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**STANDARD  
FOR CANARY SONG  
„SERBIAN SINGER-SLAVUJAR“**

## **INTRODUCTORY PART**

While creating SERBIAN SINGER – SLAVUJAR the aim was to reproduce canary melodies as closely as possible, as well as to remove risky melodies from the songs that could give side affects in canary singing (acuity, screeching and others), therefore the melodies were slowed down in order to achieve the depth and calmness of the singing, but only to the extent not to harm the dynamics, clarity, warmth and recognition of this kind of singing, in other words, the imitation of the nightingales singing.

Therefore, the fact is that SLAVUJAR was created by crossbreeding a lot of singing races, but it was stabilized fifty and more years ago, and since then there has been a very few crossbreedings with other races of the canaries.

## **PHYSICAL LOOK**

**HEAD** is of a medium size, the beak is conical, eyes are black and glossy, as well as the occurrence of caps similar to the German ones.

**NECK** is thin and long.

**BODY** is rounded and slightly elongated; the belly is round and lightsome.

**WINGS** are joined to the body, the wings tips are almost touching; they are not passing each other.

**LEGS** are small to the medium length and relatively thin.

**TAIL** is tight and strained.

**FEATHERS** are tight, glossy, curls free, joined to the body, relatively intensive.

**COLOUR** occurs in several varieties and they are pure yellow, pure white, pure green, pure blue, pure isabelline, as well as their combination, such as: yellow-green, blue-white, isabelline white or isabelline yellow. The combination of isabelline with yellow and white, as well as pure isabelline, is the rarest and occurs only in 2-3% of the cases. All other colours are undesirable and they lead to suspicion that it is SERBIAN SINGER-SLAVUJAR RACE.

**POSTURE** is relatively straight to slightly bent.

**SIZE** is from 14 – 16 cm with possible deviations.

**FITNESS** as with all canaries singers is in a perfect health, vigorous and cheerful.

**THE POSITION OF THE BODY** of Slavujar when singing is with raised body and head, with wings just a little limped and with the back slightly bent.

Serbian Singer Slavujar song is defined as a gentle and soft singing of certain melodies to the point of fierce and dynamic singing of other melodies, but harmoniously and beautifully formed into one remarkable unit.

It should be noted that Serbian Singer – Slavujar is actually slowed nightingale, it is a canary that according to the standard sings more than 70 % of nightingale melodies and less than 30 % of other birds' melodies, but it does it in a completely unique way. The tact of his song, compared to the nightingale, is slower, milder, smoother with negligible rises in the song, with or with no high parts and metallic sounds.

It should also be noted that all rised tones and metallic sounds are completely unacceptable for Slavujar song, as well as the fact that the largest number of melodies are sung with closed or semi-open beak.

Slavujar song should be fluent, good Slavujar samples in the chorus are able to perform ten or more different melodies with repetitions, but the essence of the song is to be consistent,

harmonious, with equable tempo, coloration and depth of the melodies, with no significant rises in the singing level, as well as dynamic.

It shouldn't be attempted to the speed of singing the melodies, because too fast sung melody loses in quality, and it is necessary while singing melodies, that speed clearly distinguishes all the vowels and consonants the melody is composed of.

There is no good singer without proper genetic potential of the flock, a perfect Slavujar, that in its origin doesn't have one or more top-level, either female or male ancestor, doesn't exist.

### **1.1. ANALYSIS OF A SONG**

The purpose of keeping the canaries is, as well as their name suggests, the song, unlike the canary colour or the canary build, for which the song is in the background, or more precisely irrelevant. The essence of keeping any kind of the canary song is a song.

The real question to start this analysis is what the canary song is, how to define it, what is it composed of, and how to properly evaluate it, how to set the standards in order to adequately compare the songs of more than one canaries, what the essence of both judgement and competition is in a song.

Above all, it should be noted that the singing is the expression of a sexual maturity. It is related exclusively with the male gender, which means that the females do not sing. Therefore, the song of the canary is associated with male sex, as with most birds it is, and its primary role is, with a certain peacokery, to attract the attention of females and provide an advantage at the reproduction.

Speaking of singing definitions, the reference is made to the definition of Mr. Van Voezik-a, which is as follows: **“Singing is nothing more than a certain collection of inherited singing melodies and melodies learned under the influence of the environment. This set of melodies is transformed by the bird itself into a certain song”**.

Namely, at Slavujar, we strive to, through selection, remove any unwanted melodies that Slavujar considers for an error. Therefore, every singing, parts of the singing is composed of the melody that should be absolutely different in relation with each other, they represent the part of the song that can clearly be defined and described, that has a certain character, depth, dynamics and clarity.

Furthermore the melodies, if we disassemble them, consist of syllables, and these further consist of vowels and consonants that are very specific arranged, in order to form a certain melody. Depending on the number of vowels and consonants, of which syllables, or a melody consist of, a combination of methods and their repetition, we have more complex and simpler melodies.

In order to be able to define the melody, we resorted to the phonetic method and the method of comparison to describe every single melody, and so Slavujar song as a whole. In this way it is achieved for the melody to be so understandable, the possibility of their description and definition is given, and therefore the possibility of their assessment and evaluation, both by the breeders themselves and by the judges at Slavujar competitions.

Depending on the composition of melodies (combination of vowels and consonants), the complexity, the way of singing, the depth of a tone and dynamics, all Slavujar melodies are classified into four groups of melodies and they are:

- Hard melodies
- Semi-hard melodies
- Medium melodies
- Easy melodies

All that is mentioned above refers to the obligatory canary melodies, which are especially relevant for the song Slavujar, constitute the essence of its songs and give the possibility of comparison of the birds by their quality at the competitions.

It should also be noticed that there is one more category of a melody, and that is:

- Open melodies

These are in fact all the other melodies of nightingales that are not covered by obligatory melodies and melodies from other songbirds that breeders by their affinities can classify into a song of their Slavujar songs.

The question is, when we previously take into account why this bird is named Slavujar, but it does provide a logical explanation.

In the Rulebook, that has existed since the year 2000, was determined the ratio of obligatory and free melodies, and it is 70 to 30 per cent in favor of obligatory canary melodies, therefore, when we take into account that a large number of free melodies is of canary origin, the canary that in practice sings mainly nightingale melodies, is obtained.

Now, there are Slav jars who sing over 30 melodies, which was not the case in the relatively recent past, and it can be documented through Evaluation forms where also the development of this bird can be seen, which is especially in the expansion since 2000, when they made the first Regulations, an official Evaluation forms, and then the audio recording of required melody.

So, now we have a situation that there are 26 mandatory melodies which are classified into 4 groups according to their severity.

