



**COVID-19 RESPONSE COMMITTEE REPORT
JUNE 15, 2020**

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INTRODUCTION

As the national voice for choral musicians across the United States, the American Choral Directors Association serves to nurture the choral music culture, to move the culture forward, and to provide leadership on behalf of every choral conductor/educator to navigate through troubling times and/or unique challenges. Choral directors are resilient, resourceful, and exemplary leaders. During the Spring of 2020, we were asked to make enormous adaptations to our instruction as a result of the COVID-19 pandemic. In many cases, we were asked to do so with as little as one week of preparation. Directors passionate about their students/parishioners/community worked tirelessly to serve their singers and to keep them engaged with the choral art. In haste to transmit information, many organizations delivered and continue to deliver speculation and opinion. Data are not altogether clear, though the general consensus is that singing produces unique challenges in addressing the spread of the virus. Choir directors continue to seek answers that are not readily available and that continue to evolve as more empirical research is conducted. In the meantime, we remain cheerful advocates for one another and our art. We urge the choral community to resist sharing speculative or opinion-based information, but instead, participate in scenario planning, in consideration of all options before us, in hopeful anticipation that we will soon return to “normal” music making that inspires and sustains us. We monitor our local and CDC guidelines, understanding that there is no “one size fits all” approach, and that regions are differentially impacted. As new information arrives, we adjust our perception of the risk and our ensuing practices.

Through this document, we endeavor to provide resources for all choral musicians, to advocate for ourselves and our profession, to guide our thinking with sample instructional models, and to point us in the direction of additional information. We claim no medical expertise, nor do we have suitable recommendations for how to assess risk in choral singing at this time. What we can offer are pedagogical suggestions for navigating the myriad contexts in which our members find themselves, at various levels and settings. Primarily, we encourage all to continue prioritizing your own and your singers' safety. Beyond safety, we urge you to diligently ensure that all singers are given equal access to participate fully in your programs, understanding that for so many, choir is their safety net, their source of emotional wellbeing and support.

Woven throughout pedagogical offerings are related issues that interact directly with choral teaching and thus must be included, such as technology use, community building, and equity considerations. During this time when traditional choral environments look very different, ACDA leaders and members must commit to flexibility and perhaps teaching differently, so that ensemble singers stay connected to choral music making in meaningful, fulfilling ways, sometimes pursuing similar goals with adapted or different strategies. Ideally, times of crisis should not jeopardize choral music enrollment and participation; thus, the upcoming year must serve to meet musical goals and simultaneously provide a sense of community, such that singers continue to participate in singing. Furthermore, choir often fills any voids left by national agencies that provide basic social welfare services such as childcare, food, and mental health support. Our contribution is both critical and essential. A choral tradition of excellence in school, church, community, and collegiate settings has been in place for nearly 200 years in the United States. We must protect and advance this heritage.

ADVOCACY STATEMENT

The human condition is elevated to a broader understanding of itself and its place in the world through the study of and participation in diverse choral experiences. It builds connectivity throughout communities and enables singers to contribute their unique offerings to a larger community. Society benefits from the aesthetic contributions of diverse communities of singers represented in choral programs within schools, houses of worship, and community organizations through purposeful citizenry, connectivity within and between communities, and acknowledging the worth of its contributors.

Prior to the pandemic, serious cutbacks in funding for music education and the devaluation of the role of music-making in modern society slowly but steadily threatened choral programs in the United States. In the wake of the global pandemic, it is more important than ever to provide support and creative learning outlets that strengthen a well-rounded populace. It is essential to provide access to tools, among them technology, to keep America singing, thinking creatively, and building inclusive communities. Choirs have proven themselves uniquely positioned to use technology to support and in some cases sustain learning, creative artistry, and community identity while tending to the social emotional learning of all singers in choirs across the country.

During the COVID-19 pandemic it is important to advocate for:

- the choral art in the school, church and community.
- equitable access to technology for all students.
- a safe space to support social emotional learning.
- an outlet for creative thinking and artistic expression.

Strategies for advocacy:

- Provide platforms for singers to tell stories and share photos (ex: social media, conference calls among members).
- Find and use resources that advocate for diversity and the inclusion of all singers and teachers in choral programs.
- Compose messages to local congressional leaders using the template provided on the NAFME website (link provided in Appendix A).
- Engage singers in actively advocating for choral music.
- Engage parents and community members in advocating for choral music.
- Actively voice support for funding at local, state, and national levels of education and government.
- Collaborate with local and national organizations to ensure the distribution of arts funding data and arts-related activism opportunities.
- Collaborate with ACDA standing committees to ensure the distribution of unified advocacy statements and data regarding choral programs or individual choristers.

INSTRUCTIONAL MODELS

In this next section, we present instructional models for each of the various teaching contexts in which our choir directors find themselves: community youth ensembles, adult community choirs, K-12 settings, churches, and collegiate choirs. Given that all planning at this stage must be considered scenario planning, because indeed there are no certainties, and empirical data are not yet available to reveal specific effects of singing, our committee focused on instructional models with three scenarios in mind.

For the first scenario, singers are engaged in face-to-face instruction, with appropriate safety precautions of physical distancing. In the second scenario, instruction is a hybrid, with some face-to-face instruction and some remote instruction, as per guidelines of the institution. The third and final scenario is for exclusively remote instruction. Because of the fluid nature of our contexts, choir directors should be prepared to begin in one scenario and pivot to a different scenario when necessary. Some strategies will require only small tweaks, whereas others will involve significant modifications to instruction. Likely, administrators, with guidance from current research and best practices, will be making decisions related to what safety protocols must be put in place. Directors can then make plans for how choir instruction will be structured.

While it is not the case that every possible situation for all contexts and teaching levels can be considered, we are hopeful that transfers can be made across settings. Likely groups that meet outside of educational institutions are analogous in structure, though the instruction itself may look very different. For this reason, we combined the youth and adult

community choir models. Similarly, there may be ideas presented in one teaching context that have relevant applications to another.

While some of the models include some general ideas that can readily be applied, it was not our intent to provide specific lesson plans of musical concepts to directors; rather, we endeavored to share contextual factors and issues to consider for the delivery of instruction. Derrick Fox's Professional Choral Collective is referenced in multiple places, including Appendix A, and we encourage you to review that excellent resource of future teaching practices across multiple levels. The Western region of ACDA is also embarking on a project (Western Region Task Force on Innovation), to be released in July, which will also elucidate specific teaching practices and promises to be an exemplary pedagogical tool. For those interested in tools specific to technology, Troy Robertson has been leading virtual workshops to assist beginning to advanced learners through ChorAmor. All links can be found in Appendix A.

For each instructional model, we have included subheadings for instruction, technology, ideas for singer social and mental health, and equity considerations to provide commonalities among the contexts. Community building is critical in choirs, and singers yearn to connect with others irrespective of the medium. For many, the abrupt ending to their choral experience was traumatic and particularly so because of the lost social connections with their peers. Looking forward, we must infuse our curriculum with those opportunities that address aspects associated with social and emotional development.

It is paramount that issues of equity are considered when making plans for instruction. We make erroneous assumptions when thinking all of our singers have access to technology at home, that there is an existing and reliable internet connection, that there are

not multiple other family members also needing the same equipment, and that their time is not occupied with caring for a younger sibling or helping parents with household responsibilities. If we are asked to deliver instruction remotely, it will be up to each director to find creative solutions: utilizing telephone options in small groups for community building, calling into virtual rehearsals, independent practice, among others.

Adaptations and modifications must also be considered for teaching singers with special needs. Simple shifts include: extending deadlines/adding time for completion of tasks, adjusting expectations, and accomodating how singers show their understanding through varied output methods. See Alice-Ann Darrow and Mary Adamek's *Music in Special Education* for additional practical suggestions.

We hope that others will find utility and practical resources in these instructional models, and that they will spur additional thoughts and further discussions. Ongoing professional development is essential for meeting the needs of our singers. There are countless groups on social media and websites specifically dedicated to assisting during this transition. Stay informed, and continue engaging in scenario planning while expanding tools for instruction.

American Choral Directors Association

COVID-19 Response Committee

Instructional Models

Level/Choir Context	Middle School/Junior High and Upper Elementary
Teaching Scenario	Face to Face Instruction with Physical Distancing Protocols

SUGGESTED INSTRUCTIONAL PRACTICES

Physical Distancing Considerations

- Reorganize to allow for smaller ensembles and social interaction. If possible, utilize other available classrooms for sectionals or group rehearsals where physical distancing is achievable.
- Student Rotations: Ideally, students rotate room assignments across four days, allowing face-to-face instruction one day of every four, with day five providing a combined rehearsal in a very large space (auditorium, student center, etc.) that accommodates mandated distance between students.
 - Locate staff, teacher, or parent/adult volunteer to supervise small student groups in pre-arranged spaces. Volunteers must meet mandated safety guidelines (mask, gloves for technology or antibacterial products for safe use of shared technology between class periods, etc.).
 - If technology is available, students participate in class remotely.
 - If technology is unavailable, students complete non-singing music learning activities, prepared by the teacher.
 - If audio equipment is available, students meet in sectionals and rehearse with pre-recorded audio recording, supervised by the adult volunteer. Student led rehearsals will be determined by choral experience and age of the singers, though ALL settings will have a supervisory adult volunteer.
 - As needed, combined rehearsals might be held outside with community building as the goal. Or a Zoom session could address community building.
- Consider use of any outdoor space that meets mandated student distance requirements for any of the four rotation rehearsals and/or a combined rehearsal, as available.

Equip Singers with Resources for Self-directed Learning, Supervised by a Parent/Adult Volunteer (this plan will support a pivot to remote learning, if mandated during a semester).

- Student rotation in small group rehearsals will necessitate technology support, prepared by the teacher and monitored by the adult/parent volunteer.

Classroom Procedures and Content Delivery Considerations

- Clearly communicate classroom procedures with students and parents.

For example:

- Each singer should have individual copies of music; do not share materials.
- No music storage should be available for student use.
- Sanitize hands before entering the room.
- Music can be delivered electronically to students
- Teachers use controlled entrances and exits so students are not entering and exiting through the same door. There should also be no congregating in common areas for backpack pickup and dropoff.
- Avoid touching, choreography, singing/playing in circles.
- Consider activities for the purpose of stretching or “warm-ups” that would require no touching or exaggerated exhalation.

See Appendix B for Establishing Instructional Models:

- Repertoire Selection, Expressive Singing Transfer Tasks, and Music Vocabulary Development, compiled by Judy Bowers

Search these resources for instructional lesson ideas:

- [Professional Choral Collective](#), compiled by Derrick Fox
- [Link to all MS/JH lessons](#)
- [Link to all Elementary lessons](#)

Sample Lessons

- Arranging
 - – [Sample Lesson created by Allison Fay](#)
- Pitch Matching –
 - [Sample Lesson created by Derrick Fox](#)
- Community Building-
 - [Sample Lesson created by Derrick Fox](#)
- Online Rehearsal Strategies –
 - [Sample Lesson created by Rebecca Saltzman](#)
 - [Sample Lesson created by Meredith Bowen](#)

TECHNOLOGY CONSIDERATIONS

Audio Equipment for Recording and Playback

- Secure ample equipment to use recorded teaching resources to prevent a need for multiple keyboards.
- Secure accompaniment and voice part recordings.

