

Guidelines

For Conducting A

Quartet

Workshop

By

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San Juan Capistrano, CA Chapter
2005**

Preface

The following guidelines were developed as a result of a Quartet Workshop sponsored by the Far Western District and hosted by the San Juan Capistrano, CA chapter of the Barbershop Harmony Society.

Because the Workshop was deemed a success, Jerry Fairchild, Music & Performance Chair for the Far Western District requested that a set of guidelines be assembled which might be used by other chapters intending to host a Quartet Workshop. All examples included herein are replications of actual materials used at the workshop described.

These Guidelines are just that – *guidelines*. They may be repeated with probable success but, like most things, are subject to improvement.

Many wonderful fellow barbershoppers contributed to the success of the Workshop described herein. In addition to the outstanding efforts of the members of the San Juan Capistrano Chapter, special recognition must be given to Jerry Fairchild for his positive and supportive mentoring, and to the exceptional coaching talents of Terry Aramian, Emmett Bossing, Jim Crowley, Craig Ewing, Alan Gordon, Jim McKee and Ken Potter. Most certainly not to be overlooked was the behind the scenes effort of Keith Eckhardt, FWD Webmaster, for getting the workshop announcements Emailed to quartets in the Southern California demographic area.

Getting Started

First, find a suitable venue, and the dates it would be available within the time frame determined by the District Music & Performance VP, Chair, or other district officer as may be designated. If the rent is acceptable to the district and a date is cleared that does not conflict with other district activities, secure the site. A deposit is usually required and should be made from the chapter treasury.

An integral part of determining venue suitability is to inspect the site, view the rooms available to make sure they meet the criteria as listed under “Planning,” and discuss any contractual items for mutual resolution.

Second, establish a budget for the workshop. Try to include everything you can think of in order to break even, or come out slightly ahead. Remember, however, that the Barbershop Harmony Society – including every chapter – is a non-profit organization. A Quartet Workshop should not be approached as a big money-maker for the chapter. And, please never forget that the coaches have *volunteered* their time to add to the pleasure of our hobby, not to make your chapter rich. The budget used by the San Juan Capistrano chapter is included in this text.

Third, line-up the coaches. Your chapter may, or may not, need assistance finding coaches depending on the knowledge and contacts of chapter officers and/or members. Quality and expertise of the preferred coaches should be paramount. The quartets that enroll for the workshop have a right to expect high quality coaching. If you need help finding qualified coaches, don’t hesitate to contact your District Music & Performance Chair for assistance.

Fourth, make the announcement. Event timing usually precludes advertising in traditional printed mediums. You may choose to contact locally demographic chapter officers for the privilege of promoting your workshop. You may choose to promote it on the internet, in which case lists of registered quartets are probably available through district offices. Word of mouth is also effective, but you can’t depend on it. Promote in every manner that is readily available to you at little or no cost.

Fifth, get cracking on the details. Try to cover everything. You’ll probably miss something, but the more you plan the less you’ll overlook. It’s been said before, “The devil is in the details.”

Planning

There are three groups of people involved in a Quartet Workshop: the quartets, the coaches, and the host chapter members. The quartets are there to learn, the coaches to teach, and the host chapter to make it easy for the other two. Throughout the planning process and implementation, it is imperative that the host chapter maintain their role. They should be there when needed and relatively unnoticed when not needed.

Requirements:

- **A Suitable Venue.** The facility should accommodate - or establish - the number of quartets planned for the workshop. Acoustical isolation between rooms is critical so the coaches/quartets should not be annoyed by extraneous sounds. There should also be accommodations for a general meeting area, and if a meal is to be provided, adequate space to seat all attendees comfortably at tables. Additionally, the venue should be easy to find and readily accessible. Adequate temperature control is very desirable.
- **Skilled Coaches.** Always try to obtain the best coaches available. Solicit the expertise of District officers as necessary. In this great society, there are almost always qualified coaches in every district.
- **Advertise The Event.** Be creative. You need to get the attention of prospective quartets to participate. Staid and stilted ads that look like everything else are easily overshadowed. The ad used by the San Juan Capistrano Chapter is included in this text. Your District can usually provide mailing lists and/or Email listings for registered quartets in your demographic area.
- **Enlist Host Workers.** Adequate manpower available for the event spreads the workload and assures that that which needs to happen, will happen, when it's supposed to happen. Some men may only be available early in the day, some only at mid-day, some late in the day, and some, all day.
- **Assign Tasks.** There are myriad jobs to be done prior to, during, and following the event. Spread the work around. Barbershoppers are famous for pitching-in where needed to assist their fellow barbershoppers.
- **Murphy's Law.** Expect that some things will go wrong. A coach may become ill and be forced to withdraw. A quartet may lose a member due to a business transfer and need to pull-out. These things happen. It's always advisable to have a back-up coach "on call." And, if you've attracted many quartets, you can reach into the list of quartets being held on the "wait list" in the event of an opening.

