

#2

**DIRECTOR CERTIFICATION PROGRAM  
SKILL AREA 2 EVALUATION  
ANALYTICAL LISTENING SKILLS**

Participant's Name Mary Flavell  
Chapter Scenic City Date 5/8/17  
Classification: Director/Co-director \_\_\_\_\_ Assoc/Asst. dir. X Candidate \_\_\_\_\_

*Listen to each recorded example and circle the correct answer.*

1. This selection would be greatly improved by:
  - a. Better synch
  - b. Better forward motion
  - ☒ c. Better unity
  - d. Better note accuracy
2. The major problem with this part of the tag is:
  - ☒ a. Clarity of words
  - b. Breath support
  - c. Over singing
  - d. Harmony accuracy
3. Your first priority to improve in this selection should be:
  - ☒ a. Synchronization
  - b. Chord clarity
  - c. Dynamic variation
  - d. Phrase endings
4. This selection is a good example of:
  - a. Inaccurate intervals
  - ☒ b. Consistent tempo
  - c. Unmatched vowels
  - d. Ringing chords
5. The balance problem in this selection is:
  - a. Lack of bass
  - ☒ b. Lack of bari
  - c. Lack of lead
  - d. Lack of tenor

Mary Flavell

6. This intro is a shining example of:
- a. Well developed vocal skills
  - b. Synchronization errors
  - ☒ c. Tuning problems
  - d. Over singing
7. In this example, to improve the balance you would:
- a. Strengthen the lead line
  - b. Strengthen the bari line
  - ☒ c. Strengthen the bass line
  - d. Tell the tenors to pipe down
8. The pitch-taking for this song could be described as:
- ☒ a. Strong and accurate
  - b. Tentative and weak
  - c. Out of tune
  - d. Good solid foundation to begin on
9. The quality of synchronization at the start of this selection:
- a. Is strong and together
  - ☒ b. Creates chord and word clarity issues
  - c. Impedes the forward motion
  - d. Sets the tempo
10. As the stomp section is begun:
- a. There is solidity in the sound
  - ☒ b. Bases are singing faster than the rest
  - c. The expression wanes
  - d. The vocal quality loses its resonance and depth

(Each correct answer is worth 1 point.)

Total points = 3 = TOTAL SCORE (maximum 10)

Evaluator DBrigner Date 6/19/27  
ED Signature \_\_\_\_\_ Date \_\_\_\_\_

#2

Mary Flavell

## ANALYTICAL LISTENING

### DCP TEST #1

Listen to each example and circle the correct answer.

1

1. The main problem in this example is:

- a. Lack of breath support
- b. Lack of blend
- c. Lack of accuracy
- ☒ d. Lack of forward motion

2. Dynamic contrasts can be enhanced by:

- a. Better synchronization
- b. Consistent blend of voices
- ☒ c. More vocal energy
- d. Attention to director

3. The delivery in this example demonstrates:

- a. Expressive sound
- ☒ b. Lack of lyrical flow
- c. Lack of energy
- d. Tentative singing

4. Besides the need to improve vocal skills, the lack of tuning on this introduction is a product of:

- ☒ a. Lack of unified resonance
- b. Lack of listening skills
- c. Lack of vocal energy
- d. Lack of barbershop style

5. This introduction could be more solid with:

- a. Energized vocal line
- ☒ b. Instant accuracy
- c. Expressive singing
- d. Better forward motion

6. The tuning in this selection is most hampered by:

- a. Incorrect notes and words
- b. Lack of synchronization
- ☒ c. Excessive vibrato
- d. Lack of energy

7. This introduction demonstrates:

- a. Clean interval singing
- ☒ b. Enthusiastic singing
- c. Tentative singing
- d. Unity within voice parts

#4

Module 4 Teaching										Total Points	No. Resp	Item Score							
Question #	1	2	3	4	5	6	7	8	9	10									
1	5	5	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
2	5	5	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
3	4	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
4	5	5	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	4	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
8	4	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
9	3	4	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
10	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
Module 5 Management										Total Points	No. Resp	Item Score							
Question #	1	2	3	4	5	6	7	8	9										
1																			
2																			
3																			
4																			
5																			
Module 8 Communication										Total Points	No. Resp	Item Score							
Question #	1	2	3	4	5	6	7	8	9										
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8																			
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10																			
Module 10 Rehearsal Planning & Implementation										Total Points	No. Resp	Item Score							
Question #	1	2	3	4	5	6	7	8	9										
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7/18/12

9.3

#5

shaderis@yahoo.com

**DIRECTOR CERTIFICATION PROGRAM  
SKILL AREA 5 EVALUATION — PART 2  
MANAGEMENT SKILLS**

Participant's Name Mary Flavell  
Chapter Scene & City Date 6/16/17  
Classification: Director/Co-director \_\_\_\_\_ Assoc/Asst. dir. X Candidate \_\_\_\_\_  
Skill Area 5 Evaluation — Part 2 is to be completed by all classifications.

