Sweet Adelines International Director Certification Program Progress Report

| CONFIDENTIAL Report for fisca | al year 20 15 - 20 16 CONFIDENTIAL |
|--|--|
| DCP Member's Name Pam Ross | Region # 4 |
| Chorus Name Capital City | Togion // |
| Classification: | ■ Associate/Assistant Director □ Candidate |
| DCP Coordinator : Record the highest score received in each listed below correspond to the DCP skill area tests. This repution of the belowing the testing session. | ch skill area and the date the score was achieved. The numbers ort should be submitted to international headquarters immediately |
| MUSICAL/TECHNICAL SKILLS | MANAGEMENT/COMMUNICATION SKILLS |
| 8.2 1. Directing - 10 points possible for all | 8 3. Organizational Knowledge & Director |
| classifications. Includes ictus, hand motions, beat pattern, | Resources - 10 points possible for all classifications. |
| tempo, body posture, ad lib style, attacks and releases, eye | International and regional structure, appointees, elected |
| contact, facial expressions. Date of evaluation: 2/16/15 | officials, committees and their duties; organizational |
| Date of evaluation. | philosophy, policies, terminology. |
| 5 2. Analytical Listening - 10 points possible for all | Date of exam: 4/9/15 |
| classifications. Ability to diagnose and develop a plan to | 4 Tanking 10 |
| correct problems in areas of balance, word flow, vibrato, | 4. Teaching - 10 points possible for director/co-director and associate/assistant director |
| section accuracy, synchronization, resonance, and vocal | |
| production. | classifications - take Part 1 only; 5 points possible for candidates - take Part 2 only. Style of presentation, |
| Date of evaluation: 3/10/16 - needs at least a 6 | methods of teaching music, vocal skills, section unity, |
| and the state of t | barbershop style. |
| 6. Judging Categories & Competition - 10 points | Date of evaluation: |
| possible for all classifications. Knowledge and application | Score Part 1: Score Part 2: |
| of the four categories as outlined in the Judging Category | (Max. 10 pts.) (Max. 5 pts.) |
| Description Book. | Enter Part 1 or Part 2 above. Do not total both scores. |
| Date of exam: | The state of the s |
| 95 7 W ID I 4 40 1 41 0 1 | 5. Management - 10 points possible for |
| 8.5 7. Vocal Production - 10 points possible for all | director/co-director and associate/assistant director |
| classifications. Understanding and practical application of components of good vocal skills. | classifications - take both Parts 1 & 2. 5 points possible |
| Date of exam: 3/1/16 | for candidates - take Part 2 only. Selecting, training, |
| Date of exam. | utilizing musical leaders, working with chapter administration. |
| 9. Music Theory - 10 points possible for all | Date of evaluation: ;8/28/15 |
| classifications. Understanding of music notation, key | Score Part 1: Score Part 2: 5 |
| signatures, time signatures, intervals, chord structures. | (Max. 5 pts.) (Max. 5 pts.) |
| Date of exam: 1/28/16 | Enter appropriate score above. |
| 5 10. Rehearsal Planning & Implementation 10 | 5 8. Communication - 10 points possible for |
| points possible for director/co-director and | director/co-director and associate/assistant director |
| associate/assistant director classifications; 5 points | classifications - take both Parts 1 & 2; 5 points possible |
| possible for candidates- take Part 2 only. Understanding | for candidates - take Part 2 only. Application of |
| of time scheduling, rehearsal pacing and variety, and | effective communication skills with administrative |
| long-range planning. | leaders, musical leaders, chorus members and others. |
| Date of evaluation: ; 8/28/15 | Date of evaluation: ; 8/28/15 |
| Score Part 1: Score Part 2: 5 | Score Part 1: Score Part 2: 5 |
| (Max. 5 pts.) (Max. 5 pts.) | (Max. 5 pts.) (Max. 5 pts.) |
| Enter appropriate score above. | Enter appropriate score above. |

Enter appropriate score above.

(Max. 5 pts)
Enter appropriate score above.

