



# ONTARIO MUSIC EDUCATORS' ASSOCIATION

## A Framework for The Return to Music Classes in 2020/2021

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PRODUCED BY THE OMEA      LAST UPDATED August 7, 2020

We acknowledge that there may be omissions and that information will be changing throughout the coming months.  
This is a living document and will be updated as advisories from the public health officials are altered to reflect the evolving situation.  
The guidelines outlined in this document are current as of the latest updated date.

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# A Framework for The Return to Music Classes in 2020/2021

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## Version History

Date	Version #	Action
June 4, 2020	1	Initial Document
June 15, 2020	2	Revisions
June 26, 2020	3	Omissions
August 7, 2020	4*	Revisions and Omissions

*\*Version 4, August 7, 2020, replaces all previous versions of the document.*

*Thank you to the Canadian Music Industry Education Committee for their financial support of the French translation of version 4 of this document.*

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## A Message from the Committee...

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Our profession has navigated through some of its most challenging times in history and the coming months will continue on this path. Our collective response to this ever-changing narrative may have a long-lasting impact on how we do what we do once we “get back to normal.”

We belong to a great community and it has been encouraging to see the collaborative efforts of educators, affiliates, music education stakeholders working together on behalf of the students of Ontario.

As we navigate the coming weeks and months, the OMEA COVID-19 Response Committee encourages everyone to:

- prioritize their mental and physical health and keep them front of mind
- use discretion when reading and sharing the myriad of - often unvetted - articles and studies available
- communicate often with your constituents, especially your administration
- be flexible and responsive rather than reactionary.

Finally, and perhaps most importantly, be kind to yourself. There is no manual for what we are going through.

**Disclaimer\*\* This Framework does not replace or serve as medical advice in any way. It is not a recommendation of procedure or of disinfectants; we will leave those recommendations to the health professionals. Instead, this framework serves to give educators support for possible directives that the Ministry of Education and health professionals may give.**

**The evolving evidence surrounding the COVID-19 health crisis is constantly changing. This framework will be updated periodically, as new information becomes available.**

## Preamble

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The OMEA COVID-19 Response Committee team was formed in May 2020, to address the impact of COVID-19 on school music programs in Ontario. The committee was charged with investigating and creating a resource with recommended procedures to help elementary & secondary teachers navigate the various teaching scenarios.

The team has researched, attended webinars, and sought out medical advice about the safe return to teaching music in the 2020/2021 school year. We also sent letters to the Ontario Ministry of Education, Ontario Minister of Health and Regional Health departments offering assistance and musical expertise when planning the return to school.

It is the hope of this committee that teachers in elementary and secondary schools in Ontario will be able to look at this document for inspiration and positivity, and that they will then be able to respond to any questions about strategies to deliver the music curriculum in their schools with viable solutions [within the parameters provided by their School Board](#).

It is likely that a combination of delivery methods will have to be employed during the upcoming year, navigating between online and in-person teaching. Therefore, the ideas contained in this document may need to be flexible in their delivery methods.

This document has been created with no one specific return-to-school scenario in mind. One thing for certain is that education for every teacher and student, in every subject and in every school in Ontario, will look different than usual in the fall of 2020. Ontario students in the 2020-2021 school year may see several different models of instruction that will need to move seamlessly from one to another throughout the year. With that in mind, this document serves as a springboard for ideas to build upon in many scenarios.

The Ontario Ministry of Education provided the following recent [Guidance to reopening Ontario's schools](#) that is specific to Music instruction:

*Most overall expectations for the Music strand can be met without the use of instruments in both the elementary and secondary Arts curriculum.*

*A variety of delivery options may be considered to meet the music curriculum's overall expectations, which could include fully distanced learning, in-person teaching and instruction with lower-risk creative performance opportunities (e.g., in-school instruction in larger spaces, restricting the type of instruments in a group setting) or in-person teaching and instruction with no live performance.*

*Boards may choose to refer to the Ontario Music Educators' Association resource for suggestions on teaching music in line with current public health recommendations.*

In light of this, and the guidance from the most recent Sick Kids report ([Guidance for School Reopening July 29, 2020](#)), which states:

- *Choir practices/performances and band practices/performances involving wind instruments may pose a higher risk of transmission.66, 67 As such, it is recommended that these be cancelled for the immediate future. When the situation allows, special consideration should be given to safely resuming such activities (depending on local epidemiology and performance venue).*
- *When and if band practices/performances involving wind instruments resume, ideally instruments should not be shared between students. If sharing is required due to limited supply of instruments, it is essential that the instruments be thoroughly cleaned and disinfected between use.*

This is further reinforced by the Government of Canada, COVID-19 Guidance for schools Kindergarten to Grade 12 found [HERE](#).

The following could be temporarily considered by boards until health experts recommend changes:

- Choir & band practices/performances to be paused in school unless they can occur virtually.
- Wind/Brass/Singing is recommended to be paused for face-to-face instruction until the regional health units deem it safe.
- Where possible, teachers are encouraged to send instruments home with students for individual use and application. To ensure equity amongst students, school boards are encouraged to acquire or rent instruments where possible.
- Percussion/String/Guitar/Keyboard/Orff/Bucket Drumming etc. can occur during class times following appropriate cleaning and disinfecting procedures along with public health protocols that are in effect.

As restrictions are loosened, it is recommended that the approach [Return to Band Timeline](#), developed by the Ontario Band Association (OBA) be employed to return students to musical activities in groups when it is deemed appropriate to do so by local health authorities and school boards.

## Music Education Advocacy Statement

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For as long as there have been people, there has been music. Music makes us more human and making music together makes us better people. Music making with others teaches empathy, collaboration, acceptance, and understanding. Music making is essential to the human experience.

We recognize that as educators we have a collective responsibility to acknowledge our shared history with Indigenous peoples. We offer our gratitude to Indigenous peoples for their care for and teaching of our Earth and our relations. We are committed to honouring these teachings; in solidarity, on these traditional lands, through our work in music education.

Music classrooms are safe places for students of all ages and abilities. Music classrooms allow for creation, artistic expression, exploration, and developing further insight as they explore, learn and experiment through learning music. Music is the building block of the school community, providing unique learning and engagement opportunities, while students develop interpersonal skills through developing their musicianship skills. This article from [NAfME](#) outlines music's undeniable contribution to the lives of both students and adults.

