12. I	Describe the major identifying characteristics of the barbershop s other types of vocal music.  Mix of trusts, barbershop 7th & mayor	
V	List at least three elements necessary to create the barbershop "lo worth 4 points.)	
h	a. infonation of pitch b. Nesonance c. matching vowelo	
()	List the three types of lyrics that are unacceptable in competition (Each part worth 4 points.)  a. Nelignos  b. patriotic  c. Cursing	and subject to penalty.
15. Lti a. b. c.	List at least three aspects of an arrangement to be considered whe tion song for your chorus. (Each part worth 4 points.)  a. relative strength of each part in your chore section their music of honge ability of each section of their music of the arrangent has climax in the above of their part is the arrangent of the chorus of the arrangent was climax in the above of the chorus of the arrangent was climax in the above of the chorus of the arrangent was climax in the above of the chorus of the chorus of the arrangent was climax in the above of the chorus of	n selecting a competi- sie weak lead section who don't use anough the section who above lead etc.
16. L	List at least three elements that impede the forward motion in must bart worth 4 points.)	sical phrasing. (Each
Particij <u>{</u>	ipant: Leave the rest of this page blank.  total points (maximum 100 total points)  Divide total points by $10 = 84$ TOTAL SCORE (maximum 1	
Evaluat	ntor Jutaler (Colles D	Date 9/13/15
ED Sign	onature	Onto

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

Participant's N	Jame Beson English			
Chapter _ K-		Γ	Date 9-26-	-14
. , ,	Director/Co-director	Assoc/Asst. dir.	Candidate _	
Listen to each	recorded example and circle the	correct answer.		
This se	lection would be greatly improve	ed by:		
(a)/	Better synch			
(b,	Better forward motion			
c.	Better unity			
d.	Better note accuracy			
(2.) The ma	ajor problem with this part of the	tag is:		
a.	Clarity of words	3		
(b)	Breath support			
c.	Over singing			
d.)	Harmony accuracy			
3. Your fi	rst priority to improve in this seld	ection should be:		
a.v	Synchronization			
b.	Chord clarity			
c.	Dynamic variation			
d.	Phrase endings			
4. This se	lection is a good example of:			
a.	Inaccurate intervals			
<b>(b)</b>	Consistent tempo			
c.	Unmatched vowels			
d.	Ringing chords			
5. The ba	lance problem in this selection is			
a.	Lack of bass			
(b.)	Lack of bari			
(c.)	Lack of lead			
d.	Lack of tenor			

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	
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	
© 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	
<ul><li>Basses are singing faster than the rest</li><li>The expression wanes</li></ul>	
d The vocal quality loses its resonance and depth	
The vocal quanty loses its resonance and depth	
(Food Sandat analysis and I latit	
(Each correct answer is worth 1 point.)	
Total points $=$ $=$ TOTAL SCORE (maximum 10)	
	1 2 4
Evaluator Vatalle (Callell	Date 9/28/14
ED Signature	Date

# DIRECTOR CERTIFICATION PROGRAM SKILL AREA 7 EVALUATION VOCAL PRODUCTION

Particir	nant's	Name Person	Earstrik		
Chapte		/		Date 9-3	2/2=14
-		n: Director/Co-direct	or Assoc/A	Asst. dir Candida	ate
				- Cundida	
Instruc	tions	to participant:			
Write th	he let	ter of the correct answ	er in each blank.		
D	1.	When we are not sing space between them a	ing or speaking, the vs the:	rocal cords are open. We re-	fer to the
		151 7	<ul><li>b. larynx</li><li>e. cricoids</li></ul>	c. soft palate	
C	2.	The primary resonator	r in the human voice i	s the:	
		a. hyoid bone	b. larynx	c. pharynx	
		d. diaphragm			
a	3.	In singing, muscles th	at interfere with voca	l freedom are the	muscles.
		a. swallowing	b abdominal	c. intercostals	
,		d. diaphragm	e. sternum		
b	4.	For proper resonation.	, the must	be lifted.	
		a. vocal cords	b. soft palate	c. intercostals	
		d. larynx	e. diaphragm		
b	5.	The "lid" that closes of	off the windpipe when	we swallow is called the:	
		a. cricoid cartilage	b. epiglottis	c. glottis	
A		d. sphincter	e. soft palate		
d	6.	Amplification of the v	voice is called:		
		a. phonation	b. articulation	c. vibrato	
		d. resonation	e. harmonics		
al	7.	Muscles that are not in	nvolved in breathing i	nclude:	
		a. intercostals		c. epigastrium	
		d. mylohyoid	e. abdominal		

