



# **Music and Performance District Vice Presidents Manual**

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# THE MUSIC AND PERFORMANCE TEAM

## Structure

The music and performance team consists of the Society music staff, the Society Music and Performance Committee (SMPC), the sixteen district vice presidents for music and performance and their teams, and chapter music and performance vice presidents. All work to achieve Society, district, and chapter goals and objectives in the area of music and performance.

The members of the SMPC report directly to the Society Board. The district vice presidents for music and performance report to their district presidents, with copies to the SMPC. The chapter vice presidents report to their respective chapter boards.

Copies of relevant pages from the Society's Operations Manual are included here to give a thorough grounding in the structure and operations of the music and performance team. Listings of the 2000 SMPC and district vice presidents are included.

Each district vice president needs to assemble his own team to meet the goals and objectives set forth by the Society and district. How large a team you have will depend upon your preferences and the size of your district, but here are some likely positions:

- Champs Association liaison
- Coaches coordinator
- Communications/web page chairman
- District School coordinator
- Division advisors
- Festival coordinator
- Marketing and Public Relations Liaison
- Quartet promotions chairman
- Standing Ovation Program Coordinator
- Music Mentor Program Coordinator
- Top Gun coordinator

## Interaction

The sixteen district vice presidents for music and performance and their teams should always feel free to contact Society music staff members and members of the SMPC for advice and assistance. In addition, experienced district vice presidents are a great resource for information and advice. Do not hesitate to send a quick e-mail to someone for help.

In the interest of teamwork and recognizing the interconnectedness of the many contributors to the success of the Barbershop Harmony Society, its districts and its chapters, it is important to see the society board and committees, the district board and

committees and each chapter board and committees as cooperative teams. Therefore, it is important to keep everyone concerned informed of your activities. It is also important to appropriately involve other district vice presidents in efforts and issues where they have a role to play.

It is critical that district vice presidents for music and performance interact with the other district officers, especially as it relates to music and performance programs. The Standing Ovation Program, for instance, should be supported by the district vice presidents for chapter support and leadership training, chorus director development, and marketing and public relations. It is up to the music and performance vice president to make the appropriate overtures and contacts. Further, the district harmony education school should have support from the district vice presidents for events, chorus director development, chapter support and leadership training, and marketing and public relations. Your district president can help to establish an environment of cooperation and teamwork.

In the recent past it has been customary for district vice presidents to offer free tuition at their district harmony education school for any other district vice president interested in attending. You can learn a lot by visiting another district's school.

# COMMUNICATION

## Communication

The district vice president for music and performance needs to be in regular communication with his district music and performance team, his fellow district officers, other district Music and Performance VPs, and the members of the Society Music and Performance Committee. E-mail is an inexpensive and convenient method of communicating. It is important to follow up with members of the district music and performance team to see how they are progressing in their assigned areas of responsibility. If problems arise, feel free to ask for assistance from district board members and the SMPC. In particular, keep your district president and the SMPC informed of progress toward work-plan goals and objectives.



# PLANNING A STAFF VISIT

## Recommended activities for music staff

### Multi-chapter visits, district music schools, colleges, schools & district activities.

The Society Music Staff looks forward to helping you meet your District goals. We want to provide training for your District leadership, provide workshops and “multi-chapter” meetings for your chapters and potential-member guests. We hope to bring techniques to you to help your choruses and quartets perform at an even higher level. We will be available to assist you as clinicians or help you secure clinicians at those Harmony Explosion Camps currently in place.

Because of more focused staff responsibilities, a staff trip will now last four days and three nights. However, trips can take place in any four day period during the week.

- Multi-chapter events should be for many chapters in a given area. The chapters should invite potential member guests to these events as well. These events can include teaching vocal techniques, singing tags, and lecture-demonstration. They also can be leadership, either musical and/or administrative training sessions. They can include discussions concerning issues that a chapter deals with throughout the year or on a weekly basis.
- District schools or Harmony College faculty. This can include teaching a song, Youth In Harmony activities, quartet and chorus coaching, chorus director & quartet workshops, Joe Barbershopper classes, woodshedding, vocal techniques, defining the barbershop style, Society and district history, and tag singing.
- Assist the Music & Performance DVP with the coordination of and/or coaching at a district's Top Gun, an Intensive Quartet Training School or even a district's division/area quartet/chorus coaching one-day session.
- Youth In Harmony presentations: visits to local colleges/university's and/or schools in your area are encouraged during the day. This could include serving as the clinician for festivals and clinics.
- Meet with any higher-education musical leader to discuss barbershop harmony and its many programs.
- Serve as clinician at a one-day or two-day barbershop festival for chapters in a given geographical area.
- Director's Workshop – beginners/assistant dir./directors/music team types (Chorus Director Development Events)
- Performance Development seminars/workshops
- Membership Workshops & Seminars

## **Train the Trainer activities**

- Conduct sessions for district officers with respect to music and performance, including:
- Developing an effective district music team
- Conduct a session about the Standing Ovation Program
- Conduct a session about the Music Mentor Program
- Workshops for novice, assistant and front-line directors.
- Helping Chapter Counselors (CSLT) to be more aware of what is available
- Training the vocal teachers workshops (vocal pedagogy workshops)
- Conduct workshops—training music coaches by using demonstration quartets and/or choruses.
- Workshops/seminars - planned sessions designed to train chapter/district musical & administrative leadership (leadership development)
- Membership Seminars

## **Other possible activities**

- External public relations: make outside contacts with TV, radio, newspapers, service clubs, etc., in order to promote barbershop harmony.

## **Planning information**

- When staff members visit your district, they wish to stay busy and make a real musical contribution. A music specialist staff member can reasonably accommodate 5-6 contact teaching hours on a given district trip work day. These hours might include college presentations, chapter visitations, leadership training session, etc. Exceptions to this might include Saturday education workshops for Barbershoppers or music educators, directors, Top Gun or Intensive Quartet Training events, COTS, Youth In Harmony Festivals, Harmony Explosion Camps and etc.
- Remember that no staff member is permitted to drive more than 250 miles per day and be expected to do an activity that evening.
- For all college or university activity submissions always provide the professor's name, telephone number, email address and the name of the school to your district president. The conduit for all your district staff trips.
- Provide a chapter member escort for each activity during the visit.
- Be sure to involve your district YIH, CSLT and CDD personnel to help with setting up contacts in colleges and chapters.

## **Steps for a successful music staff trip**

- Primary email concerning all music staff travel requests for following year is sent to the Society's District Presidents with a copy to all other district and Society officers by September 15<sup>th</sup>..
- All requests are returned to Linda Neuenfeld, the music department's administrative assistance and Rick Spencer, the Director of Music & Education by the middle of October. District Presidents will determine their district's needs by communicating with all of their district officers; prioritize the needs and then submit their request. Appropriate forms must be completed for the request.
- You will receive all the information about music staff travel in your district for the following year at the Leadership Forum.
- Twelve weeks prior to a music staff man's visit an email is sent to you by that music educator visiting your district.
- Upon receipt, the District Present will immediately contact the district officer(s) involved and start planning the music educator staff member's trip. The District has six weeks to finalize the plans for the visit in a timely manner.
- It is most important that **six weeks prior to the trip**, the District President returns, via e-mail, the completed trip information to Linda Neuenfeld and Rick Spencer for approval or non-approval.
- The proposed schedule should include:
  - All contact information for all scheduled visits.
  - The contact information for all chapter member escorts for each event.
  - If approved, the assigned staff member at that time becomes responsible for follow-up, assurance of completeness, details of trip, and completion of travel requirements.
  - Staff "trip report" completed and sent by e-mail to all district officers and Society Board after the trip.

## ***Music Department Job Descriptions***

The Barbershop Harmony Society's Music Department has a staff of people here to serve the musical needs of the membership. Below are job descriptions of the Director of Music and Education and each of the Music Specialist's.

### ***Rick Spencer, Director of Music & Education (ext. 4123)***

- The Director of Music & Education serves as supervisor and administrator for all music activities.

The Director of Music and Education and each Music Specialist are responsible for the following:

- Member support
- Music educator education and support
- Service to members regarding YIH as well as other topics in music education
- Coordinating training, musical leadership and team development
- Coordinating quartet and chorus clinics and demonstrations
- Conducting collegiate presentations / conventions / workshops / seminars and Harmony Explosion Camps
- Conducting music presentations in colleges and universities
- Planning and development of Harmony University schedule and curriculum
- Audio/video duties at international conventions
- Preparation and follow-up for district travel

***Jim DeBusman, Music Specialist (ext. 4125)***

- Music & Performance Committee Staff Liaison
- Coordinates quartet promotion and development
- Music & Performance District Vice President coordinator
- Editor, "On the QT" quartet publication
- Assists with registration for competitions (CJ-20) when necessary
- Coordinates registration procedures for Harmony University
- Coordinates Harmony University's Quartet College
- Coordinates the Gold Medal hour at international conventions

***James Estes, Music Specialist (ext. 4124)***

- Chairman of the Society's Student Activities Committee
- Student Activities Coordinator
- Collegiate Program Development
- Develop programs with other a cappella organizations
- Bank of America Collegiate Barbershop Quartet Contest coordinator
- Coordinator of Youth Chorus Festival
- Coordinator of the music teacher education
- Coordinator of Society's music teacher materials
- Harmony Explosion Camp district support
- Coordinates Society's participation at music educator conventions
- Coordination of orchestrations and symphonic collaborations

**Mike O'Neill, Music Specialist (ext. 4126)**

- Chorus Director Development Committee (CDDC) staff liaison
- Oversees / maintains Chorus Director Workshop Intensive (CDWI) program (including Next Level)
- Oversees / maintains Outstanding in Front program
- Oversees / maintains Director Certification program
- Coordinates Harmony University's Directors College
- Coordinates "Directors Seminar" at international conventions
- Develops/Coordinates Schools for Directors
- Develops music director recruitment
- Editor, "Directly Involved" publication

# PLANNING A SCHOOL

## Rationale

Running a district school can be a daunting task, particularly for a newly elected District Vice President for Music and Performance. It is also the task that can potentially make the greatest difference for the welfare of barbershop in the district. The district school is a venue for the education of barbershop singers; it is also a place to invest time and energy in many of the important goals of the district and the Society. It is here that young barbershop singers can be encouraged and directors can learn the leadership skills that will make them more effective for their chapters. It is here that district coaches can be nurtured and important connections made with groups that need their services. Here newly chartered groups can learn the basic skills of their chosen hobby. And of course, it is a place for fun and fellowship with people who understand the joys of ringing chords.

This manual is written to help with this important task to provide the notes and words to the harmony education song. Men who have successfully developed district schools have chosen to provide their experience in this form so that those who are new to the task have a detailed guide.

This guide will need adaptation to your particular circumstances, but we feel confident that it will be a useful tool in managing one of the most important tasks of the barbershop year: your district harmony education school.

## Support team

A district school requires the management of a myriad of details. It is important to have help—the more the better. The support team member's responsibilities must be clear and well-delineated. It is wise to tailor their responsibilities to their areas of expertise. Some options for delineated responsibilities might include:

- Advertising and promotion
- Accounting and record-keeping
- Curriculum planning
- Quartet coaching organization
- Food and housing
- Faculty hosting

## Personnel

Support-team personnel will be recruited from your district. It is a good idea to have a match in mind between support-team members and specific areas of responsibility. It is easier to say yes and then follow through with the task when you are clear at the outset about the task's parameters. It is also useful to think about the tasks that do not lie within your own areas of expertise and find people with strengths in these areas.

## Concept planning

Your support team should also be involved with the planning stage of the school and in the evaluation of its success. This builds commitment among the members of the team to the ongoing success of the district education program and builds a sense of “Team.” Months before the school, the team should meet to determine the outcomes for the school. With the end clearly in mind, the tasks to be done become much clearer.

## Planning for success

In order to get the result you want, it is important to think about the characteristics of the outcome you desire. When your vision of the future has certain characteristics, it is much more likely to be realized. It is useful to think of these characteristics as describing a “**well-formed outcome.**” A well-formed outcome is:

- Positively stated
- Owned by the group
- Specific and measurable
- Evident as described
- Resourced adequately
- Sized appropriately
- Ecologically sound
- Acted upon

Well-formed goals are always stated in the positive. If you hear tension in a singer's voice, the goal is stated in a way that allows the singer to visualize and internally experience the desired state. If you say that you're going to get rid of the tension, the singer must think about (internally experience) the state of tension. If your goal is stated using words like "...achieve a freely produced sound, relaxed and open," the singer internally experiences the state that is desired. Our brains are not designed to "not" do things. We can not "not think" of an elephant. In order to consider not doing something, we must first see ourselves doing it. "Don't fall down those stairs!" invites a person to visualize himself doing just that.

Goals must be owned by those who are to be affected by them. People have to buy in; they must have made a commitment in order for the outcome to be effective for them. It isn't sufficient for our chapter leadership to set goals. The whole group must be involved in the process and decide to opt in. When the group says, "We're in!" you're off to a great start!

Goals need to be specific and measurable. The who, what, when, where, how, and why need to be clear, and the context needs to be specified. Often teachers comment on things that need improvement without specifying particularly enough. Think of the front-row performer who doesn't get specific feedback about the rigid hands, stiffness of movement, lack of fluidity, or lack of attentiveness that interfere with his performance. Without criteria that can help measure progress, without specific feedback, there is less chance of learning.

Specific criteria also make it possible to know what achievement will look, sound, and feel like. The more fully success can be described in such concrete terms, the more likely it is to be achieved. The future time/look/sound/feel of success constitutes the evidence of achievement. It gives clarity to the process of learning and means for measurement.

Particularly when working with major outcomes, resources—internal and external—need to be assessed. A problem with resources turns around to become another goal: that of locating and using a needed resource. Resources are needed both to initiate and to maintain an outcome. Sometimes resources to initiate an outcome are different from those needed to maintain it.

A well-formed outcome needs to be of the right size for the situation. If the goal is too large to be achieved in a reasonable time, break it down to smaller goals that are both clear and believable. If the outcome is too small to be inspiring, ask yourself "If I got this, what would it do for me?". It may be that in your district, planning a school for 300 attendees would make a goal too ambitious and no one would take it seriously. On the other hand, to aspire to an attendance of 60 might not be worth working for because you can get 60 without trying.

