

6. The pitch-taking technique for this song could be described as:
- a. out of tune
 - b. solid
 - c. strong and accurate
 - d. strong and inaccurate
 - ☒ e. (a) and (d)
7. Besides work on individual vocal production, what is the best sequence of skill development for this chorus in sound?
- a. tuning, accurate notes and intervals, chord balancing, synchronization
 - b. chord balancing, accurate notes and intervals, tuning, synchronization
 - ☒ c. accurate notes and intervals, tuning, synchronization, chord balancing
 - d. synchronization, tuning, accurate notes and intervals, chord balancing
 - e. accurate notes and intervals, synchronization, tuning, chord balancing
8. This introduction:
- a. is generally in tune
 - b. has good phrase flow
 - c. demonstrates appropriate forward motion
 - d. features strong bass singing
 - ☒ e. all of the above
9. The singing here represents all of these practices *except*:
- a. inaccurate intervals
 - ☒ b. overly conservative tempo
 - c. underdeveloped vocal skills
 - d. individual voice parts apparent
 - e. wrong notes
10. This tag is a good example of:
- ☒ a. oversinging
 - b. lack of synchronization
 - c. good balance
 - d. good tuning
 - e. lack of forward motion

Total points = 10.0 = TOTAL SCORE (maximum 10)

Evaluator Diane M. Clark

Date 8-12-05

ED Signature Diane M. Clark
DCPC #23

Date 8-12-05

429

DIRECTOR CERTIFICATION PROGRAM
SKILL AREA 9 EVALUATION
MUSIC THEORY

Participant's Name Jennifer Cooke
Chapter TuneTown Show Region 23 Date 7-22-05
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 \flat 2. A 3. A \flat 4. G 5. C

6. F 7. D 8. E \flat 9. E 10. B

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

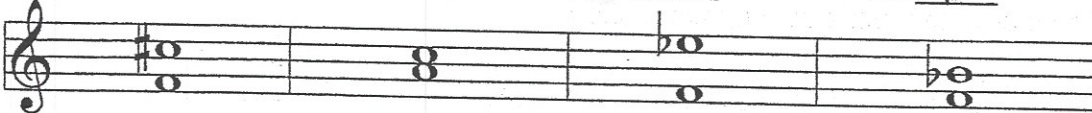
11. B 12. D 13. A 14. C

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

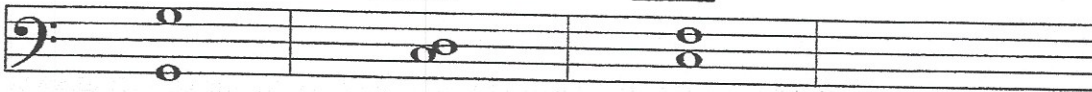
A. Major 3rd A. Major 9th A. Major 3rd A. minor 7th
B. Major 2nd B. minor 7th B. minor 3rd B. minor 3rd
C. minor 2nd C. minor 6th C. Aug. 5th C. minor 6th
D. Octave D. Major 6th D. Perfect 4th D. Major 6th

19. A 20. B 21. A 22. D



A. Aug. 5th A. Major 3rd A. minor 7th A. minor 3rd
B. Dim. 5th B. minor 3rd B. Octave B. Major 3rd
C. Perfect 5th C. Major 2nd C. Major 7th C. Perfect 5th
D. minor 6th D. minor 2nd D. Major 6th D. Perfect 4th

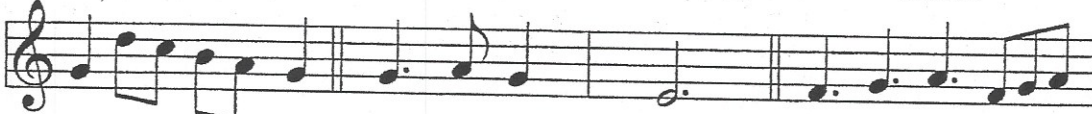
23. C 24. D 25. B



A. Major 9th A. Perfect 3rd A. Perfect 5th
B. minor 7th B. Octave B. Perfect 4th
C. Octave C. minor 2nd C. Major 3rd
D. Major 7th D. Major 2nd D. Aug. 4th