Heavy melodies, there are six of them and a range of points from five to ten is foreseen for them, with the fact the melody DOUBLE FROG(DUPLA ŽABA) should be set aside from this group, as the toughest and most complex, and therefore the most valuable.

Semi-hard melodies, there are seven of them, and a range of three to eight points is foreseen for them.

Middle hard melodies, there are seven of them, and a range of three to six points is foreseen for them.

Easy melodies, there are six of them, and a range of two to five points is foreseen for them.

We also believe that the free melodies, no matter how beautiful, new, tough and attractive they are, can not have a greater range than the range the easiest groups of obligatory melodies in order to force Slavujar standard and reduce a number of free melodies to a reasonable measure, so a range of two to five points is foreseen for them.

Enumeration of all obligatory melodies was left for the next chapter where it is done, like any other melody individually with all its characteristics.

### **1.1.1 THE QUALITY OF SINGING**

When the young canaries complete their education, when they achieve certain qualities in the singing, the time, when the best ones try to do the best at the competition and get the confirmation of its value, has come, beginning from what their genetics is like, how consistently and properly they were educated, then how they were trained, as we should not forget that the young canary stands on the table for evaluation, and during this period of time it has to demonstrate how much it has learned. To make this possible, that values of birds' song could be comparable, it is necessary to establish certain postulates and the rules relating to the quality of the Slavujar songs. When judging the quality of singing the Slavujar canaries, then for

each melody that is sung, a certain number of points are obtained. To make the judgement as equally as possible, it is necessary to find a system that would allow judges to have the same standards all the time, and among them, usually if it is possible, three judges to judge, with the minimal differences.

Let's take the group of hard melodies as an example. If slavujar sings one hard melody very well, it will be judged in a range of nine to ten points, if it sings a melody well it will be judged in a range of seven to eight points, and if it sings a melody bad it will be judged in a range of five to six points. Now the question is what are the factors that influence and reflect the quality of Slavujar canaries singing, and what are the factors that give the sum score for the melody sung by slavujar.

I'll make a list of the most important factors:

- Complexity of the melody
  - The melody depth
  - The singing sonority
  - The singing cuteness
  - Integrity, i.e. the accuracy of the singing
  - The correct number of melodies repetition
  - Dynamics of singing

Each of these factors affects the quality of the sung melodies and directly on the number of points that the judge awards to the sung melody. If it is the melody of greater complexity in the category of hard melodies, the initial number of points is initially greater than if the melody is from an easier group. Furthermore, if the melody is sung deeply, certainly it is better than being sung shallowly or up. Furthermore, if the melody is sung acoustically clean, if vowels and consonants in the melody are sung accurately and clearly, the melody automatically gets a higher number of points, and vice versa. So, the way for making factors easily be identifiable and defined, is being searched, and applicable both to judges and very average breeder who understands the Slavujar song.

Also, there is a need that everything slavujar sings bad, incorrectly modified by bad tones be adequately and accurately sanctioned, so the breeder, when he looks at the evaluation form of his bird, he could realize the mistakes slavujar has made in the songs, the intensity the mistakes were and how it affected the overall assessment of the songs.

### **1.1.2. THE IMPRESSION**

It is not enough for the canary to sing the melodies with a very good quality of individual melodies, it is very important to affect the quality of the entire song, the melody should harmoniously be linked into refrains, that transitions between the refrains are fluent. The collection of singing melodies itself is not enough for top Slavujar song, the harmony of singing, a real fluency in singing makes its tempo and dynamics, provide the ultimate experience where both the judge and any of the listeners enjoy. Thus, the method of the presentation of the melody, the consistency of the presentation, often gives one crucial difference between the top and good birds.

This has a particular impact for the evaluation of couples and the collection where the task for the breeders is more difficult and challenging because it needs to fit the song of two or four birds, and not to be detuned, but to give one harmonious whole.

## **1.2. THE OBLIGATORY MELODIES:**

They are classified into four categories:

### **HARD MELODIES**

1.2.1 DUPLA ŽABA (DOUBLE FROG)

1.2.2 PUTPUDAJKA

1.2.3 SKRNJAV

1.2.4 SKUKIDENT

1.2.5 EHO

1.2.6 ME-ME

### **SEMI-HARD-MELODIES**

1.2.7 KUŽA-KUŽA

1.2.8 VODJAH

1.2.9 VOĆ-VOĆ

1.2.10 KVOCANJE (CLUCKING)

1.2.11 GREBANJE

1.2.12 CVOGET

1.2.13 BRBOĆ

### **MIDDLE MELODIES**

1.2.14 KAKLIDŽI

1.2.15 VIGU-VIGU

1.2.16 VRLI VRT

1.2.17 ČIGAS

1.2.18 OPŽIŽI (OBŽIŽI)

1.2.19 PLIBIC

1.2.20 HU-HU, ČU-ČU

### **EASY MELODIES**

1.2.21 SVIRKE SLAVUJA (SINGING OF THE NIGHTINGALES) (BIR...BIR, LU-LU)

1.2.22 KUĆA-KUĆA

1.2.23 SKIJU

1.2.24 IDJO-IDJO

1.2.25 VUJ-VUJ (UIT...UIT)

1.2.26 ČVR

### **HARD MELODIES**

#### **1.2.1 DUPLA ŽABA (DOUBLE FROG)**

This is the hardest and most esteemed nightingale melody because it is the first on the list of heavy melodies. This melody should be considered as the most valuable nightingale melody for which a range of points from 5 to 10 is foreseen. The name of this melody is not a phonetic imitation of its sounding, it can be compared to a deep croaking of the frogs, said in other words,

with the way a nightingale imitates the croaking of the frog, and taking into consideration that a melody itself is too complex and is consisted of a lot of segments, it is named DUPLA ŽABA (DOUBLE FROG).

Therefore, it is a complex melody consisting of three segments which are expressed in the proper singing of this melody.

The quality of the melody is reflected in the proper proportion of vowels and consonants, the depth of singing of these melodies, proper rhythms of singing the syllables the melody is composed of, as well as the seriousness and the ease of a tone Slavujar sings this melody with.

This melody appears in two versions in the singing and there are the following consonants: S, K, V, and a vowel A. When we combine them, we get the following versions of the melody:

1. KVAK...KVAKKVAK...KVAK...KVAK...KVAK
2. SKVAK...SKVAKSKVAK...SKVAK.....SKVAK.....SKVAK

When we talk about the tone, it is advisable to be very deep, emphasized and pleasant, and such singing brings the highest number of points. The middle tone is acceptable, and high tones are the least esteemed and accepted.

