



## **THE CBDNA COVID-19 RESPONSE COMMITTEE**

### **REPORT**

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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 CBDNA COVID-19 Response Committee encourages everyone to, (1) keep their mental and physical health front of mind, (2) use discretion when reading and sharing the myriad and often unvetted articles and studies available, (3) communicate often with your constituents, especially your administration, and (4) 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.**

## **Section 1 - Preamble**

The COVID-19 disease was first identified in Wuhan, China in December, 2019 and shortly thereafter began to spread globally, creating an ongoing pandemic. As of May 20, 2020 approximately 4.6 million cases have been reported resulting in over [300,000 deaths](#).

The COVID-19 Response Committee was formed in late April, 2020 to address the impact of the COVID-19 pandemic on college and university band programs. The committee was charged with creating a document to help guide CBDNA members and their administrators as they navigate various large ensemble teaching scenarios with which they may be faced. While many of our members also coach chamber music, teach classroom and/or applied conducting, and teach other courses, this committee was charged only with addressing large ensemble instruction. We acknowledge that there will be omissions. Therefore, this will be a living document that will be updated and amended as needed.

Although the pandemic’s impacts are far-reaching and profound, the committee encourages CBDNA members to find opportunity in the midst of crisis. As composer and CBDNA member, Erika Svanoë articulates, “Embracing an attitude of creativity, experimentation, collaboration, and problem solving, while giving ourselves permission to fail and learn from failure, is perhaps the best current practice.” Perhaps this situation will facilitate a more comprehensive approach to performance and repertoire. Can we broaden the musicianship skills of our students? Can we facilitate entrepreneurship? Increased technology skills? Critical thinking and listening? Teaching and mentorship? Community and public school outreach? Cross-disciplinary learning and connections? Deeper listening? Greater exposure to different repertoires? Inclusivity? A focus on process over product?

The committee resolves that the safety of all involved must take precedence. The health and wellness of our students and ourselves is paramount. The committee also acknowledges that each college and university will be subject to mandates decreed by national, state, and local health officials as well as college and university leaders.

Finally, while CBDNA serves bands in higher education, the organization holds a holistic view of the field, and of our indelible connection to primary and secondary school ensemble programs. This document will be publicly available and we hope that it will be of assistance to our elementary, middle, and high school music educator colleagues.

## Section 2 – Large Ensemble 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, acceptance, and understanding. Music making is essential to the human experience.

Large ensembles are a place for innovation, for creation of new music, for support of living composers, for artistic expression, for pushing boundaries, for exploring new technologies, for exploring and understanding diverse populations, for aesthetic experience, and for the exploration of creativity with others. Large ensembles create a pathway for students to contribute to something larger than themselves as both individual artists and members of society.

Within schools and departments of music, large ensembles act as building blocks of a community, providing experiences for individuals to develop interpersonal skills through elements of musicianship and human connection. In addition to artistic and communal fellowship, large ensembles serve in recruitment of majors and non-majors, generate credit hours, and actively engage with the community in a variety of ways, including annual graduation activities, outreach concerts to middle/high schools, touring, and recording.

CBDNA believes that the communal large ensemble experience is invaluable and irreplaceable.

[A joint arts advocacy statement created by the National Association for Music Education and endorsed by several leading professional music organizations including CBDNA can be accessed here [NAfME Arts Advocacy Statement](#).]

## Section 3 – COVID-19 and the Large Ensemble Rehearsal

At this time, what we know about the potential impact of COVID-19 on large ensemble rehearsals is largely anecdotal. Several media reports (especially of choirs) have suggested that COVID-19 can be transmitted via aerosols (microscopic water droplets too light to be affected by gravity) from asymptomatic persons. It has also been suggested that the current practices of ridding instruments of excess liquid will likely need to be modified. This includes emptying spit valves, removal of slides, and shaking or blowing water off keys. At the time of publication of this document, it seems likely to assume that the number of people occupying large rehearsal spaces will need to be reduced for some time.

