

Director Certification Program Application

Chapter Name Seven Hills Chapter # 0485 Region 4
Name Rachel Cox Membership # 131676
Address 7128 Inverness Ct. Home Phone 513-759-1827
Westchester Alternate Phone _____
OH Zip 45069 Fax _____ Email Rachel-cox@cinci.cc.com

Current Sweet Adelines International Title/Position

- ☐ Director/Co-director Chapter Name _____
☐ Associate/Assistant Director Chapter Name Seven Hills
☐ Candidate Chapter Name _____

Sweet Adelines International Membership Data

Year joined Sweet Adelines International: 2001 Has your affiliation been continuous? yes

Please list former chapter(s) and region(s): _____

Sweet Adelines International Experience

- | | |
|--------------------------------------------------------------------------------------------------|----------------------------------------------------|
| <input checked="" type="checkbox"/> Chorus Director/Co-director | <input type="checkbox"/> International Faculty |
| <input checked="" type="checkbox"/> Associate/Assistant Director | <input type="checkbox"/> Judge (_____ Category) |
| <input checked="" type="checkbox"/> Section Leader | <input checked="" type="checkbox"/> Quartet Member |
| <input type="checkbox"/> I. <input checked="" type="checkbox"/> Regional Leader (Regional Sec'y) | <input type="checkbox"/> Quartet Coach |
| <input type="checkbox"/> Arranger | <input type="checkbox"/> Chorus Coach |
| <input type="checkbox"/> Other _____ | |

PAID

MAR 26 2004

CK# 2320 \$ 35-

Musical Background

Formal education: BM - Bachelor of Music - Commercial Music Emphasis, flute

Millikin University, Decatur, IL

Other musical training: 20 years flute lessons / playing

Barbershop experience outside Sweet Adelines International: _____

Please list membership in other musical organizations (e.g., MENC, ACDA, NATS): Sigma Alpha Iota - music fraternity
for women

Sweet Adelines International Educational Background

How many regional competitions have you attended as a:

☐ Competing chorus director 4 Competing chorus member ☐ Spectator

Please list any international directors' seminars you have attended: _____

Please list any regional training programs you have attended: Quartet Workshop, Winter Warm-ups, Arrangers Class,
Area School

Please list regional educational event(s) you have attended in the last 12 months: Quartet Workshop, Area School, Winter
Warm-up

Personal Goals

What do you hope to gain from enrollment in this program? I would like to improve my skills as
a front-line director, and learn how to better assist my director. I want
to learn as much as I can in order to be the best chorus member and Sweet
Adeline that I can be. I want to be able to share the skills I learn with my
Chorus members to help improve the chorus as a whole as well.

Signature Raenee C. Cox

Date 3/22/04

Please complete and return this application to international headquarters, along with the **\$35 application fee** by check, money order (U.S. funds) payable to Sweet Adelines International or credit card. (This fee is non-refundable and non-transferrable.)

PLEASE NOTE: The application fee to enroll in the Director Certification Program **does not** include the DCP modules.

Please complete the following if using a credit card:

☐ VISA ☐ MasterCard ☐ Discover Card

Signature _____

Expiration Date _____

Sweet Adelines International • P.O. Box 470168 • Tulsa, Oklahoma 74147-0168
918-622-1444 • 800-992-7464 • Fax 918-665-0894 • Internet: sweetadelineintl.org



SWEET ADELINES
INTERNATIONAL

... a worldwide organization
of women singers
committed to advancing
the musical art form of
barbershop harmony
through education
and performance.

INTERNATIONAL
HEADQUARTERS:

P.O. Box 470168
Tulsa, OK 74147-0168
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FAX 918-665-0894
800-992-7464

www.sweetadelineintl.org

May 10, 2004

Ms. Rachel C Cox, AD
Seven Hills Chapter #0485
7128 Inverness Ct
W Chester OH 45069

Dear Rachel:

Thank you for your interest in the Director Certification Program (DCP). You are now enrolled as an applicant in the program. We commend you for taking advantage of this opportunity to further develop your skill and expertise as a chorus director.

