

Music Education P–12

Preparing for the 2020–2021 School Year



This document was developed in consultation with Nova Scotia music educators and lead by the provincial Arts Consultant. These recommendations have been reviewed by OCMOH (Office of the Chief Medical Officer of Health) with a public health perspective based on current epidemiology.

The following recommendations for Music P–12 are based on research and practice in music education and are informed by the [Nova Scotia Guidance for Vocalists and Instrumentalists](#) and guidance on music in schools from the [Public Health Agency of Canada](#). Schools should also consider broader public health guidance from the [Back to School Plan Appendix](#), including considerations for careful frequent hand hygiene and cough and sneeze etiquette.

Background

Evidence on the playing of instruments is inconclusive regarding the possibility of increasing the transmission of COVID-19 and the risk is not fully understood at this time. Wind or brass instruments have a theoretical possibility of increasing the transmission of COVID-19. The evidence is evolving and will continue to be monitored and updated as more is known ([Government of Canada COVID-19 Guidance for Schools Kindergarten to Grade 12](#)). Because these instruments may increase transmission of COVID-19, a decision to resume these activities should include a risk assessment to ensure that schools are able to follow the additional precautions (risk mitigation measures) as outlined below based on [Federal](#) and [Provincial](#) guidance.

[Federal guidance](#) notes that singing and choral activity may elevate COVID-19 transmission risk and states that schools should consult with their local Public Health Authority prior to resumption of these activities. Current NS public health guidance states that group singing is considered higher risk and recommends that there be no singing indoors or outside at school at this time in grades P–12. We acknowledge this is difficult and will continue to review and re-evaluate as new evidence emerges.

It is suggested that every music teacher (P–12) begin classes in September with learning opportunities that do not require singing, excessive movement, or the initial playing of instruments. Teachers would create engaging musical experiences that meet curricular outcomes while allowing students to settle into their new learning environment and learning about new routines. For example, through musical practices such as listening to music, doing rhythmic activities, reviewing music fundamentals, shadow playing, and/or creating music using found sounds, students can express their thoughts, feelings, and understandings of their world. This will allow students to engage in meaningful music making, develop their social-emotional needs, get to know each other, and build a safe and trusting environment within the classroom community. These activities should be monitored—compiling evidence and building on successes.

In elementary music, junior high Explore Music, and high school non-band programs, there is no fixed timeline for moving beyond these initial, low-risk learning experiences. It will be different in every school. Over the weeks, if the epidemiology remains constant, as new evidence emerges, and/or as students and teachers become more comfortable and familiar with their new learning environment and routines (disinfecting procedures, public health guidance, etc.), they could safely move to expanding the musical experiences. This would include playing instruments, increased movement activities, small group activities (ensembles), etc., adhering strictly to public health guidance as outlined in the tables below. Once again, careful monitoring is important, and music teachers are encouraged to document the success of these activities, gradually expanding the breadth and depth of musical experiences while adhering to evolving public health guidance.

Band programs can safely begin as soon as recommended mitigation measures are in place. Details can be found in the Music in Grades 7 and 8 and Music in Grades 9–12 Scenario 1 tables below.

The key to success will be a gradual return to full music education. However, if the need arises, teachers should be prepared to return to lower-risk activities. Above all, public health guidance must be followed carefully.

To assist music teachers throughout the province an online network has been established within a Google Classroom to share lesson ideas and to provide updates as new evidence is reviewed and deemed feasible for Nova Scotian teachers and students. Music teachers can [click here to access this Google Classroom](#) or select the Google Classroom link on the GNSPES landing page, click the + (upper right), Join Class and enter 5loila6 then click JOIN (upper right).

For music teachers who wish more information or who have additional questions, please submit these to Ardith Haley, Provincial Arts Consultant at ardith.haley@novascotia.ca and these will be included within the Google Classroom.

A return to full ensemble and music education instruction will be achieved as public health guidance permits. Updates will be published on the provincial [e-learning site](#).

Music in Grades P–6

The elementary music program comprises a developmentally sequenced and integrated spiral curricula encompassing five learning outcomes. This addresses the scenarios of learning environments that may be utilized during the 2020–2021 school year, moving between in-person and online delivery. In all scenarios, students will engage in curricular-based learning opportunities as music educators consider what media is appropriate and approved in the scenario(s) they are presented with.

