



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: [sweetadelinesintl.org](http://sweetadelinesintl.org)

April 27, 1999

Bev Miller, Director  
Capital City Chorus #4  
412 Bellingham Avenue  
Lafayette, IN 47905

Dear Bev:

Congratulations! It is my distinct privilege, on behalf of the Education Direction Committee and International Board of Directors, to inform you that you have achieved the highest level of musical leadership in the Director Certification Program — **Master Director**.

By virtue of the score achieved in the 1999 regional chorus competition, as well as previously completed requirements for the level of certified director, you are one of several directors achieving master director this year.

Enclosed is your master director pin. Please wear it with pride. We're proud of you, Bev, and know your chorus is proud of you, too.

Your name will appear in the DCP newsletter and the convention program on a prestigious list. Once again, congratulations.

Sincerely,

*Karen A. Breidert*

Karen A. Breidert  
International President

KB/jed

cc: Education Direction Committee  
Charlene Staats, Regent #4  
Toula Oberlies, MDR #4  
Molly Huffman, DMA #4  
Mary Ellen Guntzelman, DCP Coordinator #4  
Margery M. Scanlin, Chapter President  
International Headquarters Management Team  
Joyce E. Daugherty, Music Services Assistant/DCP

SWEET ADELINES, INC.

DIRECTOR CERTIFICATION PROGRAM

SELF-EVALUATION

NOTE: THIS INFORMATION IS CONFIDENTIAL.

INSTRUCTIONS: Please complete this form and forward it to your DMA. You may retain a copy for your personal files, if you so desire.

NAME BEV MILLER CHAPTER CAPITAL CITY REGION 4  
ADDRESS 3208 HENDRICKSON LN PHONE (317) 474-9638 DATE 8/25/87  
LAFAYETTE IN 47905 (317) 538-3025

Currently serving as: Sweet Adeline chorus director ☒ co-director \_\_\_\_\_  
assistant/associate director \_\_\_\_\_ section leader \_\_\_\_\_ other \_\_\_\_\_

In the blank to the left of each item, write the number of the statement that best describes your level of proficiency in that component.

3.5 I. Conducting Skills

1. No aptitude for conducting.
2. Minimal conducting skills.
3. Acceptable conducting techniques in the barbershop style.
4. Above average conducting techniques in the barbershop style.
5. Outstanding conducting techniques, including artistry, finesse, creativity, and showmanship, in the barbershop style.

3 II. Analytical Listening Skills

1. Lack of analytical listening skills.
2. Minimal capability in analytical listening skills.
3. Satisfactory ability to identify, analyze, evaluate and correct, if necessary, the barbershop sound as produced by individual voices and/or performing groups.
4. Above average capability in analytical listening skills.
5. Exceptional capability in analytical listening skills.

5 III. Organizational Knowledge/Commitment

1. No knowledge of and/or commitment to Sweet Adelines, Inc.
2. Basic knowledge of the organization's structure and philosophy.
3. Supports and encourages participation in programs at the regional and International level, i.e., competition, educational events, regional meetings, etc.
4. Promotes organizational involvement and participation.
5. Assumes active leadership role at the regional and/or International level.

(continued)



PARTICIPANT'S NAME Bar Miller

5 VIII. Communication Skills

1. No level of communication skills.
2. Minimal level of communication skills.
3. Satisfactory level of communication skills, i.e., ability to talk and be heard as well as to listen and understand.
4. Consistent above average level of communication skills.
5. Maintains circular rapport on a regular basis.

4 IX. Knowledge of Music Theory

1. No understanding of musical notation.
2. Minimal understanding of musical notation.
3. Satisfactory understanding of musical notation and music theory.
4. Above average understanding of musical notation and music theory.
5. Thorough knowledge of musical notation and music theory.

4 X. Rehearsal Planning and Implementation Skills

1. No understanding of rehearsal planning and implementation techniques.
2. Minimal understanding of rehearsal planning and implementation techniques.
3. Plans and executes a satisfactory weekly rehearsal.
4. Plans and executes an effective weekly rehearsal.
5. Shows exceptional skills at planning and implementing the weekly rehearsal as a part of a long range educational program.

Comments:

APPLICATION FOR INTERNATIONAL DIRECTOR CERTIFICATION PROGRAM

I. PERSONAL DATA

NAME BEV MILLER CHAPTER CAPITAL CITY REGION 4  
ADDRESS 3208 HENDRICKSON LN PHONE (317) 474-9638 (H)  
LAFAYETTE IN 47905 (317) 538-3025 (O)

I (am) have been a Sweet Adeline director ✓  
assistant or associate director \_\_\_\_\_  
section leader \_\_\_\_\_

Chorus(es)/dates CAPITAL CITY 1/87 - No  
STAR CITY (LAFAYETTE) 8/80 - 1/87

II. SWEET ADELINE MEMBERSHIP DATA:

Year joined Sweet Adelines, Inc. 1968

Has your affiliation been continuous since that time? 1 yr out

Other chapter(s) and region(s) to which you have belonged? SYRACUSE REG #1,  
STAR CITY #4

Check areas of Sweet Adelines, Inc. in which you have experience:

Chorus Director	<u>✓</u>	International Music Faculty	_____
Ass't./Assoc. Director	<u>✓</u>	Judge in _____	Category _____
Section Leader	<u>✓</u>	Quartet Member	<u>✓</u>
DMA or DMA Faculty	<u>✓</u>	Quartet Coach	_____
Arranger	_____	Chorus Coach	_____
Other	<u>ADMINISTRATIVE BACKGROUND!!</u>		

III. MUSICAL BACKGROUND:

Formal Education PIANO + CLARINET LESSONS

Other Musical Training SCHOOL CHOIR, BAND, ORCHESTRA

Barbershop Experience Outside Sweet Adelines, Inc. COLLEGE QUARTETS

(continued)



III. MUSICAL BACKGROUND (continued):

Describe any teaching experiences outside Sweet Adelines, Inc. \_\_\_\_\_

PUBLIC SCHOOL ENGLISH

IV. SWEET ADELINES EDUCATIONAL BACKGROUND

How many regional competitions have you attended as:

Competing chorus director 7

Competing chorus member to 7

Spectator 4 to 5

Which Internationally sponsored Chorus Director Seminars have you attended?

