AMERICAN CHORAL DIRECTORS ASSOCIATION

COVID-19 RESPONSE COMMITTEE REPORT
JUNE 15, 2020

WRITING TEAM

Jessica Nápoles, chair
University of North Texas
Denton, TX

Judy Bowers
University of Louisiana Monroe
Monroe, LA

Edith A. Copley
Northern Arizona University
Flagstaff, AZ

Thomas Rinn
Colleyville Heritage High School
Colleyville, TX

CONTRIBUTING AUTHORS

Lynn Brinckmeyer
Texas State University
San Marcos, TX

Terre Johnson
Clayton State University
Morrow, GA

Lou De La Rosa
West Valley College
San Jose, CA

Robyn Lana
Cincinnati Youth Choir
Cincinnati, OH

Derrick Fox
University of Nebraska at Omaha
Omaha, NE

Timothy Westerhaus
Gonzaga University
Spokane, WA

Gretchen Harrison
Frontier Trail Middle School
Allegro Choirs of Kansas City
Leawood, KS

Tesfa Wondemagegnehu
St. Olaf College
Northfield, MN

Joy Hirokawa
Bel Canto Youth Chorus of Bach Choir of Bethlehem
Bethlehem, PA

TABLE OF CONTENTS

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.
  - o 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.).
  - o If technology is available, students participate in class remotely.
  - o If technology is unavailable, students complete non-singing music learning activities, prepared by the teacher.
  - o 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.
  - o 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, of 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:
    - o Each singer should have individual copies of music; do not share materials.
    - o No music storage should be available for student use.
    - o Sanitize hands before entering the rehearsal room.
    - o 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
  - o See: Google Doc Link (https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D-eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid=1069466591)
- Professional Choral Collective, compiled by Derrick Fox
- Link to all MS/JH lessons
- Link to all Elementary lessons

Sample Lessons
- Arranging
  - o – 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 (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

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)
- 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 –

- o   [Sample Lesson created by Derrick Fox](#)
- Community Building-
  - o   [Sample Lesson created by Derrick Fox](#)
- Online Rehearsal Strategies –
  - o   [Sample Lesson created by Rebecca Saltzman](#)
    [Sample Lesson created by Meredith Bowen](#)

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.

American Choral Directors Association
COVID-19 Response Committee
Instructional Models

Level/Choir Context	Collegiate
Teaching Scenario	Face to Face Instruction with Physical Distancing Protocols

REHEARSAL SPACE CONSIDERATIONS

Large Ensemble exceeds the mandated room capacities as determined by CDC and institution
- Secure rehearsal spaces for small group ensembles/sectionals:
  - Large choirs may be divided into small ensembles of 4 to 16 singers that contain all voice parts (SATB, SSAA, TTBB)
  - Each choral voice part may meet for sectional rehearsal.
  - Small groups may meet with professor, graduate student, section leader or other student leaders within the ensemble, such as a choral music education major
  - Small group rehearsals will likely be for a shorter time period based on CDC guidelines and the size of the room (ceiling height and cubic feet).
- Consider small ensemble singing in the early part of the academic year when physical distancing protocols may be imminent.
- Consider alternative campus spaces, if possible, for potential full ensemble rehearsals when students are not engaged in small group or sectional rehearsals. Indoor rehearsals would also be for a shorter period of time following CDC guidelines.
  - Large Indoor Venues
    - Auditorium
    - Auditorium or recital hall lobby with side exit doors for ventilation
    - Gymnasium
  - Outdoor Venues
    - Covered parking garage
    - Drive-in theaters with small FM transmitters in each car **(See Scenario 3)**
    - Tents (seasonal)
    - Open Air (weather permitting)
- If larger indoor and/or outdoor spaces are not available, consider weekly large ensemble meetings online. *See Instructional Practices*

Chamber Ensemble adheres to the mandated room capacity as determined by the CDC and institution
- Protocols are the same as above with the following exception:
  - Regular full ensemble rehearsals conducted by professor or graduate student

TECHNOLOGY CONSIDERATIONS

Audio Equipment for Recording and Playback
- Secure audio/video equipment to record rehearsals for student and teacher review as well as for students unable to attend due to illness and/or quarantine
- Students use "Voice Memo" on their cellphone to record excerpts for part checks during rehearsal as well as prior to rehearsals

Part Tracks to Assist Singers with Individual Practice
- Match My Sound-My Choral Coach: https://matchmysound.com/my-choral-coach/
  - UserGuide: http://mychoralcoach.com/doc/ACDA_CHORAL_Director_User_Guide.pdf
  - My Choral Coach instructional webinars:
    - https://www.youtube.com/playlist?list=PLJAdCQrbDHHTpRD0tDv85hpKV8N8nKTpX
    - $50 for teacher for first 6 months; free for students
- ChoraLine: https://www.choraline.com
  - Cost: FREE access to site, part tracks < $20 for major works
- Choral Tracks (Matthew Curtis): www.choraltracks.com
  - Cost: $999.99/year for entire choir

Engage in the use of technology in the classroom as preparation to pivot to remote learning
- Communication Tools (Email, Remind, Learning Management Suites, such as Canvas and Blackboard Learn)
- For remote technology resources refer to **Scenario 3**

EQUITY CONSIDERATIONS

Preparing Students to Succeed
- Equitable access to computer equipment
- Access to reliable internet connection
  Places to Sing and Practice
- Do all students have access to a place where they can practice, sing, and record?

- If not, the institution will need to provide access to practice and study areas with HVAC air exchanges of 10-25 L/s (liters/second) per person
    - Supervised practice rooms with sanitation/disinfecting protocols in place

Educational Needs of Special Populations
- How do you meet educational guidelines for special learners?
- Carefully consider ADA access for special needs students in new venues and reconfigured traffic flows
- Carefully consider technological challenges for all, but particularly special needs students
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?

SUGGESTED INSTRUCTIONAL PRACTICES

Equip singers with resources for self-directed learning (these will also be useful when required to pivot to remote learning)
- All students should have their own music; no sharing of scores
- All students should have a tuning fork or pitch pipe app on cellphone
- Access to a small keyboard if practice room accessibility is limited
- Institution purchases annual license for *part-track recordings* (see above under technology)

Build community and social connections with the full ensemble while doing the majority of rehearsals in small groups
- Be intentional about varying group assignments and leaders in small group rehearsals
- Change activities regularly with each lasting no longer that 10-20 minutes
- Beginning of the term picnic at a park with physical distancing
    - Everyone brings their own food and beverage
- Plan for full ensemble social/team building activities outside
- If instruction moves to online, see "Building Community" in Scenario 2 and 3

If large ensemble membership does not allow for physical distancing, consider meeting once a week on a video-conferencing platform, such Blackboard Collaborative Ultra or Zoom. These meetings would include non-singing and singing activities.
- Please see suggestions for Instructional Practices in Scenarios 2 and 3
- Singer or guest professor does a presentation on the poet
- Place the music within a historical context—what else was happening in the world?
- Guest foreign language professor to assist with pronunciation
- Guest composer discusses his/her compositional process and inspiration, followed by student/composer Q & A.

- Mid-rehearsal, rotating, "automatic" break-out groups for social "snack and chat"

Singing-Activities
- Voice-Building with movement
  - o Ingo Titze technique humming through a small straw
  - o Sirens for breath and vocal connection throughout the range
  - o Richard Miller onsets (inhalation, suspension, phonation, recovery)
  - o Sustained unison pitch on variety of vowels with hand signs
  - o Sustained chords with a variety of vowels with hand signs
  - o Sustained chords with conducted full range of dynamic fluctuation
  - o Solfege scales (major, chromatic, various forms of minor) with Curwen hand signs

CONCERT CONSIDERATIONS

Consider alternative performance opportunities:
- "Live-streamed" recorded concerts
  - o Consider a combination of live and recorded performances
- Online Concert Platforms besides Facebook, YouTube, Instagram
  - o Side Door https://sidedooraccess.com/site/about
    - ▪ Comparison of streaming platforms https://sidedooraccess.com/site/platform-comparison
  - o Feel It Live: https://www.feelitlive.com/#
  - o StageIt: https://www.stageit.com/static/static_pages/what_is_stageit
  - o Stage 3-D virtual performance venue (in development): https://www.stage.co

- Adjust concert length and variety. Consider inclusion of small ensembles for a socially distant live performance.
  - o Large ensembles broken into smaller groups
    - ▪ Live recordings of small ensembles and/or soloists
  - o Concerts that would also include recordings of previous choral performances
  - o Collaborative concerts with instrumental ensembles
  - o Combination of the above

- Live Streamed in-person ensemble recording locations, in accordance with CDC and institution guidelines
  - o Auditorium (sing where audience sits)
  - o Large gymnasium (sing on bleachers)
  - o Large church sanctuary
  - o City Hall rotunda (if allowed)

- o Outdoors somewhere on-campus with good amplifying equipment
- o Community amphitheater (weather permitting)
- o All ensemble recording sessions for live concert streaming should be for a limited rehearsal time
- o All students should wear masks during the recording session
- o All indoor recording spaces would need to be cleaned and disinfected

- Collaborative Public Performance of Small Group / Large Group Student Projects
  - o Audio only with visuals from Visual Arts students (collaborative)
  - o Students create visual presentations
  - o Use university/college AV personnel to do back-end editing
    - ▪ Requires pre-planning to avoid end of term overload for AV personnel
    - ▪ Team with college marketing department for creating publicity materials using choral tracks

- Virtual Choir
  - o Special project, but should not replace ensemble performance (live streamed or recorded)
  - o Record using Voice Memo on Smartphone
  - o Special Technology required:
    - ▪ ChorAmor (instructional video)
    https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq9I0Gqd6TnI4/edit#slide=id.g84a6f437c8_1_23

OTHER CONSIDERATIONS

Safety
- Reconfigure classrooms, hallways, and practice rooms to adhere to CDC physical distancing requirements
- Institute strict hygiene protocols to clean/disinfect rooms after each room is used
- Provide hand sanitizer near entrances after touching door handles and crash bars
- Institution provides checking station at entrance for temperature and site registration for Health Department, or distributes thermometers to on-campus students for daily temperature-taking
- Institution distributes masks and requires all students to wear masks when indoors
- When possible, students should enter using one door and exit using another door.
- Advocate for air exchange improvements to HVAC systems in classrooms and practice rooms
- Rehearsal spaces should have window ventilation and/or significant air exchange via HVAC

o   Reconditioned air is NOT acceptable and will spread contagion

Copyright
- Go to ACDA website, and click on "Resources for Choral Professionals during the Pandemic", then click on "Publisher Statement on Copyrights and Permissions"
- "Copyright Guiddance for Singing in a Virtual World (ACDA Webinar on June 10, 2020) https://www.youtube.com/watch?v=14Sr2EM0y3o&feature=youtu.be
- "Copyright Law Myths and the Future of Choral Publishing"--a podcast with Susan LaBarr
  - o   https://choralosophy.com/2020/05/14/episode-34-copyright-law-myths-and-the-future-of-choral-publishing-with-susan-labarr/

American Choral Directors Association
COVID-19 Response Committee
Instructional Models

Level/Choir Context	Collegiate Choirs
Teaching Scenario	Hybrid Instruction - Some in-person instruction paired with remote learning

REHEARSAL SPACE CONSIDERATIONS

Large Ensemble exceeds the mandated room capacities as determined by CDC and institution
- Consider small ensemble singing in the early part of the academic year when physical distancing protocols may be required.
- Secure rehearsal spaces for small group ensembles/sectionals:
  - Divide large ensembles into small groups of no more than 8 singers containing all voice parts (SATB, SSAA, TTBB). If the rehearsal room is very large, the small groups may be larger as well.
  - Divide the choir into equal groups depending on size of ensemble and how often they rehearse.
  - Face to face rehearsals will likely be for a shorter time period based on CDC guidelines and the size of the rehearsal room.
  - Each choral voice part may also meet for sectional rehearsals (online or face to face with physical distancing).
  - When meeting with their respective small groups online, the instructor would assign a student, such as a choral music education major, to lead rehearsals. Leadership can rotate to other members within the group. It is recommended that groups have consistent membership and not rotate.
  - When rehearsing online, practice tracks are helpful, but leaders can also keep time, sing while other singers are muted, or play the piano. (When students are muted, assessment in these rehearsals is limited).
  - Consider some type of "repertoire" connection between the small groups (works by one composer, same style-period, a concert theme, i.e., world music, poetry, darkness and light, etc.) in order to focus on a particular poet, composer, idea, style, or theme.
  - After a predetermined length of time, there is a "performance." (See Concert Considerations below).

