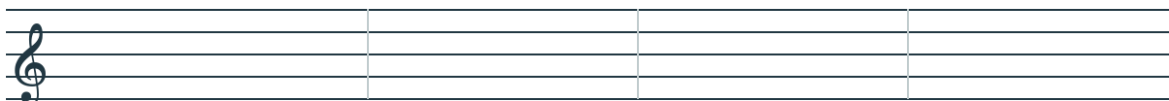


Bass clef

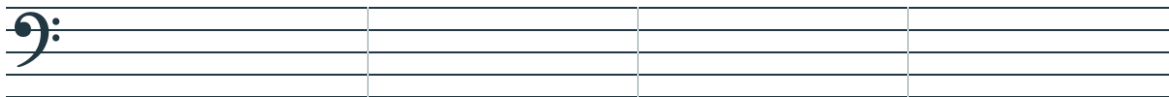


Write pitch names / rhythms below, or draw your notes on a printed copy.

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.