

**DIRECTOR CERTIFICATION PROGRAM  
SKILL AREA 6 EVALUATION  
JUDGING CATEGORIES & COMPETITION**

Participant's Name BEVERLY MILLER  
Chapter RIVER MAGIC Date 8/5/00  
Classification: Director Co-director \_\_\_\_\_ Assoc/Asst. dir. \_\_\_\_\_ Candidate \_\_\_\_\_

*Instructions to participant:*

Write the correct answer in each blank. Each answer worth four (4) points, except where noted.

1. In the sound category, 40 % of your score relates to artistic sound.
2. In the music category, 30 % of your score has to do with the arrangement.
3. In the expression category, lyric interpretation accounts for 40 % of your score.
4. In the showmanship category, 70% of your score is focused on MUSICAL PRESENTATION
5. Describe the importance of unity and how it relates to *each category*.  
4  
MUSIC - IMPORTANT TO ARRANGEMENT IN CREATING VERTICAL ASPECTS AND FLOW OF CHORDS.  
SOUND - IMPORTANT TO ACHIEVE "LOCK AND RING" THROUGH EXECUTION OF VOCAL PRODUCTION SKILLS  
EXPRESSION - IMPORTANT TO ACHIEVE THE ARTISTRY AND DYNAMIC FLEXIBILITY OF THE PERFORMANCE  
SHOWMANSHIP - IMPORTANT TO ACHIEVE ENHANCEMENT OF MUSICAL PRESENTATION
6. The total points available for a two-song performance in a regional competition is 800.
7. List two ways a director might detract from the visual performance as described in the showmanship category. (Each part worth 4 points.)  
4  
a. BECOMING THE FOCAL POINT OF THE CHORUS WITHOUT A GOOD REASON.  
b. CHANGING INTERPRETATION ON STAGE
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.
11. Who is the only judge evaluating how a chorus takes pitch? SHOWMANSHIP

- 3
12. Describe the major identifying characteristics of the barbershop sound as it differs from other types of vocal music. 1. FOUR PARTS 2. MAJOR CHORDS, DOMINANT SEVENTH & NINTH CHORDS GIVE "LOCK AND RING" CHARACTER, 3. BALLADS DONE AD LIB
- 4
13. List at least three elements necessary to create the barbershop "lock and ring." (Each part worth 4 points.)
- a. VERTICAL (INTERNAL) ALIGNMENT
  - b. SYNCHRONIZATION
  - c. MATCHED VOWELS
- 4
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
  - c. LYRICS THAT ARE IN BAD TASTE
- 4
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. MAJOR KEY, NOT MINOR KEY
  - b. SINGABILITY AND RECOGNIZABILITY OF LEAD LINE
  - c. CHORDS SPREAD MORE THAN ONE OCTAVE
- 4
16. List at least three elements that impede the forward motion in musical phrasing. (Each part worth 4 points.)
- a. BREATH SUPPORT - LACK OF.
  - b. LACK OF VOWEL-TO-VOWEL SINGING
  - c. TEMPO THAT CANNOT BE SUSTAINED

Participant: Leave the rest of this page blank.

77 total points (maximum 100 total points)

Divide total points by 10 = 7.7 TOTAL SCORE (maximum 10)

Evaluator

*James Northcutt*

Date

8-5-00

ED Signature

*Norma Paul*

Date

8-5-00

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

Participant's Name BEVERLY MILLER

Chapter RIVER MAGIC

Date 9/5/00

Classification: Director/Co-director

Assoc/Asst. dir. \_\_\_\_\_

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



- D ~~X~~ Proper phonation is achieved by lifting the:  
a. abdominal muscles    b. jaw    c. phrenic nerve  
d. larynx    e. epiglottis
- D ~~X~~ Closure of the vocal cords is called:  
a. resonation    b. articulation    c. relaxation  
d. interference    e. approximation
- 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
- A ~~X~~ 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 that control the:  
a. ribcage expansion    b. diaphragm    c. abdominal lift  
d. shoulders    e. vocal cords
- E 14. Which of the following is *not* an articulator?  
a. lips    b. tongue    c. jaw  
d. teeth    e. hard palate
- B ~~X~~ 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.*

16 total points (maximum 20 total points)