- o Following the performance, the instructor and/or students select a new module featuring a new style period, poet, composer, or theme.
- Consider alternative campus spaces for full ensemble rehearsals when students are not engaged in small group or sectional rehearsals. Indoor rehearsals would also be for a shorter period of time following CDC guidelines.
  - o Large Indoor Venues
    - ▪ Auditorium
    - ▪ Auditorium or recital hall lobby with side exit doors for ventilation
    - ▪ Gymnasium
  - o Outdoor Venues
    - ▪ Covered parking garage
    - ▪ Drive-in Theaters with small FM Transmitters in each car **(See Scenario 3)**
    - ▪ Tents (seasonal)
    - ▪ Open Air (weather permitting)
- If larger indoor and/or outdoor spaces are not available, consider weekly large ensemble meetings online. *See Instructional Practices*

Chamber Ensemble adheres to the mandated room capacity as determined by the CDC and institution
- Protocols are the same as above with the following exception:
  - o Regular full ensemble rehearsals conducted by professor

TECHNOLOGY CONSIDERATIONS

Engage in the use of technology in the classroom
- Communication Tools:
  - Email
  - Remind https://www.remind.com
  - Web conferencing platforms: Google Classroom, Blackboard Learn Collaborative Ultra, Zoom, WebEx
  - Turn Android Phone into WebCam

  CNET How To - Turn your Android phone into a Webcam
      https://www.youtube.com/watch?v=iRgnU51XYeo&fbclid=IwAR3xJOlnLWPpyVMsbvn7S9laRZmaWfJuF2LudBYNLfatJVDl_IAIEBtILds
- Music Literacy Tools
  - MusicTheory.net https://www.musictheory.net Cost: FREE
  - Institution should purchase site license for music literacy applications used in class

- ■ Sight Reading Factory: Unlimited exercises for sight reading and sight singing practice. https://www.sightreadingfactory.com/
- ■ Auralia https://www.risingsoftware.com
- ■ SmartMusic https://www.smartmusic.com An online teaching resource from the makers of Finale composition software. Students can practice and assess their performance through composed music. Music must be input to composition software and exported via MusicXML or composed within SmartMusic.

Typical Needs for Music Majors:
- Internet Access
  - Ethernet connection to modem provides connectivity with fewer latency issues
  - Wireless hotspot
- Computer (tablets do not have full capabilities necessary for music majors, but may be sufficient for non-majors)
  - 500 MB RAM, 8 GB Memory minimum preferred
- Digital Recorder
  - Zoom (not the conferencing app) Model H1N HandiRecorder Cost: $120 https://www.zoom-na.com/products/field-video-recording/field-recording/zoom-h1n-handy-recorder
    - ■ Can double as USB microphone
  - Voice memo on smartphone can suffice
- USB MIDI keyboard
  - M-Audio Keystation 49 MK3 (49-key), Cost: $100-120
  - Upgrade: M-Audio Keystation 61 MK3 (61-key), Cost: $229
  - Downgrade: Rollup keyboard USB, MIDI out only, Cost: $54 – 98
    - ■ https://piano-keyboard-reviews.com/buyers-guides/best-roll-up-piano-keyboard-review/
- USB microphone
  - Yeti Blue, $130
  - Zoom H1N (see above), $120
  - Audio-Technica ATR2100x USB Cardioid Dynamic USB/XLR, $99
  - Shure MV5, $99
- Headphones
  - Over-ear, noise-cancelling preferable
  - In-ear headphones acceptable

Basic Needs for Non-Music Majors:
- Internet Access
  - Ethernet connection to modem provides better connectivity with fewer latency issues
  - Wireless hotspot
- Computer or tablets
  - 500 MB RAM, 8 GB Memory minimum preferred
- Digital Recorder
  - Voice memo on smartphone can suffice
- Headphones
  - In-ear headphones acceptable
- USB microphone highly desirable for recordings
  - Same as listed above

Video Resource for Technology Equipment
- Dr. David MacDonald, Wichita State University School of Music
  https://www.facebook.com/WSUSchoolofmusic/videos/738467070225428/UzpfSTE1OTA4Nz
  E1OlZLOjI4MzAxMjE1ODM3NTIzNTI/?multi_permalinks=2836894416408402&notif_id=15909534
  57591263&notif_t=group_activity

Platforms, Apps & Software to Improve Sound
- Cleanfeed: https://cleanfeed.net Cost: FREE
  - Use in conjunction with Zoom, etc. Provides higher quality audio signal during meetings
- Soundjack: https://www.soundjack.eu Cost: FREE
  - Allows for low latency audio connection. Requires high speed internet connection and low latency audio interface.
- Jamulus : http://llcon.sourceforge.net Cost: FREE
  - Supplies faster connection for live audio for remote student rehearsals. May only allow up to 3 connections at a time. No video connection.
- JamKazam: https://www.jamkazam.com Cost: FREE
  - Ideal with **seven or fewer** performers. Audio-only, improves latency
  - The Platform is a hosting service. Registered users may submit, upload and post text, photos, pictures, comments, and other content, data or information, and may perform, stream, broadcast, and record.
- Internet MIDI: Cost: $69.00
  https://timewarptech.com/shop/music-software-apps/software/internet-
  midi/?v=7516fd43adaa

- Enables connection of any 2 MIDI instruments together over the Internet, for Mac and PC. When you play notes on your MIDI piano, those same notes are simultaneously played on the remote keyboard

General consensus across the internet: No confirmed solution exists that incorporates audio, video, low latency, and large ensemble performance. Options are available for *audio only,* which require an investment in hardware and internet connection for the best results. Most options are for small ensembles (10 or fewer).

Platforms, Apps & Software for Recording, Editing and Sharing
- Flipgrid https://info.flipgrid.com
- Screencastify (FREE Chrome app): Download using Google Chrome browser
    - Recording Tutorial: https://www.youtube.com/embed/ZTzLEAg_kYY?
- DAW: Digital Audio Workstation for recording, editing recordings, and creating click track for live performance
    - Audacity https://www.audacityteam.org Cost: FREE
    - Reaper https://www.reaper.fm Cost: $60, but unlimited FREE trial
    - Logic ProX https://apple.com/logic-pro Cost: $200
        - ProApps for Education $199 includes Final Cut (video) for Virtual Choir editing purposes
    - Ableton Live https://www.ableton.com/en/ Cost: $269 Education pricing
- NOTE: Recording may have to be done remotely or in multiple small groups synced. Use DAW to sync click tracks for conductor in live performance, with ear monitor.
    - How To Set Up In Ear Monitors on a Budget
  https://www.youtube.com/watch?v=t_VrZ_mN_aQ
- Sharing Platforms
    - WhatsApp https://www.whatsapp.com
        - With group chats, you can share messages, photos, and videos with up to 256 people at once.
- Music Notation Software
    - MuseScore https://musescore.org/en Cost: FREE
        - An online composing platform that will allow students to upload learning tracks of songs and create scrolling YouTube score videos with audio part tracks, Example Playlist
    - Sibelius First https://www.avid.com/sibelius Cost: FREE
        - Upgrade: Sibelius Ultimate Cost: $299 or $9.99/mo
    - Noteflight Basic https://www.noteflight.com Cost: FREE

- ■ Upgrade: Noteflight Learn Cost: $69 to $1000 depending on number of users and access to libraries of genre-specific sheet music for students
- Finale Notepad: https://www.finalemusic.com/products/notepad Cost: FREE for Windows
    - ■ Upgrade: Finale: Cost: $99 for Higher-Ed Students https://store.makemusic.com/Store/

Additional Instructional Resources

- ● Midnight Music: https://midnightmusic.com.au/ Cost: FREE
    - Simplifying Technology for Music Teachers
- ● The Choral Window - https://thechoralwindow.com/ Cost: FREE
    - Rehearsal information/materials
- ● ChorAmor: https://www.choramor.com Cost: FREE
    - Resources and training for choral conductors
- ● Music Prodigy: http://www.musicprodigy.com/ Cost: $329/annual subscription for teacher
    - Provides a software solution for music assessment. Can provide real-time assessment for multiple parts for vocalists. Music must be input to MusisXML format and pages of music scanned in png format. Labor intensive but functional.

Optional Rehearsal Scenarios

- ● **Drive-in/ Parking Lot rehearsal Using FM Transmitter**
  https://www.youtube.com/watch?v=HtI5auroYqM
    - Equipment Needs:
        - ■ Access to electrical power
        - ■ FM Transmitter Cost: $8-10 at Walmart
        - ■ Wireless Microphone Receiver - Range up to 600 feet; closer is better
        - ■ Lavalier or handheld wireless microphone for each singer
        - ■ Analog mixing board (most institutions have this and cables)
        - ■ Disinfectant wipes at conclusion of rehearsal
- ● Isolated hard-wired synchronous rehearsal on campus
    - CAVEAT: This must be done in accordance with CDC and institution guidelines for social distancing
    - Individuals or socially distant quartets sing in separate rooms from larger group
        - ■ Each singer has their own microphone
        - ■ Sound cables are laid to/from each room to mixing board
        - ■ Mixing board sends audio in/out to each room
        - ■ Video monitor of director provides visual cues
        - ■ Singers sing simultaneously with conductor in real time with no lag

- - ■ Disinfectant wipes at conclusion of rehearsal
  - Isolated wireless synchronous rehearsal on campus
    - CAVEAT: This must be done in accordance with CDC and institution guidelines for social distancing
    - Individuals or socially distant quartets sing in separate rooms from larger group
      - Each singer has their own wireless microphone
      - Mixing board sends audio in/out to each room
      - Video monitor of director provides visual cues
      - Singers sing simultaneously with conductor in real time with no lag
      - Disinfectant wipes at conclusion of rehearsal

EQUITY CONSIDERATIONS

PREPARE STUDENTS TO SUCCEED

Educational Needs of Special Populations
- How do you meet educational guidelines for special learners?
- Carefully consider ADA access for special needs students in new venues and reconfigured traffic flows
- Carefully consider technological challenges for all, but particularly special needs students

Technology
- Do all students have equitable access to the following as listed above?
  - Reliable Internet Access
  - Computer or tablet – see cautionary statement above regarding needs for music majors.
  - Printer
  - Digital Recorder
  - Headphones
  - MIDI keyboard, as needed
  - USB microphone, as needed
  - Platforms, Apps & Software to Improve Sound
- **If not,** work with your Dean and Title III Officer to obtain assistance for your students NOW
  - Students need this on the first day, not the third week

Access to Quiet Zone to Sing and Practice
- Do all students have access to a quiet place to sing, practice, and record?