	Scenario 1 (In-school) & Scenario 2 (Blended)	Scenario 3 Learning from Home
Scheduling, Facilities, and Physical Distancing Requirements	<ul style="list-style-type: none"> Time built into classes for necessary disinfecting as per public health guidance Increase ventilation <ul style="list-style-type: none"> Consider moving classrooms outside when space and weather permit Ensure that the ventilation system operates properly, notify maintenance staff if there are issues Open windows when possible and if weather permits Sufficient space to move and physically distance Establish exit/entrance traffic patterns (one-way) for classroom and storage areas Encourage fixed seating arrangements (over flexible seating arrangements) where relevant <ul style="list-style-type: none"> Musicians should always be facing the same direction, in staggered rows (no circle or curved setups) Place floor markings to indicate physical distancing and to show spots for students to sit on the floor Singing in class/choirs will not occur until it is deemed appropriate to do so by public health guidance. <ul style="list-style-type: none"> This guidance is subject to change as new information on transmission and epidemiology becomes available. Music teachers should be prepared to go to student classrooms and should plan accordingly. If using equipment between rooms, time will be required for disinfecting surfaces. 	<ul style="list-style-type: none"> Designated times to be built into the school schedule for synchronous classes Create synchronous and asynchronous learning experiences for engagement of students
Introduction and Assessment Strategies	<ul style="list-style-type: none"> In-school sessions should initially be focused on student well-being through music, establishing classroom safety protocols, and low-risk musical learning experiences. As comfort and evidence supports, gradually move to expanding the learning 	<ul style="list-style-type: none"> Consider virtual guest artist/clinician visits e.g., the Artists in Schools program will be virtual in 2020-2021 and there will be no cost share fee Synchronous Information Engagement

	Scenario 1 (In-school) & Scenario 2 (Blended)	Scenario 3 Learning from Home
	<p>opportunities (refer to Scenario 1: P–12 Ease-in Approach to Music Education Recommended on page 1).</p> <ul style="list-style-type: none"> • Teachers will utilize approved online tools. This will support the music program but also teach students how to use online music technologies to prepare for potential learning form home scenarios. • Teach from the elementary music “tool kit”. This includes such things as: <ul style="list-style-type: none"> ○ Solfege and Hand Signs; Rhythm Syllables; Echoes; Notation; Canon work; Media transfer; Body Percussion; The Pentatonic House; Ostinato; Rondo Form; Question and Answer; Improvisation; Composition; Hocket/Distributed Rhythm; etc. • Media in music includes such things as <ul style="list-style-type: none"> ○ Voice (sounds, speech, songs [when spoken]); body/movement (dance, movement, body percussion); non-pitched percussion; pitched percussion; ukulele; and more ○ Recorders should not be used until further notice • Utilize learning opportunities that require minimal/no equipment or minimize direct contact between students (no partner games, non-touch dances, etc.) • Consider virtual guest artist/clinician visits <ul style="list-style-type: none"> ○ E.g., the Artists in Schools program will be virtual in 2020–2021 and there will be no cost share fee • Use Formative Assessment Strategies such as: <ul style="list-style-type: none"> ○ Conversations; observations; exit slips; teacher and peer feedback prior to moving to summative assessment practices. • Use a range of summative assessment practices and allow students choice in how they demonstrate achievement of outcomes. Consider: <ul style="list-style-type: none"> ○ Face-to-face performance tests; products, demonstrations, videos, etc. • For more on assessment strategies please refer to the e-learning site. 	<ul style="list-style-type: none"> ○ Personal discourse; video conferencing; Small group work; Phone calls; conversations; etc. • Asynchronous Information Acquisition <ul style="list-style-type: none"> ○ Video(s) of the teacher (or others) demonstrating a song, game, dance, concept, etc. based on music outcomes for students to practice; Email; Individual practice/creation; etc.
Equipment, Materials, and Supplies	<ul style="list-style-type: none"> • Consider creating individual rhythm band bags for P–6 students <ul style="list-style-type: none"> ○ Rhythm sticks, non-pitched percussion, pitched percussion (for example) • No sharing of musical scores, or personal instruments <ul style="list-style-type: none"> ○ String players should have their own bows • Particular attention to cleaning and disinfection of high touch surfaces must occur. Health Canada has a list of approved disinfectants that are suitable for use. <ul style="list-style-type: none"> ○ Instruments and equipment that must be shared (piano, percussion instruments, guitars, hand drums, music stands, amplifiers, etc.) must be disinfected after each use and between users. To further reduce risk, ensure that all hand hygiene practices are followed before and after use of any shared equipment. <ul style="list-style-type: none"> . The use of drums with mylar or polyester heads is encouraged . Mi'kmaq hand drums should be restricted to teacher use only as the surfaces could be damaged by disinfecting • Generally, music teachers will go to the students in elementary grades. Attention to room size and appropriate learning activities that will adhere to public health guidance must be considered <ul style="list-style-type: none"> ○ In the event that a music room will be used some equipment may need to be removed to create more space. E.g., risers, large percussion 	<ul style="list-style-type: none"> • Individual rhythm band bags could be sent home with students • Provide ready-to-go at-home learning packages as per the directions of your region

