

Director Certification Program
Progress Report

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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

25.2 Total score received in musical/technical skills

17.4 Total score received in management/communication skills

42.6 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: Summer Sizzler, Winter Warm-Up, Reg. Competition

COMMENTS BY DCP COORDINATOR: Chorus Member Evaluations were sent to Director in early February. None have been returned.

STATUS

2.20.01 Date applied to DCP
____ Date advanced to Approved Director
____ Date recommended to Certified Director
____ Date recommended to Master Director
5.1.02 Date reaffirmed at current status

Date: 5.1.02 Signed: Lynn Hartman DCP Coordinator Region # 4

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
SELF-EVALUATION FORM
CONFIDENTIAL**

Instructions: Please complete this form and send it to your DCP Coordinator. Use the back of this form if you have any comments.

Chorus Name P-Sisters in Song Region # 4 Date 5-7-01
Name Denise D'Arca Home Phone 419-634-1670
Address 307 S. Johnson St. Work Phone 419-772-2157
Ada, OH 45810 Fax 419-772-2488

I am currently serving as a Sweet Adelines International chorus:

☒ Director/Co-director

☐ Associate/Assistant Director

☐ Candidate

Using a numerical rating from 1-5 (1 = low and 5 = high), please rate your level of proficiency in each of the following skill areas:

- 5 1. Conducting - Includes ictus, hand motions, beat pattern, tempo, body posture, ad lib style, attacks and releases, eye contact, facial expressions
- 3 2. Analytical Listening - Ability to diagnose and develop a plan to correct problems in areas of balance, word flow, vibrato, section accuracy, synchronization, resonance, and vocal production
- 4 3. Organizational Knowledge & Director Resources - International and regional structure, appointees, elected officials, committees and their duties; organizational philosophy, policies, terminology
- 4 4. Teaching - Style of presentation, methods of teaching music, vocal skills, section unity, barbershop style
- 3 5. Management - Selecting, training, utilizing musical leaders, working with chapter administration
- 1 (actually, 0) 6. Judging Categories & Competition - Knowledge and application of the four categories as outlined in the *Judging Category Description Book*
- 4 7. Vocal Production - Understanding and practical application of components of good vocal skills
- 4 8. Communication - Application of effective communication skills with administrative leaders, musical leaders, chorus members and others
- 5 9. Music Theory - Understanding of music notation, key signatures, time signatures, intervals, chord structures
- 4 10. Rehearsal Planning & Implementation - Understanding of time scheduling, rehearsal pacing and variety, and long-range planning



SWEET ADELINES
INTERNATIONAL

... a worldwide organization
of women singers
committed to advancing
the musical art form of
barbershop harmony
through education
and performance.

INTERNATIONAL
HEADQUARTERS:

P.O. Box 470168
Tulsa, OK 74147-0168
918-622-1444
FAX 918-665-0894
800-992-7464

Internet: sweetadelineintl.org

May 2, 2001

Ms. Denise D'Arca, CD
Pros. Sisters in Song Chapter #4
307 S Johnson St
Ada OH 45810

Dear Denise:

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.

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

Conducting
Analytical Listening
Judging Categories & Competition
Vocal Production
Music Theory
Rehearsal Planning and Implementation

Management/Communication

Organizational Knowledge & Director
Resources
Teaching
Management
Communication

The ED/DCP Coordinator will notify you of any testing sessions available in your region/area. 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*, international competition video and audio tapes.

One of the requirements of the program is to complete the enclosed self-evaluation form and return it, in the envelope provided, to the Directors Certification Program Coordinator. 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,

Pat C. Berry

Pat C. Berry
Music Services Assistant/DCP

cc: Norma Rash, ED #4
Lynn Hartmuth, DCPC #4

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

Participant's Name Denise D'Arce
Chapter P. Sisters in Song (CAL) Date 8-3-01
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.

1. List five (5) ways a Sweet Adelines International director can communicate effectively with the chorus. (5 points possible)

5 written word (newsletter column, mass mailing), Body language, lead by example, LISTENING, Conducting,

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)

3 Speak to singer individually - kindly noting where the errors are. Offer help via PVI or learning tape.
② Encourage section leader to support the singer.
③ The above will be visible and the others will see that something is being done. ④ Change her placement so she can "lean."
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)

1 Be in the chorus when she directs so you can give good feedback later - positive and helpful suggestions. Use no verbals when singing. - If immediate help is needed - ask for clarification.

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 John Hartmuth Date 8.3.01
ED Signature _____ Date _____

**DIRECTOR CERTIFICATION PROGRAM
SKILL AREA 1 EVALUATION
CONDUCTING SKILLS**

Participant's Name Denise D'Arca
Chapter Sisters In Song Date 4.2.02
Classification: Director/Co-director X Assoc/Asst. dir. _____ Candidate _____

Instructions to Evaluator:

Evaluation based on (check one):

X actual observation _____ 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.

5 Demonstrates understanding of ictus through appropriate breaths and downbeats

5 Demonstrates ability to keep a steady tempo in an uptune

2 Demonstrates *rubato* technique appropriate to the interpretation of a barbershop ballad

3 Demonstrates ability to indicate attacks and releases clearly

4 Exhibits congruency between mouth posture and hand motions

5 Exhibits body posture appropriate for good singing

5 Avoids body posture distractions

4 Maintains eye contact with the performing unit

4 Exhibits facial posture appropriate for expressive singing

4 Demonstrates ability to communicate dynamics effectively

41 Total points

Divide total points by 5 = 8.2 TOTAL SCORE (maximum 10)

Evaluator Lynn Hartmuth Date 4.2.02
ED Signature same Date _____

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

Participant's Name Denise D'Arco
Chapter Sisters in Song Date 1-17-03
Classification: Director/Co-director X Assoc/Asst. dir. _____ Candidate _____

Listen to each taped example and circle the correct answer.

