



ONTARIO MUSIC EDUCATORS' ASSOCIATION

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

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A Message from the Committee...

The next few months are going to be critical for our profession. Our collective response to this ever-changing narrative may have a long-lasting impact on how we do what we do once we “get back to normal.”

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

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

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

Preamble

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

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

It is the hope of this committee that teachers in elementary and secondary schools in Ontario will be able to look at this document for inspiration and positivity, and that they will then be able to respond to any questions about strategies to deliver the music curriculum in their schools with viable solutions.

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

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

Music Education Advocacy Statement

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

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

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

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

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

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

Is Playing An Instrument Safe?

Excerpt from Amro Music shared document found [here](#).

Band Classes: While academic studies are presently underway at Colorado State University, a recent study hosted by the Vienna Philharmonic revealed “when playing an instrument they (the musicians) faced no additional risk of transmitting the novel coronavirus when performing” and that “we should not expect air exhaled by artists to reach more than 80 centimeters (2.6 feet) distance”. Additionally, the United States Army Band and West Point states “there is agreement between all of the research collected, that wind instrument playing seems to present about the same risk as normal breathing and talking.”

As many educators and musicians can attest, although the musician is blowing air into the instrument, the design of the instrument is such that the air is slowed down to produce a tone, and in doing so, the instrument retains the moisture and aerosols associated with the spread of COVID-19. Accordingly, frequently disinfecting the musical instruments in our program, ensuring students properly maintain their own equipment, and closely following the CDC’s guidelines recommended for social distancing will allow us to continue offering a quality music education to students while proactively preventing the spread of COVID-19.

Orchestra Classes: Orchestra instruments offer no additional risk of contributing to the spread of COVID-19. Performing on these instruments does not involve breathing into the instrument to create a tone and students are able to wear masks when playing. Additionally, because these instruments are sealed with a lacquer or varnish, the exterior surfaces of these instruments are non-porous and can be cleaned similar to other surfaces. Encouraging students not to share classroom supplies, implementing a structured cleaning regimen, following the CDC’s guidelines for social distancing, and utilizing appropriate cleaning solutions that are both effective and safe for the instrument’s finish, will play an active role in preventing the spread of COVID-19 in the orchestra classroom.

Evidence Informed Practice During COVID-19

At the time of writing in June 2020, several studies are underway to investigate the transmission of COVID-19 in musical settings. Several studies are underway to document the transmission of the virus. Two studies in the USA include one co-led by the CBDNA (College Band Directors National Association) and the National Federation of State High School Associations in the USA, and another led by a team of researchers and musicians at the University of Colorado.

Another study conducted recently at Freiburg University looked at music performance and the spread of COVID-19. They concluded that as long as physical distancing rules were in place, there was no increased risk of spreading or catching the COVID-19 virus for musicians of all kinds (through aerosol droplets or increased/heavier breathing). The study can be found [here](#). It is only available in German but a translation can be found [here](#). Administrators will be able to cite these studies to inform their decisions surrounding music in schools.

Environmental Considerations for Music Classrooms

General Safety: Performance-Based Classrooms

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

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

Music Room Supplies Needed for before and after playing

- Sink with running water (soap, and paper towels)
- Hand sanitizer
- Wipes that contain one of the following bleach, isopropyl alcohol, medical virox
- Sterisol for instruments MSDS Sheet can be found [here](#) and steri-spray MSDS Sheet can be found [here](#). Investigation into other appropriate items for disinfection is ongoing.