Advancement within the program is contingent upon the satisfactory completion of specified requirements for each level. Advancement is also based on your proficiency in the following skills:

Musical/Technical

Conducting
Analytical Listening
Judging Categories & Competition
Vocal Production
Music Theory
Rehearsal Planning and Implementation

Management/Communication

Organizational Knowledge & Director
Teaching
Management
Communication

The ED/DCP Coordinator will notify you of any testing sessions available in your region/area. Following are some resources available from our international sales department that you might find useful in preparing for the sessions: *DCP Resource Modules, Arranger's Guide, Judging Category Description Book*, international competition video and audio tapes.

One of the requirements of the program is to complete the enclosed self-evaluation form and return it, in the envelope provided, to the Directors Certification Program Coordinator in your region. This will provide the ED/DCP Coordinator and you a basis against which to measure your progress. The information on the self-evaluation form is considered confidential.

Please feel free to call on your ED/DCP Coordinator if you have any questions regarding the program.

Sincerely,

Pat C. Berry
Music Services Assistant/DCP

cc: Lynn S. Hartmuth #04
Rita Tucker, DCPC #04

**Sweet Adelines International
Director Certification Program
Progress Report**

CONFIDENTIAL

Report for fiscal year 2003 - 2004

CONFIDENTIAL

DCP Member's Name Rachel Cox Region # 4
Chorus Name Seven Hills

Classification: ☐ Director/Co-Director ☒ Associate/Assistant Director ☐ Candidate

DCP Coordinator: Record the highest score received in each skill area and the date the score was achieved. The numbers listed below correspond to the DCP skill area tests. This report should be submitted to international headquarters immediately following the testing session.

MUSICAL/TECHNICAL SKILLS

 1. **Conducting** - 10 points possible for all classifications. Includes ictus, hand motions, beat pattern, tempo, body posture, ad lib style, attacks and releases, eye contact, facial expressions.

Date of evaluation:

4.0 2. **Analytical Listening** - 10 points possible for all classifications. Ability to diagnose and develop a plan to correct problems in areas of balance, word flow, vibrato, section accuracy, synchronization, resonance, and vocal production.

Date of evaluation: 2-25-04

 6. **Judging Categories & Competition** - 10 points possible for all classifications. Knowledge and application of the four categories as outlined in the Judging Category Description Book.

Date of exam:

6.0 7. **Vocal Production** - 10 points possible for all classifications. Understanding and practical application of components of good vocal skills.

Date of exam: 2-25-04

9.8 9. **Music Theory** - 10 points possible for all classifications. Understanding of music notation, key signatures, time signatures, intervals, chord structures.

Date of exam: 2-25-04

 10. **Rehearsal Planning & Implementation** 10 points possible for director/co-director and associate/assistant director classifications; 5 points possible for candidates. Understanding of time scheduling, rehearsal pacing and variety, and long-range planning.

Date of evaluation:

Score Part 1: Score Part 2:

Enter appropriate score above.

MANAGEMENT/COMMUNICATION SKILLS

4.5 3. **Organizational Knowledge & Director Resources** - 10 points possible for all classifications. International and regional structure, appointees, elected officials, committees and their duties; organizational philosophy, policies, terminology.

Date of exam: 2-25-04

 4. **Teaching** - 10 points possible for director/co-director and associate/assistant director classifications - take Part 1 only; 5 points possible for candidates - take Part 2 only. Style of presentation, methods of teaching music, vocal skills, section unity, barbershop style.

Date of evaluation:

Score Part 1: Score Part 2:

(Max. 10 pts.)

(Max. 5 pts.)