SCORE AND ADVANCEMENT REQUIREMENTS

| Approved Director: | | e with the ED/DCP Coordinator; combined scores attended a regional or international educational ev | |
|--|--|--|--|
| Certified Director: | directing skills, a combined in points and a minimum of 6 po skills with a minimum of 4 po educational event during the p | 66 points in all ten skill areas, with a minimum of minimum score in the five remaining musical/tech points in each area, and at least 26 points in managoints in each area; must have attended a regional opast 12 months; and must be currently serving as a chartered Sweet Adelines International chorus | nical areas of at least 33 ement/communications or international |
| Master Director: | | of Certified Director and then a minimum of 600 oints in an international chorus competition, exclurector for at least one year | |
| 33.9 | Total score received in music | al/technical skills | |
| 18 | Total score received in manag | gement/communication skills | |
| 51.9 | Total score received in all ski | lls | |
| COMMENTS BY I | OCP COORDINATOR: Needs tand achieve a 6 or higher to become certification. | o complete module 6, module 10 - part 1, module 4 - part 1 only. modu ied. | le 5 - part 1, and module 8 - part 1. |
| STATUS | | | |
| | _ Date applied to DCP | | |
| | Date advanced to Approve Date recommended to Cer | | |
| | Date recommended to Mas | | |
| | Date reaffirmed at current | status | |
| Date: April 3, 2016 | Signed: | Natalia Allan DCP Coordinator | Region #_4 |
| DCP Participa Music Service DCP Coordina | s Department | | |
| FOR OFFICE USE ON | LY | | |
| Date verified classifi | cation: | Chapter # | |
| DCP Member | | Chapter President | |
| Address | | Address | |
| Rev 10/13 | | | |

| Module 4 Teaching | | | | | | - | | | |
|--|--|--|--|--|--------------|-------------------------|--------------------|-----------------|---------------------------------|
| | n . | | | | | | No. | T new | Score |
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| S Commence | | and the same of th | | | | 3 | 48 | | 4.3636364 |
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| Particular de la Constitución de | | | | | | 4 | 54 | 1 | 90909 |
| 4 4 | | | | | | ı vı | 57 | 1 1 | 4.75 |
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| 4 | | | | | | 55 (| 57 | 12 | 4.75 |
| | | | | | | | | | 46.492424 4.649242 |
| Module 5 Management | | | | | | | | | |
| | <u>Ф</u> | л <u>_</u> | n | | | Tota | No. | = | Score |
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| 3 | | 5 | 5 | - | | Anadornacia | 33 | | 4.7142857 |
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| | | | | | | | | 1 1 1 | 23.47619 4.695238 |
| Module 8 Communication | | | | | | | | | |
| 3 | J. G. | | | ហ | 5 | - | NO. | 10 4.1 | 4.8 |
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| 7 | | | | | | 5 | S | | 4.9166667 47.713636 4.771364 |
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| lanning 8 | Implementation | | | | | Tota | Total Points No. R | Resp Item Score | score |
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| 5 | | 5 | 5 | 5 | 5 | 3 | 53 | 1 1 | 4.8181818 |
| | | | | | | | _ | 74.1 | 74.182287 4.945486 |

SKILLAREA 2 EVALUATION ANALYTICAL LISTENING SKILLS

| Particioant's | Name Pany R | <u> </u> | | | |
|----------------|------------------------------|-------------|-------------------|-------|---------|
| Chapter (| Spital City | (4) | ru'- | Date. | |
| Classification | n: Director/Co-director | | Assoc/Asst. dir. | ~ | Candida |
| Listen to eac | ch recorded example and | circle the | correct answer. | | |
| 1. This | selection would be greatly | y improve | d by: | | |
| 4 | Better synch | | | | |
| | Better forward motion | | | | |
| C. | Better unity | | | | |
| d | Better note accuracy | | | | |
| The | najor problem with this p | art of the | tag is: | | |
| 1 2 | Clarity of words | | | | |
| (b) | Breath support | | | | |
| c, | Over singing | | | | |
| d. | Harmony accuracy | | | | |
| 3. Your | first priority to improve it | n this calo | otion chautal bas | | |
| (a) | Synchronization | | vovo savuid DC. | | |
| 6 | Chord clarity | | | | |
| e. | Dynamic variation | | | | |
| d. | Phrase endings | | | | |
| This s | election is a good examp | la of | | | |
| a | Inaccurate intervals | a vi. | | | |
| Ъ. | Consistent tempo | | | | |
| ě. | Unmatched vowels | | | | |
| a | Ringing chords | | | | |
| . The b | alance problem in this sel | | | | |
| 1 | Lack of bass | ection is: | | | |
| (6) | Lack of bari | | | | |
| C. | Lack of lead | | | | |
| d. | Lack of tenor | | | | |
| | or rettol | | | | |