**Instructions to participant:**

Write a brief response to each question. Each question is worth 5 points.

1. List five (5) ways you could assist your director if you were an associate/assistant director of a 40-voice chorus.  
 5. Do chorus warm-ups  
 Direct sing-outs  
 Direct regular repertoire so director can step back + listen  
 Conduct PVIs or small group coaching  
 Direct rehearsals when director is unable to attend
2. Describe how you would develop an effective music team if you were the director of a 65-voice chorus. I would appoint (or approve) section leaders who then assign listeners. Each singer is assigned a listener to submit recordings for song passing + feedback. I would appoint (or approve) a visual team and include them in music team meetings. I would encourage input from music team for music choice ~~and~~ + development.)
3. What are the key ingredients of a good working relationship between the chorus director and board of directors?  
 5. The Board should be open to ideas + input from the director but not feel obligated to "just do everything the director wants." The Director needs to understand that the board has administrative control and must be free to act on what is best for the chorus. An open but respectful dialogue is necessary for a good working relationship.

**Director Certification Program  
Skill Area 6 Evaluation  
Judging Categories & Competition**

Participant's Name: Mary Flavell  
 Chorus: Scenic City Date 1/24/2020  
 Classification: Director/Co-director \_\_\_\_\_ Assoc./Asst. Dir. A Candidate \_\_\_\_\_

**Instructions to Participant:**

Write the correct answer in each blank. Each answer is worth four (4) points, except where noted.

1. In the sound category, 70 % of the score relates to artistic sound.
- 4 2. In the music category, 30 % of the score has to do with the arrangement.
- 4 3. In the expression category, technical elements and the artistic interpretive plan accounts for 100 % of the score.
- 4 4. In the showmanship category, 70% of the score is focused on Performance/Visual Plan
- 1 5. Describe the importance of unity and how it relates to each category. Unity is essential for each element of barbershop sound
- 4 6. The total points available for a two-song performance (International Division) in a regional competition is 800. vocal production  
needed for tuning + rhythm  
or the result is incomplete chords
- 2 7. List two ways a director might detract from the visual performance as described in the showmanship category. (Each part worth 4 points.)  
a. Over directing (????)  
b. not moving with flexibility
8. The maximum time allowed for a regional Open Division performance is 15 minutes.
- 4 9. Which category scoresheet has a picture of the barbershop cone? Sound
- 4 10. In case of a tie score, the score in the Sound category breaks the tie.
- 4 11. Who is the only judge evaluating how a chorus takes pitch? Showmanship

- 4 12. Describe the major identifying characteristics of the barbershop sound as it differs from other types of vocal music. Cone of Sound, Major Chords/ Dominant <sup>Mths</sup>  
Ring
13. List at least three elements necessary to create the barbershop "Lock and ring".  
(Each part worth 4 points.)
- 4 a. Resonance  
4 b. Tuning  
2 c. Placement
14. List the three types of lyrics that are unacceptable in contest songs and are subject to penalty.  
(Each part worth 4 points.)
- 4 a. Religious  
4 b. Patriotic  
c. Obscene?
15. List at least three aspects of an arrangement to be considered when selecting a competition song for your chorus. (Each part worth 4 points.)
- 4 a. How Rangey the parts are (indivurdually)  
b. How many key changes (if any)  
4 c. How far apart parts are from each other  
(open vs closed chords / inversions)
16. List at least two judging elements that are common to all four categories. (Each part worth 4 points.)
- a. Vocal technique  
2 b. Barbershop style
- 4 17. In Open Division, contestants are given a level score for the package and a numerical score for the contestable song. True or false? T F

Participant: Leave the rest of this page blank.

