

APPLICATION FOR INTERNATIONAL DIRECTOR CERTIFICATION PROGRAM

I. PERSONAL DATA

NAME Betty Lou Coleman CHAPTER Pride of Kentucky REGION 4
ADDRESS 14015 Beckley Trace PHONE (502) 245-5155 - 245-1745 (H)
Louisville, Ky 40223 (502) 245-8836 (O)

I am/have been a Sweet Adeline director _____ Chorus(es)/Dates _____
assistant or associate director _____
section leader ☒ _____

II. SWEET ADELINER MEMBERSHIP DATA:

Year joined Sweet Adelines, Inc. 1970

Has your affiliation been continuous since that time? yes

Other chapter(s) and region(s) to which you have belonged? Clermont Valley
Falls of the Ohio, Kentuckiana, Derby City

Check areas of Sweet Adelines, Inc. in which you have experience:

Chorus Director	_____	International Music Faculty	<input checked="" type="checkbox"/>
Ass't./Assoc. Director	_____	Judge in <u>beginning</u> <u>Shawmanship</u> Category	
Section Leader	<input checked="" type="checkbox"/>	Quartet Member	<input checked="" type="checkbox"/>
DMA or DMA Faculty	<input checked="" type="checkbox"/>	Quartet Coach	<input checked="" type="checkbox"/>
Arranger	_____	Chorus Coach	<input checked="" type="checkbox"/>
Other	_____		

III. MUSICAL BACKGROUND:

Formal Education 4 years voice training

Other Musical Training _____

Barbershop Experience Outside Sweet Adelines, Inc. Coach SPEBSQSA

Quartets and choruses

(continued)

III. MUSICAL BACKGROUND (continued):

Describe any teaching experiences outside Sweet Adelines, Inc. _____

Dance teacher - 15 years

IV. SWEET ADELINES EDUCATIONAL BACKGROUND

How many regional competitions have you attended as:

Competing chorus director _____

Competing chorus member 18

Spectator 35

Which Internationally sponsored Chorus Director Seminars have you attended?

1978 _____ 1979 _____ 1981 _____ 1983 _____ 1987 L

How many regional chorus director training programs have you participated in? _____
Most of them

How many regional educational events have you attended in the last 3 years? _____
All of them

V. PERSONAL GOALS

What do you hope to gain from enrollment in this program? _____

Education and experience

Signature

Betty Lou Coleman

Date

Aug. 7, 1987

Enclose application fee of \$25.00 and mail to:

Carolyn Fedde, Education Director
Sweet Adelines, Inc.
P.O. Box 470168
Tulsa, OK 74147

SWEET ADELINES, INC.

DIRECTOR CERTIFICATION PROGRAM

DCP-6

SKILL AREA VI: JUDGING CATEGORIES
(To be completed by program participant)

PARTICIPANT'S NAME Betty Lou Coleman CHAPTER Pride of Kentucky DATE 6-18-96
Classification: Director _____ Ass't./Assoc. ✓ Other _____

INSTRUCTIONS: Write the correct answer in each blank.

1. In the music category, 40% of your score has to do with the arrangement.
2. In the sound category, 30% of your score relates to artistic sound.
3. In the expression category, lyric interpretation accounts for 60% of your score.
4. In the showmanship category, 70% of your score is focused on Performance.
5. The number of different chords (major triad, minor 7th, for instance) used in barbershop arrangements is eleven.
6. The number of total points available for a two-song performance in a regional competition is 800.
7. In order to be eligible for an International award at your regional competition, your total score must be 360 points or above.
8. How many categories are affected by harmony accuracy? 4.
9. Which category scoresheet has a picture of the barbershop cone? Sound.
10. In case of a tie score, the score in the music category breaks the tie.