Venue & Date

These two items go hand in glove during the planning stages because you must not only find a suitable venue, but you must coordinate the dates the venue would be available with the dates that are non-conflicting with other District or Divisional events.

One Day Workshop. For the benefit of all, plan for a one-day workshop. It eliminates the need for overnight accommodations and additional meals – at added expense - and will be more satisfactory to coaches and quartets alike.

The Preferred Day. Saturdays are usually most acceptable to everyone attending. Take note of a calendar that lists all holidays so you may avoid religious or ethnic holidays and events.

The Facility. It is recommended that you start with the venue. Churches quite often meet all the criteria by having a variety of rooms ranging from those large enough to accommodate all attendees in general sessions, adequate space for lunch, and classrooms for quartet coaching. The room for general sessions may also be used for lunch, and if any rearrangement of tables and chairs is needed, all barbershoppers will enthusiastically pitch-in to make the change over in a matter of minutes.

Inspection. The venue rooms should be inspected to determine suitability. Having an assistant during this inspection helps to evaluate what is satisfactory and what is not. The “other guy” may observe things that only one may overlook, and the assistant can help immeasurably in determining sound isolation between rooms to be used for coaching. A satisfactory venue will help make your Workshop a success. An unsatisfactory one will leave you pushing on a rope from beginning to end, and does not bode well for a desirable end result. Be certain “adult” chairs are available.

Before and After. The general inspection also serves another worthwhile purpose: It reveals the general condition and maintenance of the facility. This is worth noting because barbershoppers are traditionally excellent guests. We want to leave a facility with no evidence that we had even been there.

Desirable Extras. In any quartet workshop, you will be hosting between 30 and 50 people. A stage, or raised platform is a definite asset for all general session activities. Functioning without one is doable. Functioning with one is enjoyable. A lectern is another item that may be preferred by some during general sessions. Sound systems are seldom needed because barbershoppers are accustomed to projecting their voices.

Confirmation. As soon as dates and rental fee are established for the use of the venue in accordance with the District, write a letter of confirmation to the manager of the venue describing what is to be provided by the venue and what by the host chapter. Include the planned date, and indicate arrival and departure times being sure to allot time for your host chapter to set-up prior to the arrival of quartets and coaches and clean-up at the end.

The Budget

The following budget was used by the San Juan Capistrano Chapter for the Workshop conducted on July 23, 2005. Costs may vary according to time and place, so you should substitute your costs for actual budgetary requirements.

Expenses:

| | |
|---|----------|
| Rent (church facility for an all day Saturday event) | \$75.00 |
| Coffee and donuts during welcoming session | 56.00 |
| Bottled water (estimated 4 bottles per person) | 34.00 |
| Lunch (sub sandwiches, chips, cookies, soft drinks, coffee) | 155.00 |
| Disposable items (paper plates, foam cups, napkins, condiments) | 30.00 |
| Name tags for each quartet member and each coach | 15.00 |
| Copying of printed materials | 15.00 |
| Miscellaneous (trash bags, etc.) | 14.00 |
| Coaches mileage (an entitlement for coaches that few accepted) | 136.00 |
| Total | \$516.00 |

Income:

| | |
|--|----------|
| Quartet enrollment fee @ \$75.00 per quartet | \$525.00 |
|--|----------|

Chapter members made available ice chests for soft drinks and provided ice without charging the chapter. Items easily overlooked were obtained at the last minute by chapter members such as stirrers for the coffee, 9 x 12 envelopes for coach and quartet packets, quickly “made by hand” signs for doors to each quartet coaching room, masking tape to adhere the signs to the doors and myriad other details that were not considered when preparing the details.

To be considered for cost control are such items as 6 oz. foam cups which may be filled as opposed to 12 oz. cups partially filled. The psychological effect of a full cup vs. a half-full cup provides the perception that the hosts are not “holding back,” or being penny pinchers. And, it allows a refill for those who like the extra. SJC purchased “boxes” of coffee from Starbucks for the early morning welcome. It slightly increased the costs, but eased the early morning burden. Advance order placement was required.