- ○ **If not,** the institution will need to provide access to practice and study areas with HVAC air exchanges of 10-25 L/s (liters/second) per person
    - ■ Supervised Practice Rooms with sanitation/disinfecting protocols in place
- ○ There is a concern about a higher risk for students using public transportation to get to the college.

Teaching Students with Disabilities during COVID-19
- **NAfME video:** https://vimeo.com/401153247 (Geared toward K-12, but important information)

Educational Needs of Student Leaders
- Are the educational needs of student leaders being met if they are doing more teaching than learning?

SUGGESTED INSTRUCTIONAL PRACTICES

Equip singers with resources for self-directed learning necessary when required to pivot to remote learning

All instruction will incorporate video-conferencing platforms

Equip singers with resources for self-directed learning
- All students should have their own music; no sharing of scores
- All students should have a tuning fork or pitch pipe app on cellphone
- Access to a small keyboard if practice room accessibility is limited
- Institution purchases annual license for part-track recordings
    - ○ Choral Tracks (Matthew Curtis): www.choraltracks.com Cost: $999.99/year for entire choir
    - ○ ChoraLine: https://www.choraline.com Cost: FREE access to site, part tracks < $20 for major works
    - ○ MyChoralCoach: https://matchmysound.com/my-choral-coach/
        - ■ Cost: $50 teacher/first 6 mo; Student FREE
        - ■ User Guide: http://mychoralcoach.com/doc/ACDA_CHORAL_Director_User_Guide.pdf
        - ■ My Choral Coach webinars (How to Get Started & Loading Repertoire): https://www.youtube.com/playlist?list=PLJAdCQrbDHHTpRD0tDv85hpKV8N8nKTpX

Building Community for the Social and Mental Health Benefit of Our Singers
- Plan for non-contact social / team building activities:

- o Trivia games using Kahoot:
  https://kahoot.com/files/2020/05/DistanceLearningGuide_2020-05.pdf
- o Games using Flipgrid: https://info.flipgrid.com
- o Team Scavenger Hunt: List of 25 items are posted in chat, just before chorus is sent to breakout room. Each room needs to collect 25 items in their houses and return to the main group when complete.
- o Talent Showcase: Play an instrument, sing a song, show pet tricks, etc.
- o Choir "BINGO:" Singers check off tasks on the board (get together with someone to mark your music together, submit a recording to section leader, etc.)
  https://myfreebingocards.com
- o Bonding: Question Game / Hot Seat (4-5 people max). 1 person is "answerer;" everyone else in small group asks questions. Share something you learned about someone else. https://www.group-games.com/stationary-games/hot-seat.html
- o Bonding: "I Love My Neighbor Who…" Audio off/Video on; Turn video off as each student is eliminated.   https://www.playworks.org/resource/game-of-the-week-i-love-my-neighbor/
- o Bonding: Circle Game. "Step forward if…" Start with everyone video off. Step forward by turning video on. Those not stepping forward clap for those who "step forward." As the moderator, keep this one light-hearted.
- o Talk about your favorite genre of music, gives insight to connections within group (plus rep ideas)
- o Include "snack and chat" in rehearsals to eliminate the social isolation of quarantine

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

- Be intentional about varying group assignments and leaders when online
- Change activities regularly with each lasting no longer that 10-20 minutes
- Train and assign students to lead sectional rehearsals in virtual breakout rooms
- Work on less music since everything takes longer
  - o Students must be muted when singing together in breakout rooms
  - o Sing unmuted when passing phrases from one student to another
- Whenever possible, students should stand when singing for proper alignment and breath connection
- Include movement in the rehearsal.
- Begin rehearsals with the entire group working on alignment, breathing and movement exercises
  - o Stretching & Breathing Exercises

- o Alexander Technique
  - ▪ https://www.youtube.com/watch?v=7jybmoPHOKM
  - ▪ https://www.youtube.com/watch?v=29Vv6Fi236c - University of Michigan School of Music
- o Yoga
  - ▪ https://www.youtube.com/watch?v=2tprK4ml3Z4
  - ▪ https://www.youtube.com/watch?v=4vTJHUDB5ak
- o Tai Chi
  - ▪ https://www.youtube.com/watch?v=opGwGWJg98o
  - ▪ https://www.youtube.com/watch?v=6L43P1MY2KA
- o Qi Gong
  - ▪ https://www.youtube.com/watch?v=jMuHgj3FF_k
  - ▪ https://www.youtube.com/watch?v=faCUU9nYBDc

Non-Singing Activities
- Share screen and discuss score markings (professor's pre-marked score)
  - o Variation: Students mark scores together as professor marks in real time, using ForScore https://forscore.co or GigBook http://www.deepdishdesigns.com apps
- Singer or guest professor does a presentation on the poet
- Place the music within a historical context—what else was happening in the world?
- Guest foreign language professor to assist with pronunciation
- Guest composer discusses their compositional process and inspiration, followed by student/composer Q & A
- Utilize Breakout Rooms
  - o Solicit student discussion regarding score-preparation
  - o Solicit student discussion of text/poetry using a random mix of students

Singing-Activities (Choir muted)
- Voice-Building with movement
- Ingo Titze technique humming through a small straw
- Sirens for breath and vocal connection throughout the range
- Richard Miller onsets (inhalation, suspension, phonation, recovery)
- Solfege scales (major, chromatic, various forms of minor) with Curwen hand signs
- Utilize Breakout Rooms
  - o Section leaders lead rehearsal

Singing-Activities (Choir un-muted)
- Sustained unison pitch on variety of vowels with hand signs
- Sustained chords with a variety of vowels with hand signs
- Sustained chords with conducted full range of dynamic fluctuation

- Utilize Breakout Rooms
  - Section leaders lead rehearsal
  - Sing unmuted when passing phrases from one student to another

Instructional Resources
- Music Literacy
  - Sight Reading Factory   https://www.sightreadingfactory.com/
    - $34.99/teacher plus $2/student per year
  - Auralia   https://www.risingsoftware.com/auralia
    - Auralia Cloud Cost: $35/teacher plus $25/student per year
- Rehearsals
  - Virtual Choir Rehearsal Resource from Gala Choruses
    - https://galachoruses.org/resource-center/quarantined-choirs/virtual-choir-rehearsal
  - Derrick Fox's Professional Choral Collective:
    - https://drive.google.com/drive/folders/1VsPxJ7MMqCr0uovg8PNnGQ26V48zGJKR
  - ChorAmor Methods Resource for Hybrid and Distance Rehearsals & Lessons
  https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D-eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid=1069466591
- Kahoot Learning Resources: https://kahoot.com/   Cost: Free

CONCERT CONSIDERATIONS

Build Audiences
- Reach out to existing audience members as well as parents, family and friends of new members
- Community Service Brainstorming with Students
  - Social justice projects
  - Outreach to Elderly
    - Drive-By Socially Distant Performances
- Use social media to keep your choir on their mind
- Create a YouTube Channel for your choral & vocal program
  - Past Performances
    - Choral
    - Student-Run *A Cappella* Groups
    - Student Solo Performances
    - Voice Faculty Performances
  - Current "Virtual Performances"

Consider alternative performance opportunities:
- Live-streamed concerts: Free vs. monetized
    - Consider combination of live and recorded performances
- Online Concert Platforms besides Facebook, YouTube, Instagram
    - Side Door https://sidedooraccess.com/site/about
        - Comparison of streaming platforms https://sidedooraccess.com/site/platform-comparison
    - Feel It Live: https://www.feelitlive.com/#
    - StageIt: https://www.stageit.com/static/static_pages/what_is_stageit
    - Stage 3-D virtual performance venue (in development): https://www.stage.co
- Adjust concert length and variety
    - Large ensembles
        - Live recordings of small ensembles patched together using click track for continuity
    - Small vocal ensembles and soloists
    - Concerts that would also include recordings of previous performances
    - Collaborative concerts with instrumental ensembles
    - Combination of the above
- "Live Streamed" in-person recording locations, in accordance with CDC and institution guidelines
    - Auditorium (sing where audience sits)
    - Large gymnasium (on the bleachers)
    - Large church sanctuary (spread out in the pews rather than up front)
    - City Hall rotunda (if allowed)
    - Outdoors somewhere on-campus with good amplifying equipment
    - Community amphitheater (weather permitting)
    - All ensemble recording sessions for live concert streaming should be for a limited rehearsal time
    - All students should wear masks during the recording session
    - All indoor recording spaces would need to be cleaned and disinfected
- Virtual Choir
    - Special project, but should not replace ensemble performance (live streamed or recorded)
    - Record using Voice Memo on Smartphone
    - Special technology required:

▪ Chor Amor (instructional video)
https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq9I0Gqd6TnI4/edit#slide=id.g84a6f437c8_1_23

OTHER CONSIDERATIONS

Safety Considerations

- Reconfigure classrooms, hallways, and practice rooms to adhere to CDC physical distancing requirements
- Institute strict hygiene protocols to clean/disinfect rooms before and after each face to face rehearsal
- Classroom doors propped open to minimize touching door handles and crash bars
- Provide hand sanitizer near classroom entrances
- Institution provides checking station at entrance for temperature and site registration for Health Department, or distributes thermometers to on-campus students for daily temperature-taking
- Institution distributes masks and requires all students to wear masks while indoors
- When possible, students should enter using one door and exit using another door.
- Advocate for air exchange improvements to HVAC systems in classrooms and practice rooms
- Rehearsal spaces should have window ventilation and/or significant air exchange via HVAC
  - Reconditioned air is NOT acceptable and will spread contagion

Copyright Regarding Digitized Music Used Online

- Go to ACDA website, and click on "Resources for Choral Professionals during the Pandemic" then click on "Publisher Statement on Copyrights and Permissions"
- Copyright Law Myths and the Future of Choral Publishing podcast with Susan LaBarr
  - https://choralosophy.com/2020/05/14/episode-34-copyright-law-myths-and-the-future-of-choral-publishing-with-susan-labarr/

American Choral Directors Association
COVID-19 Response Committee
Instructional Models

Level/Choir Context	Collegiate Choirs
Teaching Scenario	Full Remote Learning

TECHNOLOGY CONSIDERATIONS

Engage in the use of technology in the classroom
- Communication Tools:
  - Email
  - Remind https://www.remind.com or Group Me https://groupme.com
  - Web conferencing platforms: Google Classroom, Blackboard Collaborative Ultra, Zoom, WebEx
  - Turn Android Phone into WebCam
  CNET How To - Turn your Android phone into a Webcam
     https://www.youtube.com/watch?v=iRgnU51XYeo&fbclid=IwAR3xJOlnLWPpyVMsbvn7S9l aRZmaWfJuF2LudBYNLfatJVDl_IAIEBtILds

Typical Needs for Music Majors:
- Internet Access
  - Ethernet connection to modem provides connectivity with fewer latency issues
  - Wireless hotspot
- Computer (tablets do not have full capabilities necessary for music majors, but may be sufficient for non-majors)
  - 500 MB RAM, 8 GB Memory minimum preferred
- Digital Recorder
- Zoom (not the conferencing app) Model H1N HandiRecorder Cost: $120
     https://www.zoom-na.com/products/field-video-recording/field-recording/zoom-h1n-handy-recorder
    - Can double as USB microphone
  - Voice memo on smartphone can suffice
- USB MIDI keyboard
  - M-Audio Keystation 49 MK3 (49-key), Cost: $100-120
  - Upgrade: M-Audio Keystation 61 MK3 (61-key), Cost: $229
  - Downgrade: Rollup keyboard USB, MIDI out only, Cost: $54 – 98

