### DIRECTOR CERTIFICATION PROGRAM SKILLAREA 7 EVALUATION VOCAL PRODUCTION

| Chapter       | A     | Name Ted Rollmost Heaven on: Director/Co-director           | or X Assoc/Ass   | Date <u>01/17/03</u><br>st. dir Candidate |
|---------------|-------|---|--|---|
| Instructi     | ons   | to participant:   |  |   |
| Write the     | e let | ter of the correct answe                                    | er in each blank.                                      | •   |
| <u>d.</u> 1   | •     | When we are not singi space between them as                 | ng or speaking, the voc                                | al cords are open. We refer to the        |
|               |       | <ul><li>a. epiglottis</li><li>d. glottis</li></ul>          | b. larynx<br>e. cricoids                               | c. soft palate                            |
| <u>C</u> , 2  |       | The primary resonator                                       | in the human voice is t                                | he:                                       |
|               |       | <ul><li>a. hyoid bone</li><li>d. diaphragm</li></ul>        |  | c. pharynx al intercostals                |
| <u>a.</u> 3   |       | In singing, muscles tha                                     | t interfere with vocal fr                              | reedom are the muscles.                   |
| 1             |       | <ul><li>a. swallowing</li><li>d. diaphragm</li></ul>        |  | c. intercostals                           |
| <u>b.</u> 4.  | •     | For proper resonation,                                      | the must be  | lifted.                                   |
| 1             |       | a. vocal cords<br>d. larynx                                 | <ul><li>b. soft palate</li><li>e. diaphragm</li></ul>  | c. intercostals                           |
| <u>b</u> , 5. | . ,   | The "lid" that closes of                                    | f the windpipe when w                                  | e swallow is called the:                  |
| 1             |       | <ul><li>a. cricoid cartilage</li><li>d. sphincter</li></ul> | b. epiglottis  | c. glottis                                |
| <u>O</u> . 6. |       | Amplification of the vo                                     | ice is called:   |   |
|               |       | a. phonation<br>d. resonation                               | <ul><li>b. articulation</li><li>e. harmonics</li></ul> | c. vibrato                                |
| <u>O</u> , 7. | I     | Muscles that are not inv                                    | volved in breathing incl                               | ude:                                      |
|               |       | a. intercostals<br>d. mylohyoid                             | <ul><li>b. diaphragm</li><li>e. abdominal</li></ul>    | c. epigastrium                            |

| 1º         | 8.  | Proper phonation is achieved by lifting the:   |
|------------|-----|--|
|            |     | a. abdominal muscles 6. jaw e. phrenic nerve e. epiglottis   |
| <u>e.</u>  | 9.  | Closure of the vocal cords is called:  |
|            |     | a. resonation b. articulation c. relaxation d. interference e. approximation   |
| <u>C</u> . | 10. | For correct vocal production the must be relaxed and free.   |
| ,          |     | a. intercostal muscles b. vagus nerve c. jaw d. hyoid bone e. sternum  |
| <u>p</u> . | 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. |
| 1          |     | a. articulator b. vibrator c. reflex action d. approximator e. transmitter   |
| 0.         | 12. | Vowels are formed primarily with the:  |
|            |     | a. jaw b. soft palate c. vocal cords d. tongue e. cheek muscles  |
| <u>a.</u>  | 13. | Intercostal muscles are the muscles that control the:  |
| 6          |     | <ul><li>a. ribcage expansion</li><li>b. diaphragm</li><li>c. abdominal lift</li><li>d. shoulders</li><li>e. vocal cords</li></ul>                              |
| <u>V.</u>  | 14. | Which of the following is not an articulator?  |
|            |     | a. lips b. tongue c. jaw d. teeth e. hard palate   |
| C.         | 15. | The vocal cords are attached to the:   |
|            |     | a. soft palate d. epiglottis  b. hyoid bone c. pharynx e. thyroid cartilage  |
| <u>a.</u>  | 16. | The "middle voice" is used for producing tones:  |
|            |     | <ul><li>a. between middle C and the C an octave higher</li><li>b. below middle C</li><li>c. above middle C</li></ul>   |
| <u>b.</u>  | 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 have  | .1  |                                |
|-----------------|---|---|--------------------------------|
| <u>D</u> 10     | <ul><li>The ventricular bar</li><li>a. vocal cords</li></ul>                                    | farmen.                                       |                                |
| 0               | a. vocal colds a. jaw muscles   | b) false vocal cords<br>transverse abdon      | tongue muscles ininal muscles  |
| <u>C.</u> 19    | The part of the bod   | y not involved in the swa                     | allowing mechanism is the:     |
|                 | a. jaw<br>d. lips   | <ul><li>b. tongue</li><li>e. larynx</li></ul> | c. diaphragm                   |
| <u>C.</u> 20    | D. Proper posture for s   | singing is an upright stan                    | ce with body weight primarily: |
|                 | <ul><li>a. on the outside (d</li><li>b. on the heels with</li><li>c. forward on the b</li></ul> | lownstage) foot  1 the legs relaxed           |                                |
|                 |   |   |                                |
| Participar      | nt: Leave the rest of th  | is page blank.                                |                                |
|                 |   |   |                                |
|                 |   |   |                                |
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|                 |   |   |                                |
|                 |   |   |                                |
|                 |   |   |                                |
|                 |   |   |                                |
| 18              | total points (maxin   | num 20 total points)                          |                                |
| Divid           | le total points by $2 = $   | 7.0 TOTAL SCORE (                             | (maximum 10)                   |
| Evaluator _     | Lita a. A.  | CREV  | Date 1/17/03                   |
| -<br>ED Signatu |   |   | Date                           |

