

## California Poppy Song Canary: A Recipe for the Most Beautiful Song Canary in the World?

A number of my friends and acquaintances among song canary breeders have made a sort of hobby of expressing their ideas about what would constitute the most beautiful song canary, one that would appeal to the most home pet buyers and hobbyists alike. What follows is one version.

### Proposed Name: California Poppy

The California poppy is a delicate cup-shaped wildflower that is suspended above wispy green growth in wind-blown bouquets. It is the state flower of California and grows freely in the wild places of the western United States, turning hills and valleys a gorgeous golden-orange. It is an icon in the minds of many westerners, clinging to the earth from the sandy shores of the Pacific all the way to the mountain meadows of the Sierra and beyond. Garden varieties come in colors ranging from creamy white to shades of yellow and orange and, finally, to red.



Coincidentally, there was a very large, popular breed of crested canary in Victorian England called the Lancashire Cobby; the word cobby referred to the crest of this breed and perhaps is related to the word coppice (usually shortened to copse) which is an area covered by bushy scrub and small trees. If one thinks of a small rounded hill with such a coppice on its top, one can see the appropriateness of the term as regards a crested canary. Although this breed died out, it has been recreated from other breeds known to have shared blood lines with it.

Since a flock of the best examples of canaries is very like a flying garden with beautiful colors, delicate shapes, and feathery textures, and since the word poppy creates an irresistible play on words with the term cobby and would also pay homage to the great Victorian breeders of the past, **California Poppy** seems an appropriate name. The name would apply to both crested and non-crested specimens equally well.

### Size, Shape, and Stance

Recalling that this is intended to be a song canary and that it would share genetic material with traditional song breeds (because using good song canaries would be the

most direct route by which to create a new songbird), the size could be expected to fall within the ranges of those breeds (from the smallest timbrado of under 5 inches to the largest waterslager of about 6.5 inches). However, in keeping with the traditional canary which has been kept throughout the west since the days of the Spanish colonists and American pioneers (many an adobe, cabin, or sod house had a little hook near the door on which to hang a favorite bird's cage), a small size and the lighter, more lilting voice that often goes with it should be preferred.

The shape should also be reminiscent of the traditional western canary and therefore somewhat compact. The **California Poppy** would be allowed in both crested and non-crested versions: neither version should copy the distinctive appearance of any of the recognized type canary breeds (Gloster Fancy, Stafford, Columbus Fancy, Lancashire Cobby, Old Crested, Yorkshire, Border Fancy, Norwich, etc.). For example, it should have neither a crest which obscures the eyes in any way nor bushy eyebrows. The feather length on the head, whether the bird has a crest or not, should be that of a typical song canary. In the crested version, this will present the viewer with a small neat crest which may be round, oval, or triangular in shape.

The normal stance of the birds when standing on the perch could vary just as that of the song breeds does and anything from about horizontal to more upright could be accepted. It should be noted, however, that any similarity to the more extreme posture canaries should be discouraged, including a high shoulders and lowered head "humpback" stance, a number "7" stance, an upright "C" position, severely "stilted" legs, etc.

When it comes to the song stance of the males, any song canary stance could be allowed, including the low-over-the-perch roller "hoop", the slightly higher waterslager "curve", or the more upright song stance of some timbrados and some waterslagers. It should be noted here that a lower angled song stance has become preferred among some song canary judges who claim this allows for more air volume to move through the syrinx and therefore gives a better song. However, many good singers will be found which stand at a variety of angles to the perch and the angles seem to be, at best, a secondary consideration when evaluating song.

### **Feather Texture**

Again, the traditional song canary breeds should be a guide here. The feather texture should be fine and tight fitting in general with allowances made for the somewhat fluffier appearance of some individuals. No trace of frilled feathers should be seen.

## **Color**

The **California Poppy** should be allowed in any ground color that California's state flower comes in; namely, dominant white, buff, yellow, golden, apricot, orange, or red (with the typical wild poppy's golden-orange being the best reminder of the wildflower). The lipochrome colors should be allowed in normal song canary versions (where the males have a narrower feather web than the hens and appear brighter in color), intensive or non-intensive (also called non-frosted and frosted), and dimorphic (also called mosaic) versions. Melanin patterns should be allowed in self, foul, ticked, variegated, or clear versions in both normal and cinnamon. In addition, the melanin markings may also be expressed as grizzled or spangled. Color feeding, with either natural or synthetic agents should be allowed but not mandatory.