Skilled Coaches

Quartets have a right to expect optimum coaching expertise. Don't hesitate to solicit help from District experts. Unless you *are* a knowledgeable, experienced coach of some renown, and are very familiar with other coaches of equal renown, the best advice is, "Don't wing it." Your district Music & Performance VP/Chair can be of outstanding assistance in this endeavor.

It is suggested that coaches be mostly "third parties" to the quartets you seek for your workshop. Since many coaches are also chorus directors, it may not be possible to attain complete third party status. Nonetheless, there is always a believable mystique about hearing pearls of wisdom from someone not in the inner circle – even though they be the same pearls – than hearing them from he with whom we are very familiar.

It would be presumptuous to list coach qualities in these guidelines. The district experts know these things and know who are good coaches and who are not. Rely on their knowledge.

Sometimes we really don't need to reinvent the wheel.

Skills

Much of the success of the Quartet Workshop hosted by the San Juan Capistrano Chapter was the result of intensified coaching of skills every quartet should learn and master. Each coach concentrated on a specific skill. A decision was made that each individual coach should focus on an explicit skill rather than offer overall critiques. The intent was to minimize conflicting opinions that might result from a procession of coaches, each covering much the same ground, but from differing perspectives. Those differences, though correct from respective viewpoints, could be confusing to the quartet. With each coach specializing on only one skill, the probability of quartet confusion was estimated to be minimal. It should be noted that the coaches took the liberty of overlapping instructions where deemed necessary for reinforcement, but not to conflict with the instruction of other coaches.

The skills offered at the quartet workshop were as follows:

- * Synchronization Methods.
- Duetting.
- Vowel Matching & Tuning.
- Intonation – Lock & Ring.
- Lyrical Interpretation.
- Singing Accurate Intervals.
- Breath Support/Management.

Please note that although these are the skills presented at one workshop – and could certainly be repeated effectively – other skills may be substituted or added depending on the number of quartets and coaches included in the workshop.

Advertise The Event

In order to attract quartets to your workshop, it is necessary for them to know that a workshop is going to be held, where it will be held, when, how much it will cost to participate - and *why* it is to their advantage.

It is important to provide the facts: what, where, when, and how much. It is equally important to convey why it is advantageous to the quartets that might consider participating in a workshop. In other words, “What’s in it for them?” Just for the record, osmosis and mental telepathy are very unreliable methods of communication.

To put together a good ad/announcement, start by thinking of the workshop from the point of view of the quartets. Obviously, quartets that don’t care about how badly they sound are not good candidates for a workshop, not because they don’t *need* the coaching, but because they don’t *want* the coaching. Therefore, you may assume that the target audience for your ad/announcement will be quartets with a desire to improve. Start with that premise.

Improvement Challenge. Get attention by challenging those quartets that might be interested in a workshop to seek improvement. The San Juan Capistrano chapter used the headline, “How Good Do You Want Your Quartet To Be?” At least some quartets took the challenge seriously. Maybe they wanted to improve because of desires to enter competition. Maybe they wanted to be a better performing quartet. Their reasons aren’t what count. What counts is that they want to get better.

Make A Promise. You can legitimately make the promise that if quartets attend your workshop, and *if* they master the skills being taught, and *if* they practice those skills so they continually improve, then they *will* be a better quartet. There are enough qualifiers in there to assure no one may reasonably accuse you of false promises. However, the reason for the promise is two-fold: (1) it helps to create a more interesting ad, and (2) it helps you to focus on what you intend to offer, and how you intend to provide it.

Offer Proof. Your proof is in the coaching. How can they *not* get better if they enroll in your workshop and learn as much as they can from the outstanding array of coaches available to teach them skills every quartet should learn and master? How you go about presenting the “proof” is a matter of using words that imply most effectively what you want to emphasize. Perfect grammar is not essential in an ad – a near perfect message is.

Tell Them How. Keep it simple. Registering for the workshop should be easy. It’s the final step. And, don’t forget to ask them to register right away! Imply urgency! If they don’t register right away, the opportunity may slip away!

How Good Do You Want Your Quartet To Be?

To get on the fast track toward reaching your goals, take a serious look at the

Intensive Quartet Workshop!

Sponsored by the Far Western District – Host Chapter: San Juan Capistrano

Only eight (8) quartets will have the opportunity to participate. First come, first served, with their first choices. All eight quartets are certain to benefit from this Workshop.