Engage in Use of Classroom Technology (as preparation to pivot to remote learning)

- Communication Tools (Email, Remind, Google Classroom)
- Music Literacy Tools (SmartMusic, Sight Reading Factory, MusicTheory.Net, etc...)
- Utilize a personal amplification device broadcast instruction due to increased social distancing (ex. microphone or portable system).
- Music can also be projected on a screen for all students to view or students can view music on their own device.

EQUITY CONSIDERATIONS

Educational Needs of Special Populations

- Consult counselors for ideas about how to meet the needs of ELL, Exceptional Learners or students with educational enrichment plans.
- Educational guidelines for special education, 504, must still be in place and shaped or controlled by the teacher. In student led ensembles, the parent/adult volunteer monitoring small rehearsal groups implements the adapted plans of the teacher.
- Include opportunities for personal choice activities to account for varied lived experiences and to reduce technology access issues (choice board, personal practice logs, journals).
- Be mindful of incorporating diverse composers and speakers if you choose to invite guests into your classroom
- Create enrichment packets for students who return to school but may not feel comfortable in the face-to-face choral rehearsal.

Educational Needs of Student Leaders

- Student leadership in grades 4-8 will vary, as determined by the choral teacher. Zoom sessions can replace leadership team meetings and still allow students to have a voice in planning appropriate aspects of the choral culture. Students that lead a student rehearsal, supervised by a volunteer, could serve to communicate the plan and procedures for the day, or run a rehearsal session guided by a teacher-made audio.

SOCIAL AND MENTAL HEALTH CONSIDERATIONS

Maintain Full Ensemble Social Connections while doing the majority of rehearsal in small groups

- Be intentional about varying student group assignments and leaders (Prepare backup plans should volunteers fail to arrive on any given day).
- Plan for non-contact social/team building activities
 - Share time at the beginning or end of rehearsal
 - Mix up groups each class meeting to allow for varied social interaction. For safety, do not mix groups between rooms during face to face class meetings.
- Because career education and student preference are very important in the middle years, arrange for Skype or Zoom sessions with a variety of interesting guests. Students could prepare and submit questions, and these sessions could possibly be viewed from multiple rooms, or recorded and viewed in a rotation.

OTHER CONSIDERATIONS

Consider Alternative Performance Opportunities

- Live streamed concerts with limited audience for family members
- Small group singers might be featured along with the full choir
- If school concerts involve multiple ensembles, consider multiple performances with a reduced number of ensembles and small groups.
- Communicate regularly with parents and monitor student mental health during this time through informal check ins.

American Choral Directors Association
 COVID-19 Response Committee
 Instructional Models

Level/Choir Context	Middle School/Junior High and Upper Elementary
Teaching Scenario	Hybrid Instruction - Some in-person instruction paired with remote learning

SUGGESTED INSTRUCTIONAL PRACTICES

Physical Distancing Considerations

- Reorganize to allow for smaller ensembles and social interaction. Where possible, utilize other available classrooms for sectionals or group rehearsals where social distancing is achievable.
- Student Rotations: Ideally, students rotate room assignments across four days, allowing face-to-face instruction one day of every four, with day five providing a combined rehearsal in a very large space (auditorium, student center, etc.) that accommodates mandated distance for students.
 - Locate staff, teacher, or parent/adult volunteer to supervise small student groups in pre-arranged spaces. Volunteers must meet mandated safety guidelines (mask, gloves for technology or antibacterial products for safe use of shared technology between class periods, etc.).
 - If technology is available, students participate in class remotely.
 - If technology is unavailable, students complete non-singing music learning activities, prepared by the teacher.
 - If audio equipment is available, students meet in sectionals and rehearse with pre-recorded audio, supervised by a parent/adult volunteer. Student led rehearsals will be determined by choral experience and age of the singers, though ALL settings will have a supervisory adult volunteer.
 - As needed, combined rehearsals might be held outside with community building as the goal, or a Zoom session could address community building.
- A schedule involving alternating days might be an option for middle school. Based on enrollment size, half a class of students might meet on campus two days per week and then meet synchronously from home two days per week. Friday class might alternate between remote and campus meetings, or could become a time for individual or small group work with teacher while others worked remotely in small groups or independently. Administration will likely determine parameters for instruction time and daily structures.

- Consider use of any outdoor space that meets mandated physical distance requirements for any of the four rotation rehearsals and/or a combined rehearsal, as available.

Equip Singers with Resources for Self-directed Learning, supervised by a parent/adult volunteer (this plan will support a pivot to remote learning, if mandated during a semester).

- Student rotation in small group rehearsals will necessitate technology support, prepared by the teacher and monitored by the parent/adult volunteer.

Classroom Procedures and Content Delivery Considerations

- Clearly communicate classroom procedures with students and parents.
 - For example:
 - Each singer should have individual copies of music; do not share materials.
 - No music storage should be available for student use.
 - Sanitize hands before entering the rehearsal room.
 - Music can be delivered electronically to students.
- Teachers use controlled entrances and exits so students are not entering and exiting through the same door, if possible. There should also be no congregating in common areas for backpack pickup and dropoff.
- Avoid touching, choreography, singing/playing in circles.
- Consider activities for the purpose of stretching or “warm-ups” that would require no touching or exaggerated exhalation.

See Appendix B for Establishing Instructional Models:

- Repertoire Selection, Expressive Singing Transfer Tasks, and Music Vocabulary Development, compiled by Judy Bowers

Search these resources for instructional lesson ideas:

- ChorAmor Methods Resource for Hybrid and Distance Rehearsals & Lessons, founder Troy Robertson
 - See: [Google Doc Link](https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D-eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid=1069466591) (https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D-eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid=1069466591)
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TECHNOLOGY CONSIDERATIONS

Audio Equipment for Recording and Playback

- Secure ample equipment to use recorded teaching resources to prevent a need for multiple keyboards
- Secure accompaniment and voice part recordings

Engage in Use of Classroom Technology (as preparation to pivot to remote learning)

- Communication Tools (Email, Remind, Google Classroom)
- Music Literacy Tools (Smart Music, Sight Reading Factory, MusicTheory.Net, etc...)
- Utilize a personal amplification device broadcast instruction due to increased physical distancing (ex. microphone or portable system).
- Music can also be projected on a screen for all students to view or students can view music on their own devices.

EQUITY CONSIDERATIONS

Educational Needs of Special Populations

- Consult counselors for ideas about how to meet the needs of ELL, Exceptional Learners or students with educational enrichment plans.
- Educational guidelines for special education, 504, must still be in place and shaped or controlled by the teacher. In student led, ensembles, the parent/adult volunteer monitoring small rehearsal groups implements the adapted plans of the teacher.
- Include opportunities for personal choice activities to account for varied lived experiences and to reduce technology access issues (choice board, personal practice logs, journals).
- Be mindful of incorporating diverse composers and speakers if you choose to invite guests into your classroom.
- Create enrichment packets for students who return to school but may not feel comfortable in the face-to-face choral rehearsal.

Educational Needs of Student Leaders

- Student leadership in grades 4-8 will vary, as determined by the choral teacher. Zoom sessions can replace leadership team meetings and still allow students to have a voice in planning appropriate aspects of the choral culture. Students that lead a student rehearsal, supervised by a volunteer, could serve to communicate the plan and procedures for the day, or run a rehearsal session guided by a teacher-made audio recording.

SOCIAL AND MENTAL HEALTH CONSIDERATIONS

Maintain full ensemble social connections while doing the majority of rehearsal in small groups

- Be intentional about varying student group assignments and leaders. Prepare backup plans should parent/adult volunteers fail to arrive on any given day.
- Plan for non-contact social/team building activities
 - Share time at the beginning or end of rehearsal
 - Mix up groups during each class meeting to allow for varied social interaction. Do not mix groups between rooms during face to face class meetings.
- Because career education and student preference are very important in the middle years, arrange for Skype or Zoom sessions with a variety of interesting guests. Students could prepare and submit questions, and these sessions could possibly be viewed from multiple rooms, or recorded and viewed in a rotation.

OTHER CONSIDERATIONS

- Live streamed concerts with limited audience for family members
- Small group singers might be featured along with the full choir.
- If school concerts involve multiple ensembles, consider multiple performances with a reduced number of ensembles and small groups.
- Communicate regularly with parents and monitor student mental health during this time through informal check ins.
- Consider using both synchronous and asynchronous instruction.

American Choral Directors Association
 COVID-19 Response Committee
 Instructional Models

Level/Choir Context	Middle School/Junior High and Upper Elementary
Teaching Scenario	Full remote learning

SUGGESTED INSTRUCTIONAL PRACTICES

Full Remote Learning/Rehearsal Considerations

- Create a detailed plan for each rehearsal/class meeting so that you can seamlessly pivot in and out of instruction.
- Select video conferencing platform (ex: Google Hangout, Whatsapp, Zoom, etc...)
- Enable proper security settings to protect your class meeting/rehearsal.
- Create pauses for singers to type/ask questions, so you can clarify and keep them engaged.
- Consider recording the session for educational access.
- Consider using music that is not difficult and focus learning on skill building.
- Don't try to do too many things in each setting.
- Plan for tech problems and alternative solutions if experienced. (ex: If your computer fails during the session, you can access the session on your phone or access email, Whatsapp, Remind etc.. to communicate the next steps to your students.)

See Appendix B for Establishing Instructional Models:

- Repertoire Selection, Expressive Singing Transfer Tasks, and Music Vocabulary Development

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TECHNOLOGY CONSIDERATIONS

Students:

- A device that can connect to a video meeting platform
- Sheet music (optional)
- Consider preloading assignments to flash drives that students can take home and complete at their own pace.
- Consider instructional activities that can be completed over the phone (ex: rhythmic or melodic telephone game).

Teacher:

- A device that can connect to a video meeting platform
- A microphone to sing/play into (external is ideal, but built-in to a device will work)
- A piano available or an accompanist to connect to the session

Apps for Instructional Enrichment

- Earpeggio
- Yousician

EQUITY CONSIDERATIONS

- Not all students will be comfortable singing and recording video. Consider allowing an audio only submission if you choose to create a virtual singing ensemble component in your choral experience.
- Consider creating hard copy music enrichment packets for students who do not have reliable access to internet or computers to take home. Students can complete at their own pace and mail or deliver back.
- Keep in mind that some students may not live in spaces that allow the level of concentration needed to participate in virtual learning at the level required.

SOCIAL AND MENTAL HEALTH CONSIDERATIONS

- Provide opportunities for students to share the musical and nonmusical aspects of their lives via guided assignments (ex: Soundtrack to My Life assignment or picture collages of their favorite musicians, food, etc.)
- Allow for discussion time among students to vary the pace and cognitive load of the classroom meeting/rehearsal.
- Because career education and student preference are very important in the middle years, arrange for Skype or Zoom sessions with a variety of interesting guests. Students could prepare and submit questions, and these sessions could possibly be viewed from multiple rooms, or recorded and viewed in a rotation.

OTHER CONSIDERATIONS

- Make sure you tend to your own social and emotional well-being.
- If you are not comfortable using technology, consider getting a tech buddy with whom you can conference and troubleshoot problems and celebrate successes.
- Consider using both synchronous and asynchronous instruction.