Although some song breeds are more restrictive in terms of colors allowed, rollers do allow all of the ground colors and melanin colors mentioned above as well as the disrupted melanin pattern found in grizzling or spangling. However, it would be both counterproductive and naïve to attempt to mandate that song breeds be the exclusive source for bringing these colors and patterns to the **California Poppy** when they are more readily accessible in the color canaries we find at our own local bird clubs. It must be recalled, however, that the **California Poppy** is intended to be a song canary, albeit a beautiful one, and must have song canary genes to get a desirable song.

## **Evaluation of the Appearance (50 Points Total)**

The birds would be judged on both appearance and song with separate scores for each. The two scores would then be combined to give an overall total in a way that reflects the judge's perception of the beauty of the combination of the physical characteristics and the song of the individual bird and its consequent suitability as a pet songster or object of selective breeding which has an attractive shape, size, and color.

Because this is a song breed, there is no intention to imply that the appearance is to be scored like that of a type or color canary; however, song breeders know that what a canary looks like will help it find a permanent, happy adopted home as much as what it sounds like will. So an evaluation of appearance is absolutely essential in determining the "best" contemporary song canary.

## **Overall Size, Shape, Stance (Up to 12 points)**

For birds that display an overall pleasing combination of these characteristics in keeping with their song canary background, up to **12 points** may be awarded.

All other things being equal, a small, well-formed, tight feathered bird should score higher than a big one. Such issues as crossed wings, being very over sized, or having the shape or stance of a type or posture canary must be addressed under this rubric; the more severe the issue or the more the bird resembles one of these other sorts of canaries, the lower it should score (*for poor examples, no points awarded; for good examples, 1-4 points awarded; for very good examples, 5-8 points awarded; for excellent examples, 9-12 points awarded*).

### **Head (Up to 12 points)**

For crests: award up to **12 points** for well-formed and not overlarge crest, clear eyes, well-aligned beak, and overall appearance of head, etc. A small gap in the feathers at the back of the crest is allowed if not detracting from the overall appearance; a gap is due to the fact that we are talking about song canaries here which do not have the longer type canary feathers (*for poor examples, no points awarded; for good examples, 1-4 points awarded; for very good examples, 5-8 points awarded; for excellent examples, 9-12 points awarded*).

OR

For non-crests: award up to **12 points** for well-formed top without bushy eyebrows, clear eyes, well-aligned beak, and overall appearance of head, etc. (*for poor examples, no points awarded; for good examples, 1-4 points awarded; for very good examples, 5-8 points awarded; for excellent examples, 9-12 points awarded*).

### **Feather Texture (Up to 6 Points)**

Since feather quality adds to the way the other features, such as shape or color, are perceived, it is actually thought to be a supporting feature which helps determine scores in these other categories already. However, it deserves to be scored in its own right as well. Up to **6 points** may be awarded for the texture appropriate to traditional song canary breeds. The feather texture should be fine and tight fitting in general with allowances made for the somewhat fluffier appearance of some individuals. No trace of frilled feathers nor overlong type canary feather length should be seen and the more that these characteristics are present, the lower the bird should be scored (*for poor examples, no points awarded; for good examples, 1-2 points awarded; for very good examples, 3-4 points awarded; for excellent examples, 5-6 points awarded*).

### **Ground Color and Melanin Patterns (Up to 12 Points)**

Up to **12 points** may be awarded for an attractive, even ground color that is striking and clean in appearance in combination with pleasing melanin patterns. Special features like even markings and spangling or rowing are to be preferred over more normal patterns. It is generally supposed that both pet keepers and breeders prefer more lightly variegated and clear birds, however, what it is most essential to reward is a striking combination of colors and patterns that is both eye-catching and beautiful (*for poor examples, no points awarded; for good examples, 1-4 points awarded; for very good examples, 5-8 points awarded; for excellent examples, 9-12 points awarded*).

