

**DIRECTOR CERTIFICATION PROGRAM  
SKILL AREA 4 EVALUATION — PART 1  
TEACHING SKILLS**

Participant's Name Carolyn Kemp  
Chapter Scenic City Chorus 0483 Date 6/12/17  
Classification: Director/Co-director \_\_\_\_\_ Assoc/Asst. dir. ☒  
Skill Area 4 Evaluation — Part 1 is to be completed for Director/Co-director or  
Assoc/Asst. director only.  
(For Candidate, see Skill Area 4 Evaluation — Part 2)

*Instructions to chorus member:*

Please complete this questionnaire in accordance with the directions provided by your president. **The information on this evaluation form is confidential and should not be discussed with the president, the participant or any other chorus member.**

Evaluate the participant's teaching skills by assigning a numerical rating of 1-5  
(5 = highly effective, 1 = ineffective) for each item.

- 5 Methods of teaching a song
- 5 Methods of teaching vocal skills
- 5 Methods of teaching section work
- 5 Methods of teaching barbershop craft and style
- 5 Clarity of language
- 5 Follows a logical progression and pacing in teaching and rehearsal planning
- 5 Vocal inflection
- 5 Body language and energy, including facial expression
- 5 Maintains attention and control of the group
- 5 Presentation of material is appropriate to the level of the group and meets the needs of the various learning styles of the group

See instructions on page 5-4 of the *Administrator's Guide* for correct scoring.

**DIRECTOR CERTIFICATION PROGRAM  
SKILL AREA 4 EVALUATION — PART 1  
TEACHING SKILLS**

Participant's Name Carolyn Kemp  
Chapter Iceberg City Chorus 0483 Date 6/12/17  
Classification: Director/Co-director \_\_\_\_\_ Assoc/Asst. dir. ✓  
Skill Area 4 Evaluation — Part 1 is to be completed for Director/Co-director or  
Assoc/Asst. director only.  
(For Candidate, see Skill Area 4 Evaluation — Part 2)

*Instructions to chorus member:*

Please complete this questionnaire in accordance with the directions provided by your president. **The information on this evaluation form is confidential and should not be discussed with the president, the participant or any other chorus member.**

Evaluate the participant's teaching skills by assigning a numerical rating of 1-5  
(5 = highly effective, 1 = ineffective) for each item.

- 5 Methods of teaching a song
- 4 Methods of teaching vocal skills
- 4 Methods of teaching section work
- 4 Methods of teaching barbershop craft and style
- 4 Clarity of language
- 5 Follows a logical progression and pacing in teaching and rehearsal planning
- 5 Vocal inflection
- 5 Body language and energy, including facial expression
- 5 Maintains attention and control of the group
- 4 Presentation of material is appropriate to the level of the group and meets the needs of the various learning styles of the group

See instructions on page 5-4 of the *Administrator's Guide* for correct scoring.

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

Participant's Name Carolyn Kemp Date 6-16-17  
Chapter Scenic City Chorus  
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 1. Warm-ups  
2. Lead sectionals  
3. Music review + selection  
4. Song Passing Listener  
5. Direct performances

2. Describe how you would develop an effective music team if you were the director of a 65-voice chorus.

5 1. Evaluate what the needs of the chorus are.  
2. Develop job descriptions for the team members.  
3. Identify people to fill the positions  
4. Inform the Board or Leadership of the recommendations  
5. Put them in place with clear goals + expectations  
3. What are the key ingredients of a good working relationship between the chorus director and board of directors?

5 The board makes business decisions for the organization. The director can be involved in meetings to have input. However, she does not have a vote. The board + the director should work together for the good of the chorus. There should be a mutual respect. Neither should have a goal of control but of cooperation to uphold the goals and mission of the chorus.



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

Participant's Name Carolyn Kemp  
Chapter Scenic City Chorus Date 6-26-17  
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)
1. Lead warm-ups that address vocal needs of the chorus
  2. Assist in leading sectionals
  3. Give input in regards to selection of music for show.
  4. Direct ensemble for sing outs
  5. Assist with listening to recordings for song passing.

2. Describe how you would develop an effective music team if you were the director of a 65-voice chorus. (1) I identify the staff needs for the chorus.

- (5)
- (2) Identify + develop written goals for each staff position.
  - (3) Share these recommendations with the board.
  - (4) Secure the members that would fill the needed positions
  - (5) Recommend the names to the board then to the chorus.
  - (6) Meet w/ each individual + review goals and expectations
3. What are the key ingredients of a good working relationship between the chorus director and board of directors?

- (5)
- There needs to be a healthy relationship of cooperativeness. They should be willing to listen to new ideas and handle feedback. Each needs to be open-minded about the chorus

(Rev. 5/2000)

If there are very clear goals and a job description for the director and the board positions it will deter many leadership struggles. All decisions made are for the positive growth and future of the chorus.

4. Briefly describe the two different types of chapter administration:  
(1) Board of Directors and (2) Integrated Chapter Management.

- (3) ① Board makes all administrative decisions. Can be done without directors approval. Director does not get to vote. It is wise however, to get director input. Director makes musical decisions. Board is voted in.
- ② all <sup>Team</sup> members get to vote on matters. Group works together as a team - not a dictatorship. Director is a member of the team and votes.