American Choral Directors Association
 COVID-19 Response Committee
 Instructional Models

Level/Choir Context	Senior High School
Teaching Scenario	Face to Face Instruction with Physical Distancing Protocols

SUGGESTED INSTRUCTIONAL PRACTICES

Ensemble size exceeds mandated room capacities

- Secure spaces for small ensemble / sectional rehearsals for a majority of rehearsal time
 - Large choir divided into small ensembles with each part
 - Sections divided for rehearsals
 - Engage students in musical leadership roles for rehearsal
- Consider a campus space (auditorium, gym, outdoors) that could be shared between musical ensembles on campus for socially distanced full ensemble rehearsals on specific days of the week/times when students are not engaged in sectional/small group work
- Consider a focus on solo and small ensemble singing in the early part of the academic year when physical distancing protocols may be imminent

Equip singers with resources for self-directed learning (these will also be useful should the need to pivot to remote learning occur)

- Secure accompaniment and part recordings
- Use digital platforms during in-person instruction to promote a seamless transition to at-home learning if needed. **(See Scenario 3 for remote learning resources)**
- Provide students with materials for future units early during the instructional year.

Consider innovative strategies for fulfilling ensemble performance requirements

- Utilize alternate performance venues including outdoor spaces, campus activity centers, etc.
- Produce performances of individual ensembles rather than full program concerts.
- Limit audience size at performances and assign seating through ticketing (even for free events)
- Use live streaming in combination with or in place of in-person audiences.

Possible strategies to reduce the spread of droplets and aerosols during choral rehearsal based on emerging research

- Strategic placing of singers with suggested physical distance

- Use of acoustic shields between rows and/or between individual singers
- Pivot instructional strategies to reduce the number of singers singing at any given time (small ensembles sing while others listen and assess).
- Use of humming during the learning process rather than open mouth singing
- Extended use of audiation as an instruction strategy
- Increased use of student leadership and student-led instruction to facilitate division into smaller groups

Eliminate Sharing of Materials and Storing of Materials in Rehearsal Space

- Each singer should have individual copies of music; do not share materials
- Consider eliminating storage of folders, music, etc in the rehearsal space. Each singer should take materials with them after each rehearsal.
- Delay assignment of school-owned uniforms. Make use of individually owned items such as program choir shirts for group performances.
- Use CDC guidelines to develop procedures for the sharing of equipment such as microphones, music stands, etc.

TECHNOLOGY CONSIDERATIONS

Audio Equipment for Recording and Playback

- Secure an ample amount of equipment to use recorded teaching resources in multiple places without the need for multiple keyboards
- If needed, secure part/accompaniment tracks to assist singers.

Engage in the use of technology in the classroom as preparation to pivot to remote learning

- Communication Tools (Email, Remind, Google Classroom, Canvas and other Learning Management Suites)
- Refer to remote technology resources

EQUITY CONSIDERATIONS

Access to Technology

- What institutional procedures are in place to ensure access by every student?
- Does the provided technology support the software needed for music learning (some programs are only available for IOS or Android Apps, etc)?

Educational Needs of Special Populations

- How do you meet educational guidelines for special education, 504, etc. with student-led small ensemble learning?

- Consider ADA access for students in new venues.

Educational Needs of Student Leaders

- Are the educational needs of student leaders being met if they are teaching more than participating in the learning/rehearsal process?

SOCIAL AND EMOTIONAL LEARNING CONSIDERATIONS

Maintain full ensemble social connections while doing the majority of rehearsal in small groups

- Be intentional about varying group assignments and leaders.
- Plan for non-contact social / team building activities .
- Equip student leaders with digital tools for student-led activities.
- Create alternative social activities that adhere to CDC and district guidelines.

OTHER CONSIDERATIONS

Consider alternative performance opportunities

- Live-streamed concerts with limited audience for family members
- Small ensemble performances vs full choral performances
- If program consists of multiple ensembles, consider multiple performances with a reduced number of ensembles.

Rethink the Traditional Performance Calendar

- Preparation time for performances may increase in this rehearsal environment.
- Consider alternatives to performances that involve food service (dinner theatres, etc).

Continuing Community Engagement

- Consider school transportation policies for off-campus/community performances.
- Consider plans to meet district and CDC regulations when performing at off-campus events.
- Utilize websites and social media accounts to encourage digital community engagement.
- Prepare to supply the community with recorded performances for traditional events

American Choral Directors Association
 COVID-19 Response Committee
 Instructional Models

Level/Choir Context	Senior High School
Teaching Scenario	Hybrid Instruction - Some in-person instruction paired with remote learning

SUGGESTED INSTRUCTIONAL PRACTICES

Engage school administration and advocate for flexibility in scheduling

- Class schedules may need to change to accommodate like groups (ensembles, voice parts, etc.) if class numbers are reduced or some students are learning remotely.
- Some larger ensembles may need to split into multiple ensembles to meet distancing guidelines. Balanced chamber ensembles could be created from the original group. For example, a group of 100 singers may split into 5 balanced groups of 20 students or 10 balanced groups of 10 students. The appropriate variation will become clearer as a more nuanced picture from the upcoming data emerges.
- Based on recent national scheduling developments, adjustments to module learning might be required. For example, each newly created ensemble will have a learning goal based on the amount of time the school allocates per module. Your ensemble balance will likely not be taken into consideration, so plan accordingly.

Remote learning options in the hybrid model

- Off-campus students participate in class via live stream of in-person instruction
- Use remote learning to focus on individual part learning and assessment. Use technology-led instruction and face-to-face instruction for ensemble singing.

Modify repertoire choices to fit your situation

- Repertoire selections for the entire in-person group may not be appropriate for divided ensemble success
- For developing choirs, consider repertoire that encourages successful part singing and flexibility of parts to include:
 - Partner Songs
 - Ostinato Songs
 - Canons (see Appendix B for further repertoire suggestions)
- Consider the reduction of divisi assignments for more efficient rehearsal and support of singers
- Consider the selection of some repertoire with digital teaching resources already available

Consider options for both live and digital performances

- If ensembles are not attending in person instruction together, will guidelines allow them to meet together after school hours for final rehearsals/performances?
- Small ensemble performances of groups that regularly meet together in class
- Solo recitals (live-streamed or attended following physical distancing regulations)

TECHNOLOGY CONSIDERATIONS

Live Streaming Technology can be useful both for Instruction and Concerts

- Secure basic equipment for live streaming
 - WebCam - Most late model smartphones, iPod Touch, DSLRs, etc.
 - High-quality microphones - most USB microphones will enhance audio capturing capabilities
 - Streaming Software (OBS is free and will easily broadcast to most streaming services)
- Make sure rehearsal recordings are archived. This recording gives each student maximum environmental flexibility and increases the likelihood of sustained participation.

Use technology that is accessible to your specific singers

- What hardware/platforms, if any, are provided by the school?
 - Choose applications that are compatible with school-provided technology
- Avoid relying on student-owned technology for instruction.

Use a learning management system for the organization of assignments, assessments, and communication

- Google Classroom
- Canvas
- Other programs

EQUITY CONSIDERATIONS

Access to technology

- If technology is required for choral music participation in the public school, it must be provided by the school.
- Advocate for programs that support remote internet access for students.
- If access to technology is not guaranteed by the school, remote teaching without technology must be provided.

Access to a safe place to sing

- Some students may not have access to a safe place at home in which to sing and/or record assignments.
- Consider developing a safe place on campus for recording/practicing for students to access.

SOCIAL AND EMOTIONAL LEARNING CONSIDERATIONS**Include remote students in classroom interactions**

- Create opportunities to engage remote students with on-campus students
 - Live streaming
 - Social web conferencing
 - Online games

Create opportunities for individual student support

- Create online office hours and/or appointment opportunities
- Plan for 1:1 mini voice lessons and tutoring sessions (via web conferencing or with proper distancing)

OTHER CONSIDERATIONS

- When engaged in Face-to-Face instruction, refer to Scenario 1
- When engaged in Full Remote instruction, refer to Scenario 3

American Choral Directors Association
 COVID-19 Response Committee
 Instructional Models

Level/Choir Context	Senior High School
Teaching Scenario	Full Remote Learning

SUGGESTED INSTRUCTIONAL PRACTICES

General Considerations

- Full remote learning centers our focus on technology-led instruction, individual part learning, and assessment.
- Class schedules may need to change to accommodate the school master schedule.
- Shorter, more focused rehearsals may need to be developed. For example, if your in-person or hybrid rehearsal is normally 50 minutes, consider creating two 25-minute rehearsals to give each student maximum environmental flexibility and possibly increase the likelihood of sustained participation.
- Consider the time frame for full remote learning and modify goals and curriculum.
 - Will the course be 100% online for the duration of the term?
 - Is full remote learning a temporary plan that will ultimately culminate in face-to-face instruction or ensemble performance?

Explore Digital Performance Technologies for Ensemble/Solo Singing

- When engaging in virtual choir experiences, consider creating collaborative tracks from ensemble members with which other students can sing and record, rather than simply using accompaniment for demonstration tracks. Singing with other voices rather than with piano accompaniment may increase confidence and feel more normal to choir members.
- If students are using collaborative social media platforms and technologies to create musical artifacts, have the students provide concept, execution, and reflection documentation for assessment.
- Engage with accompanists, voice teachers, choreographers and other outside contractors typically used in your program to assist in creating accompaniment tracks, vocal tracks, demonstration videos, and other materials for instruction.

Consider repertoire that will transfer to the digital environment

- The level of repertoire will likely need to be more developmental for any given ensemble than what could be possible with face to face instruction.
- If preparing for a digital performance consider challenges of

- unaccompanied vs. accompanied
- music with substantial rubato
- Consider some repertoire with digital resources that are readily available to consolidate instructor preparation time (See ChorAmor database).

Explore Innovative Ideas for Ensemble Performances

- Consider digital collaboration platforms
 - Acapella App, JamKazam, My Choral Coach, etc.
- Use video conferencing student-to-student performance and/or student-to-teacher performance
 - Students perform choral/parts or solo repertoire for each other (1:1, small group, or class performances)
 - Students perform for digital class (solo or choral parts).
- Record performances and distribute for audience/community viewing.

Work to create ensemble singing experiences among members

- Substitute recordings of singers from the ensemble singing parts for rehearsal tracks rather than exclusively using professional recordings and/or accompaniment only recordings.
- Engage in small group rehearsals/sectionals via video conferencing (student or teacher led) to continue to build community and collaboration within the ensemble.

TECHNOLOGY CONSIDERATIONS

Use a learning management system for organization of assignments and assessments

- Google Classroom
- Canvas
- Other programs

Learn, incorporate and deliver the best practices of your preferred online instruction platform

- Sharing audio
- Screen sharing vs. file sharing
- Practice and experiment with colleagues before engaging students.
- Maximize the quality of audio capturing by exploring all settings in your platform.

Audio Equipment for Recording and Playback

- Teachers should secure the necessary technology to deliver the best quality digital instruction, including a high-quality USB microphone, a digital audio workstation (Ex. Audacity, Garageband,

Logic, Pro Tools, etc.), a quality web-enabled camera (Ex. Most late model smartphones, iPod Touch, DSLRs, etc.

- Part/accompaniment tracks must be created or secured to assist singers during full remote learning (Choral Tracks LLC provides an annual, unlimited license of their database for slightly under \$1,000 per year)

Include Music Technology Instruction for Students

- Provide training sessions for students in the use of apps and programs and engage them in editing and creation of collaborative artifacts.
- Advocate for districts to provide requisite software for student use.

Develop curriculum that can be taught with NO access to technology

- Create written daily learning modules and have students reflect on each module in a journal
- Create environmental performance opportunities for the development of student aural awareness. Develop consistent guiding questions for each student analysis.
- Encourage students to find any live music-making opportunities in their community and create questions for them to reflect on post-activity.