### **Overall Impression of Beauty and Soundness (Up to 8 points)**

This rubric is designed to give the judge a place to reward those individual birds which are truly beautiful and call attention to themselves while being completely healthy and sound in every appearance. The more eye-catching the bird and desirable as both a pet and as an object of selective breeding, the higher it should score under this rubric up to **8 points** (*for examples which make a poor impression, no points awarded; for examples which make a good impression, 1-3 points awarded; for examples which make a very good impression, 4-5 points awarded; for examples which make an excellent impression, 6-8 points awarded*).



**This result of some experimental breeding is a good example of an intensive poppy orange ground bird with spangling of the melanin pattern. It is well under 5 inches in length, but has a pleasantly stout appearance.**



Here is another small, well-formed bird which shows its spangling even more due to the fact that it is a non-intensive.



This bird, in addition to being about an inch or more larger than the other two examples, has much looser feathering as is apparent from the sloppiness of the crest and slight curls at the belly and flanks. The smaller, tighter feathered form should be preferred.

## Song

As for song, variety would be sought, including water notes, bells, deep rolls, complex multi-syllable flutes, and as many pleasant wild bird and “specialty” notes as possible in a medium volume.

## *A New Approach*

Many American canary breeders have become infatuated with certain aspects of the fancy, and I can't say that I blame them. They are often accused of being breeders of random mutts or kitchen canaries which have no value and who consequently flood the market with cheap, low quality canaries. Although such breeders exist, more often these hobby breeders are out to create a canary that is pleasing to them in appearance and song and is a careful combination of the locally available birds that have the most

desirable characteristics that can be found. I hate to disillusion the critics, but reading any of the good canary books available demonstrates that virtually every established canary breed began in this way!

A wide range of good birds representing a variety of distinct lineages and song styles have each been popular. Freedom of artistic expression rather than adherence to strict lists of tours and sets of rules has often been the order of the day. A breeder with nothing more than a good ear and a creative, artistic bent is likely to be a successful American breeder of canaries which can easily find homes with pet owners and fellow experimental breeders; however, becoming even a minimally competent traditional song canary breeder involves hours of study of the positive tours and the possible faults for which a bird can lose points or even be disqualified, including learning a specialized vocabulary in Spanish, Flemish, or German.

The question becomes how to take the best of both worlds into the development and promotion of a true song canary appraisal system in the American style, how to incorporate both traditional song canary wisdom and the love of the kind of "creativity-with-elbow-room" that many American breeders have enjoyed.

First it should be noted that chop notes should be completely banned from the songs of true song canaries. Roller and especially waterslager breeders consider chops to be the most serious and contagious of faults and any bird which sings a chop note at one of these contests must be disqualified from the contest and removed from the show area. Furthermore, some timbrado or Spanish song canary federations in Spain have begun to penalize "ch" sounds as faulty on their score cards. Most canaries can learn to sing chops in a matter of a short time, and we have all heard type canaries that just love to sing chops in long bursts of jarring, unpleasant, and tuneless caterwauling. These calls have no place in the musical compositions of a true song canary and should have no place at contests where valuable birds come together. As a blanket statement, type and color canaries may sing chops, song canaries may not. I want to make it clear that I am applying a narrow definition to the word chop. Only those notes actually pronounced "chop" are chops. Although notes like "chip", "chap", or "chep" may be faulty, only the chop should be a disqualification. Any other **harsh** "ch" sounds should be considered faulty as well. However, some other notes beginning with a lighter "ch" sound may be quite good and add pleasant variety to the song.

In order to be in step with the traditional, very workable, and logical "rule of three" style of score card, rubrics would need to be designed that evaluate aspects of song using possible scores that are divisible by three and give higher values to those characteristics of song that are most necessary to good song and are actually more difficult for the birds to produce well.

## *The Sound Characteristics of Canary Song in the New Approach*

There are four sound characteristics to be discussed in canary song: pitch, volume, timbre (also called direction or accent), and rhythm (also called emission rate or tempo). Each of these must be considered in developing any new approach to evaluating song canaries.