- https://piano-keyboard-reviews.com/buyers-guides/best-roll-up-piano-keyboard-review/
- USB microphone
  - Yeti Blue, $130
  - Zoom H1N (see above), $120
  - Audio-Technica ATR2100x USB Cardioid Dynamic USB/XLR, $99
  - Shure MV5, $99
- Headphones
  - Over-ear, noise-cancelling preferable
  - In-ear headphones acceptable

Basic Needs for Non-Music Majors:
- Internet Access
  - Ethernet connection to modem provides better connectivity with fewer latency issues
  - Wireless hotspot
- Computer or tablets
  - 500 MB RAM, 8 GB Memory minimum preferred
- Digital Recorder
  - Voice memo on smartphone can suffice
- Headphones
  - In-ear headphones acceptable
- USB microphone highly desirable for recordings
  - Yeti Blue, $130
  - Zoom H1N (see above), $120
  - Audio-Technica ATR2100x USB Cardioid Dynamic USB/XLR, $99
  - Shure MV5, $99

Video Resource for Technology Equipment
- Dr. David MacDonald, Wichita State University School of Music
  https://www.facebook.com/WSUSchoolofmusic/videos/738467070225428/UzpfSTE1OTA4NzE1OlZLOjI4MzAxMjE1ODM3NTIzNTI/?multi_permalinks=2836894416408402&notif_id=1590953457591263&notif_t=group_activity

Platforms, Apps & Software to Improve Sound
- Cleanfeed: https://cleanfeed.net Cost: FREE
  - Use in conjunction with Zoom, etc. Provides higher quality audio signal during meetings
- Soundjack: https://www.soundjack.eu Cost: FREE

- Allows for low latency audio connection. Requires high speed internet connection and low latency audio interface.
- Jamulus : http://llcon.sourceforge.net Cost: FREE
  - Supplies faster connection for live audio for remote student rehearsals. May only allow up to 3 connections at a time. No video connection.
- JamKazam: https://www.jamkazam.com Cost: FREE
  - Ideal with **seven or fewer** performers. Audio-only, improves latency
  - The Platform is a hosting service. Registered users may submit, upload and post text, photos, pictures, comments, and other content, data or information, and may perform, stream, broadcast, and record.
- Internet MIDI: Cost: $69.00
  https://timewarptech.com/shop/music-software-apps/software/internet-midi/?v=7516fd43adaa
  - Enables connection of any 2 MIDI instruments together over the Internet, for Mac and PC. When you play notes on your MIDI piano, those same notes are simultaneously played on the remote keyboard

General consensus across the internet: No confirmed solution exists that incorporates audio, video, low latency, and large ensemble performance. Options are available for *audio only,* which require an investment in hardware and internet connection for the best results. Most options are for small ensembles (10 or fewer).

Platforms, Apps & Software for Recording, Editing and Sharing
- Flipgrid https://info.flipgrid.com Cost: FREE
- Screencastify (FREE Chrome app): Download using Google Chrome browser
  - Recording Tutorial: https://www.youtube.com/embed/ZTzLEAg_kYY?

- DAW: Digital Audio Workstation for recording, editing recordings, and creating click track for live performance
  - Audacity https://www.audacityteam.org Cost: FREE
  - Reaper https://www.reaper.fm Cost: $60, but unlimited FREE trial
  - Logic ProX https://apple.com/logic-pro Cost: $200
    - ProApps for Education $199 includes Final Cut (video) for Virtual Choir editing purposes
  - Ableton Live https://www.ableton.com/en/ Cost: $269 Education pricing
  - NOTE: Recording may have to be done remotely or in multiple small groups synced. Use DAW to sync click tracks for conductor in live performance, with ear monitor.
    - How To Set Up In Ear Monitors on a Budget
  https://www.youtube.com/watch?v=t_VrZ_mN_aQ

- Sharing Platforms
  - WhatsApp https://www.whatsapp.com Cost: FREE
    - With group chats, you can share messages, photos, and videos with up to 256 people at once
- Music Notation Software
  - MuseScore https://musescore.org/en Cost: FREE
    - An online composing platform that will allow students to upload learning tracks of songs and create scrolling YouTube score videos with audio part tracks, Example Playlist
  - Sibelius First: https://www.avid.com/sibelius Cost: FREE
    - Upgrade: Sibelius Ultimate Cost: $299 or $9.99/mo
  - Noteflight Basic: https://www.noteflight.com Cost: FREE
    - Upgrade: Noteflight Learn Cost: $69 to $1000 depending on number of users and access to libraries of genre-specific sheet music for students
  - Finale Notepad: https://www.finalemusic.com/products/notepad Cost: FREE for Windows
    - Upgrade: Finale: Cost: $99 for Higher-Ed Students https://store.makemusic.com/Store/

New Resource from Match My Sound, available June 2020
- MyChoralCoach https://matchmysound.com/my-choral-coach/ Cost: $50 teacher/first 6 mo; Student FREE
  - User Guide: http://mychoralcoach.com/doc/ACDA_CHORAL_Director_User_Guide.pdf
  - My Choral Coach webinars:
  https://www.youtube.com/playlist?list=PLJAdCQrbDHHTpRD0tDv85hpKV8N8nKTpX

Additional Instructional Resources
- Midnight Music: https://midnightmusic.com.au/ Cost: FREE
  - Simplifying Technology for Music Teachers
- The Choral Window - https://thechoralwindow.com/ Cost: FREE
  - Rehearsal information/materials
- ChorAmor: https://www.choramor.com Cost: FREE
  - Resources and training for choral conductors
- Music Prodigy: http://www.musicprodigy.com/ Cost: $329/annual subscription for teacher
  - Provides a software solution for music assessment. Can provide real-time assessment for multiple parts for vocalists. Music must be input to MusisXML format and pages of music scanned in png format. Labor intensive but functional.

Optional Rehearsal Scenarios
- Drive-in/ Parking Lot rehearsal Using FM Transmitter
  https://www.youtube.com/watch?v=HtI5auroYqM
  - Equipment Needs:
    - Access to electrical power
    - FM Transmitter Cost: $8-10 at Walmart
    - Wireless Microphone Receiver - Range up to 600 feet; closer is better
    - Lavalier or handheld wireless microphone for each singer
    - Analog mixing board (most institutions have this and cables)
    - Disinfectant wipes at conclusion of rehearsal

- Isolated hard-wired synchronous rehearsal on campus
  - CAVEAT: This must be done in accordance with CDC and institution guidelines for social distancing
  - Individuals or socially distant quartets sing in separate rooms from larger group
    - Each singer has their own microphone
    - Sound cables are laid to/from each room to mixing board
    - Mixing board sends audio in/out to each room
    - Video monitor of director provides visual cues
    - Singers sing simultaneously with conductor in real time with no lag
    - Disinfectant wipes at conclusion of rehearsal

- Isolated wireless synchronous rehearsal on campus
  - CAVEAT: This must be done in accordance with CDC and institution guidelines for social distancing
  - Individuals or socially distant quartets sing in separate rooms from larger group
    - Each singer has their own wireless microphone
    - Mixing board sends audio in/out to each room
    - Video monitor of director provides visual cues
    - Singers sing simultaneously with conductor in real time with no lag
    - Disinfectant wipes at conclusion of rehearsal

EQUITY CONSIDERATIONS

PREPARE STUDENTS TO SUCCEED
Technology
- Do all students have equitable access to the following as listed above?
  - Reliable Internet Access

- ○ Computer or tablet – see cautionary statement above regarding needs for music majors
- ○ Printer
- ○ Digital Recorder
- ○ Headphones
- ○ MIDI keyboard, as needed
- ○ USB microphone, as needed
- ○ Platforms, Apps & Software to Improve Sound
- **If not,** work with your Dean and Title III Officer to obtain assistance for your students NOW
  - ○ Students need this on the first day, not the third week

Access to Quiet Places to Sing and Practice

- Do all students have access to a quiet place to study, listen, practice, and record?
  - ○ Car or closet can serve well for recording
  - ○ **If not,** the institution will need to provide access to practice and study areas with HVAC air exchanges of 10-25 L/s (liters/second) per person (TBD)
    - ▪ Supervised Practice Rooms with sanitation/disinfecting protocols in place
  - ○ There is a concern about a higher risk for students using public transportation to get to the college

Teaching Students with Disabilities during COVID-19

- **NAfME video:** https://vimeo.com/401153247 (Geared more toward K-12, but important information)

Educational Needs of Student Leaders

- Are the educational needs of student leaders being met if they are doing more teaching than learning?

SUGGESTED INSTRUCTIONAL PRACTICES

All instruction will be via video-conferencing platforms

Equip singers with resources for self-directed learning

- All students should have their own music; no sharing of scores
- All students should have a tuning fork or pitch pipe app on cellphone
- Access to a small keyboard if practice room accessibility is limited
- Institution purchases annual license for part-track recordings :
  - ○ Choral Tracks (Matthew Curtis) www.choraltracks.com Cost: $999.99/year for entire choir
  - ○ ChoraLine https://www.choraline.com Cost: FREE access to site, part tracks < $20 for major works

Building Community for the Social and Mental Health Benefit of Our Singers
- Plan for non-contact social / team building activities:
    - Trivia games using Kahoot: https://kahoot.com/files/2020/05/DistanceLearningGuide_2020-05.pdf
    - Games using Flipgrid: https://info.flipgrid.com
    - Team Scavenger Hunt: List of 25 items are posted in chat, just before chorus is sent to breakout room. Each room needs to collect 25 items in their houses and return to the main group when complete.
    - Talent Showcase: Play an instrument, sing a song, show pet tricks, etc.
    - Choir "BINGO:" Singers check off tasks on the board (get together with someone to mark your music together, submit a recording to section leader, etc.) https://myfreebingocards.com
    - Bonding: Question Game / Hot Seat (4-5 people max). 1 person is "answerer;" everyone else in small group asks questions. Share something you learned about someone else. https://www.group-games.com/stationary-games/hot-seat.html
    - Bonding: "I Love My Neighbor Who…" Audio off/Video on; Turn video off as each student is eliminated.   https://www.playworks.org/resource/game-of-the-week-i-love-my-neighbor/
    - Bonding: Circle Game. "Step forward if…" Start with everyone video off. Step forward by turning video on. Those not stepping forward clap for those who "step forward." As the moderator, keep this one light-hearted.
    - Talk about your favorite genre of music, gives insight to connections within group (plus rep ideas)
    - Include "snack and chat" in rehearsals to eliminate the social isolation of quarantine

Maintain full ensemble social connections while doing the majority of rehearsal in small groups
- Be intentional about varying group assignments and leaders
- Change activities regularly with each lasting no longer that 10-20 minutes
- Train and assign students to lead sectional rehearsals in virtual breakout rooms
- Work on less music since everything takes longer
    - Students must be muted when singing together
- Include movement throughout the rehearsal.
    - Movement must be intentional and it should mean something to the student.
- Begin with yoga and breathing exercises
    - Alexander Technique
        - https://www.youtube.com/watch?v=7jybmoPHOKM
        - https://www.youtube.com/watch?v=29Vv6Fi236c - University of Michigan School of Music