EQUITY CONSIDERATIONS

Access to Technology

- What institutional procedures are in place to ensure access by every student? Encourage administrators to provide 1-to-1 technology access.
- Work with district to provide at home internet access to all students.
- Does the provided technology support the software needed for music learning (some programs are only available for IOS or Android Apps, etc)?

Educational Needs of Special Populations

- How do you meet educational guidelines for special education, 504, etc. with student-led small ensemble learning?
- Consider ADA access for students in new learning environment

Educational Needs of Student Leaders

- Are the educational needs of student leaders being met if they are teaching more than participating in the learning/rehearsal process?
- Consider targeted training of student leaders on digital instruction strategies.

SOCIAL AND MENTAL HEALTH CONSIDERATIONS

Maintain full ensemble social connections

- Be intentional about varying group assignments and leaders.
- Plan for non-contact social/team building activities (consult *Ice Breakers for Choir* and adapt)
- Equip student leaders with digital tools for student-led activities.
- Facilitate alternative social activities that adhere to CDC and district guidelines.
- Collaborate with certified professionals to create online emotional well-being online sessions with your students.

Provide support for students who are uncomfortable with individual performance

- Coaching and developing a positive musical self-image and mindset in each student
- Provide a framework for self-reflection and peer-assessment that prioritizes positive feedback.
- Allow students to submit audio-only recordings if video assignment expectations become a participation barrier.

CONCLUSION

One of the challenges with drafting a dated document amid an evolving circumstance is the likelihood that new data render portions outdated. We cannot state strongly enough that it is important for individuals to remain knowledgeable about the most current research and local/regional/national guidelines. As we keep hearing, the COVID-19 medical crisis has thrown almost all facets of contemporary life into uncharted territory, with continuous fluctuation and few certainties. It is also important that we extend tolerance to one another. Directors may feel varying degrees of comfort with multiple scenarios to be implemented across the nation, and we must respect their choices with grace. Moreover, ensemble culture and environment, in addition to geographic influences, will shape decisions about what is appropriate for a youth choir versus an adult choir, as it may be different for a choir of singers in varying and sometimes vulnerable populations. There are regions in the country experiencing minimal impact, while others face greater risks. Again, there can be no “one size fits all” approach. We anxiously await the findings of an empirical study from the University of Colorado that will help elucidate the behavior of aerosols and associated risks. Until we know, understand, and trust more, we urge all to discontinue sharing incomplete and anecdotal information, to the potential detriment of others. The ACDA leadership is very open to member input that moves through the communication chain, beginning with state R&R chairs or state officers. If a concern cannot be addressed at the state level, it will be forwarded to the regional or national leadership teams as appropriate.

Appendix A is a compilation of resources for technology, rehearsal platforms, pedagogy, and general assistance with navigating all learning scenarios. We also include a

current list of related research as well as support materials for advocacy, as many times, we need tools in support of developing administrators and leaders who champion our programs.

Appendix B is an extension of the instructional models, probing deeper into practices for repertoire selection, developing critical thinking, and sample pieces for developmental choirs learning to establish independence. While designed as an extension to the Middle School/Jr. High and Upper Elementary School models, these pedagogical suggestions are applicable for multiple contexts and levels.

We close with sincere hopes for teaching and learning success across choral music programs throughout the United States. Please be assured that ACDA professional leaders will persevere in supporting membership needs with faith that, given the challenges of Spring 2020, we emerge stronger as a profession with a new commitment to self-study and growth.

APPENDIX A: RESOURCES

Compiled by Tesfa Wondemagegnehu and Timothy Westerhaus

General Guides and Resource Pages

- [ACDA Resources for Choral Professionals During the Pandemic](#)
- California Choral Directors Association COVID Resources Webinar Series
- ChorAmor: Advocacy, Rehearsal, and Performance Resources
- [Chorus America: Choruses and COVID-19 \(Coronavirus\)](#)
- [European Choral Association: COVID-19 Information, Spring 2020](#)
- [NAfME COVID-19 Resources](#)
- [NATS COVID Resource Page](#)
- Oxford University Press Coronavirus: Research and Education Resources
- [Overview of Virtual Choir Resources \(compiled by Kathleen Hansen\)](#)
- [Performing Arts Medicine Association: Resources for Artists during the Coronavirus Pandemic and Beyond](#)
- [TMEA COVID-19 Updates Page](#)

How-to Videos and Guides

Beginner Platform Support

- Comparing & Contrasting Free Platforms & Procedures: Pros & Cons of Skype, Zoom, Google Hangouts, WhereBy, Facetime
- [Zoom Tutorial for Choral Conductors: Technical Session](#)
- [Zoom Tutorial for Choral Conductors: Musical Session](#)
- Midnight Music: Simplifying Technology for Music Teachers
 - Tutorials on iPads, GarageBand, Sibelius, Audacity, etc.

Virtual Choir

- ChorAmor: Introduction to Virtual Choirs (Troy Robertson)
- [How to Make a Virtual Choir Video \(J.D. Frizzell\)](#)
- [GarageBand Virtual Choir Tutorial](#)

Hosting a Watch Party

- [Facebook Watch Party Video Guide](#)
- [Facebook Watch Party Instructions](#)
- [YouTube Watch Party Overview](#)

Technology Resources

Video: Synchronous Classroom & Rehearsal Platforms and Live Streaming¹

- [Zoom: Best Practices for Hosting Digital Events](#)
- [Zoom Basic Online Rehearsal Ideas and Useful Features \(Julia McDaris Cooke\)](#)
- [Google Meet Training and Help](#)
 - [Google Meet: Virtual Music Lesson Plan Video \(Gregory Pavliv\)](#)
- [YouTube Studio: Live streaming platform Video Guide](#)
 - Note: settings include public, unlisted, private. Option to set as child-appropriate or non-appropriate to comply with Children’s Online Privacy Protection Act.
- Basic Facebook Live Streaming Instructions (without streaming software)
- [Facebook Live with Streaming Software Instructions](#)
- [Facebook for Media: Facebook Live](#)
 - Guide includes scheduling, raising money, and partner streaming software (e.g. Vimeo Livestream Studio, Switcher Studio to create multi-camera video with iPhones and iPads)
- [Facebook for Business: Live Broadcasting](#)

Sight-Reading

- [Smartmusic](#)
 - Includes *90 Day to Sight-Reading Success*, Stan McGill & H. Morris Stevens, Jr.
- [Sight Reading Factory](#)
 - Subscription aligns criteria to some state/organization standards; 8 customizable difficulty levels; includes cambiata voice part; can incorporate solfege & scale degrees; interfaces with Music First
- [MusicTheory.net](#)
 - Music notation literacy and aural skill development
- [Music Prodigy](#)
 - S-Cubed Sight-Reading and Individual Practice

Synchronous/Simultaneous Rehearsal Platforms (with minimal latency)¹

For learning repertoire through a live-like ensemble experience. It is possible to hear other voice parts using these platforms. They generally require significant technology experience (e.g. server setup), and some platforms are still under development. Note: Participants need to be hard-wired via ethernet cable (not wireless) and work best when an electric piano is hardwired to computer.

- [Soundjack: Realtime Communication Solution](#)
- [Jamulous / Rehearsal Demo Video](#)
- [JamKazam Homepage / JamKazam Demo Video](#) (no authorized user support, but online user groups are available)

Individual Practice

For singers to independently learn and practice choral repertoire

- [My Choral Coach: Match My Sound](#)
 - Utilizes GIA/Walton Catalogue. Available for community, church, and university choirs. K-12 schools not supported (as of June 5, 2020)
- [Smartmusic](#)
 - Catalogue of 242 works (e.g. Graphite Publishing, Alfred Publishing, Alliance, GIA, Walton, Carl Fischer, BriLee)
- [Soundtrap](#)
 - Students audio record individual tracks into a master track for a final group product.
- [ChoraLine](#)
 - Cost: FREE access to site, part tracks < \$20 for major works
- [Choral Tracks](#) (Matthew Curtis)
 - Cost: \$999.99/year for entire choir
- [Carus Music](#)
 - App-based platform; masterworks repertoire includes 102 works (e.g. J. S. Bach, Brahms, Fauré, Handel, Mozart, Vivaldi). Some music recorded at historic pitch (usually lower).
 - *Note:* singers must purchase individual pieces on the app (€4.99 - €14.99). Discounts negotiated directly with Carus: support@carus-music.com

¹Synchronous refers to teaching/rehearsing that takes place simultaneously for teachers/conductors and students/singers. Asynchronous, on the other hand, does not occur at the same time for participants (e.g. recorded lessons, practice tracks).

Pedagogy Resources

- Choral Vocal Technique: “Transform Your Choir’s Sound – Exceptional Choral Singing with Bel Canto Principles”
- [The Choral Stream](#)
 - A dedicated 24/7 stream of professionally-curated choral music that can be used for listening and reflecting.
- [The Choral Window](#)
 - an online resource that engages, educates, and inspires directors to connect with each other and share innovative or learned choral and music literacy techniques that will energize and enhance your rehearsal environment.
- Classical Kids Music Lessons, Minnesota Public Radio (Pre-K through elementary)
 - a website committed to generating daily lesson plans around classical music
- MusicSpoke Choral Series -music by and about people from marginalized and/or underrepresented populations
 - a choral series rooted in the belief that representation matters.
- Face Your Neighbor - Social Justice in the Choral Classroom
 - A workshop series where participants learn strategies, techniques and activities to recognize the value of differences that make our communities dynamic and vibrant.
- [High School Choir Long Range Planning \(provided by Joy Hirokawa\)](#)
 - Performer, Participant, Listener/Evaluator Assessment and Activities
- [Instructional Guide for Teachers Who Have Students with No Internet Access and Limited Learning Technology](#)
 - Basic instructional guide for educators who have students with zero internet access and/or limited access to learning technology
- [Justice Choir Songbook](#)
 - Creative Commons Copyrighted (open) music and justice-based dialogue activities (K-12)
- [The Kennedy Center: ArtsEdge](#)
 - Set “Arts Subject” filter as “Music.” Focuses on interdisciplinary topics.
- [National Collegiate Choral Organization: Expanding Choral Pedagogy](#)
- [The Non-Idiomatic Choral Music of Black Composers](#)
 - The following spreadsheet is a non-exhaustive working list of the non-idiomatic choral music of black composers created by Marques L Garrett.
- [Professional Choral Collective Resources \(Derrick Fox\)](#)
 - Future Teaching Plans for church & community, collegiate, elementary & general, high school, middle school/junior high, semi-professional and professional choirs

- [Raise Your Voice Labs](#)
 - Program that creates brave spaces to have the discussions that matter on race and equity, virtually — and helps groups express new visions of community through musical co-creation.
- [Smithsonian Folkways Lesson Plans: Global Music \(including U.S.\)](#)
 - [Sample Semester Lesson Plan: Carlmont High School, Genevieve Tep](#)
- [Teaching with Primary Sources: Library of Congress & \(NAfME\)](#)
 - Curriculum includes general music (K-8) and pre-high and high school choral music
- [Virtual Learning: Taking Your Choir Rehearsals Online \(Chorus Connection\)](#)
- [ACDA Western Region Task Force on Innovation YouTube channel](#)
 - Report to be released July 2020

Attending Virtual Concerts and Rehearsals

- [BBC Proms](#) (from *Mary Poppins* to Mongolian music to Mozart’s Requiem)
- [Carnegie Hall Weill Music Institute](#)
- [Metropolitan Opera Free Student Stream](#) (one opera for young audiences each week)
- [NPR List of Live Virtual Concerts: From the Metropolitan Opera to Metallica](#)
- [NPR Tiny Desk Concerts](#)
- [Apollo 5 and VOCES8 #LiveFromHome](#) (daily videos of performances and interactive sessions)
- [YourClassical Music Streams](#)
 - Twelve streams of professionally-curated classical music and four streams of nationally-syndicated classical music radio shows.