During the early months of this pandemic it was through music and the arts that people from around the world joined together in order to be part of a community and to be calmed by its effects. The idea that music and the arts have become the “antidote” for the pandemic is obvious, and that is why we absolutely need learning opportunities in these areas when students return to school because we know that some will be traumatized. These two articles articulate this need well; [“Why we need the arts more, now than ever.”](#); [“The Power of Music in a stressful pandemic”](#)

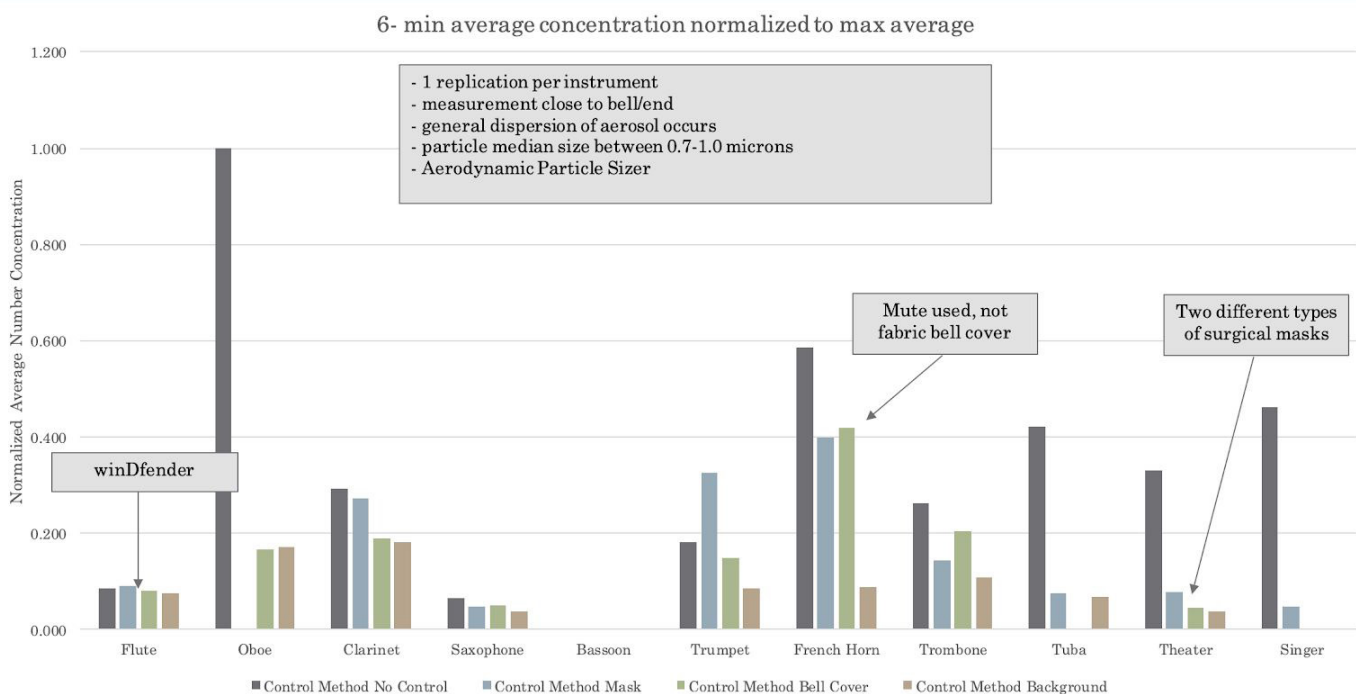
In addition to the intrinsic benefits of studying music, there is a vast range of other skills, attitudes, and ways of seeing and thinking that are supported through music education. Connections to overall academic success have been noted, and the Critical and Creative processes that are cornerstones of the Ontario arts curriculum support 21st Century skills in critical thinking, creativity, and collaboration. Further reading on 21st Century competencies can be found on the [Edugains website](#).

The Coalition for Music Education is a Canadian national organization with a host of resources designed to help you advocate for music in school. Their website about advocacy can be accessed [here](#).

# Evidence Informed Practice During COVID-19

To date, there have been some scientific studies completed surrounding playing on wind instruments and - to a limited degree - singing. [The University of Colorado International Coalition Performing Arts Aerosol Study \(round 2\)](#) released their most up-to-date findings on August 6, 2020 which indicated that additional mitigations were needed in order to play wind instruments and sing with reduced risks from their preliminary results. The data below indicates that masking for players and instruments both make a significant difference in the amount of aerosol produced.

**Playing wind instruments, singing, and theatrical voice releases airborne particles (aerosol). These particles are of the size range that may transmit the COVID-19 virus. Performing with mask and bell cover reduces emissions.**



Taken from [Colorado International Coalition of Performing Arts Aerosol Study](#)

The American String Teachers Association have summarized current research to assist educators for planning for the fall in their document, [Resuming Classroom Instruction During COVID-19](#). The document lays out information such as online and hybrid instruction, physical safety, including personal hygiene and disinfecting materials in different models of instruction, pedagogical considerations and engaging and supporting students.

There have not been any scientific studies of singing and the spread of COVID-19 to date. A few comparisons have been drawn to other studies, for example studies about the spread of Tuberculosis through singing. This scientific advisory group from [Alberta Health](#) contains information that may be of use.



# Environmental Considerations for Music Classrooms

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## General Safety: Performance-Based Classrooms

Concern is for the health and safety of all students & staff. It is of utmost importance that the safety conditions, as described by your local and provincial Health Departments and School Board, are being applied and adhered to by the school. Once those recommendations are met, there are some specific recommendations for music classrooms in order to ensure the continued safety of students and staff.

Public Health Ontario guidance for regular cleaning of surfaces can be found [here](#).

Music Room Supplies Needed for [Class](#)

- Sink with running water (soap, and paper towels)
- Hand sanitizer
- Wipes that contain one of the following bleach, isopropyl alcohol, medical virox
- A recommended disinfectant agent for instruments.

According to the [CDC](#), COVID-19 can live on the following materials

Brass: up to 5 days

Plastic: up to 3 days

Cork: up to 2 days

Wood: up to 4 days

Strings: up to 3 days

These times may increase in moist environments.

*Please note, these time frames are not guarantees that the virus is no longer present or contagious, nor the contrary; they are mainly an inventory of techniques based on current scientific knowledge which continues to evolve.*

The generic classroom items in the music classroom (e.g. wiping down chairs, stands, equipment and surfaces etc.) will need to be sanitized on a regular basis. The procedures for these should be listed in the general school procedure manual based on the [CDC](#) guidelines.