The ecology of an outcome, its relationship to everything around it, must be checked out. Suppose you find a great venue for a great price, but the location is far removed from any significant concentration of Barbershoppers. Or suppose that you plan a show to help defray costs, but there is no mailing list or large active chapter in the area that could sell tickets and share in the benefit. The ecology check serves to determine if the consequences of the choice are going to be good for the overall success of the project.

Finally, act! Get on with the actions that will bring the outcomes.

## **The process**

- In planning a school for a district, numerous things need to be covered. You must decide how long the school will be. This can be influenced by many factors: the size of your district, transportation to and from the school, and location. You can plan for a school to begin on Thursday evening and end Sunday noon. That's about the longest some districts are having their schools. Starting from that amount of time, you can cut from either or both ends until you have the size school you wish to offer. It may be a bit risky, though, to ask a man to travel many miles and hours and get less than eight hours of instruction. There are several workable and popular school schedules listed later.
- Once you decide what to have and how long, you must decide when. Naturally, the location will have some influence on this choice. Chapter shows, district affairs, local problems (football games, basketball games, holidays, hunting season, etc.) will have to be considered. Remember whatever time you choose will not suit everyone.



## **Comprehensive 16-month planner**

These dates assume that your school will be happening in July. Please adjust them to fit your circumstances.

March of year prior to actual school

1. Select date on district calendar for a district school for the following year's July.

## **May of year prior to actual school**

1. When requested, submit the dates of your district school to AIC Quartet Chairman.

## **July of year prior to actual school**

1. Receive international AIC quartet assignment for the following year.
2. Secure high-profile faculty. Work on getting out-of-district faculty (one or two) as a drawing card for next year's school, perhaps as chorus and quartet coaches.
3. At current year's district school include materials that state who the AIC quartet assigned is and dates for following year's district school.
4. Contact district school facility and verify availability for next year's district school.

## **August of year prior to actual school**

1. Review student and faculty feedback from the school just completed.
2. Share feedback with faculty.
3. If you have a popular program, find out about faculty availability for next year and whether or not to repeat a program.
4. Review district school programs from other districts and Society's Harmony/Directors College curriculum for ideas. Contact the district DVP CDD for suggestions on director classes and suggested faculty, the district DVP CSLT for suggestions on leadership training, the district DVP YIH for suggestions on youth programs, and the district DVP M&PR for publicity-related classes.
5. Develop a district school program financial report for the district board.
6. Write follow-up article for district bulletin to promote next year's program.

## **September of year prior to actual school**

1. Submit, when requested, dates for music staff travel in district; consider the week surrounding a program, if possible.
2. Develop curriculum and secure faculty for all courses.

### **October of year prior to actual school**

1. Share district school program results with HOD and district board at fall convention. Be sure to publicly thank your team members.
2. Attend Society Leadership Forum. Receive goals, work-plan items for incoming year, and music staff travel assignments.
3. Develop a district school budget. Using last year's budget as a basis, verify with the district school facility approximate costs, and verify airfares for all faculty budgeting purposes.
4. Get a district school budget approved by district Finance Committee. Once the budget is approved, finalize faculty and the curriculum.

### **November of year prior to actual school**

1. Use Events VP and solidify contract with the district school facility; don't forget insurance rider and copy of coverage for the district school facility.

### **December of year prior to actual school**

1. Letters to all quartets. Quartet coaching deadline at least 30 days prior to schools. Be sure to have enough staff on hand for the coaching matrix.
2. Begin to advertise in district publications. Launch the web site.
3. Get district school support team together:
  - a. Registrar/housing coordinator
  - b. Airport transportation coordinator
  - c. Onsite registration people
  - d. Quartet coaching matrix coordinator
  - e. Faculty hospitality person

### **January of actual year**

1. Get course descriptions written, finalize class durations, etc., all agreed to by faculty members.
2. Collect completed contact information from faculty for transportation needs and housing and/or meal requirements.
3. Develop weekend schedule of events. Solidify times for meals, check-in, checkout, quiet hours, general session(s).
4. Be certain to get floor-plan layout of classrooms to properly assign coaching rooms and classroom-type programs.

5. Flier to all chapter presidents. If you have chorus coaching, then have them sign up on a first-come, first-serve basis.

### **February of actual year**

1. Print/publish course descriptions and registration forms using district bulletin and web site. Make certain to detail any early registration deadlines.
2. Contact the school for facility follow-up.
3. Double-check district publication advertising.

### **March of actual year**

1. Prepare announcements about the school for emcee at international prelim and any division contests. Prepare a flyer publicizing the school's highlights for the spring prelim and/or divisional contest programs. Be certain to include an "items to bring" section with:
  - a. Facility emergency contact information
  - b. Directions
  - c. Any late fee for walk-ins
  - d. Refund deadlines (if that is policy). Note who the checks are payable to. Copy in the faculty and district school support team.
2. Open bank account for registrations.
3. Continue to publicize the school. Have CSLT personnel in the district assist.

### **April of actual year**

1. Promote the district school at Spring HOD Meeting.
2. Finalize chorus coaching slots.
3. Check in with district school team to find out if there are any concerns.
4. Second letter to district quartets promoting the school.
5. Contact the facilities for classroom assignments and other details.
6. Contact Society music staff for suggested song material for group learning during general session. Order necessary music and manuals from the Society office.
7. Be certain registrar knows what information you will need and when for status (i.e., if possible, weekly report on registration count and class sizes, and housing/meal counts).
8. Get course requirements (i.e., A/V, piano, boom-box, TV/VCR, music) from faculty to be used in contract with district school facility.

9. Verify there will be sufficient classroom materials or that you will need to photocopy or order them.
10. Set deadline for faculty to submit materials for you to copy at least 2 weeks prior to school.
11. Start the cycle for next year's program, in parallel (i.e., start at 4.1.3.1.0 again)

### **May of actual year**

1. Revise evaluation forms if necessary.
2. Contact district or Society's travel agency with faculty information for any and all travel arrangements.
3. Communicate airport itinerary information to district school team; transportation captain needed.
4. Know who is going to teach songs at a general session. Select a faculty/staff person and/or teaching quartet to perform; get music out to teaching quartet early.
5. Letter of confirmation to faculty. Include expense information, schedule, transportation information, and confirm equipment and materials. Provide emergency contact info. Be certain the faculty has a list of their responsibilities including any responsibilities for general sessions, faculty meetings, etc.

### **June of actual year**

1. Check with Harmony Marketplace on ordering materials for courses and best shipping dates.
2. Double-check details. Prepare handouts. Create classroom assignment listings, schedule of events, evaluation forms and general school rules (do's/don'ts).
3. Work with district school support team to resolve any issues.
4. Decide on and order any faculty gifts/tokens of appreciation.
5. Print up materials for registration packets.
6. Develop quartet coaching matrix after quartet registration deadline passes.

### **July of actual year**

1. Notify district school facility of number of attendees. Work with district school team on getting housing assignments completed.
2. Send pre-registration counts to faculty so they may prepare their class materials.
3. Review pre-registration counts on programs and decide if any need to be canceled due to low enrollment.

4. Communicate changes immediately to have students re-assigned another class if necessary.
5. Present district school program status at district board meeting.
6. Buy afterglow supplies.
7. Send master copies of registration packet materials to registrar/registration support team to pre-stuff registration packets.
8. Two weeks prior to event: send faculty information packet with reminders of directions, registration materials, and expense vouchers. Be certain to set a date when vouchers need to be submitted by for reimbursement. Provide faculty evaluation forms for their input, and any airport transfer information, if needed.

### **At district school and afterwards**

1. At closing session thank the faculty and district school support team with a gift of some kind. Distribute and collect student and faculty evaluations of the school.
2. Finalize attendance numbers with district school facility for proper billing/housing/food counts.
3. Finalize all faculty expenses and reimbursements.

There are some other things that need to be kept in mind when planning a weekend school. Many times these problems are not recognized until the morning of the school. You can, however, look for them, anticipate them, and head them off.

So, with this manual in hand, call some people and recruit them to come and plan as a first step to helping. Perhaps a meal together could be budgeted. Sketch out your vision for the school and invite input. Ensure that every goal that you set has the characteristics of a well-formed outcome. Give everyone a copy of this manual and talk about specific tasks. Ask certain people to do them and set up a timeline for completed tasks. Schedule regular meetings or, if practical, set up a mailing list for regular e-mail conferences. Keeping in touch is going to remain important throughout this process! Congratulations! You're on your way to a successful school!

## **Budget development process**

### **Costs**

Most district schools will have records of costs from previous years as well as a history with facilities where schools have been held. Generally, such information is a good start for formulating a budget.

## **Facility**

You now have to decide on a date. The next move is to find a place. But before you do, you must estimate your attendance in total numbers and in total numbers per each class. Schools offer the best price for room and board and classroom space. Some schools don't charge for space. Beware of the charge per person per day per classroom. You could end up buying a building that won't even have janitor service!

Certain times are better for certain colleges. Generally, they don't have much "down" time; only a week or two in the summer, between semesters and around certain holidays. It depends on the college. If they have a conference center, it will cost more but will be more available. Many universities now have these.

The cost of the facility will depend on the space that you need to run the school and that depends on the program that you have planned. Check out the cost for all of the various spaces you will need.

- Classrooms
- Theater and general assembly space
- Accommodation
- Food

## **Faculty**

The major cost for faculty is transportation. There may also be minor expenses that must be negotiated individually.

## **Travel**

By air: when bringing in faculty members who need to travel by plane, begin looking at flight arrangements at least six months in advance. Get yourself on the e-mail lists of several different airlines that send out sometimes-weekly specials. Bargain airlines, such as Southwest, offer many great deals. Another suggestion would be that you do the booking, and not the guest faculty member. This keeps things in your control. Some people prefer one airline to another because of frequent flyer programs. It is nice to be accommodating, but low prices should be your main objective.

By automobile: your district probably has a standard rate for travel by car that you may want to go by. Suggest carpooling with your local staff members.

## **Expenses**

Other expenses, such as meals while faculty members travel, can also be dealt with in terms of your district policy. \$10.00 per meal should be sufficient.

## **Materials**

You should probably figure on about \$5.00 per person in terms of general session music and other miscellaneous materials (pencils and paper, name badges, evaluation sheets, etc.).

## **Insurance**

Most facilities require proof of insurance. You can obtain this from the Society office by contacting the Events Manager/Staff Counsel. He will send the necessary forms to the school.

## **Liquor license**

If you plan on serving any alcohol—assuming that you have the permission of the school—be sure to obtain a liquor license well in advance of your school.

## **Promotion**

Most of the promotion for the school will be relatively inexpensive. There may be costs for the web site, posters, mailings, and advertisements in the district bulletin. Some of these may also be donated by the district or by individuals who are able to do the work for no cost to you.

## **Revenues**

District policy will determine whether a profit, a loss or breaking even is an acceptable financial result for the school. Fees must be set accordingly. The district may have a policy of helping young people. Usually gifts and other expressions of hospitality are also a matter of district policy. It is also common to maintain the fee at close to historical levels.

## **Show**

A show can really help with extra expenses, but holding a show entails some risk and the district must underwrite the risk.

## **Forms and records**

### **YIH issues**

Special diligence is required in caring for minors at a district school, particularly if their parents are not present. Parental consent and medical forms for Youth In Harmony participants are available from the Society. Contact the DVP for YIH.

### **Forms required**

A number of different forms are useful in communication, data collection, and organization of a district school. Examples are provided in the appendix to this chapter:

- Evaluation

- Course outline
- Registration

## **Facility**

### **Location**

Some districts are small enough to make the location of the school irrelevant to its success, assuming easy access. Other districts may want to operate more than one school in order to make travel time more reasonable for all. The location can be moved from year to year or held in the same place each year. The solution will depend on circumstances in your district.

### **Accommodations**

Accommodations need not be lavish, but should be reasonably comfortable. College facilities are usually the standard: shared rooms, shower, and toilet facilities provide the necessities at a reasonable cost. Students may be able bring bedding and thus reduce costs. Available parking is an issue and may be a cost as well.

Determine the spaces for classes, general sessions, housing, meals, registration, etc. Try to impress on people that we sing in classrooms, in the halls, at meals, and all night long.

If you can't get a school venue, then consider Y camps, scout camps, church camps, resort areas off-season, hotels in need of business, and in some cases motels with convention facilities. If you must go to a hotel or motel, try to get as many attendees in a room in order to keep costs down.

Try to make sure that all facilities have blackboards, chalk, and erasers. Don't forget a piano for an arrangers' class.

Many times when running a craft class or arranging class, staff-liners are necessary. A staff-liner holds the five pieces of chalk that make the lines and spaces.

A desk or flat writing surface is essential for many of the classes. Trying to write on your lap is quite difficult.

### **Food**

Cafeteria-style food service is the usual standard. Everyone attending will appreciate food of adequate quality and quantity. Experience is probably the best indicator of any need for improvement.

Friday evening meals may not be required except for those arriving early. Sunday noon might also be left for people to manage on their ways home. Party food for Saturday evening could be included in the contract with food services.



## Faculty

Probably the best time to contact faculty for the district school is just after evaluating the success of the past year's school. District people can fill most faculty positions, but AIC and Society faculty can fill some key positions and provide some needed variety and public-relations draw.

One of the best ways to guarantee good attendance at your school is to have a good faculty. Invite the faculty for these schools as early as possible—more than a year in advance is not too early

Once you've secured a faculty, keep in touch with them regarding your school. In the past, schools have been canceled and faculty members never notified until the day of the school. Giving a gift or some type of memento to the faculty is a good idea.

## AIC quartet

The Association of International Champions will provide a past champion quartet to serve as both an entertainment draw and as faculty for the district school. Many international quartet members are highly skilled in areas taught in regular classes; directors, arrangers, and coaches are commonly counted among them. But every international quartet singer, by virtue of knowledge and charisma, is wonderfully qualified to coach quartets and the four can form the core of the quartet coaching staff.

Communicate with the AIC (<http://www.aicgold.com>) in order to meet their requirements for the quartet. The quartet will be a draw and a great asset. The DVP of M&P should communicate with the AIC directly about the contributions of the quartet. **For any further assistance, contact Music Educator Jim DeBusman at 800-876-7464 x 4125 or ([jdebusman@barbershop.org](mailto:jdebusman@barbershop.org)).**

Jim will be able to assist you if no AIC quartets are available for your school. There are other quality quartets that are willing to help who will also serve to draw people to your District school.