Tempo of the singing can be slow, medium and fast. It is normal that the most acceptable is a slow singing of the melodies.

Slavujar sings this melody as follows (we'll take only one variant):

KVAK (Quack), followed by a break, and then linked KVAKKVAK without a break, then a break, then KVAK three times with exactly the same breaks between syllables. Special emphasis is placed on the consonant K, which should be highlighted in each segment.

The best solution is if the melody is sung slowly, very deep, with highlighted segments and proper breaks between them, as well as when they are sung with more repetitions.

A possible mistake that can occur with this melody is when Slavujar doesn't sing KVAKKVAK segment, in other words SKVAK SKVAK which is the second in order of, linked, so we get the version which is as follows:

KVAK...KVAK...KVAK OR SKVAK...SKVAK...SKVAK, so it is not a double melody DUPLA ŽABA (DOUBLE FROG), but can be scored as open nightingale melody.

### **1.2.2 PUTPUDAJKA**

This melody was named after the situation when a nightingale had been imitating the singing of the quail. The ancient putpudajka title is one of the few that is not a phonetic imitation of singing the melodies. It belongs to a group of hard melodies and is one of the toughest and most beautiful melodies of the group, and in general. For this melody is foreseen a range of five to ten points. The quality of this melody consists of the proper use of vowels and consonants the melody is composed of; their well determined order, deep and highlighted singing of the melody. Melody PUTPUDAJKA has the character of a complex melody, consisting of A and I vowels, consonants P Đ (DJ) which is arranged in the melody just like this, so they can be heard in this way when singing the melody:

PAPAĐI...PAPAĐI.....PAPAĐI

It is preferably for the tone of this melody to be extremely low, as with Double Frogs it is, middle tone is also acceptable, high is tolerable, but at high singing of this melody appears the

danger that the canary extends last syllable ÐI, and completely destroys this very valuable melody.

According to its composition of vowels and consonants, this melody does not look too complicated, but it is extremely difficult to sing.

The motion while singing this melody is flat, but very stressed. Rhythm is a dynamic and stable, without variation in all repetitions of syllables, with regular strikes and breaks between them. Also, singing must be balanced, unhurried and sung so you can hear every vowel and consonant in the melody, without any reduction.

This melody is not especially risky for singing, the canary just sings it or not. The problem arises only with high and extended performance of this melody, because this is where the mistakes occur.

There is other variation of this melody that is less worthy and is sung faster and with higher voice, with more repetitions. It is scored less than first variations and it is heard as:

PUĆPURUĆ....PUĆPURUĆ.....PUĆPURUĆ

### **1.2.3 SKRNJAV**

As it is case in most nightingale melodies, melody SKRNJAV is the phonetic imitation, or a translation of how this melody sounds when it is sung by Slavujar.

The canary sings this melody just as it is written SKRNJAV, and it might be the easiest melody from the group of heavy melodies, although it has the character of a complex melody.

The possibility of error occurring in singing of this melody is very small. Slavujar sings it relatively easy and mostly correct.

Range points for this melody are also from 5 to 10.

Slavujar sings this melody very similar to the original singing of nightingales, normally a little slower and deeper.

The quality of these melodies lies in the fact that the Slavujar sings it very dynamic in more repetitions, the tone of the singing is from medium to deep, high tone here is not desirable, but it is less problematic than in the melody ... ME, for example. A melody consists of a vowel A and a consonant S K R K NJ V, which are arranged exactly like this:

SKRNJAV....SKRNJAV.....SKRNJAV.....

The motion when singing the melody should be dynamic. The tone should be deep and curt with stress at the beginning of the melody, or at the consonants S K R. There is another version of a melody that is less appreciated, but still appears, where, at the end of a syllable, occurs consonant S and the melody sounds like this: SKRNJAVS...SKRNJAVS...SKRNJAVS.

### **1.2.4 SKUKIDENT**

The name of the melody is a phonetic imitation, namely Slavujar sings out this melody just as it was written. It is a very valuable and extremely beautiful and pleasant melody from the group of hard melodies, and it is foreseen for a range of 5 to 10 points.



This melody is sung by a nightingale just like it is done by Slavujar, normally much faster than the one in the material for Slavujar training.

By its structure it belongs to the complex melodies and quality of singing this melody consists in the fact that Slavujar must use the correct combination of vowels and consonants. The melody is composed of vowels U I E and consonants S K N D T which must be arranged exactly like this:

SKUKIDENT.....SKUKIDENT.....SKUKIDENT

The tone of the melody should be medium to low.

The motion when singing of this melody is descending, the rhythm is regular and relaxed and melody should be sung with equal intensity, calmly and relatively slowly.

When singing these melodies the following errors can occur, which the canary doesn't sing out at the end of syllables consonant T, and the melody sounds like this: SKUKIDEN ... SKUKIDEN ... SKUKIDEN, which is not too big mistake, but is scored with less points, or fail to sing a melody, and it sounds: SKIDENT or KIDENT, and in this case, generally it is not scored as a melody.

The summary is that the melody should be sung with a deeper tone, relatively slowly, calmly, with all the vowels and consonants, and with more repetitions.

### 1.2.5 EHO

Melody EHO is one of a small number of obligatory nightingale's melodies, whose name is not a phonetic imitation of singing the melodies, but it is very adequate, because singing this melody reminds of an echo, so that's how it got its name.

It should be noted that it is very difficult to form this melody phonetically, unlike other nightingales' melodies.

In essence, it is relatively simple, by its composition it consists of only one syllable, which repeats continuously, and quite regularly. The melody is extremely difficult for singing and requires from the canary Slavujar to have a very good voice and a talent for singing, in order to sing it correctly.

Proper singing of this melody is one of its main characteristics. The refrain is short, but it is sung three times continuously with short breaks, then follows a long break, then again three repetitions with short breaks.

The melody is composed of a vowel U I, which are arranged as follows:

UII, UII, UII.....UII, UII, UII.....UII, UII, UII

If the melody is to be correct, it has to be sung in at least three repetitions, although there can be the greater number of repetitions, which is good.

The EHO melody is sung in medium or deep tone, which is preferable. Treble sounds are undesirable because they caricaturize the melody and make it unrecognizable. It can be sung medium, fast, even relatively slow, and the rhythm of repetition of syllables is particularly important, which must be completely exact.

The EHO melody is quite original one. The other one like it doesn't exist, nor there any other version of the melody. Also, the errors in it are not common. The canary just sings it or not.