While scientific studies on virus transmission of aerosols in ensemble settings remain limited, two studies are underway. The [first study](#), led by CBDNA and the National Federation of State High School Associations, and supported by over 30 professional organizations, will be conducted at the University of Colorado. The [second study](#), supported by various arts organizations, will be led by a team of researchers and musicians at Colorado State University including CBDNA member Rebecca Phillips. In addition to measuring transmission of aerosols, each of the studies will also address ways to mitigate the aerosols produced while breathing and playing. These scientific studies will provide more information about woodwind and brass instrument aerosol emissions and will better inform the possibilities for large ensemble instruction.

## Section 4 – Instruction Models

### Introduction

The committee does not intend to determine policy or practice. Rather, we seek to provide a set of instruction ideas for varied physical distancing mandates. While there is a myriad of different scenarios for fall instruction, the committee has focused on three: (1) fully online instruction, (2) on-campus instruction with limited numbers, and (3) blended scenarios. All other scenarios (except “business as usual” which is unlikely and doesn’t require explanation) are considered variations of these and are not discussed in this document.

### Considerations

#### *Health and Wellness*

1. The health and well-being of students, faculty, and staff are of primary and critical importance.
2. Ensemble attendance expectations may need to be modified. Consider accommodations for students who do not feel comfortable coming to campus. Due to ensemble member attendance variables, consider assigning parts that allow for attendance flexibility. In the unfortunate case that a member of an ensemble becomes ill with COVID-19, that ensemble member and others may be absent from rehearsal/class for an extended period of time. Consider an alternative plan for those members to participate in the ensemble through virtual platforms.

#### *Space and Physical Environment*

1. A [preprint study of outbreaks in Japan](#) suggests that the chances of direct transmission of COVID-19 are almost 20 times higher indoors compared to outdoors. Therefore, to the extent possible, directors may wish to consider outdoor rehearsals and/or performances.
2. Further study is necessary on the needs for personal protective equipment (PPE) for students and faculty.
3. To the extent possible, students should use their own music and own personal stand in rehearsals and concerts.
4. In order to reduce possible transmission through the sharing of chairs, students (other than bassoons and tubas) should be encouraged to stand in rehearsals and performances.
5. To the extent possible, students should not share instruments. If instrument sharing is absolutely required then instruments should be thoroughly sanitized according to the strictest standards possible. Instrument hygiene resources can be found [here](#).

#### *Programming and Repertoire*

1. Due to many variables, consideration of different approaches to programming is advised including: programming compositions in the public domain so that individual parts can be shared digitally, programming works with flexible instrumentation, and programming works that can be rehearsed with a few musicians at a time.
2. Consider contacting living composers to negotiate purchase and distribution options.
3. If budgets are compromised, consider using your institution’s interlibrary loan services.

#### *Teaching and Instruction*

1. While some overlap of learning objectives between the large ensemble and applied music, studio class, and chamber music can be expected, it is advised to provide unique experiences to support our continued inclusion in the curriculum during the pandemic and beyond.
2. Consider project-based instruction involving all large ensembles within a unit and working collaboratively.
3. Consider both synchronous and asynchronous large ensemble instruction options.
4. Consider creating assignments for students based on common areas of study, rather than instrument groups (i.e. assignments for performance majors, music education majors, non-music majors, etc..)
5. In the case of online instruction, consider equitable access to equipment, technology, internet, software, and other virtual instruction needs.

6. For large ensemble placement auditions, if in-person auditions are not feasible, consider pre-recorded video or audio submissions or auditions via live video conferencing.
7. Consider a combination of traditional large ensemble objectives with new large ensemble objectives. Consider student input on ensemble objectives.
8. Be aware of and adhere to copyright laws.
9. When creating online assignments, flexibility is important. Consider giving options to students, including the option to create their own assignments that are meaningful to them.
10. Consider collaboration with faculty and/or student composers in the creation, performance, and recording of new works.
11. Recognize that percussionists and pianists may not have access to instruments in an online learning environment. Where appropriate, encourage explorations of music-making with found sounds and vocalizations.
12. Consider that students may not have an adequate place to practice or complete playing assignments given their living situation. On-campus practice rooms may be closed or have reduced hours or social distancing measures in place.
13. Consider ensemble members may not have access to instrument/s, especially auxiliary equipment.
14. Consider regularly-scheduled video conferences with current and/or admitted students and use of social media for recruitment and retention.

