APPLICATION FOR INTERNATIONAL DIRECTOR CERTIFICATION PROGRAM

I. PERSONAL DATA			
NAME Betty Lou Coleman	CHAPTER Pri	de of Kent	uckregion 4
ADDRESS 14015 Beckley Trac			
houisville, Ky Yoz			
I am/have been a Sweet Adeline director assistant or associate director section leader	tor Chorus	s(es)/Dates	T. YOUR ADD.
II. SWEET ADELINE MEMBERSHIP DATA:			504
Year joined Sweet Adelines, Inc. 197	10	ger villenser og	
Has your affiliation been continuous	since that time?	yes_	
Other chapter(s) and region(s) to wh	ich vou have belo	moed? Claws	out Nolle
falls of the Ohio, Kentuc			n markin kirik
Check areas of Sweet Adelines, Inc.			
Chorus Director	Internationa	l Music Faculty	y
Ass't./Assoc. Director	Judge in	Showmarship	Category
Section Leader	Quartet Memb		
DMA or DMA Faculty	Quartet Coac	h	
Arranger	Chorus Coach		
Other			
III. MUSICAL BACKGROUND:			
Formal Education \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	soice trainin		
Other Musical Training			220200000
	os firm oma Qued	IR to well neith	salitya seciae
Porkersky Providence	udis same water	c. co	
Barbershop Experience Outside Sweet A	Adelines, Inc	Lock JP	EBSOSA
Otets and Choruses			

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 \8
Spectator 353
Which Internationally sponsored Chorus Director Seminars have you attended?
1978 1979 1981 1983 1987
How many regional chorus director training programs have you participated in?
How many regional educational events have you attended in the last 3 years?
V. PERSONAL GOALS
What do you hope to gain from enrollment in this program?
Education and experience
Tay and the same of the same o
7
Signature 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

DIRECTOR CERTIFICATION PROGRAM

SKILL AREA VI: JUDGING CATEGORIES

(To be completed by program participant)

PARTICIPANT'S NAME Betty how Coloman CHAPTER Pride attention DATE 6-18-
Classification: DirectorAss't./AssocOther
INSTRUCTIONS: Write the correct answer in each blank.
1. In the music category, No% 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
6. The number of total points available for a two-song performance in a regional competition is
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?
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 Gentleman, DMA & Date 6-20-96 DCP Good for

DIRECTOR CERTIFICATION PROGRAM
SKILL AREA VII: VOCAL PRODUCTION KNOWLEDGE (To be completed by program participant)
PARTICIPANT'S NAME Batylog Coleman CHAPTER Pride Attended DATE 6.18-
Classification: 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:
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. cricoid
2. The primary resonator in the human voice is the
a. hyoid bone b. larynx c. pharynx d. diaphragm e. external and internal intercostals
3. In singing, muscles that interfere with vocal freedom are the
a. swallowing b. abdominal c. intercostals d. diaphragm e. sternum
4. For proper resonation, the must be open.
a. vocal cords b. soft palate c. intercostals d. larynx e. diaphragm
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
6. Amplification of the voice is called
a. phonation b. articulation c. vibrato d. resonation e. harmonics
7. One of the muscles of inhalation is the
a. abdominal muscle b. vagus c. internal intercostals d. jaw

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

- e. epiglottis
- _____ 9. Closure of the vocal cords is called
 - a. resonation b. articulation e. approximation
 - c. relaxation d. interference

<u>C</u> 1	O. For good correct vocal production the must be relaxed and free.
	a. intercostal muscles b. vagus nerve c. jaw d. hyoid bone e. sternum
6 1	 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. transmittor
<u>d</u> 12	. Vowels are formed primarily with the
	a. jaw b. soft palate c. vocal cords d. tongue e. cheek muscles
13	. Intercostal muscles are the muscles which control the
	a. ribcage expansion b. diaphragm c. drop/lift d. shoulders e. vocal cords
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"
<u>e</u> 15.	The vocal cords are attached to the
	a. soft palateb. hyoid bonec. pharynxd. epiglottise. thyroid cartilage
<u>a</u> 16.	The "middle voice" is used for producing tones
	a. between middle "C" and the "C" an octave higherb. below middle "C"
<u>\o</u> _17.	The area of the pharynx that is closed by the soft palate is
,	a. laryngo-pharynx b. naso-pharynx c. oro-pharynx
<u>\(\)</u> 18.	The ventricular bands are
	a. vocal cords b. false vocal cords c. transverse abdominal muscles d. tongue muscles e. jaw muscles
<u> </u>	The part of the body <u>not</u> involved in the swallowing mechanism is
	a. jaw b. tongue c. diaphragm d. lips e. larynx

