

Protocols For Music Liturgy, Rehearsals, And Performances At Christ Church Dartmouth 2020

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Presented To: The Rector, The Wardens, and the Clergy of Christ Church Dartmouth

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Organization Structure And Communication Policy

What is the purpose of this document?

The purpose of this document is to give the Rector and Wardens the information and procedures necessary to make responsible decisions concerning the safety of music liturgy, rehearsals, and performances as those decisions are necessary for the reopening of Christ Church Dartmouth, such as that reopening will be, concerning the SARS COVID-19 pandemic.

Who is responsible?

The Rector and the Wardens should make the final decision to move from one stage to the next, either forward or backward, based on the up-to-date governmental guidelines, the diocesan guidelines, and in consultation with the Music Director. My recommendations can be found in: **The Current Recommendations.**

How should these decisions be communicated?

The final decision to move from stage to stage must be made in writing to the music ministry and the wide public by the Rector and the Wardens in a single communication after coordinating with the Music Director. This will allow for a clear line of communication, minimizing potential misunderstandings.

The Current Recommendations

For Starting Liturgy On Sunday, July 19th, 2020 And Looking Forward To The Near Future

At this point after reviewing all of the information in Appendix B, it is my suggestion that we start at **Stage 2** on Sunday, July 19th, 2020 at the 10:00 am Service and any subsequent services such as a potential afternoon liturgy. Joey Dowell and I will provide the music for this service.

If the state of things stays the same or continues on our current positive seeming trajectory, I would suggest that we switch to **Stage 3** on Sunday, July 26th, 2020 we add Tessa Short and Jodie Alcorn. During my time off in August, Jodie, Joey, and Tessa will provide the music for the liturgies as necessary.

Upon my return on Sunday, September 6th, 2020 we will do the service with the four of us.

Assuming that our current positive seeming trajectory has continued I would suggest a possible switch to **Stage 4** for Sunday, September 13th, 2020.

Beyond that point, assuming our current positive seeming trajectory continues, the next point to move to **Stage 5** or beyond, would be in preparation for Sunday, October 18th, 2020.

Concerning the **Floating Stages**: at this time our governmental and diocesan guidelines suggest that there will be no congregational singing and I would further point out that contrary to some differing opinions, humming must also be restricted. Humming is like singing but only through your nose and If singing is out then too must be humming.

Concerning **Concerts**: based on the governmental guidelines, at this time the recommendation is also put forward that concerts that abide by the appropriate **Stages** and other Christ Church Dartmouth Protocols and policies concerning COVID-19 are able to move forward. Example: the canceled piano recital featuring Joey Dowell.

The Stages

Stages assume:

- Musicians in the balcony
- Musicians wearing masks
- Musicians social distanced

Unless otherwise specified.

The numbered stages refer to musicians and choir members who lead the Music Ministry. The lettered stages refer to congregational singing.

The Stages:

- **Stage 0:** No in person music.
- **Stage 1:** Keyboardist only.
- **Stage 2:** Keyboardist and one vocal musician.
- **Stage 3:** Keyboardist and up to four vocalists.
- **Stage 4:** Keyboardist and up to ten musicians of various kinds, vocal or otherwise.
- **Stage 5:** Full complement of musicians split between the balcony and the chancel.
- **Stage 6:** Full complement of musicians no social distancing.
- **Stage 7:** Masks are removed.

- **Floating Stage A:** No congregational singing.
- **Floating Stage B:** Congregational singing returns with masks.
- **Floating Stage C:** Congregational singing without masks.
- **Floating Stage D:** Congregational singing with no social distancing.

Stages Specifics Breakdowns

For Stages 1-6: All music ministry members will be asked the COVID-19 screening questions and must sign a waiver stating that they are participating in a high risk activity and do so at their own risk.