Here's the deal! There will be eight coaches, each one concentrating on a specific skill that every quartet needs to master. Each quartet will receive intensive coaching in six skills of their choice by six different coaches, plus two sessions (each by a different coach) to reinforce, through repetition and review, what they've just learned. With these eight coaches, you've got to come out of this Workshop a better quartet.

Shown below are the eight skills from which to select and the coach who will provide the intensive instruction. Mark your choices (1 through 8). We will try to accommodate your preferences based on the time and date we receive your registration.

| | |
|--------------------------------------|----------------|
| _____ Synchronization Methods | Terry Aramian |
| _____ Duetting - Procedural Benefits | Emmett Bossing |
| _____ Vowel Matching & Tuning | Jim Crowley |
| _____ Intonation – Lock & Ring | Craig Ewing |
| _____ Lyrical Interpretation | Alan Gordon |
| _____ Singing Accurate Intervals | Jim McKee |
| _____ Breath Support | Ken Potter |
| _____ Warm-up Exercises | Stan Sharpe |

The Workshop will be held from 8:00am to 5:15pm on Saturday, July 23rd, at the Shepherd of the Hills Methodist Church in Mission Viejo. The church is strategically located convenient to Interstate 5 Freeway at the La Paz exit. Lunch will be provided as part of your registration fee.

E-mail your registration to Jim Kay (e-mail address) greatscotjk@sbcglobal.net. You'll be notified of your acceptance based on first responses. Upon Acceptance, you will need to send a check in the amount of \$75.00 payable to: **San Juan Capistrano Chapter**.

Registration: Name of Quartet_____

Name of Tenor_____Name of Lead_____

Name of Baritone_____Name of Bass_____

Contact Man:_____E-Mail address_____

StreetAddress:_____City:_____Zip_____

Don't Delay! Register Today! And, be sure to list your skill/coach preferences.

Workshop Confirmations

Everyone likes to know! The quartets want to know whether or not their registrations has been received and whether or not they are, in fact, enrolled in the workshop. The coaches want to know that everything is set for their all day devotion to coaching quartets. Since it isn't a secret, *Let them know!* It's both common courtesy and good business.

Everyone wants to know when, where, how to get there, and what to bring, if anything. Following is the Workshop Confirmation sent to quartets:

You're IN! Your registration has been received and we will do everything we reasonably can to provide all or most of the skills you had requested. Here's what you need to know:

When: Saturday, July 23rd, 8:00 am to 5:00 pm

Where: Shepherd of the Hills United Methodist Church,
26001 Muirlands Blvd.,
Mission Viejo, CA

How To Get There:

SOUTHBOUND

Interstate 5 through Mission Viejo
Exit at La Paz Road
Turn **LEFT** at end of ramp traffic light
Turn **LEFT** at Muirlands Blvd traffic light
Turn **RIGHT** into church parking lot (within 300 yards of traffic light)

NORTHBOUND

Interstate 5 through Mission Viejo
Exit at La Paz Road
Go **STRAIGHT AHEAD** at end of ramp traffic light (begins Muirlands)
Turn **RIGHT** into church parking lot (within 300 yards of traffic light)

We Will Provide:

Lunch and bottled water (included in your registration fee)

You Should Bring:

Recording equipment, either audio, video or both with adequate tape and batteries, plus any note taking material you may chose to use. Remembering all of what transpires at the workshop is best left to tapes and notes, not your mind.

Note: Coaches were provided with **all of the above** except what to bring and references to registration fees. They were, however, requested to note their mileage for recompense.

Email was used predominantly for all communication. There were few telephone calls.

Enlist Host Workers

Several weeks prior to the actual workshop, your chapter membership needs to be enlisted for work assignments. Spread it around so no one becomes overburdened.

There are three times during the day when the host chapter needs to have adequate manpower on hand to be good hosts: Morning/Opening, Noon, and Afternoon/End. Rotate your chapter membership through these time frames to ease the workload.

Morning/Opening. There should be at least one Host Chapter member available for each quartet enrolled in the workshop. This number is determined by the number of quartet/coach escorts needed. There are myriad jobs to be done prior to the first arrivals. Some of these jobs include applying signs to classroom doors (use masking tape to eliminate residue), assuring items are on hand such as bottled water, coffee and donuts (if you elect to provide them), Coach and Quartet information packets, and adequate seating.