Enter Part 1 or Part 2 above. **Do not total both scores.**

 5. **Management** - 10 points possible for director/co-director and associate/assistant director classifications - take both Parts 1 & 2. 5 points possible for candidates - take Part 2 only. Selecting, training, utilizing musical leaders, working with chapter administration.

Date of evaluation:

Score Part 1: Score Part 2:

(Max. 5 pts.)

(Max. 5 pts.)

Enter appropriate score above.

 8. **Communication** - 10 points possible for director/co-director and associate/assistant director classifications - take both Parts 1 & 2; 5 points possible for candidates - take Part 2 only. Application of effective communication skills with administrative leaders, musical leaders, chorus members and others.

Date of evaluation:

Score Part 1: Score Part 2:

(Max. 5 pts.)

(Max. 5 pts.)

Enter appropriate score above.

SCORE REQUIREMENTS

- Approved Director: Combined scores of at least 50 points in all ten skill areas
- Certified Director: Combined scores of at least 66 points in all ten skill areas, with a minimum of 4 points in each area, and at least 40 points in musical/technical skills, and at least 26 points in management/communications skills
- Master Director: Must have achieved the level of Certified Director and then a minimum of 600 points in a regional chorus competition or 1200 points in an international chorus competition, and must have been the chorus' director for at least one year

19.8 Total score received in musical/technical skills

4.5 Total score received in management/communication skills

24.3 Total score received in all skills

List attendance at regional/worldwide director education training sessions or an international director's seminar in the last 12 months: _____

COMMENTS BY DCP COORDINATOR: _____

STATUS

_____ Date applied to DCP

_____ Date advanced to Approved Director

_____ Date recommended to Certified Director

_____ Date recommended to Master Director

_____ Date reaffirmed at current status

Date: 3-27-04 Signed: Lita A. Tucker Region # 4

DCP Coordinator

cc: DCP Participant
Music Services Department
DCP Coordinator

FOR OFFICE USE ONLY

Date verified classification: _____ Chapter # _____

DCP Member _____ Chapter President _____

Address _____ Address _____

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

Participant's Name: Rachel Cox
Chapter Seven Hills Date 2.25.04
Classification: Director/Co-director _____ Assoc/Asst. dir. X Candidate _____

Listen to each taped example and circle the correct answer.

- X 1. The lack of tuning on the "way" chords is primarily a result of:
a. verticality of tonal line
b. unmatched vowels
c. lack of sufficient breath support
d. (a) and (b) only
e. (b) and (c) only
- X 2. The chord on "rain-BOWS" in this section doesn't lock because:
a. the bari is too heavy
b. the vowel is unmatched
c. the song is in the wrong key
d. the song is beyond the skill of the chorus
e. the chord is not being sung in correct balance
- X 3. The major problem with the singing of this introduction is:
a. expressive sound
b. forward motion
c. harmony accuracy
d. dynamic variation
e. balance
- C 4. In this selection, chord clarity and lock-and-ring are affected by:
a. balance problems
b. insufficiently developed vocal skills
c. inaccurate intervals
d. all of the above
e. (b) and (c) only
- C 5. In this selection, dropped phrase endings are usually caused by:
a. lack of sufficient breath support
b. poor ear training
c. tight-throated singing
d. peppy tempos
e. lack of attention to director

- X 6. The pitch-taking technique for this song could be described as:
- a. out of tune
 - b. solid
 - ☒ c. strong and accurate
 - d. strong and inaccurate
 - e. (a) and (d)
- C 7. Besides work on individual vocal production, what is the best sequence of skill development for this chorus in sound?
- a. tuning, accurate notes and intervals, chord balancing, synchronization
 - b. chord balancing, accurate notes and intervals, tuning, synchronization
 - ☒ c. accurate notes and intervals, tuning, synchronization, chord balancing
 - d. synchronization, tuning, accurate notes and intervals, chord balancing
 - e. accurate notes and intervals, synchronization, tuning, chord balancing
- X 8. This introduction:
- a. is generally in tune
 - b. has good phrase flow
 - c. demonstrates appropriate forward motion
 - ☒ d. features strong bass singing
 - e. all of the above
- C 9. The singing here represents all of these practices *except*:
- a. inaccurate intervals
 - ☒ b. overly conservative tempo
 - c. underdeveloped vocal skills
 - d. individual voice parts apparent
 - e. wrong notes
- X 10. This tag is a good example of:
- a. oversinging
 - ☒ b. lack of synchronization
 - c. good balance
 - d. good tuning
 - e. lack of forward motion

(Each correct answer is worth 1 point.)