It is suggested that higher values should be awarded to those characteristics of sound that are most necessary to good song and that are more difficult for the birds to produce. It should be noted that low pitch, in itself, is not one of the characteristics for which high value should be given. Although I have heard both roller and American singer breeders say that deeper tones are more valuable because they are harder for canaries to sing, this is simply not so. Pitch is primarily a matter of heredity and secondarily one of learning. A young roller that has a voice apparatus that is genetically designed for depth and hears good deep song during his learning period will find it easy to sing deep songs. On the other hand, a timbrado with a song organ genetically tuned for higher sounds and who hears higher tinkling notes during his learning period will find it easier to sing a tenor song. Both roller breeders and timbrado breeders have to work diligently to preserve the proper pitch characteristics for the breeds they have chosen. Both breeds can move toward the "middle" if the breeders don't strictly select against that. For our purposes in developing a new American song canary scoring system, a bird with an otherwise good song should not be penalized because it sings in a higher pitch or rewarded simply because it sings in a lower pitch. On the other hand, any bird whose pitch consistently falls outside of the range of sound that is pleasant<sup>1</sup> to the human ear (either too high or too low) should not be considered a high quality singer.

Volume should also not be considered a factor to which high value would be assigned. It is a matter of both heredity and learning in the same way that this applies to pitch. That is, it is not any "harder" to sing at a medium volume than it is to sing too softly or too loudly. Again, however, any bird whose volume consistently falls outside the range of sound that is pleasant to the human ear (either too loud or too soft) should not be considered a high quality singer.

In my opinion, a fair amount of leeway should be allowed for what constitute acceptable pitch and volume ranges. Extra care, diligence, and caution should be exercised by judges when evaluating these two characteristics, especially when one is tempted to devalue a bird's performance, since pitch and volume are a matter of

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<sup>1</sup> Pleasant when it comes to song can mean interesting, intriguing, or stimulating and is not merely limited to "pretty".



personal taste to some extent. Actually, this principle should apply equally to every aspect of scoring and every rubric on the score card, and higher or lower scores should never be the result of a judge imposing his taste or personal preferences on others. Rather, they should only reflect an objectively discernable difference in quality, so far as humanly possible.

I have written elsewhere about a canary song direction triangle. According to this way of looking at things, canaries are capable of emitting three distinct timbres or directions of sound: hollow, watery, and metallic.

- Hollow sounds may include ones that are like echoes from an empty barrel, deep purring or growling sounds, wooden sounds like tapping or knocking, and notes that sound like they were made using a reed instrument
- Watery sounds may include drops, bubbles, rolling stream sounds, splashes, and two-syllable “gurgle” sounds, like liquid being poured from a narrow mouthed soda bottle
- Metallic sounds may include hammer-and-anvil or hammer-and-pipe noises, sleigh bells, church bells, bicycle bells, and sounds that seem like they come from one kind of metal whistle or another

Theoretically, every sound made by a canary is able to fit into one of these categories; with a little creative listening, all do.<sup>2</sup>

The final component of canary song is rhythm or emission rate. A canary can sing individual notes of his repertoire at rates much faster than ten beats per second. Because the human ear can discern distinct beats to a rate of about 8 or 9 beats per second, canary tours sung more quickly than that seem to sound like a single rolling, ringing, or buzzing sound rather than like a series of distinct beats. This psychological phenomenon can be called “persistence”. The sound itself does not actually persist, however, since it is only in the human mind that the gaps between the individual beats are filled.

- Tours sung with 10 or more beats per second (that is, more beats per second than the human ear can recognize) are called continuous rolls.
- Tours sung with between 9 and 6 beats per second are called semi-continuous, and the individual beats can just be distinguished as separate by the human ear.

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<sup>2</sup> A few poorly pronounced tours can be impossible to place and, unless worthy of penalization due to faultiness, should be ignored and left unscored.

- Tours sung with 5 or fewer beats per second are known as discontinuous, and the individual beats can easily be distinguished by the human ear.

### *The Principle of Unified Criteria*

“Unified criteria” means the evaluation of a wide range of canary song styles using one set of rubrics in a way that is fair to each style. The principle of unified criteria has been in use in timbrado contests for some time because there are three distinct styles of timbrado song based on whether the birds favor continuous, semi-continuous, or discontinuous tours.

- Those favoring continuous tours (rolls) are called classic-style birds
- Those favoring semi-continuous and discontinuous tours but retaining some continuous rolls are called intermediate-style birds
- Those exclusively favoring semi-continuous and discontinuous tours are called discontinuous-style birds

I propose that a new American song canary scoring system expand this concept of unified criteria to include not only rhythm or emission rate but also timbre or direction, pitch, and volume.<sup>3</sup> Under this system a bird that sings any combination of directions in any combination of rhythms and does so at a pitch and volume that are not unpleasant and to a high quality would achieve a high score. This would be the key to maintaining a wide range of acceptable song. This would preserve a freedom of experimental selection and not force breeders to move their birds toward any particular pitch, volume, direction, or rhythm.