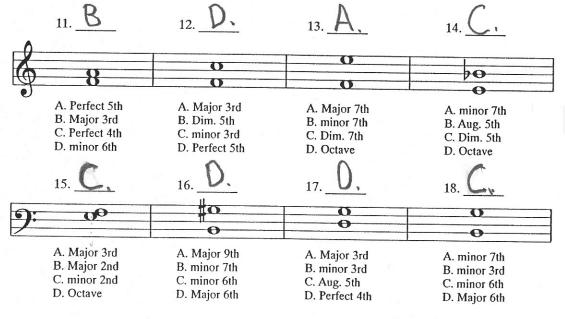
#### DIRECTOR CERTIFICATION PROGRAM SKILL AREA 9 EVALUATION MUSIC THEORY

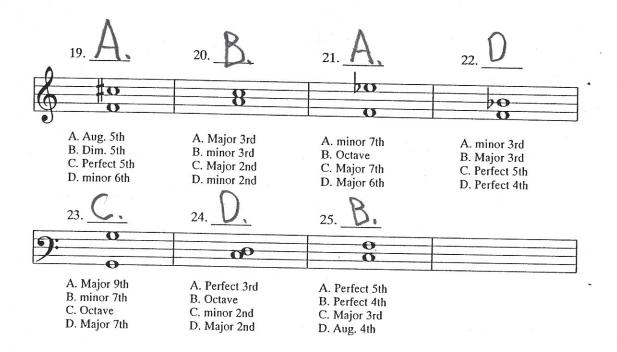
| Participant's Name Ted Rose          | and an area      |               |   |
|--------------------------------------|------------------|---------------|---|
| Chapter Almost Heaven                |                  | Date 01/17/03 |   |
| Classification: Director/Co-director | Assoc/Asst. dir. | Candidate     | - |

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



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

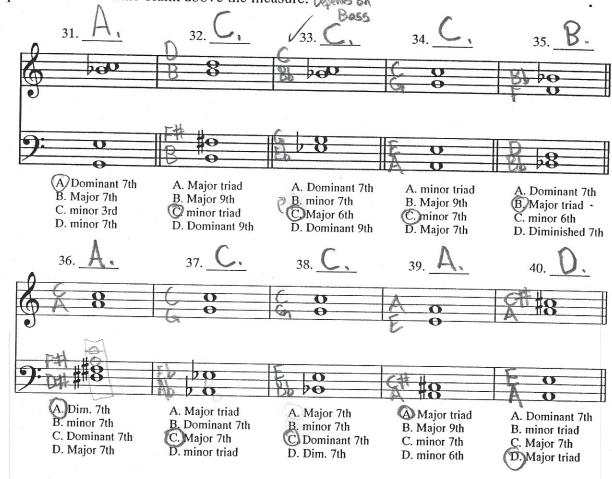




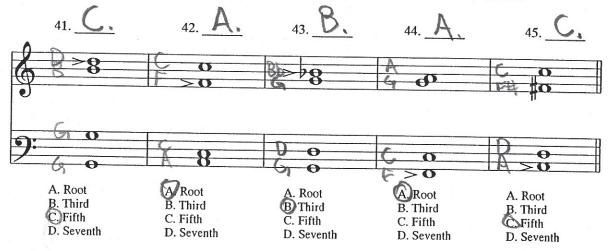
PART III — TIME SIGNATURES: Identify each time signature. Select the correct answer and place its *letter* in the blank above the passage.

