

RE2 Notes & Suggestions from Bill Leather

First steps & some general ideas:

- Read the details in the ABC hand book on this project thoroughly! (Pg. 17)
- Use model projects as a guideline for the quality of work we are looking for
- The goal of the RE2 is to show us great planning and teaching, something we should be striving for everyday

Things I've noticed after grading to be mindful of:

- 1) Sight-reading:
 - a) Make a plan to show that it is more than sight reading with the students.
 - b) You have the length of your piece plus 5 minutes. Use that time to prepare your students based on your initial analyzation of the piece. Use a method to sight-read with your students (ex: S.T.A.R.S.)
- 2) Study the score & anticipate issues that may arise in the rehearsal process. Include your analysis in the written materials you put together. Things such as (this is not a comprehensive list):
 - a) Pitch tendencies
 - b) Doublings
 - c) Rhythmic challenges
 - d) Key centers and/or harmonic development
 - e) Melodic balance vs. harmonic balance vs. ensemble balance
 - f) Stylistic considerations
 - g) Articulation guideline
 - h) Percussion challenges & techniques
- 3) Lesson plans:
 - a) Be as detailed as possible!
 - b) Focus on the how, not just the what (my students are struggling with a specific rhythm on this piece (what) - HOW will you address?)
 - c) Design exercises, rehearsal plan, fundamentals that relate.
 - d) Including fundamental & development exercises are great, but make sure they are RELEVANT to the music you are teaching.
 - e) Should relate to the content of the rehearsal video - analyze your rehearsal videos and design around the process of your rehearsals. However, **this is not where your writing content should end!**
 - f) You need to show us more than just the content of the 3 videos and their corresponding lesson plans.
- 4) Additional materials to include:
 - a) Design and include exercises that RELATE to the music you are working on and planning for. I noticed a lot of people including materials they use all the time (ex: F Remington) with no application to the actual music.

- b) EX: If you use Remingtons, that's great! Write them out to fit the music you are working on - design long tone exercises based on the harmonic structure of the piece. This is just ONE example of what you can/should do!
 - c) Score study (see #2 above)
 - d) In-depth analysis & reflections of your rehearsal process (sight-reading video, mid-point rehearsal, final performance and everything in between!)
- 5) Midpoint rehearsal video:
 - a) Again, read the requirements in the handbook!
 - b) Be natural, teach to the best of your ability
 - c) If something doesn't go as planned, that is reality. It doesn't mean you can't use the video!
- 6) Additional writing content:
 - a) How will the content of your writing show us the process of helping your students improve and how you taught the piece IN ADDITION to the lesson plans?
 - b) This is directly related to how you plan for the totality of the concert/teaching cycle (ex: designing exercises, score study elements, how you used the sight reading to plan for rehearsals after that day, how you used the mid-point rehearsal to plan for rehearsals after that day to make final preparations for performance)
- 7) Final thoughts:
 - a) Show us your GROWTH over time throughout this process. Take time this summer to start planning your literature and figuring out a high quality piece of music that will work well for your students, and this project in conjunction with your concert cycles for the school year. It's not about perfection, it's about GROWTH!
 - b) Make a plan EARLY and don't wait until your final concert cycle to do this project. You always want to have the ability to re-record if something happens along the way.