Interactive Learning Resources

- [Edpuzzle](#) Tool for increasing and assessment student engagement in videos
- [Nearpod](#) Student engagement platform with user-made and pre-made lessons aligned to standards for K-12
- [Plickers](#) Rapid classroom or virtual assessment with printable “clickers”
- [Poll Everywhere](#) Incorporate interactive elements in virtual classes and rehearsals
 - [Classroom Response System](#) Embed live polls
- [Quizlet \(Music\)](#) Flashcard card tool; select from premade sets or create new sets
- [Kahoot!](#) Incorporate live or self-paced games into classes and rehearsals
- [Seesaw](#) Student portfolio tool to show learning and thinking process
- [Socrative](#) Incorporate polls, quizzes, and mini-competitions in classes

- Available for K-12 and Higher Ed/Corporate, includes Common Core standards

Scientific Data and Best-Practices Resources

Note: forthcoming studies will provide more accurate information on best health and safety practices. ACDA is not a medical organization and encourages all conductors and singers to seek the most up-to-date information from official government agencies, state offices, regional health centers, and peer-reviewed studies.

Centers for Disease Control and Prevention: Coronavirus Disease 2019 (COVID-2019)

- Communities, Schools, Workplaces, and Events; Information for Where You Live, Work, Learn, and Play
- [Guide for Mass Gatherings or Large Community Events](#) (3/15/2020)
- [Prevent Getting Sick](#) (overview)
- Communication resources
 - [Print materials](#) (e.g. posters promoting health practices)
 - [Social media toolkit](#)
 - [Safety videos](#) (English, Spanish, ASL)

Current and Ongoing COVID-19 Studies

- [Reducing Bioaerosol Emissions and Exposures in the Performing Arts: A Scientific Roadmap for a Safe Return from COVID19](#) (Colorado State University)
- [COVID-19 Study Commissioned by Performing Arts Organizations](#) (University of Colorado)
- [The Association of British Choral Directors - COVID-19 Research](#)
- [National Federation of State High School Associations: Studies on Aerosol](#) (sorted by date)
- [COVID-19 and Singing: Scientific Research and Contrary Opinion](#) (live document with ongoing updates)
 - Curated by Dr. Jerry Hui of University of Wisconsin, Stout, WI
 - Addresses room set-up, personal protective measures, plans to return, safety protocols
- [Kansas Voice Center](#) (May 26, 2020)
 - Videos on Considerations for Singing Together Again and Singing (and speaking) Safely
- [Singing, the Church, and COVID-19: A Caution for Moving Forward in Our Current Pandemic](#) (April 29, 2020)
 - Primer on aerodynamics and mechanics of speech and singing; description of aerosols vs. droplets; summary of what we do and do not know about the science of transmission

- [May 20 Update](#)
- Singing in Choirs and Making Music with Wind Instruments: Is that safe during the SARS-CoV-2 pandemic? (May 17, 2020)
 - Universität der Bundeswehr München, Institute of Fluid Mechanics and Aerodynamics
 - Note: detailed methodology and results are missing in video and in publication. Exercise caution with this study; it is not recommended to make safe singing plans based on this study until complete data is released.
- [A K-12 Model: Guidelines for Connecticut K-12 Arts Programs \(CAAA\)](#)
- A Higher-Ed Model: Schools of Music in the Midst of COVID-19: Hochschule für Musik, Freiburg, Germany
 - Addresses conduct, policies on masks, various phases of instruction, Q & A about lessons, practice, music theory, and ear training

Advocacy

- [Arts Education Is Essential \(PDF\)](#) (Specific to Music in Time of COVID, 52+ signing organizations)
- [ACDA National Standing Committee for Advocacy and Collaboration Facebook Page](#)
 - [ACDA Advocacy and Collaboration Committee Webinar 1 Notes](#)
 - [ACDA Advocacy and Collaboration Committee Webinar 2 Notes](#)
- [Chorus America Impact Study: Singing for a Lifetime](#)
- [CREATE MUSE: An Opportunity \(Anne Fennell\)](#)
- [Decolonizing the Music Room](#)
- [Finding Purpose without Performance \(Chorus Connection\)](#)
- [The Kennedy Center: Dr. Nina Kraus, Why Musical Training Helps us Process the World Around Us](#)
- [NAfME Advocacy Page](#)
 - [NAfME Grassroots Action Center](#)
- [NAMM Foundation: Why Learn to Play Music](#)
 - [NAMM Striking a Chord: Public's Hopes and Beliefs for K-12 Education \(2015\)](#)
 - [NAMM: The Biological Benefits of Music Education \(Nina Kraus\)](#)
- [Social and Emotional Learning in the Performing Arts Classroom \(Wendy Hart Higdon, NAfME\)](#)
- [Standards-Based Advocacy Workshop \(Wisconsin School Music Association\)](#)
- [TMEA "Music Changes Lives" Advocacy Videos](#)
- [We Were Made for This, Craig Hella Johnson \(TMEA, used by permission\)](#)

Books on Advocacy

- Benham, J. L. (2011). *Music Advocacy: Moving from Survival to Vision*, Rowman & Littlefield, New York, NY.
- Brinckmeyer, L. M. (2016). *Advocate for Music! A Guide to User-Friendly Strategies*, Oxford University Press, New York, NY. [Companion website](#)
- Edgar, Scott. (2017) *Music Education and Social Emotional Learning*. GIA Publications, 2017.
- Jacobson, J. & Brinckmeyer, L. (2018). *The Wonder of Music: Celebrating the Importance of Music in All Our Lives*, Hal Leonard Publishing, Milwaukee, WI.
- Vollmer, J. (2010). *Schools Cannot Do It Alone: Building Support for America's Public Schools*, Enlightenment Press, Fairfield, IA.

Chorus Operations and Communication

- [Chorus Connection: 2020-2021 Season Planning Guide for Community Choruses](#)
- [COVID-19 Action Plan Template for Canadian Community Choirs](#)
- [GALA Choruses Resource Center: Quarantined Choirs](#)
 - [Queer-specific responses to Quarantine](#)
 - [Survivability and Sustainability in a Time of Chaos](#)

APPENDIX B: ESTABLISHING INSTRUCTIONAL MODELS

Compiled by Judy Bowers

I. Repertoire Selection

Implementation of face-to-face instruction requires careful attention to repertoire selection, such that students can be challenged but not overwhelmed in preparing a score for performance. When using hybrid instruction and fully remote models, an even greater need for careful repertoire selection is created. Simplifying the musical task when teaching remotely can support student success and reduce teacher/student frustration. Steps in the hierarchy can involve rote teaching early in the process with novice singers as well as music taught using scores.

Repertoire Hierarchy for Independent Singing

Below is a 10-step process adapted from elementary curriculum, adding more steps to accommodate middle school voice change ranges.

1. Sing a melody (middle school mixed choirs: use the phrase method, assigning each part to students who can access the pitches)
2. Add an ostinato (rhythmic, melodic)
3. Use partner songs
4. Add a descant to the melody
5. Sing chord roots with the melody
6. Add vocal chording melodies, as possible (Choksy, Lois. *The Kodaly Context*. Prentice Hall, 1981)
7. Sing phrases or sections of a round
8. Sing full rounds and canons
9. Sing "transition" pieces (elements above, such as ostinato, descant, partner Song, canonic entrances, call/response.)
10. Sing part songs---2-4 voices

II. Teaching for Transfer: Rules for Expressive Singing

To prevent rehearsal of new musical selections developing into the sing/stop method (a process where teacher/conductor identifies each musical decision individually throughout the piece), a system to facilitate student transfer of learning from one place to another can be employed. Not only does this system create an efficient rehearsal pace (limits constant stopping and teaching/reteaching), but it also empowers students to identify and make judgments about how musicians in general might perform the challenge. Though a teacher (and students) may create rules for singing expressively, or frankly, doing anything within rehearsal, the importance is not *what* a rule might be, but rather what behavior the rule implies for the singer. In essence, a rule allows singers to get instruction one time and then implement that idea with every similar task, allowing the teacher to only stop and teach those few tasks that should not follow the rule.

Each example below serves to demonstrate a general concept which is attached to a specific singer behavior determined by the conductor. When the rule should not be implemented, the teacher/conductor simply announces that exception.

1. *The Rule of the Steady Beat.* When singing any note value longer than the steady beat value, singers should crescendo. Establishing this general principle saves rehearsal time and limits frustration by preventing errors with a rule that is applicable for much of the piece. The teacher/conductor must address only those instances when a crescendo is not desired or when the rule was implemented incorrectly.

2. *The Rule of Consonant Releases.* Though this rule can be implemented throughout the rehearsal or applied differently to each song, it serves as a guideline for most of the final consonant releases. The rule might include using the last full beat of a note value to apply the consonant, or the last half of the beat, or whatever is appropriate for the song and counting ability of the ensemble. Students assume some responsibility for releases by using the rule, which permits the conductor to address only those unique releases not suitable for rule application.

3. *The Rule of Diphthongs.* Beginning singers who do not yet self-monitor their vowel sounds can quickly apply this rule. Identifying diphthongs and prescribing a method for performance (e.g., sing the first sound throughout most of the value and then quickly add the second sound) serves to educate and prevent most errors. When the teacher/conductor stops to address incorrect singing, this rule serves to foster student analysis of the problem (listen, identify, analyze, evaluate).

4. *The Rule of Punctuation.* This rule contributes greatly to phrase awareness of beginning singers. The rule requires a lift or break for every punctuation mark throughout the piece. The reverse is also true: do not break if no punctuation exists. This rule is extremely effective for correcting phrasing with beginners. While there is certainly punctuation in text that is ignored for musical reasons, having this rule makes singers aware that a decision must be made and allows the teacher/conductor to teach only the exceptions to the rule.

5. *The Rule of the Slur (and other articulations).* Although most students can explain a slur, a surprising number of singers cannot sing one correctly. This rule requires a *tenuto* over the first note under the slur, followed by all other notes in the pattern sung without a *tenuto* marking.

6. *The Rule of Word Stress.* Informing students about *singing* words as we might *speak* words addresses the issue of word stress. Singing louder or with slight emphasis on important words or syllables is a simple idea, but not something that automatically occurs with all novice singers. Implementing this one rule can immediately improve musical line and the overall artistry of the performance.

7. Other rules a teacher might opt to create for student use include:

- the Rule of Dissonance (crescendo and resolve)
- the Rule of Dynamic Contrast (for some music), this is the key variable for expressive performance)
- the Rule of Voicing (bring out important motifs from the choral texture)
- Rule of Repetition (dynamic scheme for a text or music sequence)

Novice singers may not know *every* important aspect about the music they are performing, but given information by the teacher, it is very possible for them to make decisions, be held accountable (assessment), and sing beautifully.