Stage 0: At this stage it probably means that there is likely to be even fewer than the 29 spots for seating. Basically, this is what a regular 8:00 am service looks like at Christ Church on a Sunday. This would be necessary if, for instance, we could only have ten people per service and that included the musicians and there was a need to really prioritize non-musician parishioners for some reason. Prerecorded music could be used for this kind of service as necessary as has become the procedure for Zoom services.

Stage 1: Specific evidence or research emerges or governmental or diocesan guidelines are put into place stating that even a single singer is so dangerous that no singing should occur in an enclosed space even while wearing masks, being removed from the congregation, and social distancing. In this stage a keyboardist would simply play before the service as people enter, after the service as people leave, and perhaps at specific points for a few minutes of reflection or quietly under the prayers of the people or during communion.

- Keyboardist would be masked.
- Keyboardist would play from the balcony.
- Keyboardist would be contact traced.
- Music Ministry staff and volunteers would ensure proper sanitization of any surfaces before and after the service.
- Keyboardist would enter and exit from a different door (likely the vestry door) than the general congregation and at a different time.

Stage 2: One vocalist and a keyboardist would provide an opening, communion, and closing hymn, and a short Kyrie, Sanctus, and Agnus Dei. Glorias, Creedos, acclamations, and anthems (all short settings) could be added for a particular special occasion. Hymns of gathering, sending, offertory, gospel, and the general use of introits, Glorias, Creedos, acclamations, and anthems would mostly cease as there can be no congregational singing at this time. Please see **The Theology And Methodology** section. The keyboardist will play preludes and postludes as people enter and exit the church.

- Musicians would be masked.
- Musicians would play and sing from the Balcony.
- Musicians would be contact traced.
- Music Ministry staff and volunteers would ensure proper sanitization of any surfaces before and after the service.
- Musicians would enter and exit from a different door (likely the vestry door) than the general congregation and at a different time.

Stage 3: Up to four vocalists and a keyboardist would provide an opening, communion, and closing hymn, and a short Kyrie, Sanctus, and Agnus Dei, perhaps a short anthem for a time of reflection. Glorias, Creedos, and acclamations (all short settings) could be added for a particular special occasion. Hymns of gathering, sending, offertory, gospel, and the general use of introits, Glorias, Creedos, acclamations, and anthems would mostly continue to be omitted assuming that there would likely still be no congregational singing at this time. Please see **The Theology And Methodology** section. The keyboardist will play preludes and postludes as people enter and exit the church.

- Musicians would be masked.
- Musicians would play and sing from the Balcony.
- Musicians would be contact traced.
- Music Ministry staff and volunteers would ensure proper sanitization of any surfaces before and after the service.
- Musicians would enter and exit from a different door (likely the vestry door) than the general congregation and at a different time.
- Short in person rehearsals would resume on Wednesday nights following the prescribed cleaning and social distancing protocols and policies.

Stage 4: Up to ten vocalists and/or musicians and keyboardists would provide an opening, communion, and closing hymn, and a Kyrie, Sanctus, and Agnus Dei, perhaps a short anthem for a time of reflection. This could be a point for the reintroduction of Glorias, Creedos, and acclamations as well as familiar settings of the mass. Although there would likely be no congregational singing during this time the congregant leadership in the music ministry would be significant in this setting and would likely be the majority of the musicians.

Hymns of gathering, sending, offertory, continue to be omitted assuming that there still can be no congregational singing at this time. Please see **The Theology And Methodology** section. The keyboardist will play preludes and postludes as people enter and exit the church.

- Musicians would be masked.
- Musicians would play and sing from the Balcony.
- Socially distance as much as possible.
- Musicians would be contact traced.
- Music Ministry staff and volunteers would ensure proper sanitization of any surfaces before and after the service.
- Musicians would enter and exit from a different door (likely the vestry door) than the general congregation and at a different time.
- If there are more musicians than spots available some musicians would rotate week to week.
- Regular in person rehearsals would return with the appropriate sub group for that week on Wednesday nights following the prescribed cleaning and social distancing protocols and policies.