5. Describe the differences and/or similarities in the director's role in each type of chapter administration.

- (3) 1. In team management the director is present at all meetings. They are a team.
- Each position has its own area of responsibility and can have individuals that function under them to accomplish goals.
2. In Board - there is a disconnect with the director. The board can make decisions with out director input. Can lead to power struggles if not functioning correctly.
3. In either structure, the director is ultimately responsible for music decisions. (selection, show, staff, choreo, interp, sound, rehearsal etc.)

total points

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

Evaluator

DBrings

Date

7/16/17

ED Signature

Date



#6


# **DIRECTOR CERTIFICATION PROGRAM** **SKILL AREA 6 EVALUATION** **JUDGING CATEGORIES & COMPETITION**

Participant's Name Carolyn Kemp  
 Chapter Scenic City Chorus Date 8-5-2019  
 Classification: Director/Co-director \_\_\_\_\_ Assoc/Asst. dir. X Candidate \_\_\_\_\_

## *Instructions to participant:*

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

1. In the sound category, 30 % of your score relates to artistic sound.
2. In the music category, 30 % of your score has to do with the arrangement.
- ☒ 3. In the expression category, technical elements and artistic interpretive plan accounts for 60 % of your score.
4. In the showmanship category, 70% of your score is focused on Performance.
5. Describe the importance of unity and how it relates to *each category*.  
 Sound - section unity, chorus unity - important for sync - and  
 Music - unity of rhythm, tempo, affects in <sup>sync</sup> internal clarity of chords  
 Expression - unity of characterization and lyrical interpretation  
 Showmanship - unity of choreography, interpretation of story line
6. The total points available for a two-song performance in a regional competition is 800.
7. List two ways a director might detract from the visual performance as described in the showmanship category. (Each part worth 4 points.)  
 4 a. Delayed timing in accepting applause and beginning second selection.  
 4 b. Choreographed moves that distract from chorus moves.
8. How many categories are affected by harmony accuracy? all
9. Which category scoresheet has a picture of the barbershop cone? Sound
10. In case of a tie score, the score in the Sound category breaks the tie.
11. Who is the only judge evaluating how a chorus takes pitch? Showman ship

12. Describe the major identifying characteristics of the barbershop sound as it differs from other types of vocal music. *It has four parts: tenor, lead, baritone and bass. The top part (tenor) is a harmony part. The sound is not equal across the parts. The sound is based on the shape of a cone. It predominantly is sung in Major keys. Usually a 16 bar verse and 32 bar chorus.* 
13. List at least three elements necessary to create the barbershop "lock and ring." (Each part worth 4 points.)
- 4 a. All notes of the chord present.
  - 4 b. Unity of resonance across sections.
  - 4 c. Tuning based on the Pythagorean tuning.
14. List the three types of lyrics that are unacceptable in competition and subject to penalty. (Each part worth 4 points.)
- 4 a. Patriotic
  - 4 b. Religious
  - 2 c. Anything not "G" rated
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. Ranges of each part + how your chorus relates to those needs.
  - 4 b. Difficulty of Melodic Line (interval-wise)
  - 4 c. Story line - is it one your chorus can express well to the audience.
16. List at least three elements that impede the forward motion in musical phrasing. (Each part worth 4 points.)
- 4 a. Dropping the ends of phrases
  - 4 b. singing choppy phrases
  - 4 c. Holding out too many ends of phrases.

Participant: Leave the rest of this page blank.

92 total points (maximum 100 total points)

Divide total points by 10 = 9.2 TOTAL SCORE (maximum 10)

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

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

#7

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

Participant's Name Carolyn Kemp  
Chapter Scenic City Chorus Date 6-13-14  
Classification: Director/Co-director \_\_\_\_\_ Assoc/Asst. dir. X Candidate \_\_\_\_\_

*Instructions to participant:*

Write the letter of the correct answer in each blank.

- D 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
- B 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
- X A 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



- A 8. Proper phonation is achieved by lifting the:
- a. abdominal muscles    b. jaw    c. phrenic nerve
  - d. larynx    e. epiglottis

- X A 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

- B 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

- D 12. Vowels are formed primarily with the:
- a. jaw    b. soft palate    c. vocal cords
  - d. tongue    e. cheek muscles

- X B 13. Intercostal muscles are the muscles that control the:
- a. ribcage expansion    b. diaphragm    c. abdominal lift
  - d. shoulders    e. vocal cords

- E 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

- X C 17. The area of the pharynx that is closed by the soft palate is the:
- a. laryngo-pharynx    b. naso-pharynx    c. oro-pharynx

- B 18. The ventricular bands are:  
a. vocal cords                      b. false vocal cords                      c. tongue muscles  
d. jaw muscles                      e. transverse abdominal muscles
- X D 19. The part of the body not involved in the swallowing mechanism is the:  
a. jaw                                      b. tongue                                      c. diaphragm  
d. lips                                      e. larynx
- C 20. Proper posture for singing is an upright stance with body weight primarily:  
a. on the outside (downstage) foot  
b. on the heels with the legs relaxed  
c. forward on the balls of the feet

Participant: *Leave the rest of this page blank.*

15 total points (maximum 20 total points)

Divide total points by 2 = 7.5 TOTAL SCORE (maximum 10)

Evaluator

Natalee K. Cohen

Date

6/15/14

ED Signature

Date

# 8/12

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

Participant's Name Carolyn Kemp Date 6-16-17  
 Chapter Scenic City Chorus  
 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.