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67 total points (maximum 100 total points)  
Divide total points by 10 = 6.7 TOTAL SCORE (maximum 10)

Evaluator \_\_\_\_\_ Date \_\_\_\_\_

ED Signature \_\_\_\_\_ Date \_\_\_\_\_

#7

**DIRECTOR CERTIFICATION PROGRAM  
SKILL AREA 7 EVALUATION  
VOCAL PRODUCTION**

Participant's Name Mary Flavell  
Chapter Scenic City Date 6/16/17  
Classification: Director/Co-director \_\_\_\_\_ Assoc/Asst. dir. X Candidate \_\_\_\_\_

*Instructions to participant:*

Write the letter of the correct answer in each blank.

- B 1. When we are not singing or speaking, the vocal cords are open. We refer to the space between them as the:
  - a. epiglottis
  - b. larynx
  - c. soft palate
  - d. glottis
  - e. cricoids
- C 2. The primary resonator in the human voice is the:
  - a. hyoid bone
  - b. larynx
  - c. pharynx
  - d. diaphragm
  - e. external and internal intercostals
- A 3. In singing, muscles that interfere with vocal freedom are the \_\_\_\_\_ muscles.
  - a. swallowing
  - b. abdominal
  - c. intercostals
  - d. diaphragm
  - e. sternum
- B 4. For proper resonance, the \_\_\_\_\_ must be lifted.
  - a. vocal cords
  - b. soft palate
  - c. intercostals
  - d. larynx
  - e. diaphragm
- A 5. The "lid" that closes off the windpipe when we swallow is called the:
  - a. cricoid cartilage
  - b. epiglottis
  - c. glottis
  - d. sphincter
  - e. soft palate
- D 6. Amplification of the voice is called:
  - a. phonation
  - b. articulation
  - c. vibrato
  - d. resonance
  - e. harmonics
- D 7. Muscles that are *not* involved in breathing include:
  - a. intercostals
  - b. diaphragm
  - c. epigastrium
  - d. mylohyoid
  - e. abdominal

E

8. Proper phonation is achieved by lifting the:

- a. abdominal muscles    b. jaw    c. phrenic nerve
- d. larynx    e. epiglottis

E

9. Closure of the vocal cords is called:

- a. resonance    b. articulation    c. relaxation
- d. interference    e. approximation

C

10. For correct vocal production the \_\_\_\_\_ must be relaxed and free.

- a. intercostal muscles    b. vagus nerve    c. jaw
- d. hyoid bone    e. sternum

D

11. Every sound that is produced, no matter what the source, must have three elements: an actuator, a \_\_\_\_\_ and a resonator suitable to the frequency or pitch produced.

- a. articulator    b. vibrator    c. reflex action
- d. approximator    e. transmitter

E

12. Vowels are formed primarily with the:

- a. jaw    b. soft palate    c. vocal cords
- d. tongue    e. cheek muscles

A

13. Intercostal muscles are the muscles that control the:

- a. ribcage expansion    b. diaphragm    c. abdominal lift
- d. shoulders    e. vocal cords

C

14. Which of the following is *not* an articulator?

- a. lips    b. tongue    c. jaw
- d. teeth    e. hard palate

E

15. The vocal cords are attached to the:

- a. soft palate    b. hyoid bone    c. pharynx
- d. epiglottis    e. thyroid cartilage

A

16. The "middle voice" is used for producing tones:

- a. between middle C and the C an octave higher
- b. below middle C
- c. above middle C

B

17. The area of the pharynx that is closed by the soft palate is the:

- a. laryngo-pharynx    b. naso-pharynx    c. oro-pharynx

#8

# **DIRECTOR CERTIFICATION PROGRAM** **SKILL AREA 8 EVALUATION — PART 2** **COMMUNICATION SKILLS**

Participant's Name Mary Flavell  
 Chapter Scenic City Date 6/16/17  
 Classification: Director/Co-director \_\_\_\_\_ Assoc/Asst. dir. X Candidate \_\_\_\_\_  
 Skill Area 8 Evaluation — Part 2 is to be completed by all classifications.

## *Instructions to participant:*

Write a brief response to each question.

1. List five (5) ways a Sweet Adelines International director can communicate effectively with the chorus. (5 points possible)   
 5 one on one coaching with PVIs, giving verbal feedback at rehearsal, input at board meetings + team meetings, submitting letter/blurb in weekly newsletter, individual phone calls for information or problem resolution.
2. An individual member consistently makes singing errors and is upsetting to those around her. What communication skills would you utilize in handling this problem? (3 points possible)   
 3 Speak with her individually + complement her on her strengths. Then ask if she can meet to work one-on-one with me or a section leader. I would invite her to record herself and suggest she listen to her recording + compare it to the learning track.
3. As a director of a 40-voice chorus, what communication skills would you use to help an insecure assistant director become more confident? (2 points possible)   
 2 I would give her plenty of opportunity to direct the chorus and immediately follow up verbally with specific praise. Then I could provide a written feedback to say what I think she's doing well and suggestions on areas to work on next.