	Scenario 1 (In-school) & Scenario 2 (Blended)	Scenario 3 Learning from Home
Technology Considerations	<ul style="list-style-type: none"> • Technology and speakers available for teachers if travelling to rooms may be helpful • Music teachers may consider using a mic to reduce the need to project their voices 	<ul style="list-style-type: none"> • Consider the technology that is available to students and plan accordingly using the general provincial guidelines. • Consider using a calendar/organizer to manage learning activities, possibly posted on a school or classroom website and coordinated with other teachers from the grade level. • A list of Recommended Resources (digital) are listed below <ul style="list-style-type: none"> o Some instruction can be complemented with the use of these sites and programs.
Performance Considerations	<ul style="list-style-type: none"> • Live formal performances and concerts are not recommended until physical distancing restrictions are lifted • Creative, informal class performances within the cohort could take place (outside where possible) 	<ul style="list-style-type: none"> • Virtual choir and band performances do not reflect the authenticity of music-making in the classroom. The process does not satisfy any learning outcomes of the provincial curriculum, nor does it present pedagogical value. Creating virtual performances requires an enormous investment of time from audio and video editors. Teachers should not feel any obligation to produce such materials. The focus, as always, should be on creating engaging and collaborative music-making learning experiences.
Ongoing Professional Learning	<p><i>Learning and Instruction</i></p> <ul style="list-style-type: none"> • A provincial, online collaborative space for music educators to share ideas and to work together has been created. It can be found in the Google Classroom. This will provide an opportunity for teachers to: <ul style="list-style-type: none"> o Share resources that they have created o Collaboratively create resources together rather than as individuals o Share lesson ideas, assessment strategies and classroom practices o Provide ongoing professional learning opportunities o Provide responses to common questions as they emerge • PD with Andrew Mercer (Online Music Teacher, Newfoundland and Labrador, English School District) was offered at 2020 Summer Learning Academy. These sessions were taped and will be available on EECD YouTube Channel (www.youtube.com/eeed_ns) for review and reference. 	<ul style="list-style-type: none"> • See Full In-school Learning column

Music in Grades 7 and 8

The renewed junior high music program comprises a developmentally sequenced and integrated spiral curricula encompassing seven learning outcomes in Explore Music, and eight learning outcomes in Band Instruments. Some schools are still using the previous curriculum when offering these two courses. It is highly recommended that music educators consider implementing the renewed curricula that is now available for all schools to offer. If interested, teachers should contact their principal to determine the feasibility of offering the renewed course(s) in the 2020–2021 school year. The collaborative, learner-centred approaches of the revised curricula and the integrated, reduced learning outcomes are well-suited for student learning success in any of the three scenarios.

This addresses the scenarios of learning environments that may be utilized during the 2020–2021 school year, moving between in-person and online delivery. In all scenarios, students will engage in curricular-based learning opportunities as music educators consider what media is appropriate and approved in the scenario(s) they are presented with.

	Scenario 1 (In-school) & Scenario 2 (Blended)	Scenario 3 Learning from Home
Scheduling Preferences, Facilities, and Physical Distancing Requirements	<ul style="list-style-type: none"> ● Time built into classes for necessary disinfecting as per public health guidance ● Increase ventilation <ul style="list-style-type: none"> ○ Consider moving classrooms outside when space and weather permit ○ Ensure that the ventilation system operates properly, notify maintenance staff if there are issues ○ Open windows when possible and if weather permits ● Establish exit/entrance traffic patterns (one-way) for classroom and storage areas ● Singing in class/choirs will not occur until it is deemed appropriate to do so by public health guidance. <ul style="list-style-type: none"> ○ This guidance is subject to change as new information on transmission and epidemiology becomes available. ● Preliminary research from an international study has suggested that modified masks may be beneficial to instrumentalists. Please note that this practice is not recommended by NS Public Health at this time until there has been opportunity for the research to be peer-reviewed and quality assessed ● Encourage fixed seating arrangements (over flexible seating arrangements) where relevant <ul style="list-style-type: none"> ○ Musicians should always be facing the same direction, in staggered rows (no circle or curved setups) ○ Place floor markings to indicate physical distancing and to show spots for appropriate seating ● It is recommended that the playing of instruments be limited to 30 minute segments <ul style="list-style-type: none"> ○ In classes longer than 30 minutes, non-playing learning experiences will take place in the remaining time ○ Longer class lengths also will allow time for disinfecting as per public health guidance ● The number of people playing together in the same space must be limited to the current maximum as indicated by NS Guidance for Vocalists and Instrumentalists (a minimum distance of 6 feet) <ul style="list-style-type: none"> ○ For those who play a brass or wind instrument, the length of the instrument should be considered as an extension of the individual and included when determining spacing (e.g., allow 9 feet for trombonists). ● Small instrumental ensembles should be scheduled to accommodate group sizes that are reflective of NS Guidance for Vocalists and Instrumentalists 	<ul style="list-style-type: none"> ● Designated times to be built into the school schedule for synchronous classes ● Create synchronous and asynchronous learning experiences for engagement of students ● Scheduling flexibility for small group and individual student support/rehearsal using approved tools