## **Instructional Resources Provided by This Committee**

The committee has created two useful teaching resources that appear as appendices in this document and will be housed on CBDNA website. These include:

1. A database of resources for remote teaching (also included in this document as Appendix 1).
2. A sample list of chamber pieces of varying difficulty suitable for performance with reduced or indeterminate instrumentation (also included in this document as Appendix 2).

## **Instructional Scenarios and Model Teaching Assignments**

Many CBDNA members have contributed ideas for the following section, proving again the resourcefulness, selflessness, and commitment of our membership. A truly heartfelt “Thank you!” to those contributors, who are too numerous to list here.

### ***Scenario 1: Fully Virtual Instruction***

To the extent that it is possible, digital assignments should serve one of the following functions: (1) teach concepts that align with the stated learning objectives for the class, (2) teach or reinforce musicianship, (3) teach or reinforce musical entrepreneurship, (4) build cohesiveness in the ensemble, on campus, or throughout the larger community.

#### **Performance Assignments - Individual**

1. Students **perform a professional mock audition**. The performance is done via videoconference. The panel comprises faculty instructors and/or guests. Ensemble members compete individually. Finalists are selected and awarded a prize.
2. Students **prepare a festival or competition audition**. The performance is done via videoconference or is recorded and submitted for review. The director and/or applied instructor provide(s) constructive feedback.
3. Students **respond by ear**, to a melody and create a countermelody or harmonization.
4. Using SmartMusic©, students **perform their individual parts** to a selected piece.
5. Students **create and record** a commercial and/or pop arrangement for their instrument.
6. Students **prepare parts** for a future in-person chamber or large ensemble performance. Students submit the recordings they have made of their part to the instructor for constructive feedback and/or assessment.

7. Students **prepare parts** for a virtual chamber or large ensemble (consult with specialists for software or application licensing, editing, and mastering product). The director would provide reference tracks: click track, percussion track, pitch drone, bass line, etc.

### Performance Assignments - Individual or Group

1. Each student **reflects on their sonic environment**, how it has changed in the time of COVID-19 (What is louder? Quieter? What is different and unique to this time?) then records a 50-70 second video of a static or active scene capturing the sound of their life at this time. Students can give their soundscape a title. The soundscape is uploaded to an online folder and the students will then perform and record an improvised instrumental accompaniment to fit the energy, tone, and mood of the soundscape. Students or the instructor can determine if the students record improvisations for their own soundscape, or if they will be assigned another student's improvisation with which to interact. The video/audio soundscape and the audio (or video/audio) of the improvisation can then be edited together, and each soundscape/improvisation can be edited and produced for a larger video to capture the entire ensemble's soundscapes.

### Performance Assignments - Small Group or Group

1. **Collaborative composing in small teams** – Assign pairs of students: one student creates and records a melody, and the other creates and records a counterpoint or harmonization. A third student could be added, to create and record a percussive or otherwise alternative part.
2. **“Hand” or body percussion pieces** – Expand the concept of instrumentation with some or all members of the ensemble, through pieces such as Steve Reich's *Clapping Music* or Warren Benson's *Variations on a Handmade Theme*.
3. **Group performance/composition assignment** – Students work in small collaborative teams to video record a group composition and/or improvised performance that embraces internet lag. Example [here](#).
4. **Individual performance/composition assignment ([Salzman/Shapiro University of Washington model](#))** – Over the course of a semester, small teams of students compose, practice, and record a series of original short passages over a simple audio track of an undulating drone tone, and upload the result for their team. Each student uses this set of audio files as the source from which they compose a “sonic community quilt.”