To be completed by DMA:

Total correct answers 10 Score 10

Signed: Mary Ellen Gutzelman, DMA & Date 6-20-96
DCP Coord for

SKILL AREA VII: VOCAL PRODUCTION KNOWLEDGE

(To be completed by program participant)

PARTICIPANT'S NAME Bettyhoy Coleman CHAPTER Pride of Kentucky DATE 6-18-96Classification: Director _____ Ass't./Assoc. ✓ Other _____

INSTRUCTIONS: Write the letter of the correct answer in the blank to the left of each of the following items:

- 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 resonation, the _____ must be open.
a. vocal cords b. soft palate c. intercostals d. larynx
e. diaphragm
- b 5. When we swallow, the "lid" that closes off the windpipe 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. resonation
e. harmonics
- e 7. One of the muscles of inhalation is the _____
a. abdominal muscle b. vagus c. internal intercostals d. jaw
e. diaphragm
- a 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. resonation b. articulation c. relaxation d. interference
e. approximation

- c 10. For good 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
- a 13. Intercostal muscles are the muscles which control the
a. ribcage expansion b. diaphragm c. drop/lift d. shoulders
e. vocal cords
- b 14. The laryngo-pharynx is the area where pitches _____ are resonated.
a. between middle "C" and the "C" an octave higher b. below middle "C"
c. above the "C" above middle "C"
- 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
a. laryngo-pharynx b. naso-pharynx c. oro-pharynx
- b 18. The ventricular bands are
a. vocal cords b. false vocal cords c. transverse abdominal muscles
d. tongue muscles e. jaw muscles
- c 19. The part of the body not involved in the swallowing mechanism is
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. evenly distributed on both feet
 - b. on the heels with the legs relaxed
 - c. forward on the balls of the feet.

To be completed by the DMA

Total points 20 ÷ 2 = Score 10

Signed: Mary Ellen Neutzelman, DCP Coord for DMA 4 Date 6-20-96

SWEET ADELINES INTERNATIONAL
DIRECTOR CERTIFICATION PROGRAM

SKILL AREA VIII: COMMUNICATION SKILLS

PART I: (FOR DIRECTOR/CO-DIRECTOR OR ASSOC./ASS'T. DIRECTOR)

COMPILATION OF RESULTS
(To be completed by DMA)

PARTICIPANT'S NAME Betty Lou Coleman CHAPTER Pride of Ky DATE 11-14-96

INSTRUCTIONS: Evaluate the participant's communication skills by assigning a numerical rating of 1-5 (5 = excellent; 1 = poor) for each item.

	TOTAL PTS	NUMBER OF RESPONSES	SCORES
The participant:			
1. Solicits and utilizes input from the chorus.	<u>49</u>	<u>÷ 11</u>	<u>= 4.45</u>
2. Gives clear instructions and communicates expectations.	<u>52</u>	<u>÷ 11</u>	<u>= 4.72</u>
3. Communicates in a positive manner.	<u>50</u>	<u>÷ 11</u>	<u>= 4.54</u>
4. Exhibits enthusiasm.	<u>55</u>	<u>÷ 11</u>	<u>= 5.00</u>
5. Demonstrates a willingness to accept outside assistance.	<u>48</u>	<u>÷ 11</u>	<u>= 4.36</u>
6. Has consistent communication signals (i.e., eye contact, body language, and voice).	<u>54</u>	<u>÷ 11</u>	<u>= 4.90</u>
7. Offers positive reinforcement.	<u>51</u>	<u>÷ 11</u>	<u>= 4.63</u>
8. Exhibits security in position of Director/Co-Director or Assoc./Ass't. Director (whichever is applicable).	<u>54</u>	<u>÷ 11</u>	<u>= 4.90</u>
9. Accepts constructive criticism well.	<u>47</u>	<u>÷ 11</u>	<u>= 4.27</u>
10. Communicates that the chorus <u>can</u> reach its goals.	<u>53</u>	<u>÷ 11</u>	<u>= 4.81</u>
		TOTAL	<u>46.58</u>

Total 46.58 ÷ 10 = Score, Part I 4.65Score, Part I 4.65 + Score, Part II 5 = Total Score 9.65Signed: Mary Ellen Guntzelman, DCP Coord for , DMA # Date 11-14-96DESTROY ALL COPIES OF QUESTIONNAIRES COMPLETED BY INDIVIDUAL CHORUS MEMBERS.

SWEET ADELINES, INC.

DIRECTORS CERTIFICATION PROGRAM

SKILL AREA VIII: COMMUNICATION SKILLS

PART II: To be completed by all program participants and evaluated by DMA.