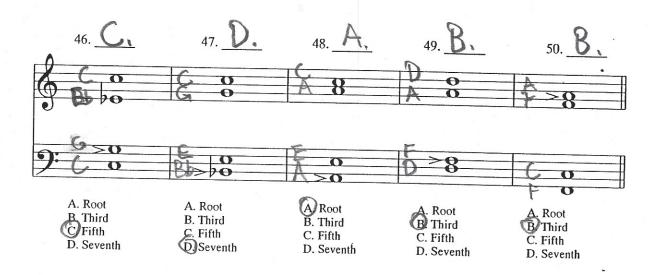


PART IV — CHORD RECOGNITION: Identify each chord. Select the correct answer and place its *letter* in the blank above the measure.



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.





Participant: Leave the rest of this page blank.

| total points (Each correct answer is worth 1 point.)  |        |         |
|---|--------|---------|
| Divide total points by $5 = 9.8$ TOTAL SCORE (maximum | m 10)  |         |
| Evaluator Lita a. Freezer                             | Date   | 1/17/03 |
| ED Signature  | _ Date |         |

**ITEM** 

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

| Participant's Name   | Ted  | Rose                |                                      |             |                |
|--|--|---------------------|--------------------------------------|-------------|----------------|
| Chapter  | 1-HMOST  | Heaven              |                                      | Date        | 11/5/02        |
| Skill Area 10, Part<br>Classification: Di                        | I is to be completed rector/Co-director/Co | eted for Director X | tor/Co-director and Assoc/Asst. dir. | Assoc/Asst. | director only. |
| <ol> <li>Enter the corresp</li> <li>Add all values to</li> </ol> | onding value from get total points.  | each individual     | evaluation.                          |             |                |

3. Divide by the number of non-blank responses (12 or fewer) to get the score for each item.

total divided no. of points by responses

Begins rehearsal on time.

|  | points      | by | responses |      | SCORE |
|--|-------------|----|-----------|------|-------|
| Begins rehearsal on time. $5555555455$   | = 59        | ÷  | 17        | =    | 4.92  |
| Includes time for the associate/assistant director(s and choreographers, as needed.  5 5 5 3 4 5 5 4 4 4 5 |             | ÷  | 11        | =    | 4.45  |
| Provides sufficient vocal warm-up. 5 5 5 5 5 5 5 5 5 5 5 5   | = 60        | ÷  | 17        | =    | 5.0   |
| Planned schedule for rehearsals is evident.  5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5                         | = 59        | ÷  | 17        | =    | 4.92  |
| Provides a challenging pace and variety for the  |             |    |           |      |       |
| rehearsal format.<br><u>5555555455</u>   | = 59        | ÷  | 12        | =    | 4192  |
| Rehearses existing repertoire.  5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5                                      | = 59        | ÷  | 12        | =    | 4.92  |
| Works on new repertoire. 5 5 4 5 5 3 5 5 5 5 5 5   | = 51        | ÷  | 12        | =    | 4.75  |
| Provides time for introduction and   |             |    |           |      |       |
| acknowledgment of guests. $454555554555$   | = <u>57</u> | ÷  | 17        | = ". | 4.75  |
| Appears to know the music thoroughly. $454455555555$   | = 57        | ÷  | 12        | =    | 4.75  |
| Ends rehearsal on time. $454555553435$ :   | = 53        | ÷  | 12        | =    | 4.42  |

(tabulation sheet continued on next page)

| Gives criticism and praise appropria                 | tely.<br>5 5 5 = 58 | ÷ | 112 | = | 4.83 |
|--|---------------------|---|-----|---|------|
| Seems to spend the proper amount on each activity.   | of time             |   |     |   |      |
| 455555554  | 554=57              | ÷ | 12  | = | 4.75 |
| Demands an appropriate level of act from the chorus. | nievement           |   |     |   |      |
| 55555554   | 555=59              | ÷ | 12  | = | 4.92 |
| Provides appropriate rest periods. $45555554$        | (1) (- 57           |   | 17  |   | 116  |
|  | 5 4 5 = J1          | ÷ | 15  | = | 4.15 |
| Maintains an even temperament. $5555555555$          | 555=60              | ÷ | 17  | = | 5.0  |

Maximum total is 5 points.