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 $20 \div 2 = Score /0$

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

SWEET ADELINES INTERNATIONAL

DIRECTOR CERTIFICATION PROGRAM

SKILL AREA VIII: COMMUNICATION SKILLS

0644B/4-93

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:	110	KESTONSES	SCORES
1.	Solicits and utilizes input from the chorus.	49	<u>: </u>	4,45
2.	Gives clear instructions and communicates expectations.	52	÷=	4.72
3.	Communicates in a positive manner.	50	<u>*</u> =	4.54
4.	Exhibits enthusiasm.	55	÷ _//_ =	5.00
5.	Demonstrates a willingness to accept outside assistance.	43	÷	4.36
6.	Has consistent communication signals (i.e., eye contact, body language, and voice).	54	÷ =	4,90
7.	Offers positive reinforcement.	51	÷=	4.63
8.	Exhibits security in position of Director/ Co-Director or Assoc./Ass't. Director (whichever is applicable).	54	÷ // =	4.90
9.	Accepts constructive criticism well.	47	÷ <u> </u>	4.27
10.	Communicates that the chorus can reach its goals.	53	* =	4.81
	1 46.59 : 10 = Score, Part I 4.65			46.58
Score, Part I 4.65 + Score, Part II 5 = Total Score 9.65				
Signed: Mary Ellen Suntzelman, DCP Coord for, DMA# Date 11-14-96				
DESTROY ALL COPIES OF QUESTIONNARIES COMPLETED BY INDIVIDUAL CHORUS MEMBERS.				

SWEET ADELINES, INC.

DIRECTORS CERTIFICATION PROGRAM

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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 Bettyhou	deman CHAPTER Pride of Ke	while DATE (7-96
Classification: Director	Ass't./Assoc. Director	

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

1. List five (5) components in a Sweet Adeline director's effective communication 45 with the chorus. (5 points possible)

Clarity of thousant, instruction or expected result.

Respect for the individuals as well as the unit.

Make Sure all Soals are attainable by the chorus.

Be alde to admit your own short comings or mistakes and express how to correct them.

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)

Offer to Sive her individual help at another time.

Break the group into Small groups adwork with them in twoss or threes so she will begin to hear her mistakes.

Use taking program and at problem times ask only those that have passed to sins.

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)

Give her individual help and encouragement.

Let her direct early Small Chorus rehearsals.

Have her help in Soction 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 Rotty hou Coleman CHAPTER Price & Coleman Other

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

D

E

Db

A

1. B

2. A

3. A

4. C

5. C



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.

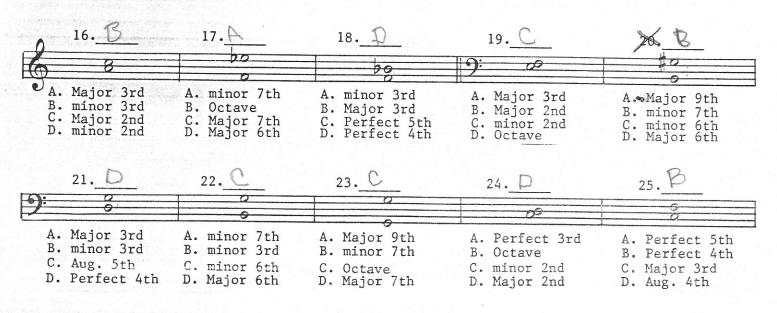
A. Major 7th B. Octave

EXAMPLE: B

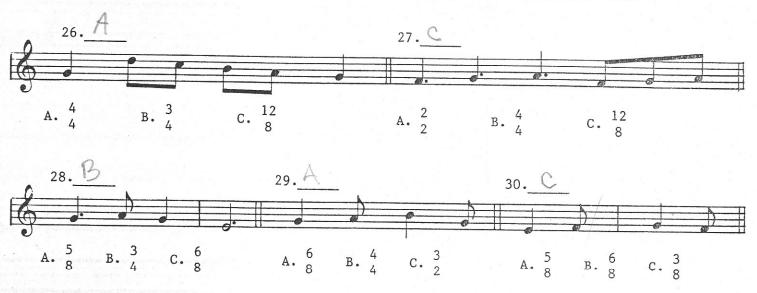
II. INTERVALS - Identify each interval.

C. Perfect 4th D. Aug. 5th

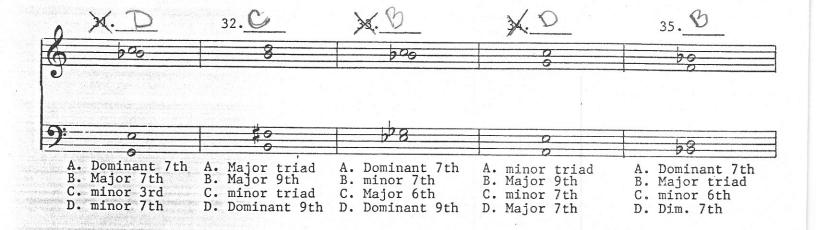
(11. B	12.	13. A	14. <u>C</u>	15. <u>A</u>
) 8	0	0	- bo	
•	A. Perfect 5th B. Major 3rd C. Perfect 4th D. minor 6th	A. Major 3rd B. Dim. 5th C. minor 3rd D. Perfect 5th	A. Major 7th B. minor 7th C. Dim. 7th D. Octave	A. minor 7th B. Aug. 5th C. Dim. 5th D. Perfect 5th	A. Aug. 5th B. Dim. 5th C. Perfect 5th D. minor 6th