NOTE: Part I is available for directors and ass't./assoc. directors only.

PARTICIPANT'S NAME Betty Lou Coleman CHAPTER Pride of Kentucky DATE 6-9-96
 Classification: Director _____ Ass't./Assoc. Director ✓ Other _____

INSTRUCTIONS: Respond to each of the following items as indicated.

1. List five (5) components in a Sweet Adeline director's effective communication with the chorus. (5 points possible) +5
 Clarity of thought, instruction or expected result.
 Respect for the individuals as well as the unit.
 Make sure all goals are ^{outlined and} attainable by the chorus.
 Be able to admit your own shortcomings or mistakes and express how to correct them.
 Solicit response of questions and encourage ideas expressed at the proper time.
 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
 Offer to give her individual help at another time.
 Break the group into small groups and work with them in twos or threes so she will begin to hear her mistakes.
 Use taping program and at problem times ask only those that have passed to sing.
 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
 Give her individual help and encouragement.
 Let her direct early small chorus rehearsals.
 Have her help in section rehearsals.
 Give her compliments in front of the chorus.
 Allow her to direct at rehearsal.
 Have her direct small performances.
- Total 10 ÷ 2 = Score, Part II 5

DIRECTOR CERTIFICATION PROGRAM

SKILL AREA IX: MUSIC THEORY

(To be completed by program participant)

PARTICIPANT'S NAME Betty Lou Coleman CHAPTER Pride of Kentucky DATE 6-13-96

Classification: Director _____ Ass't./Assoc. Director ☒ Other _____

In Part I (KEY SIGNATURES) there are four choices for each key. Write the correct answer in the blank before each key signature. EXAMPLE: Db



1. <u>Bb</u>	2. <u>A</u>	3. <u>Ab</u>	4. <u>G</u>	5. <u>C</u>
E Bb G Ab	A Ab F E	B Ab E Eb	D G E C	G D C F
6. <u>F</u>	7. <u>Eb</u>	8. <u>B</u>	9. <u>E</u>	10. <u>D</u>
D C Bb F	C Eb G Bb	G D C B	E A D F	C D G E

The remaining parts of the test are multiple choice (a,b,c,d). Select the correct answer and place its letter in the blank before each item.

EXAMPLE: B

A. Major 7th
B. Octave
C. Perfect 4th
D. Aug. 5th

II. INTERVALS - Identify each interval.

11. <u>B</u>	12. <u>D</u>	13. <u>A</u>	14. <u>C</u>	15. <u>A</u>
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. Perfect 5th	A. Aug. 5th B. Dim. 5th C. Perfect 5th D. minor 6th

16. B 17. A 18. D 19. C 20. ~~X~~ B

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

21. D 22. C 23. C 24. D 25. B

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

III. TIME SIGNATURES - Select the correct time signature for each item below.

26. A 27. C

- | | | | | | |
|------------------|------------------|-------------------|------------------|------------------|-------------------|
| A. $\frac{4}{4}$ | B. $\frac{3}{4}$ | C. $\frac{12}{8}$ | A. $\frac{2}{2}$ | B. $\frac{4}{4}$ | C. $\frac{12}{8}$ |
|------------------|------------------|-------------------|------------------|------------------|-------------------|

28. B 29. A 30. C

- | | | | | | | | | |
|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|
| A. $\frac{5}{8}$ | B. $\frac{3}{4}$ | C. $\frac{6}{8}$ | A. $\frac{6}{8}$ | B. $\frac{4}{4}$ | C. $\frac{3}{2}$ | A. $\frac{5}{8}$ | B. $\frac{6}{8}$ | C. $\frac{3}{8}$ |
|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|

IV. CHORD RECOGNITION - Identify each kind of chord.

31. ~~X~~ D 32. C 33. ~~X~~ B 34. ~~X~~ D 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. Dim. 7th |

36. A 37. C 38. ~~B~~ 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. Minor triad 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

V. IDENTIFYING PARTS OF CHORDS - In each item, one note of the chord is circled. Choose whether the circled note is the Root, Third, Fifth or Seventh of 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. ~~C~~ 50. B