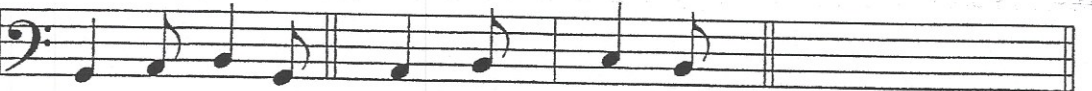
PART III — TIME SIGNATURES: Identify each time signature. Select the correct answer and place its *letter* in the blank above the passage.

26. A 27. B 28. C



A B C A B C A B C
4 3 12 5 3 12 2 4 12
4 4 8 8 4 8 2 4 8

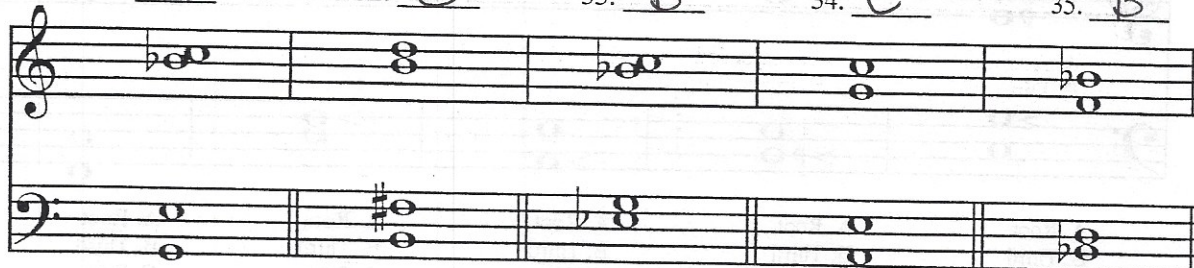
29. A 30. C



A B C A B C
6 4 3 5 6 3
8 4 2 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

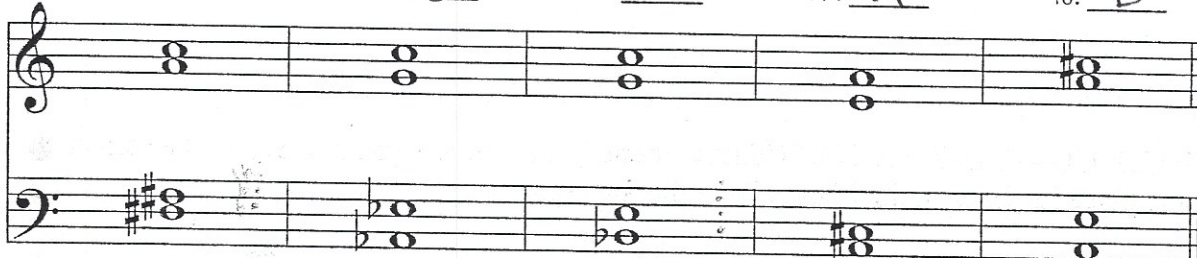
A. Major triad
B. Major 9th
C. minor triad
D. Dominant 9th