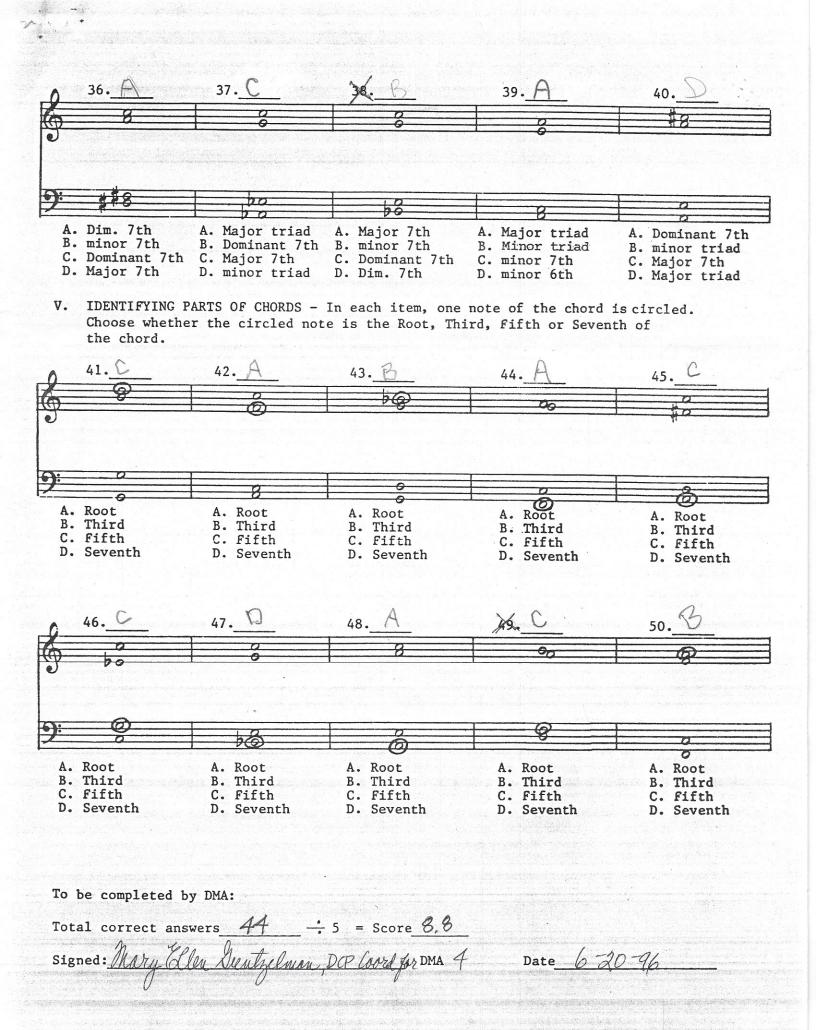


III. TIME SIGNATURES - Select the correct time signature for each item below.



IV. CHORD RECOGNITION - Identify each kind of chord.





SWEET ADELINES INTERNATIONAL

DIRECTORS CERTIFICATION PROGRAM

SKILL AREA X: REHEARSAL PLANNING AND IMPLEMENTATION

OKIDI	J MCDIL XI	
PART	I: (FOR DIRECTOR/CO-DIRECTOR OR ASSOC completed by the DMA or her design	./ASS'T. DIRECTOR ONLY - to be ated representative) Betty Lou Coleman
NOTE:	Part I of this evaluation is availab Assoc./Ass't Directors only.	le for Directors/Co-Directors and
Class	sification: Directors/Co-Directors	Assoc./Ass't. Directors X
evalu	RUCTIONS TO DMA: Based on your observa uate the program participant's rehearsa ng of 1-5 (5 = excellent ; 1 = poor) fo	1 technique by assigning a numerical
1.	Begins rehearsal on time.	_5_
2.	Includes time for the Assoc./Ass't. Dichoreographers, as needed.	3
3.	Provides sufficient vocal warm-up.	_5
4.	Planned schedule for rehearsals is ev	
5.	Provides a challenging pace and varie rehearsal format.	<u> </u>
6.	Rehearses existing repertoire.	_5_
7.	Works on new repertoire.	5
8.	Provides time for introduction and acquests.	knowledgment of 5 5 5 5
9.	Appears to know the music thoroughly.	_5_
10.	Ends rehearsal on time.	5_
11.	Gives criticism and praise appropriate	ely. <u>3</u>
12.	Seems to spend the proper amount of activity.	_2
13.	Demands an appropriate level of achi	evement from chorus. 5
14.	Provides appropriate rest periods	5
15.	. Maintains an even temperatment.	_5_
		TOTAL POINTS 25
Tot	tal points 75 ÷ 15 = Score, Part I	5.0
Sco	ore, Part I + Score, Part II	= Total Score
Sig	gned: Mary Ellen Duntzelman, DCP 44B/4-93	Gord, DMA # 4 Date: 11-14-96

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 11-14-96
Classification: Director/Co-Director Assoc./Ass't. Director 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 (Total possible	e score = 5)	
Signed: Mely affipma	, DMA # <u></u> Date //	-27-96
0644B/4-93		

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