### **1.2.6 ME – ME**

The name of this melody in fact speaks about the melody; it is called a phonetic imitation. Slavujar sings this melody just as it is written. It belongs to a group of hard melodies and a range of 5 to 10 points is foreseen for it. It belongs to a group of hard melodies; although by its composition it is very simple. However, the way of singing the melody makes it complex.

The melody which is sung by a nightingale is much higher and shorter than it is sung by Slavujar, and that's because of the fact that this melody is slow down, in order to get the depth of a tone and to avoid that Slavujar sings it thinly or possibly high-pitched.

The quality of this melody is reflected in the fact that the canary sings it out relatively flat, calm, with equable tone, deep, although the singing through scratching is not wrong and gives a certain charm to this melody.

The melody ... ME ME consist of only one vowel E and one consonant M that are arranged as follows:

MEEE...MEEE...MEEE

A deep tone of singing out is preferable, middle tone is acceptable; a high tone is totally unacceptable because it distorts the melody, giving her shrillness that may even lead to serious mistakes in singing.

The movement of this melody is flat, with descending emphasis on the vowel E, which is sung long-drawn. The melody should be equable and each syllable should be sung out with equal intensity and pitches.

Every raising and sharply singing of the vowel E is undesirable.

At Slavujar singing, this is one of the most peaceful and the flattest melodies and offers the possibility for a certain relaxation of the canary because most of the other melodies are more dynamic with more rhythm, so Slavujar starts a song by this melody, which is very often with the nightingale itself.

## **SEMI – HARD MELODIES**

### **1.2.7 KUŽA...KUŽA**

KUŽA melody, like most other nightingales' melodies is phonetically described by its name. In fact, the Slavujar is singing exactly how it is written and spoken- kuža.

It belongs to a group of melodies that a nightingale in many ways imitates the sound of a frog in nature (for example, double frog, kuža...kuža, kre kre, and other similar).

This melody is just sung out by Slavujar as it is written, as well as other melodies from this group. It should be sung in a deeper tone.

A range of points for this group is from three to eight.

The quality of this melody is to be sung out in a deeper tone, relatively slow, with a flat rhythm, a middle tone is acceptable, but the treble is the least appreciated.

The melody KUŽA...KUŽA is composed of two vowels and they are U and A and two consonants, which are K and Ž that are arranged as follows:

KUŽA...KUŽA...KUŽA

The movement of this melody is similar as with SKRNJAV melody, but less dynamic. The tone of singing is stressed, deep, with a special stress on a vowel U.

### **1.2.8 VOĐAHI**

The name of VOĐAHI melody is a phonetic imitation of a melody sound and there is no other name for this melody.

It is a melody from semi-hard melody, with a range from 3 to 8 points. It is relatively hard and very desirable melody. The quality of this melody reflects in the correct order of vowels and consonants, as well as deep and well balanced singing.

The melody is composed of vowels O A and consonants V Đ H, which are arranged with no alternatives. Their order is as follows:

VOĐAHI...VOĐAHI...VOĐAHI

The stress of a singing is on the vowel O.

Deep and middle tones are acceptable, unlike the trebles, which can be very risky when singing because they give the opportunity to the mistakes to occur, as well as rising and they are scored with low grades.

The rhythm of singing is smooth, flat and stable, with equal breaks while singing. The movement of the melody is well balanced and deeply and peacefully singing. Undesirable singing out is with a stress on the last vowel I, which is less valued, as well as singing out.

Shortened singing out like VOĐAH....VOĐAH is also less appreciated.

### **1.2.9 VOĆ...VOĆ**

Like most of nightingale's melodies, this melody is named after the way of singing out of a nightingale, in fact the SLAVUJARnightingale melody, where it is perfectly heard VOĆ...VOĆ. So, its name is a phonetic imitation of a melody sounding.

VOĆ...VOĆ melody is very pleasant for listeners' ears, although SLAVUJAR are used to sing in more repetitions, with a very few breaks between the segments of a melody.

It should also be noted that SLAVUJAR sings this melody very similar to a nightingale, normally a little slower and deeper, and that this is also the original nightingale's melody.

A range of points for this melody is from 3 to 8.

VOĆ...VOĆ melody is composed of a vowel O and consonants V and Ć, which are arranged as follows:

VOĆĆ...VOĆĆ...VOĆĆ

The quality of this melody is to be sought in a curt singing of the segments VOĆ, which is sung deep, with short intervals between them.

Also, it is not an error if this melody is sung by scratching, because in this case the consonant C, which is extended, gains in its depth, as well as the whole melody.

The emphasis is on a downward short vowel O, and the way of this melody singing becomes very pleasant and it needn't be repeated more than once.

The rhythm of this melody singing is dynamic, with more repetitions and regular strikes.

### **1.2.10 KVOCANJE ( CLUCKING )**

KVOCANJE (CLUCKING) melody belongs to a group of semi-hard melodies, with a range from 3 to 8 points and its name is a phonetic imitation of a melody singing. By its interpretation it reminds on clucking, so that's how it got its name.

Slavujari sing this melody very gladly and very often. It is very pleasant for listening and relatively easy for singing out. It is composed of consonants K V C and a vowel O, which are arranged into only one syllable, as follows:

KVOC...KVOC...KVOC

It has a character of a relatively simple melody and it appears in more repetitions, which not harms the Slavujar song because this melody is of well balanced rhythm, has got an easy way of singing and is sung by mainly middle and deep tone, and relatively slower comparing with most of the nightingale melodies.

There are no any specials mistakes when singing this melody and, as it is the case with other nightingale's melodies, a treble in singing out is undesirable, as well as too fast rhythm of the singing.

### **1.2.11 GREBANJE (SCRATCHING)**

GREBANJE (SCRATCHING) melody didn't get its name as phonetic imitation, but by the fact that its singing reminds on a very definite and very specific way of scratching.

This melody appears in more variations, but only three of them are examined as an official standard, where the following vowels I O are used and consonants KŽV G, and when properly arranged, we get the following:

KŽŽI...KŽŽI...KŽŽI

KOČČI...KOČČI...KOČČI

VGO...VGO...VGO

All these three variants are equal, they should be sung out with as deeper tones as possible, a fast rhythm, as well as with a stress on the consonants Ž and Č, which are sung stretched and through scratching, as this melody was named after.

It is very important not to stress and extend the vowel that is at the end of both variants, and to sing this melody steadily, because when the smallest raise of a tone appears, very ugly and questionable tones are obtained.

The third variant is the SLAVUJAR sings out the syllable VGO for many times, with the fact that the stress is on the consonants V and G, and in that case it sounds very pleasant, especially when it is sung with a deep tone of a middle fast rhythm.

At the same time, the third variant is the least risky.