- ○ Yoga
    - ■ https://www.youtube.com/watch?v=2tprK4ml3Z4
    - ■ https://www.youtube.com/watch?v=4vTJHUDB5ak
- ○ Tai Chi
    - ■ https://www.youtube.com/watch?v=opGwGWJg98o
    - ■ https://www.youtube.com/watch?v=6L43P1MY2KA
- ○ Qi Gong
    - ■ https://www.youtube.com/watch?v=jMuHgj3FF_k
    - ■ https://www.youtube.com/watch?v=faCUU9nYBDc

Non-Singing Activities
- Share screen and discuss score markings (professor's pre-marked score)
    - ○ Variation: Students mark scores together as professor marks in real time, using ForScore https://forscore.co or GigBook http://www.deepdishdesigns.com apps
- Singer or guest professor does a presentation on the poet
- Place the music within a historical context—what else was happening in the world?
- Guest foreign language professor to assist with pronunciation
- Guest composer discusses their compositional process and inspiration, followed by student/composer Q & A
- Utilize Breakout Rooms
    - ○ Solicit student discussion regarding score-preparation
    - ○ Solicit student discussion of text/poetry using a random mix of students

Singing-Activities (Choir muted)
- Voice-Building with movement
- Ingo Titze technique humming through a small straw
- Sirens for breath and vocal connection throughout the range
- Richard Miller onsets (inhalation, suspension, phonation, recovery)
- Solfege scales (major, chromatic, various forms of minor) with Curwen hand signs
- Utilize Breakout Rooms
    - ○ Section leaders lead rehearsal

Singing-Activities (Choir un-muted)
- Sustained unison pitch on variety of vowels with hand signs
- Sustained chords with a variety of vowels with hand signs
- Sustained chords with conducted full range of dynamic fluctuation
- Utilize Breakout Rooms
    - ○ Section leaders lead rehearsal

    ○ Sing unmuted when passing phrases from one student to another

Instructional Resources
- Music Literacy
  - Sight Reading Factory   https://www.sightreadingfactory.com/
    - $34.99/teacher plus $2/student per year
  - Auralia   https://www.risingsoftware.com/auralia
    - Auralia Cloud Cost: $35/teacher plus $25/student per year
  - Smart Music https://www.smartmusic.com $40/instructor plus $10-20/student

- Rehearsals
  - Virtual Choir Rehearsal Resource from Gala Choruses
    - https://galachoruses.org/resource-center/quarantined-choirs/virtual-choir-rehearsal
  - Derrick Fox's Professional Choral Collective:
    - https://drive.google.com/drive/folders/1VsPxJ7MMqCr0uovg8PNnGQ26V48zGJKR
  - ChorAmor Methods Resource for Hybrid and Distance Rehearsals & Lessons https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D-eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid=1069466591
- Kahoot Learning Resources: https://kahoot.com/   Cost: Free

CONCERT CONSIDERATIONS

Build Audiences
- Reach out to existing audience members as well as parents, family and friends of new members
- Community Service Brainstorming with Students
  - Social justice projects
  - Outreach to Elderly
    - Drive-By Socially Distant Performances
- Use Social Media to Keep Your Choir on Their Mind
- Create a YouTube Channel for your Choral & Vocal Program
  - Past Performances
    - Choral
    - Student-Run A Cappella Groups
    - Student Solo Performances
    - Voice Faculty Performances
  - Current "Virtual Performances"

Consider alternative performance opportunities:
- Live-streamed concerts: Free vs. monetized
  - Consider combination of live and recorded performances

- Online Concert Platforms besides Facebook, YouTube, Instagram
  - Side Door https://sidedooraccess.com/site/about
    - Comparison of streaming platforms https://sidedooraccess.com/site/platform-comparison
  - Feel It Live: https://www.feelitlive.com/#
  - StageIt: https://www.stageit.com/static/static_pages/what_is_stageit
  - Stage 3-D virtual performance venue (in development): https://www.stage.co

- Adjust concert length and variety. Consider inclusion of small ensembles for socially distant live performance.
  - Large ensembles broken into smaller groups
    - Live recordings of small ensembles patched together using click track for continuity
  - Small vocal ensembles and soloists
  - Concerts that would also include recordings of previous performances
  - Collaborative concerts with instrumental ensembles
  - Combination of the above

- Live Streamed in-person ensemble recording locations, in accordance with CDC and institution guidelines
  - Auditorium (sing where audience sits)
  - Large gymnasium (sing on bleachers)
  - Large church sanctuary
  - City Hall rotunda (if allowed)
  - Outdoors somewhere on-campus with good amplifying equipment
  - Community amphitheater (weather permitting)
  - All ensemble recording sessions for live concert streaming should be for a limited rehearsal time
  - All students should wear masks during the recording session
  - All indoor recording spaces would need to be cleaned and disinfected

- Virtual Choir
  - Special project, but should not replace ensemble performance (live streamed or recorded)
  - Record using Voice Memo on Smartphone
  - Special Technology required:

- ▪ Chor Amor (instructional video)
  https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq
  9I0Gqd6TnI4/edit#slide=id.g84a6f437c8_1_23
- Collaborative Public Performance of Small Group / Large Group Student Projects from throughout the year
  - o Audio only with visuals from Visual Arts students (collaborative)
  - o Students create visual presentations
  - o Use college AV personnel to do back end editing
    - ▪ Requires pre-planning to avoid end of term overload for AV personnel
    - ▪ Team with college marketing department for creating publicity materials using choral tracks
  - o Collaborate with commercial music faculty to create joint projects with their students
    - ▪ Six-week timeline from delivery of audio to return of finished projects
  - o Collaborate with Theater technical personnel to do some of the editing work
    - ▪ They may likely have fewer duties in this new paradigm

OTHER CONSIDERATIONS: SAFETY, COPYRIGHT, AND LINKS RELATED TO COVID AND SINGING

Safety

For Equity Access, some institutions may provide student access to practice facilities
- Reconfigure classrooms, hallways, and practice rooms to adhere to CDC physical distancing requirements
- Institute strict hygiene protocols to clean/disinfect rooms after each room is used
- Provide hand sanitizer near entrances after touching door handles and crash bars
- Institution provides checking station at entrance for temperature and site registration for Health Department, or distributes thermometers to on-campus students for daily temperature-taking
- Institution distributes masks and requires all students to wear masks when indoors
- When possible, students should enter using one door and exit using another door.
- Advocate for air exchange improvements to HVAC systems in classrooms and practice rooms
- Rehearsal spaces should have window ventilation and/or significant air exchange via HVAC
  - o Reconditioned air is NOT acceptable and will spread contagion

Copyright
- Go to ACDA website, and click on "Resources for Choral Professionals during the Pandemic"
- "Copyright Law Myths and the Future of Choral Publishing"--a podcast with Susan LaBarr
  - o https://choralosophy.com/2020/05/14/episode-34-copyright-law-myths-and-the-future-of-choral-publishing-with-susan-labarr/

American Choral Directors Association
COVID-19 Response Committee
Instructional Models

Level/Choir Context	Community: Youth and Adult
Teaching Scenario	Face to Face Instruction with Physical Distancing Protocols

SUGGESTED INSTRUCTIONAL PRACTICES

Developing a Protocol
- Consider and think deeply about the culture and population of the ensemble. What might be acceptable in an ensemble of singers with predominantly low-risk health considerations might not be acceptable for individuals at higher risk, or singers living with higher risk individuals.
- Determine and clearly communicate attendance/membership requirements.
  - Will face-to-face rehearsals be mandatory or voluntary?
  - What attendance rules will apply for mandatory rehearsals?
  - Is there a creative, alternative way to include singers who are uncomfortable with face-to-face rehearsals due to risk factors?
  - Consider the group dynamic between those who are present in face-to-face rehearsals vs those who do not attend.
  - Consider the impact on performance when singers have had varying degrees of face-to-face rehearsal time (this may affect programming).
  - For ensembles requiring stricter attendance standards, consider how this will be communicated and the reasons for the stricter standards.
- Consider assembling a focus group of singers/parents for feedback on the protocol prior to disseminating it to the ensemble.
- Clearly communicate the protocol to the singers/parents as early as possible.
- Emphasize that the entire group is dependent on the strict adherence of each individual to the health guidelines.
- Plan for mitigation should an ensemble member test positive for COVID-19. Determine how and to whom this information will be communicated.
- Create written organizational distancing protocol and hold harmless documents to be signed by all participants and independent contractors/musicians. Have this document reviewed by your legal counsel for appropriate verbiage.
- Plan for a process for regular review of protocol in response to current conditions on the ground and as circumstances change–at minimum, once a month.

Physical Space
- Consider rehearsing outdoors.
- Consult with the owner/organization who controls the rehearsal space and coordinate protocols with them.
    - Determine who cleans and prepares the space for rehearsal and between rehearsals.
    - Clearly specify what cleaning and sanitizing encompasses.
    - Review ventilation and airflow in the rehearsal space and consider any changes that might need to be made.
    - Determine lines of communication between the owner/organization who controls the space and the choir if an individual in either entity should test positive for COVID-19 to enable appropriate contact tracing.
- Consider the time needed to sanitize the space between rehearsals when planning back-to-back rehearsals.
- Determine distancing for chair set up by consulting the current recommendations of state/county/regional health departments.
- Consider rehearsing without chairs, standing only, with chairs provided only for those in need in order to minimize the amount of surfaces requiring sanitization.
- Anticipate needs of singers with disabilities (wheelchairs, etc.).
- Determine restroom usage and protocol if restroom usage is permitted.
- Provide access to handwashing or hand sanitizing upon entry to the rehearsal venue.
- Plan for pre- and post-rehearsal traffic flow:
    - Anticipate the amount of time needed to allow for physical distancing when entering and exiting, based on the access to the rehearsal space.
    - Consider one way in/out through different entrances to the rehearsal space or building, if possible.
    - If one way in/out is not possible, consider staggering report times with more time between back-to-back rehearsals.

Safety and Rehearsal Protocol
- Clearly communicate protocols to singers and instrumentalists well in advance of the rehearsal.
- Establish early report times to allow for the extra time needed for protocols.
- Have a staff member or volunteer outside the rehearsal space greeting singers, reminding them of protocols, and assisting with traffic flow into the rehearsal space.
- Determine where parents/drivers will wait for their choristers.
- No borrowed music if singers forget their music.
- No sharing of music, food, pencils, or other supplies in rehearsal.
- Singers should bring their own water bottles and exercise care when removing their mask to take a drink.

- Check temperature when singers arrive (CDC recommendations state a temperature over 100.4 F is considered a fever.)
  - Care should be taken with any personal health information.
  - No tracking or written documentation of personal health information.
  - Communicate concerns privately.
- Follow timely recommendations on acceptable group sizes from local health authorities, which may require rehearsing in sections or smaller groups.
- Determine safe distancing for standing/sitting arrangements.
- Determine facemask requirements and communicate this information clearly prior to the rehearsal.
- Face shields are not an acceptable substitute for facemasks, as aerosol spreads around the edges of the shield.
- Attendance:
  - Consider modifying attendance expectations. See: Social and Mental Health Considerations.
  - If rehearsing in subgroups of the ensemble, group assignments should be static to aid in contact tracing - no changes to personnel within a group, rehearsal to rehearsal.
  - Maintain meticulous attendance records for contact tracing.
- Consider being flexible in part assignments or selecting music that allows for more flexibility on parts.
- Determine specific protocols and set up to ensure the health and well-being of the conductor, accompanist, and staff.
- Determine and communicate protocols for break times in rehearsal.
- Plan for procedures for singers unable to attend face-to-face rehearsals:
  - Singers exhibiting any form of illness should stay home.
  - Consider providing remote listening/observing of the rehearsal for those unable to attend via Zoom or other online platform
  - Consider video/audio recording rehearsals and making them available for all singers online.
- Determine a protocol for return to rehearsal following illness, particularly if the singer has tested positive for COVID-19.