900		~		
a	8.	Proper phonation is acl	nieved by lifting the:	
		<ul><li>a. abdominal muscles</li><li>d. larynx</li></ul>	<ul><li>b. jaw</li><li>e. epiglottis</li></ul>	c. phrenic nerve
2	9.	Closure of the vocal co	ords is called:	
Λ		<ul><li>a. resonation</li><li>d. interference</li></ul>	<ul><li>b. articulation</li><li>e. approximation</li></ul>	c. relaxation
0	10.	For correct vocal produ	action the mus	t be relaxed and free.
		<ul><li>a. intercostal muscles</li><li>d. hyoid bone</li></ul>	<ul><li>b. vagus nerve</li><li>e. sternum</li></ul>	c. jaw
b	11.	Every sound that is pro- elements: an actuator, a pitch produced.	duced, no matter what	the source, must have three onator suitable to the frequency or
		a. articulator d. approximator		c. reflex action
C	12.	Vowels are formed prin	narily with the:	
		a. jaw d. tongue	<ul><li>b. soft palate</li><li>e. cheek muscles</li></ul>	c. vocal cords
a	13.	Intercostal muscles are	the muscles that contr	ol the:
<b>A</b> /	$\sim$	<ul><li>a. ribcage expansion</li><li>d. shoulders</li></ul>		c. abdominal lift
0	14.	Which of the following	is not an articulator?	
1		a. lips d. teeth	b. tongue e. hard palate	c. jaw
<u>b</u> (	15.)	The vocal cords are atta	ached to the:	
`		<ul><li>a. soft palate</li><li>d. epiglottis</li></ul>	b. hyoid bone e. thyroid cartilage	c. pharynx
a	16.	The "middle voice" is u	sed for producing ton	es:
L		<ul><li>a. between middle C an</li><li>b. below middle C</li><li>c. above middle C</li></ul>	nd the C an octave hig	her
D	17.	The area of the pharynx	that is closed by the s	soft palate is the:
		a. laryngo-pharynx	b. naso-pharynx	c. oro-pharynx

L				
P	18.	The ventricular bands	are:	
		<ul><li>a. vocal cords</li><li>d. jaw muscles</li></ul>	<ul><li>b. false vocal cords</li><li>e. transverse abdominal n</li></ul>	c. tongue muscles
C	19.	The part of the body n	ot involved in the swallowing	ng mechanism is the:
	ı.	a. jaw d. lips	<ul><li>b. tongue</li><li>e. larynx</li></ul>	c. diaphragm
C	20.	Proper posture for sing	ring is an upright stance wit	h body weight primarily:
		a. on the outside (dow		
		b. on the heels with th		
		c. forward on the balls	s of the feet	

Participant: Leave the rest of this page blank.

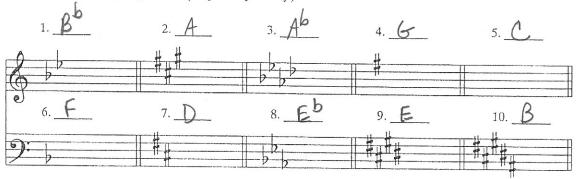
total points (maximum 20 total points)	
Divide total points by $2 = 100$ TOTAL SCORE (maximum	10)
Evaluator Catalia Callin	Date 9/28/14
ED Signature	Date

# /

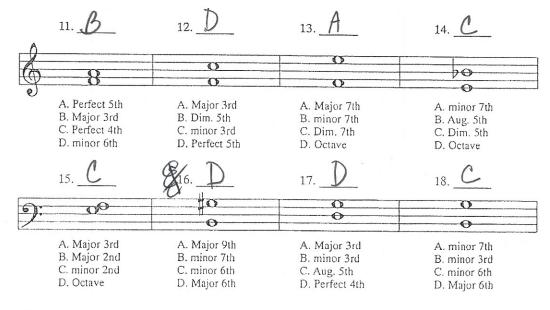
## DIRECTOR CERTIFICATION PROGRAM SKILLAREA 9 EVALUATION MUSIC THEORY

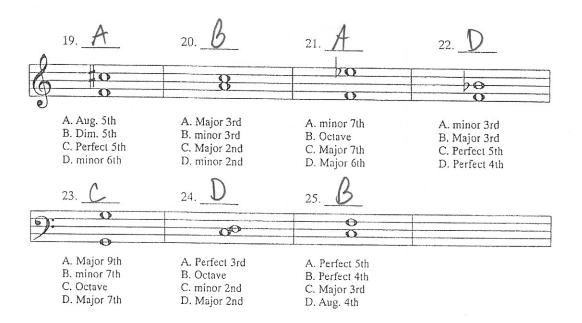
Participant's Nam		English	Ĺ				
Chapter K-To	un Soull	show Ch	orws		Da	ite	
Classification: L	Director/Co-direc	tor	Assoc/Asst.	dir.	X	Candidate	