	Scenario 1 (In-school) & Scenario 2 (Blended)	Scenario 3 Learning from Home
Instruction and Assessment Strategies	<ul style="list-style-type: none"> o Consider creating small ensemble groups of family of instruments to facilitate cleaning and more focused instruction • Eventually, large ensembles may be able to meet in larger spaces (i.e. cafeterias, gymnasiums) following NS Guidance for Vocalists and Instrumentalists o Consider combining small ensembles to create larger groups • Bell covers made of a double layer of nylon material (such as pantyhose) are highly recommended <ul style="list-style-type: none"> • In-school sessions should initially be focused on student well-being through music, establishing classroom safety protocols, and low-risk musical learning experiences. As comfort and evidence supports, gradually move to expanding the learning opportunities (refer to Scenario 1: P–12 Ease-in Approach to Music Education Recommended on page 1). • Teachers will utilize approved online tools <ul style="list-style-type: none"> o This will support the music program but also teach students how to use online music technologies to prepare for potential learning from home scenarios • Consider pedagogical approaches such as inquiry-based learning, project-based learning, learner-centred, etc. as utilized in the revised curricula • When wind instruments are not being utilized, consider learning experiences such as <ul style="list-style-type: none"> o Percussion ensembles for all o Guided listening, composition, reflection on performances and learning activities • Create chamber ensembles and/or sectionals in place of large ensemble settings • Use flexible band arrangements, allowing for creative instrumentation and smaller group instruction • Limit band instrument choice for beginners to flute, clarinet, trumpet, and trombone to simplify instruction • Consider virtual guest artist/clinician visits <ul style="list-style-type: none"> o E.g., the Artists in Schools program will be virtual in 2020–2021 and there will be no cost share fee • Use Formative Assessment Strategies <ul style="list-style-type: none"> o Conversations; observations; exit slips; teacher and peer feedback prior to moving to summative assessment practices. o The use of flexible assessment frameworks such as “Choice Boards” to personalize assessments • Use a range of summative assessment practices and allow students choice in how they demonstrate achievement of outcomes. Consider: <ul style="list-style-type: none"> o Face-to-face performance tests; products, demonstrations, videos, etc. o Use of approved video technology for students to record themselves (see Recommended Resources below) for playing assessments <ul style="list-style-type: none"> • This maximizes class/group time for students to be engaged in collaborative music making in small groups • For more on assessment strategies please refer to the e-learning site. 	<ul style="list-style-type: none"> • Consider virtual guest artist/clinician visits <ul style="list-style-type: none"> o e.g., the Artists in Schools program will be virtual in 2020–2021 and there will be no cost share fee • Synchronous Information Engagement <ul style="list-style-type: none"> o Personal discourse; video conferencing; small group work; Phone calls; conversations; etc. o Full ensemble meetings could consist of students playing along (muted) with the teacher o Informal one-on-one sessions could be arranged for interested students as time permits and students can meet with each other in peer groups o Use of body percussion or found sounds for percussionists without access to equipment at home o Body percussion or clapping exercises for rhythm practice. o Arrange “watch parties” with ensembles using programs like SyncTube (see Recommended Resources) to watch concerts simultaneously o Consider establishing a mentorship program with local high schools and/or universities • Asynchronous Information Acquisition <ul style="list-style-type: none"> o Pre-recorded instructions/teaching segments; email; posted videos; individual research; individual projects; individual practice/creation; theory; listening; etc. o Assign solo repertoire for students to work on (e.g., SmartMusic—see Recommended Resources below) o SmartMusic has several method books (i.e., Standard of Excellence) built in so that teachers can assign content from those books to students. A play along track is included and an easy to use assessment tool as well o Breathing Gym videos [NSSBB# 19046] can be used by students at home. Also see Learn 360 for videos that will support students. This can be accessed from their gnspes home page.
Equipment, Materials, and Supplies	<ul style="list-style-type: none"> • No sharing of musical scores, or personal instruments <ul style="list-style-type: none"> o Percussionists should have their own sticks and mallets o String players should have their own bows 	<ul style="list-style-type: none"> • Provide instruments for students to use at home following regular procedures (band instruments, guitars, found percussion, etc.)

