

**DIRECTOR CERTIFICATION PROGRAM
SKILL AREA 5 EVALUATION — PART 2
MANAGEMENT SKILLS**

Participant's Name Dcb Bringman
Chapter Gem City Date 2/27/15
Classification: Director/Co-director _____ Assoc/Asst. dir. ☒ Candidate ☒
Skill Area 5 Evaluation — Part 2 is to be completed by all classifications.

Instructions to participant:

Write a brief response to each question. Each question is worth 5 points.

1. List five (5) ways you could assist your director if you were an associate/assistant director of a 40-voice chorus.

a) give PVI's to chorus members
b) do warm-ups with chorus
c) co-ordinate teaching of music team
d) teach music theory to members not "music literate"
e) direct chorus while director is coach (over)

2. Describe how you would develop an effective music team if you were the director of a 65-voice chorus.

ASSESS the ^{musical} needs of the chorus. Distribute & collect applications to those interested in serving on the music team. Once completed, meet w/ those interested for a brief interview to see ^{what} they perceive their strengths are & how they can positively contribute to the health of the chorus (over)

3. What are the key ingredients of a good working relationship between the chorus director and board of directors?

Understanding that the director is in charge of the music product of the chorus & the board is to support the director & music product by providing what is necessary to obtain the best ^{musical} product. Open communication about the health of the chorus. Feedback & problem solving. Create opportunities for leadership growth & director needs to support the board & its efforts. All ^(both sides) must have the same goals for the chorus.

1) f) ~~can~~ listen + critique choruses - by recording + live

2) Select 4 sections leaders, 2 (or 3 in larger sections) asst. section leaders, an asst. director, choreographer, + music librarians.
~~also~~ Choose a representative from the different age groups for input of ^{selection of} different styles of music. Once established, have the board discuss + approve the appts. Job descriptions need to be written explaining ~~expectations~~ expectations. Meet monthly + educate every other month or quarterly. Ask for their input in establishing the agendas of the meetings. Support + acknowledge their efforts w/ the choruses

DIRECTOR CERTIFICATION PROGRAM
SKILL AREA 6 EVALUATION
JUDGING CATEGORIES & COMPETITION

Participant's Name Deb Bringman
Chapter Gem City Date 9/26/14
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, 30 % 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, technical elements and artistic interpretive plan accounts for 100 % of your score.
4. In the showmanship category, 70% of your score is focused on performance.
5. Describe the importance of unity and how it relates to *each category*.

Sound - a unit sound; all singers using good vocal skills to produce a unified sound - sounding like 1 voice

music - singing arrangement w/ heart & w/ harmonic ^{vertical & horizontal} accuracy

expression - out of sync singing (not turning diphthongs) ^{not singing from heart}

6. The total points available for a two-song performance in a regional competition is 200 / 200 pts. per judge
7. List two ways a director might detract from the visual performance as described in the showmanship category. (Each part worth 4 points.)
a. *directing an incorrect style*
b. *over directing (i.e. - ends of phrases - sounds mechanical)*
8. How many categories are affected by harmony accuracy? 2 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

Showmanship - not a visual, or vocal, unit all must "sell" the product

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

Barbershop core - bass predominant / forward + w/ presence
harmony part above the melody

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

- a. unified vowels
- b. unified resonance
- c. unified placement ^{of tone} / vocal skills

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

- a. patriotic
- b. religious
- c. ~~inappropriate lyrics~~ (not G rated; suggestive)

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. difficulty - must be appropriate to ability of chorus
- b. barbershop style
- c. form d. lyrics

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

- a. improper breath support
- b. internal sync errors
- c. lack of energy

Participant: Leave the rest of this page blank.