III. **Additional Tools for Supporting Instructional Models**

Instructional Models allow for implementing systems within the rehearsal that support student music literacy. The challenge is to create a system that builds *many repetitions* within ensembles and music classes to reinforce learning done while preparing repertoire. Consider creating a Word Wall where every concept taught (as needed) in rehearsal—teach concepts when the repertoire requires students to gain that knowledge. Post the word and a definition, and then refer to the word consistently in rehearsal until student mastery has been accomplished. Eventually, definition should be removed, with only the word still present in the Word Wall.

Musical Concepts for Word Wall

Beat/ No Beat	Some sounds have a steady beat, but others do not
Duration	Musical sounds may be relatively short or long Duration is indicated by the note value (determined by the appearance of the note): whole, half, quarter, eighth, dotted half, and dotted quarter notes and rests
Rhythm	Rhythm refers to the patterns of long and short sounds in music
Ostinato	Indicates a repeating pattern (can be rhythmic only or pitch and rhythm)
Pitch	Pitches may be identified as relatively high or low
Pitch	Pitches in a melody or pattern may get higher, get lower, or stay the same
Pitch	Melodic contour: Pitches in a melody (or pattern) form "shapes" as they move up or down
Pitch	Intervals: The distance between two pitches may be close together or far apart, and the distance between two pitches is called an "interval"
Melody	Melody is the "tune" Melody is a line of sound, which can go straight, or up, or down
Harmony	Harmony can be produced using chords as the background to the melody
Chords	Three or more pitches played at the same time. In children's music, chords are often played on the piano, guitar, or autoharp
Form	Music is divided into "phrases" which may be of different or same lengths, and short or long (a, b, c, etc.)
Form	Phrases in a song may be structured for repetition and contrast (identified as same, different, or similar)

Form	Music may be divided into large sections containing several phrases. These sections can be labeled a, b to describe the structure (repetition and contrast) in the music, using the letters A and B
Form	The "rondo" is one identifiable music structure created through repetition and contrast. Rondo form, ABACA, may be extended by adding D, E, etc., but always with an A in between and as an ending.
Form	ABA, Strophic, and AB (frequently verse, chorus) are standard forms in children's music. ABA form has three sections, the first and last are the same while the middle section contrasts. Strophic form involves a melody repeated over and over, but with different words. A church hymn exemplifies Strophic form. AB form has two contrasting sections; verse and chorus often has multiple verses to the A music but the same text and music for the B chorus.
Dynamics	Music may be loud or soft: musicians refer to this as "dynamics"
Dynamics	Music may get gradually louder or softer
Dynamics	Special symbols are used to represent loud (f, forte) and soft (p, piano) ["mezzo" combined with piano and forte (mezzo piano, mezzo forte) indicates "medium soft" or "medium loud". "issimo" added to each word indicates very loud or very soft (fortissimo, ff and pianissimo, pp)]
Dynamics	Special symbols are used to represent music getting gradually louder (<, crescendo) or gradually softer (>, decrescendo)
Tempo	Tempo refers to the speed of the steady beat.
Tempo	Tempo terms indicate the speed of the steady beat to musicians. Allegro=fast Andante=moderate (walking tempo) Adagio=slow
Tempo	Music may get gradually faster or slower.
Tempo	Accelerando (accel.) indicates a gradual speeding up of the steady beat.
Tempo	Ritard (rit.) indicates a gradual slowing down of the steady beat.

Timbre	Timbre refers to the color of a sound. It describes the unique sound that each instrument or voice makes.
Tone Color	The voice and body may be used to produce many different sounds.
Tone Color	Classroom instruments produce different sounds depending on what they are made of and how they are played.
Tone Color	Some instrument sounds are more appropriate than others in some songs. Choosing the correct sounds to use is called "orchestrating."
Style	Melodies may have smooth, connected notes (legato) or short, choppy notes (staccato), and these are used to create different feelings.
Texture	Melodies may be played or sung with or without accompaniment, creating different "textures" and feelings.
Texture	Music may be identified as having "thick" or "thin" texture, depending on the number of instruments or parts sounding simultaneously (relate to texture as used to describe things that can be touched).
Texture	Music may consist of one melody alone (monophonic) or more than one melody overlapping (polyphonic) to create different textures

Instructional Sequence for Teaching Music Vocabulary

(Collected from various elementary texts)

MELODY

Melody can be used as a vehicle for songs and instrumental pieces, but it is also focused upon as thematic material when listening to music.

- steps, skips (leaps), stays the same
- direction--up, down, stays the same
- patterns--repeated and contrasting
- pentatonic
- major, minor, other
- high, low, middle (tessitura)
- cadential expectation

RHYTHM

Rhythm will be established as an element associated with melody and harmony, but also as an independent factor expressed through the use of the body and unpitched percussion instruments.

- steady beat
- rhythm of the melody (rhythm of the words)
- accented beat
- duration--long and short, even and uneven
- patterns--repeated and contrasting
- duple and triple meter
- division of the beat into parts
- durations longer than the beat
- syncopation
- compound meter
- changing meter

HARMONY

Harmony will be created both vocally and instrumentally.

- single and multiple sounds
- melody with accompaniment
- ostinato
- pentatonic
- descants
- major, minor, other
- chords--I, I-V7, I-IV-V7
- rounds
- partner songs
- two parts
- three parts
- monophonic, polyphonic, homophonic

FORM

Form represents the integration of the other elements into identifiable structure in music.

- phrase
- patterns--repeated and contrasting
- cadence
- sections
- repetition and contrast
- verse and refrain

- two part (AB)
- three part (ABA)
- introduction, interlude, coda
- rondo
- theme and variations
- free
- sonata allegro
- fugue

STONE COLOR

Tone color can be personalized in its first presentations through experimentation with voice and body sounds. Creating variations of tone color through construction of new instruments and unusual adaptations of instruments already in use elicits interest on the part of children.

- voice sounds
- body sounds
- environmental sounds
- instruments
- electronic sources
- vocal and instrumental ensembles

TEMPO CONCEPTS

Tempo discrimination and application are part of nearly every activity.

- fast and slow
- accelerando and ritardando
- changing
- graduations of fast and slow

DYNAMIC CONCEPTS

Dynamics enable children not only to identify an expressive component, but also to participate in using it.

- loud and soft
- crescendo and diminuendo
- gradations of loud and soft

IV. Sample Repertoire for the Independence Hierarchy

Literature Examples for Developing Treble Singers

(some publishers may have changed)

Unison: Building Tone

Britten, Benjamin. The birds. Boosey & Hawkes, OCTB6524, unison
 Goetze, Mary (arr.) The little birch tree. Boosey & Hawkes, 6130, unison, with flute.
 Handel, George Frederick. (arr.). Care selve. Plymouth Music Co. HL-506.
 Handel, Georg Friedrich. Where'er you walk. E.C. Schirmer #426, unison.
 Handel, G.F. (ed. Bartle). Art thou troubled? Hinshaw, HMC1431, unison, strings.
 Leck, Henry, ed. Have you seen but the white lily grow. Ply. Music Co., HL-508, unison
 Schram, Ruth. The song that nature sings. BriLee, BL109, unison
 Thiman, Eric. The path to the moon. Boosey & Hawkes, 6114, unison
 Thompson, Randall. Velvet Shoes. E.C. Schirmer, 2526, unison (2)
 Vaughan Williams, Ralph. Orpheus with his Lute. Oxford Press, No. 55.140. unison.

Unison Language Pieces:

Bach, J.S. (Bartle). Bist du bei mir. Gordon V. Thompson, VG-183, unison
 Brahms, Johannes (Goetze). Marienwürmchen. Boosey & Hawkes, OCTB6521, unison
 Goetze, Mary (arr.) Dormi, dormi. Boosey & Hawkes, 6128, unison.
 Schubert, Franz (ed. Leck). Heidenröslein, Plymouth Music Company, HL-500.
 Schubert, Franz (ed. Rao). To Music. Boosey & Hawkes, OCTB6366.

Ostinato songs

Billings, William. When Jesus Wept.
 Chass, Blanche. Hanerot halalu. Mark Foster, MF 877.
 Leavitt, John, arr. Simple Gifts. CPP Belwin SV9227.

Partner Songs:

Horman, John. Plenty Good Room. Somerset Press, SP 815
 Page, Sue Ellen. My Lord, What a Morning. Hinshaw, HMC-266. SSA
 Schuman, William. The Orchestra Song. G. Schirmer, No. 9212, 6 pt.
 Wagner, Douglas E. Seasoned Spirituals. (collections)

Descants:

Bertaux, Betty (arr.). The May Day Carol. Boosey & Hawkes, OCTB6358. (3 pt piece)
 Bertaux, Betty (arr.). To Nusic. Boosey & Hawkes, OCTB6573 (optional string parts)
 Brumfield, Susan, arr. Salangadou (Creole Folk Song). lymouth, HL-253. 2-4 pts

Transitions to 2 part songs--easy harmony success:

DeCormier, Robert, arr. The Erie Canal. Alfred, 52073, 2 part.
 Herrington and Glick. Sleep, my little one (duermete, niño) Pavane Publishing, P1047.
 Kistler, Vera. Stopping by woods on a snowy evening. CPP Belwin SV9106
 Leck, Henry (Nyberg, Anders). Freedom is Coming. Walton, W1149. 3 part
 Rickards, Steven. Come, Let us Sing to the Lord. CPP Belwin, GCMR3565, 2 part
 Rogers, Wayland. O give thanks. Boosey & Hawkes M-051-47087-7
 Schram, Ruth. All my trials. BriLee BL167 unison, 2 part
 Strang, Timothy. Answer to a child's question. Santa Barbara Music SBMP 98

Canons/Rounds/Polyphony:

Boyce, William. Alleluia Round. GIA Publications, Inc., G-2494. 3 voice canon with instr.
 Franck, Melchior (Goetze). Da pacem domine. Boosey & Hawkes, OCTB6187, 4 pt
 Praetorius, Michael (DePue, arr). Sing dem Herrn. CPP Belwin, SV8640, 2-5 parts

Part Songs:

Artman, Ruth. All the pretty little horses. Studio, SV7932, 2 part
 Baker, Barbara (arr.). The storm is passing over. Boosey Hawkes, OCTB6841
 Harper, John. Psalm 150. Oxford Press 40-030. 2 part, with organ
 Peterson, Oscar. Hymn to Freedom. Walton Music, WW1135, 3 part

Literature Examples for Developing Mixed Voice Singers**Unison (Skill Building)**

[Phrase method]

Get-Away-From-It-All Blues, AND Appropriate Unison Repertoire (see treble lists)

Ostinato Songs

Folk Songs, "Camp Songs" (Saturday Night, I Love the Mountains, Ifca's Castle, etc.)
 SOLFEGE for voice change (Do and Ti can work for any chord)

Descant Songs

Guthrie, W. (arr. Rooker, descant Tutelman). This Land Is Your Land. Ludlow Music, 1958.
 Rote Instruction: Let the Sunshine (Hair), The Lion Sleeps Tonight,
 WHATEVER YOU CAN FIND
 SOLFEGE

Partner Songs

Butler, Eugene. Don't Let the Music Stop. Heritage Music Press, No. H6511.
 Horman, John. 3 pt. Plenty Good Room. Somerset Press SP 815
 Schumann, William (arr.). The Orchestra Song. (also in Wilson canons)

Canons/Rounds/Polyphony Songs

Boyce, William. Alleluia Round. G.I.A. Publications. G-2494
 Praetorius, Michael (DePue, arr). Sing dem Herrn. CPP Belwin, SV8640, 2-5 parts

Transitional Songs

Gill, R. (arr.). Pretty Saro. SATB. Santa Barbara Music Pub. SBMP 91.
 Handel-Liebergen. O Praise the Mighty Lord. SATB Carl Fisher CM8384.
 Leavitt, John. Kyrie SATB. CPP Belwin SV8904

Part Songs

Donato-Meredith. All Ye Who Music Love. Kjos ED 8745 (SATB).
 Lightfoot, Mary Lynn. The River Sleeps Beneath the Sky. Heritage, 15/1506H (SATB)
 Porterfield, Sherri. Laudate Dominum. Alfred Publishing, 11315. (SATB)

TTB CHORUS

Arthur, Judy. Go Down Moses. BriLee, BL292. TTB, piano.
 Moore, Donald, arr. This Train. BriLee, BL140. TB, piano
 Moore, Donald. New River Train. BriLee, BL214. TB, piano.