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

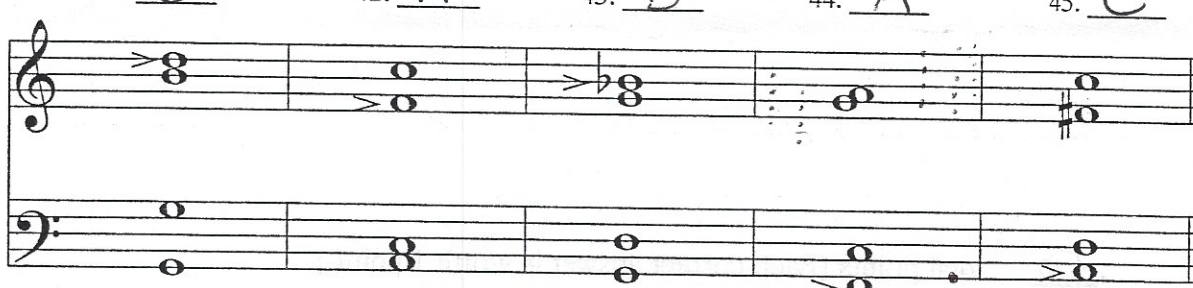
A. Major 7th
B. minor 7th
C. Dominant 7th
D. Dim. 7th

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 = 10.0 TOTAL SCORE (maximum 10)

Evaluator Diane M. Clark

Date 8-12-05

ED Signature Diane M. Clark

Date 8-12-05

DCPC # 23



A Region On The Grow!

SWEET ADELINES INTERNATIONAL

November 23, 2005

Jennifer Cooke
TuneTown Show Chorus
303 W. Due West Avenue
Madison, TN 37115

Dear Jennifer:

I am pleased to report your very good scores on the two DCP tests you took on November 12 at the recent Quartet Workshop, as well as the results of your chorus evaluations recently completed on November 7.

You scored 8.4 out of 10 on Test #6, Judging Categories. You will want to review the following:

- number of categories affected by harmonic accuracy
- types of lyrics unacceptable in competition
- aspects of an arrangement to be considered when selecting competition repertoire

You scored 9.5 out of 10 on Test #7, Vocal Production. You will want to review which muscles are lifted in proper phonation.

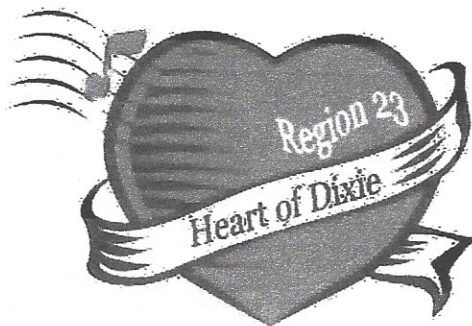
You scored 9.2 out of 10 on the Teaching Evaluation, #4. Your highest scores were in:

- methods of teaching a song
- clarity of language
- following a logical progression and pacing in teaching and rehearsal planning
- body language and energy, including facial expression
- presentation of material appropriate to the level and learning styles of the group

Your lowest scores were in:

- maintains attention and control of the group
- methods of teaching vocal skills

You scored 4.6 out of 5 on the Management Skills Evaluation, #5A. Your highest score was in working effectively with chapter administration. Your lowest score was in providing training for music staff members.



SWEET ADELINES INTERNATIONAL

You scored 4.7 out of 5 on the Communication Skills Evaluation, #8A. Your highest score was in handling input from chorus members in a positive manner. Your lowest scores were in:

- gives clear instructions and communicates expectations
- exhibits security and confidence in the position of assistant director
- accepts constructive criticism well

Yes, those positive and negative items do seem to contradict each other! I am only reporting what appeared on the forms, and my recommendation is simply to reflect on how you handle outside comments.

You scored 4.6 out of 5 on the Rehearsal Planning Evaluation, #10A. Your highest scores were in:

- maintains an even temperament
- appears to know the music thoroughly

Your lowest scores were in:

- begins rehearsal on time
- demands an appropriate level of achievement from the chorus
- provides a challenging pace and variety for the rehearsal format
- rehearses existing repertoire
- provides time for introduction and acknowledgement of guests

These comments will give you some things to think about as you continue to hone your skills as an assistant director. Be sure to let me know if you need detailed instructions on how to prepare your conducting videotape.

Congratulations on your timely progress in the DCP! You are an asset to Region 23.