96 total points (maximum 100 total points)

Divide total points by 10 = 9.6 TOTAL SCORE (maximum 10)

Evaluator Daniel Allen Date 9/28/14

ED Signature _____ Date _____

DIRECTOR CERTIFICATION PROGRAM
SKILL AREA 2 EVALUATION
ANALYTICAL LISTENING SKILLS

Participant's Name Deb Bringman
Chapter Gem City 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

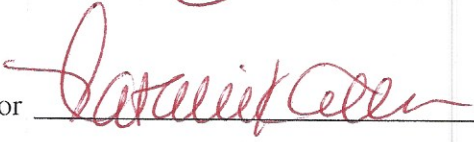
5. The balance problem in this selection is:

- 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. 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 = 6 = TOTAL SCORE (maximum 10)

Evaluator  Date 9/28/14
ED Signature _____ Date _____

**Sweet Adelines International
Director Certification Program
Progress Report**

CONFIDENTIAL

Report for fiscal year 2009 - 20010

CONFIDENTIAL

DCP Member's Name Debra Bringman Region # 4
Chorus Name Gem City

Classification: ☐ Director/Co-Director ☒ Associate/Assistant Director ☐ Candidate

DCP Coordinator: Record the highest score received in each skill area and the date the score was achieved. The numbers listed below correspond to the DCP skill area tests. This report should be submitted to international headquarters immediately following the testing session.

MUSICAL/TECHNICAL SKILLS

 1. **Directing** - 10 points possible for all classifications. Includes ictus, hand motions, beat pattern, tempo, body posture, ad lib style, attacks and releases, eye contact, facial expressions.
Date of evaluation:

 2. **Analytical Listening** - 10 points possible for all classifications. Ability to diagnose and develop a plan to correct problems in areas of balance, word flow, vibrato, section accuracy, synchronization, resonance, and vocal production.
Date of evaluation:

 6. **Judging Categories & Competition** - 10 points possible for all classifications. Knowledge and application of the four categories as outlined in the Judging Category Description Book.
Date of exam:

6.0 7. **Vocal Production** - 10 points possible for all classifications. Understanding and practical application of components of good vocal skills.
Date of exam: 1/15/10

9.8 9. **Music Theory** - 10 points possible for all classifications. Understanding of music notation, key signatures, time signatures, intervals, chord structures.
Date of exam: 1/15/10

 10. **Rehearsal Planning & Implementation** 10 points possible for director/co-director and associate/assistant director classifications; 5 points possible for candidates. Understanding of time scheduling, rehearsal pacing and variety, and long-range planning.
Date of evaluation:
Score Part 1: Score Part 2:
Enter appropriate score above.

MANAGEMENT/COMMUNICATION SKILLS

6.0 3. **Organizational Knowledge & Director Resources** - 10 points possible for all classifications. International and regional structure, appointees, elected officials, committees and their duties; organizational philosophy, policies, terminology.
Date of exam: 1/15/10

 4. **Teaching** - 10 points possible for director/co-director and associate/assistant director classifications - take Part 1 only; 5 points possible for candidates - take Part 2 only. Style of presentation, methods of teaching music, vocal skills, section unity, barbershop style.
Date of evaluation:
Score Part 1: Score Part 2:
(Max. 10 pts.) (Max. 5 pts.)
Enter Part 1 **or** Part 2 above. **Do not total both scores.**

 5. **Management** - 10 points possible for director/co-director and associate/assistant director classifications - take both Parts 1 & 2. 5 points possible for candidates - take Part 2 only. Selecting, training, utilizing musical leaders, working with chapter administration.
Date of evaluation:
Score Part 1: Score Part 2:
(Max. 5 pts) (Max. 5 pts.)
Enter appropriate score above.

 8. **Communication** - 10 points possible for director/co-director and associate/assistant director classifications - take both Parts 1 & 2; 5 points possible for candidates - take Part 2 only. Application of effective communication skills with administrative leaders, musical leaders, chorus members and others.
Date of evaluation:
Score Part 1: Score Part 2:
(Max. 5 pts.) (Max. 5 pts.)
Enter appropriate score above.