## Society staff and faculty

The staff at the Society office generally arranges to have a representative at your district school. The staff representative will come willing to work and will make suggestions about the kind of course or presentations that he is prepared to offer. The music staff will contribute at general sessions as well and offer assistance in any reasonable way.

The Society Faculty Directory (<http://www.barbershop.org/Docs/faculty.htm>) is available on the Society web page. It lists those who are qualified to teach at Society and district schools, and provides information about their areas of expertise and their experience. A list of Society coaches (<http://www.barbershop.org/People/Coaches/>) is also available.

## **District faculty**

Faculty members from your own district strain the budget least and are your primary resource for faculty. It is useful to develop a district roster of faculty, both instructors and quartet coaches, who have developed a reputation for contributing in various ways in your district. Look for COTS instructors, Harmony College and Directors College instructors, judges, directors, board members, Society committee members, and anyone with something interesting to offer.

## **Quartet coaches**

Look for a mix of expertise among those you choose to work as quartet coaches. Typically you can expect a broad range of quartets, all of whom have unique problems to solve, so it's good to have a variety of coaching style and expertise. Use those who have a reputation as good coaches in your district. Consider district champion quartet members who may have expertise to offer. Look for some whose forte is comedy as well as the more conventional needs in singing, performance, and music. District judges are a good source of expertise to consider.

## **Class instructors**

Experienced teachers are often the best bet for class instructors. Look for people who have a reputation for being able to work well with adults and hold the interest of a group. The more experience they have, the better, although it's a good strategy to introduce one or two new people each year to build the pool of experienced people.

Section 4.6 provides some important characteristics to look for in instructors. Use this list when thinking about choosing your faculty. It might be useful to share this list with your faculty as well and ask them to think about areas in which they can make improvements in their personal, interactive, and curricular competencies.

This list can also be used to evaluate instructors as well as act as a tool for self-evaluation. You might choose those competencies that would be apparent in a class session and ask the participants to rate their instructor in the competencies you choose. This may help you to determine which instructors you would like to invite to teach in the coming years.

# Characteristics of Good Instructors<sup>1</sup>

## Personal Competencies

1. You think before you act  
You act after consideration and reflection upon your goals.
2. You take the initiative  
You consistently take the initiative and get things done in spite of difficulties.
3. You act out of clear beliefs  
You have thought a lot about your beliefs and act in accordance with them.
4. You solve problems effectively  
You are inquiring and open-minded, effective in solving problems.
5. You find innovative approaches  
You assess situations and find appropriate, novel approaches.
6. You are reliable  
You can be trusted to get things done regardless of circumstances.
7. You have a positive attitude  
You look at the bright side of life and communicate your attitude to others.
8. You are observant of the whole  
You strive to make sense of learning, educating yourself as you educate others.

## Interactive Competencies

9. You are caring  
Your relationships are caring and nurturing, enabling others.
10. You are respectful  
You value the statements and opinions of others and respond respectfully.

11. You value inquiry  
You invite input and contribution, promoting learning and growth.
12. You encourage interaction  
You promote opportunities for people to dialogue and learn from each other.
13. You are genuine  
You are authentic with others, honest and open, able to admit mistakes.

## Curricular Competencies

14. You have many strategies  
Your toolbox is extensive, varied, and well used.
15. You are knowledgeable  
Your knowledge of music and specific material is extensive and has depth.
16. You plan appropriately  
You sequence long- and short-term tasks for optimum learning and motivation.
17. You select music thoughtfully  
You choose repertoire for motivational, musical, performance, and teaching value.
18. You evaluate usefully  
You use evaluation as a tool to improve learning and reinforce competence.
19. You provide a rich experience  
Your rehearsal is alive, zestful, a vital and stimulating learning environment.
20. You unify the group  
Everyone works towards goals in an atmosphere of mutual respect.

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<sup>2</sup>Wasserman and Egret, *Profiles of Teaching Competency*, Simon Fraser University, 1973

## Schedule

Depending upon time available and the curricular choices you make, many possible schedules for the school can be devised. The appendix includes several possibilities for schools of various lengths.

## Mealtimes

Some venues may have set meal times around which you will have to schedule your school. However, although circumstances may make other solutions workable, most weekend schools begin with an evening general session and leave Friday's evening meal to be managed by each student according to their travel arrangements. However, it may be expedient to feed a limited number, including early-arriving faculty, workers, and organizers.

Saturday is usually a full day of classes and activities. Each meal may require as much as 90 minutes of time to allow for movement to the dining facility and through the lines getting meals. Two hours gives everyone a bit of a breather and a chance to digest the meal before going to class where a full stomach can interfere with attention. Again circumstances may dictate otherwise, but breakfast from 7:00 am to 8:30, lunch from noon to 1:30 p.m. and dinner from 5:00 to 6:30 works well for kitchen staff and students as well. If the evening brings an ice cream social or an event with snacks, everyone will feel well fed.

Sunday morning classes mean the provision of breakfast once again. Some schools provide a light lunch before travel and others leave students to their own devices. Again, special arrangements may be made for workers collecting keys, cleaning up, and taking care of last-minute matters.

## General Sessions

It is important to provide general sessions for purposes of organization, for educational opportunities, and to foster brotherhood. There are several times that work well. It's probably best not to have more than one general session on Saturday unless you add a wrap-up session on Saturday night.

Make sure that you, as the organizer, arrive on time and that someone else has duplicate information just in case Murphy is present. Information useful to have at hand might include who is doing warmups, song teaching, tag teaching, announcements, housekeeping details, those performing, etc.

Friday evening brings everyone together. Staff can be introduced, groups of students recognized, and announcements made. There are almost always last-minute changes to classrooms being used or accommodations being occupied. It's a time to set the tone, develop a theme for the weekend, feature district officials, and rouse the troops.

Saturday morning is a good time to engage everyone in a vocal warm-up that will enhance everyone's success during the day. If you have a visiting vocal expert, your warm-up leader is chosen. You might choose a song or two to teach to the assembly. An encouraging and skillful leader always makes this process an experience valued by all.

Again, a warm-up Sunday morning will be useful, but a wrap-up session, whether Sunday morning or just before leaving, is an important time to ensure that everyone leaves with a positive, "barbershop-is-love" kind of feeling.

## Regular classes

Many fields of endeavor relate to the barbershop experience and all are fair game for regular classes. Some will be always be in demand, some will be suggested by available teachers, others can be offered as a test of district interest. A large list of course titles is included in the appendix.

## **Singing**

Every Barbershopper, the story goes, wants to learn to sing better. The experience can be packaged in various ways. Classes in the basics can be offered, as can individual coaching and vocal assessments. A small group containing a reasonable representation of four parts can be built up in a few hours around some clearly-defined vocal principles. Classes entitled “How to Be a Great Bass” (or lead, bari or tenor) have been popular at many schools. They can be taught by well-known singers with a gift for instruction.

There may be men in your district who are interested in becoming vocal teachers or vocal coaches. It might be possible to provide them with a qualified vocal instructor who can teach them to be helpful to singers who need better support, improved tuning, more vocal freedom, or a better sense of ensemble singing. “Tune it or Die” classes have been popular. How about “Support it or Flat” or “Relax it or Kill it” courses? Creative naming can often have an effect on the level of general interest shown in a new course.

## **Music**

Popular music courses include sight-reading classes and courses at various levels in music theory. It might be popular to have a music judge spend a few hours exploring the Music category with a class, as many find the Music category somewhat inscrutable. Materials are available from the Society that approach music theory, chords and sight-singing from a Barbershopper’s perspective. Students can be expected to purchase their materials if this requirement is made clear in the registration materials.

## **Performance**

Various approaches are possible in the area of performance. The Presentation category can be explored. Various performance theories and ideas can be examined. Larry Ajer’s work on performance is now available from the Society, as is **Successful Performance for the Quartet and Chorus**. The Standing Ovation Package is being taught and used throughout the Society and provides a good focus for study. Guest quartets and other performing groups can be subjects for observation and comment. Choreography is also an option if you are able to find a dynamic and knowledgeable teacher. A class in doing a great job as a master of ceremonies is another possible choice.

## **Coaching**

There is some theory to coaching, but resources are scarce and may need some adapting. Perhaps a better approach is one based on demonstration with the teacher working with groups and then the students doing so under the teacher’s tutelage. Some quartets can be routed through the coaching class for the benefit of all.

Some coaches specialize in various areas: vocal work, ensemble work, performance, show packages, comedy, etc. It is useful to find coaches who will attend to a wide variety of needs

## **Directing**

Often the group of men that shows up for the directing class has diverse needs. There will be those who would like to gain a little facility with arm waving so that they can start and stop a section rehearsal or lead a polecat song. Others will be front-line directors or assistants who need feedback and practice in teaching, listening, management, and many other skills. If at all possible, offer beginning and advanced classes that can cater to their needs. Part of the time can be spent in a seminar with all present, but all the students will appreciate time spent with their particular concern.

## **Arranging**

Many are interested in gaining skill in arranging. Small groups that can manage practical work with some individual attention work best. There will be those who need to start with understanding how to find the implied harmony of a melody. Others need information about finding chords that work for melody notes outside of the implied harmony; still others need feedback to make their arrangements more singable. There are many needs.

If the number of interested people is small, a teacher may be able to work with everyone individually if there are sufficient electric pianos or some such resource. Otherwise it might be best to offer different levels of complexity over several years, perhaps beginning with the simplest and continuing with the more complex. Another approach is to supply more than one instructor and split up the group according to need.

## **Judging**

Most Barbershoppers have some questions about our judging system. A class on the subject could be offered. In addition, some Barbershoppers would like to try some judging and see how they do in comparison to the judges. They might also follow up their interest and prepare themselves to enter the judging community. The process can be explained to them as an adjunct to the judging practice. Because coaching evaluations are part of the judging responsibility, a class in judging can legitimately include a coaching component. Every Society judge has a collection of videotapes that can be used in this kind of class. The taped performances have often been judged by the judging community and average scores are also available.

## **Teaching**

There are many circumstances that require teaching skill. Many Barbershoppers are not teachers and many teachers are unclear about the distinctions between teaching children and teaching adults. Those involved in the education of teachers are aware of the distinctions and can offer the basics of planning, presentation, questioning, and providing rich educational experiences for adults. Directors College and Harmony College offer courses that focus on teaching in a barbershop setting. Some materials are available from the Society web site.

## **Leadership**

Leadership in a volunteer Society is an extremely important issue and leadership is a skill that is important to anyone administering our chapters or teaching our members. The Society has a task force that addresses itself to leadership issues. The Leadership Task Force has personnel and materials available. Contact them if you wish to offer a course in leadership.

## **District faculty development**

Most of the people that are deemed district faculty will be teaching at your district school. They deserve training and encouragement. The Society staff offers training for district faculty, and arranging for training is a reasonable adjunct to their participation at the school. You can also schedule a time for training for them on some other weekend. Attention to the professional development of your district faculty will pay significant future dividends!

## **Theatre**

Classes in theater craft are popular. Almost every chapter sponsors a show and can use assistance with sound, lighting, acting, emceeing, set design and construction, make-up, costuming, etc. The practical approach is best. If you are putting on a show or an in-house performance on Saturday evening, consider an all-weekend theatre class that spends Friday evening and Saturday getting things ready and running the show. Some preparations will be necessary, but the experience, under the leadership of an talented show producer/director, will be treasured by the participants and of great value to their choruses.

## **Public relations**

The Society has become much more aware of the need for good public relations. The existence of the Barbershop Harmony Society is a secret that we can not afford to keep. How do we get the word out? The Society has available a manual entitled **Chapter Marketing Ideas** and the Society, district and every chapter each has a Public Relations Committee. Every chapter needs a team of men to promote both the chapter and barbershop in general. A district course might be just the thing!

## **Quartet coaching**

The quartet coaching program at a district school can be integrated with the other classes, but it works very well to set it up to run parallel to the regular classes. Quartets can be paired up and travel from coach to coach taking turns with the coach's attention. One quartet of the pair can rehearse, rest, work on their show-package introductions, or whatever is needed, while the other quartet works with the coach. If the quartets that are paired perform at about the same level, much of the information given to one quartet can be of more general benefit to the other.

It is best to have a pod of four coaches, one each whose area of expertise is in one of the three judging categories (Music, Presentation, and Singing) and one who is a Standing Ovation Performance reviewer. You can assign two quartets to each coach for a two-hour session, and the coach can work with quartets alternately. This provides quartets with enough of a break during the day, and helps them to continue learning while they watch the coach work with the other quartet. A quartet can also leave the room to rehearse something that the coach has asked them to do. If there are sufficient coaches, each quartet could spend two hours with each of four different coaches. You can have sessions Friday night, Saturday morning, and two on Saturday afternoon.

The Performance Coaches job will be easier if the quartet has sent him, in advance of the school, a videotape of their show package. The coach can then use that tape in his session with the quartet to discuss how they can improve their package.

## Chorus coaching

This will generate a large attendance. It is also a great idea to offer this option, perhaps at a reduced cost, to newly chartered groups to give them a needed boost into competence. The number of choruses is limited by the available performing space. Make arrangements for risers for each chorus.

It is best to have coaches whose area of expertise is in one of the three judging categories (Music, Presentation, Singing and a performance coach (SOP Reviewer.) You can have two choruses assigned to one room with a coach, who works with each chorus alternately. The chorus that is watching gets a break but still has the opportunity to learn a lot while watching the coach work with the other chorus. If you can afford it, you could provide a team of two coaches in each room. If you only assign one chorus to each coach, then you need one less coach than the number of choruses, and you work out a system in which at any given time one chorus has a “bye.”

You could invite each chorus to give a short performance on Friday night that is videotaped and judged by the coaches. The videotape can be the basis for a Standing Ovation review on Saturday.

Consider providing chorus members with a chance to take another class. You could provide coaching only part of the day Saturday, for instance, so that the chorus members can also take a class. This is especially helpful if the chorus is not at a high level of performance.

## YIH program

It is a wonderful idea to run a YIH program as part of the district school. The Society Youth In Harmony Committee is a good resource. There is a **Youth In Harmony Resource Guide** published by the Society. In addition, Harmony Explosion camps have run successful programs for youth for years. The DVP for YIH is the logical person to be responsible for the YIH program. He and all of us who want to see barbershop have a vital future, understand the need to bring young men into contact with the Barbershoppers of today. Besides, singing with “the old guys” is something that the younger set often highly value.