Sum ITEM SCORES =  $\underline{72.05} \div 15 = \underline{4.70}$  TOTAL SCORE, Skill Area 10, Part 1

| Evaluator    | Lita | Q., | Licker | Date  | 11/1/07 |
|--------------|------|-----|--------|-------|---------|
| ED Signature |      |     |        | Date_ |         |

## DIRECTOR CERTIFICATION PROGRAM SKILLAREA 10 EVALUATION — PART 2 REHEARSAL PLANNING & IMPLEMENTATION

| Instructions to participant:  The time is six weeks before regional competition and three months before the annual chapter show. The chorus is competing. Write your plan for one regularly scheduled, three-hour evening rehearsal.  0:00 Stretches, warm-ups, mental preps. discuss plan for evening contest songs, split into sectionals to 0:30 touch on any issues that areas, retorn and work 0:45 on contest songs as a group, focusing more on charal 1:00 Unity. Assign homework if needed  1:15 tag goarteting on contest numbers (take note of 1:30 into problems if necessary.)  1:45 Short break. Consent into Bosiness meeting.  2:00 Run package for show, focusing first on well known 2:15 numbers, and getting more in depth with newer 2:30 songs as time continues. Allow some time for learning as well. "craft" involves brodys, anniversaries, acknowledge guests of their effents, words up? which involves brodys, anniversaries, acknowledge guests of their effents, words up? which involves brodys, anniversaries, acknowledge guests of their effents. Songle points = 5) 50 TOTAL SCORE, PART 2 (maximum 5)  Evaluator Ata A Microel Date  Date 1/17/03  Evaluator Ata D. Microel Date | Chapter<br>Skill Ar   | ant's Name Date Date Date Date Date Date Date Dat   |  |
|---|-----------------------|---|--|
| solutions is competing. Write your plan for one regularly scheduled, three-hour evening rehearsal.  0:00 Stretches, warm-ups, mental preps. discuss plan for evening of the contest songs, split into sectionals to 0:15 run through contest songs, split into sectionals to 0:30 touch on any issues that areas, retorn and work 0:45 on contest songs as a group, focusing more on choral 1:00 unity. Assign homework if netded  1:15 tag quartering on contest numbers (take note of 1:30 ind. problems if necessary.)  1:45 Short break. Convene into Bosiness meeting.  2:00 Run package for show, focusing first on well know 2:15 numbers, and getting more in depth with newer 2:30 Songs as time continues. Allow some time for 2:45 assistant directors on certain numbers. Use 3:00 Thank the ladies for their effents, werde up" which involves brodys, anniversaries, acknowledge guests involves brodys, anniversaries, acknowledge guests.  (Possible points = 5) 5.0 TOTAL SCORE, PART 2 (maximum 5)  Evaluator Lita a Charace Date 1/17/03   | Instructi             | ons to participant:   |  |
| 0:30 touch on any issues that arese, return and work 0:45 on contest songs as a group, focosing more on choral 1:00 unity. Assign thomework if needed 1:15 tag quartering on contest numbers (take note of 1:30 ind problems if necessary.) 1:45 Short break. Convene into Bosiness meeting. 2:00 Run package for show, focusing first on well knowledge of songs as time continues. Allow some time for 2:15 numbers, and getting more in depth with newer 2:30 Songs as time continues. Allow some time for 2:45 assistant directors on certain numbers. Use 3:00 Thank the ladies for their effents, which involves brodys, anniversaries, acknowledge guests.  (Possible points = 5) 5:0 TOTAL SCORE, PART 2 (maximum 5)  Evaluator Leta a Auchen Date 1/17/03  | evening               | rehearsal   | 10   |
| 1:30 ind gradiens on contest numbers (take note of 1:30 ind problems if necessary.)  1:45 Short break. Convene into Business meeting.  2:00 Run package for show, focusing first an well known 2:15 numbers, and getting more in depth with newer 2:30 songs as time continues. Allow some time for 2:45 assistant directors on certain numbers. Use 3:00 Thank the ladies for their effects which involves broays, anniversaries, acknowledge guests.  (Possible points = 5) 5.0 TOTAL SCORE, PART 2 (maximum 5)  Evaluator Leta a Justice Date 1/17/03  | 0:30                  | touch on any issues that arese return and more  |  |
| 2:15 numbers and getting more in depth with newer 2:30 Songs as time continues. Allow some time for 2:45 assistant directors on certain numbers. Use this time for learning as well "craft" involves bodys, anniversaries, acknowledge guests of their effects words up which [Possible points = 5] 5.0 TOTAL SCORE, PART 2 (maximum 5)  Evaluator Lita a Mucroscope Date 1/17/03   | 1:15                  | tag quartering on contest numbers (take note of ind. Problems if necessary)   | a desirence de la constanta de |
| 2:15 numbers and getting more in depth with newer 2:30 Songs as time continues. Allow some time for 2:45 assistant directors on certain numbers. Use this time for learning as well "craft" involves bodys, anniversaries, acknowledge guests of their effects which involves bodys, anniversaries, acknowledge guests of their effects.  [Possible points = 5) 5.0 TOTAL SCORE, PART 2 (maximum 5)  Evaluator Lita a Mucroca Date 1/17/03  | and financial desired | Shore break. Convene into Business meeting.   |  |
| Evaluator Lta Q. Jucker Date 1/17/03  | 2:15                  | numbers, and getting more in depth with news songs as time continues. Allow some time for this time for learning as well "craft." | P  |
| ED Signature  | (Pos                  | sible points = 5) TOTAL SCORE, PART 2 (maximum 5)   |  |
| ED Signature Date   | Evaluator             | Lita a Tucner Date1/17/03   |  |
|   | ED Signa              | ture Date   |  |