## Brass & Wind Instrument Recommendations (if playing is to be considered)

**General Considerations** (adapted from the [Colorado International Coalition of Performing Arts Aerosol Study](#))

### Masking:

- Mask the Person - well-fitting, multilayered, surgical style and washable and disposable;
- Mask the Instrument - Multi-layered, MERV 13-type material, non-stretchy material
- Masks are to be worn at all times. No talking should occur in the room without a mask being properly worn.

**Distance:**

- American CDC Guidance currently is 6-foot distancing
- Indoors 6x6 area for most wind instruments 9x6 for trombone
- Outdoors 6x6 area. Masks are still needed for the students as well as the instrument.

**Time:**

- maximum 30-minute rehearsal blocks of time for indoor & outdoor is recommended

**Indoor:**

- Allow a minimum of 1 air exchange in the room prior to next use of the room, 3 would be better. Each teacher is encouraged to consult their custodian to determine the rate of air exchange of their space.

**Outdoor:**

- There should be a 5 minute pause on playing before any movement occurs at the end of a playing session.

**Air Flow:**

- Playing outdoors is best to allow for open air flow .
- Indoor air filtration • A HEPA filtration system based on size of room with appropriate delivery rate for exchange is needed.

**Hygiene:**

- Spit Valves: are emptied onto a disposable, absorbent material to catch condensation.
- Handwashing: Soap and warm water and/or hand sanitizer must be available. Students should wash hands/sanitize hands before and after class.

**Singing Considerations**

Please refer to [this document](#) from the American Choral Directors Association for more information regarding safety for singers.

1. Singing outside with physical distancing guidelines of minimum of 3 meters will need to be adhered to in the classroom along with masks for all.
2. Students will need to sing forward-facing not in a circle or facing each other.
3. Do not hold paper music. Music may be used on a music stand, may be displayed on a projector to decrease touchpoints in the classroom or a rote method may be used.
4. The conductor should be 6 meters away from the singers or use a face shield and/or mask for protection.
5. Consider humming in place of singing, while wearing masks.

## Room Considerations

When it is deemed safe for brass/wind playing, the following is required for a music classroom:

Wind instrument music classrooms need to have access to running water (sink & tap) for cleaning purposes. Three areas need to be available:

- i. A station set up for cleaning (using soap/water and/or a recommended disinfectant agent) [no shared vessels for dipping mouthpieces].
- ii. Rinsing station (running water).
- iii. Paper Towel station for drying off mouthpieces -- it is NOT recommended to use a common towel for drying.

Students & staff are to follow area public health guidelines that are in place at that time.

### Instrument Deployment Possibilities:

1:1 Ratio - No sharing	Sharing on a Rotary Basis
Based on these findings, at the time of this publication, students should be assigned their own instrument for individual use <b>at home or in school where mitigation allows</b> . Boards should use a hybrid model for instruments. School instruments supplemented with rental instruments to achieve a 1:1 ratio.	When deemed safe by health officials, instruments could be shared between students if they are left for a period of time as recommended by the Local Health Unit between rotating groups and disinfected thoroughly.

# Disinfection of Instruments

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## Instrument Safety Considerations

Disinfectant agents in this document are approved in the USA and not in Canada at this time. Please consult your school board for a recommended disinfectant agent for instruments.

### Brass and Woodwind Instruments

- For detailed instructions on cleaning brass and woodwind instruments, refer to this [document](#) on hygienically cleaning woodwind and brass instruments from Yamaha.
- Water keys should not be released directly onto the floor. Paper towels or disposable, absorbent pads such as “Puppy Pads” should be provided to soak up the condensation from water keys.
- Reeds should NEVER be shared.

### Percussion (Including Orff Instruments)

- Students should be provided their own percussion sticks/mallets (when possible) and they should keep them in a ziploc bag or stick bag. If students are unable to carry/keep these with them, then a designated area of the class should be determined.
- Where it is not possible to provide students with their own set of mallets for equipment, then the mallets/sticks need to be wiped down in the same manner as hand drums.

### Strings

- For stringed instruments, including orchestral strings, guitar and ukulele, isopropyl alcohol which is above 70% should only be used on the strings and unfinished finger and fret boards. [There is more information to be found at this website from Amro Music or from the Yamaha document.](#) Please consult your school board for a recommended disinfectant agent for instruments.

### Plastic Instruments

- Recorders, Boomwhackers and other plastic instruments can be washed with warm, soapy water. Disinfectant solution and alcohol wipes may also be used. [Information about how to clean instruments such as recorders that are resin can be found here.](#)

### Remo and Other Hand Drums

- For basic cleaning of Remo drums you can use standard disinfectants like disinfecting wipes, disinfection liquid (containing alcohol), or a wash cloth with soapy water (wrung out). Don't soak the drum. Simply wipe it down with a cloth that has the disinfectant on it, then wipe it with a dry cloth. The link to this article can be found [here](#).

### Keyboard Percussion Instruments

- Use standard disinfectants like disinfecting wipes, disinfection liquid (containing alcohol), or a wash cloth with soapy water (wrung out). Don't soak the bars. Simply wipe it down with a cloth that has the disinfectant on it, then wipe it with a dry cloth. [The link to this article can be found here.](#)

## Electronics

- Amplifiers, keyboards, recording devices, CD/MP3 and other electronic devices should be wiped with antiseptic wipes. Always unplug from the power source before cleaning. It is advised that students be provided their own patch cord rather than sharing.

String, percussion, and keyboard instruments present fewer hygienic issues that can be solved simply by the player washing their hands before and after use for a minimum of 20 seconds.

## Health and Wellness

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Both the physical and mental health and well-being of students, faculty, and staff are of primary and critical importance.

It is the strong belief that music, and the Arts, are likely to have a profound positive effect on the social well-being of students. A number of articles point to just how important music and the arts are in Social Emotional Learning: [“Why we need the arts more, now than ever.”](#); [“The Power of Music in a stressful pandemic”](#); [Hal Leonard](#); [University of Chicago](#); [NAfME](#); [MusicforAll](#)

The idea that music and the arts have become the “antidote” for the pandemic is obvious. That is why students absolutely need learning opportunities in these areas when they return to school. Some students may have experienced loss, grief, trauma, and other mental health challenges.