Assign gregarious members as greeters. They should be recognizable by barbershopping apparel. Having greeters in the parking lot assures all arrivals they are at the right place. Simple directions are reassuring to those in new surroundings. Other host members should disperse information packets and put all the coaches and quartets at ease. Remember, smiles are free from the giver and immensely valuable to the recipients.

Five minute warnings should be given as each coaching session is nearing its end. This gives the coaches an opportunity to conveniently wrap-up their session. As each session ends, escort the coach to his next quartet. Leave no one wondering where to go.

Noon. It is recommended that the host chapter provide lunch in order to maintain control of the agenda. Leaving the facility can throw the program into chaos and is an open invitation for “Murphy” to impose his “Law.” Providing sandwiches and beverages takes a little planning, but isn’t difficult. Use host chapter manpower to order, pick-up, and present the buffet lunch. Quartets and coaches will appreciate the thoughtfulness. Include cost of food in your enrollment price so there’s no chapter out-of-pocket expense.

Afternoon/End. This is essentially a repeat of morning sessions that involve escorts, and providing bottled water to guests. Host chapter members will jump into action at the end of the workshop by collecting “Evaluation Forms,” and putting the facility back in order. Clean-up crews should be engaged in that task throughout the day so trash does not accumulate. Be sure to have trash bags on hand. Don’t depend on venue management. The final inspection should indicate that barbershoppers are ideal tenants.

Details, Details, Details

There is a direct relationship between detailed planning and gratifying implementation. The more effort put into the former, the more enjoyment to be derived from the latter.

Pre-Meeting Set-Up.

- Signs for classroom doors
- Coffee and donuts (if you elect to offer them)
- Cups, paper plates, napkins, creamers, sweeteners, stirrers
- Registration table and manpower
- Coach and Quartet Information Packets
- Name badges
- Coaches sequential list of quartets, quartets sequential list of coaches
- Workshop Evaluation Forms for quartets and coaches
- Bottled water available
- Lectern available

Arrivals and Opening.

- Gracious assistance
- START ON TIME
- Brief welcome by chapter president
- Workshop chairman confirms proceedings
- One of the coaches to conduct “vocal maintenance” (warm-ups)
- Guides for quartets and coaches to designated rooms

As The Morning Progresses.

- Give 5 minute warnings as each coaching session nears it’s end
- Escort coaches to the next quartet room
- Replenish bottled water as necessary

Noon Lunch

- Order sandwiches prior to meeting
- Pick-up food and beverages just prior to lunch
- Assure adequate table seating
- Provide paper plates, napkins, etc.
- Clean-up following lunch

Afternoon Skill Sessions

- Basically a repeat of morning sessions
- 5 minute warnings, escort coaches, replenish water

End of Meeting

- Quartets perform
- Collect Evaluation Forms
- Clean-up

The Matrix Grid

7 Quartets/7 Coaches

Assigning quartets and coaches is a relatively simple matter unless, as was done by the San Juan Capistrano Chapter, the quartets were given choices of skills to be learned on a first come first served basis. SJC did this to encourage early registration for the workshop. The last skill session of the seven planned was a review of everything that had been presented during the all day session. In retrospect, two review sessions would have been more productive for the quartets – contributing to greater retention - thus the Matrix Grid shown below reflects that recommended change.

Quartets are designated as 1, 2, 3, etc. Coaches are designated as A, B, C, etc.

| | | | | | | | |
|---------------------------|-----|-----|------------|-----|-----|-----|-----|
| Session 1 | A/1 | B/2 | C/3 | D/4 | E/5 | F/6 | G/7 |
| Session 2 | G/1 | A/2 | B/3 | C/4 | D/5 | E/6 | F/7 |
| Session 3 | F/1 | G/2 | A/3 | B/4 | C/5 | D/6 | E/7 |
| Session 4 Review 1,2,3 | E/1 | F/2 | G/3 | A/4 | B/5 | C/6 | D/7 |
| Session 5 | D/1 | E/2 | F/3 | G/4 | A/5 | B/6 | C/7 |
| Session 6 | C/1 | D/2 | E/3 | F/4 | G/5 | A/6 | B/7 |
| Session 7 Review 5,6 | B/1 | C/2 | D/3 | E/4 | F/5 | G/6 | A/7 |

To provide first come/first served response, merely line up the quartet choices of skills with the coaches that fulfill those preferences regardless of the skill sequence in which they are offered. For example: If the first enrolled quartet had requested skills offered by coaches A, B, C, E, and F, that quartet would become quartet “3” (as indicated by the bold vertical column) and coaches D and G would become their review coaches. By following this procedure – first come/first served – four of the seven quartets registered were privileged to get all skill session they had requested.