This presents us with a number of potential combinations and some examples of tours from the various song breeds that fit under them:

- **Hollow/continuous or fast hollow**—tours such as a roller hollow roll and bass roll or *knorren*, timbrado rolled variations, and waterslager deep belrol and *chor/knorr* fall under this category of sound
- **Hollow/semi-continuous or medium hollow**—tours such as roller hollow bell and the faster glucks, timbrado fast flourish note and the faster clucks or *cloqueos*, and

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<sup>3</sup> Pitch and volume would figure into this system of unified criteria to a lesser extent because quality bird song must fall within an excepted range of “pleasant” sound (whether interesting, intriguing, stimulating, or pretty) and avoid unpleasant pitch or volume (too high, too low, too loud, or too soft). Not every pitch and every volume is pleasant, but every timbre (hollow, watery, or metallic) and every rhythm (fast, medium, or slow) can be pleasant.

waterslager rolled chuck note or *tjokkenrol* and rolled flutes are examples of this category

- **Hollow/discontinuous or slow hollow**—tours such as roller flute and slower glucks, timbrado slow flourish note and slower clucks or *cloqueos*, and waterslager flute and chuck note or *tjokken* are found here
- **Watery/continuous or fast water**—tours such as roller water roll, timbrado water timbre, and waterslager rolling water beat or *rollende* fit this category
- **Watery/semi-continuous or medium water**—tours such as the faster roller water glucks, timbrado semi-bound water, and waterslager bubbling water beat or *bollende* fall under this category of sound
- **Watery/discontinuous or slow water**—tours such as the slower roller water glucks, timbrado slow water, and waterslager water drop beat or *klokkende* are examples of this category
- **Metallic/continuous or fast metal**—tours such as the roller bell roll, the timbrado door bell or *timbre*, and the waterslager high belrol are found here
- **Metallic/semi-continuous or medium metal**—tours such as roller bell, timbrado sleigh bell or *cascabel*, and waterslager bell fit this category
- **Metallic/discontinuous or slow metal**—tours such as timbrado bell or *campana* and waterslager steel tones fall under this category of sound

The lists of sample tours in each category above are not meant to be exhaustive, and other canary notes, whether named or unnamed, may fall under any of them.

### *The Purpose of Score Cards*

When the **technical commission** for each traditional song breed meets, it has a number of goals in mind: to preserve the unique voice characteristics of the breed (in particular those that distinguish it from other song breeds), to ensure a fair evaluation of all legitimate lines of the breed, to promote the breed, and to encourage its continued improvement. One principle tool that they use to do all this is the score card. First, a sort of common mental image of excellent song has to be held by the members of the commission. Then, it needs to be broken down into its constituent parts (the tours). Finally, there must be some sort of agreement as to how much each of the tours contributes to the character of the breed's song. The more necessary a sound or tour is to typical song for that breed, the more important it is to evaluating the breed's song. Each of the various rubrics on the score sheet corresponds to a tour and is weighted in

such a way that indicates its contribution to “correct” song for that breed. The greater the contribution, the higher the potential value. In this way, a tour like hollow roll is given a high value on a roller score card, a tour like water drop beat is given a high value on a waterslager score card, and a tour like slow flourish note is given a high value on a timbrado score card.

In a legitimate American song canary evaluation system which promotes a certain freedom of expression in various modes, however, the preservation of one particular set of unique voice characteristics (to the exclusion of others) would be inappropriate since a wide range of combined directions, rhythms, pitches, and volumes, given the parameters already discussed, should all be allowed and even encouraged. On the other hand, the goals of ensuring a fair evaluation of all legitimate lines, the promotion of an American-style song canary assessment system, and the encouragement of continued improvement in the birds would all be appropriate.

Again, the score card for an American song canary assessment should allow a wide variety of voices to succeed on the contest bench while at the same time resisting the whimsy of judges who would only promote birds that meet their own tastes. Each direction mentioned above (hollow, water, and metal) and each rhythm (fast, medium, and slow) can be equally important to good song, but that is not to say that each tour or each combination (fast hollow, medium hollow, etc.) deserves equal weight on the score sheet.