Stage 5: The music liturgy would return to full forces and regular repertoire. However, the choir and musicians would be split between the chancel and the balcony to facilitate the maximum social distancing possible. Essentially, there would be a leader, choir, and musicians in the balcony and a leader, choir, and musicians in the chancel.

- Musicians would be masked.
- Musicians would play and sing from the Balcony.
- Socially distance as much as possible.
- Musicians would be contact traced.
- Music Ministry staff and volunteers would ensure proper sanitization of any surfaces before and after the service.
- Musicians would enter and exit from a different door (likely the vestry door) than the general congregation and at a different time.
- If there are more musicians than spots available some musicians would rotate week to week.
- Regular in person rehearsals would return with the full complement of forces on Wednesday nights following the prescribed cleaning and social distancing protocols and policies.

Stage 6: If the social distancing requirements were relaxed by the government and the diocese the musicians would gather together in their usual place in the chancel. At this point the musical liturgy would essentially be back to normal.

- Musicians would be masked.
- Musicians would be contact traced.
- Music Ministry staff and volunteers would ensure proper sanitization of any surfaces before and after the service.
- Musicians would enter and exit from a different door (likely the vestry door) than the general congregation and at a different time.
- Regular in person rehearsals would return.

Stage 7: The music ministry would be fully back to normal. However, the following would continue indefinitely:

- Musicians would be contact traced.
- Music Ministry staff and volunteers would ensure proper sanitization of any surfaces before and after the service as needed.

Floating Stage A: During this stage there will be no congregational singing.

Floating Stage B: As governmental and diocesan policies change and allow congregational singing returns with masks.

Floating Stage C: As governmental and diocesan policies change and allow congregational singing without masks.

Floating Stage D: As governmental and diocesan policies change and allow congregational singing with no social distancing.

Floating Stages defined below.

Clarification Of Stages

All of the stages are meant to be progressive and regressive. For instance, if we have arrived at **Stage 4** and there is a spike in cases or a change in governmental and diocesan policies, it is easy to shift back to **Stage 3** or **Stage 2**.

The lettered stages are called "Floating" because we may be on Stage 4 with the Music Ministry however governmental and diocesan policies may only allow us to be at **Floating Stage A** or **Floating Stage B** on the congregational singing side of things. **Floating Stages** may also change at different times than the numbered **Stages**.

The Theology And Methodology

Used To Create This Document And Its Assertions

After reflecting, consulting, and discussing with others on these topics I have arrived at the following which has informed the progression and layout of the Music Ministry through the **Stages**.

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The general operating principles concerning the usual music liturgy at Christ Church Dartmouth has come to center around a few things.

1. As much as possible, we like to sing with the whole congregation. An Introit while people gather, or some interjections in the mass settings or on occasion a more intricate standalone piece sung by the choir, are more the exceptions than majority of the music sung during liturgy. Even though the choir may sometimes sing in parts or bring a new piece into the liturgy these pieces almost always have a component that the general congregation can either sing or, at least, begin to hum along with. This helps the Music Ministry to be as close to the people as possible while still challenging its members and maintaining a repertoire that grows from season to season and year to year. Like the Angels, we are all choirs, the clergy is a choir, the general congregation is a choir, and the Music Ministry is a choir. Although we would like to continue with all of our choirs singing, at this time our liturgical music will be played and sung by only a few of our Christ Church family.
2. There are members of our congregation who deeply love the music as listeners and thus it is, at times, the particularly poignant addition of a piece just sung by the choir, soloist, or musician is very meaningful to our community. Like a prayer said by the priest on behalf of the congregation and a piece of music sung by the choir as the congregation reflects can be deeply moving. In addition, it challenges the choir to learn new and challenging music which helps the group to hone their skills as liturgical leaders while celebrating the hard work week in and week out.
3. During this time as there can be no congregational singing there will likely be changes in the way our musical liturgy looks. This is similar to the way that communion will look different at this time. Big participatory mass settings like Liam Lawton Mass Of The Celtic Saints will be held in our hearts until the time we can all sing them together. However, a short Kyrie, like many that are found in the back of hymn books, short and beautiful in their simplicity, can be offered by the musicians at this time to remind the general congregation *"We are not gone, your choir has not been lost, we are here, though maybe not all of us, just out of sight, doing the ministry we are called to do, waiting for that day when we shall all sing together again."*