6. This intro is a shining example of: Well developed vocal skills Synchronization errors Tuning problems Over singing In this example, to improve the balance you would: Strengthen the lead line Strengthen the bari line Strengthen the bass line Tell the tenors to pipe down

The pitch-taking for this song could be described as:

- Strong and accurate
- b. Tentative and weak
- Out of tune
 - Good solid foundation to begin on

The quality of synchronization at the start of this selection:

- Is strong and together
- Creates chord and word clarity issues
- Impedes the forward motion Sets the tempo

10. As the stomp section is begun:

- There is solidity in the sound
- b. Basses are singing faster than the rest
- The expression wanes
- (A.) The vocal quality loses its resonance and depth

(Each correct answer is worth 1 point.)

Total points = = TOTAL SCORE (maximum 10)

Evaluator Macy Huffmin

DIRECTOR CERTIFICATION PROGRAM SKILL AREA 2 EVALUATION ANALYTICAL LISTENING SKILLS

| 2 | | • | |
|-------------|--|---------------------|-----------|
| Participan | it's Name Por Ross | Date | 9-9-16 |
| Chapter | Copital City | Assoc/Asst. dir. | Candidate |
| Classifica | tion: Director/Co-director | Associassi. di. | |
| Listen to | each recorded example and circle the | correct answer. | |
| 1 171 | nis selection would be greatly improv | ed by: | |
| | Better synch | | |
| (a, | Better forward motion | | |
| C. | - · · · · · · · · · · · · · · · · · · · | | |
| d. | The state of the s | | |
| u. | Better note accuracy | | |
| о т | he major problem with this part of th | e tag is: | |
| 2. 1. a. | CI 'I - f - roads | u d | |
| b | | | |
| C. | O simping | | |
| d | Harmony accuracy | | |
| 2 1 | Your first priority to improve in this so | election should be: | |
| · · | 0 1 | | |
| (a | | | |
| • | Dynamic variation | | a |
| | l. Phrase endings | | 2 2 |
| | i. Thub's same | | |
| 4. | This selection is a good example of: | | |
| | a. Inaccurate intervals | | |
| 1 | Consistent tempo | | |
| | c. Unmatched vowels | | |
| | d.) Ringing chords | | |
| (| | | |
| 5 | The balance problem in this selection | is: | |
| | a. Lack of bass | | |
| | b. Lack of bari | | |
| | Lack of lead | | |
| | d. Lack of tenor | | |
| | | | |

| 6. This intro is a shining example of: | . : | |
|---|----------------|---------|
| (a) Well developed vocal skills | | |
| b. Synchronization errors | • | : D- |
| 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: | B 2 1 12 2 | |
| a. Strong and accurate | | |
| b. Tentative and weak | | |
| Out of tune | | |
| d. Good solid foundation to begin on | | |
| O Til I'r C I I I I I I I I I I I I I I I I I I | | |
| 9. The quality of synchronization at the start of this selection |)11. | |
| a. Is strong and together | | * |
| (b.) Creates chord and word clarity issues | 6 | |
| c. Impedes the forward motiond. Sets the tempo | | |
| d. Seis die tempo | | |
| 10. As the stomp section is begun: | | |
| (a.) There is solidity in the sound | | |
| b. Basses 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 = (H) = TOTAL SCORE (maximum 10) | | |
| | socialistics • | |
| | | 01-1 |
| Evaluator Brengman | Date_ | 9/9/16 |
| ED Signature | Date_ | - |
| | | |