Total points = 4.0 = TOTAL SCORE (maximum 10)

Evaluator

Lita Jackson

Date 3/27/04

ED Signature

Date

DIRECTOR CERTIFICATION PROGRAM
SKILL AREA 3 EVALUATION
ORGANIZATIONAL KNOWLEDGE & DIRECTOR RESOURCES

Participant's Name: Rachael Cox
Chapter: Seven Hills Date: _____
Classification: Director/Co-director _____ Assoc/Asst. dir. X Candidate _____

Instructions to Participant:

Write the letter corresponding to the item in the list below that correctly matches each of the numbered descriptions that follow. No term is used more than once.

- | | |
|--------------------------------------|------------------------------------|
| A. Worldwide Liaison | -J. Prospective Chapter Supervisor |
| B. Education Coordinator | - K. <i>The Pitch Pipe</i> |
| C. Coronet Club | - L. Directors' Coordinator |
| -D. 2 | - M. 3 |
| -E. International Board of Directors | -N. The quantity you've paid for |
| F. Leadership Development Committee | O. The quantity you need |
| G. Education Direction Committee | P. Copyright holders |
| -H. Marketing/Membership Coordinator | -Q. Music Services Department |
| - I. Music Education Committee | R. Arrangers |

- C E 1. The governing body of Sweet Adelines International
- X I 2. Who is responsible for overseeing the musical excellence of the region?
- C G 3. Who is responsible for supervising and evaluating both the musical and educational programs of Sweet Adelines International?
- C Q 4. Whom would you contact to determine if an arrangement has been copyright cleared?
- C M 5. A chapter must compete at least once every ____ years in order to renew its charter.
- C L 6. One of the three elected members of the Regional Management Team.
- X D 7. For a Ready, Set...Grow program, how many copies of music may you make for those attending?
- X N 8. The primary intent of copyright laws is to protect _____.
- C K 9. What is the name of the official publication of Sweet Adelines International?
- X J 10. Who is responsible for supervising the internal development of prospective chapters in the region?

Fill in the blanks:

- C 11. The purpose of Sweet Adelines International is to educate
its members in the singing of barbershop Harmony
- C 12. What is the name of the International President? Carole Kirkpatrick
- X 13. What is your Communications/Technology Coordinator's name? _____
- X 14. What is your ED's name? _____
- X 15. What is your Events Coordinator's name? _____
- C 16. What is the name of the international program designed to introduce young women to the barbershop art form? Young Women in Harmony
- X 17. Of the eight regional leaders, to whom would you go for:
a. approval of chapter standing rules? _____
b. help in finding a coach? _____
c. help with membership retention? _____

Participant: Leave the rest of this page blank.

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

Divide total points by 2 = 4.5 TOTAL SCORE (maximum 10)

Evaluator Lita A. Juan Date 3/27/04

ED Signature _____ Date _____

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

Participant's Name Rachel Cox
Chapter SEVEN HILLS Date 2.25.04
Classification: Director/Co-director _____ Assoc/Asst. dir. X Candidate _____

Instructions to participant:

Write the letter of the correct answer in each blank.