### **1.2.12 CVOGET**

There isn't any other name for this particular melody since it is also derived from the phonetic transcription of the way it is usually sung out by a nightingale or a canary. It belongs to the group of semi-hard melodies and the number of points awarded varies from 3 to 8 points.

It is a rather simple melody which is sung at one fell swoop; a nightingale usually sings it as embroidery comprising two melodies: KOCI-SCRATCHING and than CVOGET.

The name of the melody is the exact replica of the phonetic transcription and it shows the exact way a canary or a nightingale sings it out; this is an original nightingale melody in its purest form.

The quality of the melody is reflected in the precise order of the vowels and consonants, the rhythm and the height of the tone.

This melody comprises the vowels O and E and consonants C, V, G and T that are arranged like this:

CVOGET...CVOGET...CVOGET

The primary stress is on the vowel E.

The alternative is for the consonant T to be substituted by the consonant C so that it sounds like this:

CVOGEC...CVOGEC...CVOGEC

These are the two variants of the same melody. The only difference is that at the end of the second variant we hear TS which merges into C instead of T.

The first variant is considered to be the correct one but the second variant is not looked upon as a mistake either, although it is less valued.

The tone is supposed to be medium to low as with all the other nightingale melodies; it is possible for the pitch to be a bit higher but then the score tends to be lower.

The rhythm should be dynamic, brisk, and without too many repetitions.

The melody is linear but explosive.

It is commonly sung by canaries and it is most desirable but it can slide into error if it gets high-pitched.

### **1.2.13 BRBOCH (BABBLE)**

This rare melody is not the phonetic transcription of the way it is usually sung out. It is reminiscent of the sound of babble of a distant stream and that is how it derives its name.

It belongs to the group of semi-hard melodies and the number of points awarded varies from 3 to 8 points, although CLUCK is too a relaxing melody since it appears to be so calm when it is heard both in terms of tempo and tone.

This melody was previously known as SAJGON too; it is the phonetic transcription of the way it is usually sung out. It comprises the consonants S, J, G and N and vowels A and O that are arranged to sound like this:

SAJGON...SAJGON...SAJGON

The rhythm is slow and the melody is linear and with regular breaks; the canary usually repeats it two or three times.

The tone varies from medium to low. High-pitched tones are not desirable and are less valued but high-pitched singing is not endangering the melody as it is the case with the other nightingale melodies.

There are no typical mistakes and the melody sounds mild and catchy.

The stress is on the vowels A and O.

## SEMI-HARD MELODIES

### 1.2.14 KAKLIDZI

This is a typical nightingale melody; a nightingale always sings this melody as a part of embroidery. As most of the nightingale melodies, this is too the phonetic transcription of the way it is usually sung out – it is such a precise replica of the way a nightingale or a canary sings it out that each letter could be heard loud and clear.

KLIKLIKINDZI is another variant of this melody and it is also the name which was previously used for it. Both variants are equally valued and esteemed.

It belongs to the group of semi-hard melodies and the number of points awarded varies from 3 to 6 points. It is a rather complex and complicated melody thus it could be said that it surpasses the group to which it belongs.

Its structure makes it a complex melody and its quality is reflected in the proper arrangement of consonants and vowels, its depth, the clarity of singing, the resonance; it is one of the most distinguished nightingale melodies and it gives the song tempo and charm.

The melody is comprised of the vowels A and I and the consonants K, L, DZ and N which are arranged without any exception to sound like this:

KAKLIDZI...KAKLIDZI...KAKLIDZI

KLIKLIKINDZI...KLIKLIKINDZI...KLIKLIKINDZI

The tone should be low and opulent; it should be sung with precision and without any contractions and alterations but briskly and gently too.

The melody is linear; the strokes are supposed to be brisk and fully defined with small breaks between the refrains.

Contraction leads into error and the melody gets completely deformed and thus excluded from evaluation.

### 1.2.15 VIGU...VIGU

This melody is a logical extenuation of the previous melody and is often a part of embroidery which sounds like this:

KAKLIDZI...KAKLIDZI...KAKLIDZI...VIGU...VIGU...VIGU

This is also a typical nightingale melody and the phonetic transcription of the way it is usually sung out.

Here too we have no need for comparisons with other sounds; the melody is literally transcribed to match what is actually heard.

The melody is almost the same whether it is sung by a nightingale or a canary: a canary, however, sings it a bit slower.

It belongs to the group of semi-hard melodies and the number of points awarded varies from 3 to 6 points.

The quality of this relatively simple melody is reflected in the precise arrangement of the vowels I and u and consonants V and G:

VIGU...VIGU...VIGU

There is no alternative way of performing this melody as to the way it connects KAKLIDZI which precedes it; the two of them make a marvelous union and one of the most recognizable nightingale embroideries.

The consonant G in the refrain emphasizes the dynamics of the melody which should be brisk and low with regular intervals of refrains as well as breaks between them.

The melody should be performed in lower tones since it does not stand even mildly higher tones; it must be precise and it is supposed to sound as a sequence of small sound explosions.

The melody is linear and; it does not tolerate duration and a considerable number of repetitions.

### **1.2.16 VRLI...VRT**

This particular melody is also the phonetic transcription of the way it is usually sung out by a canary.

It belongs to the group of semi-hard melodies and the number of points awarded varies from 3 to 6 points. It is a bit more complex than the other melodies of the group both in terms of arrangement of vowels and consonants and the performance of the melody.

The melody comprises consonants V, R, L and T and the vowel I; the complexity is reflected in the arrangement of these syllables which makes it sound like this:

VRLI...VRLI...VRLI...VRT

The breaks between the segments are short, emphatic and precisely differentiated.

The tone is medium and the melody comes and goes in waves which together with mild and warm tones give it a special appeal. This is a rather catchy melody that differs from all the other nightingale melodies and is very much specific when it comes to the manner of singing.

A fast rhythm often leads into error which results in the unnecessary multiple repetitions of the VRLI segment and the omission of the VRT segment in the end which spoils the beauty of the melody and makes it tiresome for one to listen.

### **1.2.17 CHIGAS**

The name of the melody is derived from the phonetic transcription of the way a canary sings it out; it is a rather simple melody both in terms of the participation of vowels and consonants and the manner of singing.

The quality is reflected in the proper arrangement of the vowel A and the consonants CH, G, and S within a sole syllable so that the melody sounds like this:

CHIGAS...CHIGAS...CHIGAS

The melody itself is not very much demanding; it is neither nice nor catchy and it is sung out in medium tone and rhythm.

It is a slightly ascending melody and the only danger is for it to be sung out rapidly and ascending while putting the stress on the vowel which results in the loss of quality and sliding into error.