In addition to the intrinsic benefits of studying music, there is a vast range of other skills, attitudes and ways of seeing and thinking that are supported through music education. Connections to overall academic success have been noted, and the critical and creative processes are cornerstones of The Ontario Arts Curriculum supporting 21st Century skills in critical thinking, creativity and collaboration.

### Recommendations: programming for staff and student well being

1. Students need music for their on-going mental health. Teachers can deliver the overall music expectations by undergoing changes to teaching *strategies*, not to curriculum. Please see [this brochure](#) for more information.
2. Social emotional learning through music can take place safely when teachers prioritize the expectations in the curriculum that are non-performance related, while employing one of the performance strategies recommended in the [General Safety: Performance-Based Classrooms](#) section of this document or [playing/singing in an online setting](#).

## Curriculum Delivery Models

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This section outlines some ideas to inspire music educators depending on which delivery method may be employed by their board at the time. It is not extensive. Several ideas may be flexible, beginning in one method of instruction and moving into another. Sharing best practices going forward online, at conferences, in meetings will be of the utmost importance. Thanks to the many OMEA board members who have contributed ideas for the following scenarios. Lesson ideas can be found in Resources for Teaching and Instruction divided into divisions for grades 1-8.

The lessons ideas are developed with these approaches in mind:

### **Fully Distanced Learning Instruction**

- Using both synchronous and asynchronous delivery methods, students would cover all the overall expectations in the music curriculum.

### **In-school Instruction with Lower-Risk Creative Performance Opportunities (no singing or wind instruments)**

- Possible ways of employing creative strategies for lower-risk performance include using body percussion or individual hand percussion. The creative process should be used in a variety of ways that would lend itself to teaching the expectations in the Ontario Music Curriculum.

### **In-school Instruction Which Allows for Performance Without the Sharing of Instruments**

- Traditional materials and strategies may be used as long as teachers are adhering to health guidelines regarding distancing and hand washing. Students will be working on their own instruments and not sharing with others. Ideas about how to attain a 1:1 ratio are outlined in the Resources for Teaching and Instruction.
- Vocalists will need to adhere to health guidelines regarding singing-specific distancing and procedures when [singing is deemed safe](#).

### **In-school Instruction with No Performance**

- Teaching the many expectations in the curriculum that are not performance-based will allow for the overall expectations to be covered. Specific performance-based expectations may follow as restrictions are eased. Teachers will focus on the use of the creative process wherever possible.

## Teaching and Instruction

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Music educators use tried and true methods of teaching performance skills that have been developed, modified and tested throughout our history. They work and they are extremely effective. However, they will need to be creatively modified for use in our schools during this health crisis **and special consideration should be given to all assigned performance tasks done in class to ensure health guidelines and mitigations are being strictly adhered to.**

All educators - **including music educators** - will depend on health professionals to communicate what measures need to be in place. **Educators should then find teaching strategies that allow for the curriculum to continue to be taught.**

**Recommendations for performance (for immediate use and for when performance can resume) include, but are not limited to:**

1. using flexible band arrangements which allow for creative instrumentation and smaller class sizes;
2. **using the flipped classroom model (playing at home applying lessons from class etc.);**
3. rotating **virtual** performance units which would create opportunities for every student to play but at different times of the year, to avoid the sharing of instruments;
4. creating found-object instruments **that don't involve aerosol production or employing body percussion;**
5. partnering with music industry representatives to create rental contracts, and thus eliminate the need for sharing of instruments.
6. a humming choir **(with masks in place)** may be employed in order to reduce the amount of aerosol droplets expelled.
7. vocalists may perform spoken word music.
8. Music educators are some of the most creative teachers in education. Keeping in mind the safety guidelines, educators can build a program that utilizes the creative process and touches on all the overall expectations of the curriculum in a mindful, health-conscious way.

**Recommendations for pedagogical approaches**

1. Use project-based or **inquiry-based** instruction.
2. Employ content that engages students on a social emotional level.
3. Deliver lessons that are flexible to a blended learning delivery (online and at school).
4. Consider both synchronous and asynchronous learning opportunities **depending on your delivery model.**



5. Design lessons that give options to students including the option to create their own assignments that are meaningful to them.
6. Use a Flipped Classroom model.

## Conclusion and Next Steps

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The COVID-19 pandemic has impacted virtually every aspect of our society. The arts and education sectors are no exception. As music educators, we are defined by our creative thinking, problem-solving, hard work, and perseverance. We will continue to advocate for music programs. Students need music for their social-emotional well-being and they need music and the arts to develop collaborative and creative problem-solving skills. Be the voice of music in your school, in your community, in meetings and at your board.

### Let's stay in touch...

1. If you have any comments or suggestions about this document please feel free to complete this [form](#). This is a living document that will be amended and updated as needed.
2. Please visit the [“OMEA Pot Luck Resource Group” Facebook page](#) to share ideas, student successes and/or challenges or just to ‘chat.’

For members of the Ontario Music Educators' Association Administrators Advisory Council (AAC) that would be able to assist and provide guidance to school boards with regards to Music Education. Please contact [aac@omea.on.ca](mailto:aac@omea.on.ca) to be connected with our OMEA AAC members.

Teachers are encouraged to consult with Board Music instructional program leaders/consultants/teacher leaders, and Administrators who are former music educators to seek advice and guidance.

3. Please visit the OMEA website ([www.omea.on.ca](http://www.omea.on.ca)) for further music education resources.

## Resources for Teaching and Instruction

Many teaching resources that appear in the appendices within this document will be developed further and housed on the [OMEA website](#). Thank you to the OMEA board of directors who contributed to these resources.

→ Fully Distanced Learning Instruction	→ Primary 1-3
	→ Junior 4-6
	→ Intermediate 7/8
	→ Secondary 9-12
→ In-school Instruction with Lower-Risk Creative Performance Opportunities (no singing or wind instruments)	→ Primary 1-3
	→ Junior 4-6
	→ Intermediate 7/8
	→ Secondary 9-12
→ Attaining a 1:1 Ratio of Instruments to Students for In-school Instruction Which Allows for Performance (without instrument sharing)	→ All Levels
→ In-school Instruction with Performance Being Phased Back into the Classroom Setting	→ Primary 1-3
	→ Junior 4-6
	→ Intermediate 7/8
	→ Secondary 9-12
→ In-school Music Instruction Employing Cross-Curricular Approaches	→ Primary 1-3
	→ Junior 4-6
	→ Intermediate 7/8
	→ Secondary 9-12

## Fully Distanced Learning Instruction

## PRIMARY

Distance and online learning must teach the expectations in the Ontario Music Curriculum and focus on the use of the Critical and Creative processes.