- X 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 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
- C a 3. In singing, muscles that interfere with vocal freedom are the _____ muscles.
a. swallowing b. abdominal c. intercostals
d. diaphragm e. sternum
- C b 4. For proper resonance, the _____ must be lifted.
a. vocal cords b. soft palate c. intercostals
d. larynx e. diaphragm
- C 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
- X c 7. Muscles that are *not* involved in breathing include:
a. intercostals b. diaphragm c. epigastrium
d. mylohyoid e. abdominal

- C a 8. Proper phonation is achieved by lifting the:
a. abdominal muscles b. jaw c. phrenic nerve
d. larynx e. epiglottis
- C e 9. Closure of the vocal cords is called:
a. resonance b. articulation c. relaxation
d. interference e. approximation
- C 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
- C 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
- C d 12. Vowels are formed primarily with the:
a. jaw b. soft palate c. vocal cords
d. tongue e. cheek muscles
- C a 13. Intercostal muscles are the muscles that control the:
a. ribcage expansion b. diaphragm c. abdominal lift
d. shoulders e. vocal cords
- X c 14. Which of the following is *not* an articulator?
a. lips b. tongue c. jaw
d. teeth e. hard palate
- X c 15. The vocal cords are attached to the:
a. soft palate b. hyoid bone c. pharynx
d. epiglottis e. thyroid cartilage
- X c 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
- 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

- X C 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 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.

12 total points (maximum 20 total points)

Divide total points by 2 = 6.0 TOTAL SCORE (maximum 10)

Evaluator Lita A. Jucan Date 3/27/04

ED Signature _____ Date _____

DIRECTOR CERTIFICATION PROGRAM
SKILL AREA 9 EVALUATION
MUSIC THEORY

Participant's Name Rachel Cox
Chapter Seven Hills Date 2.25.04
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).

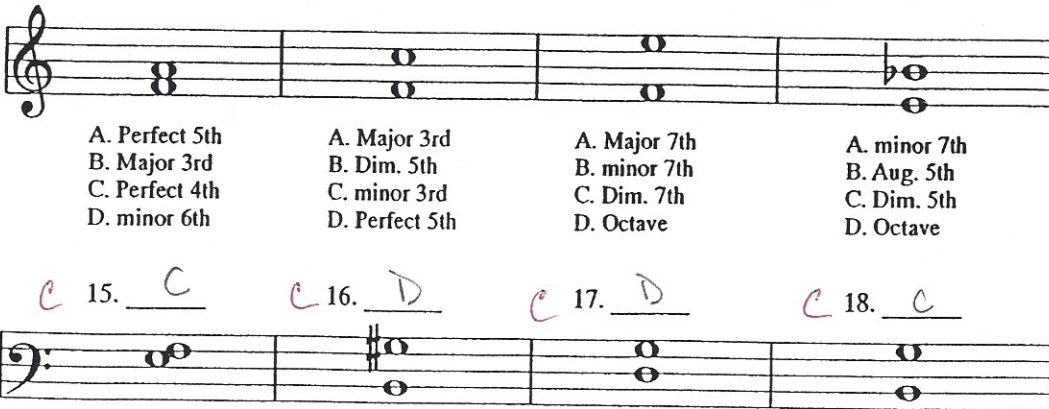
C 1. B^b C 2. A C 3. A^b C 4. G C 5. C



C 6. F C 7. D C 8. E^b C 9. E C 10. B

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

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

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

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. A 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 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 |

X 46. B C 47. D C 48. A C 49. B C 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 Lita A. Juan Date 3/27/04

ED Signature _____ Date _____

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

Participant's Name Rachel Cox
Chapter Seven Hills Date 2.25.04
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.

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

Evaluator _____ Date _____
ED Signature _____ Date _____

**DIRECTOR CERTIFICATION PROGRAM
SELF-EVALUATION FORM
CONFIDENTIAL**

Instructions: Please complete this form and send it to your DCP Coordinator. Use the back of this form if you have any comments.