Divide total points by 2 = 8 TOTAL SCORE (maximum 10)

Evaluator

ED Signature

Date

Date

8-5-00

8-5-00

**SKILL AREA 8, PART 1: COMMUNICATION SKILLS**  
**COMPILATION OF RESULTS OF CHORUS EVALUATION**

Participant's Name Beverly Miller  
Chapter River Magic Date 9-6-98  
Classification: Director/Co-director X Assoc/Asst. dir. \_\_\_\_\_

1. Enter the corresponding value from each individual evaluation.
2. Add all values to get total points.
3. Divide by the number of non-blank responses (12 or fewer) to get the score for each item.

	total points	divided by	no. of responses	ITEM SCORE
Handles input from chorus members in a positive manner.	<u>5 5 3 5 5 4 5 5 5 5 5 5 = 57</u>	<u>÷</u>	<u>12</u>	<u>= 4.75</u>
Gives clear instructions and communicates expectations.	<u>4 5 5 5 5 4 5 5 5 5 5 5 = 58</u>	<u>÷</u>	<u>12</u>	<u>= 4.83</u>
Communicates in a positive manner.	<u>5 5 5 5 5 5 5 5 5 5 5 5 = 60</u>	<u>÷</u>	<u>12</u>	<u>= 5.</u>
Exhibits enthusiasm.	<u>5 5 5 5 5 5 5 5 5 5 5 5 = 60</u>	<u>÷</u>	<u>12</u>	<u>= 5.</u>
Demonstrates ability to work with a coach (or other outside assistance), to accept suggestions and to work effectively with the chorus in such a situation.	<u>5 5 5 5 5 5 5 5 5 5 5 5 = 60</u>	<u>÷</u>	<u>12</u>	<u>= 5.</u>
Has consistent communication signals (i.e., eye contact, body language, voice).	<u>5 5 4 3 5 5 5 5 5 5 5 5 = 57</u>	<u>÷</u>	<u>12</u>	<u>= 4.75</u>
Offers positive reinforcement.	<u>5 5 5 4 5 5 5 5 5 5 5 5 = 59</u>	<u>÷</u>	<u>12</u>	<u>= 4.91</u>
Exhibits security and confidence in the position of director/co-director or associate/assistant director (whichever is applicable).	<u>5 5 5 4 5 5 5 5 5 5 5 5 = 59</u>	<u>÷</u>	<u>12</u>	<u>= 4.91</u>
Accepts constructive criticism well.	<u>5 5 3 4 5 4 5 5 5 3 5 5 = 54</u>	<u>÷</u>	<u>12</u>	<u>= 4.50</u>
Communicates positive expectations that the chorus can reach its goals.	<u>5 5 5 5 5 5 5 5 5 4 4 5 = 58</u>	<u>÷</u>	<u>12</u>	<u>= 4.83</u>

Sum ITEM SCORES = 48.48 ÷ 10 = 4.85 TOTAL SCORE, Skill Area 8, Part 1

Evaluator Mary Ellen Gutzelman, DCPC #4 Date 9-6-98  
DMA Signature \_\_\_\_\_ Date \_\_\_\_\_



**DIRECTOR CERTIFICATION PROGRAM  
SKILL AREA 8 EVALUATION — PART 2  
COMMUNICATION SKILLS**

Participant's Name BEVERLY MILLER  
Chapter RIVER MAGIC Date 8/4/2000  
Classification: Director/Co-director Assoc/Asst. dir. \_\_\_\_\_ Candidate \_\_\_\_\_  
Skill Area 8 Evaluation — Part 2 is to be completed by all classifications.

*Instructions to participant:*

Write a brief response to each question.

- 4
1. List five (5) ways a Sweet Adelines International director can communicate effectively with the chorus. (5 points possible)  
1. FACIAL EXPRESSION 2. BODY LANGUAGE 3. ORAL INSTRUCTION  
4. WRITTEN 5. BY IMITATION
- 3
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)  
TO THOSE AROUND HER I WOULD BE REASSURING - I KNOW THE PROBLEMS EXIST AND AM WORKING TO CORRECT THEM. I WOULD ASK THEM ALSO TO OFFER HELP WITHOUT BEING OFFENDING (OUTSIDE OF CHORUS TIME). I WOULD OFFER PVI'S TO THE INDIVIDUAL & PUT HER IN SITUATIONS WHERE SHE COULD HEAR HER OWN ERRORS (OVER)
- 2
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)  
POSITIVE REINFORCEMENT THROUGH PERSONAL, ONE ON ONE CONTACT AND IN FRONT OF THE CHORUS. I WOULD TAKE HER CONCERNS AND FEARS OF DIRECTING SERIOUSLY AND DO ALL I COULD TO SUPPORT HER TRAINING TO OVERCOME THEM.