## Holding a Show

### Pros and cons

There are a multitude of good reasons to hold a show. Ticket sales can expand the budget and allow greater resources for the school, especially faculty. The show can be the focal point of theater classes and can feature some of the best quartets. Students in many classes can use the common experience at the show to extend their understanding of the subjects they have been studying. Standing Ovation assessments can be done. Groups can be “judged” by student judges who can discuss their opinions at Sunday morning classes. It can also act as a draw for those who prefer a little entertainment with their education.

### Organization

Organizing a show is a big job and should not be undertaken by the same people running the school. Tickets must be sold in reasonable quantities or the budget will suffer. Educationally, more might be accomplished with an in-house performance that incorporates more of the quartets, the emcee class, perhaps an acting class, and other performance-related classes. Overall, it’s probably best to make someone else responsible for show organization. The district VP for Marketing and Public Relations may be the ideal person to market the show to the public.



Plan for the show facility as early as possible! That step is probably the most crucial for eventual success.

If you plan to use members of the faculty, district quartets for instance, on the show, plan in enough of a break between their obligations as faculty and their performance time. Talking all day can be a strain on the voice and you want them in good shape for the performance.

### **Responsibility**

If the school takes place near a chapter that is prepared to profit-share, many of the advantages can be maximized. The chapter can take on the organization, promotion, and ticket sales; the school can provide part of the audience and much or all of the talent. Profits can be shared. Close cooperation is obviously needed, but with the pooled resources of chapter and district, the show can be of benefit to both.

## **Afterglows and parties**

### **Rationale**

Afterglows and parties serve an important function in bringing people together and allowing them to have a good time. You want them to leave the school with a feeling that the fellowship was an important part of the experience. They should also leave satisfied that they have met new friends, caught up with old friends, and sung songs, enjoyed tags, and woodshedded as much as they have wanted.

### **Accommodations**

It's a good thing to have the location of the afterglow somewhat removed from the location of the sleeping quarters. That way the die-hards who enjoy singing into the wee hours will not unduly disturb those who need their rest. There will be some who, for health reasons, really need their rest, and those who are teaching or studying the next morning will need at least a little sleep.

### **Refreshments**

Accommodations also need to take into account the food and beverages that will be available. Usually it is sufficient to provide beverages and snacks. Sometimes people can be asked to bring their own. Sometimes the food can be handled thematically. Pizza is a popular choice as is ice cream. Use your imagination here. Thematic choices give focus to advertising, decoration, and events and can provide a high point for the weekend. If your school involves a YIH program, then there should **not** be any alcohol at the party.

### **Public address system requirements**

A sound system should be provided if the venue is large and if performances are scheduled. A stage may have to be built. Secure an emcee for the event and an overall organizer.

If a sound system expert is not available to you, the Society has available **Microphone and Sound System Guidelines**. It is written by Glen Glancy and Bill Lightner and offers recommendation concerning microphones, microphone placement, monitor speakers, and testing procedures for both quartet and chorus performances. Check the web site at [www.barbershop.org](http://www.barbershop.org).

## **Curriculum development process**

## **Committee input**

The curriculum development process begins with you and your support team, as well as other appropriate district vice presidents. Often you will be approaching instructors to teach the classes you have chosen, and sometimes you may be tailoring your courses to your instructor's abilities. You influence the development of the courses by asking for specific content to be included. The request can be in the form of a simple title: "Beginning Directing," for instance. Or it can be in the form of a detailed directive stipulating that the course should teach basic directing motions, deal with the standard directing patterns, include instruction in appropriate body language, and give all participants ten minutes of directing practice and specific feedback from the instructor.

Following your instructions to the course teacher, it becomes his responsibility to complete the curriculum development process by writing a course outline. The course outline includes a title, brief description, outcomes, activities, materials, and equipment for the course. He may then prepare specific materials for the course.

## **Course outline development**

### **Regular Classes**

1. Advanced Arranging
2. An Hour With the Champs
3. Apprentice Coaching
4. Arranging
5. Audio-Visual Techniques
6. Barbershop History
7. Barbershop on the Internet
8. Barbershop Potpourri
9. Barbershop, Music and Computers
10. Basic Acting for Barbershoppers
11. Beginning Chorus Directing
12. Chorus Coaching
13. Chorus Director Development
14. Confronting Performance Fears
15. Creative Bulletin Writing
16. Creative Presentation
17. Embracing the Small Chorus
18. Fundamentals of Music
19. How to Build and effective music team
20. Inner Game of Music Fundamentals
21. Intermediate Level coaching
22. Interpretive Stage Presence
23. Introduction to Quartetting
24. Just Intonation
25. Leadership
26. Master Teacher
27. Next Generation

28. Performance From The Heart
29. Planning a Chapter Event
30. Project Management Skills
31. Quartet, Chorus, and VLQ Clinic
32. Seniors Experience
33. Show Production
34. Song Writing
35. Sound Management
36. Society
37. Theory of Barbershop harmony Organizational Structure
38. Stage Lighting
39. Stagecraft
40. Teach What You Know
41. Theory and Ear Training
42. Understanding the Judging System
43. Vocal Pedagogy

**Mini-Courses:**

Mini-courses are growing in popularity as a supplement or alternative to longer courses. Lasting from one to four hours, these segments can deal with a variety of subjects.

1. Audio-Visual Techniques
2. Barbershop Previews
3. Chapter Music Development/ Music Committee
4. Copyright
5. Everything You Ever Wanted To Know About Being In A Barbershop Quartet But Were Afraid To Ask
6. Function and Care of Vocal Mechanism
7. Gospel sing
8. How to sing baritone
9. How to sing bass
10. How to sing Lead
11. How to sing tenor
12. How to warm up a Chorus
13. Introduction to coaching
14. Judging categories
15. Make-up and costuming
16. Master of ceremonies
17. Physics of Sound
18. Quartet promotion
19. Repertoire (Sing-a-stack-of-songs)
20. Show production
21. Showmanship/entertaining
22. Sight Singing

23. Song Leading
24. Standing Ovation program; planning performance package
25. Tag singing
26. Tune It or Die
27. Understanding a song
28. Vocal Analysis/Audition
29. Vocal Techniques
30. Woodshedding
31. Youth In Harmony

### **Course title and brief description**

For purposes of organization and advertising, a title and brief description of the course is needed. It is important that both the instructor and the organizer of the school agree on the content of each course. The description will be included in the catalogue of courses for the school and will enable students to knowledgeably choose courses that will meet their needs. When this is done, student satisfaction improves. The title can be merely descriptive or it can be catchy. "Tune it or Die" is an example of a course title that is both. The description of a course should tell briefly what the students will be doing:

*Students will investigate the basic arm movements of directing and the effects of director body language on the singers. They will direct the group for 10 minutes and receive feedback from the instructor on their arm movements and body language.*

Please request of your faculty that they submit both the course outline form and their course materials to [documents@barbershop.org](mailto:documents@barbershop.org). In this way their materials can be available for other teachers to use at other district schools.

### **Course Outcomes**

The instructor's next task is to determine the outcomes of the course. What will the student reliably be able to do upon successful completion of the course? This can be a problem in courses that do not allow much time for actual demonstration of what students know. In actuality we might sometimes include things we expect students will be able to reliably do after rehearsal or practice. In a short time the teacher may be able to get the students to a place of conscious competence, but practice is required to bring them to unconscious competence. Outcomes are usually written in the form of a list.

At the completion of the course, students will reliably be able to:

1. Direct attacks, and cutoffs
2. Direct tempo and tempo changes
3. Direct volume levels and volume changes
4. Use a posture that supports the proper posture of the singers, including movements of feet, knees, hips, shoulders, neck, and arms
5. Animate the singing with appropriate facial expressions
6. Maintain eye contact with the group
7. Maintain the mouth position without singing or mouthing the words

### **Course Activities**

The course activities are the things that are actually done in class. This description would be particularly valuable to another instructor who might want to teach the same class. It is not meant to

constrain the course unduly, but rather to act as a planning vehicle that allows for different kinds of activity and variety of student involvement.

During the course the students will:

1. Watch and listen to a demonstration of basic directing motions
2. Engage in a discussion with the instructor and classmates concerning the usefulness of standard directing motions
3. Stand in a circle and mimic the instructor's directing motions while listening to a barbershop polecat recording
4. Listen to a lecture/demonstration of body language that interferes with proper singing
5. Rehearse proper singing posture while noticing how the posture is supported by the directing instructor
6. Work in small groups to practice good singing posture while directing, and get feedback from each other
7. Watch a video of an excellent director and discuss observations of appropriate body language and basic hand motions
8. Direct the group in a polecat song for 10 minutes while being videotaped and instructed by the teacher
9. View the videotape and list areas for possible improvement

### **Course Materials and Equipment**

Course materials will include materials that the students must purchase for class use as well as materials and equipment that the instructor will use in class. Materials may be commercially available, available from the Society, or prepared by the instructor. Society and commercial materials must be ordered from the Society or a commercial source. Instructors must supply the source of any commercial materials needed. Usually the school's organizer will order the materials for all the courses in a bulk order.

Materials provided by the instructor should be submitted in electronic form, preferably prepared by Microsoft Word 98 or later, along with the course information. This package is to be sent by e-mail to [documents@barbershop.org](mailto:documents@barbershop.org) to be included in a database of educational materials available to other Society instructors.

The equipment list should include everything that the instructor thinks will be useful in facilitating the activities planned for the course, including audio and video equipment, chart paper, chalk, pens, music paper, special tables, keyboards, etc. If the equipment is uncommon or unusual, the instructor should determine its availability before making it a requirement for an activity.

### **Materials for students**

1. Directing a Barbershop Chorus
2. Blank VHS videotape

### **Materials for Instruction**

1. Directing a Barbershop Chorus – video
2. Basic Directing and Supporting Body Language (Prepared by Instructor)

### **Equipment**

1. Blackboard and chalk
2. Classroom with generous open space

3. Separate video playback area
4. VHS video camera
5. VHS recorder
6. VHS playback and monitor

## **Document Library**

The Society maintains a document library as a resource for Barbershoppers. Documents can be accessed from the society web site home page by entering a key word in the search field. The library can be accessed to review material for direct use or for inclusion in instructor-prepared documents. It is expected that materials gleaned from other documents will be credited to their writers in any subsequent document. Course title, brief description, outcomes, activities, and materials and equipment lists can be submitted on their own or with any teacher-prepared materials attached. Please be generous in your contributions to the library and in your use of it!

## **Promotion**

First of all, talk to you District VP for Marketing and Public Relations and get help with the task of promoting your school. It is one of district's most important annual events! He may take on the task of contacting all chapter Music and Performance Vice Presidents as well as any chapter Marketing and Public Relations people. This work needs to be done well in advance of the school and offer repeated contacts over time.

We have an advantage in promoting district schools. We know who our clientele are! We really only have to interest and inform them and make it as convenient as possible for them to do the distasteful little things like sign up, make course selections, and pay. The best promotion we can do is to provide them with exciting, interesting, and helpful options, and then let them know.

## **Using e-mail and web sites**

Almost every chapter today has several, if not many, members who are computer users and who regularly use e-mail and connect to web sites. With a little effort, perhaps an e-mail to your district webmaster, a list of e-mail addresses can be procured. Compose an enticing message, include course offerings and an electronic version of a sign-up form, phone number, e-mail address, and you can reach a substantial portion of district Barbershoppers.

Quartet contact links are available on the Society website where it is now possible to contact many specific groups in your own district via email. What a great resource!

Your district web site can also be set up to allow advertising, course descriptions, registration, and payment for the district school. Talk to your district webmaster.

## **District publications**

It should be a simple matter to advertise in the district newsletter and bulletins. Do a good job of informing the membership of interesting options and they will come. Consider using a "come-on" that they will be likely to respond to. Make a point of the AIC quartet that will be coaching and performing. Talk about the Society staff representative that they will meet or about some of the high-profile instructors that will be coming. Perhaps making a big deal of the respected local guys can act

as a selling point! In fact, articles in every district magazine highlighting the biographies of the faculty can be a useful promotion strategy.

## **Targeted mailings**

Every chapter has its movers and shakers. Many of them understand the long-term value of education. They can be the most effective promoters of the district school. A well-composed friendly letter enlisting their support, inviting them to attend, and asking them to talk it up at the chapter level can be a great way to promote the school.

Letters of invitation can be sent to every district quartet, every director, every coach, in fact every person for whom a particular course is designed. If people know that the courses are selected with their needs in mind, they are more likely to attend. Your district directory is an invaluable tool. Your District Secretary is a great resource as well.

Here's a list of targeted mailing to consider.

1. Two articles for chapter bulletins to be mailed to every chapter for printing plus one before each contest session
2. Advanced registration forms at every convention, with reduced fees for those who register early
3. A table set up with a person manning it for advance registration; this should be near the convention registration area, if your school dates make this a reasonable effort
4. Buttons made to give to those people when they register in advance. They could say, "I'm already registered for the 2001 Central States district school, are you?"
5. Encourage HOD and board members to attend to set good examples
6. Have every MC at the contest sessions talk up the school and registrations
7. Identify those activities when a lot of Barbershoppers get together; have registration forms there
8. Encourage people to announce it at their chapter shows, or in the program
9. Send a letter and registration forms to every quartet in your district
10. Send a letter and registration forms to every chapter president

## **Reaching out to newest chapter**

Consider inviting the newest chapter in your district to attend free of charge (or at some nominal charge) and provide them with coaching and a chance for people to take courses. This could take the form of chorus coaching or coaching for each member of the chorus in regular classes. If there is a show, give them a chance to perform. If there isn't a show, ask them to sing at a general session.

## **Evaluation**

Although marking and grading has little place in barbershop schools, evaluation is an invaluable tool. The information you need is more general than specific. It's not important to know how an individual succeeded in a particular class, but it's important to know that generally the class was a success for those participating. The data is needed for future planning and building upon the successes of the school to make next year's school even better.

## **Instruments**

Data collection tools need not be complicated. In fact, complicated assessment tools are less likely to be completed by the students. You may want some general demographic data (age, location, years in barbershop, etc.) and then some simple way of recording satisfaction or dissatisfaction. A 5-point scale can be useful. Satisfaction ratings for classes can be placed beside a list of the classes. A place for comments can be provided for those who would like to say more.