Chorus Name Seven Hills Chorus Region # 4 Date 5/13/04
Name Rachel C. Cox Home Phone (513) 759-1827
Address 7128 Inverness Ct Work Phone —
West Chester, OH 45069 Fax — Email Rachel-cox@cinci.rr.com

I am currently serving as a Sweet Adelines International chorus:

☐ Director/Co-director

☒ Associate/Assistant Director

☐ Candidate

Using a numerical rating from 1-5 (1 = low and 5 = high), please rate your level of proficiency in each of the following skill areas:

- 5 1. Conducting - Includes ictus, hand motions, beat pattern, tempo, body posture, ad lib style, attacks and releases, eye contact, facial expressions
- 2 2. Analytical Listening - Ability to diagnose and develop a plan to correct problems in areas of balance, word flow, vibrato, section accuracy, synchronization, resonance, and vocal production
- 3 3. Organizational Knowledge & Director Resources - International and regional structure, appointees, elected officials, committees and their duties; organizational philosophy, policies, terminology
- 5 4. Teaching - Style of presentation, methods of teaching music, vocal skills, section unity, barbershop style
- 3 5. Management - Selecting, training, utilizing musical leaders, working with chapter administration
- 2 6. Judging Categories & Competition - Knowledge and application of the four categories as outlined in the *Judging Category Description Book*
- 5 7. Vocal Production - Understanding and practical application of components of good vocal skills
- 4 8. Communication - Application of effective communication skills with administrative leaders, musical leaders, chorus members and others
- 5 9. Music Theory - Understanding of music notation, key signatures, time signatures, intervals, chord structures
- 2 10. Rehearsal Planning & Implementation - Understanding of time scheduling, rehearsal pacing and variety, and long-range planning

Memo

Date: May 10, 2004

To: Rita Tucker, DCP Coordinator #04

From: *Pat* Pat C. Berry, Music Services Assistant/DCP

Re: Director Certification Program

Enclosed is information on Rachel Cox who has enrolled in the Director Certification Program. Please make contact as soon as possible introducing yourself as the DCP Coordinator for your region.

You will also want to make certain that all DCP members are notified when the region has testing sessions, training sessions, or classes for directors.

If a DCP participant's classification changes (e.g., is no longer a director or assistant director), moves to another region, or changes chapters, please let me know.

pb

Enclosures

Cc: Lynn S. Hartmuth, ED #04



SWEET ADELINES
INTERNATIONAL

... a worldwide organization
of women singers
committed to advancing
the musical art form of
barbershop harmony
through education
and performance.

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HEADQUARTERS:

P.O. Box 470168
Tulsa, OK 74147-0168
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800-992-7464

www.sweetadelineintl.org

May 10, 2004

Ms. Rachel C Cox, AD
Seven Hills Chapter #0485
7128 Inverness Ct
W Chester OH 45069

Dear Rachel:

Thank you for your interest in the Director Certification Program (DCP). You are now enrolled as an applicant in the program. We commend you for taking advantage of this opportunity to further develop your skill and expertise as a chorus director.

Advancement within the program is contingent upon the satisfactory completion of specified requirements for each level. Advancement is also based on your proficiency in the following skills:

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Music Theory
Rehearsal Planning and Implementation

Management/Communication

Organizational Knowledge & Director
Teaching
Management
Communication

The ED/DCP Coordinator will notify you of any testing sessions available in your region/area. Following are some resources available from our international sales department that you might find useful in preparing for the sessions: *DCP Resource Modules, Arranger's Guide, Judging Category Description Book*, international competition video and audio tapes.

One of the requirements of the program is to complete the enclosed self-evaluation form and return it, in the envelope provided, to the Directors Certification Program Coordinator in your region. This will provide the ED/DCP Coordinator and you a basis against which to measure your progress. The information on the self-evaluation form is considered confidential.

Please feel free to call on your ED/DCP Coordinator if you have any questions regarding the program.

Sincerely,

Pat C. Berry
Music Services Assistant/DCP

cc: Lynn S. Hartmuth #04
Rita Tucker, DCPC #04