This Matrix Grid will work with fewer, or more, quartets as long as the number of quartets is equal to the number of coaches. However, it may be reasonably assumed that six quartets/coaches might be too few to be cost effective for the host chapter. That may be readily determined by adhering to steps one and two in the section designated as “Getting Started.”

Meeting Agenda – 7 x 7

| | |
|---------------|---|
| 8:00 – 8:20 | Registration |
| 8:20 – 8:23 | Welcome by Chapter President |
| 8:23 – 8:25 | “The Old Songs” – <i>enlist a coach</i> |
| 8:25 – 8:35 | Instructions – Workshop Chairman |
| 8:35 – 8:45 | Introduction of Coaches – Jerry Fairchild, M&P Chair, FWD |
| 8:45 – 9:00 | Vocal Maintenance (Warm-ups) – <i>enlist a coach</i> |
| 9:00 – 9:40 | Coaching Session ONE |
| 9:40 – 9:50 | Break |
| 9:50 – 10:30 | Coaching Session TWO |
| 10:30 – 10:40 | Break |
| 10:40 – 11:20 | Coaching Session THREE |
| 11:20 – 11:30 | Break |
| 11:30 – 12:10 | Coaching Session FOUR – (Review) |
| 12:10 – 1:10 | Lunch |
| 1:10 – 1:30 | General Session |
| 1:30 – 2:10 | Coaching Session FIVE |
| 2:10 – 2:20 | Break |
| 2:20 – 3:00 | Coaching Session SIX |
| 3:00 – 3:10 | Break |
| 3:10 – 3:50 | Coaching Session SEVEN – (Final Review) |
| 3:50 – 4:00 | Break |
| 4:00 – 4:40 | General Session – Quartets Perform |
| 4:40 – 4:50 | Closing Remarks |
| 4:50 – 4:55 | “Keep The Whole World Singing” – <i>enlist a coach</i> |

The Matrix Grid

8 Quartets/8 Coaches

When the Quartet Workshop involves eight quartets and eight coaches, the Matrix Grid appears as below. Once again, assigning quartets and coaches is a simple matter if no options are offered for skill session preferences. If preferences are presented on a first come/first served basis, then align the quartet's first six skill choices with the respective coaches in Sessions 1, 2, 3, 5, 6 and 7 (Sessions 4 and 8 are for review only). For example, if the first quartet to enroll requests coaches A, C, D, E, G & H, then they would become quartet number "5" as indicated by the bold vertical column. It should be noted that the quartet "number" has nothing to do with when they enroll; only with how they are aligned on the Matrix Grid for fulfilling their coaching request.

A thru H = Coaches 1 thru 8 = Quartets

| | | | | | | | | |
|---------------------------|-----|-----|-----|-----|-----|-----|-----|-----|
| Session 1 | A/1 | B/2 | C/3 | D/4 | E/5 | F/6 | G/7 | H/8 |
| Session 2 | H/1 | A/2 | B/3 | C/4 | D/5 | E/6 | F/7 | G/8 |
| Session 3 | G/1 | H/2 | A/3 | B/4 | C/5 | D/6 | E/7 | F/8 |
| Session 4 Review 1,2,3 | F/1 | G/2 | H/3 | A/4 | B/5 | C/6 | D/7 | E/8 |
| Session 5 | E/1 | F/2 | G/3 | H/4 | A/5 | B/6 | C/7 | D/8 |
| Session 6 | D/1 | E/2 | F/3 | G/4 | H/5 | A/6 | B/7 | C/8 |
| Session 7 | C/1 | D/2 | E/3 | F/4 | G/5 | H/6 | A/7 | B/8 |
| Session 8 Review 5,6,7 | B/1 | C/2 | D/3 | E/4 | F/5 | G/6 | H/7 | A/8 |

In all probability, eight quartets and eight coaches are the maximum number to be reasonably accommodated in a one-day workshop. That equates to 40 guests for the host chapter to assist in all the various ways that are recommended herein. In addition, the number of rooms available for break-outs and assembly at a desirable venue will dictate the number of quartets to be enrolled. Plus, there is a limited amount of time that quartets and coaches will want to devote to an all day workshop and only a reasonable amount of skill information may be offered within that time frame. There is a point beyond which quartets and coaches become weary and both coaching and receptivity begin to wane.