1. Students learn about beat and rhythm, dynamics (soft and loud), tempo (fast and slow) in music. Listening to music samples from a variety of cultural backgrounds. (e.g. [Silk Road Project](#); [Traditional African Drumming](#); [Chinese Orchestra](#); [Japanese Taiko Drumming](#); [Tabla & Harmonium Music](#); [Klezmer Music](#))
2. Students internalize the elements listed in #1 through movement, body percussion, or found instruments. (e.g. movement: walking, skipping, running, hopping; body percussion: stomp, patsch, clap, snap simple composed routines; found instruments: use of pots, spoons, garbage can, etc. to keep the beat or a simple rhythmic pattern to feel tempo changes)
3. Using a poetry example, students create a rhythmic ostinato using grade level rhythms as defined under DURATION. (e.g. Poem about leaves: create and perform with the poem a rhythmic ostinato, e.g. | | □ | ) Extend to add body percussion, found instruments, dynamics, tempo etc. (e.g. *Alligator Pie* by Dennis Lee; *Pease Porridge Hot*; *One, Two, Tie My Shoe*)
4. Students sing simple echo songs or rounds (e.g. Charlotte Diamond [Slippery Fish](#); [I Am A Pizza](#); [Je suis une pizza](#); *Row, Row, Row Your Boat*, *Freres Jacques*, *Three Blind Mice* etc.) and then create an art piece to visually represent the song they are singing. (e.g. Whale with a shark inside, then a tuna fish, an octopus, and finally the slippery fish on top!) Or, take the words from the song (e.g. cheese, mushrooms, tomatoes, peppers etc.) and create a four or eight beat rhythmic chant.

## Fully Distanced Learning Instruction

## JUNIOR

Distance and online learning must teach the expectations in the Ontario Music Curriculum and focus on the use of the Critical and Creative processes.

1. Students learn the notes of the treble clef staff (E, G, B, D, F -lines; F, A, C, E -spaces). Students draw the five lines of the staff and create various note sequences using identified parameters e.g., 5 notes using 'skips' only, 4 notes using 'spaces' only, 8 notes using only steps, 10 notes using a variety of repeated notes, steps and skips. Name each note in the sequences created. Play and listen to sequences created on an online platform e.g., [The Music Lab](#). These musical sequences could also be notated using manuscript or an app like MuseScore.
2. Using an instrument they have available (e.g., piano, recorder, ukulele), play the notes appropriate to the grade level or create a composition using the notes they know using an approved app or software program. Record and share.
3. Students research a variety of ensembles using one or more of the elements of music. Compare and contrast these ensembles e.g., Venn diagram, 4x4 grid. Include a critical thinking listening response (e.g., brass quintet (blow), drumline (strike), string ensemble (strum/bow/pluck); electronic, gamelan orchestra, Taiko drumming, Indigenous Drum Circle).
4. Students write and perform a body percussion/spoken composition in four or more sections and/or other various forms (e.g., ABAA form-A spoken chant, B body percussion to rhythm of chant, A spoken chant, A prime spoken chant with body percussion routine. Add an introduction and a coda).
5. Students work through a number of vocal, dynamic, timbre and duration tasks in the OMEA GPS resource found [here](#). Students work through a number of tasks with full lesson plans and assessments for the teacher. Modifications can be made to the lessons for online teaching and learning.

## Fully Distanced Learning Instruction

## INTERMEDIATE

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Distance and online learning must teach the expectations in the Ontario Music Curriculum and focus on the use of the Critical and Creative processes.

1. Students learn about form (12 bar blues, minuet, concerto, sonata, etc.) in music with direct instruction, listening to examples and analysis. Students then use a digital platform (e.g., Incredibox or Chrome MusicLab) to compose a piece in a specific form.
2. Students review the elements of music and then compare different songs arrangements (cover songs) using the elements to discuss musical differences. A variety of video/listening logs or templates can be utilized.
3. Write and perform a rap. Students watch an instructional rap video, for example; [How to Write a Rap Song](#) and then write the lyrics to a rap song using the formula outlined in the video. Students will then perform the rap with a beatbox accompaniment they've composed from Incredibox or Beepbox.co or similar.
4. Students research and write about the history of O Canada, our national anthem. They then record themselves singing or playing O'Canada with whichever instrument they have available (recorder, brass, woodwind, violin, cello, guitar, ukulele, piano, pitched percussion, etc.)

## Fully Distanced Learning Instruction

## SECONDARY

Distance and online learning must teach the expectations in the Ontario Music Curriculum and focus on the use of the critical and creative processes.

### Students With Access to Instruments

When technology is being distributed, instruments (if school has enough) & method books could also be distributed to students in the same manner. Ensuring that students will receive instruction through distance learning on proper use and developing techniques appropriate for their grade level.

1. Using video instruction and/or synchronous learning, teachers can hold small group online classes for like instruments or instrument families to work with these students on the basics of their instruments and reading of music. Some examples of videos are [here](#).
2. Use videos found online of experts performing their instruments and tone development.
3. Have professional musicians 'sit-in' on the class creating the opportunity for a master class experience.
4. Provide instruction using the materials teachers have provided the students (e.g. method books, repertoire etc.)
5. Students can complete instrument specific research projects (e.g. instrument care/maintenance, exemplar players, techniques specific to their instrument ex. Vibrato, double/triple tonguing)

### Students Without Access to Instruments

1. Guided listening lessons.
2. Advanced rhythm reading using found sounds (record and submit).
3. Create music using graphic notation and found sounds. Then share with other students in class and have them perform and submit. Students then will assess the accuracy of performance based on the graphic notation scores.
4. Study of various forms used in composition (e.g. Theme & Variations, Symphony, Trio etc.)
5. Study of music used for various contexts (e.g. TV, product marketing, commercials, advertisements, activism, enhancing a cause etc.)
6. Composition using pencil/paper or web-based notation program based on class learnings.
7. Learn about Aleatoric Music and create a piece of music to be performed by 1 person. Have students share their pieces (they might use graphic notation as part of this composition) with each other and record/submit. Then have students evaluate scores of pieces based on the submitted recordings.