Participant: Leave the rest of this page blank.

10 total points

Divide total points by 2 = 5 TOTAL SCORE, PART 2 (maximum 5)

Evaluator D. Bringer Date 6/19/17  
 ED Signature \_\_\_\_\_ Date \_\_\_\_\_

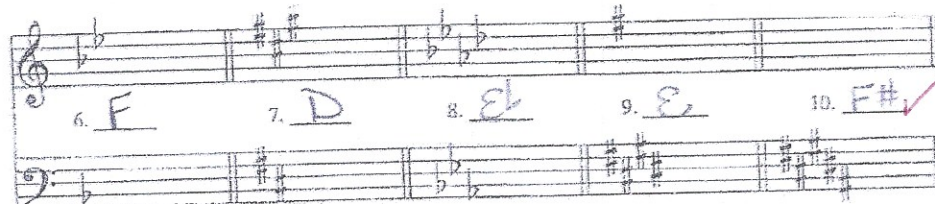
#9

DIRECTOR CERTIFICATION PROGRAM  
SKILL AREA 9 EVALUATION  
MUSIC THEORY

Participant's Name Mary Flavell  
Chapter Scenic City Date 5/16/14  
Classification: Director/Co-director \_\_\_\_\_ Assoc/Asst. dir. ☒ Candidate \_\_\_\_\_

PART I — KEY SIGNATURES: Identify each key signature. Write the correct answer in the blank above each key signature (major keys only).

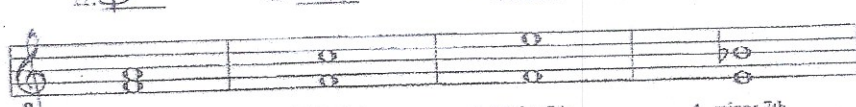
1. B<sup>b</sup> 2. A 3. A<sup>b</sup> 4. G 5. C



6. F 7. D 8. E<sup>b</sup> 9. E 10. F# ✓

PART II — INTERVALS: Identify each interval. Select the correct answer and place its letter in the blank above each interval.

11. B 12. D 13. A 14. C



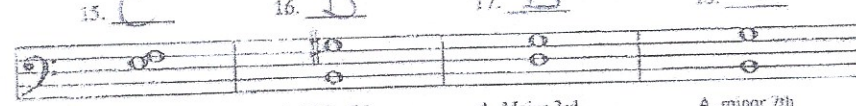
A. Perfect 5th  
B. Major 3rd  
C. Perfect 4th  
D. minor 6th

A. Major 3rd  
B. Dim. 5th  
C. minor 3rd  
D. Perfect 5th

A. Major 7th  
B. minor 7th  
C. Dim. 7th  
D. Octave

A. minor 7th  
B. Aug. 5th  
C. Dim. 5th  
D. Octave

15. C 16. D 17. D 18. C



A. Major 3rd  
B. Major 2nd  
C. minor 2nd  
D. Octave

A. Major 9th  
B. minor 7th  
C. minor 6th  
D. Major 6th

A. Major 3rd  
B. minor 3rd  
C. Aug. 5th  
D. Perfect 4th

A. minor 7th  
B. minor 3rd  
C. minor 6th  
D. Major 6th

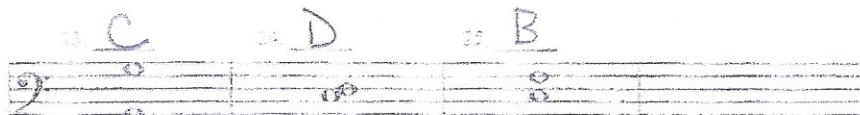


A. Aug. 5th  
B. Dim. 5th  
C. Perfect 5th  
D. minor 6th

A. Major 3rd  
B. minor 3rd  
C. Major 2nd  
D. minor 2nd

A. minor 7th  
B. Octave  
C. Major 7th  
D. Major 6th

A. minor 3rd  
B. Major 3rd  
C. Perfect 5th  
D. Perfect 4th



A. Major 9th  
B. minor 7th  
C. Octave  
D. Major 7th

A. Perfect 3rd  
B. Octave  
C. minor 2nd  
D. Major 2nd

A. Perfect 5th  
B. Perfect 4th  
C. Major 3rd  
D. Aug. 4th

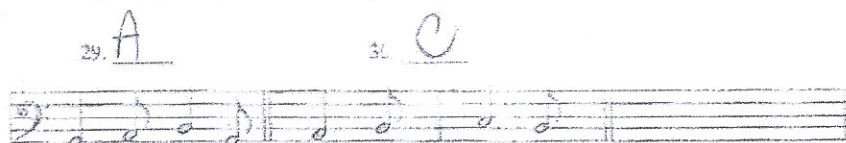
**PART III—TIME SIGNATURES:** Identify each time signature. Select the correct answer and place its *letter* in the blank above the passage.