### Additional Assignments to Enhance Ensemble Musicianship

1. **Guided score study and analysis** – Choose a public domain piece or purchase all necessary scores for the project. Download and print the score. Students create either an arch map or formal analysis for a movement (if multi-movement) or for the entire work.
2. **Directed and comparative listening** – Students listen to two (or more) recordings of the same piece and write a short paper that compares the constructive elements of the performances. The instructor provides an assessment rubric (i.e. pitch, articulation, general musicianship, overall effect, etc.).
3. **Critical listening and writing** – Students choose work performed at a previous concert and provide a one-page assessment of the performance. The instructor provides a simple assessment rubric (i.e. pitch, articulation, general musicianship, overall effect, etc.)
4. **Repertoire discovery** – Students discover three pieces for winds by a composer fitting a certain set of criteria (i.e. Australian, Scandinavian, etc..)
5. **Guest artist videoconferences** – Instructor and/or teaching assistant leads and creates topics and assignments.
6. **Guest artist interviews** – Students and/or teaching assistants lead with guided topics and questions.
7. **Program notes** – Using all available resources write a program note for a selected piece.
8. **Intonation exercise** – Students create a pitch tendency chart for their instrument over five days. Modification: students pair-up to perform chromatic scales. One student slowly performs a

chromatic scale while the partner makes note of pitch tendencies. Switch roles. Students save pitch tendency charts for future reference.

9. **Intonation exercise** – Students create two separate audio recordings using a drone. In each one students play the chords below as an ascending/descending arpeggio. Use one flat key and one sharp key as the root: major, minor, augmented, diminished, half diminished 7<sup>th</sup>, fully diminished 7<sup>th</sup>, 7<sup>th</sup>, minor 7<sup>th</sup>, major 7<sup>th</sup>.
10. **Arranging exercise** – Students arrange a Bach chorale or other four-part composition for a given instrumentation.
11. **4'33" (version a)** – As an homage to John Cage and in the spirit of social distancing and also embracing the idea that concert halls around the world have gone silent, please record at least 4 minutes and 33 seconds of the sounds around you. They will be combined to create a collective soundscape. ([More details can be found here](#))
12. **4'33" (version b)** – Students record 4'33" of audio on a smartphone. Students access sounds (via written reflection, video, or audio recording) to the extent they believe the sounds are music, or not. Modification: Students attempt to replicate sounds on their instruments.

### Entrepreneurship Assignments

1. Students **create a professional audio site** for recorded work.
2. Students **create a professional website**.
3. Students **create a professional YouTube channel** for solo work and excerpts.
4. **Artist interview** – Students conduct a 15- to 30-minute audio interview with an innovative artist in any genre. Record the interview and create a summary.
5. **Entrepreneurship assignment** – Using a director-created list of five prominent new music ensembles ask students to respond to a variety of prompts such as:  
Assess the website and/or social media presence. Attractive/appealing? Engaging/boring?  
Informative? Easy/difficult to navigate? What adjective describes the ‘message?’ How important (or not) is audio and/or video?

### Teaching and “Outreach” Assignments

1. **Teaching** – Students create a video teaching a younger musician how to execute a particular musical technique. For example, a percussionist may teach one of the Percussive Arts Society’s rudiments; a double bassist may teach how to properly tune the instrument or how to execute a Bartok *pizzicato*; wind players may teach breath support or articulation.
2. **Secondary school outreach initiatives** – Students prepare and present two one-hour virtual masterclasses or sectional sessions on their instrument with secondary school band or orchestra students. (Modification: videoconference with high school ensembles and perform for each other.)
3. Individual students **volunteer** to help local middle and high school programs. For example, virtual sectional coaching, individual mentorship, help create a recruitment or ‘hype’ video, etc.

### Community-Building Assignments

1. **“Create something beautiful”** – Students meet virtually with their sections and find or create something beautiful that can be shared digitally with the ensemble.
2. As representatives of the band program, **students volunteer** time in a manner that uses their musical gifts, social skills, and teaching abilities.
3. Students **create a performance video** for the college or university to post on social media pages.
4. Students **present an impromptu concert** in their driveway, balcony, or in some similar location.