Rehearsal Strategies
- Consider rehearsing with small groups consisting of different voice parts to provide the possibility of each group presenting their own musical selection.
- Consider meeting by voice parts.
- See Scenario 2 for additional suggestions.

TECHNOLOGY CONSIDERATIONS

- See Appendix A for detailed references regarding technology.

EQUITY CONSIDERATIONS

- Consider how to make rehearsals accessible to singers who are reliant on public transportation.
- Consider how to provide for individuals who may not have an appropriate mask.
- Anticipate physical needs of those with mobility or non-COVID health issues.

SOCIAL AND MENTAL HEALTH CONSIDERATIONS

- Plan for non-contact social/team building activities (ice breakers, flip-grid introductions, small group interviews); see Appendix A for ideas.
- Anticipate that everyone's risk tolerance will be different. Care should be taken to ensure that those with lower risk-tolerance are not made to feel inferior.
  - Consider how to be inclusive of those with lower risk-tolerance or those who have health considerations that prevent them from participating in face-to-face rehearsals, not just musically, but in the community of the choir.
  - Consider emphasizing a "no guilt" policy/attitude for individuals with low risk-tolerance.
  - When comfort level is unclear, err on the side of caution.
  - Balance attendance requirements necessary to achieve a desired performance level with the social/emotional needs of singers with low risk tolerance.

OTHER CONSIDERATIONS

- Consider how performance spaces will be utilized and determine protocols for performance spaces.
- Consider in your planning what will be realistic in terms of performance.
  - Will programming need to be adjusted/adapted to accommodate the new reality of rehearsing using these protocols, anticipating that the amount and quality of rehearsal time may be impacted?
  - What will audiences look like, given the physical distancing protocols?
- Hosting or participating in choral festivals
  - Large group gatherings will likely not be possible for some time. Consult the CDC and local health department recommendations for the most current information.

- Consider alternative means of collaboration with other ensembles. See the Scenario 2: Hybrid Instruction document for ideas.
- When planning for participation in a festival, become familiar with financial obligations, refund policy, and participation requirements in the event of cancellation or adaptation due to COVID-19.

American Choral Directors Association
COVID-19 Response Committee
Instructional Models

Level/Choir Context	Community: Youth and Adult
Teaching Scenario	Hybrid Instruction - Some in-person instruction paired with remote learning

SUGGESTED INSTRUCTIONAL PRACTICES

Physical Space: Face to Face contact will be dependent upon state, regional and community health dictates and will most likely occur in small groups.
- Consult with the owner/organization who controls the rehearsal space to create common protocols.
  - Understand pre-and post-rehearsal process for cleaning, sanitizing, and disinfecting space according to CDC guidelines including time to complete tasks.
  - Review ventilation and airflow in the rehearsal space and consider any changes that might need to be made.
  - Create communication with the owner/organization regarding protocol required if an individual in either entity should test positive for COVID-19 to enable appropriate contact tracing.
  - If chairs are to be used, maintain distance requirements recommended by CDC, state, regional and community health departments.
- Consider standing during rehearsals with chairs available only for singers requiring them and thus reducing the number of surfaces requiring sanitation.
- Determine restroom usage protocol.
- Provide access to handwashing or hand sanitizing upon entry to the rehearsal venue.
- Plan for pre- and post-rehearsal traffic flow:
  - Anticipate the amount of time needed to allow for physical distancing when entering and exiting, based on the access to the rehearsal space.
  - Consider one-way entrances/exits into the building and rehearsal space through different entrances, if possible.
  - If one-way in/out is not possible, consider staggering report times with more time between back-to-back rehearsals.

Face to Face Rehearsal Protocol
- Clearly communicate in-person protocols to singers and instrumentalists well in advance of the rehearsal.

- Establish early report times to allow for the extra time needed for protocols.
- Have a staff member or volunteer outside the rehearsal space greeting singers, reminding them of protocols and assisting with traffic flow into the rehearsal space.
- Determine where parents/drivers will wait for their choristers (if minors).
- No borrowing or sharing of music, food, water bottles, pencils or other supplies.
- Check temperature when singers arrive holding to CDC recommendations of 100.4 as the point of fever.
  - Maintain privacy with personal health information.
  - Consult legal experts regarding tracking or maintaining health logs.
  - Communicate concerns privately.
- Follow guidelines of state, regional and local authority recommendations on acceptable group size.
- Determine facemask policy and communicate clearly prior to rehearsal.
- Consider alternate personal protective equipment if facemask usage is not feasible for some individuals.
- Consider flexible part assignments and flexibly voiced literature.
- Determine specific protocols to ensure the health and well-being of the conductor, accompanist and staff.

Online Rehearsal Protocol
- Plan alternate procedures for singers unable to attend face-to-face instruction.
  - Provide remote listening/observing of the rehearsal.
  - Attend rehearsal via video conferencing platform.
  - Record rehearsals and share online.
  - Structure rehearsal so the entire choir may participate online as a small section of the choir is engaged in face-to-face instruction.
- Establish and teach protocol for management processes.
  - Password protected entrance into digital rehearsal
  - Register attendance with the support of another adult.
  - Consider electronic sign-in as some platforms like Microsoft Teams support.
  - Record rehearsals to share with absent singers or to serve as a documentation of the rehearsal.
  - If using breakout room sectionals, secure a staff member to monitor the room (if minors)

  Music—Printed and Recorded
- Each singer will maintain their own music as per copyright law.
- Music may be provided digitally as per copyright law.

- Singer will be provided their own music for use throughout the concert season. Plan collection process at the end of the season consistent with state, regional and local guidelines for processing potentially contaminated materials.
- Singers may be provided home practice tracks.
- Collaborate with the accompanists/instrumentalists to create practice tracks or utilize professional companies who create such resources.
- Selection and presentation of material:
    - Consider less complicated literature or fewer number of pieces as instruction is slower in the digital format.
    - Teach in short blocks—15 minutes maximum---utilize an array of instructional processes for engagement and variety.

Rehearsal Strategies
- Non-singing activities
    - Stretches/Yoga
    - Guest appearances---composer, lyricist, language experts
    - Give choir members an opportunity to research composer, compositional era, lyricist, etc., and share back to the rehearsal group.
- Singing activities
    - Vocalises (muted)
    - Breathing exercises (muted)
    - Scales on solfege (muted or unmuted)
    - Building chords from unison pitch (unmuted)
    - Dynamics practice (unmuted)
    - Interval practice (unmuted)
    - Echo singing (muted or one singer at a time)
    - Alternating phrases (unmuted, one person sings, the next sings the subsequent phrase and passes along the choir)
    - See Appendix A for additional online rehearsal strategies.
- Teaching Activities
    - Suggested lesson plans from Derrick Fox's Professional Choral Collective aligned with the Country Music Association https://drive.google.com/drive/folders/1VsPxJ7MMqCr0uovg8PNnGQ26V48zGJKR
    - ChorAmor - plans for Hybrid and Distance rehearsals and lessons
    https://www.choramor.com/methods

TECHNOLOGY CONSIDERATIONS

Survey members to establish understanding of technology use within the choir.
- Determine technology access, usage, and reliability for each singer, including reliability of internet access and availability and type of physical devices.
- Determine singers' personal confidence using technology.
- Use data to guide decisions about technology use.

Establish communication systems within the choir
- Receiving information
  - Email
  - Remind
  - Facebook Group or Page
  - GroupMe
  - WhatsApp
  - WeChat
- Delivering information
  - Shared Google Drive
  - Dropbox
  - Google Classroom
  - Microsoft Teams

Evaluate and select video-conferencing platforms for use in Digital Instruction---see "Beginner Platform Support" in Appendix A. Consider camera, sound and chat/mute features in addition to ease with which singers enter the meeting.
- Zoom
- WebEx
- Microsoft Teams
- FaceTime
- Google Hangout

Investigate Interactive Learning Resources for use in rehearsal to deliver content and receive feedback from singers to create community and encourage engagement.
- FlipGrid https://info.flipgrid.com/
- Nearpod https://nearpod.com/
- Socrative https://socrative.com/
- EdPuzzle https://edpuzzle.com/
- Plickers https://get.plickers.com/

- PollEverywhere https://get.plickers.com/
- Spire https://www.izotope.com/
- Vocaroo https://www.vocaroo.com
- GarageBand https://www.apple.com/mac/garageband/
- NotateMe https://neuratron.com/notateme.html
- SeeSaw https://web.seesaw.me/
- Quizlet https://quizlet.com/

Generate list of required items necessary to successfully participate in a digital rehearsal

- High speed reliable Internet
- Computer, tablet or phone
- Headphones
- Quiet place to practice and/or record
- Pencil/paper
- Secondary device for reading music, accessing other programs while in video conference (rehearsal).
- Recorder–can be on phone
- Optional: Auxiliary microphone that plugs into phone, tablet or computer

Create checklist for successful video conferencing

- Lighting should focus on face.
- Position of computer camera should be 2-3 feet in front of face.
- Mute yourself when not speaking.
- Manage the background—consider providing a unifying digital background all singers can display to minimize distraction.
- Create a rehearsal space that offers privacy so they can sing and complete vocal explorations with confidence.
- Video on (a unified background, such as logo) will allow for privacy while members are able to be seen by instructors.
- Be on time.

EQUITY CONSIDERATIONS

- Confirm reliable and consistent internet access is available to all singers.
- Consider small group coaching or mentorship to help increase singers' confidence with technology or to address actual or perceived musical deficits.
- Identify sources where technological devices and supplies can be obtained for choir members who do not have necessary equipment.

- Create paper copies of the rehearsal for singers who may not have technology in place or whose access may change due to circumstances out of their control.
- Childcare needs of working adult choir members or adults supervising family members' schoolwork may need to be considered. It may be possible to engage "digital childcare" as a service to the members.

SOCIAL AND MENTAL HEALTH CONSIDERATIONS

During physical distancing, singers may experience emotional distress and mental health concerns. Plan time for singers to develop connections within the choir.

- Building Community within the Choir
    - Ice-breaker activities–many are available online and there are numerous books published on the topic. Consider https://www.playmeo.com for ideas.
    - Build celebrations into rehearsal–birthdays, anniversaries, donut days, happy hours, team spirit days, PJ day, etc.
    - Design choir spirit wear to wear during rehearsals
    - Mail notes to members' houses
    - Follow up with absent singers
    - Facilitate the creation of parallel small groups that share common interests (fishing, cooking, exercise, etc.)
    - Sing-alongs
    - Karaoke breaks
    - Trivia questions within rehearsal answered in chat feature
    - Post-rehearsal refreshment virtual sharing
    - Thematic rehearsals
    - Use chat feature for quick "share out" comments
    - Be alert to singers who display changes in social interaction and connection.

- Building Community through Service
    - Engage in seasonal projects as a choir food drives, adopt a family for a holiday, etc.
    - Create community-service related digital performance opportunities for senior living facilities, preschools, daycare, etc.
    - Plan cross-choir digital collaborations with other community choirs in your area, state, across the nation or the globe.