Guidance for Music Classes in British Columbia During COVID-19



COALITION for
MUSIC
EDUCATION in
BRITISH
COLUMBIA



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Please note:

1. This document is not intended to replace or contradict the guidelines issued by the BC Centre for Disease Control, the Provincial Health Officer, Provincial Health Ministry, and/or the Provincial Ministry of Education or other government agencies regarding protocols on safety or how schools should operate during the COVID-19 pandemic.
2. Every school district and community is handling the pandemic differently. This guide seeks to support you as you make decisions that are right for your school communities.

Preamble

During the COVID-19 pandemic, the safety and viability of music education in schools has been called into question. The BC Music Educators' Association and the Coalition for Music Education in British Columbia have been working together to create recommendations to safely offer music in schools. Student safety is our top priority as we asked ourselves, "What do students need? How do we make THAT safe?"

Together both organizations have come up with a series of recommendations that you will see outlined in this document. This includes safety recommendations, suggested curriculum delivery models, and some of the latest data showing that music classes are safe to hold with social distancing recommendations.

We offer these ideas in an effort to preserve and protect our students' course choices, their passion for music, and their social-emotional wellness, among other things. Since the pandemic began and schools shut down, we have overwhelmingly heard from our students and their parents that they NEED music education in their lives. The following anecdotal evidence has been communicated to music teachers from families:

- "[a] lack of music class for [student] is more of a mental/emotional challenge than anything else."
- "I've gotten a lot of great friendships out of music and we have all stayed connected through a group chat in light of the situation going on, and I believe some of the friendships will last for life."
- "I really miss music. I need to get back to school so I can get back to music. It's hard to just do academics without the joy music brings."
- "The non-musical things I get from my ensembles are friends, laughter, teamwork skills, and joy."
- "Music has taught me to manage my time, work with others and meet deadlines."
- "If I had not joined music I believe I would still need tons of help in classes as I started out in school with a bit of a learning disability and constantly needed help, though now I am able to focus and don't use the help as much as I don't need it anymore."

Standing with you in solidarity for music education in BC,
The BCMEA and CMEBC

Music Advocacy Statement from the BCMEA & CMEBC

During the first few months of this pandemic the arts came to the forefront as the remedy for the fear, anxiety, and loneliness that was so prevalent in everyone's lives. Over and over, social media was flooded with outstanding virtual performances where people across the globe found their voice through music. Music and the arts became the healing balm our souls so desperately needed and united music performers, music consumers, and music lovers all around the world in camaraderie and a sense that we are all in this together. Two articles articulate this well: [Why We Need the Arts Now More Than Ever](#) and [The Power of Music in a Stressful Pandemic](#). If our instinct is to turn to music for comfort and solace at times of trouble, it should follow that music education is of the utmost importance in our schools at this time.

When students return to school, many will come bearing a deep sense of loss: a loss of friendships, missed opportunities, experiences, family members and friends that may have fallen ill or succumbed to this virus, and an irrevocably altered view of safety and the world around them. All of this has wreaked havoc on their emotional and mental health. Music education is known to provide a healthy emotional outlet for students dealing with these altered world views. We need music education now more than ever and we need to protect music programs that are facing changes. Protecting music programs protects students' abilities to emotionally process what has been happening in the world around us.

As we chart a course forward for music programs, let us stay focused on this: just because our programs may look different for the time being, they are still an absolutely necessary part of every child's education. Music educators are inherently creative people. Together, we will adapt our programs in creative and innovative ways so that when a return to "normal" becomes possible, our students will have continued to learn and will have grown as musicians and individuals.

We stand with you in support of a full and robust music education for every student in British Columbia.

Music Classes During COVID-19: Key Takeaways for Administrators

- Music education can and must continue during COVID-19. By rethinking our strategies, students can continue to receive the high quality music education they deserve.
- Music is the lifeline for thousands of students across our province. Since the pandemic began and schools shut down, we have overwhelmingly heard from our students and their parents that they NEED music education in their lives. It is vital to brain development, social emotional learning, and cultural development in our communities. As decisions are made about how music classes are offered in schools, music teachers are prepared to offer classes in a way that will provide students with the best possible experience. Cancelling music classes should never be an option. Furthermore, re-assigning music classes to be taught by classroom teachers instead of music teachers is not a sound solution in any way.
- Teachers and administrators are called upon to work together to make informed decisions for their schools. Music teachers are inherently creative people and need to be consulted and engaged when charting a course forward.
- In-person instruction can be offered safely - the key is to understand social distancing and safety recommendations. The current research, as outlined in this document, does not suggest the need for a total ban on playing instruments or singing. The better approach is to control the environment, understand the risks, and rethink our class sizes and activities so that if we do play and sing, it is done safely and in very small groups. Please see the classroom environment section.
- Music teachers and administrators must consider music education as broadly as possible. For now, we are required to change the way we do things, and for many schools, this means reconsidering how we teach the students who are involved in large ensembles. These students can still learn music, for example, through a hybrid model, or in smaller groups on a rotating basis, or other methods. In addition to playing or singing in small groups, we have the opportunity to expand their musical learning in many ways beyond what they would normally experience.
- The BCMEA and CMEBC are here to help and will be a reliable resource so that our music programs emerge from this pandemic alive and well. We have created an online [Music Education Resource Room](#) for teachers to share lessons, projects, strategies, and ideas.

Is Music-Making Safe in Our Schools?

The safety of music-making in our schools has been discussed at length while the pandemic is ongoing. Much of the stories being given as evidence are anecdotal and we must be careful to use data-driven research to offer validity and credibility to the argument that we can offer music safely in our schools.

There are two North American studies currently happening that will give us more definitive answers: one at the University of Colorado Boulder and the other at Colorado State University. The results of these studies are expected in July 2020 and will help us to formulate policies and guidelines regarding the safety of music making in schools. You can read about this University of Colorado Boulder study [here](#) and the Colorado State University study [here](#).

While we are awaiting the results of these two studies, we have seen some encouraging evidence from Europe speaking to the safety of music-making with 2-metre social distancing recommendations in place.

1. A study was commissioned in May 2020 by the Vienna Philharmonic. Their official website reports that the full text of the study is, unfortunately, not yet available in English (please see [here](#)) although the results have been summarized in multiple places online, including [here](#).
2. A study has been published by the Institute of Fluid Mechanics and Aerodynamics at the University of Bundeswehr Munich. This study shows that following the 2-metre social distancing recommendations will keep music students safe in both choir and instrumental classrooms. The study can be found [here](#).
3. Another study has been published from the Freiburg Institute for Musicians' Medicine (FIM), University Medical Center, and University of Music Freiburg. This study also concludes that there is no additional risk of transmitting the COVID-19 virus while music-making. An English translation of this study can be found [here](#).

4. Many have referenced the concerns around choirs practicing and increased risk associated with choirs due to the spread of COVID-19 at the choir rehearsal in Skagit County, WA in March 2020. The Centers for Disease Control and Prevention conducted an investigation around the choir rehearsal where the COVID-19 virus was widely spread and concluded that there were multiple points of contact between members of the choir and social distancing was not adhered to. This example shows the necessity for social distancing and hygiene routines to curb the virus' spread. The report can be found [here](#).

5. A video was created by a group of Nashville Musicians that helps visualize and explain that aerosols do not pass through instruments. It is available [here](#).

Suggested Models for Curriculum Delivery

What follows is a collection of articles from BC music teachers meant to provide examples for how music can be taught fully online or in a hybrid model. Teachers have professional autonomy in how the curriculum is delivered to their students. These articles serve as examples that have worked for others.

Elementary General Music and Music Exploratory Classes: Suggestions for Curriculum Delivery

by Christine Bourne, Lakeview Elementary School

With the focus being set on literacy and numeracy at the elementary level many of us have been instructed not to teach music online at this point, but we are hopeful this will change in the Fall.

How to Implement Curriculum in a Fully Online Model

There are several possibilities, ranging from a music teacher blog that provides several activities for students and their families to choose from, to full on teacher lead Zoom classes where students participate and interact from home in a similar way to what they would in the classroom. Naturally the range of activities that can be provided this way is limited, but Zoom and similar platforms do work well for teacher lead activities such as recorder, bucket drumming, rhythm practice, note naming, and so on.

How to Implement Curriculum in a Hybrid Model

This is the model that most teachers across BC will be experiencing in the Music classroom. Students will likely get one music block in the classroom and the rest will be done at home. The focus should be on ensuring that this teaching time, while short, is still meaningful.

1. Choose songs and activities that can be taught in completion in that single block; this is not the time to take on large scale units that span several classes, as you will likely have students with intermittent attendance.
2. Choose a single concept and take it across the grades at various levels – this will help you to stay focused and make evaluation simpler

3. Denise Gagne suggests making individual music instrument bags for each student that can follow them from school to home. Using a large Ziploc bag, create a kit that could include egg shakers, pool noodle scrapers, chopsticks, and so on. This way the students can continue their music when they are not with you in the classroom.
4. Keep in touch with your classroom teachers – it may be possible for you to come onto their weekly online meeting and do a quick activity – this is a great way to ensure good attendance
5. Keep the parents in the loop; we are all in this together, and we should be working together to ensure that our students are still progressing in their musical journey

Phasing Back Into the Classroom

Space space space!

- Put away those risers and see if you can store extra instruments that may be cluttering up your room elsewhere, you will need space!
- Mark up your floor with tape or Velcro, depending on your flooring, so that the students have their own physical space to move.
- We want to keep movement activities in our repertoire, but this is not the time for partner songs – look for songs where students can move individually, or facing a partner without any physical contact
- Keep those individual instrument kits going, they will serve you well over the next several months
- Try to leave time between classes to allow for cleaning and for any physical set up that will need changing between groups (chairs, bucket drums, music stands, and so on)

Helpful Websites

Denise Gagne's musicplayonline.com is a fabulous resource which has been made free to students at this time.

Classicsforkids.com is great for composer activities; students can also compose their own music, do rhythm games, and much more.

Symbaloo.com has music activities by grade.

Choir: Suggestions for Curriculum Delivery

by Jonathan Krueger, North Surrey Secondary School

with contributions from Melodie Langevin, Seycove Secondary School, Kelly Proznick, New Westminster Secondary School, and Jen Williams, R.E. Mountain Secondary School

When you can't "aim" at "the concert", what do you do? You redirect your energy from all of the wonderful things that can be learned through concert preparation and performance, and set your sights on literacy, of course! Your students will one day be allowed to perform in "The Fall Concert" again, just not THIS Fall. If this is our new musical reality, what should we do then, as we adapt to this new way of being together?

