

12. Describe the major identifying characteristics of the barbershop sound as it differs from other types of vocal music.

mix of triads, barbershop 7th & major 9ths

13. List at least three elements necessary to create the barbershop "lock and ring." (Each part worth 4 points.)

- a. *intonation of pitch*
- b. *resonance*
- c. *matching vowels*

14. List the three types of lyrics that are unacceptable in competition and subject to penalty. (Each part worth 4 points.)

- a. *religious*
- b. *patriotic*
- X c. *cursing*

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.)

- a. *relative strength of each part in your chorus i.e. weak lead section where don't use arrangement where bari above lead etc.*
- b. *range ability of each section & their musical abilities*
- c. *If the arrangement has climax in the chorus*
~~*if it is a*~~

16. List at least three elements that impede the forward motion in musical phrasing. (Each part worth 4 points.)

- a. *slow breaths*
- b. *breaths at predictable phrase endings*
- c. *not growing with each held pitch & then growing to completed phrase.*
not being chorus driven

Participant: Leave the rest of this page blank.

84

total points (maximum 100 total points)

Divide total points by 10 = 8.4 TOTAL SCORE (maximum 10)

Evaluator

Latale K. Allen

Date

9/13/15

ED Signature

Date

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

Participant's Name Peggy English
Chapter K-Town Sound Date 9-26-14
Classification: Director/Co-director _____ Assoc/Asst. dir. ☒ Candidate _____

Listen to each recorded example and circle the correct answer.

1. This selection would be greatly improved by:
 - a. ☒ Better synch
 - b. ☒ Better forward motion
 - c. ☐ Better unity
 - d. ☐ Better note accuracy
2. The major problem with this part of the tag is:
 - a. ☐ Clarity of words
 - b. ☒ Breath support
 - c. ☐ Over singing
 - d. ☒ Harmony accuracy
3. Your first priority to improve in this selection should be:
 - a. ☒ Synchronization
 - b. ☐ Chord clarity
 - c. ☐ Dynamic variation
 - d. ☐ Phrase endings
4. This selection is a good example of:
 - a. ☐ Inaccurate intervals
 - b. ☒ Consistent tempo
 - c. ☐ Unmatched vowels
 - d. ☐ Ringing chords
5. The balance 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
 - ☒ c. 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
 - ☒ b. 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
 - ☒ b. Bases are singing faster than the rest
 - c. The expression wanes
 - ☒ d. The vocal quality loses its resonance and depth

(Each correct answer is worth 1 point.)

Total points = 5 = TOTAL SCORE (maximum 10)

Evaluator

ED Signature

Date

Date

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

Participant's Name Peggy English
Chapter K-Town Sound Date 9-26-14
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
- d 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
- e 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 c 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
- c 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 that control the:
a. ribcage expansion b. diaphragm c. abdominal lift
d. shoulders e. vocal cords
- c 14. Which of the following is *not* an articulator?
a. lips b. tongue c. jaw
d. teeth e. hard palate
- b 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 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
- c 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.

17 total points (maximum 20 total points)

Divide total points by 2 = 8.5 TOTAL SCORE (maximum 10)

Evaluator *Sarah J. Miller* Date *9/28/14*

ED Signature _____ Date _____



DIRECTOR CERTIFICATION PROGRAM
SKILL AREA 9 EVALUATION
MUSIC THEORY

Participant's Name Peggy English
Chapter K-Town Sound show Chorus Date _____
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^b 2. A 3. A^b 4. G 5. C

6. F 7. D 8. E^b 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. 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
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. A 37. 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. C 47. D 48. A 49. B 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.

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

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

Evaluator Nataniel Case 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



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.

**INTERNATIONAL
HEADQUARTERS**

9110 S. Toledo Ave.

Tulsa, OK 74137

918-622-1444

FAX 918-665-0894

800-992-7464

www.sweetadelineintl.org

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
Management/Communication**

Conducting	Organizational Knowledge & Teaching
Director	Analytical Listening
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 [here](#), the [DCP Facebook page](#) 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-Town Sound Show Chapter # _____ Region 4
Name Margaret (Peggy) English Membership # 63263
Address 296 Davy Crockett Rd. Home Phone 423-741-7787
Limestone, TN Alternate Phone _____
Zip 37681 Fax _____ Email peggyengl@gmail.com

Current Sweet Adelines International Title/Position

- ☐ Director/Co-director Chapter Name _____
☒ Associate/Assistant Director Chapter Name K-TOWN SOUND SHOW
☐ Candidate Chapter Name _____

Sweet Adelines International Membership Data

1991? under MARGARET (Peggy) MORROW
Year joined Sweet Adelines International: 12-6-2006 Has your affiliation been continuous? no yes
Please list former chapter(s) and region(s): MARGARET (Peggy) English

formerly with Oklahoma Jubilee Reg. 25 + Hills Are Alive Chorus, Reg. 14
1990's DIRECTOR DARLENE ROGERS

Sweet Adelines International Experience

- | | |
|---|--|
| <input type="checkbox"/> Chorus Director/Co-director | <input type="checkbox"/> International Faculty |
| <input 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"/> Regional Leader | <input type="checkbox"/> Quartet Coach |
| <input checked="" type="checkbox"/> Arranger | <input type="checkbox"/> Chorus Coach |
| <input type="checkbox"/> Other _____ | |

PAID

APR 11 2014

CK # 271 \$ 100.00

Musical Background

Formal education:

Bachelor's Music Education Vocal/Instrumental K-12
University of Tulsa, Tulsa, OK

Other musical training:

Piano Performance study privately with Claude Herndon of El Paso, TX
Music Ministry 48 yrs. Catholic Church

Barbershop experience outside Sweet Adelines International:

Please list membership in other musical organizations (e.g., NAfME, ACDA, NATS): Alum SAI, formerly MENC, OME,
Choral Directors Assoc.

Sweet Adelines International Educational Background

How many regional/international competitions have you attended in the past five years as a: 6

☐ Competing chorus director ☒ Competing chorus member ☒ Spectator

Please list any international directors' seminars/regional training programs you have attended in the past 2 years:

Assistant Director Workshop

Please list regional/international educational event(s) you have attended in the last 12 months:

Region 4 Fall F&ET

Personal Goals

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

I hope to gain greater confidence as a barbershop director by developing greater skills in discerning/listening, in educating/coaching & in communicating by directing & effective coaching verbally. I hope to benefit my chapter/chorus when I'm singing, performing, or educating, & when I'm directing, to help the chorus achieve greater skills within the judging categories' criteria. Ultimately I hope to benefit the organization by desiring & striving for quality musical experience in education & performance.

Signature Margaret (Peggy) English Date 3-9-2014

Please complete and return this application to international headquarters, along with the \$100 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

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

85-01-01 For office use only

Date processed: _____

☐ Director/Co-Director

☐ Associate/Assistant Director

☐ Candidate

DIRECTOR CERTIFICATION PROGRAM

SKILL AREA EVALUATION

CONDUCTING SKILLS

Participant's Name Peggy English

Chapter Scenic City

Date Sept. 26, 2016

Classification: Director/Co-director _____ Assoc./Asst. dir. X 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.

1. 3 Demonstrates understanding of ictus through appropriate breaths and downbeats
2. 3 Demonstrates ability to keep a steady tempo in an uptune
3. 4 Demonstrates *rubato* 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 Kim Wonders Date 9/26/16

Education Coordinator Signature _____ Date _____