OTHER CONSIDERATIONS--CONCERTS

In-person concerts may be restructured or restricted based upon Health Department guidelines for your community.

- Build Audiences
    - family, friends, congregations
    - YouTube channel
    - social media such as FB Live
    - retirement facilities–virtual concert sharing

- Concert Ideas
    - Physically distant live performance ideas--location and content
        - patio, sidewalk or garage concert
        - varied ensemble concert featuring small concert sets by a variety of musical genres
        - collaborative concerts with instrumental ensembles
        - concerts that include media–past concert pieces, digital art shows
        - drive-in concerts
        - integrated arts concert featuring collaborative performances of choir, dance, visual art, theatre, storytellers
    - Live Concerts in larger spaces
        - auditoriums and gymnasiums--reverse seating/performing areas
        - large church sanctuary
        - art galleries
        - government buildings
        - historical Buildings or outdoor spaces
    - Outdoors with appropriate sound equipment
        - amphitheater
        - parks
        - plazas
    - Online concert platforms
        - Side Door https://sidedooraccess.com/site/about
        - Feel it Live https://www.feelitlive.com/
        - Stage It https://www.stageit.com/site/landing
    - Virtual Choirs–use sparingly
        - See Appendix A for many resources regarding the virtual choir creation process.

American Choral Directors Association
COVID-19 Response Committee
Instructional Models

Level/Choir Context	Community: Youth and Adult
Teaching Scenario	Full Remote Learning

SUGGESTED INSTRUCTIONAL PRACTICES

All instruction will occur in Video Conferencing format.

Music
- Singers will maintain their own music as per copyright guidelines.
- Music may be provided digitally as per copyright guidelines.
- Plan for music distribution to ensure each singer is equipped. Be equally prepared to collect and process music at the end of the season making sure current CDC, state and local guidelines for handling potentially contaminated equipment are understood.
- Supply singers with rehearsal tracks for home practice.
- Collaborate with accompanists and other musicians to create learning tracks.
- Selection and presentation of literature
- Consider less complicated literature or fewer number of pieces as instruction is slower in the digital format.
- Teach in short blocks–15 minutes maximum.
- Vary instructional approach for variety and engagement.

Rehearsal Structure
- Establish and teach protocol for management processes
- Password protected entrance into digital rehearsal.
- Tracking attendance – have another adult to assist for youth choirs.
- Record each rehearsal to share with absent singers or to document the rehearsal.
- An adult is needed for each break-out room for youth choirs.
- An adult should be present when a minor is in a digital rehearsal.
- Non-singing activities
- Stretches/yoga
- Guest appearances–composer, lyricist, language expert
- Give choir members an opportunity to research composer, compositional era, lyricist, etc., and share back to the rehearsal group.
- Solicit ideas for additional activities from the choristers.
- Singing activities

- Vocalises (muted)
    - Breathing exercises (muted)
    - Scales on solfege (muted or unmuted)
    - Building chords on unison pitch (unmuted)
    - Interval practice (unmuted)
    - Dynamics practice (unmuted)
    - Echo singing (muted or one singer at a time)
    - Alternating phrases (unmuted, one person sings, the next sings next phrase and pass along the choir)
    - See Appendix A for additional online rehearsal strategies.
- Teaching Activities
    - Model lesson plans from Derrick Fox's Professional Choral Collective aligned with the Country Music Association
    https://drive.google.com/drive/folders/1VsPxJ7MMqCr0uovg8PNnGQ26V48zGJKR
    - ChorAmor plans for Hybrid and Distance rehearsals and lessons
    www.choramor.com/methods

TECHNOLOGY CONSIDERATIONS

Survey members to establish understanding of technology use within the community choir.
- Determine technology access, usage, and reliability for each singer, including reliability of internet access and availability and type of physical devices.
- Determine singers' personal confidence using technology.
- Use data to guide decisions about technology use.

Establish communication system within the choir.
- Receiving information
    - Email
    - Remind
    - FB Group or Page
    - GroupMe
    - WhatsApp
    - WeChat
- Delivering information
    - Shared Google Drive
    - Dropbox
    - Google Classroom
    - Microsoft Teams
    - Email

Evaluate and select video-conferencing platform for use in digital instruction - see "Beginner Platform Support" in Appendix A. Consider camera, sound and chat/mute features in addition to ease with which singers enter the meeting.

- Zoom
- WebEx
- Microsoft Teams
- FaceTime
- Google Hangout

Investigate interactive learning resources for use in rehearsal to deliver content and receive feedback from singers to create community and encourage engagement.

- FlipGrid https://info.flipgrid.com/
- Nearpod https://nearpod.com/
- Socrative https://socrative.com/
- EdPuzzle https://edpuzzle.com/
- Plickers https://get.plickers.com/
- PollEverywhere https://get.plickers.com/
- Spire https://www.izotope.com/
- Vocaroo https://www.vocaroo.com

Generate list of required items necessary to successfully participate in a digital rehearsal

- Internet
- Computer, tablet or phone
- Headphones
- Quiet place to practice and/or record
- Pencil/paper
- Secondary device for reading music or accessing other programs while in Video Conference (Rehearsal)
- Recorder--can use the recorder on a phone.
- Optional: Auxiliary microphone that plugs into phone or tablet

Create checklist for successful video conferencing

- Lighting should focus on face.
- Position of computer camera should be 2-3 feet in front of face.
- Mute yourself when not speaking.
- Manage the background–consider providing a unifying digital background all singers can display to minimize distraction.
- Create a suggested rehearsal space list: privacy so they can sing confidently and move as requested for warm-ups or exploration.

- Video on a unified background, such as logo, will allow for privacy while members are able to be seen by instructors.
- Be on time.

EQUITY CONSIDERATIONS

- Confirm that reliable and consistent internet access is available to all singers.
- Consider small group coaching to help increase singers' confidence with technology or to address actual or perceived musical deficits.
- Identify sources where technological devices and supplies can be obtained for choir members who do not have necessary equipment.
- Create paper copies of the rehearsal for singers who may not have technology in place or whose access may change due to circumstances out of their control.
- Childcare needs of working adults or adults who are supervising children's schoolwork may need to be considered. It may be possible to engage "digital childcare" as a service to the members.

SOCIAL AND MENTAL HEALTH CONSIDERATIONS

During physical distancing, singers may experience emotional distress and mental health concerns. It is important to plan for time for singers to develop connections within the choir.

Building Community
- Ice-breaker activities–many are available online and there are numerous books with ice-breaker ideas. https://www.playmeo.com/
- Build in celebrations–birthdays, anniversaries, happy hours, donut days, etc.
- Design choir spirit wear to wear during rehearsals.
- Mail notes to members' homes.
- Follow up with absent members.
- Facilitate the creation of parallel small groups who share common interests (fishing, cooking, books, etc.).
- Sing-alongs
- Karaoke breaks
- Trivia questions within rehearsal
- Post-rehearsal refreshments
- Build common social themes into rehearsal.
- Be alert to singers who display changes in social interaction and connection.
- Use the chat feature for quick "share out" questions.
Building Community while serving others
- Engage in seasonal projects as a choir like food drives, adopt a family for a holiday, etc.
- Create community-service related digital performance opportunities for senior living facilities, preschools, daycare, etc.
- Plan cross-choir digital collaborations with other community choirs in your area, state, across the nation or the globe.

OTHER CONSIDERATIONS - CONCERTS

In-person concerts may be restructured or restricted based upon Health Department guidelines for your community.

Build Audiences
- families, friends, congregations
- YouTube Channel
- social media such as FB Live
- retirement facilities through video

Concert Ideas
- Patio or Sidewalk Concerts–physical distance consideration
- Drive-In Concerts
- Online concert platforms
  - Side Door https://sidedooraccess.com/site/about
  - Feel it Live https://www.feelitlive.com/
  - Stage It https://www.stageit.com/site/landing
- Physically distant live performances
  - Vary ensemble types–larger group, small ensembles, solos, etc.,
  - Collaborative concerts with instrumental ensembles
  - Concerts that include media--past concerts, digital art shows
- Live concerts in larger spaces–make sure CDC-approved procedures are followed and that appropriate cleaning/sanitization guidelines are followed.
  - Auditorium–reverse singers and audience with singers well-spaced throughout the seating area
  - Large gym–sing on bleachers
  - Large church sanctuary
  - Large buildings like art galleries or government buildings
  - Outdoors with appropriate sound equipment
  - Amphitheater
  - Virtual Choir events–used sparingly
- See Appendix for many resources regarding the virtual choir process
  - Integrated arts concerts featuring collaboration between choir and other arts like dance, visual art, theatre, storytellers

American Choral Directors Association
COVID-19 Response Committee
Instructional Models

Level/Choir Context	Music in Worship
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:
- Divide the choir into smaller sized ensembles with each part represented
  o Divide into sections for part rehearsal
  o Utilize choir leadership to help lead divided rehearsals.
- Consider using the largest available space, i.e. the sanctuary, for socially-distanced rehearsals of the full choir. Note that available guidelines suggest greater distances between singers than between people in other activities, and that in many cases, choirs in houses of worship contain many members who fall into at-risk categories.
- Ensure that all available ventilation systems are operating properly, and that the circulation of the room's air supply remains in motion.
- Consider utilizing soloists, small ensembles, or divided SA/TB choir to sing during services, if required. A return to standard practice of singers closely positioned in a choir loft is not recommended.
- Consider utilizing instrumental offerings for services, including keyboard, solo instrumentalists, chamber music, and handbells, all with spatial distancing.

Equip singers with resources for self-directed rehearsal (as is required if groups are meeting via online platforms):
- Utilize digital sheet music and recordings of accompaniments and parts;
- Stream rehearsals for members of high-risk groups to enable their participation from home.

Eliminate Sharing of Materials and Storing of Materials in Rehearsal Space:
- Provide each singer with their own copies of music, hymnals, and folders, not to be shared
- Ask singers to retain possession of their folders and sheet music between rehearsals, rather than leaving them in the rehearsal space, and pick up additional material or discard used material as needed.

- If the choir wears robes, consider not using them if doing so requires the shared use of small dressing areas. If robes are necessary, use brief appointment times or provide adequate waiting rooms to prevent the gathering of multiple singers in dressing spaces.
- Evaluate entry and exit to minimize possibility of transmission by establishing human traffic flow (utilizing different door for entry and exit when possible), sanitization procedures, contact procedures (e.g. wear gloves), and posting CDC health posters at entry points.

TECHNOLOGY CONSIDERATIONS

Keyboards in rehearsal spaces:
- After determining the space allocations for sectional or ensemble rehearsals, equip them with necessary keyboards or audio playback equipment for recording accompaniments.
- Sanitize keyboards before and after use.

Provide information to ensure that singers have access to appropriate technology for independent rehearsal and communication:
- Home computer with speakers/headphones
- Email access
- Software (Adobe, Zoom, etc.)

EQUITY CONSIDERATIONS

Utilize the resources of the institution to ensure that all members' needs are accommodated:
- Computer and internet access for home learning and communication
- Appropriate software capabilities for singers with disabilities
- Appropriate space and seating consideration for singers who need helpers (human or animal guides for sight-impaired, caregivers for elderly participants, etc.)
- Provide alternatives (e.g. rehearsal recordings, calling into rehearsal) for musicians without high-speed internet and who are members of high-risk groups.