	Scenario 1 (In-school) & Scenario 2 (Blended)	Scenario 3 Learning from Home
	<ul style="list-style-type: none"> ● Particular attention to cleaning and disinfection of high touch surfaces must occur. Health Canada has a list of approved disinfectants that are suitable for use. <ul style="list-style-type: none"> ○ Instruments and equipment that must be shared (piano, percussion instruments, guitars, hand drums, music stands, amplifiers, etc.) must be disinfected after each use and between users. To further reduce risk, ensure that all hand hygiene practices are followed before and after use of any shared equipment. <ul style="list-style-type: none"> · The use of drums with mylar or polyester heads is encouraged · Mi'kmaq hand drums should be restricted to teacher use only as the surfaces could be damaged by disinfecting ○ Instruments, mouthpieces, and accessories should be cleaned and disinfected as per standard protocol, following the manufacturer's instructions <ul style="list-style-type: none"> · Perform hand hygiene after cleaning instruments · Do not share cleaning equipment ○ Collect spit valve contents using a puppy pad (or similar). When discarding, maintain physical distance (doing this at least 2m from other individuals), placing the waste immediately into a disposable container/trashcan. ● Use of folio cabinets is not recommended due to the repeated touching on a shared surface ● Acquire Flex Band Arrangements, small ensembles music ● May need to remove some equipment from the music room (such as risers and large percussion) to allow for more individual space ● Camera and microphone(s) for recording and/or livestreaming small and/or large ensembles may be useful 	
Technology Considerations	<ul style="list-style-type: none"> ● Technology and speakers available for teachers if travelling to rooms may be helpful ● Music teachers may consider using a mic to reduce the need to project their voices 	<ul style="list-style-type: none"> ● Consider the technology that is available to students and plan accordingly using the general provincial guidelines ● Consider using a calendar/organizer to manage learning activities, possibly posted on a school or classroom website, and coordinated with other teachers from the grade level ● A list of Recommended Resources (digital) are listed below <ul style="list-style-type: none"> ○ Some instruction can be complemented with the use of these sites and programs.
Performance Considerations	<ul style="list-style-type: none"> ● Live formal performances and concerts are not recommended until distancing restrictions are lifted ● Creative, informal class performances within the cohort could take place outside 	<ul style="list-style-type: none"> ● Virtual choir and band performances do not reflect the authenticity of music-making in the classroom. The process does not satisfy any learning outcomes of the provincial curriculum, nor does it present pedagogical value. Creating virtual performances requires an enormous investment of time from audio and video editors. Teachers should not feel any obligation to produce such materials. The focus, as always, should be on creating engaging and collaborative music-making learning experiences.
Ongoing Professional Learning	<p><i>Learning and Instruction</i></p> <ul style="list-style-type: none"> ● A provincial, online collaborative space for music educators to share ideas and to work together has been created. This is accessible through gnspe and can be found in the Google Classroom. This will provide an opportunity for teachers to: <ul style="list-style-type: none"> ○ Share resources that they have created ○ Collaboratively create resources together rather than as individuals ○ Share lesson ideas, assessment strategies and classroom practices 	<ul style="list-style-type: none"> ● See In-School column

	Scenario 1 (In-school) & Scenario 2 (Blended)	Scenario 3 Learning from Home
	<ul style="list-style-type: none"> o Address commonly asked questions o Provide ongoing professional learning opportunities • PD with Andrew Mercer (Online Music Teacher, Newfoundland and Labrador, English School District) was offered at 2020 Summer Learning Academy. These sessions were taped and will be available on EECD YouTube Channel (www.youtube.com/eecd_ns) for review and reference. 	

Music in Grades 9–12

The music program in grades 9–12 comprises several courses with curricula rooted in three strands: Creating, Making, and Presenting; Understanding and Connecting Time, Place, and Community; and Perceiving and Responding. Specific curriculum outcomes number in the range of 34 to 37, depending on the course. The Department of Education and Early Childhood Development has made suggestions for prioritizing foundational outcomes to assist teachers as they continue to support student learning. This will assist on where to focus instruction as many students did not complete the full music program in the 2019–2020 school year and students will need to be met where they are at in their learning. The suggested foundational outcomes are not new but are a prioritization of current outcomes and are connected to the provincial curriculum site for ease of access by teachers.