### **1.2.18 OB ZIZI or OP ZIZI**

The name of this particular melody is also derived from the phonetic transcription of the way it is usually sung out – the phonetic transcription shows the exact way a canary sings it out. There are no possible comparisons since the melody is completely original; it is not similar to any other melody on or off the list. It is a relatively complex melody comprising two syllables which are sung out rather emphatically.

This melody belongs to the group of semi-hard melodies and the number of points awarded varies from 3 to 6 points.

This is a rather complex melody when other melodies from the group of semi-hard melodies are taken into consideration and its quality is reflected in the even arrangement of the vowels and consonants, properly defined interval between the OB/OP and ZIZI segments, depth of the tone of the melody and the clarity in which the syllables are being sung out.

The vowels included in the phonetic transcription are O and I and the consonants are P, B and Z; when properly arranged, the following melody is produced:

OB ZIZI...OB ZIZIZ...OB ZIZI

OP ZIZI...OP ZIZI...OP ZIZI

The interval between the segments OB/OP and ZIZI is quite short but particularly emphasized while it is somewhat longer between the repetitions of the whole segments; the accent is on the second part of the ZIZI segment of the melody which must to be sung out with an outstanding clarity.

The tone is supposed to be medium or low-pitched, the lower the better, since the high-pitched tones are considered most unwelcome both here and with the other nightingale melodies. The rhythm is emphatic and precise and it largely tends to affect the quality of the melody itself; the syllables should be indubitably emphasized with precise breaks so that they wouldn't merge within the melody.

It is a rather linear melody with possible ascending variations but nothing extreme.

It should be pointed out that this is a rather nice and attractive melody, pleasant for listening both in terms of tone and phonetics; it is completely different from all the other melodies thus there is no other like it. The only possible mistake that a canary could make is to make the ZIZI segment longer so that the melody would then sound something like this: OB ZI ZI ZI ZI ZI. This is very much frowned upon and the score tends to be lower.

### **1.2.19 PLIBIC**

Here we have another phonetic transcription of way a canary/nightingale is singing this very melody; the melody has got its shortened and less valued version, PIBIC, where the consonant L, which gives the melody warmth and rounds it up so that it doesn't sound sharp, is missing. All in all, the phonetic transcription exactly corresponds the way the canary is singing it out.

There is no need for comparisons. When the melody is properly sung all the sounds are nice and clear and could be recognized even by a layman.

This melody belongs to the group of semi-hard melodies and the number of points awarded varies from 6 to 3 points. It is a proper representative of its group; it is neither too simple nor too complex while being beautiful and catchy at the same time.

Its quality is reflected in the proper use of consonants and vowels and a gentle, warm but also low singing out of the melody itself.

The vowel sound within the melody is I and the consonants are P, L and B; when properly arranged, the following melody is produced: PLIBIC...PLIBIC... PLIBIC or in the shorter and less valued version; PIBIC...PIBIC... PIBIC.

The tone is most valued when it is low, gentle, rounded up and mild without sharp jumps between the syllables; the medium tone is also agreeable and doesn't affect much the quality of the melody. High-pitched tones are frowned upon when it comes to this melody too.



The rhythm should be equable, without any jumps and with only mild crossings. It is a linear melody or just mildly ascending. The strokes should be equable and not too emphatic.

### **1.2.20 HU.HU-CHU.CHU**

There are two very similar variants of this melody which are rather equal in terms of scoring. This melody belongs to the group of easy melodies and the number of points awarded varies from 2 to 5 points. This particular group of melodies is the phonetic transcription of the way they are usually sung out. The melody ranks among the very easy melodies; it comprises the consonants H, C and a vowel U.

It is sung out in the way that it sounds like this:

HUU... HUU... HUU

CHUU... CHUU... CHUU...

It is most desirable that both variants are sung in medium or low tone; the rhythm should be linear with emphasized breaks between the segments.

The vowel U is prolonged in both variants; it should be pointed out that the consonants H and C are supposed to be loud and clear so that there is no dilemma whatsoever or the singing out of the melody, when its composition and simplicity are taken into consideration, might be understood as a simple call and fail to be scored as such.

There is no possibility of mistake even if the melodies are sung in higher tones.

## **EASY MELODIES**

### **1.2.21 Nightingale piping (BIR.BIR i LU.LU)**

There are various nightingale and canary pipings but on this occasion we are taking into consideration only the two which rank as representative and most frequent.

They belong to the group of easy melodies and the number of points awarded varies from 2 to 5 points. They are simple considering their composition and the manner in which they are sung out. These melodies bare a resemblance to the simple and monotonous sound of a pipe.

These two variants comprise vowels I and U and consonants B, R and L which combined make up a melody that sounds like this:

BIR... BIR... BIR

LU.LU.LU

The nightingale piping is easy to sing. The canary tends to overdo it.

The melody is sung in a medium tone and in a medium speed; to accelerate is wrong and dry and harsh tones tend to make it sound shrilly.

The melody should be sung with breaks between the syllables because of the clarity they give it; any merging of the syllables is considered to be wrong and is given little value.

### **1.2.22 KUCA...KUCA**

This melody and her other variants such as KUCI...KUCI and KEKE.KUCI.KUCI, which is similar to a tiny embroidery, are the phonetic transcriptions of the way they are usually sung out; they are easily recognized in their original form since they resemble so much the song of a nightingale.

The phonetic transcription shows the exact way a canary sings it out.

The melody is rather simple which is evident both in its phonetic transcription and in ease with which the canary sings it. There is no need for comparisons because it is characterized by an outstanding clarity regardless of who is singing, a nightingale or a canary.

Its quality is reflected in its dynamics which should not be exaggerated, that is to say, if there are many quick repetitions, the melody can become tiring and burdensome thus spoiling the harmony of the canary's song. The quality is also reflected in the preciseness of the singing out and in the regular breaks between the segments; without all this, the segments tend to merge so the melody sounds like: **CAKUCAKUCAKU**; this is considered to be a mistake.

The variants of the melody comprise vowels U, A, E, and I and consonants K and C. Those variants sound like this:

**KUCA...KUCA...KUCA**

**KUCI...KUCI...KUCI**

The first variant is considered to be the representative one and is valued most. The quality of the melody is reflected in the precisely determined sequence of vowels and consonants, regular breaks between the segments and refrain and a limited number of the repetitions of the refrain.

The tone of this melody is the one of medium height; neither high pitched tones nor fast singing are recommended.

The rhythm is very dynamic and the strokes must be precisely separated and defined.

The melody is discontinuous and linear.