DIRECTOR CERTIFICATION PROGRAM SKILL AREA 2 EVALUATION ANALYTICAL LISTENING SKILLS

| Participant's N | lame tam 1606 | <u> </u> | Date 6-10-16 | 0 |
|-----------------|----------------------------------|------------------------|--------------|-----|
| Chapter | Opital Cinx | Assoc/Asst. dir. | Candidate | e |
| Classification: | Director/Co-director | | | |
| Listen to each | recorded example and circle | the correct answer. | • | |
| 1. This se | election would be greatly imp | roved by: | | |
| (a,) | Better synch | | | |
| b. | Better forward motion | | e e e | |
| c. | Better unity | | | |
| d. | Better note accuracy | | | |
| | | | | |
| 2. The m | ajor problem with this part of | the tag is: | | |
| a. | Clarity of words | | 100 | |
| (b.) | Breath support | | | |
| c. | Over singing | | | mer |
| d. | Harmony accuracy | | | |
| | first priority to improve in thi | s selection should be: | | |
| | Synchronization | | | |
| (a.) | Chord clarity | | | |
| b. | Dynamic variation | e de se de | | |
| c. d. | Phrase endings | | | |
| a. | Timase change | | | |
| 4. This | selection is a good example o | f: | | |
| a. | Inaccurate intervals | | 1 9.50 | |
| b. | Consistent tempo | | | |
| c. | Unmatched vowels | | | |
| (d.) | Ringing chords | | | |
| | | | | |
| 5. The l | balance problem in this select | ion is: | | |
| a. | Lack of bass | | | |
| (b.) | Lack of bari | 8 | | 1 |
| C | Lack of lead | | | |
| d. | Lack of tenor | | | |
| | | | | |

| 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 | a |
| b. Tentative and weak | 1.01 |
| 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. Basses 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 = = TOTAL SCORE (maximum 10) | |
| | |
| | s 9 |
| Evaluator Obrenge | Date 6/13/16 |
| ED Signature | Date |
| TIP VIGINATIV | |

Sweet Adelines International Director Certification Program Progress Report

| CONFIDENTIAL | Report for fisca | al year 20_15 | - 20_16 | CONFIDENTIAL |
|---|--|--|---|---|
| DCP Member's Name Pam Ross Chorus Name Capital City | | | Region #4 | |
| Classification: | rector/Co-Director | □ Associa | te/Assistant Director | ■ Candidate |
| DCP Coordinator: Record the higher listed below correspond to the DCP strong following the testing session. | st score received in each | ch skill area and ort should be s | d the date the score was ubmitted to internationa | s achieved. The numbers al headquarters immediately |
| MUSICAL/TECHNICAL | SKILLS | MA | NAGEMENT/COMM | IUNICATION SKILLS |
| 2. 1. Directing - 10 points possible classifications. Includes ictus, hand metempo, body posture, ad lib style, attacontact, facial expressions. Date of evaluation: 2/16/15 | otions, beat pattern, | Resour Internat officials philoso | Organizational Knowness - 10 points possible tional and regional structures, committees and their phy, policies, terminologics - 4/9/15 | e for all classifications. cture, appointees, elected duties; organizational |
| 2. Analytical Listening - 10 p classifications. Ability to diagnose and correct problems in areas of balance, section accuracy, synchronization, resproduction. Date of evaluation: 6/15/15-you need to achieve a | d develop a plan to word flow, vibrato, conance, and vocal | director classific candida method barbers | 4. Teaching - 10 points /co-director and associations - take Part 1 onlutes - take Part 2 only. So of teaching music, vohop style. | ate/assistant director y; 5 points possible for tyle of presentation, cal skills, section unity, |
| 6. Judging Categories & Com possible for all classifications. Knowled of the four categories as outlined in the Description Book. Date of exam: | edge and application | Score P | (Max. 10 pts.) | Score Part 2: (Max. 5 pts.) to not total both scores. |
| 7. Vocal Production - 10 point classifications. Understanding and pracomponents of good vocal skills. Date of exam: 9. Music Theory - 10 points p classifications. Understanding of music signatures, time signatures, intervals, or | ossible for all ic notation, key | director classific for cand utilizing adminis Date of | lidates - take Part 2 only musical leaders, work tration. evaluation: | ate/assistant director 1 & 2. 5 points possible y. Selecting, training, ing with chapter ;8/28/15 core Part 2: 5 |
| Date of exam: | | _ | ppropriate score above. | (Max. 5 pts.) |
| 10. Rehearsal Planning & Impoints possible for director/co-director associate/assistant director classification possible for candidates- take Part 2 on of time scheduling, rehearsal pacing allong-range planning. Date of evaluation: \$8/28/15 Score Part 1: Score (Max. 5 pts) | r and ons; 5 points ly. Understanding nd variety, and | director, classific for cand effective leaders, Date of | lidates - take Part 2 on e communication skills musical leaders, chorus | ate/assistant director 1 & 2; 5 points possible ally. Application of with administrative |
| Enter appropriate score above. | - | Enter ap | propriate score above. | |