<https://curriculum.novascotia.ca/>

The information below addresses the scenarios of learning environments that may be utilized during the 2020–2021 school year, moving between in-person and online delivery. In all scenarios, students will engage in curricular-based learning opportunities as music educators consider what media is appropriate and approved in the scenario(s) they are presented with.

	Full In-School Learning	Blended/Partial In-School	Learning from Home
Scheduling Preferences, Facilities, and Physical Distancing Requirements	<ul style="list-style-type: none"> • Time built into classes for necessary disinfecting as per public health guidance • Increase ventilation <ul style="list-style-type: none"> o Consider moving classrooms outside when space and weather permit o Ensure that the ventilation system operates properly, notify maintenance staff if there are issues o Open windows when possible and if weather permits • Establish exit/entrance traffic patterns (one-way) for classroom and storage areas • Singing in class/choirs will not occur until it is deemed appropriate to do so by public health guidance. <ul style="list-style-type: none"> o This guidance is subject to change as new information on transmission and epidemiology becomes available. • Preliminary research from an international study has suggested that modified masks may be beneficial to instrumentalists. Please note that this practice is not recommended by NS Public Health at this time until there has been opportunity for the research to be peer-reviewed and quality assessed • Encourage fixed seating arrangements (over flexible seating arrangements) where relevant <ul style="list-style-type: none"> o Musicians should always be facing the same direction, in staggered rows (no circle or curved setups) o Place floor markings to indicate physical distancing and to show spots for appropriate seating • It is recommended that the playing of instruments be limited to 30 minute segments 	<ul style="list-style-type: none"> • Designated times to be built into the school schedule for synchronous classes in person and virtually. • In-person classes would focus on small group and individual instruction that cannot be done virtually and only as needed. This will be coordinated by the school on a sign-up basis if deemed necessary. • Create synchronous and asynchronous learning experiences for engagement of students 	<ul style="list-style-type: none"> • Designated times to be built into the school schedule for synchronous class time • Create synchronous and asynchronous learning experiences for engagement of students • Scheduling flexibility for small group and individual student support/rehearsal using approved tools

	Full In-School Learning	Blended/Partial In-School	Learning from Home
Instruction and Assessment Strategies	<ul style="list-style-type: none"> o In classes longer than 30 minutes, non-playing learning experiences will take place in the remaining time o Longer class lengths also will allow time for disinfecting as per public health guidance • The number of people playing together in the same space must be limited to the current maximum as indicated by NS Guidance for Vocalists and Instrumentalists (a minimum distance of 6 feet) o For those who play a brass or wind instrument, the length of the instrument should be considered as an extension of the individual and included when determining spacing (e.g., allow 9 feet for trombonists). • Instrumental ensembles should be scheduled to accommodate group sizes that are reflective of NS Guidance for Vocalists and Instrumentalists • Eventually, large ensembles may be able to meet in larger spaces (i.e., cafeterias, gymnasiums) following NS Guidance for Vocalists and Instrumentalists <ul style="list-style-type: none"> o Consider combining small ensembles to create larger groups • Bell covers made of a double layer of nylon material (such as pantyhose) are highly recommended 	<ul style="list-style-type: none"> • Teachers will develop online environments using approved tools. Many of the strategies in at school learning can also be used in a primarily learning from home scenario. • Maximizing engagement and interactive opportunities will be the priority for all teachers, moving asynchronous activities (theory, listening, history, etc.) to the online learning environment and synchronous learning through some in person sessions focused on technical playing aspect and online through real time opportunities. The e-learning site will provide additional support for learning from home and effective assessment practices that music teachers can adapt to their subject area. 	<ul style="list-style-type: none"> • Consider virtual guest artist/clinician visits <ul style="list-style-type: none"> o e.g., the Artists in Schools program will be virtual in 2020–2021 and there will be no cost share fee. • Synchronous Information Engagement <ul style="list-style-type: none"> o Personal discourse; video conferencing; small group work; phone calls; conversations; etc. o Full ensemble online meetings could consist of students playing along (muted) with the teacher o Informal online one-on-one sessions could be arranged for interested students as time permits o Use of body percussion or found sounds for percussionists without access to equipment at home o Body percussion or clapping exercises for rhythm practice. o Arrange “watch parties” with ensembles using approved programs (see Recommended Resources) to watch concerts simultaneously