### **1.2.23 SKIJU**

There are no other names for this melody the phonetic transcription of the way it is usually sung out. It belongs to the group of easy melodies and the number of points awarded varies from 2 to 5 points. Although it comprises three consonants and two vowels which make it phonetically the longest melody of the group, it is rather simple and not too demanding.

The quality of this melody is reflected in the precise use of the vowels I and U and consonants S, K and J which are arranged to sound like this:

**SKIJU...SKIJU... SKIJU**

The melody is sung out easily in medium tone; the rhythm is relaxed, without emphasis, slightly prolonged and linear.

High-pitched tones and speedy rhythm are not desirable since they may make the melody sound shrilly and cause it to lose its integrity and thus spoil the song.

### **1.2.24 IDJO-IDJO**

As we have pointed out multiple times already, this melody is the phonetic transcription of the way it is usually sung out.

It is a rare kind of melody due to the fact that it has got more vowels than consonants in its transcription. It eludes comparison and is simply the replica of its transcription.

This melody belongs to the group of easy melodies and the number of points awarded varies from 2 to 5 points.

The quality of this melody is reflected in the choice of vowels and consonants and their proper arrangement; it ranks as a relatively easy and simple melody.

The quality is also reflected in the manner of performance which is rather low and in calmness which the melody brings about.

This melody comprises two vowels and one consonant. When they are arranged they sound like this:

IDJO... IDJO... IDJO

What we have here are the vowels I and O and the consonant (a diphthong rather) DJ.

The tone should be low although the medium one is acceptable too; not even high-pitched tones can compromise the melody but the low ones are valued more.

The rhythm is equable and stable with a slightly prolonged consonant DJ. When this is represented phonetically it looks like this:

IDJDJDO... IDJDJDO... IDJDJDO

The melody is linear but it is even better if it is slightly descending.

What could be considered as an objection to this melody will turn out to be praise rather than an objection; this is a very stable melody without any strong possibility of misinterpretation or error. It is pleasant and quite distinct from all the other melodies.

### **1.2.25 VUJ-VUJ, VIT-VIT**

This melody is again the phonetic transcription of the way a nightingale or a canary usually sings it out; there are multiple similar variants of it but the two are singled out as the most representative.

It is a simple melody which belongs to the group of easy melodies and the number of points awarded varies from 2 to 5 points. It is typical of nightingales and canaries too.

The quality of this melody is reflected in proper arrangement of the vowel U and the consonants V and J so that what we get sounds like this:

VUJ... VUJ... VUJ

The tone should be low and mild, although the medium one is acceptable too.

The rhythm should by no means be quick; it should be slow to medium, light and with medium breaks between the refrains so that the melody would stay mild and melodic.

This melody is typical of nightingales but it is more than desirable when it comes to canaries too since it makes their song precise and continuous.

### **1.2.26 CHVR-CHVR**

Both variants, CHVR-CHVR and CVR-CVR, are equally represented melodies of the canary song. This melody is another phonetic transcription of the way a nightingale or a canary usually sings it out.

It belongs to the group of easy melodies and the number of points awarded varies from 2 to 5 points. It is a typical and relatively simple nightingale melody but there are certain dangers which we are going to discuss a bit later.

The melody resembles most the call of the young when their parents come back to the nest to feed them but in all other respect its name is its exact phonetic transcription.

The quality of this melody is reflected in the proper use of consonants; this one of those rare melodies which does not comprise vowels. Furthermore, it depends on the precisely determined length and restriction of the syllables and voicing. As we have already mentioned, there are only consonants in this melody: V, R and C/CH.

They are arranged within the melody to sound like this:

CHVR... CHVR... CHVR

CVR... CVR... CVR

The first variant is more valued because the canary tends to sing it in lower tones.

The tone of the melody should be low or medium; high-pitched tones are absolutely unacceptable.

What should be pointed out is that the most prominent problem with this melody is the length and the number of repetitions of the refrain; if the singing of the melody happens to get out of control what we get is something like this:

CHVRRRRR.CHVRRRRR

If this happens it becomes the most typical canary melody.

The tempo and rhythm of the melody are of great importance and also the regular breaks between the refrains. The melody is linear and it is very important that it should be sung with precision and that the number of repetitions is limited.

### **1.3 OPEN TOURS**

This is a group of melodies that comprises all the other nightingale melodies which are not obligatory and the melodies performed by other birds such as a lark, blackbird, oriole, thrush, etc. When it comes to the song of a canary, these melodies are less valued but they make it melodic and connect well the obligatory melodies which are valued more. The open melodies should not be present in more than 30% of the nightingale song.

### **1.4 NEGATIVE MELODIES**

#### **1.4.1 ASPIRATION**

It is normal for the canary to breathe in and then breathe out as it sings out a melody. It is not unusual for a bird to breathe in at the exact moment of singing out. If it does that fast and in a rough manner while its beak is open, the tone which comes out is unpleasant and must be sanctioned. Milder forms of aspiration are tolerated as inevitable with those songbirds whose skill is looked upon as outstanding.

#### **1.4.2 HIGH, SHRILLY MELODIES**

Sharp and high-pitched tones tend to appear in some of the melodies. Comparisons are difficult to find but we certainly can give some distinctive features:

- A high-pitched tone
- A rough use of consonants and vowels
- An unpleasant and ear-splitting sound

Judge sanctions a bird for high-pitched singing of a melody by taking one or two points from its total score; he or she also enters a remark in the evaluation list.

#### **1.4.3 UNDESIRABLE MELODIES**

Here we list those most undesirable canary melodies. They sound like this:

- KRRRRR

- CVRRRR
- VRRRRR
- PRRRRR
- BRRRRR
- FRRRRR

What ranks as the most distinctive feature of these melodies is an emphatic singing out of the consonants K, V, P, B, F and R with the consonant R considerable prolonged. This is sanctioned by taking 1 – 10 points from the total score.

The young canaries are allowed one such singing out, if they repeat it for the second time, they are disqualified.

The old canaries are allowed two such singing outs, if they repeat it more than two times, they are disqualified.

#### **1.4.4 CVRKUT (CHIRPS)**

They sound like this:

SII-SII-SII

CII-CII-CII

TSII-TSII-TSII

SIT-SIT-SIT

TSEE-TSEE-TSEE

PII-PII-PII

VII-VII-VII

Their distinctive features are:

- A lack of musical appeal
- A dry and dull tone
- A rather rough singing out of the consonants S, TS, P and V and vowels  
E and I

These are punishable by disqualification if the tones are high-pitched, sharp and prolonged with a special emphasis on the vowels I and E.