In closing this section I offer the following two thoughts:

The act of music making for our Jewish and Christian forbearers has been a constant. Genesis 4:21, *"And his brother's name [was] Jubal: he was the father of all such as handle the harp and organ."*

We are blessed to have a strong history of vibrant music here at the parish of Christ Church Dartmouth. It has continued to evolve and grow over the centuries celebrating music both new and old, professional and amateur musicians, and spanning that of almost every genre. The understanding of this historical precedent will guide us during this new, challenging, and changing time.

Appendix A

Initial "At A Glance" Report Submitted To The Christ Church Dartmouth COVID-19 Response And Planning Team.

Report: Information and resources concerning the Music Ministry and in person singing in liturgy

Christ Church Dartmouth
Tuesday, June 9th, 2020

Preamble:

As we have gone through the COVID-19 Crisis all in person internal and external music making and events have ceased. This has had a number of effects on the Christ Church community including but not limited to:

- Loss of funding due to the cancelation and indefinite postponement of concerts
- Lost continuity of educational structures for both adult and youth choir learners
- Many extra hours spent transitioning the Music Ministry full digital with limited resources
- Sincere effects on the mental health of participants and leaders in the Music Ministry especially concerning when and how we will sing together again

The Music Ministry has been keeping on top of as many elements as possible since the crisis began. Each week the capabilities, capacity, opportunities, and support for the Music Ministry and its members and the congregation continues to grow.

Some Considerations:

One article that has done the rounds concerning the danger of choir's and COVID-19 is this one: [Coronavirus Washington Choir Outbreak](#). In a nutshell, it highlights the danger posed by negligent singing together in the traditional manner.

There are many places in the world opening up to different degrees right now but most of them, the Diocese of Edmonton, Music Universities, public schools, etc. will not be singing in groups. At least this is my understanding at the time of this report. It is currently my understanding that health professionals are instructing us that there should be no close quarter's singing, potentially until there is a vaccine.

Choir's are finding ways to continue as is their communion through music. The Reveal Podcast from the Center For Investigative Reporting did a piece on singing during the COVID-19 Crisis: [\(Un\)protected](#). We have been using similar methods to rehearse during recent weeks.

The kind of article that is giving the people of the Music Ministry the least hope are versions of this kind of article from: [The New York Times](#).

However, groups have begun singing together. Videos like this one for Florida [Cathedral Of Saint Mary](#) or [Collegium 1704](#) have begun to circulate giving folks hope. Although, hope for a potential future that may be farther off than they are anticipating.

Direction From The Leadership:

During the COVID-19 Crisis I have followed Bishop Cutler and Father Wagner's direction while emotionally shoring up the musicians in our congregation. All the while being very clear that the health professionals will work with both Bishop Cutler and Father Wagner to guide us safely through these times and any transitions.

The most recent being the Direction from the Bishop:

"There is evidence that singing has the potential to spread the virus more than simply talking. Therefore at this time there will be no congregational singing permitted in worship. A soloist, suitably distanced, may provide song in worship. Organ or other instrumental music may be used."

This will continue to be the position of the Music Ministry until we are instructed otherwise.

Potential For The Fall:

If music does return with in person liturgy. It will likely just be on or possibly two musicians masked and far apart.

Other Considerations:

We need to keep in mind the dependence that our accompanists and section leaders have on us as an employer.

The AV quote acquired by John Gallant along with some appropriate microphones could go a long way in helping ease the coming transitions and the ensuing and necessary outreach.

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Respectfully,

John David Bogardus

Director Of Music - Christ Church Dartmouth

Appendix B

Choral Federations:

Multiple webinars, Zoom meetings, and documents from these organizations were reviewed.