	Full In-School Learning	Blended/Partial In-School	Learning from Home
	<ul style="list-style-type: none"> ● Use flexible band arrangements, allowing for creative instrumentation and smaller group instruction ● Consider virtual guest artist/clinician visits <ul style="list-style-type: none"> ○ e.g. the Artists in Schools program will be virtual in 2020–2021 and there will be no cost share fee ● Use Formative Assessment Strategies <ul style="list-style-type: none"> ○ Conversations; observations; exit slips; teacher and peer feedback prior to moving to summative assessment practices. ○ The use of flexible assessment frameworks such as “Choice Boards” to personalize assessments ● Use a range of summative assessment practices and allow students choice in how they demonstrate achievement of outcomes. Consider: <ul style="list-style-type: none"> ○ Face-to-face performance tests; products, demonstrations, videos, etc. ○ Use of approved video technology for students to record themselves (see Recommended Resources below) for playing assessments <ul style="list-style-type: none"> · This maximizes class/group time for students to be engaged in collaborative music making ● For more on assessment strategies please refer to the e-learning site. 		<ul style="list-style-type: none"> ○ Consider establishing a mentorship program with local high schools and/or universities ● Asynchronous Information Acquisition <ul style="list-style-type: none"> ○ Pre-recorded instructions/teaching segments; email; posted videos; individual research; individual projects; individual practice/creation; theory; listening; etc. ○ Assign solo repertoire for students to work on (e.g., SmartMusic—see Recommended Resources below) ○ SmartMusic has several method books (i.e., Standard of Excellence) built in so that teachers can assign content from those books to students. A play along track is included and an easy to use assessment tool as well ● Breathing Gym videos [NSSBB# 19046] can be used by students at home. Also, see Learn 360 for videos that will support students. This can be accessed from their gnspes home page. ● See the provincial e-learning site for appropriate instructional and assessment methodologies.
Equipment, Materials, and Supplies	<ul style="list-style-type: none"> ● No sharing of musical scores or personal instruments <ul style="list-style-type: none"> ○ Percussionists should have their own sticks and mallets ○ String players should have their own bows ● Particular attention to cleaning and disinfection of high touch surfaces must occur. Health Canada has a list of approved disinfectants that are suitable for use. <ul style="list-style-type: none"> ○ Instruments and equipment that must be shared (piano, percussion instruments, instruments, guitars, hand drums, music stands, amplifiers, etc.) must be disinfected after each use and between users. To further reduce risk, ensure that all hand hygiene practices are followed before and after use of any shared equipment. <ul style="list-style-type: none"> · The use of drums with mylar or polyester heads is encouraged · Mi’kmaq hand drums should be restricted to teacher use only as the surfaces could be damaged by disinfecting 	<ul style="list-style-type: none"> ● Where possible, instruments stay with students and are not left in the classroom 	<ul style="list-style-type: none"> ● Provide instruments for students to use at home (band instruments, guitars, found percussion, etc.).

	Full In-School Learning	Blended/Partial In-School	Learning from Home
	<ul style="list-style-type: none"> o Instruments, mouthpieces, and accessories should be cleaned and disinfected as per standard protocol, following the manufacturer's instructions <ul style="list-style-type: none"> . Perform hand hygiene after cleaning instruments . Do not share cleaning equipment o Collect spit valve contents using a puppy pad (or similar). When discarding, maintain physical distance (doing this at least 2m from other individuals), placing the waste immediately into a disposable container/trashcan. • Use of folio cabinets is not recommended due to the repeated touching on a shared surface • Acquire Flex Band Arrangements, small ensembles music • May need to remove some equipment from the music room (such as risers and large percussion) to allow for more individual space • Camera and microphone(s) for recording and/or livestreaming small and/or large ensembles may be useful 		
Technology Considerations	<ul style="list-style-type: none"> • Music teachers may consider using a mic to reduce the need to project their voices 	<ul style="list-style-type: none"> • Teachers should use approved tools and work across the school to have some consistency for students as to the basic productivity tools being used. E.g., Google for Education 	<ul style="list-style-type: none"> • Consider the technology that is available to students and plan accordingly using the general provincial guidelines • Consider using a calendar/organizer to manage learning activities, possibly posted on a school or classroom website and coordinated with other teachers from the grade level • A list of Recommended Resources (digital) are listed below <ul style="list-style-type: none"> o Some instruction can be complemented with the use of these sites and programs.
Performance Considerations	<ul style="list-style-type: none"> • Live performances are not recommended until distancing restrictions are lifted • Creative informal performances could take place outside for small groups as per public health guidelines 	<ul style="list-style-type: none"> • Alternatives to live performances that meet curriculum outcomes can be explored <ul style="list-style-type: none"> o Virtual demonstrations; Informances; Recorded solos; Chamber music events; Digital collaborations; Online coffee houses; Improv sessions; etc. 	<ul style="list-style-type: none"> • Virtual choir and band performances do not reflect the authenticity of music-making in the classroom. The process does not satisfy any learning outcomes of the provincial curriculum, nor does it present pedagogical value. Creating virtual performances requires an enormous investment of time from audio and video editors. Teachers should not feel any obligation to produce such materials. The focus, as always, should be on creating engaging and collaborative music-making learning experiences.
Ongoing Professional Learning	<i>Learning and Instruction</i>	<ul style="list-style-type: none"> • See Full In-School Learning column 	<ul style="list-style-type: none"> • See Full In-School Learning column