SOCIAL AND MENTAL HEALTH CONSIDERATIONS

Maintain the social connection provided to participants by membership in the ensemble, with appropriate limitation of contact and proximity:
- Utilize the extra time allowed by limitations of singing in weekly worship to incorporate more connecting and group-building activities
- Allow more time for conversation about rehearsal music, i.e. discussion of text, memories of prior performances

- Assign segments of rehearsal time that are not musical to rotating lists of volunteers, i.e. devotional time, prayer concerns, discussion of long-term choir goals, allowing for individuals who may not usually be considered musical leaders to have the opportunity to speak
- Allow time for open discussion of the impact of quarantine, especially related to worship and musical preparation
- Assign sectional leaders to make efforts to connect with members between rehearsals by phone or email
- Ask clergy to join the choir for a segment of time to discuss worship planning, institutional concerns, or simply to acknowledge the choir's impactful presence in the congregation.

OTHER CONSIDERATIONS

Activities without Communal Singing
- Rhythmic sight-reading (clapping/tapping)
- Listen to recordings of past music sung (by the ensemble or other model choirs) and inviting reflections on musical style, interpretation, expression, spirituality, and personal or community relevance
- Create "seasonal playlists," cultivated by members of the ensemble (e.g. Fall Thanksgivings & Remembrances, Advent, Christmastide, Lent, Easter)
- Spirituality and theological reflections on music texts, scripture connections, poetry
- Explore the background of a "hymn of the week," learning about the composer, text, and context of composition.

Face-to-face choral rehearsal considerations:
- Ensure that appropriate facilities are available for the spacing recommendations for singing (staying current with research findings)
- Work with church leaders on a testing protocol, where possible, until a vaccine can be developed.
- The health and well-being of those considered at-risk should remain a primary concern in all decisions related to rehearsing and singing in houses of worship.

American Choral Directors Association
COVID-19 Response Committee
Instructional Models

Level/Choir Context	Music in Worship
Teaching Scenario	Hybrid Instruction - Some in-person instruction paired with remote learning

SUGGESTED INSTRUCTIONAL PRACTICES

Small groups rehearse in person while others prepare on their own:
- Divide the choir into smaller sized ensembles with each part represented, or
- Divide into sections for part rehearsal
- Increase space for simultaneous rehearsal by streaming and projecting video into additional large rooms, dividing choir to ensure spatial distancing
- Utilize whatever space is available that allows for the social distancing unique to the needs of singing in groups. Note that available guidelines suggest greater distances between singers than between people in other activities, and that in many cases, choirs in houses of worship contain many members who fall into at-risk categories
- Ensure that all available ventilation systems are operating properly, and that the circulation of the room's air supply remains in motion
- Video-record the rehearsal for livestreaming or sharing later with other members
- Create recordings and/or stream sessions that build and maintain vocal technique
- Consider utilizing soloists or small ensembles to sing during services, if required. A return to standard practice of singers closely positioned in a choir loft is not recommended.

Equip singers with resources for self-directed rehearsal (as is required if groups are meeting via online platforms):
- Remaining singers who do not rehearse in person are given instructions for rehearsing on their own
- Utilize digital sheet music and recordings of accompaniments and parts
- Share video from live rehearsal by livestreaming or sharing at a later time.

Eliminate Sharing of Materials and Storing of Materials in Rehearsal Space:
- Provide each singer with their own copies of music, not to be shared
- Ask singers to retain possession of their folders and sheet music between rehearsals, rather than leaving them in the rehearsal space, and pick up additional material or discard used material as needed.

TECHNOLOGY CONSIDERATIONS

Equipment in rehearsal space:
- After determining the space appropriate for sectional or ensemble rehearsals, equip them with necessary keyboards.
- Wipe down keyboards before and after use.
- Equip the rehearsal space with an audio/video streaming or recording apparatus that will be user-friendly and offer the necessary level of audio performance for verbal instructions and musical fidelity.

Provide information to ensure that singers have access to appropriate technology for independent rehearsal and communication:
- Home computer with speakers/headphones and internet access
- Email access
- Software (Adobe, Zoom, etc.)

EQUITY CONSIDERATIONS

Utilize the resources of the institution to ensure that all members' needs are accommodated:
- Computer and internet access for home learning and communication
- Appropriate software capabilities for singers with disabilities
- Appropriate space and seating consideration for singers who need helpers (human or animal guides for sight-impaired, caregivers for elderly participants, etc.)

SOCIAL AND MENTAL HEALTH CONSIDERATIONS

Maintain the social connection provided to participants by membership in the ensemble, with appropriate limitation of contact and proximity:
- Utilize the extra time allowed by limitations of singing in weekly worship to incorporate more connecting and group-building activities, both in person and by teleconference
- Allow more time for conversation about rehearsal music, i.e. discussion of text, memories of prior performances
- Assign segments of rehearsal time that are not musical to rotating lists of volunteers, i.e. devotional time, prayer concerns, discussion of long-term choir goals, allowing for individuals who may not usually be considered musical leaders to have the opportunity to speak
- Allow time for open discussion of the impact of quarantine, especially related to worship and musical preparation
  - Explore non-rehearsal weekly activities that may integrate into the life of the broader community, led by 1-5 distanced individuals, such as Morning Prayer/Lauds, Evensong,

Compline, Taizé, "Hymn-Along" (seasonal or festive sing-alongs within communities or in partnership with other faith communities), and noon-hour musical offerings

- Assign sectional leaders to make efforts to connect with members between rehearsals by phone or email
- Create a shared choir journal (e.g. Google Doc) for members to write and share reflections upon particular themes, pieces of music, or common texts (articles, sacred texts, books) to create connections among members able to join in-person and those participating remotely
- Ask clergy to join the live and online members for a segment of time to discuss worship planning, institutional concerns, or simply to acknowledge the choir's impactful presence in the congregation.

OTHER CONSIDERATIONS

Face-to-face choral rehearsal considerations:
- Ensure that appropriate facilities are available for the spacing recommendations for singing (staying current with research findings)
- Work with church leaders on a testing protocol, where possible, until a vaccine can be developed.

The health and well-being of those considered at-risk should remain a primary concern in all decisions related to rehearsing and singing in houses of worship.

American Choral Directors Association
COVID-19 Response Committee
Instructional Models

Level/Choir Context	Music in Worship
Teaching Scenario	Full remote learning

SUGGESTED INSTRUCTIONAL PRACTICES

Equip singers with resources for self-directed rehearsal:
- Utilize digital sheet music and recordings of accompaniments and parts (see Resources Appendix).

Continue regular online meetings:
- Utilize an online meeting application such as Zoom or MS Teams for having regular choir meetings at rehearsal time.
    Some ideas for online meetings:
    o Engage singers in similar ways to their regular rehearsal except group singing, if not possible with the online service (i.e. discussion of text, discussion of musical structure and form, backgrounds of composers, listening to exemplary recordings, devotional time, expressions of concern for members, prayers, announcements)
    o Build vocal technique through extended time for exercises, providing visual notation of the exercise to facilitate ease of participation; share leadership among director and members of the choir
    o Offer responsibility for any of these segments to choir members, rather than only speaking as director
    o Explore the nature of sacred choral music, discuss other times of difficulty reflected in singing (i.e. the Psalms, the Spirituals)
    o Invite members to speak about the meaning of choral singing and its community in their lives
    o Replace large musical projects such as Christmas concerts or major works with digital projects, such as virtual choirs, or group songwriting. Encourage community by working on these projects in small groups assigned to match members with those they don't usually have an opportunity to be near in regular rehearsals
    o Invite special guests to visit digital meetings and speak to the choir (e.g. peer choir directors, vocal pedagogues, theologians, organists, guests from other denominations or faith traditions, composers)
    o Invite clergy to visit digital meetings and speak to the choir

- o Adopt external projects, such as offerings or volunteering for food banks, advocacy for school or community choirs

TECHNOLOGY CONSIDERATIONS

Provide information to ensure that singers have access to appropriate technology for independent rehearsal and communication:
- Home computer with speakers/headphones
- Email access
  - Software (Adobe, Zoom, etc.)

EQUITY CONSIDERATIONS

Utilize the resources of the institution to ensure that all members' needs are accommodated:
- Computer and internet access for home learning and communication
- Appropriate software capabilities for singers with disabilities
- Provide alternatives (e.g. recordings, calling into rehearsal) for singers without high-speed internet

SOCIAL AND MENTAL HEALTH CONSIDERATIONS

Maintain the social connection provided to participants by membership in the ensemble, with appropriate limitation of contact and proximity:
- Utilize the extra time allowed by limitations of singing in weekly worship to incorporate more connecting and group-building activities
- Allow more time for conversation about rehearsal music, i.e. discussion of text, memories of prior performances
- Assign segments of rehearsal time that are not musical to rotating lists of volunteers, i.e. devotional time, prayer concerns, discussion of long-term choir goals, allowing for individuals who may not usually be considered musical leaders to have the opportunity to speak
- Allow time for open discussion of the impact of quarantine, especially related to worship and musical preparation
- Assign sectional leaders to make efforts to connect with members between online rehearsals by phone or email
- Ask clergy to join the choir for a segment of time to discuss worship planning, institutional concerns, or simply to acknowledge the choir's impactful presence in the congregation
- Create a shared choir journal (e.g. Google Doc) for members to write and share reflections upon particular themes, pieces of music, or common texts (articles, sacred texts, books).

OTHER CONSIDERATIONS

Singers in worship choirs are anxious for a return to an activity they find deeply rewarding. It is important to reinforce frequently that singers' safety and well-being are held as the highest priority in decision making related to the resumption of in-person meetings. Plans can be modified based on emerging scientific data, but no plan should be implemented based on wishful thinking.

Face-to-face choral rehearsal considerations:
- Ensure that appropriate facilities are available for the spacing recommendations for singing (staying current with research findings)
- Work with church leaders on a testing protocol, where possible, until a vaccine can be developed.

Selected Online Resources: Music in Worship
- Alliance of Baptists COVID-19 Resources
- American Guild of Organists: Responding to COVID-19
- Congregational Song and COVID-19: Singing at Home and for Others
- Calvin Institute of Christian Worship COVID-19 Resources
- Faith Communities and COVID-19 (United Church of Canada)
- Grief in the Time of Covid-19 Resource Sheet (The Hymn Society) (April 2020)
  - Scriptures, Hymns, Liturgical Resources, and Communal Support
- Hymnary COVID-19 Resources
  - Ten Hymns in Times of Trouble, Small Church Music
- Hymns in Times of Crisis (The Hymn Society)
- Interlude: Resources for Worship at Home (GIA)
- OneLicense.net Practices for Posting Services to Social Media, Streaming Licenses
- Pandemic Response Worship Resourcing (Fellowship of United Methodists in Music and Worship Arts)
- Presbyterian Church Coronavirus/COVID-19 Resource Center
- Resources in Light of COVID-19 (National Association of Pastoral Musicians)
  - Includes weekly choir anthem rehearsal tracks under "NPM Resources"
- Returning to Public Worship: Theological and Practical Considerations (Presbyterian Church) (May 2020)
- Streaming Live Music & COVID-19: Music Publishers Association (April 2020)
- Taking your worship online: A guide for beginners and everyone else
- Worship and Formation Resources (Episcopal Church)
- Worship Resources for Worship in the Home and Prayers (ELCA)
- Worship, Music, Copyright and Faith Formation Resources (United Church of Christ)

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 Streaming[1]
- 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

[1]*Synchronous 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

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

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

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

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

<u>Literature Examples for Developing Mixed Voice Singers</u>

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.