## **Data collection process**

Several ways are used to collect data. One of them will probably work for you. One option is to give out the evaluation forms at an assembly at the end of the weekend and request that they be handed in on the way out of the room. If you prefer to give the students more time to consider the matter, the form can be handed out earlier and collected with the room keys. Sometimes the evaluation form is handed out with the registration materials.

It is also possible to give evaluation forms to a random sampling or call a random sample on the telephone and get information in depth. Usually it is reasonably accurate to gather data only from those who hand in the form.

## **Use of data**

### **Proper use**

The data collected is for the use of those organizing the next school. It will provide information that will help choose classes and faculty for the following year. It will be considered along with other information, including the number of students taking each class, feedback from instructors and coaches, and comments you will hear before, during, and after the event.

In addition to an overall school evaluation form, consider providing a class evaluation form for each class. The purpose of that class evaluation would be to see if the outcomes listed for each class were, in fact, achieved. Thus, each class evaluation form would have to be different, with a listing of the outcomes and a way for each student to check whether or not the outcome was achieved.

### **Confidentiality**

The purpose of the information is to improve next year's school and perhaps to get ideas about future faculty training. It is important that very few, perhaps only you and your successor, know about any sensitive information. That will minimize any chance of hurt feelings. Everyone does their best to contribute, but you have to decide about the value of each contribution to the cause.

## **Reporting and future planning**

The district board will want a full report on the district school. A full budget report will be needed detailing all income and expenses. The number of attendees and faculty, the number of students attending each class, attendance at general sessions, satisfaction with accommodations, food service, parking, and parties will be part of the report. Include a short description of the planning process, giving due credit. Make recommendations concerning next year's school.

A letter of thanks should be written to the AIC quartet and copied to the AIC. A general letter or e-mail to faculty will be appreciated. It could include feedback about their specific classes.



# PLANNING A MUSIC FESTIVAL

## Recommended types of music festivals

There are three basic types of music festivals that can be set up to benefit the barbershop chorus.

### Chorus festival

This type of festival brings several choruses to sing together, under a well-known barbershop clinician. The festival is set up as a one-day workshop, usually on a Saturday. An evening concert may also be planned, with each chorus singing individually, and then closing with the massed chorus under the guest clinician. The festival normally will run from 9:00 am to 3:00 p.m. with a lunch break.

An evening concert is held at 8:00 p.m., with individual choruses able to rehearse their own material from 3:00 to 5:00 p.m., following the large group sessions. The values for this type of festival are:

- Opportunity to perform and learn under a knowledgeable clinician
- Opportunity to sing with a large number of participants
- Opportunity to perform as a chorus in an evening program
- Musical and social interaction with other Barbershoppers in their area.

The process for this type of festival includes:

- Selection of choruses to participate: this should be done on a geographical basis, with participating choruses within easy driving distance.
- Contact each chorus at least six months in advance.
- Select a clinician who is capable of working with a large number of participants in a massed group.
- Select a central site, large enough to handle several choruses.
- Establish a budget. Determine costs for clinician, site usage, music, and other overhead items.
- Select music to be used; we recommend you use no more than 3-4 songs. It is helpful if learning tapes are available so that music may be learned in advance.
- Communicate with each chorus on a regular basis prior to the festival, with weekly contact made during the last month.
- If a concert is to be held to close the workshop, make publicity information available to each participating chorus to promote the festival in their local communities and to their own chapter members.
- Have tickets available for the members of each chapter at least one month in advance.
- Communicate on a regular basis with the guest clinician to keep him abreast of the details.
- Make arrangements for any meals to be taken by the participating groups on site.
- On the day of the festival have committee available for assisting arriving choruses.
- Make sure visiting clinician has transportation needs and hospitality taken care of, including overnight accommodations if necessary.
- If a concert is to be held in the evening, secure ushers, ticket sellers, etc.

- Following the festival, provide an opportunity for each chorus and/or individual participants to offer feedback on the value of the festival.
- Provide a financial statement to all chapters, with any funds accrued over budget being distributed to each chapter, or used for future (annual?) festivals.

## **Chorus coaching festival**

This type of festival differs from the "chorus festival," in that each chorus is coached individually by a clinician, with no more than three or four choruses involved. It is a one-day festival, usually on Saturday, with one coach for each chorus. Coaches rotate to each chorus in 60-90 minute sessions, so that each chorus receives the benefit of coaching from each clinician. Usually no evening concert is involved. Values for this kind of festival are:

- Opportunity for individual coaching for each participating chorus from several coaches.
- Opportunity for coaching at a reduced cost because several choruses are splitting the expenses and fees for coaching.

The process for this type of festival includes:

- Selection of choruses to participate based on close geographical proximity. It is helpful if choruses are about the same size, with smaller chapters receiving priority.
- Contact each chorus at least six months in advance.
- Select coaches. If three choruses are involved, that is the number of coaches necessary. Or, one less coach than choruses may be selected, with each chorus having a bye during the day. It is wise to select a coach from each area (i.e. singing, music, and presentation).
- Select a site. This will be slightly different from for the "chorus festival," as three or four individual areas will be needed for simultaneous coaching. Usually a school is best, as they will have a choir room, band room and auditorium to use for coaching.
- Establish a budget. Determine costs for coaches, site usage, and other overhead items. Determine a per-chorus cost for coaching.
- Communicate with each chorus on a regular basis prior to the festival, with weekly contact made during the last month.
- Although no concert is recommended for this type of festival, contact should be made with the facility if a meal (lunch) is to be provided on site.
- Communicate regularly with coaches and determine needs for transportation, overnight accommodations, hospitality, etc.
- On the day of the festival have committee available for assisting arriving choruses.
- Begin with a general session to explain the process, set the coaching schedule, and answer questions. A brief warm-up for all choruses is recommended.
- Following coaching sessions, provide an opportunity for feedback from each chorus. A closing general session is also recommended to offer this opportunity, as well as to answer questions, and perhaps to sing some songs together in closing.

## **Harmony Explosion festival**

This type of festival would be handled much as the "chorus festival" was, but would involve contacting school groups instead of barbershop choruses. All other aspects would remain the same in terms of planning. At this type of festival, it is important that the clinician is capable of working with young

voices. Presumably the Youth In Harmony DVP would be in charge of this kind of a festival. Contact him to see if he is interested in pursuing such a festival.

Music selection also needs to be aimed at younger singers, both from the difficulty level as well as interest. Funds accrued over budget should be distributed to each participating school music departments. It is recommended that local barbershop chapters underwrite the cost of promotion, expenses, etc. For further information, consult the Youth In Harmony Resource Guide and your DVP for YIH.

*Note: This is now a district run festival.*

# PLANNING A TOP GUN SCHOOL

## Top Gun history

“Top Gun schools were created to help each district improve the quality of its representation at the international quartet competitions and to upgrade the overall quality of the district. Improving the best will have an impact on the entire district. If they are improved by the experience, they are in a good position to share the wealth throughout their district in the future.” —Larry Ajer, February 7, 1996.

Once again, the members of our Society have been blessed by the vision of the late Larry Ajer. It was his undying passion for our musical art form, his commitment and dedication to making it the best it can be, his deep understanding of the human spirit, and his ability to articulate his ideas and motivate others that brought about the Top Gun concept. REVIVAL contributes this Top Gun guide, and dedicates it to our coach and friend, Larry Ajer.

The first Top Gun school was in 1990 in the Southwestern District. The goals were quite simple: to upgrade and improve representation at the international quartet competition. A skilled faculty of coaches and experienced quartet men were invited to participate. The school lasted an entire weekend and consisted of intensive one-on-one training and singing. This first school included a brand new quartet called Acoustix, who went on to earn the title of 1990 International Quartet Champions later that July. Since that school, many districts who have held Top Gun schools.

## What is Top Gun?

### Objective

Every coaching experience has as its objective the improvement of performances and upgrading of performance level. Top Gun coaching, on the other hand, embraces not only that high purpose, but a more subtle goal as well: to enable a quartet to reach the consummate degree of confidence that every single performance will have its intended "standing-o" impact.

Therefore, Top Gun schools should be strategically targeted to quartets who are perceived to have the capability to be self-driven to the highest levels of performance caliber. The coaching such quartets need is not forthcoming from traditional coaching, which usually is limited to the enhancement of skills needed to make individual songs, “sets,” or packages come alive. Top Gun coaching reaches beyond this scope, to radically redirect a quartet's perceptions, attitudes, and rehearsal techniques. These are the most difficult and subtle barriers to identify and overcome. This facet of Top Gun coaching will, as a result, greatly help a quartet quickly eliminate the interferences that limit the achievement of their best potential.

The Top Gun School intends to create "champions." A champion is a quartet who commands our awe whenever they blow the pitchpipe, or merely walk on stage. A champion always seems to give us more than we even hoped for. In that way, a champion has unbounded respect for its audience and seemingly superhuman confidence in its own ability.

Such a breath-taking aura and impact are not a result of mere talent or chance, but must be believed, planned, developed, and rehearsed.

A champion expects itself to have such an impact, whereas most quartets merely dream that the "coin-flip" will have such a result.

A champion's confidence in itself as an ensemble depends upon the mutual trust among the singers. Therefore, each singer must expect, and accept the responsibility for, perfection from himself. By

contrast, most quartet singers not only lack confidence in themselves, but subconsciously expect every other singer to make mistakes as well.

A champion sets performance goals (viz., degree of difficulty, length of performance, degree of entertainment) and takes risk at a level that, if achieved, will command awe. By contrast, most quartets only perform what they can handle.

Finally, a champion rehearses in a manner that enables both the quartet and each singer to achieve the level of impact and degree of predictable mastery for which they strive. Things that are "expected" are not repetitively and boringly rehearsed; individual or duets are exposed often, if it assists in each singer's ability to hear perfection and imperfection. The predictable mastery of difficult passages, songs, and packages must also be made routine via rehearsal. By contrast, most quartets often reinforce mediocrity in rehearsal, thinking only in terms of single songs, accepting many mistakes, trying merely to survive some songs unscathed, and hoping for a few magic moments.

The beauty of an effective Top Gun weekend is an affirmation for quartets that champions probably have no more talent than they. More importantly, what has just happened during Top Gun coaching sessions shows each quartet that they, too, can develop and reinforce a champion's attitude, perspective, and commitment to quality. The Top Gun quartets are reminded that they did not join our Society to sing badly. They don't even like bad singing, but have learned—unfortunately, at the eventual expense of their own enthusiasm—to tolerate it. Now, they remember the desire to sing magnificently that drew them into a quartet in the beginning. Finally, they are inspired to understand that, amidst the charm and uniqueness of our hobby's camaraderie and amateurism, "quality" is only a bad word if we bum ourselves out while never achieving it!

## **What Top Gun is not!**

Note that the purpose of Top Gun is not necessarily to create the winner of a contest. Winning a contest entails far too many variables that are not controllable by the winner, such as the performance of the other competitors, the abilities and tastes of the judges, and so forth. Instead, the Top Gun school works to redirect the efforts of the individuals in attending quartets towards "expecting to rehearse and perform" like champions and putting the music as a priority... acceding that the winning will, therefore, take care of itself.

## **Tailoring Top Gun to fit your district**

Typically, Top Gun schools are limited to a small select group of quartets. Fewer groups, usually 4 - 7 quartets, enable the opportunity for more intensive training for each quartet, allowing more time for each quartet coaching session, and create an environment for camaraderie to develop between the participants while minimizing logistical issues.

Some districts can invite the "top five" from recent competitions and remain true to the quality standard, but this might not be the case in every district. Some districts use a minimum scoring level at their international prelims or annual district competitions, i.e. an average of 76 points per song, per judge, to be invited to the school. The option also exists to work in tandem with adjacent districts in order to fill out the roster and share the expense. In any event, it is recommended that the districts be selective with regard to the quality of the quartets, as well as impressing upon the participants their own commitment within the program.

## **Funding your Top Gun school**

Districts must commit financial resources and expertise in order to ensure the greatest opportunity for success. This should be viewed simply as an investment in the future of the district. Putting up the funds to bolster the success from the outset is a necessary commitment on the part of the district. Each district should invest as much money as they can spare toward training their best quartets. These quartets are typically viewed as the musical leaders of their respective districts and the most likely folks to regularly "give back" through participation or leadership in choruses, harmony education schools, and other future educational opportunities.

It is also important for the quartets to put up a portion of the funds (albeit smaller, considering that any district likely has a budget many times larger than any quartet) as an investment in the program and in order to show their commitment to the school in general. The most any quartet should have to put forth of their own funds is between \$300-\$450 which, considering the caliber of coaching that they receive at such a school, is not a grandiose sum.

Sometimes finding an economical venue is key. Often a church hall and rooms can be found free of charge by consulting the right church member/Barbershopper. Hotel rooms for coaches can also often be used.

One successful option is to combine the Top Gun School with Chapter Officer Training Seminar (COTS) weekends, as they can provide reciprocal benefits. Since COTS has already secured a facility, Top Gun expenses are simply "add-ons," which increase discounts to both parties (i.e., the more you consume at a facility, the better break you typically receive). Since Top Gun doesn't have enough of a "group" to create a "group discount," combining it with COTS increases the size of the event and the bartering power, as well as reducing hotel room rates and facility charges.

Consideration should be given to having the quartets sing for the COTS attendees at either the beginning or end of the weekend, which has the potential to serve a few purposes, addressed under "Shows" (Section 6.4).

Another option is to invite a local chorus to the Top Gun School for coaching. The schedule can be tailored to include one or two sessions on Saturday for the chorus and they can serve as the audience for a show program. Additionally, a chorus may help locate facilities to host the school, provide lunches (i.e. women's auxiliary) and even housing for the quartets.

**IMPORTANT:** While combining Top Gun School and COTS or inviting a local chorus may enable both to realize some financial savings, it is important for all schools to maintain complete autonomy so as to achieve their respective goals.