	Full In-School Learning	Blended/Partial In-School	Learning from Home
	<ul style="list-style-type: none"> A provincial, online collaborative space for music educators to share ideas and to work together has been created. This can be accessed through teacher gnspe accounts in the Google Classroom. This will provide an opportunity for teachers to: <ul style="list-style-type: none"> Share resources that they have created collaboratively create resources together rather than as individuals Share lesson ideas, assessment strategies and classroom practices Address common questions Provide ongoing professional learning opportunities PD with Andrew Mercer (Online Music Teacher, Newfoundland and Labrador, English School District) was offered at 2020 Summer Learning Academy. These sessions were taped and will be available on EECD YouTube Channel (www.youtube.com/eecd_ns) for review and reference. 		

Recommended Resources			
	Artists in Schools	The Artists in Schools program supports arts-enriched learning experiences through Nova Scotian artists working in the classroom (virtually in 2020–2021) with students from Grades Primary to 12. There will be no cost share fee in 2020–2021.	Interested teachers should consult the Artists in Schools brochure for further details and to book a virtual artist visit to their classroom. The link to this will be found on the e-learning site in mid-August.
	Australia Online Teaching Resources	This is a teacher resource out of Australia. An excellent resource for online music teaching techniques. Free content.	No issues noted. No privacy or security issues as there is no login or account creation required.
	Chrome Music Lab	Website tool to explore music in a variety of ways. Free program.	No issues noted. No privacy or security issues as there is no login or account creation required.
	"How-to" Tips	<ul style="list-style-type: none"> How to Control Sound Input and Output Devices in Windows 10 How to change sound input/output on Mac® OS X™ How to view YouTube concerts simultaneously 	No issues noted. No privacy or security issues as there is no login or account creation required.
	Incredibox	A music app that allows students to create their own mixes. Choose your musical style among seven impressive atmospheres and start to lay down, record, and share your mix. Free program.	No issues noted. No privacy or security issues as there is no login or account creation required.
	Musictheory.net	Free theory exercises and comprehensive lessons on basic theory, rhythm and meter, scales and key signatures, intervals, chords, diatonic chords, chord progressions, etc.	No issues noted. No privacy or security issues as there is no login or account creation required.
	Symphony Nova Scotia	Educational music resources. A useful tool when teaching music to grades P to 12. Free content.	No issues noted. No privacy or security issues as there is no login or account creation required.

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Please note that additional resources are currently under evaluation. As these are approved this will be noted on the e-learning site.

Other resources that music teachers should be considering for classroom use include: Google for Education (classroom, sheets, docs, slides, meet, forms, etc.), Moodle (Learning Content Management System), Learn 360 (classroom videos connected to the curriculum), EBSCO (scholarly articles, magazines, Canadian Points of View, journals etc.), My Blueprint (see arts related careers) and additional approved video conferencing and productivity tools as noted by region on the [e-learning site](#). Please ensure that all materials used in the music classroom online or in person conform to [Canada's copyright guidelines](#).

References

[Nova Scotia's Back to School Plan](#)
[Government of Canada COVID-19 Guidance for Schools Kindergarten to Grade 12](#)
[Nova Scotia Guidance for Vocalists and Instrumentalists](#)
[NFHS. \(06 August 2020\). 2nd Round of Preliminary Data from the University of Colorado International Coalition Covid-19 Study](#) – while this data is promising it is still preliminary and has yet to be peer reviewed or have quality assurance completed. We will continue to monitor research as it emerges and continue to have discussions with NS Public Health about what is feasible in Nova Scotia schools.
[NFHS \(9 July 2020\). *Statement of Work: Aerosol Generation from Playing Band Instruments, Singing and Performing and Risk of Infectious Disease Transmission.*](#)