Meeting Agenda – 8 x 8

| | |
|---------------|---|
| 8:00 – 8:20 | Registration |
| 8:20 – 8:23 | Welcome by Chapter President |
| 8:23 – 8:25 | “The Old Songs” – <i>enlist a coach</i> |
| 8:25 – 8:35 | Instructions – Workshop Chairman |
| 8:35 – 8:45 | Introduction of Coaches – Jerry Fairchild, M&P Chair, FWD |
| 8:45 – 9:00 | Vocal Maintenance (Warm-ups) – <i>enlist a coach</i> |
| 9:00 – 9:40 | Coaching Session ONE |
| 9:40 – 9:48 | Break |
| 9:48 – 10:28 | Coaching Session TWO |
| 10:28 – 10:36 | Break |
| 10:36 – 11:16 | Coaching Session THREE |
| 11:16 – 11:24 | Break |
| 11:24 – 12:00 | Coaching Session FOUR – (Review) |
| 12:00 – 1:00 | Lunch |
| 1:00 – 1:20 | General Session |
| 1:20 – 2:00 | Coaching Session FIVE |
| 2:00 – 2:08 | Break |
| 2:08 – 4:48 | Coaching Session SIX |
| 2:48 – 2:56 | Break |
| 2:56 – 3:36 | Coaching Session SEVEN |
| 3:36 – 3:44 | Break |
| 3:44 – 4:20 | Coaching Session EIGHT – (Final Review) |
| 4:20 – 4:28 | Break |
| 4:28 – 5:00 | General Session – Quartets Perform |
| 5:00 – 5:10 | Closing Remarks |
| 5:10 – 5:15 | “Keep The Whole World Singing” – <i>enlist a coach</i> |

Evaluations

How effective was the workshop? What went right? What went wrong? These are important things to know. If you host another workshop, wouldn't it be nice to do a better job? Even if you *did* a great job? If other chapters are to be hosts, it is also to their advantage to know what needs to be done better, and what works very well, as is. The coaches like to know how well they did. And, there's only one way to find out all these things: *Evaluations*.

On the following pages are evaluation forms used by the San Juan Capistrano chapter. You'll note there are different formats for quartet members, and for coaches.

Evaluations should be made by individuals. Each quartet member should have the opportunity to assess the coaches and host chapter based on his own reactions and without trying to influence, or be influenced by, any others. Consequently, each quartet member needs to be provided with evaluation forms.

It is always preferable for the quartets and coaches to make their evaluations immediately following any activity. Waiting until the end of the day to fill out the forms doesn't provide accurate results for two reasons: One, it is human nature to forget, and Two, it is also human nature to "get this done quickly." The ratings and comments should be done progressively throughout the day. And, everyone needs to be reminded to do it.

Evaluation forms should be easy to complete. The San Juan Capistrano chapter used a format that only required the quartet members or coaches to circle numbers to indicate the degree of their satisfaction or dissatisfaction. There was also space for comments to accommodate those who felt a desire to further express themselves. Everyone should turn-in their evaluation forms as they leave the workshop. A host chapter crew should be available to collect them.

Tallying the results takes a little time, but is a very rewarding effort. The results contribute to improvements, i.e., what needs to be done better, and what worked very well. In order to fix things, you must first know what's wrong. And, if it isn't broken, don't fix it. After all, as barbershoppers, we strive to sing better, don't we? Then why not have better workshops? The only way to know how to do that is through evaluations.

Be certain to submit the tallied results to the District Music & Performance Chair. Any and all distribution should be at his sole discretion.

Quartet Workshop EVALUATIONS

Please complete this review form at the conclusion of each coaching session while it is still fresh in your mind. The information will only be used to improve future workshops.

COACHING SESSION ONE:

Skill Description: _____ Coach: _____

| | <u>Very Satisfactory</u> | | | (circle one) | | | <u>Very Unsatisfactory</u> | | |
|--|--------------------------|---|---|--------------|---|---|----------------------------|---|-----|
| Compatibility with coach: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |
| Adaptability of coach to quartet status: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |
| Coach's ability to communicate: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |
| Value for actual skill improvement: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |
| Overall quality of coaching session: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |

Comments: _____

COACHING SESSION TWO:

Skill Description: _____ Coach: _____

| | <u>Very Satisfactory</u> | | | (circle one) | | | <u>Very Unsatisfactory</u> | | |
|--|--------------------------|---|---|--------------|---|---|----------------------------|---|-----|
| Compatibility with coach: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |
| Adaptability of coach to quartet status: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |
| Coach's ability to communicate: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |
| Value for actual skill improvement: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |
| Overall quality of coaching session: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 1 |