## In-school Instruction with Low-Risk Creative Performance Opportunities (no singing or wind instruments)

PRIMARY

Creative performance opportunities may be included in a non-traditional way. Music educators may be tasked to teach performance expectations without sharing instruments, and without using wind instruments or singing. Ways of employing creative strategies may include using movement, body percussion or perhaps individual hand percussion. The creative process should be used in a variety of ways that would lend itself to teaching the expectations in the Ontario Music Curriculum.

1. Students practice rhythm reading using non-pitched percussion or found percussion instruments. Using examples such as *In the Hall of the Mountain King*; *Surprise Symphony*; *Dance of the Sugar Plum Fairy*; *Carmen* students can read and play rhythm patterns.
2. Students explore texture using **Incredibox**. Students are easily guided into adding beats, effects, melodies, and/or voices that are on the screen and colour-coded.
3. Using word cards (e.g. colours, bugs, plants, seasonal (Halloween), etc.), students use percussion and/or Orff instrumentarium to create four or eight beat chants. These chants can begin with body percussion (snap, clap, patsch, stomp), move to instruments, and then become a part of a larger activity with movement or musical form. (ABA)
4. Students explore music they hear using movement. For example, scatter students throughout the classroom. Play a piece of music, instruct students to listen and represent the music using body movement; stop the music, students freeze in a shape and use facial expression to represent the mood/feeling of the music. Unfreeze 1/2 of the 'statues'; those students comment on the size, shape, height, facial expression of one 'statue' and relate that to elements of music; e.g., "the student in red has a tall shape because the music went really high."



## In-school Instruction with Low-Risk Creative Performance Opportunities (no singing or wind instruments)

JUNIOR

Creative performance opportunities may be included in a non-traditional way. Music educators may be tasked to teach performance expectations without sharing instruments, and without using wind instruments or singing. Ways of employing creative strategies may include use movement, body percussion, or perhaps individual hand percussion. The creative process should be used in a variety of ways that would lend itself to teaching the expectations in the Ontario Music Curriculum.

1. Students write a composition using basic chords of I and V or I, IV and V into the free program from Chrome MusicLab Song Maker. Students demonstrate an understanding of devised notation to record a sequence of sounds in a composition of their own. This program has a simple [tutorial](#) to learn how to experiment creating music while using terminology they recognize from prior learning. (e.g., solfege, rhythms)
2. Using the creative process, percussion and/or Orff instrumentarium, students apply the elements of music to create musical compositions, soundscapes or accompaniments to a story or poem.
3. Students create a composition using items from the natural world. For example, students go on a walk and choose a piece of nature from the ground that looks interesting -these must be returned at the end of the activity ( e.g. a leaf that has fallen, a rock with streaks in it, a stick with twists and turns; a wilted flower). Sit outside, examine the piece of nature and describe it. (e.g. long, raggedy, pointy, sharp) Represent the piece of nature with vocal and/or body percussion sounds. (e.g. a very long sound followed by one that wiggles up and down in short spurts) After time for creating, the 'conductor' points to students in turn to share their sound, one after another, repeat some sounds, go back and forth-creating a sound composition. Have different 'conductors' create new works each time. Students then reflect on the sound stories and how they were similar and different.

## In-school Instruction with Low-Risk Creative Performance Opportunities (no singing or wind instruments)

### INTERMEDIATE

Creative performance opportunities may be included in a non-traditional way. Music educators may be tasked to teach performance expectations without sharing instruments, and without using wind instruments or singing. Two possible ways of employing creative strategies might be to use body percussion or perhaps individual hand percussion. The creative process should be used in a variety of ways that would lend itself to teaching the expectations in the Ontario Music Curriculum.

1. Bucket drumming/percussion ensemble. After a review and the new learning of grade appropriate rhythms, and after listening to examples, each student receives an individual kit of hand-held percussion instruments and/or a bucket drum. Start with performing as a class and reading music provided by the teacher then gravitate to students composing their own ensemble music and performing either as a class or in small ensembles.
2. STOMP! Watch videos from the award-winning group STOMP! (found at their YouTube site [here](#)). Have students use found objects to create a small ensemble performance that demonstrates musical forms that have been discussed.
3. Fun with pitched percussion - Students are given a choice of poetry examples from which to choose. Students analyze the poetry in terms of high, medium and low pitches when it is recited and then assign pitched percussion sounds to the recitation. Slowly, as students practice their poetry with the pitched instruments, they eliminate the verbal recitation, leaving only the pitched instrument sounds for the performance.
4. Students will explore music from various parts of the world, identifying physical locations on a map. Explicitly teach and/or have students research the context for the music in a specific culture. This will be an important part of the lessons. If you are in a multicultural setting, students may know of music examples to contribute to the listening links that will expand the musical experiences for all. Using either body percussion, percussion instruments, students explore/learn rhythmic patterns associated with the music. Students could play along with a recording using the rhythms they've learned.

## In-school Instruction with Low-Risk Creative Performance Opportunities (no singing or wind instruments)

SECONDARY

Creative performance opportunities may be included in a non-traditional way. Music educators may be tasked to teach performance expectations without sharing instruments, and without using wind instruments or singing. Two possible ways of employing creative strategies might be to use body percussion or perhaps individual hand percussion. The creative process should be used in a variety of ways that would lend itself to teaching the expectations in the Ontario Music Curriculum.

1. Learn about soundscapes, provide instructions as to how to create graphic score -- social distance walk outside OR they are to do a walk at home and then create a graphic score and perform for classmates
2. Percussion Ensemble performance and creation. Students would explore a variety of percussion ensemble pieces. Students would learn a part of a percussion ensemble piece. This could be done in a large group with parts doubled/tripled or in smaller groups 1:1 per part. Then using the instruments available or with found sounds, students would create their own ensemble piece incorporating all of their prior knowledge.
3. Found sound exploration and then applied it to repertoire. Students will first need to explore sounds that are created using items they have brought from home (these shouldn't be traditional instruments) or weather dependent - sounds that can be created outside or a combination of both. They will need to create 5 different pitches with their found sounds. They will then apply these sounds to a beginner song.
4. Cultural exploration of spoken poetry and creation of rap-like or spoken word pieces. Through poetry students would explore cultures and underrepresented voices and could create their own or turn an existing work into a rap-like creation while creating a backing rhythm/soundtrack.
5. Students would explore conducting. Examining the various styles of written scores and the standard conducting patterns for each commonly used time signature. Once comfortable with the patterns, they would work on techniques related to expression, cueing and the left hand. Students would experience conducting and applying new knowledge to a variety of recordings where conductor scores are accessible.