### *A Score Card*

Relying on the work already done by traditional song canary breeders and judges going back as much as 100 years, we see that each breed has certain tours that are valued much more highly than others. These appear in the categories we have designated as fast hollow, slow hollow, and slow water. By the same token tours valued at a medium level by traditional song canary breeders appear in medium hollow, medium water and slow metal categories. Finally tours valued at a lesser level are those found in the fast water, fast metal, and medium metal categories. The following rubric score values are therefore proposed:

#### Positive Tours

- Fast hollow—27 points
- Medium hollow—18 points
- Slow hollow—27 points

*(A total of 72 points is allowed for hollow tours)*

- Fast water—9 points
- Medium water—18 points
- Slow water—27 points

*(A total of 54 points is allowed for water tours)*

- Fast metal—9 points
- Medium metal—9 points
- Slow metal—18 points

*(A total of 36 points is allowed for metal tours)*

- Special Presentations, Accents, or Notes—3 points
- Impression—3 points
- Team Harmony—3 points

Negative Tours or Faults

- Nasal—minus 1 to 3 points
- Raspy—minus 1 to 3 points
- Shrill—minus 1 to 3 points
- Chip, Chap, Chep, or any harsh “Ch” —minus 1 to 3 points
- Chop—disqualification

In contrast to traditional song breed competition, where the rendition of a tour belonging to different breed is discouraged, breeders need to be careful of not benching birds which sing purely the song of one recognized breed or another. There are sufficient specialty song contests in existence in the US now-a-days to get birds that sing typical roller, timbrado, or waterslager song evaluated without having to enter them under this system. This system should be used to evaluate birds bred under “creative free selection” with the purpose of experimenting with bird song in the hopes of developing something new and striking or, perhaps, something that approaches the individual breeder’s artistic vision of ideal song.

A wide variety of high quality birds with some amount of leaning in the hollow, watery, or metallic directions should all be successful on the new score card. In addition, excellent songsters with leanings in no one direction should also be able to score well. Figure 2 demonstrates hypothetical scores for various birds which fit these descriptions: A) a bird with an affinity to timbrado-like song with good metal sounds and very good flourishes; B) a bird with an affinity to roller-like song with very good hollow sounds but with some water also; C) a bird with an affinity to waterslager-like song with plenty of very good water and some very good metals; D) a bird that is a good all-rounder.

Again, the goal would be to establish a generalist set of criteria represented on a score card that would include rubrics that would not exclusively favor any one song style while at the same time allowing any very good bird to succeed. Scoring should also be done in manageable sized groups of birds from one breeder (teams of four<sup>4</sup>) so that the harmony of the birds bred by one breeder may also be evaluated. Traditional song canary breeders see the team harmony score as extremely important in determining their own success. Here, a higher score is seen as a positive commentary on their breeding program as a whole. The ultimate goal is to create a line of closely related birds which all sing similar or, better yet, complementary songs to an outstanding quality.

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<sup>4</sup> Because of the huge classes of birds (as many as an extreme of 10 from all different breeders) in current American singer evaluation, I have noted that only the birds that are very good or very bad warrant any significant comment by the majority of judges. All the birds in the middle are pretty much scored and ignored with slight and off-hand, often single word, comments. This is a real shame as these birds are the ones that a breeder needs to learn most about. If the bird lacks some aspect of song or needs some aspect polished, the informed breeder can make future pairings in such a way as to improve the song quality of his line. If the judge merely gives a mediocre score to a bird with little explanation because circumstances necessitate his concentrating on only the best 3 or 4 of the birds, it cheats the breeder of valuable knowledge. Under a system that scores each category of song for a maximum of 4 birds at a time, a breeder can see specifically what is lacking in each bird's performance and can remediate the problem in his line through proper selection and pairing.