1978 \_\_\_\_\_ 1979 ? 1981 X 1983 X 1987 X

How many regional chorus director training programs have you participated in? All except 1 since 1980.

How many regional educational events have you attended in the last 3 years? ALL BUT 1  
(ADC Mtg. SAME time)

V. PERSONAL GOALS

What do you hope to gain from enrollment in this program? I hope to continue to grow musically through the education offered. I want my chorus to know that its director is enrolled in and believes in the educational programs of the organization. I also want to achieve the highest level possible in the program to validate my musical knowledge + involvement in Sweet Adelines.

Signature Bev Miller

Date 8-4-87

Enclose application fee of \$25.00 and mail to:

Carolyn Fedde, Education Director  
Sweet Adelines, Inc.  
P.O. Box 470168  
Tulsa, OK 74147



## DIRECTOR CERTIFICATION PROGRAM

SKILL AREA VI: JUDGING CATEGORIES

(To be completed by program participant)

PARTICIPANT'S NAME Bob Miller CHAPTER Capital City DATE 7/22/90  
 Classification: Director ✓ Ass't./Assoc. \_\_\_\_\_ Other \_\_\_\_\_

INSTRUCTIONS: Write the correct answer in each blank.

- Song 10%, arrangement 40%
1. In the music category, 40 % of your score has to do with the arrangement.
  2. In the sound category, 30 % of your score relates to artistic sound.
  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. The number of different chords (major triad, minor 7th, for instance) used in barbershop arrangements is 11.
  6. The number of total points available for a two-song performance in a regional competition is 800.
  7. In order to be eligible for an International award at your regional competition, your total score must be 360 points or above.
  8. How many categories are affected by harmony accuracy? 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.

To be completed by DMA:

Total correct answers 10 Score 10

Signed: M L Hoeckenburg, DMA Date July 22, 1990



SKILL AREA VII: VOCAL PRODUCTION KNOWLEDGE

(To be completed by program participant)

PARTICIPANT'S NAME Bow Miller CHAPTER Capital City DATE 7/22/90  
Classification: Director ✓ Ass't./Assoc. \_\_\_\_\_ Other \_\_\_\_\_

INSTRUCTIONS: Write the letter of the correct answer in the blank to the left of each of the following items:

- 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
- a 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 resonation, the \_\_\_\_\_ must be open.  
a. vocal cords      b. soft palate      c. intercostals      d. larynx  
e. diaphragm
- b 5. When we swallow, the "lid" that closes off the windpipe 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. resonation  
e. harmonics
- c 7. One of the muscles of inhalation is the \_\_\_\_\_  
a. abdominal muscle      b. vagus      c. internal intercostals      d. jaw  
e. diaphragm
- a 8. Proper phonation is achieved by lifting the \_\_\_\_\_  
a. abdominal muscles      b. jaw      c. phrenic nerve      d. larynx  
e. epiglottis
- E 9. Closure of the vocal cords is called \_\_\_\_\_  
a. resonation      b. articulation      c. relaxation      d. interference  
e. approximation



e 10. For good 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

a 13. Intercostal muscles are the muscles which control the

- a. ribcage expansion      b. diaphragm      c. drop/lift      d. shoulders  
e. vocal cords

b 14. The laryngo-pharynx is the area where pitches \_\_\_\_\_ are resonated.

- a. between middle "C" and the "C" an octave higher      b. below middle "C"  
c. above the "C" above middle "C"

c 15. The vocal cords are attached to the

- a. soft palate      b. hyoid bone      c. pharynx      d. epiglottis  
e. thyroid cartilage

a 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

- a. laryngo-pharynx      b. naso-pharynx      c. oro-pharynx

b 18. The ventricular bands are

- a. vocal cords      b. false vocal cords      c. transverse abdominal muscles  
d. tongue muscles      e. jaw muscles

c 19. The part of the body not involved in the swallowing mechanism is

- a. jaw      b. tongue      c. diaphragm      d. lips      e. larynx



- C 20. Proper posture for singing is an upright stance with body weight primarily
- a. evenly distributed on both feet
  - b. on the heels with the legs relaxed
  - c. forward on the balls of the feet.

To be completed by the DMA

Total points 17 ÷ 2 = Score 8.5

Signed: ML Koebkenberg for DMA # 4 Date 7-22-90



TEST I: 8

TEST II: 8

TEST III: 10

TEST IV.I: 10

TEST IV.II: .....

TEST V.I: 10

TEST V.II: \_\_\_\_\_

TEST VI: 8

TEST VII: 10

TEST VIII.I: 10

TEST VIII.II: \_\_\_\_\_

TEST IX: 10

TEST X.I: 8

TEST X.II:

TOTAL: 92

M/T: 52

M/C: 40

REG SCORE:

INTL SCORE:

PROG RPT: 04-88

EDUCATION EVENT:

CERTIFIED: 04-88

MASTER: .....