[Nova Scotia Choral Federation](#)

[Association of British Choral Directors - Webinar](#)

[Choral Canada - Webinar](#)

Attended in person Zoom gathering for sacred choral musicians hosted by Choral Canada.

[The Royal School Of Church Music](#)

[Barbershop Harmony Society, American Choral Directors Association, National Association Of Teaching Singing, Chorus America, Performing Arts Medical Association - Webinar](#) Medical Guests: Medical specialists: Otolaryngologist Dr. Lucinda Halstead ([presentation notes](#)), founder and medical director of the Evelyn Trammell Institute for Voice and Swallowing at the Medical University of South Carolina, and President Elect of the Performing Arts Medical Association (PAMA). Dr. Donald Milton ([presentation notes](#)), a leading researcher on the interrelated areas of infectious bioaerosols, exhaled breath analysis, and respiratory epidemiology.

[Gondwana Choirs](#) - Australia

Federal Guidelines:

[Communities, Culture and Heritage COVID-19 Prevention Guide for event organizers, theatres and performance venues](#)

[COVID-19 Scientific Advisory Group Rapid Evidence Report](#) - Topic: Singing as a risk for transmission of SARS-CoV-2 virus

Articles And Information From Other Regions Dioceses:

[No singing, no handshakes: Georgina churches 'will be very different' once opened](#)

[Diocese Launches Phase III of Meeting Together Again - Anglican Diocese Of Edmonton](#)

[Coronavirus Washington Choir Outbreak](#)

The Reveal Podcast from the Center For Investigative Reporting did a piece on singing during the COVID-19 Crisis: [\(Un\)protected](#)

[The New York Times.](#)

[Cathedral Of Saint Mary - Florida](#)
[Collegium 1704 - Czechia](#)

[CBC July 7th, 2020: How choral music can restart 'in the safest way possible' during pandemic](#)

[Did singing together spread coronavirus to four choirs? - The Guardian](#) important conclusion:

...“I have been studying how droplets and aerosols behave for decades and I was very doubtful that musicians and singers were spreading the virus. So I decided to measure just how strong was the airflow from them,” Kahler told the Observer last week. “We studied singing in low and high frequencies and all sorts of things like that. We also studied different instruments. And based on the flow analysis we did of these performances we could clearly see what was going on.”

And yes, one or two instruments did pose threats in terms of their powerful air flow and might spread virus particles dangerously if some form of protection was not added. In particular the flute is especially strong while the oboe and clarinet also posed problems. “The large wind instruments like the horn were not dangerous but the flute could be, it turned out. Its air flow is considerable.

*“However, we also found out that **singing is quite safe**. It was not the cause of the outbreaks of Covid-19 at these concerts ,” he said. “Air was only propelled about half a metre in front of a singer, and that is not far enough to cause the infection levels of these outbreaks.”*

Kähler said the virus was probably spread among chorus members because of their close proximity to each other before and after rehearsals and performances. As he pointed out: “These outbreaks among choir members all occurred during the early days of the Covid-19 pandemic, before lockdowns were imposed and before our minds were concentrated on the importance of social distancing. Choir members probably greeted each other with hugs, and shared drinks during breaks and talked closely with each other. That social behaviour was the real cause of these outbreaks, I believe.”

This point was also stressed by Professor Adam Finn of Bristol University. “The evidence for a link with singing and spreading the virus may look compelling but is still anecdotal,” he said. “Without data from comparably large groups who interacted in the same way but didn’t sing, it’s hard to be certain that the singing was responsible.

“The point is that we now live in a world where the constant need for risk evaluation is suddenly noticeable. Before, we did it all the time without thinking about it.”

Other:

Several other colleagues in ministry, music ministry, communities, and stakeholders as well as congregants of Christ Church and the members of the Christ Church Music Ministry were consulted concerning the information that was used to create this document.

So much information has been disseminated concerning singing and COVID-19 that it is likely that many more documents were reviewed in the background of this research.