- ✓ 1. The lack of tuning on the "way" chords is primarily a result of:
 - a. verticality of tonal line
 - b. unmatched vowels
 - ✓ c. lack of sufficient breath support
 - d. (a) and (b) only
 - ✓ e. (b) and (c) only
- ✓ 2. The chord on "rain-BOWS" in this section doesn't lock because:
 - a. the bari is too heavy
 - ✓ b. the vowel is unmatched
 - c. the song is in the wrong key
 - d. the song is beyond the skill of the chorus
 - e. the chord is not being sung in correct balance
- ✓ 3. The major problem with the singing of this introduction is:
 - a. expressive sound
 - b. forward motion
 - c. harmony accuracy
 - d. dynamic variation
 - ✓ e. balance
4. In this selection, chord clarity and lock-and-ring are affected by:
 - a. balance problems
 - b. insufficiently developed vocal skills
 - c. inaccurate intervals
 - ✓ d. all of the above
 - e. (b) and (c) only
5. In this selection, dropped phrase endings are usually caused by:
 - ✓ a. lack of sufficient breath support
 - b. poor ear training
 - c. tight-throated singing
 - d. peppy tempos
 - e. lack of attention to director

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

(Each correct answer is worth 1 point.)

Total points = 7.0 = TOTAL SCORE (maximum 10)

Evaluator

Lita A. Jackson

Date 1/17/03

ED Signature

Date

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

Participant's Name Denise D'Arca
Chapter _____ Date _____
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, 50 % 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 facial expression.
5. Describe the importance of unity and how it relates to *each* category.
sound - precision, blend, balance all vowels matching, ~~together~~
all must be unified or we won't have a "sound." We'll have as
"sounds"
music - hard parts and easy parts must all sound easy -
expression - ~~chorus must~~ etc. all must occur at a 'unified' rate -
affects blend, balance, too. showmanship - can't have any one
person not "with the program." again
precision
- ✓ 6. The total points available for a two-song performance in a regional competition is 1000.
7. List two ways a director might detract from the visual performance as described in the showmanship category. (Each part worth 4 points.)
 - a. *Take attention away from chorus/music ~~at the end~~*
by mov'ts that are too showy at the wrong time.
 - b. *Be a lump, Low energy*
8. How many categories are affected by harmony accuracy? ALL
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? Sound

12. Describe the major identifying characteristics of the barbershop sound as it differs from other types of vocal music. *- Straight tone*
- lock + ring creates overtones resulting in an expanded sound - usually on a 7 or 9 chord
- melody in lead w/ highest voice singing harmony
13. List at least three elements necessary to create the barbershop "lock and ring." (Each part worth 4 points.)
- X a. *straight tone*
b. *exactly in tune*
c. *matched vowels* *matched resonance (vocal production)*
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*
X c. *Prejudicial/racial slurs/bad taste that can hurt people*
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. *What we don't handle well (ex. - we chop wordy passages - so avoid them)*
b. *Can we believe in it? - Do the lyrics touch us so we can touch others?*
c. *What we do well - (ex. we do up-tempo that are jazzy better than any other kind)*
16. List at least three elements that impede the forward motion in musical phrasing. (Each part worth 4 points.)
- a. *lack of breath support*
b. *chorus is not emotionally involved in the song*
c. *No "lifts" at ends of phrases - either director isn't giving them, or chorus isn't watching*
poor intonation/vocal production

Participant: Leave the rest of this page blank.

71 total points (maximum 100 total points)

Divide total points by 10 = 7.1 TOTAL SCORE (maximum 10)

Evaluator Lita D. Jucker Date 1/18/03

ED Signature _____ Date _____

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

Participant's Name Denise D'Arca
Chapter P- Sisters in Song Date 8-3-01
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
- 2 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
- C ~~7~~ 7. Muscles that are *not* involved in breathing include:
a. intercostals b. diaphragm c. epigastrium
d d. mylohyoid e. abdominal

- e 8. Proper phonation is achieved by lifting the:
a. abdominal muscles b. jaw c. phrenic nerve
d. larynx e. epiglottis
- b 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 _____ 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
- d 12. Vowels are formed primarily with the:
a. jaw b. soft palate c. vocal cords
d. tongue e. cheek muscles
- 2 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
- E 15. The vocal cords are attached to the:
a. soft palate b. hyoid bone c. pharynx
d. epiglottis e. thyroid cartilage
- 2 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

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

Participant's Name Denise D'Arca
Chapter Prospective Lima Date 1-20-01
Classification: Director/Co-director ☒ Assoc./Asst. dir. ☐ Candidate ☐

Instructions to participant:

Write the letter of the correct answer in each blank.

- ___ ~~X~~ 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
- ___ ~~X~~ The primary resonator in the human voice is the:
a. hyoid bone b. larynx c. pharynx
d. diaphragm e. external and internal intercostals
- B ~~X~~ 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
- ___ ~~X~~ 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
- C ~~X~~ Muscles that are *not* involved in breathing include:
a. intercostals b. diaphragm c. epigastrium
d. mylohyoid e. abdominal