Participant: Leave the rest of this page blank.

9 total points

Divide total points by 2 = 4.5 TOTAL SCORE, PART 2 (maximum 5)

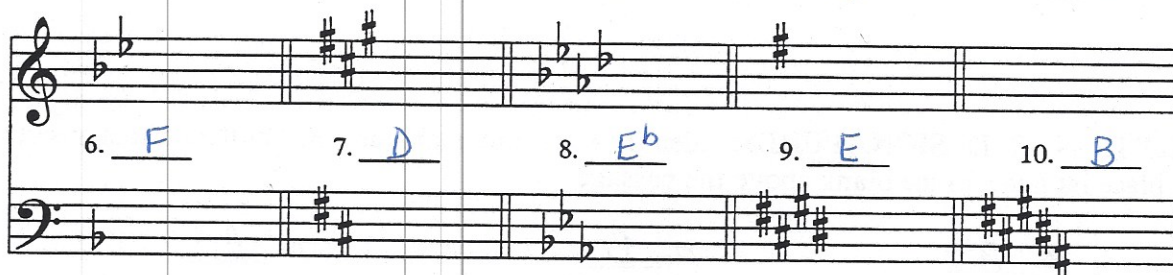
Evaluator [Signature] Date 8-4-00  
ED Signature [Signature] Date 8-5-00

**DIRECTOR CERTIFICATION PROGRAM**  
**SKILL AREA 9 EVALUATION**  
**MUSIC THEORY**

Participant's Name BEVERLY MILLER  
Chapter RIVER MAGIC Date 7/12/97  
Classification: Director/Co-director X Assoc/Asst. dir. \_\_\_\_\_ Candidate \_\_\_\_\_

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

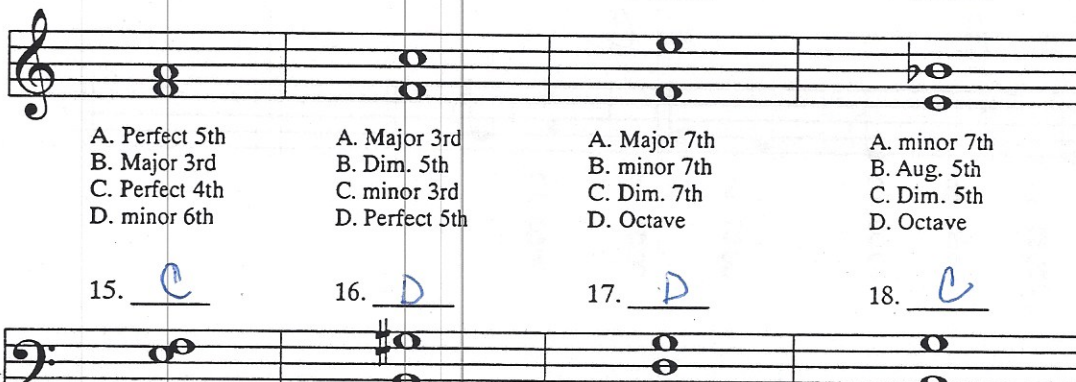
1. E<sup>b</sup>      2. A      3. A<sup>b</sup>      4. G      5. C



6. F      7. D      8. E<sup>b</sup>      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. 5th      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      18. \_\_\_\_\_

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. <u>A</u>	32. <u>C</u>	33. <u>D</u>	34. <u>C</u>	35. <u>B</u>
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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
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36. <u>B</u>	37. <u>C</u>	38. <u>C</u>	39. <u>A</u>	40. <u>D</u>
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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
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**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. <u>C</u>	42. <u>A</u>	43. <u>B</u>	44. <u>A</u>	45. <u>C</u>
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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
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