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

To be completed by DMA:

Total correct answers 44 $\div 5$ = Score 8.8

Signed: Mary Ellen Gutzelman, DCP Coord for DMA 4

Date 6-20-96

SWEET ADELINES INTERNATIONAL

DIRECTORS CERTIFICATION PROGRAM

SKILL AREA X: REHEARSAL PLANNING AND IMPLEMENTATION

PART I: (FOR DIRECTOR/CO-DIRECTOR OR ASSOC./ASS'T. DIRECTOR ONLY - to be completed by the DMA or her designated representative)

Betty Lou Coleman

NOTE: Part I of this evaluation is available for Directors/Co-Directors and Assoc./Ass't Directors only.

Classification: Directors/Co-Directors _____ Assoc./Ass't. Directors X

INSTRUCTIONS TO DMA: Based on your observation of an actual rehearsal situation, evaluate the program participant's rehearsal technique by assigning a numerical rating of 1-5 (5 = excellent ; 1 = poor) for each item.

- | | |
|---|-----------|
| 1. Begins rehearsal on time. | <u>5</u> |
| 2. Includes time for the Assoc./Ass't. Director(s) and choreographers, as needed. | <u>5</u> |
| 3. Provides sufficient vocal warm-up. | <u>5</u> |
| 4. Planned schedule for rehearsals is evident. | <u>5</u> |
| 5. Provides a challenging pace and variety for the rehearsal format. | <u>5</u> |
| 6. Rehearses existing repertoire. | <u>5</u> |
| 7. Works on new repertoire. | <u>5</u> |
| 8. Provides time for introduction and acknowledgment of guests. | <u>5</u> |
| 9. Appears to know the music thoroughly. | <u>5</u> |
| 10. Ends rehearsal on time. | <u>5</u> |
| 11. Gives criticism and praise appropriately. | <u>5</u> |
| 12. Seems to spend the proper amount of time on each activity. | <u>5</u> |
| 13. Demands an appropriate level of achievement from chorus. | <u>5+</u> |
| 14. Provides appropriate rest periods | <u>5</u> |
| 15. Maintains an even temperatment. | <u>5</u> |

TOTAL POINTS

75

Total points 75 ÷ 15 = Score, Part I 5.0

Score, Part I _____ + Score, Part II _____ = Total Score

Signed: Mary Ellen Gutzelman, DCP Coord, DMA # 4 Date: 11-14-96
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SWEET ADELINES INTERNATIONAL
DIRECTORS CERTIFICATION PROGRAM

SKILL AREA X: REHEARSAL PLANNING AND IMPLEMENTATION

PART II: To be completed by all program participants, and evaluated by D.M.A..

PARTICIPANT'S NAME Betty Lou Coleman CHAPTER Pride of Ky Date 11-14-96Classification: Director/Co-Director _____ Assoc./Ass't. Director X Candidate _____

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

(See Attached)

Score, Part II 5 (Total possible score = 5)Signed: Meely Atypna, DMA # 4 Date 11-27-96

Rehearsal Schedule

(D)ern (C)ute (P)eople Chorus

7:30 - 8:00 Vocal warm ups; incorporate sharing "Good News" throughout the time period.

8:00 - 8:10 Welcome guest and bring visitors off the risers to introduce them once again to the chorus.

8:10 - 8:30 Sing through a few ballads that will be on the show. Re-enforce vocal techniques that were done in vocal warm ups.

8:30 - 8:45 Run through contest package, touch on the rough areas of both songs that will be worked on in section rehearsal.

8:45 - 9:15 Section rehearsals

9:15 - 9:40 Work on contest package and make individual competition qualification tapes.

9:40 - 9:55 Review contest choreography and work showmanship of the entire contest package.

9:55 - 10:15 Sing through more show songs and review all of the show songs that have choreography.

10:15 - 10:30 Announcements or chorus business. "Circle up" and join hands for final inspirational group song.

*"Ooops, probably went overtime because we are notoriously long winded!" ...
Sweet Adelines never know when to go home anyway!!!!!!!!!!*

Betty Lou Coleman
1996