A. 4/4  
B. 3/4  
C. 12/8

A. 5/8  
B. 3/4  
C. 12/8

A. 2/2  
B. 4/4  
C. 12/8

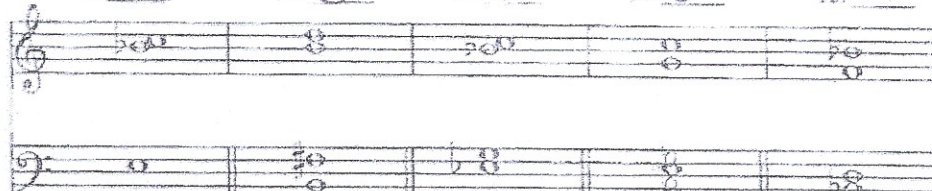


A. 6/8  
B. 4/4  
C. 3/2

A. 5/8  
B. 6/8  
C. 3/8


**PART IV — CHORD RECOGNITION:** Identify each chord. Select the correct answer and place its *letter* in the blank above the measure.

31. A      32. C      33. B      34. C      35. B



A. Dominant 7th	A. Major triad	A. Dominant 7th	A. minor triad	A. Dominant 7th
B. Major 7th	B. Major 9th	B. minor 7th	B. Major 9th	B. Major triad
C. minor 3rd	C. minor triad	C. Major 6th	C. minor 7th	C. minor 6th
D. minor 7th	D. Dominant 9th	D. Dominant 9th	D. Major 7th	D. Diminished 7th

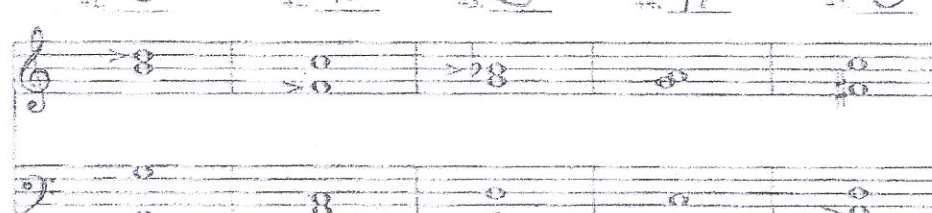
36. A      37. C      38. C      39. A      40. D



A. Dim. 7th	A. Major triad	A. Major 7th	A. Major triad	A. Dominant 7th
B. minor 7th	B. Dominant 7th	B. minor 7th	B. Major 9th	B. minor triad
C. Dominant 7th	C. Major 7th	C. Dominant 7th	C. minor 7th	C. Major 7th
D. Major 7th	D. minor triad	D. Dim. 7th	D. minor 6th	D. Major triad

**PART V — PARTS OF CHORDS:** In each chord, an arrowhead points to one part of the chord. Select the correct answer and place its *letter* in the blank above the chord.

41. C      42. A      43. B      44. A      45. C



A. Root	A. Root	A. Root	A. Root	A. Root
B. Third	B. Third	B. Third	B. Third	B. Third
C. Fifth	C. Fifth	C. Fifth	C. Fifth	C. Fifth
D. Seventh	D. Seventh	D. Seventh	D. Seventh	D. Seventh

46. C      47. D      48. A      49. B      50. B

A. Root  
B. Third  
C. Fifth  
D. Seventh

A. Root  
B. Third  
C. Fifth  
D. Seventh

A. Root  
B. Third  
C. Fifth  
D. Seventh

A. Root  
B. Third  
C. Fifth  
D. Seventh

A. Root  
B. Third  
C. Fifth  
D. Seventh

Participant: Leave the rest of this page blank.

49 total points (Each correct answer is worth 1 point.)

Divide total points by 5 = 9.8 TOTAL SCORE (maximum 10)

Evaluator Debra Bringham

Date 5/28/16

ED Signature \_\_\_\_\_

Date \_\_\_\_\_