Sincerely,

Diane M. Clark
DCP Coordinator, Region 23

cc: Sue Ann Justus, Education Coordinator #23 (letter only); Wanda Hartman, Music Services

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

CONFIDENTIAL

Report for fiscal year 2005 - 2006

CONFIDENTIAL

DCP Member's Name Jennifer Cooke Region # 23
Chorus Name Tune Town Show

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

10.0 1. **Conducting** - 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: _____

10.0 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: 7-21-05

8.4 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: 11-12-05

9.5 7. **Vocal Production** - 10 points possible for all classifications. Understanding and practical application of components of good vocal skills.

Date of exam: 11-12-05

10.0 9. **Music Theory** - 10 points possible for all classifications. Understanding of music notation, key signatures, time signatures, intervals, chord structures.

Date of exam: 7-22-05

4.6 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: 11-7-05

Score Part 1: 4.6 Score Part 2: _____

Enter appropriate score above.

MANAGEMENT/COMMUNICATION SKILLS

9.2 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: _____

9.2 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: 11-7-05

Score Part 1: 9.2

(Max. 10 pts.)

Score Part 2: N/A

(Max. 5 pts.)

Enter Part 1 or Part 2 above. **Do not total both scores.**

4.6 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: 11-7-05

Score Part 1: 4.6

(Max. 5 pts.)

Score Part 2: _____

(Max. 5 pts.)

Enter appropriate score above.

4.7 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: 11-7-05

Score Part 1: 4.7

(Max. 5 pts.)

Score Part 2: _____

(Max. 5 pts.)

Enter appropriate score above.

Director Certification Program
Progress Report

Page 2

SCORE REQUIREMENTS

Approved Director: Combined scores of at least 50 points in all ten skill areas

Certified Director: Combined scores of at least 66 points in all ten skill areas, with a minimum of 4 points in each area, and at least 40 points in musical/technical skills, and at least 26 points in management/communications skills

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, and must have been the chorus' director for at least one year

42.5 Total score received in musical/technical skills

18.5 Total score received in management/communication skills

61.0 Total score received in all skills

List attendance at regional/worldwide director education training sessions or an international director's seminar in the last 12 months:

R23 Summer SINGsation w/ Bev Miller & Molly Huffman,
June 9-11, 2005; IES, July, 2005 - DCP Track; R23 Quarter Workshop,
Nov. 11-12, 2005;

COMMENTS BY DCP COORDINATOR:

STATUS

1-27-04 Date applied to DCP

_____ Date advanced to Approved Director

_____ Date recommended to Certified Director

_____ Date recommended to Master Director

11-23-05 Date reaffirmed at current status

Date: 11-23-05 Signed: _____

DCP Coordinator

Region # 23

cc: DCP Participant
Music Services Department
DCP Coordinator

FOR OFFICE USE ONLY

Date verified classification: _____

Chapter # _____

DCP Member _____

Chapter President _____

Address _____

Address _____

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

Participant's Name Jennifer Cooke
Chapter TuneTown Show Chorus Date Nov. 12, 2005
Classification: Director/Co-director _____ Assoc/Asst. dir. X 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, lyric interpretation accounts for 60 % 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: lack of unity makes individual voices apparent, which does not permit a barbershop cone; lack of unity also detracts from synchronization, which does not allow a chord to ring. In the music category, unity is necessary to contribute to harmony accuracy and musical artistry, as it allows singers to stay within "coned" chords and to deliver the artistic plan accurately. The same is true in the expression category, where unity of word delivery and synchronization are basic requirements that "feed into" the artistic lyrical delivery of the song.

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.)
a. excessive or choppy arm movements
b. excessive movement of entire body around stage area
Finally, in Showmanship, physical unity is necessary to deliver the entire visual plan, including expression and planned choreography.
8. How many categories are affected by harmony accuracy? two (2)
9. Which category scoresheet has a picture of the barbershop cone? sound
10. In case of a tie score, the score in the sound category breaks the tie.
11. Who is the only judge evaluating how a chorus takes pitch? Showmanship