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

Brass: up to 5 days
Wood: up to 4 days

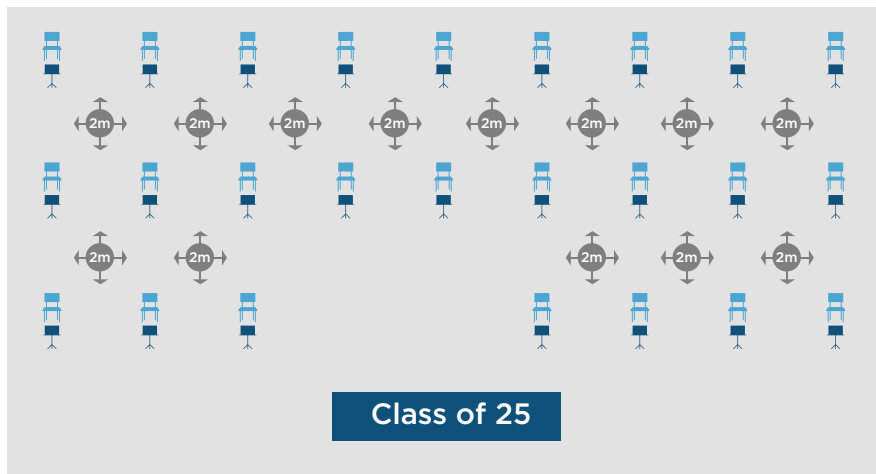
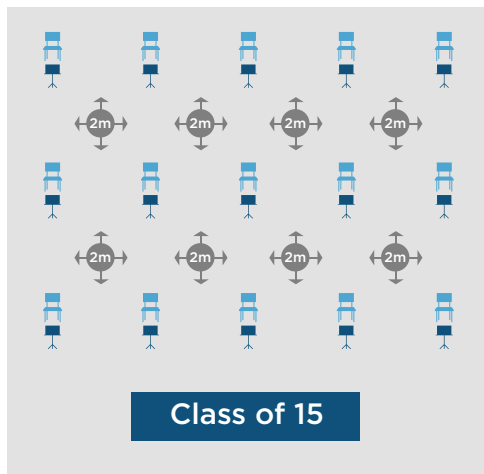
Plastic: up to 3 days
Strings: up to 3 days

Cork: up to 2 days

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

Room Considerations

1. The room should allow for physical distancing of 2 meters so that speaking droplets have enough space to fall to the floor. Sharing of stands should be avoided and chairs and stands should be set up to avoid any unnecessary movement or touching. To achieve this, divide your room's total square footage by 36 (as each student will need a 'block' measuring 6x6 or 36 square feet) to achieve the recommended distancing.



2. Measurements of air turbulence by the Freiburg Institute for Musicians' Medicine suggest that air is not disturbed beyond the following distances:

Flutes	1.5 m in front of player; 0.8m from the end of the flute
Other Woodwinds (excluding saxes)	1.5 m
Brass & Saxophones	2m from the bell

Consideration for trombone & trumpet bell ends and the 2 meters of distance must also be considered. There are scientific studies in the works with a release date of July 2020.

4. Wind instrument music classrooms need to have access to running water (sink & tap) for cleaning purposes. Three areas need to be available:
 - i. A station set up for cleaning (using soap/water and/or Sterisol or steri-spray in a pump or spray bottle) [no shared vessels for dipping mouthpieces]. Sterisol for instruments MSDS Sheet can be found [here](#). Steri-spray could also be used MSDS Sheet can be found [here](#)
 - ii. Rinsing station (running water).
 - iii. Paper towel station for drying off mouthpieces -- it is NOT recommended to use a common towel for drying.

Students will need to be rotated through these areas so physical distancing can be maintained. Investigation into other appropriate items for disinfection is ongoing.

Instrument Deployment Recommendations:

1:1 Ratio - no sharing	Sharing on a Rotary Basis	Daily Sharing of Instruments
Based on these findings, at the time of this publication, students should be assigned their own instrument for individual use. Boards should use a hybrid model for instruments. School instruments supplemented with rental instruments to achieve a 1:1 ratio.	Instruments could be shared between students if they are left for a period of not less than 5 days between rotating groups.	Instruments could be shared daily if the outside of the instruments(s) (touch surfaces) are wiped down (with CDC approved wipes take note various surfaces require different materials) by the teacher. (Time would need to be allotted for the teacher to perform this task) and students would have their own mouthpieces.