### Addressing Teaching Music for Extended Lengths of Time: How do we keep students engaged in two-hour (or more) learning blocks?

#### Suggestions for Organization

- Create a routine with embedded differentiated instruction techniques.
- Chunking different concepts may be an effective practice.

- Musical goals may be beneficial in senior classes where students know what the typical class has been and may help mitigate some negativity.

Sample *no wind instruments/voice	Ideas to demonstrate 'CHUNKING'
Minds On	Listening Activity
Action	Lesson of the day Rhythm exercises ** BREAK** Theory Movement exercise Inquiry Project work period
Consolidation	Should occur at various points of the lesson

Sample * limited use instruments	Ideas to demonstrate 'CHUNKING'
Minds On	Listening Activity
Action	Lesson of the day 30 min. of instruments <sup>1,2</sup> **break** Rhythm exercise Theory Inquiry Project Work Period
Consolidation	Should occur at various points of the lesson

1. instrument use will be dependent on the guidelines/policies set out by the school board;

2. string/guitar/keyboard/percussion classes maybe is to dedicate more time during face-to-face for playing

## Attaining a 1:1 Ratio of Instruments to Students for In-school Instruction Which Allows for Performance (without instrument sharing)

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When a return to more traditional strategies is deemed safe by regional health professionals, these ideas, along with Return to Band Timeline suggestions from the [OBA](#), may be employed:

1. Students may work on a rotational basis using instruments.
  - a. Instruments could be used by grades or classes of students if they are left for a period of time deemed safe by the Health Unit between rotating groups. Teachers would rotate teaching performance-based units with non-performance based units.
2. Boards may enter into agreements with the music companies to provide rental contracts to bolster instrument inventories and create a ratio of 1:1 for students.
3. Students may opt to use their own instruments which would allow other students to play school instruments without sharing
4. Instrument kits may be employed for instruments where students would have their own bag that contains several percussion instruments and a recorder for their own personal use.
5. Instruments that are not currently being used in some schools may be redeployed to other schools inside the school board to allow for 1:1 use across the board. This idea may allow teachers to work together on a rotation basis using instruments between two schools to accommodate a ratio of 1:1. Instruments would be returned to the home school when disinfecting mouthpieces is once again deemed a safe practice.

## In-school Instruction with Performance Being Phased Back into the Classroom Setting

PRIMARY

If, due to safety concerns, students are not able to rotate to different classrooms and/or performance-related activities of any kind are not allowed, all lessons must continue to address the expectations in the Ontario Music Curriculum and they should focus on the use of the creative process wherever possible. Utilizing the expectations in the curriculum that are not performance-based will allow for those expectations to be covered, followed by the performance expectations later in the year.

1. Take a virtual visit of the Aga Khan Museum's collection [here](#). Focus on the vessel collection images of the Pharmacy Jar Image (Albarelli) AKM567, AKM568; Jug Image AKM555; and Bottle Image AKM552. Students will create vessel shakers out of found items brought into the classroom. Visit [www.omea.on.ca](http://www.omea.on.ca) for complete lesson plan ideas. (Vessel Shakers)
2. Practice reading and playing four-beat rhythm patterns using tah and ti-ti at [Rhythm Reading Tah and Ti-Ti](#). Students can use found sounds in their classroom to play the patterns. (e.g. tap pencils on desk, shake a pack of crayons, body percussion) After the practicing of these patterns, have students create their own and perform.
3. Share a piece of instrumental music or song (recording/video) students have experienced at home, and share what it is about and when and where it is played or sung. In this way, students' multicultural musical experiences can be expanded.
4. Listen to nursery rhymes and create additional verses, add movement, create their own chant.

## In-school Instruction with Performance Being Phased Back into the Classroom Setting

JUNIOR

If, due to safety concerns, students are not able to rotate to different classrooms and/or performance-related activities of any kind are not allowed, all lessons must continue to address the expectations in the Ontario Music Curriculum and they should focus on the use of the creative process wherever possible. Utilizing the expectations in the curriculum that are not performance-based will allow for those expectations to be covered, followed by the performance expectations later in the year.

1. Take a virtual visit of the Aga Khan Museum's collection [here](#). Focus on the panel collection images of Panel AKM 571 and Mother of Pearl Doors AKM 705. Students will learn about musical form, explore the similarities and differences of percussion instruments from different regions, and create a composition. Visit [www.omea.on.ca](http://www.omea.on.ca) for complete lesson plan ideas. (Music in Cultural Art)
2. Using the Singing School, [Lines and Spaces/Moveable Doh](#), introduce the lines and spaces of the treble staff. Students should sing along with the examples. Play a game of 'Guess The Doh' by displaying doh in different places on the staff-line or space. Students identify the line or space by number. Extend to add the letter names of E, G, B, D, F (lines) and F, A, C, E (spaces).
3. Students research a composer on the internet, choose four different pieces of their music, and create a 4x4 compare and contrast project. (e.g. Vivaldi-Four Seasons-each quadrant of the 4x4 will represent a season.) Students would be instructed to focus on a fundamental concept such as Form (sections), Timbre (tone colour, ensemble), Pitch (major/minor).
4. Students select a piece of music/song that has been covered by another composer/band. Students compare/contrast the similarities/differences between the original version and the cover version while using musical terminology appropriate to the grade level.

## In-school Instruction with Performance Being Phased Back into the Classroom Setting

### INTERMEDIATE

If, due to safety concerns, students are not able to rotate to different classrooms and/or performance-related activities of any kind are not allowed, all lessons must continue to address the expectations in the Ontario Music Curriculum and they should focus on the use of the creative process wherever possible. Utilizing the expectations in the curriculum that are not performance-based will allow for those expectations to be covered, followed by the performance expectations later in the year.

1. Attend synchronous or asynchronous performances and workshops with artists through Ontario orchestras or Prologue Performing Arts.
2. Explore Canada's wealth of music through listening, [NFB](#), analysis, and research. Explore Canada by province or by genre. Students create a presentation with a description of the music and the lyrics from across Canada and then share their presentation with their peers. Some resources can be found [here](#) from CanadaMosaic.tso.ca.
3. Music of Canada's Indigenous Peoples - Pose these questions to your students: "What is Canadian music? Is it any ONE thing? What is "Indigenous Music"? Lesson plans can be found [here](#) from the National Arts Centre and [here](#) from the Toronto Symphony Orchestra. A Sesqui lesson pertaining to A Tribe Called Red can be found [here](#). Or have students choose a nation close to their community and research their music-making practices. [This map](#) would be a good starting point to find a Nation near your school.
4. CBC Music Class Challenge. Although this would take some at-home performance recording, the majority of the musical decisions and editing of the music videos could be done in school time.