SCORE AND ADVANCEMENT REQUIREMENTS

- Approved Director: Self-evaluation form is on file with the ED/DCP Coordinator; combined scores of at least 50 points in all ten skill areas; must have attended a regional director education training session or participated fully in the director's tract at IES (International Education Symposium) within the last 12 months
- Certified Director: Combined scores of at least 66 points in all ten skill areas, with a minimum of 7 points in the area of directing skills, a combined minimum score in the five remaining musical/technical areas of at least 33 points and a minimum of 6 points in each area, and at least 26 points in management/communications skills with a minimum of 4 points in each area; must have attended a regional or international educational event during the past 12 months; and must be currently serving as director/co-director or associate/assistant director of a chartered Sweet Adelines International chorus
- Master Director: Must have achieved the level of Certified Director and then a minimum of 600 points in a regional chorus competition or 1200 points in an international chorus competition, excluding bonus points, and must have been the chorus' director for at least one year

15.8 Total score received in musical/technical skills
6.0 Total score received in management/communication skills
21.8 Total score received in all skills

List attendance at regional/international education events in the last 12 months.

Please give specific dates for each event: Winter Warmup 1/10

COMMENTS BY DCP COORDINATOR: _____

STATUS

7/22/08 Date applied to DCP
____ Date advanced to Approved Director
____ Date recommended to Certified Director
____ Date recommended to Master Director
1/10/10 Date reaffirmed at current status

Date: 1/20/10 Signed: Lita D. Jackson Region # 4
DCP Coordinator

cc: DCP Participant
Music Services Department
DCP Coordinator

FOR OFFICE USE ONLY

Date verified classification: _____ Chapter # _____
DCP Member _____ Chapter President _____
Address _____ Address _____



Rita Tucker, DCP Coordinator
62832 Range Rd.
Lore City, OH 43755
740-489-5811
ritatuck@aol.com

January 20, 2010

Debra Bringman
345 Tulip Dr
Troy, OH 45373

Dear Deb,

Enclosed is your progress report for DCP module testing completed at Winter Warmup. The progress report indicates the score you received on the modules completed and shows modules that still need completed.

Testing is available at most regional meetings. The next available testing date will be during Leader's Retreat in May. Testing is by appointment, so contact me if you wish to test during that weekend. Modules 4, teaching; 5, communication; 8, management and 10, rehearsal planning includes evaluations to be completed by 12 members of your chorus. Let me know when you are ready for the chorus to complete these evaluations and I will send the forms and instructions to your president. Module 1, conducting is an evaluation to be completed by a member of the music staff or someone who has completed the DCP, who is not a member of your own chorus. Let me know who you would like to complete that evaluation and I will send the form to them.

I look forward to working with you to attain your goal of Certified Director. Please let me know if there is anything else I can do to help you attain your goal.

In Harmony,

Rita Tucker
DCP Coordinator
Region #4

Cc: Suzanne Runyan, Music Services Assistant/DCP
Bev Miller, Education Coordinator
Amanda Kaufmann, Director Coordinator
file

SKILL AREA 10, PART 1: REHEARSAL PLANNING & IMPLEMENTATION
COMPILATION OF RESULTS OF CHORUS EVALUATION

Participant's Name Deb Bringman
Chapter Gem City Date 9/11/14
Skill Area 10, Part 1 is to be completed for Director/Co-director and Assoc/Asst. director only.
Classification: Director/Co-director _____ Assoc/Asst. dir. X

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
Begins rehearsal on time.	55555555555555 = 100	÷	12	= 5
Includes time for the associate/assistant director(s) and choreographers, as needed.	1111111115111 = 5	÷	1	= 5
Provides sufficient vocal warm-up.	55555555555555 = 60	÷	12	= 5
Planned schedule for rehearsals is evident.	55555555555555 = 60	÷	12	= 5
Provides a challenging pace and variety for the rehearsal format.	55555555555555 = 60	÷	12	= 5
Rehearses existing repertoire.	55555555555555 = 60	÷	12	= 5
Works on new repertoire.	45555555555555 = 59	÷	12	= 4.92
Provides time for introduction and acknowledgment of guests.	1111111551115 = 15	÷	3	= 5
Appears to know the music thoroughly.	55555555555555 = 60	÷	12	= 5
Ends rehearsal on time.	51555545555555 = 54	÷	11	= 4.9

(tabulation sheet continued on next page)