Student Kits for Sharing Instruments

Brass/Woodwind Instruments

- Mesh bag
- Mouthpiece
- Mouthpiece brush
- Personal cleaning cloth/swab

Percussion

- Stick bag or ziploc bag
- Sticks (mallets/drumsticks)

Disinfection of Instruments

Instrument Safety Considerations

A good source for cleaning instruments can be found [here](#) in a joint document by NAMM (National Association Of Music Merchants), NAFME (National Association for Music Education) and NFHS (National Federation of State High School Associations). Sterisol is the recommended product to be used for mouthpiece sterilization. The MSDS Sheet can be found [here](#). Steri-spray could also be used. The MSDS Sheet can be found [here](#). Investigation into other appropriate items for disinfection is ongoing.

Brass and Woodwind Instruments

- For detailed instructions on cleaning brass and woodwind instruments, refer to this [article](#) on hygienically cleaning woodwind and brass instruments from the University of Nevada, Las Vegas.
- Water keys should not be released directly onto the floor. Paper towels should be provided to soak up the condensation from water keys.
- Reeds should NEVER be shared.

Percussion (Including Orff Instruments)

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

Strings

- For stringed instruments, including orchestral strings, guitar and ukulele, isopropyl alcohol which is above 70% should only be used on the strings and unfinished finger and fret boards. There is more information to be found at this [website](#).

Plastic Instruments

- Recorders, Boomwhackers and other plastic instruments can be washed with warm, soapy water. Disinfectant solution and alcohol wipes may also be used.

Remo and Other Hand Drums

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

Keyboard Percussion Instruments

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

Electronics

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

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

Health and Wellness

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

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

Recommendations: programming for staff and student well being

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

Curriculum Delivery Models

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

The lessons ideas are developed with these approaches in mind:

Fully Distanced Learning Instruction

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

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

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

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

- Traditional materials and strategies may be used as long as teachers are adhering to health guidelines regarding distancing and hand washing. Students will be working on their own instruments and not sharing with others. Ideas about how to attain a 1:1 ratio are outlined in the Resources for Teaching and Instruction.

In-school Instruction with No Performance

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

Teaching and Instruction

Music educators use tried and true methods of teaching performance skills that have been developed, modified and tested throughout our history. They work and they are extremely effective. However, they will need to be creatively modified for use in our schools during this health crisis.

All educators will depend on health professionals to communicate what measures need to be in place, and then educators will need to find teaching strategies that allow for the curriculum to continue to be taught. Music educators are in no different situation.

Recommendations for performance include, but are not limited to:

1. using flexible band arrangements which allow for creative instrumentation and smaller class sizes;
2. rotating performance units which would create opportunities for every student to play but at different times of the year, to avoid the sharing of instruments;
3. creating found-object instruments;
4. partnering with music industry representatives to create rental contracts, and thus eliminate the need for sharing of instruments.

Music educators are some of the most creative teachers in education. Keeping in mind the safety guidelines, educators can build a program that utilizes the creative process and touches on all the overall expectations of the curriculum in a mindful, health-conscious way.

Recommendations for pedagogical approaches

1. Use project-based instruction.
2. Employ content that engages students on a social emotional level.
3. Deliver lessons that are flexible to a blended learning delivery (online and at school).
4. Consider both synchronous and asynchronous learning opportunities.
5. Design lessons that give options to students including the option to create their own assignments that are meaningful to them.

Conclusion and Next Steps

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

Let's stay in touch...

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

Resources for Teaching and Instruction

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

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

Fully Distanced Learning Instruction

PRIMARY

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

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

Fully Distanced Learning Instruction

JUNIOR

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

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

Fully Distanced Learning Instruction

INTERMEDIATE

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

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

Fully Distanced Learning Instruction

SECONDARY

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

Students With Access to Instruments

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

Using video instruction and/or synchronous learning, teachers can hold small group online classes for instrument families to work with these students on the basics of their instruments and reading of music.