### **Possible Assignments for Non-Music or Multiple Majors**

For related information, consult Appendix 3.

1. Students **complete an assignment that combines music and another major**. For example, a biology major compares molecular structure with compositional structure. A communications major analyzes ways in which mass communication and musical communication have evolved over time.
2. Students **complete an assignment that captures their personality in some manner**. For example, a short film of surroundings accompanied by a soundtrack on their instrument.
3. **Intentional listening assignment** – Students sit still in two diverse settings (indoors, outdoors, city street, beach, forest, etc.) and intentionally listen for at least 30 minutes during which they make note of every sound they hear. They describe frequency range (high-mid-low), volume, texture, spatial placement, pulse/rhythm, and any other sonic observations. They may record the environments if desired, and include the recording in a short report they share with other students.

### ***Scenario 2: Large Ensembles Meeting in Reduced Numbers***

Due to the potentially wide variation of scenarios, it is difficult for the committee to provide specific instructional options. It is recommended to use the institution's resources and/or the instructional ideas listed below.

1. Consider consulting the "Sample List of Chamber Repertoire Performable with Reduced or Indeterminate Instrumentation Database of Chamber Winds Repertoire" that is included as Appendix 2 of this document and is available on the CBDNA website.
2. Consult Rodney's Winther's book *An Annotated Guide to Wind Chamber Music*.
3. Consult websites that offer flexible and/or varied instrumentation chamber music such as Melanie Brooks's [Leading Tones Music](#) and Kevin Poelking's [Chamber Winds Project](#).
4. Consider collaborations with composers and composition students to create new compositions for flexible instrumentation.

### ***Scenario 3: Blended Scenarios***

The following are some of the possible blended scenarios with which our membership may be faced: (1) the term/semester begins with online instruction and moves to in-person instruction in reduced numbers; (2) the term/semester begins with in-person instruction with reduced numbers and moves to online instruction; (3) the term/semester begins with in-person instruction with full ensemble, then moves to in-person instruction with reduced numbers; (4) the term/semester begins with in-person instruction with full ensemble, then moves to online instruction.

Consider creating an ensemble experience that can move seamlessly from online to in-person or vice-versa. One such model is currently being conceived by Eric Rombach-Kendall, Director of Bands at the University of New Mexico. He states:

"My wind symphony meets for 6 hours per week so I will create a flexible curriculum that equates to roughly that same amount of time either online or in person. We give three concerts each fall. I will program at least one work on each of the concerts that is in public domain. While this doesn't give us endless repertoire from which to choose, it does give us the Holst *Suites*, Vaughan Williams *English Folk Song Suite*, many Sousa marches and lots of great chamber music. By using public domain music, we can share the parts digitally so that students can have an experience in the rehearsal room and at home if necessary. Also, we have commissioned some works and have performance rights to those pieces so we could secure permission from the composer to distribute those parts electronically as well. For the non-public domain works we can mail the parts or make them available for pick up on campus.

If we are able to rehearse on campus, then wonderful. If not, then the students will play along to an outstanding recording of the piece and can record their own part. Also, they can learn and play multiple parts (i.e. Clarinet 1, 2 and 3). So, all of this would

account for a couple of hours per week. In addition, we would have a one-hour Zoom with the entire ensemble and a one-hour sectional Zoom per week.”

## Section 5 – 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, band directors have been defined by our creative thinking, problem-solving, hard work, and perseverance. These skills will serve us well during this challenging time.