- List five (5) ways a Sweet Adelines International director can communicate effectively with the chorus. (5 points possible)
  1. Eye contact - body language - question + answer time
  2. Use your music team - give specific goals to carry out.
  3. Email - website
  4. Speak to them at their musical level
  5. Have clear goals.
- 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)
  1. Compliment singer for her effort. Make a suggestion to utilize learning tracks
  2. Question singer privately about her experience on the risers. Try to relate to her level of musical experience for suggestions.
  3. Address the whole chorus about riser placement. Move her to an area where she can hear more of her part.
- 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)
  1. Identify specific skills she has to offer the chorus. Discuss expectations for future skills to develop.
  2. Create a planned set of goals to accomplish at her next scheduled rehearsal practice with the chorus. Review this after.

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 Carolyn Kemp  
Chapter Scenic City Chorus Date 6-13-14  
Classification: Director/Co-director \_\_\_\_\_ Assoc./Asst. dir. X 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. B

**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      A. Major 3rd      A. Major 7th      A. minor 7th  
B. Major 3rd      B. Dim. 5th      B. minor 7th      B. Aug. 5th  
C. Perfect 4th      C. minor 3rd      C. Dim. 7th      C. Dim. 5th  
D. minor 6th      D. Perfect 5th      D. Octave      D. Octave

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

A. Major 3rd      A. Major 9th      A. Major 3rd      A. minor 7th  
B. Major 2nd      B. minor 7th      B. minor 3rd      B. minor 3rd  
C. minor 2nd      C. minor 6th      C. Aug. 5th      C. minor 6th  
D. Octave      D. Major 6th      D. Perfect 4th      D. Major 6th

19. A      20. B      21. A      22. D

- 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

23. C      24. D      25. B

- 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.

26. A      27. B      28. C

- A    B    C  
4    3    12  
4    4    8

- A    B    C  
5    3    12  
8    4    8

- A    B    C  
2    4    12  
2    4    8

29. B      30. C

- A    B    C  
6    4    3  
8    4    2

- A    B    C  
5    6    3  
8    8    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~~ ~~A~~ ~~A~~      33. B      34. ~~AC~~      35. B

- A. Dominant 7th  
B. Major 7th  
C. minor 3rd  
D. minor 7th

- A. Major triad  
B. Major 9th  
C. minor triad  
D. Dominant 9th

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

- A. minor triad  
B. Major 9th  
C. minor 7th  
D. Major 7th

- A. Dominant 7th  
B. Major triad  
C. minor 6th  
D. Diminished 7th

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

- A. Dim. 7th  
B. minor 7th  
C. Dominant 7th  
D. Major 7th

- A. Major triad  
B. Dominant 7th  
C. Major 7th  
D. minor triad

- A. Major 7th  
B. minor 7th  
C. Dominant 7th  
D. Dim. 7th

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

- A. Dominant 7th  
B. minor triad  
C. Major 7th  
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  
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



46. <u>C</u>	47. <u>D</u>	48. <u>A</u>	49. <u>B</u>	50. <u>B</u>
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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
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*Participant: Leave the rest of this page blank.*

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

Divide total points by 5 = 9.4 TOTAL SCORE (maximum 10)

Evaluator Karen K Allen Date 6/15/14  
ED Signature \_\_\_\_\_ Date \_\_\_\_\_

#10 / 2

**DIRECTOR CERTIFICATION PROGRAM**  
**SKILL AREA 10 EVALUATION — PART 2**  
**REHEARSAL PLANNING & IMPLEMENTATION**

Participant's Name Carolyn Kemp  
 Chapter Scenic City Chorus Date 6-16-17  
 Skill Area 10 Evaluation — Part 2 is to be completed by all classifications.  
 Classification: Director/Co-director \_\_\_\_\_ Assoc/Asst. dir. X Candidate \_\_\_\_\_

*Instructions to participant:*

The time is six weeks before regional competition and three months before the annual chapter show. The chorus is competing. Write your plan for one regularly scheduled, three-hour evening rehearsal.

1. Physical Warm-ups 20min
2. Vocal warm-ups - 20min
3. Repertoire Song - 10min
4. Uptune - Coaching - 20min
5. Choreography Review + Trouble spots - 20min
6. Uptune - Performance w/ choreo - 10min
7. Business + Announcements - 20min
8. Repertoire Song - 10min
9. Ballad - transitions - 20min.
10. Complete set - 20min
11. Circle up - 10min

(Possible points = 5) 5 TOTAL SCORE, PART 2 (maximum 5)

Evaluator Debra A. Bragman Date 6/19/17  
 ED Signature \_\_\_\_\_ Date \_\_\_\_\_