# DIRECTOR CERTIFICATION PROGRAM SKILLAREA 3 EVALUATION ORGANIZATIONAL KNOWLEDGE & DIRECTOR RESOURCES

| Partic   | ipan  | it's Name_Ted Rose II  |
|--|---|--|
|  |   | Almost Heaven Date 01/17/03  |
| Classi   | fica  | tion: Director/Co-director Assoc/Asst. dir. Candidate  |
| Instru   | ctio  | ns to Participant:   |
| Write<br>numbe   | the<br>ered                                 | letter corresponding to the item in the list below that correctly matches each of the descriptions that follow. No term is used more than once.  |
| B Ed<br>C. Co<br>D. 2<br>E. Int<br>F. Le<br>G. Ed<br>H. Ma | luca<br>oron<br>erna<br>ade<br>luca<br>arke | wide Liaison tion Coordinator et Club  The Pitch Pipe Directors' Coordinator  Ational Board of Directors richip Development Committee tion Direction Committee ting/Membership Coordinator Education Committee  The Pitch Pipe Directors' Coordinator  O. The quantity you've paid for Copyright holders  O. Music Services Department  R. Arrangers |
| L.   | 1.  | The governing body of Sweet Adelines International   |
|  | 2.  | Who is responsible for overseeing the musical excellence of the region?  |
| 1  | 3.  | Who is responsible for supervising and evaluating both the musical and educational programs of Sweet Adelines International?   |
| /P.  | 4.  | Whom would you contact to determine if an arrangement has been copyright cleared?  |
| W  | 5.  | A chapter must compete at least once every years in order to renew its charter.  |
| <u>L</u> .   | 6.  | One of the three elected members of the Regional Management Team.  |
| <u>V</u> .   | 7.  | For a Ready, SetGrow program, how many copies of music may you make for those attending?   |
| R  | 8.  | The primary intent of copyright laws is to protect   |
| K.   | 9.  | What is the name of the official publication of Sweet Adelines International?  |
| 1  | 10.   | Who is responsible for supervising the internal development of prospective chapters in the region?   |

| Fill in the blanks:  |
|--|
| 11. The purpose of Sweet Adelines International is to educate and support its members in the singing of 4 part, women's barbershop             |
| What is the name of the International President?   |
| What is your Communications/Technology Coordinator's name?   |
| 14. What is your ED's name?  |
| What is your Events Coordinator's name?  |
| 16. What is the name of the international program designed to introduce young women to the barbershop art form? Young women in Harmony Program |
| 17. Of the eight regional leaders, to whom would you go for:   |
| approval of chapter standing rules?  |
| b. help in finding a coach? Education Cooldinator  |
| c. help with membership retention? Membership Marketing Coordinator  |
| Participant: Leave the rest of this page blank.  |
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|  |
| Divide total points by $2 = \underline{5.5}$ TOTAL SCORE (maximum 10)  |
| Evaluator Leta a Suchec Date 1/17/03   |
| ED Signature Date  |