**Let’s stay in touch . . .**

- 1. If you have any comments or suggestions about this document please feel free to leave them at <https://forms.gle/pouFfA8qPBi5f4ae9>. This is a living document that will be amended and updated as needed.**
- 2. Please visit the “CBDNA COVID-19 Forum” Facebook page to share student successes and/or challenges, provide additional insights or ideas, highlight COVID-19-related research at your individual institution, or just to ‘chat.’**

# Appendix 1 – Database of Resources for Remote Teaching

## Introduction

The CBDNA website will host a growing, more robust database of resources, and will welcome additions discovered in our rapidly-evolving field. The purpose of the list below is to aggregate a selection of existing resources and organize them by category. Sources include Alex Shapiro, Composer; Emily Threinin, University of Minnesota; CBDNA North/Northwestern Division Zoom Session; and the CBDNA webpage, “Ideas to Deal with Coronavirus.”

It should be noted that this database is not exhaustive and may be updated or amended. Also, this database is for informational purposes only. CBDNA does not endorse or seek to promote any of the products listed.

When planning for remote teaching consider the following:

1. Does the university/college have a mandated platform for instruction or assignment delivery (i.e. Zoom, Webex, Blackboard Collaborate Ultra, Teams, Facebook Video, FaceTime)?
2. Do the students have equal access to: a decent internet connection? a laptop and/or tablet? a minimally-distracting location in which they can practice, study, and do their class work?
3. Is it possible to coordinate with applied, theory, and musicology professors so that students can use similar set-ups and submission platforms?

## Database of Resources

### Audio Tips

1. [How to Control Sound Input and Output Devices in Windows 10](#)
2. [How to change sound input/output on Mac® OS X™](#)

### General Application

1. [Resources for Teaching Music and Audio Production Online](#)
2. [Christopher Bill Guide to Remote Music Education](#)
3. [Teaching Effectively During Times of Disruption](#)
4. [Online Teaching Resources/Distance Learning Ideas for Band Directors created and curated by Bradley Mariska](#)

### Mental Health/Performance Anxiety

1. [Bulletproofmusician Blog](#)
2. [Zoom Exhaustion](#)

### Microphones

1. [Blue](#)
2. [Fifine](#)
3. [Shure MV5](#)

### Music Notation Software

1. [Finale](#)
2. [Sibelius](#)
3. [MuseScore](#)
4. [Dorico](#)
5. [Notion](#)
6. [Noteflight](#)

## Philosophy and New Technology

1. [A Guide to Making Music for Free](#)
2. [HoloLens 2 AR Headset: On Stage Live Demonstration](#)
3. [Dear Music Teachers: Please Stop Asking How To Create A Virtual Choir Video](#)

## Recording/Mixing/Editing Software

There are numerous solutions for working with audio and MIDI files, whether on smartphones, tablets or computers, and using either built-in microphones or better quality external ones. The goal is to create the best sounding .mp3 file possible. Inputting of musical notes is easiest with a controller keyboard, but can also be done using a virtual instrument triggering events from a tablet or smartphone.

1. Multitrack/Sequencing Software (Digital Audio Workstation)
  - a. [Reaper](#)
    - i. [Beginner's Guide to Using Reaper](#)
  - b. [Garage Band for Mac](#)  
[Garage Band for PCs](#)
  - c. [Wavepad](#)
    - i. [WavePad Sound Editor tutorials](#)
  - d. [Audacity](#)
    - i. [Audacity: Complete Tutorial Guide to Audacity for Beginners](#)
    - ii. [Recording with a click track in Audacity](#)
  - e. [Cakewalk](#) (PC)
  - f. [Cubase LE](#)
  - g. [Studio One](#)
  - h. [Ableton Live](#)
    - i. [Adding a click in Ableton Live](#)
  - i. [ProTools](#)

Pro level

  - j. [Logic](#)
  - k. [Digital Performer](#)
2. Input/Controller  
For those without an instrument:
  - a. [MidiCity](#)
  - b. [Virtual MIDI Piano Keyboard](#) (SoundForge)
  - c. [Other virtual keyboards](#)
3. Video Editing Applications
  - a. [Adobe Premiere Rush](#)
  - b. [Apple Final Cut Pro](#) (there is a discounted educational bundle through Apple if you have a Macintosh that includes Final Cut Pro and Logic Pro)
  - c. [Davinci Resolve](#)
  - d. [Wondershare Filmora](#)
4. Audio Editing Applications
  - a. [Audacity](#)
  - b. [DSP-Quattro](#)
5. Consumer-level Options for Virtual Recording
  - a. [Acapella](#) (from PicPlayPost)
  - b. [Jamulus](#) (hosted by SourceForge) uses a server-based solution to allow for “live-playing.” They claim that internet speed requirements are minimal (less than 1 mbps).