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

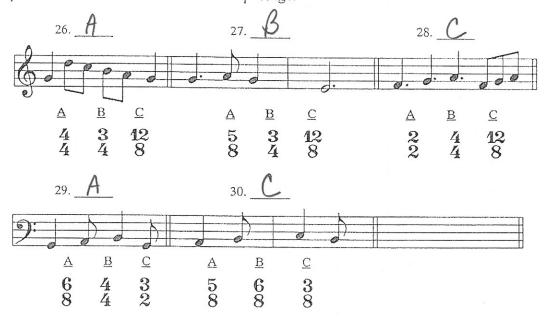


PART II — INTERVALS: Identify each interval. Select the correct answer and place its *letter* in the blank above each interval.





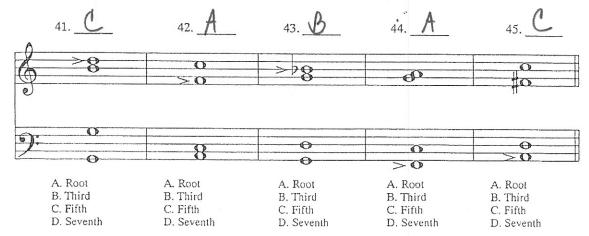
PART III — TIME SIGNATURES: Identify each time signature. Select the correct answer and place its *letter* in the blank above the passage.

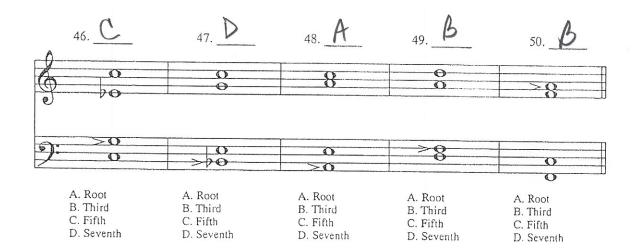


PART IV — CHORD RECOGNITION: Identify each chord. Select the correct answer and place its *letter* in the blank above the measure.



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.





Participant: Leave the rest of this page blank.

50 total points (Each correct answer is worth 1 point.)		
Divide total points by 5 = 10 TOTAL SCORE (maximum	10)	/ /
Evaluator Watalee Class	Date	6/15/14
ED Signature	Date	

From: Emily Mock <emily@sweetadelineintl.org>
To: peggyengl <peggyengl@gmail.com>

Cc: wondersk <wondersk@aol.com>; nallensing <nallensing@aol.com>; bevmccc <bevmccc@comcast.net>

Subject: Welcome to DCP!

Date: Tue, May 6, 2014 11:47 am

Attachments: Self-Evaluation\_.docx (138K), Margaret\_(Peggy)\_English.pdf (1002K)

May 6, 2014

動

Ms. Margaret A. (Peggy) English

296 Davy Crockett Road

Limestone, TN 37681

#### SWEET ADELINES INTERNATIONAL

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

Dear Margaret,

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

# INTERNATIONAL HEADQUARTERS

9110 S. Toledo Ave.

Tulsa, OK 74137

918-622-1444

FAX 918-665-0894

800-992-7464

www.sweetadelineintl.org

based on your proficiency in the following skills:

#### Musical/Technical Management/Communication

Conducting

Director Analytical Listening

Organizational Knowledge &

Teaching

Judging Categories & Competition

Management

Vocal Production

Communication

Music Theory

Rehearsal Planning and Implementation

Your ED/DCP Coordinator will notify you of any testing sessions available in your region. 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. Additional resources are the Education

*Center,* located in the *Member's Only* section of the website <u>here</u>, the <u>DCP</u> <u>Facebook page</u> and international competition DVDs and audio CDs.

One of the requirements of the program is to complete the enclosed self-evaluation form and return it 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,