How to implement curriculum in a fully online delivery model

Students tend to feel safe and welcome in a place where they experience community. This becomes a difficult feeling and experience to create when person to person contact is not possible. Regardless of what curricular competencies you intend to address on any given day with students, work hard to have kids feel "plugged in" to friends, teachers and musical community.

- Real time conference (two-way video) is a must! (Zoom meetings/Microsoft Teams/Google Meet)
- If you are using Teams, consider setting up a private "chat" for each student. This chat is a quick, convenient means of communication. Students can use this direct connection to you to ask questions and you can privately express affirmation and concerns.
- Performance can be experienced and the expressive qualities in music can be studied through solo preparation. A solo performance unit prepared by Kelly Proznick from New Westminster Secondary School can be found in the [Music Education Resource Room](#).

- Give students curricular tasks that can be worked on alone or in small groups (eg. Mad Minutes, Rhythm Boot Camp, Note Pyramids, other activities online that reinforce key music and ensemble concepts). See the [Music Education Resource Room](#) for details.
- If you are going to work in small groups, assign groups to include leaders and learners. Structuring groups this way keeps advanced kids growing by having them support less advanced kids (for example, break-out rooms in online meeting platforms).
- Curricular activities should be structured so that students can move at their own pace.
- Games and activities make focusing on music literacy and skill building more enjoyable.
- Provide students with a reflective activity like a journal to document their struggles, learning needs, learning successes and feelings as they work at home.
- Thoughtful discussion around how singing with others fosters empathy and trust, and how making music together instills in us the capacity to listen, to appreciate, and to collaborate. Inspiring a passion for the music and what the ensemble stands for can have a significant impact on morale, learning environment, musical enjoyment, and the final performance or outcome.
- Student assessment of achievement with clear goals allows for a sense of accomplishment and celebration during weekly rehearsal times. See “Level-up Singing” and associated activities in the [Music Education Resource Room](#).

*Video latency makes group singing in the traditional sense impossible. In this interesting situation, hand symbols and standard choral warm-ups can be used to good effect. Have students mute mics and “sing” along with your directions. Supporting accompaniment tracks can be played from your host computer, and students in a Zoom meeting can even sing-along from home with the repertoire that you have selected, so long as they have their microphone muted.

How to implement curriculum in a hybrid model

Try NOT to rehearse in class and then send kids home to “practice” the material. Practicing repertoire at home alone is difficult, and will likely become an ear-training exercise of little value. This is not meant to work like Karaoke, this is Choir.

- Rehearse and enjoy your limited time together in class, and then send the singers home with purpose, to move their individual music skills forward for the next time that you are together. Many of the online activities listed above and in the [Music Education Resource Room](#) can be used here to good effect. Pick one skill at a time and focus on it in between rehearsals.
- Take time to publicly recognize achievement and allow students to talk about what they have learned in between classes. I use colorful incentives as an external motivator in my choir classes. (You’d be surprised at the power contained in a sticker). See “Level-up Singing” and associated activities in the [Music Education Resource Room](#).
- Don’t rush through the pleasant connecting and community building time at the beginning of class. That community time is what many of the kids in your class love most about being in choir with you and their classmates.
- Allow time for as much normalcy as possible. Focus on singing when you are in class together. Singing and community is what your students came to choir for.
- During this regular time together, reflecting and journaling can be an activity that adds direction and focus to the coming week “online”. This activity can take as little time as a few minutes. See the [Music Education Resource Room](#) for potential journaling framework.

How to phase back into classrooms

When you create separation between your wonderful in-class activities and your authentic at home activities, the way back into life as we knew it is to just decide in what

way you might like to continue to include the at home activities into your rehearsal space. A few things that will make this transition back to “normal” a little easier are...

- Choose more repertoire than you will most likely need in our time of limited contact.
- Choose accessible music that allows for feelings of success and progress.
- Continue on with literacy as a skill that you build in class and a value that you display in your class time together.
- Small groups will be allowed to sing before you can run full rehearsals. See the second point.
- In some parts of our province, singing outside in an environment relatively free from safety concerns will be an option for an important amount of the school year.

Helpful Apps and Tech ideas

Bandlab - Multi track recorder (See Colleen Sheridan's write up, *Band: Suggestions for Curriculum Delivery* for more information)

Acapella - Multitrack video and audio recorder (Apple product)

GarageBand - Apple recording and music engineering software.

iMovie - User-friendly video editing software (to add a visual component, if desired)

Performances

Music performances are an important part of the culture of a music program. They provide a venue for students to demonstrate their cumulative learning. We encourage you to consider alternative, creative, and unconventional ways to showcase student learning that does not include a gathering of people. Some ideas could include:

- When in-class performances are viable, prerecord students' performance and host an online viewing party
- Livestream a performance without an audience
- Conduct a concert outdoors that adheres to social distancing guidelines and the most current gathering size restrictions
- Host a concert where small groups are positioned around the school, or an outdoor venue, and audience members can walk by and listen without congregating

If you have other ideas, please share those with your colleagues in [The Music Education Resource Room!](#)

Health and Wellness for Students, Teachers, & Music Programs

Music participation and learning are essential for every child and play such a significant role in students' well being. At a time when so many people are struggling with mental and physical illness, we need to provide a sense of normalcy, relief, and comfort for our students. Music classes must continue. There is no benefit to cancelling them or limiting our students' opportunity to participate in music. Even though our classes might look different for the time being, they must go on. As teachers and administrators, now is the time to work together to make the necessary accommodations so that music classes can be offered safely and effectively. **The task at hand is to re-think teaching strategies, not content or curriculum**, so that we can uphold the many benefits that music offers children.

Social Emotional Learning

Music is a key part of Social Emotional Learning. As described in [this brochure published by the National Association for Music Education](#), it is so important that we continue to help students develop these skills and gain a greater understanding of themselves and others.

Music's Inherent Value

Experiencing and learning through music provides unique benefits to students that only come through music. Music teaches us how to be human, how to listen, and how to process complex ideas and concepts. There are many ways to provide the benefits of music education, and our current situation offers us the chance to be innovative and creative. Try something new, teach the same concepts in different ways, focus on a different approach, but remember that what students gain through music cannot be delivered in other ways.

Educating the WHOLE Child

We know the many reasons why we focus on developing the whole child, and music is an important component. At a time like this when we find ourselves in “survival mode,” some might find it more convenient to focus on literacy and numeracy. However, minimizing music education is counterproductive. Music changes the brain and helps students develop skills and competencies that support them in all areas of the curriculum.

Planning for the Future

It is so important that students continue to build their musical skills and understanding during these challenging times so that when we do return to the classroom, future students can have the same experiences and opportunities that their predecessors did. Students of the COVID-era have made many sacrifices; the opportunity to learn music should not be another.

The Music Education Resource Room

Are you wondering what's working for others during these times? Do you need an inspirational ready-made activity or lesson? Do you have one to share? We are stronger together! In the Music Resource Room, you will find ideas, lesson plans, activities, projects, and resources that have been created, suggested, and/or vetted by your colleagues. This is a place to submit materials that have worked for you and to obtain materials that will be valuable for you and your students as we navigate our way through COVID-19.

The BCMEA will maintain the Music Education Resource Room so it can be a living hub of information for all BC music teachers.

Visit the Music Education Resource Room here:

<http://www.bcmusiced.ca/music-resource-room>

Submit Resources or Ideas here:

<https://forms.gle/chJARWH2nfnWxt8z8>

Conclusions and Next Steps

We are truly all in this together, as has been said, weathering the same storm in very different boats. We are also trying to build our plane while we fly it. Remember that YOU are the expert on your music program, and that your input during planning is crucial. With circumstances and plans that seem to change daily, there is not time to sit back and wait for decisions to be made for us. Now is the time to be proactive advocates for our programs, to know the recommendations and safety measures that need to be in place, and to use our expertise to advise on the direction of our music programs. The BCMEA and CMEBC can support as much as possible, but we must all commit to being active and engaged in planning in our own schools and communities.

Next Steps:

The BCMEA and CMEBC are here to help and will be a reliable resource so that our music programs emerge from this pandemic alive and well. Please contribute to the [Music Education Resource Room](#) and make use of the valuable materials that will be posted there. Feel free to reach out to us anytime for support or to share ideas.

On June 22, an advocacy message and survey about music classes during COVID-19 were distributed by the CMEBC to BC school trustees, superintendents, administrators, DPAC's and PAC's. Results of this survey are forthcoming.

Further information as it becomes available about music classes in the 2020-2021 school year will be shared through BCMEA and CMEBC newsletters, websites, and social media channels. This Framework document will be updated as needed to reflect the most recent information.

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Considerations for Singing Together Again

Released
May 26, 2020

Lee A. Reussner, M.D.
[Director]

Singers

- 1. Nothing is risk free** – We need to learn how to evaluate relative risks and make appropriate decisions. Be cautious and act slowly.
- 2. Be willing to change** – The situation, infection rates, and testing and treatment options will change.
- 3. Follow CDC and local guidelines** – Many scientists and others are working to keep us safe. Viral prevalence is different from state to state and varies by community.
- 4. Gather outside** – Less viral transmission occurs outdoors. Continue social distancing.
- 5. Ventilation** – If indoors, open windows and work with a HVAC professional to improve fresh air. The solution for pollution is dilution!
- 6. Shorter rehearsals** – This could reduce the amount of viral exposure.
- 7. Screen singers/groups** – Individuals with symptoms of possible COVID-19 should not participate (new cough, shortness of breath, fever, chills, muscle pain, sore throat, new loss of taste/smell, or known exposure).
- 8. Small groups** – Singers can spread out which diminishes risk.
- 9. Masks** – When worn, it is hard to sing clearly, it's hot and humid, but the risk of large droplet spread is decreased.
- 10. Clean surfaces/Wash hands** – Regularly clean commonly touched surfaces, and wash hands regularly.
- 11. Spread out** – Six feet is likely not enough – more distance is safer with singing.
- 12. Virtual choirs** – Computer technology allows a safe but time intensive and technical project.
- 13. Age and health status** – The young are less likely to develop serious infection but could carry it to others.
- 14. Contact tracing** – Keep attendance records which will allow for quick tracing should a member become infected.
- 15. UV lights** – These likely kill the virus but can have harmful effects. Studies are being conducted. (Not ready for use if people are in the room– more will be learned soon).
- 16. Wind instruments** – Very little data exists concerning aerosol production and potential COVID-19 infection. We will learn more over time.
- 17. Testing** – Molecular testing and antibody testing is available, however currently neither allow for routine, simple and accurate testing to assure individual or group safety. This will likely change.
- 18. Vaccination** – Much work is being done. It will take some time before we have a vaccine that has been shown to be safe and is known to be effective.



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Audiences/Congregations:

1. Many of the former page-mentioned points apply
2. The CDC has published specific interim information for opening communities of faith:
<https://www.cdc.gov/coronavirus/2019-ncov/php/faith-based.html>
3. Consider basic screening.
4. Consider seating separation.
5. Consider the use of masks.
6. **Restroom facilities** – Allow only a few people at a time and clean frequently.
7. **Surfaces** – Clean frequently and minimize repeated touching of doorknobs or other objects.
8. **Drinking fountains** – COVID-19 virus does not appear to spread via water but there is some risk of surface contamination.
9. **Congregational singing** – Potential for increased droplet and possible aerosol transmission exists. Many people singing in a somewhat confined space will increase the risk.

For a video series addressing these topics and more information, tune in to the Kansas Voice Center YouTube Channel or follow along on Facebook @KVCLawoto