6. Professional-level Options for Virtual Recording
  - a. [LoLa](#) (LOw LAtency) developed specifically for music and ensembles. This appears to be very hardware/connection reliant but it proves that the concept can be executed with very fast internet connections.
    - i. [A video of the technology in use at ASU](#)
  - b. [SoundJack](#)
  - c. [JackTrip](#)
  - d. [JACK](#)
    - i. [QjackCtl](#)
  - e. [JamKazam](#)

## Recording Tips

1. [Recording Yourself in Garage Band](#)

## Virtual Platforms/Classrooms

1. [Virtual Platforms: a Comparison Document](#) (created by MN educators)
2. [Video Conference Do's and Dont's](#)
3. [Zoom](#)
  - a. [COVID-19 Zoom Resources](#)
  - b. [Audio and Video tips for Zoom](#)
  - c. [Preserving Original Sound in Zoom](#)
  - d. Audio Playback "Tips" for listening to instrumentalists
    - i. Open Zoom and go to the Zoom menu at the top left of the screen
    - ii. Select "Preferences"
    - iii. Uncheck the box for "automatically adjust microphone volume" and adjust the "input volume" to a low setting
    - iv. Select "Advanced"
    - v. On the drop down menus for "Suppress Persistent Background Noise" and "Suppress Intermittent Background Noise" select "Disable"
    - vi. On the drop down menu for "Echo Cancellation" select "Aggressive"
4. [SmartMusic](#)
5. [WeVu: Time Specific Comments of Videos](#)

## Virtual Ensembles

1. [NAFME Response and Tips to Online Learning](#)
2. [Virtual Ensemble Experience](#)
3. [Virtual Vespers](#)
4. [Dear Music Teachers: Please Stop Asking How To Create A Virtual Choir Video](#)

## Website Building Platforms

1. [WordPress](#)
2. [WiX](#)
3. [Weebly](#)

## Appendix 2 – Sample List of Chamber Repertoire Performable with Reduced or Indeterminate Instrumentation

This is not meant to serve as a comprehensive list but rather a jumping off point for discovery of other similar works. Chamber wind works with 6 or 7 players were included in case ensembles are limited to that number of musicians in a rehearsal room at one time. Rodney Winther's book *An Annotated Guide to Wind Chamber Music* is an excellent resource for continued exploration of chamber wind works for six to eighteen players.

### Chamber Wind Works for 6 or 7 Players That May Work with Substitutions

**Beethoven, Ludwig van** - *March in B-flat, WoO 29* (0022 2000)  
**Beethoven, Ludwig van** - *Sextet in E-flat, Op. 71* (0022 2000)  
**J.S. Bach/Arr. Kennaway** - *Sarabande* (2131 0000)  
**Hanmer, Ronald** - *Serenade for Seven* (2131 0000)  
**Lowe, Thomas** - *Suite of Dances* (2131 1000)  
**Schubert, Franz/Arr. Emerson** - *Scherzo and Trio in F* (2121 1000)  
**Thompson, Virgil** - *Baracolle* (1221 0000)  
**Whitlock, Percy/ Arr. Emerson** - *Folk Tune* (2131 1000)