#### **1.4.5 CIJUK (A SHRILL)**

The melody sounds like this:

CIJU-CIJU

CHIJU-CHIJU

The melody is an exact replica of its phonetic transcription. A canary is disqualified if it sings it out.

#### **1.4.6 CAPKANJE (A TAPPING)**

The melody sounds like this:

CAP-CAP

CHAP-CHAP

TJAP-TJAP

This melody is also an exact replica of its phonetic transcription. A canary is disqualified if it sings it out.

### **2.Scoring**

#### **2.1 SCORING BASICS**

Scoring is based on a system. The top boundary is not precised but 40 points represent the lowest one. If the bird does not achieve even that bare minimum, an NS is entered in the evaluation form which means that the performance was not satisfying. If the bird fails to sing while it is being scored, an FS is entered in the evaluation form.

#### **2.2 SCORING – JUDGING**

By judging the canary's song we estimate its value by assigning it a certain number of points.

The number of points depends on:

The number of melodies performed

The value of particular melodies

The quality of particular melodies

Possible negative melodies

The overall impression of a song

The harmony of a couple or collection

##### **2.2.1 THE NUMBER OF MELODIES PERFORMED**

It does not necessarily mean that if the bird is the best when it comes to the number of melodies it has sung out, that it shall have the best score. Since the most important items are the quality and value of certain melodies (hard melodies, semi-hard melodies, medium melodies, etc.), it is not unusual that the best score is achieved by the canary which manages to sing out the melodies in accordance to the regulations mentioned above. The ideal situation is the one in which a canary manages to sing a large number of melodies of top quality. Quality should always go before quantity.

##### **2.2.2 THE VALUE OF PARTICULAR MELODIES**

All the obligatory melodies have been arranged in four categories:

- |                       |             |
|-----------------------|-------------|
| a) Hard Melodies      | 5-10 points |
| b) Semi-hard Melodies | 3-8 points  |
| c) Medium Melodies    | 3-6 points  |
| d) Easy Melodies      | 2-5 points  |

### **2.2.3 ALL THE MELODIES COULD BE PERFORMED IN A MANNER WHICH IS:**

- Excellent
- Good
- Poor

Category	Performance		
	Poor	Good	Excellent
Hard Melodies	5-6	7-8	9-10
Semi-hard Melodies	3-4	5-6	7-8
Medium Melodies	3	4	5-6
Easy Melodies	2	3	4-5
Open Melodies	2	3	4-5

When the quality of certain melodies is being estimated, it is necessary that everything from the list below is taken into consideration:

The depth, that is to say the pitch of the performance: Different melodies have different requirements when it comes to the pitch.

The tempo requires special attention. The tempo (the speed in which the syllables within a certain melody are being sung out) often determines how the melody is classified. Different requirements that different melodies have should be taken into consideration here as well.

The tone of voice is also very important as far as the estimation of the quality is concerned. A pleasant tone of voice is inevitably appreciated by the judges.

The clarity of performance both of syllables and of certain melodies is an important element of scoring. It is of great importance that a melody is sung nice and clear in order to get the judges' appreciation. If this should not be the case, the judge lowers the score.

The manner of singing: The judge must be aware of the position of the beak. The canaries sing with their beaks shut or half-opened. The quality of the singing is also affected by the nasal singing (the singing goes through the nose) and by aspiration (the air is breathed in the midst of singing). The judge also must be aware of what manner of singing deserves a lower score, that is to say when it is necessary to assign negative points.

#### **2.2.4 NEGATIVE MELODIES**

Besides the positive melodies, canaries sing negative melodies or they sing the positive melodies in a manner that is wrong (short or half-sung melodies). It is customary for the negative melodies to be sanctioned by taking away of the points and the unpermitted ones by disqualification.

#### **2.2.5 THE OVERALL IMPRESSION**

This is nothing more than a general impression we get of the song. This impression also depends on the tone of voice and the melodic input. This input implies harmony in the way different melodies come together and a proper length of syllables and melodies. To simply sing out melodies is not enough; what is asked for is the achievement of harmony between the melodies so that we get a song in all senses of the word. Some birds sing melodies well but in a way that is chaotic, completely void of order; it is thus understandable that harmonious song which is performed in an orderly fashion should be additionally rewarded. Points are entered in the colon designated for impressions and their span goes from 1 to 9 points.

#### **2.2.6 THE HARMONY - THE HARMONY OF A COUPLE OR COLLECTION**

Here we talk about the harmony of a couple (2 birds) or collection (4 birds). Complete harmony is very difficult to achieve but it is possible with the birds of the same origin (brothers). A judge shall reward that couple or collection that manages to achieve the total confluence of sound, follows the same direction while singing, and sings in the same tone that is to say in the same tone of voice.

### **2.3 SCORING LIST**

#### **3. Scoring Techniques**

The organizers of the competition should have two separate rooms prepared for the competition, one for the admission of the birds and the other for the scoring. The size of the room depends on the number of birds. Only the judges, interns and the admission committee (one or two members) are allowed in the room. Peace and quiet are required in the room and the temperature should be between 18 and 20 °C.

The admission committee uses special forms to register the birds entered for the competition; they mark cages, enter the ring numbers, the colour of the bird, and the name of its breeder which is not revealed until the scoring is over. After the scoring is finished, the admission committee enters the information about the breeder and the ring number into the evaluation form; they mark the birds which are rewarded and check their ring numbers.

The admission committee takes the birds to and away from the judges in an order previously determined by a draw and receives the evaluation forms from them after the competition is over. A couple or collection is taken before the judges. The birds are not allowed to look at each other.



### **3.1 SCORING SEASON**

Taking into consideration the biological rhythm of the canaries, the scoring is conducted from October to December of the designated year. The room in which the canaries are kept is in complete darkness while the one where the scoring is being conducted is artificially lit. The distance between the judges and the birds is 1.20 to 1.50 meters. The judges evaluate single birds and pairs for 15 minutes while they need 30 minutes for a collection.

### **3.2 THE WORK OF THE JUDGES**

As part of the process of evaluation, the first thing a judge does is to register the cage number, conduct the visual estimation of a bird and register the colour of a bird. After that, a judge listens to a bird, registers the melodies and enters them into the evaluation form. After he/she is done with listening, the points are added up and the scores for the overall impression and harmony of a couple or collection entered. If there were any negative melodies, the total score is reduced for a certain number of points. A judge then checks the ratio of obligatory to open tours (70%:30%). All the melodies are registered but only the points which are derived from those 30% of the open tours which got the best score enter the total score. In the end, he/she does the final adding up, signs the evaluation form and hands it in to the committee.

**TRANSLATED BY,**

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