## In-school Instruction with Performance Being Phased Back into the Classroom Setting

SECONDARY

If, due to safety concerns, students are not able to rotate to different classrooms and/or performance-related activities of any kind are not allowed, all lessons must continue to address the expectations in the Ontario Music Curriculum and they should focus on the use of the creative process wherever possible. Utilizing the expectations in the curriculum that are not performance-based will allow for those expectations to be covered, followed by the performance expectations later in the year.

1. Guided listening
2. Drumming/rhythm exercises (e.g. body percussion or percussion ensemble pieces) -use percussion duets/trios/quartets - adapt to percussion that is on hand OR have students bring in made percussion instruments that would work (e.g. shakers) EXTENSION - have them create their OWN percussion ensemble pieces
3. Learn about the traditional music of Asia and the Islamic World. Aga Khan Museum linked lessons can be found [here](#).
4. Opera to Musical: A unit on the evolution of the genre through analysis of form, meaning and purpose.
5. FNMI Inquiry Project. Students will develop an understanding of the diverse forms and sounds of the First Nations, Metis and Inuit Music. Students will investigate new pieces and apply their knowledge to new contexts. The OMEA developed lesson can be found [here](#).
6. The Importance of Protest Songs: Some resources can be found [here](#) from the CBC, [here](#) from TeachRock.org and [here](#) from The Canadian Museum for Human Rights.

## In-school Music Instruction Employing Cross-Curricular Approaches

PRIMARY

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The following lessons cover expectations in the music curriculum that lend naturally to being cross-curricular.

1. Culturally Responsive Lesson: Using picture books as a starting point, students can create a soundscape using the verbs within the story, respond to music related to the subject/culture through dance, or focus on inquiry/writing. Examples include: Cree unit (respect) using David Bouchard book *A Song Within My Heart*, a unit on an Afghan Refugee Camp (empathy) using *Four Feet, Two Sandals* by Karen Lynn Williams and Khadra Mohammed, an environmental focus (works together) using *Wangari's Trees of Peace* by Jeanette Winter, or *Henry's Freedom Box* by Ellen Levine and Kadir Nelson to discuss Black History (racism). Depending on the text, the same could be used in a junior classroom.
2. Make connections to science (structure, mechanisms, objects, forces etc.) by having students create a musical instrument. Extend the learning to discuss the instruments classification (sound/sound production).

## In-school Music Instruction Employing Cross-Curricular Approaches

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JUNIOR

The following lessons cover expectations in the music curriculum that lend naturally to being cross-curricular.

1. A study of sound and vibration. Students can make their own instruments using the concepts learned through their exploration of instruments. (Sound and Light -Grade 4 Science)
2. Composer/genre research. (Language: reading and writing)
3. A study of Music and Early Societies (Grade 4 Social Studies)
4. Heritage and Identity: The Role of Music in Our National Identity (Grade 6 Social Studies)

## In-school Music Instruction Employing Cross-Curricular Approaches

## INTERMEDIATE

In the event that music instruction has been postponed to later in the year and teachers are asked to contribute to math, language, social studies or science learning, the following lessons cover expectations in the music curriculum that lend naturally to being cross-curricular.

1. A study of Creole music. (The Acadian Expulsion - Grade 7 History)
2. A study of spirituals. (The Underground Railroad - Grade 7 History)
3. The music of First Nations Peoples (The story of First Nations Peoples in Canadian History, Grade 7 and 8)
4. Canadian Folk music. (The Red River Resistance ([resource](#)) -Grade 8 History and Rebellions of 1837 - Grade 7 (this is a good [resource](#)); everyday life and occupations in Canada 1700s-1900s - (Grade 7 and 8 History) ie Log Drivers Waltz, Donkey Riding
5. Composer/genre research. (Language: reading and writing)
6. Students learn to assemble their instrument properly through videos [here](#). Students then practice procedural writing to teach someone else how to put together their instrument. (Language- writing)
7. Students listen to and analyze music jingles from commercials. Students write and perform their own music and lyrics for a jingle and give an account of what characteristics make it work as a jingle. (Language - media literacy, oral)

## In-school Music Instruction Employing Cross-Curricular Approaches

SECONDARY

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In the event that music instruction has been postponed to later in the year and teachers are asked to contribute to math, language, social studies or science learning, the following lessons cover expectations in the music curriculum that lend naturally to being cross-curricular.

1. What's in a Song?: Media and Music Meaning. (music and literacy) Unit outline is found [here](#). (Reading and Literature, Writing, Oral, and Media Strands)
2. An analysis of the effects of society upon music post WWI - (rise of jazz music, the roaring twenties, the depression, a rally cry for WWII, the birth of Rock'n'Roll) (Grade 10 History)
3. The Importance of Protest Songs: Some resources can be found [here](#) from the CBC, [here](#) from TeachRock.org and [here](#) from The Canadian Museum for Human Rights. (Grade 10 Civics)
4. Resources for teaching AMM or AMC Focus music courses

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## List of paid and free online programs/websites that may be of use in music curriculum delivery

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[Beepbox.co](#)

[Breezin' Thru Theory | Online Music Theory Program](#)

[Canadian Opera Company: Home](#)

[Carnegie Hall](#)

[Chrome Music Lab](#)

[CreativeMusicEd](#)

[Essential Elements Music Class Interactive](#)

[Flat.io](#)

[Flipgrid.com](#)

[Hamilton Philharmonic Orchestra](#)

[Harknett Musical Services Online Resources](#)

[Incredibox](#)

[Midnight Music](#)

[MusicFirst Classroom](#)

[MusicplayOnline | Online Resources for Elementary Music Teachers](#)

[musictheory.net](#)

[National Arts Centre | Canada is our stage](#)

[Noteflight - Online Music Notation Software](#)

[Prologue Performing Arts – Performing arts in Ontario schools](#)

[SmartMusic | Music Learning Software for Educators & Students](#)

[Soundtrap - Make music online](#)

[Toronto Symphony Orchestra lessons](#)

[ToneSavvy | Music Theory & Ear Training](#)