### Works for Variable or Non-Specified Ensemble

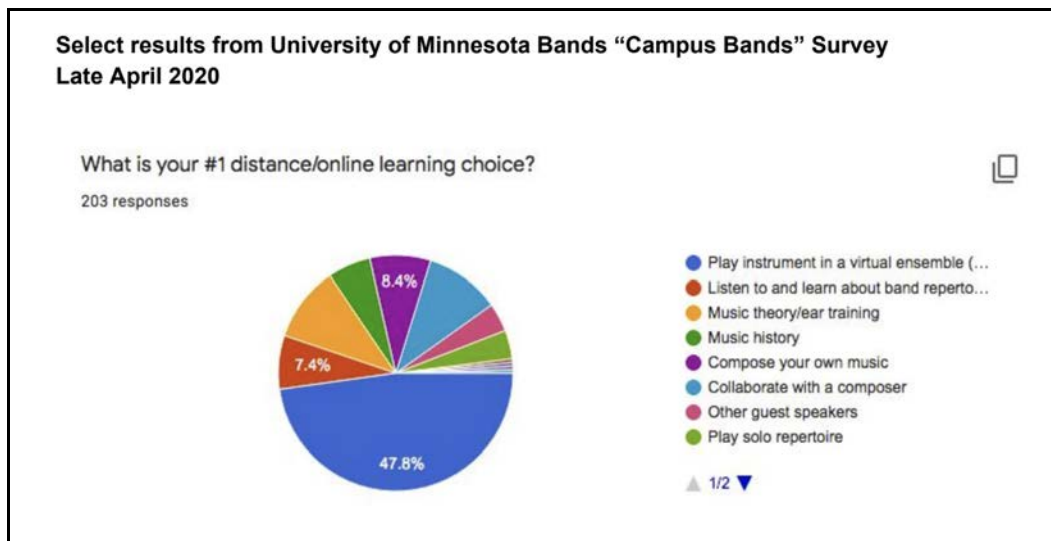
**Andrieseen, Louis** - *Workers Union*  
**Cage, John** - *4'33"*, *Atlas Eclipticalis*, *Ryoaji*  
**Nobles, Jordan** - *The Library of Babel*, *Negative Space*, *Aeternum Vale*, *Rosetta Stone*, *Circle of Fifths*, *Equilibrium*, *Quickening*, *Surface Tension*, *Rogue Waves*, *On a mote of dust suspended in a sunbeam*, *Lagrange Point*, *aether*, *Spring*, *Still Life*, *Foreign Lands*, *Simulacrum*, *Grace*, *Ostinati*, *Undercurrents*, *Stasis*, *Pulses*, *Quaver*, *Parallel II*  
**Oliveros, Pauline** - *Bonn Feier* (intended for outdoor performance)  
**Pisaro, Michael** - *The Collection*  
**Riley, Terry** - *In C*  
**Rzewski, Rzewski** - *Coming Together*, *Attica*, *Struggle Song*, *The Waves*, *Force*, *Holes*, *Spots*, *Speculum*, *Diana*, *Prose Pieces*, *Les Moutons de Panurge*, *Second Structure*, *Crusoe*, *Main Drag*, *96*.  
**Thompson, Walter** - *Sound Painting*  
**Zorn, John** - *Cobra*

### Works for "Hands"

**Benson, Warren** - *Variations on a Handmade Theme*  
**Reich, Steve** - *Clapping Music*

## Appendix 3 – University of Minnesota Bands Campus Bands Survey

A survey given to campus band members, all of whom are non-music majors.



### Select Free-Response Comments

1. Depending on what the plan is, would it be possible to skip the first part of the semester and come back when in person starts to meet?
2. Hearing from guest speakers about movie music would be cool.
3. I enjoyed doing and listening to music/major research presentations.
4. I just really miss playing with other people. Practicing by myself is great and so is talking to everyone via zoom once a week but neither are why I'm in a full ensemble.
5. I think playing is probably the most important thing to me, but staying involved in music and still being able to advance my musical abilities in at least a semi-non-stressful environment!
6. I think that listening and learning about music/band repertoire would be sweet.
7. I think it would be very cool to take advantage of the distance learning by collaborating with a composer and being able to perform their music under their direction.
8. I think the virtual ensemble is a great idea and could be a lot of fun.
9. Looking at what “traditional” music is in different countries
10. My # 1 choice is probably split between playing instruments in a virtual ensemble and composing music.