**Emily Mock** 

Music Services Assistant

cc: Bev Miller, ED #4

Kim Wonders, DC #4

Natalie Allen, DCPC #4

Director Certification Program
Application

Chapter	Name K-TOWNSOU	inal Show Chapter# Region 4
Name_	Margaret (Peggs)	English Membership # 63263  ocketted, Home Phone 423-741-7787
Address	: 296 DAVy Cr	ockett Rd. Home Phone 423-741-7787
	imestone, TN	Alternate Phone
	Zip	37681 Fax Email peggyeng @ gmail, com
_		, 003 0 0
Curre	ent Sweet Adelines Interna	ntional Title/Position
D	Director/Co-director	Chapter Name
0	Associate/Assistant Director	Chapter Name K-TOWN SOUND SHOW
D	Candidate	Chapter Name
120		
	Adelines International M	19912 L. A MARGARET (POCC) MOURDWIT
Year jo	ined Sweet Adelines International:	12-6-2006 Has your affiliation been continuous? No you MARGARET (Peggo) English &
Please 1	ist former chapter(s) and region(s):	MARGARET (Peggo) English (
FOR	emerly with Oklaho	ma Inbilee Rag. 25 + Hills ARE Alive Charus, Reg. 14 OR DARIENE Rogers
	1990's Directo	OR DARlene Rogers
Sweet	Adelines International Ex	xperience
	orus Director/Co-director	□ International Faculty
	sociate/Assistant Director ction Leader	□ Judge (Category)
	gional Leader	Quartet Coach
	ranger ner	□ Chorus Coach APR 1 1 2014
		CK# 27/ \$ 100,00
Music	al Background	
Formal	education:	
	Bachelor's Music E	Folucation Vocal/Instrumental K-12 yof Tulsa, Tulsa, OK
Other m	nusical training: Universit	yof Tulsa, Tulsa, OK
P	iono Performance	study privately with Claude Handon of Ellaco. Tx
Rarbare	Music Ministry 4	study privately with Claude Herndon of ElPaso, TX 8 yrs. Catholic Church lines International:
Datoers	nop experience outside Sweet Ade.	nnes international:
704		I SAT C I MENC ALL
Please I	ist membership in other musical or	ganizations (e.g., NATME, ACDA, NATS): Alum SAI, farmerly MENC, OME,
The	INDirectors As	Soc.

Sweet Adelines Internat	ional Educational Background
How many regional/international co	mpetitions have you attended in the past five years as a:
□ Competing chorus director	Competing chorus member Spectator
Please list any international director	s' seminars/regional training programs you have attended in the past 2 years:
ASSISTANT D. rec	for Workshop
Please list regional/international edu	cational event(s) you have attended in the last 12 months:
Personal Goals	
What do you hope to gain fr	om enrollment in this program?
I hope to gain gre	ester confidence as a barbershop director by developing greater s
effective coaching	respelly. I hope to benefit my chapter/chows who I singing,
reducating twhen I	in direction, to help the chorus achieve greater shills within the Ultimately thouse to benefit the organization by desiring + stress experience in education + performance.
V	
Signature Maryon	et (Pegg) English Date 3-9-2014
Please complete and return to money order (U.S. funds) pa transferrable.)	his application to international headquarters, along with the \$100 application fee by check, yable to Sweet Adelines International or credit card. (This fee is non-refundable and non-
PLEASE NOTE: The applica	tion fee to enroll in the Director Certification Program does not include the DCP modules.
Please complete the following	g if using a credit card:
□ VISA □ MasterCard □	Discover Card
Card #	
Signature	Expiration Date
Swee 918-62	et Adelines International • P.O. Box 470168 • Tulsa, Oklahoma 74147-0168 22-1444 • 800-992-7464 • Fax 918-665-0894 • Internet: sweetadelineintl.org
	85:0 G For office use only
Date processed:	□ Director/Co-Director □ Associate/Assistant Director □ Candidate

□ Director/Co-Director

☐ Associate/Assistant Director

□ Candidate

# DIRECTOR CERTIFICATION PROGRAM SKILL AREA EVALUATION CONDUCTING SKILLS

Chapter Scenic City Date Sept. 26, 2016
Classification: Director/Co-directorAssoc./Asst. dirX _ Candidate
Instructions to Evaluator: Evaluation based on (check one):
actual observation X videotaped example Based on your observation, evaluate the participant's conducting skills by assigning a numerical rating of 1 - 5 (5 = highly effective, 1 = ineffective) for each item.
Demonstrates understanding of ictus through appropriate breaths and downbeats
2. 3 Demonstrates ability to keep a steady tempo in an uptune
3. <u>4</u> Demonstrates <i>rubato</i> technique appropriate to the interpretation of a barbershop ballad
4. 4 Demonstrates ability to indicate attacks and releases clearly
5. 4 Exhibits congruency between mouth posture and hand motions
6. 3 Exhibits body posture appropriate for good singing
7. 4 Avoids body posture distractions
8. 4 Maintains eye contact with the performing unit
9. 3 Exhibits facial posture appropriate for expressive singing
10. 3 Demonstrates ability to communicate dynamics effectively
35 Total Points
Divide total points by $5 = 7$ TOTAL SCORE (Maximum 10)
Evaluator <u>Kim Wonders</u> Date <u>9/26/16</u>
Education Coordinator Signature Date