## **Top Gun coaching**

### **Selecting coaches**

Selecting coaches who possess a broad perspective along with their usually more focused skills and those who have extensive experience in nurturing champions, is essential for the Top Gun program. It is less important for selected coaches to teach in a style that is more traditional or even category-related in approach. In fact, do not select Top Gun coaches for their typically-recognized areas of expertise, and simply because of their judging category. On the contrary, select them because they communicate and integrate at a championship level. Find coaches who are capable of re-directing and refining perspectives. Any specific "traditional" techniques that are required to accomplish that can be done equally well by any Top Gun coach, because they were selected that way. Most importantly, select them because they are all experienced performers who really understand the motivations, temptations, traps, and glories of performing as a champ!

Emphasis should be on hearing the difference between "wonderful" and "not wonderful;" of not accepting anything but "wonderful;" of how to make it "wonderful;" of individual responsibility; and

considerable discussion of ways to rehearse that actually create a fairly predictable championship level of performance. Using this methodology, each singer actually ends the weekend as a much better master of his own fate: more in control of the results of his efforts, more in command of himself on the stage, more vocally and mentally connected to his fellow quartet members!

Participants should be advised that coaches from outside the district may provide a broader view of the craft than some local coaches, who are geographically more available to Top Gun quartets than those coaches from outside the district. Giving the best quartets in each district the benefit of a more “cosmopolitan” view of our craft is paramount to Top Gun. Nearby coaching talent can and should be sought for assistance. This is typically how many of the top district quartets reach that level. Consult the Society Faculty Directory, which is available on the Society web page.

## **A great resource: the AIC**

The Association of International Champions (AIC) is to providing development training, promotion, and financial support within the Barbershop Harmony Society and its affiliates. What better way for a quartet to learn about the “championship experience” than from an international quartet champion? An international champion brings instant credibility to the coaching session.

Each year the AIC provides the services of its active quartet champions to district harmony education schools, harmony camps, seminars, guilds, and many other venues on an expenses-only basis. Additionally, many of the individual quartet members are excellent coaches and can add depth to any Top Gun faculty.

The AIC designates a board of director position, entitled Quartet Education and Development that can coordinate an active international quartet champion or AIC member to attend and serve as faculty for your Top Gun school. He can be contacted via the society headquarters’ web page or through the AIC Executive Assistant.

## **To show or not to show**

The idea of incorporating a show into the Top Gun weekend has typically been with the objective of increasing the finances of the program. Historically, this has not been found to be economically or logistically feasible. Even with the highest scoring talent in the district, trying to combine an educational weekend with a show is rarely worth the effort. However, there is value in providing a forum for the coaches to see and hear the quartets in a “live,” uninterrupted performance atmosphere. With that in mind, here are a few options for incorporating a “show” into the weekend.

### **Friday night show?**

The incorporation of a Friday night show, informal or otherwise, into the Top Gun weekend can provide valuable additional information for the Top Gun coaches prior to the Saturday sessions. Depending upon the number of quartets attending, each quartet would typically sing 2-3 songs maximum, not a complete show set. The performances can be videotaped and Top Gun coaches and/or SOP (Standing Ovation Program) reviewers can take notes. In Saturday’s sessions, a coach could refer back to the videotaped segment or SOP notes to strengthen coaching instruction.

### **Saturday night show?**

A Saturday night show can work for a Top Gun school, but may be more difficult for the participating quartets. The quartets will likely be worn out from the day’s coaching sessions. Moreover, many of

their songs will have been “torn apart” in the coaching sessions and may be difficult to perform given the infancy of these changes. However, the inclusion of a Saturday show or “Performance Time” session may be better served if it’s just for the quartets to have one last opportunity to demonstrate their package amongst themselves. This type of session is very popular with the participating quartets, as it provides them a contest-like environment by performing in front of their peers. The quartets can listen to each other and offer positive, constructive feedback.

## **COTS show?**

An optional COTS show, and general inclusion of the Top Gun weekend with the COTS program, can provide significant savings on facilities and show venue costs, as well as providing the educational aspect of the performances. This combination of benefits could also create greater exposure of the quartets to many chapter officers within the district. However, Top Gun coaching objectives should always take priority over any performance. The school should not be obligated to perform a show if it doesn’t enhance the opportunity for the quartets to gain the necessary training that Top Gun espouses.

## **Social Time**

Designating times for the quartets and staff to relax is very important and should be built into the weekend schedule. This “social time” encourages all personnel to engage with each other, build new friendships, establish camaraderie and continued learning. Optimum scheduling

## **Logistics and planning**

Establish Top Gun qualification requirements, school policies, and guidelines for your district and announce them prior to district, divisional, and international preliminary competitions. Plan a date well in advance and get a facility that will allow you to coach in privacy and will have accommodations for overnight stays for quartets, coaches, and staff. Begin assembling the coaching staff and quartet participants at the earliest time possible. When creating the schedule, it is important to enable each quartet to have a coaching session with each coach. Additional staff observers may include one or more district board members, especially the music and performance vice president.

## **Top Gun administrative positions**

### **Dean**

- Coordinate the overall Top Gun school
- Appoint reliable people to positions
- Coordinate communication between the positions
- Clear all of the invited coaches who've accepted positions with any honorarium they might require
- Once the quartets and the coaches are in place, the only thing the Dean really has to do is make a schedule for everyone to follow, greet the coaches upon arrival, and give everyone the right idea of what this is all about at a short general session.



### **Quartet/coach liaison**

- Invite the quartets based solely on their score in a district or prelims contest, based on district policy
- Get the quartet's input for a "wish list" of coaches (different quartets have different needs and desires), such as comedy versus traditional quartet styles
- Invite the coaches, typically the same number of coaches as quartets. Keep inviting until the coaching roster is full or until you run out of candidates and then go back for more suggestions.

### **Site coordinator**

- Inform the coaches and confirmed quartets of all of the accommodations and travel arrangements
- Different coaches have different requirements. The easiest thing to do is have them arrange their travel to suit them best according to the Top Gun schedule, arrange payment for same and have their room booked and ready when they arrive.
- Needs to be on hand for the weekend to handle any problems that might arise; he's also responsible for getting the coaches from the airport to the facility
- Hint: Use local chapter volunteers.

## **Top Gun school schedules**

Schedules for Top Gun usually offer two hour coaching sessions for each quartet with each coach. This is adjusted to reflect available time. Frequent breaks are useful in order to conserve voices. A thorough warm-up at the beginning of the day's coaching schedule should be held by the most qualified vocal instructor. Time is also needed to foster a healthy competitiveness along with the desire to help other quartets improve. A sense of camaraderie and brotherhood is one of the goals.

### **Never on a Sunday?**

It is recommended that Sunday should be considered a "getaway" day for both the participating quartets and the coaches. Official Sunday coaching sessions usually do not yield enough value to justify continuing the school one more day. Everyone is tired enough and wants to get back home before going to work on Monday. Since time is at a premium on Friday and Saturday, the "show" (if you should choose to have one) should be as truncated as possible in order to allow the quartets to focus on the education they are receiving. Even Saturday night should be little more than a wrap-up. The more aggressive quartets desiring additional work are then able to take the coaches aside, at their convenience, for further instruction (either that evening or prior to departure on Sunday). This will also allow downtime between coaching sessions for quartets to develop camaraderie with each other and foster future working relationships. The social interaction between the groups is essential to the weekend's success

## **Intensive Quartet Training (IQT)**

The IQT is a coaching school for quartets of mid-level skills, generally candidates for winning the District championship or becoming District senior quartet champions. The school is often run in conjunction with the District school or as a separate event, like TGS.

In either case, District coaches generally do the coaching at IQT schools. In some Districts, the District quartet champion organization takes on the organization and running of the IQT school.

## **Evaluation**

Both Top Gun and Intensive Quartet Training schools use an evaluation sheet similar to the District school. Satisfaction ratings are collected at the conclusion of the school, tabulated, and reported to the Board.

See the following pages.

# Top Gun School Evaluation

**District :** \_\_\_\_\_ **Date:** \_\_\_\_\_ **Quartet:** \_\_\_\_\_

The purpose of this evaluation is to provide information for the improvement of future Top Gun Schools. Please rate your **level of satisfaction** with the following activities of the Top Gun School. Ignore any that do not apply.

5 (Excellent) 4 (Good) 3 (Average) 2 (Fair) 1 (Poor)

Top Gun School Elements	5	3	3	2	1
Planning and Communication					
Housing facilities					
Food service					
Quartet Show Performance					
Standing Ovation Feedback					
General Session					
Coaching Session 1					
Coaching Session 2					
Coaching Session 3					
Coaching Session 4					
Coaching Session 5					
Coaching Session 6					
Coaching Session 7					
Coaching Session 8					
Social Time					
Wrap-up Session					
Overall Satisfaction					

Comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

# Intensive Quartet Training (IQT) Evaluation

**District :** \_\_\_\_\_ **Date:** \_\_\_\_\_ **Quartet:** \_\_\_\_\_

The purpose of this evaluation is to provide information for the improvement of future IQT Schools. Please rate your **level of satisfaction** with the following activities of the IQT School. Ignore any that do not apply.

5 (Excellent) 4 (Good) 3 (Average) 2 (Fair) 1 (Poor)

<b>Top Gun School Elements</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Planning and Communication					
Housing facilities					
Food service					
Quartet Show Performance					
Standing Ovation Feedback					
General Session					
Coaching Session 1					
Coaching Session 2					
Coaching Session 3					
Coaching Session 4					
Coaching Session 5					
Coaching Session 6					
Coaching Session 7					
Coaching Session 8					
Social Time					
Wrap-up Session					
Overall Satisfaction					

Comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

# STANDING OVATION PROGRAM

In a perfect world, all quartets and choruses would have the tools both to evaluate and monitor the quality of their public performances, and to work toward achieving a standing ovation in every performance. In addition, all quartets and choruses, regardless of their missions, should recognize the need to place the image of the Society as a high priority. Because public performances are sources of joy, outreach, and pride in our music, and because our performances allow us to demonstrate the importance of preserving the barbershop style, a desire for excellence would seem to be obvious.

Some quartets and choruses, however, may lack the tools of objective self-evaluation and self-improvement that would allow them to represent themselves and the Society with pride. Others may be performing well but significantly short of their potential. Accordingly, the Society has developed a Standing Ovation Program, through which quartets and choruses can obtain a voluntary evaluation and recommendations for achieving a Standing Ovation.

The Society Board requested that the Society Music and Performance Committee "devise a means of reviewing and evaluating and recommending improvements in chorus and quartet performances so as to enhance their quality."

## **We propose the following responsibilities:**

Society Board of Directors sets policy for implementation by Society staff and committees.

**The Society Music and Performance Committee's** subcommittee on Coaching and Performance Evaluation, in coordination with District Vice Presidents of Music and Performance are:

- Charged with the development of criteria, guidelines, and procedures for the implementation of a performance evaluation system administered by District Vice Presidents for Music and Performance and their committees.
- Charged, in conjunction with appropriate Society staff, with training materials focused on improving performance levels and with training of Standing Ovation Program evaluators.

## **District Vice President of Music and Performance and his district team.**

- Follows up with quartet or chorus after receiving acknowledgment from Standing Ovation Program evaluators that a quartet or chorus has participated in the program. No copies of the evaluation will be distributed.
- Provide reports to the Society Music and Performance Committee of how many quartets and choruses have participated in the program and what their reactions to the program were.

## **Society Staff**

- Assist Society Music and Performance Committee with maintenance of the Society Mission Statement, goals, strategies, tactics, and work plan as they are related to performance evaluation.
- Accumulate District reports and statistics on performance evaluation for review by Society Music and Performance Committee and/or the Society Board of Directors.
- Publish such manuals as may be developed by the Society Music and Performance Committee's Subcommittee on Coaching and Performance Evaluation directed at the improvement of quartet and chorus performance skills.

# **Guidelines, Criteria, and Procedures for Performance Evaluation**

The Society M&P Committee will select a number of Society SOP Trainers whose primary responsibility will be to train and certify district SOP Reviewers. These Society SOP Trainers will be selected because of their long experience in understanding what it means to prepare, produce, and perform an exceptional performance that gains a standing ovation by an appreciative audience. Their names should be recognized as experts by all

## **Society members**

Each DVP of Music and Performance, with assistance of the Society M&P Committee, will establish a Standing Ovation Program as defined in this manual. He will appoint a qualified administrator to be the district SOP Coordinator. He will select up to 15 experienced district coaches, judges, chorus directors or other worthy and experienced persons to become SOP Reviewers. He will determine a date amendable to all potential reviewers for their training and certification. This training and certification could be conducted at a district COTS or in conjunction with any other district activity including convention weekends. The DVP of M&P will then coordinate with the Society M&P Sub-chair for Coaching and Performance and request a certified Reviewer Trainer be appointed to conduct such training in his district. See Attachment 1 for sample of SOP Candidate Information Sheet

The appointed Society SOP Trainer will conduct training and certification of the District Reviewers at the time and place agreed to. Once certified, these Reviewers are now ready to conduct SOP Reviews in their district when requested. All district Reviewers should receive refresher training at least once every five years. See Attachment 2 for SOP Reviewer Certificate and Attachment 3 for a sample listing of Reviewers.

Some districts conduct their classroom training on the day prior to a local chapter show, then have each Reviewer attend and review the chapter show that evening. The Society Trainer then evaluates each Reviewer's "report" and comments provided for improvement. This is an excellent process and is recommended to the other districts for consideration.

## **The DVP of Music and Performance**

The DVP of Music and Performance (and SOP Coordinator) should develop a pro-active plan to familiarize the chapters in his district about the benefits of the SOP, and to assist them in the planning of their SOP Review. For example, a published article in the district newspaper or a personal letter about the program might be a good way to start.

## **SOP Coordinator**

Additionally, the SOP Coordinator might establish an arrangement with the district secretary to be notified when each chapter establishes the date for its annual show. The Coordinator could then contact the chapter to solicit their participation. Districts that have been more successful with booking SOP Reviews have been very pro-active in contacting their chapters. Phone calls to chapters from the DSOP Coordinator have proved very effective in soliciting SOP reviews.