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

Students Without Access to Instruments

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

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

PRIMARY

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

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

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

JUNIOR

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

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

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

INTERMEDIATE

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

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

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

SECONDARY

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

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

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

Traditional materials and strategies may be used in this scenario as long as teachers are adhering to health guidelines regarding distancing and hand washing. Students will be working with their own instruments and not sharing with others. Creativity regarding possible strategies to attain a ratio of 1:1 will be addressed here.

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

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

PRIMARY

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

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

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

JUNIOR

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

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

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

INTERMEDIATE

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

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

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

SECONDARY

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

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

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

[Beepbox.co](#)

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

[Canadian Opera Company: Home](#)

[Chrome Music Lab](#)

[Essential Elements Music Class Interactive](#)

[Flat.io](#)

[Flipgrid.com](#)

[Hamilton Philharmonic Orchestra](#)

[Harknett Musical Services Online Resources](#)

[Incredibox](#)

[MusicFirst Classroom](#)

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

[musictheory.net](#)

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

[Noteflight - Online Music Notation Software](#)

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

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

[Soundtrap - Make music online](#)

[Toronto Symphony Orchestra lessons](#)

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



Council of Ontario
Drama and Dance
Educators



First Nations, Métis and
Inuit Education
Association of Ontario



Ontario Association for
the Support of Physical
and Health Educators



Ontario Art Education
Association



Ontario Physical and
Health Education
Association



Ontario Music Educators'
Association

June 18, 2020 ***Copy of letter to Chairs of School Boards***

Dear Director of Education:

This letter is on behalf of six provincial subject associations that promote and support student well-being through critically important forms of experiential learning. We are deeply aware of the challenges that COVID-19 will present when Ontario students return to school. As provincial subject associations, we feel that it is imperative that our subjects have a place in the timetable and that they are delivered safely and equitably. Now, more than ever, the critical components of learning must include relationships, respect, critical thinking, and collaboration.

As we begin to reimagine what education looks like in the fall, we recognize that students will have been negatively impacted through various forms of trauma as a result of COVID-19. This pandemic has presented extraordinary challenges for the education sector and we are just beginning to understand the impact. The adverse effects of school closures on children's safety, well-being, and learning are well documented ([UNICEF, Framework for reopening schools, p.1](#)).

After months of remote learning,

“...schools must not just prepare students for the future but they also need to help them make sense of the present. After disasters and crises, schools must as a first priority help learners safely explore the changed world in which they live.”
([Te Rito Toi](#) ¹)

Our unique disciplines of dance, drama, visual/media arts, Indigenous education, music, health and physical education provide the skills, knowledge, and attitudes to be able to build resilience, and heal trauma. Our curricula and unique pedagogical approaches allow students to explore safely their thoughts and feelings through critical thinking, physicality, creativity, and collaboration. These are areas of learning that have proven

successful in creating and sustaining the interest of a great many students, in particular, those from racialized and Indigenous communities. As we move forward in these uncertain times, the principle of inclusion is foundational to our work, in particular the perspectives of Indigenous peoples.

Our subject associations hold significant knowledge, expertise, and resources to support these critically important subject areas, specifically by having access to a network of professionals who have been learning together, sharing, and responding to students and families over the last number of months. We want to ensure educators are prepared and supported. In order to maintain a truly safe environment for all, educators must ensure that physical, emotional, social, and safety needs are prioritized within all learning environments and platforms. We recognize that Indigenous peoples have the right to education in their own languages and in a manner appropriate to their cultural methods of teaching and learning.

We have the research and the resources to assist educational stakeholders in reimagining what education will look like in the coming months. We invite you to prioritize experiential learning and direct your board administration to connect with us to make use of our expertise in the spirit of collaboration.

Sincerely,

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