Comments: _____

COACHING SESSION THREE:

Skill Description:_____ Coach:_____

| | <u>Very Satisfactory</u> | | | | | <u>Very Unsatisfactory</u> | | | | |
|--|--------------------------|---|---|--------------|---|----------------------------|---|---|---|---|
| | | | | (circle one) | | | | | | |
| Compatibility with coach: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Adaptability of coach to quartet status: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Coach's ability to communicate: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Value for actual skill improvement: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Overall quality of coaching session: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Comments:_____

COACHING SESSION FOUR:

Skill Description:_____ Coach:_____

| | <u>Very Satisfactory</u> | | | | | <u>Very Unsatisfactory</u> | | | | |
|--|--------------------------|---|---|--------------|---|----------------------------|---|---|---|---|
| | | | | (circle one) | | | | | | |
| Compatibility with coach: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Adaptability of coach to quartet status: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Coach's ability to communicate: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Value for actual skill improvement: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Overall quality of coaching session: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Comments:_____

COACHING SESSION FIVE:

Skill Description:_____ Coach:_____

| | <u>Very Satisfactory</u> | | | | | <u>Very Unsatisfactory</u> | | | | |
|--|--------------------------|---|---|--------------|---|----------------------------|---|---|---|---|
| | | | | (circle one) | | | | | | |
| Compatibility with coach: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Adaptability of coach to quartet status: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Coach's ability to communicate: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Value for actual skill improvement: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Overall quality of coaching session: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Comments:_____

COACHING SESSION SIX:

Skill Description:_____ Coach:_____

| | <u>Very Satisfactory</u> | | | | | <u>Very Unsatisfactory</u> | | | | |
|--|--------------------------|---|---|--------------|---|----------------------------|---|---|---|---|
| | | | | (circle one) | | | | | | |
| Compatibility with coach: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Adaptability of coach to quartet status: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Coach's ability to communicate: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Value for actual skill improvement: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Overall quality of coaching session: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Comments:_____

COACHING SESSION SEVEN:

Skill Description:_____ Coach:_____

| | <u>Very Satisfactory</u> | | | | | <u>Very Unsatisfactory</u> | | | | |
|--|--------------------------|---|---|--------------|---|----------------------------|---|---|---|---|
| | | | | (circle one) | | | | | | |
| Compatibility with coach: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Adaptability of coach to quartet status: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Coach's ability to communicate: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Value for actual skill improvement: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Overall quality of coaching session: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Comments:_____

COACHING SESSION EIGHT:

Skill Description:_____ Coach:_____

| | <u>Very Satisfactory</u> | | | | | <u>Very Unsatisfactory</u> | | | | |
|--|--------------------------|---|---|--------------|---|----------------------------|---|---|---|---|
| | | | | (circle one) | | | | | | |
| Compatibility with coach: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Adaptability of coach to quartet status: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Coach's ability to communicate: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Value for actual skill improvement: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Overall quality of coaching session: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Comments:_____

OVERALL WORKSHOP EVALUATION:

| | <u>Very Satisfactory</u> | | | | | | <u>Very Unsatisfactory</u> | | | |
|---|--------------------------|---|---|---|---|---|----------------------------|---|---|---|
| | (circle one) | | | | | | | | | |
| Value of <i>Intensified</i> skill sessions: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Time available for each session: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Total duration of Workshop: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Probability of quartet implementation: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Services provided (lunch, etc) | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Facility and accommodations: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Helpfulness & courtesy of Host Chapter: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Quartet Workshop

EVALUATION by COACHES

| | <u>Good Idea</u> | | | | | <u>Bad Idea</u> | | | | |
|--|------------------|---|---|------------|---|-----------------|---|-----------|---|---|
| | (circle one) | | | | | | | | | |
| Importance of “Greeters” on arrival | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Importance of “Coffee & Donuts” | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| | Satisfactory | | | | | Unsatisfactory | | | | |
| Opening General Session | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Pre-Lunch General Session | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Quality of Lunch | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Closing General Session | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Helpfulness & Courtesy of Host Chapter | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| | Too Long | | | Just Right | | | | Too Short | | |
| Duration of Each Coaching Session | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Total Duration of Workshop | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Suggested Changes of Improvements _____

Additional Comments _____