Unless contacted by the DVP of Music & Performance or the SOP Coordinator, the chapter VP of Music and Performance will contact the DVP of Mus&P or the Standing Ovation Program Coordinator and request a SOP review for his chapter (See Attachment 4 for sample of SOP Request Form). The DVP of Mus&P or his SOP Coordinator will assign a certified SOP Reviewer to the chapter for purposes of this review (See Attachment 5 for a sample of district Assignment Log). A registered district quartet may also

request such a review. The Reviewer will contact the chapter or quartet to establish a date. The visit will be scheduled at the mutual convenience of the quartet/chorus and the Standing Ovation Program Reviewer. On the selected date the reviewer will conduct a planned chapter visit with the stated purpose of observing, evaluating, and providing feedback on one of the following types of performances: The annual Chapter Show (preferred performance vehicle).  
Another chapter public performance

A 20-40 minute performance of the chapter chorus or an individual quartet.

By far the most effective vehicle for demonstrating the entire scope of a professional performance is the chapter's annual show. It is highly recommended that this be the vehicle the chapter elects.

- The district or the quartet/chorus, per district policy, will reimburse the travel expenses of the Standing Ovation Program evaluator. The chapter will provide two tickets for seats for the reviewer and a guest. The seats should be of sufficient quality so the reviewer will have an excellent view of the stage.

## **Preparation:**

The quartet/chorus will prepare a performance, designed to reflect the group's public presentation.

Attention should be given to the following:

- Music selection, including representation of the barbershop style
- Quality of singing, musicality, and presentation
- Sequence of songs for entertaining flow
- Non-singing comments (Master of Ceremonies, scripted act, etc.)
- Entrance and exit deportment
- Costuming and grooming
- Overall entertainment value

## **All elements that add to the enjoyment, comfort, and entertainment of the audience to include:**

- Ease in purchasing tickets
- Directions to show venue
- Ease of parking
- Handicap access

### **Initial impact**

Initial impact of foyer set-up; signs, friendly greeters, easy to find ticket booth, CD sales, local chapter info, etc.

- Theater seating comfort
- Temperature
- Quality of show lighting
- Quality of sound system
- Quality of show program
- Sound levels for speaking versus singing parts
- Intermission planning and execution
- Restrooms clean and available

### **Safety**

- Location of venue
- Patron safety, security
- Parking facilities.

## **Procedure:**

- The quartet/chorus will perform its show package for the Standing Ovation Program reviewer.
- The Standing Ovation Program reviewer will complete a written report and an evaluation form, which is given to the performing group, and offer recommendations for improvement and provide resources where opportunities for improvement can be obtained. A post-performance critique could be conducted after the performance, with the understanding that a more detailed report will follow. It would be the chapter's decision who would attend this critique.

## **The Written Report**

- The standard evaluation report is contained in Attachment 6.
- Written reports can be formal: from notes taken during the performance and formalized later into a written report; or, the report can be compiled while watching the performance while using a computer to record the Reviewer's comments.
- Examples of generic written reports are included in Attachments 7, 8, and 9. IN any case, these reports all augment the standard evaluation report.
- Additionally, some districts have also incorporated use of a video recording of the performance, and are used as visual back-up to the written reports.

## **The Reviewer**

- The Reviewer will notify the SOP coordinator that a SOP review was conducted, but will not discuss any details of the review. That information remains confidential between the chapter and the reviewer.
- Once the SOP Coordinator receives the Reviewer's Review, he will send a Reviewer Evaluation Form to the chapter for them to complete. This form will be used by the chapter to provide feedback pertaining to their impression of the Reviewer who conducted their Review. Sample forms are provided in Attachments 10 & 11.

## **The Criteria**

Criteria will be used in the evaluation will include the following:

- Use of songs in the barbershop style, as defined in the Society Contest and Judging Handbook. The amount and number of such songs is not defined, nor is a restriction intended.
- Correct notes, words, intonation, energy, and musicality.
- Positive staging stance, expression of face and body, and an appearance of enjoyment in performing.
- There should be a flow to the show progress,



- A sequencing of the songs with logical progression. Actors and singers entering and exiting the stage should blend in naturally without disruption of the ongoing show.
- Master of Ceremonies' performance should be well planned, delivered with a minimum of distraction, and consistently characterized by material in good taste.
- Costumes will be evaluated as to fit, appropriateness to the group, and stage worthiness.
- Grooming will be evaluated as to stage worthiness, neatness, and overall appearance. Did the performers wear makeup, was it suitable for the performance and look natural?
- Technical Issues. Quality of the sound and lighting systems should enhance the performance of the chorus, guest quartets, MC's and other performers. Chapters should believe they will look and sound better with professional quality sound and lighting systems.
- The venue should be comfortable for the patrons. That includes a comfortable environment whether provided by heat or air conditioning. It includes ready access and seating for disabled and escort to seats by the ushering staff for those who need it. It means good sight lines for all patrons; for example blocking out seating immediately behind a portable sound board set-up to control the sound system.
- The foyer should be of sufficient size to accommodate a reasonable number of patrons, sufficient tables for chapter marketing purposes (CD sales, raffle ticket sales, guest quartet CD sales, promotional materials, etc.). Consideration should be given to a cloakroom in case of inclement weather. Rest rooms should be clean and readily available or adequate signage for directions provided.
- Security and safety should be of primary concern for our patrons, many of whom are elderly citizens. The venue location and associated parking facilities should be well lighted and secure. Consideration should be given to hiring outside security assistance if there is any question about the location of the venue. Parking and ramp access for disabled persons must be considered.
- Any other issues that may be relevant to the Society by-laws or statement of policy.

## Reports and Forms.

A number of forms and reports have been referenced in this SOP policy. All are provided as examples in the attachments that follow. This policy does not require that each district use all of the reports or forms provided, they are included as they are all in use in varying districts. Nothing precludes any district from developing their own reporting structure as long as the basic guidelines of the SOP are adhered to.

- SOP Candidate Information Sheet
- This form is be used by those who desire to become a certified Reviewer, and who have the overall qualifications to do the job.
- SOP Certificate developed by Gene Courts and Chuck Alexander, this certificate can be used by any district to recognize their Reviewers. It is printed on gold leaf paper with the society seal affixed on the top center of the document.
- SOP List of Reviewers and contact information Each reviewer has this information in the event of an emergency replacement by the SOP Chairman or the reviewer themselves. This list, adopted from Ontario District, includes the Ontario Reviewers as an example of it's use.

- SOP Request Form - form letter that can be used for chapters to request a SOP.
- SOP Assignments, Evaluation, Expenses Report — This form lists the chapter, the date of the anticipated SOP review performance, chapter contact, SOP Reviewer assigned, SOP completed, and Reviewer expenses. This form, adopted from the Ontario District, includes chapter listings as examples only.
- SOP Review Report – Standard format for SOP Reviewer to use to report his results of the SOP.

## **Informal written reports**

- These informal written reports - that the Reviewer provides to the chapter are privy only to those two parties, the chapter may choose to release those reports to any other parties they choose. For example, if a Reviewer's report was very supportive the Reviewer may recommend it for use as a teaching document for other Reviewers. He must gain the chapters permission first.
- The SOP Reviewers Reports -, completed by the chapter that received the Review, evaluates the professional capabilities and personal deportment of their Reviewer. It is sent back to the SOP Coordinator, who uses the reports to track the performance and credibility of his entire cadre of Reviewers. Two samples are provided.
- SOP Song Review Sheet – used by the Reviewer and attached to the SOP Review Report to identify the strengths and weaknesses of each song performed. This form is optional.

## **Analysis.**

Key to the long-term success of the SOP is the action at the chapter level. What the chapter does with the Reviewer's report is up to them, but it is hoped that the chapter leadership will sincerely consider the recommendations provided by the Reviewer. Similarly, they should fill out the Reviewer evaluation form and return it to the DSOP. It is equally important that the district maintain the best staff of SOP Reviewers on their active roster, which is why a constant review of the SOP Reviewers validates the roster.

Districts that have instituted follow-up or annual Standing Ovation Program's at chapter shows are beginning to see improved musical health of the chapters that have volunteered. We therefore urge districts that have not adopted this follow-up process to consider doing so. The more opportunities that our chapters have to take advantage of the SOP, we feel the better performers and musicians they will become.

# SOP REVIEWER CANDIDATE INFORMATION SHEET

(Please Print)

Name: \_\_\_\_\_

City of Residence: \_\_\_\_\_

Phone: (H) ( ) \_\_\_\_\_ (B) ( ) \_\_\_\_\_

E-mail Address: \_\_\_\_\_

Chapter Affiliation: \_\_\_\_\_

Number of years in the Society: \_\_\_\_\_

1) Do you sing or have you sung in a registered district quartet?

Yes \_\_\_\_\_ No \_\_\_\_\_

2) If #1 is yes, what was the name of the quartet?

---

3) Are you a chapter / district board member?

Yes \_\_\_\_\_ No \_\_\_\_\_

4) If #3 is yes, what position do you hold?

---

5) Have you ever written, directed or produced any chapter shows in the past? Yes \_

\_\_\_\_\_ No \_\_\_\_\_

6) Have you ever been involved in any none barbershop show productions? Yes \_\_\_\_\_

\_\_\_\_\_ No \_\_\_\_\_

7) If #6 is yes, please describe what kind of show.

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8) Are you currently, or have you ever been a judge?

Yes \_\_\_\_\_ No \_\_\_\_\_

9) If #8 is yes, what Category? \_\_\_\_\_

10) Any other personal comments? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# SOP Reviewer Certificate

## **‘Standing Ovation’ Reviewer Certification**

*Presented to*

\_\_\_\_\_

*in recognition of successful completion of a training seminar and the demonstration of willingness to serve the Barbershop Harmony Society, the \_\_\_\_\_ District, the chapters and quartets in the capacity of a “Standing Ovation Reviewer.”*

*Presented this \_\_\_\_\_ day of \_\_\_\_\_,*

\_\_\_\_\_

*District VP of Music & Performance    Society/District SOP Trainer*



# SOP Request Form

## STANDING OVATION PROGRAM REQUEST FORM

To: \_\_\_\_\_, Standing Ovation Program Chairman for \_\_\_\_\_ District

Dear \_\_\_\_\_,

*Please assign an authorized SOP Reviewer to review a performance of the \_\_\_\_\_ ( ) chapter ( ) quartet, on the following date : \_\_\_\_\_ . Please contact me with the Reviewer's name and I will inform you of the details of the performance (time, location, etc.). We understand that our only obligation is to provide the Reviewer with two complimentary tickets to the performance. We understand that the information we receive from the Reviewer regarding our performance, will be strictly CONFIDENTIAL and is for the express consideration of our group.*

Thank you.

\_\_\_\_\_

Contact Person

\_\_\_\_\_

Date

E-mail: \_\_\_\_\_

Phone: \_\_\_\_\_

FAX: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Please mail, fax, e-mail, or phone this request in to your SOP Chairman.) – next page

Send request to:

SOP Chairman: \_\_\_\_\_

Street Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Fax: (\_\_\_\_) \_\_\_\_ - \_\_\_\_      Phone: (\_\_\_\_) \_\_\_\_ - \_\_\_\_      e-mail: \_\_\_\_\_





# SOP Review Report

## STANDING OVATION PROGRAM REVIEW REPORT

### A. Facilities: include?)

Parking \_\_\_\_\_  
 Handicap Access \_\_\_\_\_  
 Lobby / Foyer \_\_\_\_\_  
 Auditorium \_\_\_\_\_  
 Lighting \_\_\_\_\_  
 Temperature \_\_\_\_\_  
 Comfort \_\_\_\_\_  
 Sight Lines \_\_\_\_\_  
 Washrooms \_\_\_\_\_

### B. Song selection (did the performance

Yes / No  
 Traditional barbershop \_\_\_\_\_  
 Broad barbershop umbrella \_\_\_\_\_  
 Novelty \_\_\_\_\_  
 Show tunes \_\_\_\_\_  
 Comedy \_\_\_\_\_  
 Inspirational / religious \_\_\_\_\_  
 Contemporary \_\_\_\_\_

*Below*  
*Average*  
*Excellent*    *Average*    *Average*    *Average*  
*Average*

*Above*  
*Excellent*    *Average*    *Average*

### C. Quality of:

Singing \_\_\_\_\_  
 Musicality \_\_\_\_\_  
 Presentation \_\_\_\_\_  
 Words \_\_\_\_\_  
 Notes \_\_\_\_\_  
 Intonation \_\_\_\_\_  
 Energy \_\_\_\_\_  
 Discipline \_\_\_\_\_

### D. Song Sequence:

Opener \_\_\_\_\_  
 Flow \_\_\_\_\_  
 Interest \_\_\_\_\_  
 Closer \_\_\_\_\_

### E. Entrance and Exit Department:

Plan \_\_\_\_\_  
 Discipline \_\_\_\_\_

### F. Non-Singing Commentary:

Amount \_\_\_\_\_  
 Timing \_\_\_\_\_  
 Quality \_\_\_\_\_  
 Material \_\_\_\_\_  
 Entertainment \_\_\_\_\_  
 Value \_\_\_\_\_

### G. Costuming and Grooming:

Fit \_\_\_\_\_  
 Stageworthy \_\_\_\_\_  
 Grooming \_\_\_\_\_

### H. Overall Entertainment Value:

Audience Relationship \_\_\_\_\_

Enjoyment of Performance \_\_\_\_\_

Comedy (if applicable) \_\_\_\_\_

**I. General Comments (suggestions and recommendations):**

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# **SOP Generic Chapter Review #1**

**Sample report available upon request. Contact International Headquarters 800-876-7464.**

# **SOP Generic Chapter Review Write up #2**

**Sample report available upon request. Contact International Headquarters 800-876-7464.**

# **SOP Generic Quartet Review Write up**

**Sample report available upon request. Contact International Headquarters 800-876-7464.**

# SOP Chapter Reviewer Eval Letter

## STANDING OVATION PROGRAM

Reviewer Evaluation Letter

TO \_\_\_\_\_ Date \_\_\_\_\_  
Performing group / representative

**Please take a few moments to let us know what your feelings are with regard to the SOP review you received from the district SOP Reviewer, \_\_\_\_\_.**

**We are very proud of our program and our continued success will only be insured if we continue to monitor the program with your (the requesters) input.**

Your input will be held in strict confidence and is solicited only with the reason for improving our service to our performing groups. Your input may be as brief or as extensive as you may prefer and may be submitted by phone, fax, e-mail or snail mail.

In short, what did or didn't you like about the program, anywhere from initial contact to ultimately receiving the Reviewers input? How can we improve our service to you?

Thank you for your input and effort in trying to make this wonderful program as user-friendly & as helpful as possible.

Warm regards,

\_\_\_\_\_, (District) SOP Chairman.

Address: \_\_\_\_\_, \_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_

Fax: (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_

e-mail: \_\_\_\_\_

Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# SOP Reviewers Evaluation

## Standing Ovation Program Review Evaluation

District : \_\_\_\_\_ Date: \_\_\_\_\_

The purpose of this evaluation is to provide information for the improvement of future Standing Ovation reviews. Please indicate your **level of satisfaction** with the following activities of the Standing Ovation Reviewer who reviewed your show.. Ignore any that do not apply. Be sure to include the final overall assessment.

**5 (Excellent) 4 (Good) 3 (Average) 2 (Fair) 1 (Poor)**

<b>Standing Ovation Review Elements:</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
The reviewer facilitated your contact with him before the show, arrived on time and acted professionally as an observer of the show.					
The reviewer contacted performing quartets and volunteered to do separate reviews for them.					
The reviewer provided written feedback using a checklist of show elements.					
The reviewer communicated with representatives of the chorus in a timely manner.					
The reviewer recognized and commented upon the elements of the show that were working successfully.					
The reviewer made helpful comments about ways in which the show could be improved.					
<b>Over all, the Standing Ovation Review was a positive and will be useful in improving the next Chapter Show.</b>					

Comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_





# “THE MUSIC MENTOR PROGRAM”

This program is designed to provide qualified mentoring/coaching to chapters that desire to improve their singing level, increase productivity in rehearsals and experience a higher level of performance skills thereby contributing to an enriched barbershop experience that will affect retention and attract new members.

The keys to Music Mentor to get a program started within your district are as follows

- Music Mentor is a "take it directly to the members" program.
- A Music Mentor goes to a chapter 3 times over the course of 6 months (ideally however this can be stretched to 9-12 months).
- The SAME Music Mentor repeats the visits so progress can be observed.
- The Music Mentor uses his skill in helping the chapter chorus improve in the areas that they need.
- Music Mentor is ideal for any and all chapters that would typically be classified as D to B level performers (B+ and A level choruses usually have this type of assistance already incorporated as part of their normal operations).

That is about it as far as the minimums are concerned, easy right? It is important to mention that the program success will be based on the commitment of the person (Music Mentor coordinator) running the program within the district. So whoever coordinates this program needs to have the latitude to use the resources they want to use that are contained in the following pages in the *Music & Performance District Music Vice-President Manual* or other sources. The key is to get a program started that is manageable and does not overwhelm the coordinator, the mentors or the chapter. A big piece of advice is "Have Fun".

Some decisions that need to be made as the program starts and grows include:

- Will the district pay for Mentor's mileage and/or time.
- It is likely that the Mentor's will be donating most of their time.
- This is a good project for a districts past Quartet Champions Association or its' judging community.
- There will be a need very quickly for a Music Mentor Coordinator. The position should probably mirror the reporting you use for the Standing Ovation Program Coordinator in your district.

That should be enough to get you started, if you have any questions please feel free to ask the Society's Music & Performance Committee.

# Strategies for the Music Mentor Program

**Strategy:** *The following are suggestions on ensuring that the Music Mentor Program is successful within your District. Not all suggestions must be followed as it is up to the District Management Team and Music Mentor Coordinator to decide how they will run their own program.*

- Provide a Music Mentor (coach) for chapters at no cost to the chapter.
- The participating chapter's commitment is for one-year and includes three sessions with their Music Mentor during the first six months.
- The participating chapter agrees to have a pre- and post-evaluation by an objective evaluator.
- At the end of the second six months, the chapter agrees to provide a written evaluation discussing the growths and improvements made as a result of participation in the program, and what goals and strategies they wish to implement for future development.
- Recruit qualified Music Mentors/Coaches.
- Comprehensive materials are available for training the Music Mentors/Coaches for the MM program in the M&P Manual
- Provide the report forms and methodology for reporting results of the Music Mentor program

***The following resources have been developed for this program:***

1. A proposal letter to the prospective Music Mentor Chapters.
2. A proposal letter to prospective Music Mentors.
3. Instructions explaining the need for short evaluations after each visit and one overall evaluation at completion.
4. An Evaluation Form for pre- and post-evaluations by a Chapter Counselor.
5. An Evaluation Form for participating chapters to be filled out when the program is completed.
6. Music Mentor training materials.
7. A proposed email sent to the Music Mentor chapters by the Music Mentor Coordinator outlining both their responsibilities for the ensuing six month period.

## **Steps for the Music Mentor Coordinator to consider:**

1. The coordinator needs to be like a SOP coordinator, mini-HEP Dean, someone who is willing to work with the chapters and Mentors and always staying on top of what is happening.
2. Involve no more than five or six chapters in the beginning. More would be difficult.
3. The districts should provide the Music Mentor support for mileage, food, tolls, etc.
4. The chapter participating should have no expense for this program.
5. B/B- level choruses on down should be involved in this program.
6. The program should be under the district's M&P DVP's purview.
7. CSLT involvement is critical for objective pre & post-evaluations.
8. Make certain the entire chapter leadership is willing to make a one-year commitment.
9. Know your Mentors (coaches) well enough so you can place them at the level of chapter they will have the most success.
10. Music Mentors need to communicate with their assigned chapters before they start to find out what the chapter/chorus goals might be for a program like this. A conference call with the director and president or a meeting before the first coaching session is a very good thing to do.

# Proposed letter to the prospective Music Mentor Chapters

Hello \_\_\_\_\_, Chapter President  
\_\_\_\_\_, Music/Chorus Director

The (district name) is about to launch the Society's new "Music Mentor" program. It will provide expert musical coaching to any chapter desirous of improving its singing and performing skills.

We are in the process of contacting presidents and chorus directors who are seriously interested in upgrading their chapter's singing and performing skills that are willing to participate in this program. Because your chapter, the (chapter name), is one of those, we are writing today to invite you to be a part of this program that will commence this fall on (anytime). Our great hope is that you will discuss this with your chapter officers, board, music team and general membership so you can decide if this offer represents an opportunity you wish to take advantage of.

Complete details are attached. If you will give this your best thoughts, we will be calling you to answer any questions and to learn if participation in this program would be of value to your chapter and chorus.

Thanks in advance for giving this your most thoughtful consideration. Do expect a call within 10-14 days.

Sincerely,

\_\_\_\_\_, Music Mentor Coordinator  
\_\_\_\_\_, District Music & Performance Vice-President'  
\_\_\_\_\_, District President

# Proposed letter to prospective Music Mentors

Hello (prospective MM or coach)

The (name of district) is about to launch a new program. It is called "The Music Mentor" and it will bring expert music and performance coaching to every chapter desirous of it - Society wide.

We are enrolling (number) chapters in the (name of district). We will then match each of these chapters with a coach/mentor type - better said - a "Music Mentor". That (first name), is why we are writing to you.

As we have been thinking through this process, your name has come up more than once, leading us to ask . . . might you be interested in serving this project by giving of your expertise as a coach/mentor to a chorus in your area?

You'll want to read complete details about "The Music Mentor" program (attached). Then, if you'll give this most serious consideration, we'll be phoning you to answer any questions and to learn if becoming a "Music Mentor" is of any interest to you. Please expect a call within two weeks . . . and thanks in advance for your thoughtful consideration.

Sincerely,

, Music Mentor Coordinator  
, District Music & Performance Vice-President  
, District President

# Music Mentor Evaluation Form

This similar form is being used for the post evaluation. This will determine if a change of behavior has occurred over the initial six months visit. The Music Mentor *Menu of Possibilities* is introduced at the conclusion of the first six months and can assist the chapter in identifying possibilities for improvement. That process is now to take place.

*Remember, there are two processes occurring simultaneously. The first is the improvement and change of behavior of the chapter/chorus member during the coaching visits and time in between. The second is the improvement and change of behavior of the chapter/chorus member during the second six months when they participate in activities they have not done before.*

We'd like to thank the CSLT program for assisting us in this most important aspect of the Music Mentor program.

# The Music Mentor - Evaluation Form

Chapter: \_\_\_\_\_

Evaluator: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

**Initial Questions** (to have a cleared understanding of the current status of the chapter, please answer the following questions, so your Music Mentor (coach) can tailor his presentation accordingly.)

1. What is the rate of retention for the chapter? \_\_\_\_\_  
\_\_\_\_\_
2. What is the average age of the chapter? \_\_\_\_\_
3. What have been the recruiting methods used over the last 24 month and to what degree have they been successful? \_\_\_\_\_  
\_\_\_\_\_
4. How successful have you been in recruiting singers rather than just members? \_\_\_\_\_  
\_\_\_\_\_
5. At what tenure of participation does a member typically drop, i.e., of the members that drop, most of them dropped after 2 years, 5 years, and 9 years of membership? \_\_\_\_\_  
\_\_\_\_\_

**Ratings for below:** *Excellent (5), Above Average (4), Average (3),  
Below Average (2), Poor (1)*

## Administrative Elements of the Meeting:

Officers/Leaders treatment of chorus members (positive, enrolling) \_\_\_\_\_

Guests welcomed upon arrival (identified, paired with buddy) \_\_\_\_\_

Treatment of guests throughout the night (acknowledged, assisted) \_\_\_\_\_

Positive environment (prepared, excited, etc.) \_\_\_\_\_

Facilities (room, risers, lighting, temperature, etc.) \_\_\_\_\_

Organized and efficient throughout the evening (prepared) \_\_\_\_\_

Structure interesting and varied \_\_\_\_\_

Total: \_\_\_\_\_



**Musical Elements of the Meeting:**

**Directorial:**

- Prepared (has a command of the teaching task at hand) \_\_\_\_\_
- Communicates effectively (short, clear instructions) \_\_\_\_\_
- Directing/Conducting skills (they sing what he shows) \_\_\_\_\_
- Use of Music Team (has some assistance with musical tasks) \_\_\_\_\_
- Acknowledges positive behavior \_\_\_\_\_
- Identifies one problem provides & one or more solutions \_\_\_\_\_
- Can teach proper vocal production \_\_\_\_\_
- Total: \_\_\_\_\_

**Rehearsal:**

- Well-planned (structure that encourages learning) \_\_\_\_\_
- Varied (up-tunes, ballads, easy-beats, tags, degree of diff, etc.) \_\_\_\_\_
- Well-paced (varied tempo, increasing concentration) \_\_\_\_\_
- Sense of accomplishment for effort in each session \_\_\_\_\_
- Warm up (focused, educational, transfers to literature, etc.) \_\_\_\_\_
- Total: \_\_\_\_\_

**Chorus Members:**

- Understands good vocal production \_\_\_\_\_
- Disciplined and respects the leadership (focused, quiet, etc) \_\_\_\_\_
- Singer's facial involvement \_\_\_\_\_
- Singer's body language \_\_\_\_\_
- Total: \_\_\_\_\_

*Do you notice an element of "fun throughout the evening?" Yes \_\_\_\_\_ No \_\_\_\_\_*

## *Measurements and Menu Possibilities:*

1. Actual membership today? \_\_\_\_\_
2. Average weekly attendance? \_\_\_\_\_
3. Do chapter members attend COTS? \_\_\_\_\_
4. Active quartet program? \_\_\_\_\_
5. Average age of chapter membership? \_\_\_\_\_
6. Number of shows/performances annually? \_\_\_\_\_
7. Does the chorus regularly enter contest? \_\_\_\_\_
8. Is the chapter involved with (CC) Chapter Counselor? \_\_\_\_\_
9. Has the chorus had a Standing Ovation Program? \_\_\_\_\_
10. Is there a plan for director education? \_\_\_\_\_
11. Has the director participated in a CDWI?  
(Chorus Director Workshop Intensive) \_\_\_\_\_
12. Other? \_\_\_\_\_

**Evaluator comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Evaluator: \_\_\_\_\_

(Use back of page if necessary.)

# Music Mentor Program Chapter Evaluation Form

In order to evaluate the effectiveness of the Music Mentor program, we need help from you. Please provide the following information so we can, in the future, better serve you and other district and Society chapters.

Briefly describe your perception of the condition of your chapter prior to the start of the Mentor program, and the changes that have occurred since your experiencing the Mentor program with respect to the following:

1. Assess your singing ability before you started: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Assess your singing ability after the program: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Assess your performance skills before you started: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. Assess your performance skills after the program: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. How organized was your Music Team before this program started? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. How more organized is your Music Team today? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. What was the percentage of your membership attending a chapter meeting before the program started? \_\_\_\_\_
8. What is the percentage of your membership attending a chapter meeting today? \_\_\_\_\_
9. What were your Chapter Goals before the program started? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
10. What are your Chapter Goals now? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

11. What are your plans for the next year as a chapter to continue to improve? \_\_\_\_\_

\_\_\_\_\_

12. Would you recommend this program for other chapters? No: \_\_\_\_\_ Yes: \_\_\_\_\_

Why? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# Proposed Letter for Future Activities

Hi (name of chapter president and chapter chorus director),

The (name of district) would like to thank you for participating in the Music Mentor program. We know your first six months have been worthwhile because of the positive responses we've received.

The second six month part of this program is about to begin. As you know this part is chapter driven. We know that you have some wonderful plans for the next year. I would like to keep in touch with you and assist your chapter in any way possible with programs, activities or goals you might want to set in place to help your chapter/chorus improve your singing and performance abilities.

If you need assistance from any of your (name of district) vice-presidents in the areas of Music & Performance, Chorus Directing Development, Chapter Support & Leadership Training, Contest & Judging, etc. please ask your district leadership or me.

Why not consider in this second six month period to include in your chapter's activities:

- 1) A membership growth campaign
- 2) A Standing Ovation Program review
- 3) An educational upgrading of your chapter's director and music team. (i.e. send your director attend Directors College, Harmony University or your own district's school)
- 4) A more involved relationship with their Chapter Counselor (CC)
- 5) A CDWI
- 6) More coaching (maybe your Music Mentor might be willing to come and work with your some more)

On (date six months later), would you please send me a couple of paragraphs explaining how you feel the entire year went for your chapter/chorus as a part of the Music Mentor Program. You could talk about how the first six month Music Mentor coaching helped stimulate your chapter into doing some things you haven't done before.

Overall, it's important we know how much of a difference this program made in the lives of your chapter/chorus and membership.

Once again, thank you so very much for being willing to be a part of this program.

, Music Mentor Coordinator