|                                   | Min.      | Good      |           |           |           |           |           |           |           |           | Excellent |           |           |           |           |           |  |           |  |
|-----------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|--|-----------|--|
| Fast Hollow<br>27 points          | 9         | 10        | 11        | 12        | 13        | 14        | 15        | 16        | 17        | 18        | 19        | 20        | 21        | 22        | 23        |           |  |           |  |
| Medium Hollow<br>18 points        | 6         | 7         |           | 8         |           | 9         |           | 10        |           | 11        |           | 12        |           | 13        |           | 14        |  | 15        |  |
| Slow Hollow<br>27 points          | 9         | 10        | 11        | 12        | 13        | 14        | 15        | 16        | 17        | 18        | 19        | 20        | 21        | 22        | 23        |           |  |           |  |
| <b>TOTAL HOLLOW<br/>72 POINTS</b> | <b>24</b> | <b>27</b> | <b>30</b> | <b>32</b> | <b>35</b> | <b>37</b> | <b>40</b> | <b>42</b> | <b>45</b> | <b>48</b> | <b>51</b> | <b>53</b> | <b>56</b> | <b>58</b> | <b>61</b> |           |  |           |  |
| Fast Water<br>9 points            | 3         | 4         |           |           |           | 5         |           |           |           | 6         |           |           | 7         |           |           |           |  |           |  |
| Medium Water<br>18 points         | 6         | 7         |           | 8         |           | 9         |           | 10        |           | 11        |           | 12        |           | 13        |           | 14        |  | 15        |  |
| Slow Water<br>27 points           | 9         | 10        | 11        | 12        | 13        | 14        | 15        | 16        | 17        | 18        | 19        | 20        | 21        | 22        | 23        |           |  |           |  |
| <b>TOTAL WATER<br/>54 POINTS</b>  | <b>18</b> | <b>21</b> | <b>23</b> | <b>24</b> | <b>26</b> | <b>28</b> | <b>30</b> | <b>31</b> | <b>33</b> | <b>36</b> | <b>38</b> | <b>39</b> | <b>42</b> | <b>43</b> | <b>45</b> |           |  |           |  |
| Fast Metal<br>9 points            | 3         | 4         |           |           |           | 5         |           |           |           | 6         |           |           | 7         |           |           |           |  |           |  |
| Medium Metal<br>9 points          | 3         | 4         |           |           |           | 5         |           |           |           | 6         |           |           | 7         |           |           |           |  |           |  |
| Slow Metal<br>18 points           | 6         | 7         |           | 8         |           | 9         |           | 10        |           | 11        |           | 12        |           | 13        |           | 14        |  | 15        |  |
| <b>TOTAL METAL<br/>36 POINTS</b>  | <b>12</b> | <b>15</b> |           | <b>16</b> |           | <b>19</b> |           | <b>20</b> |           | <b>21</b> |           | <b>24</b> |           | <b>25</b> |           | <b>28</b> |  | <b>29</b> |  |

Figure 1 Above: The total possible points would be 165 points, but this is really irrelevant since a bird that would sing excellent renditions in all of these categories would be an impossibility. A maximum score could be established at 100 with no problem and top birds scored in the low 90's. The timbrado score card has 192 points possible and a maximum score of 100 is set for that breed with only the best few dozen birds each year in Spain, at most, scoring 90-93 points. Because of the lack of familiarity that US judges would have in implementing this kind of system they might benefit from a judge's score table like the one above.

| Tours                               | A  | B  | C  | D  |
|-------------------------------------|----|----|----|----|
| Total Hollow—72                     | 43 | 61 | 28 | 39 |
| Total Water—54                      | 31 | 13 | 41 | 29 |
| Total Metal—36                      | 14 | 14 | 19 | 20 |
| Specials—3                          |    |    |    |    |
| Subtotals                           | 88 | 88 | 88 | 88 |
| Nasal—minus 3                       |    |    |    |    |
| Raspy—minus 3                       |    |    |    |    |
| Shrill—minus 3                      |    |    |    |    |
| Chip,Chap,Chep,<br>Harsh Ch—minus 3 |    |    |    |    |
| Chop—disqualified                   |    |    |    |    |
| Negative Subtotals                  |    |    |    |    |
| Imp—3                               | 2  | 2  | 2  | 2  |
| Team Harm—3                         |    |    |    |    |
| TOTALS                              | 90 | 90 | 90 | 90 |

Figure 2: Some examples of how various sorts of birds can be scored. A represents a bird with an affinity to timbrado style song; B represents a bird with an affinity to roller style song; C represents a bird with an affinity to waterslager style song; D represents a bird with a good all-round song.



| TOURS/<br>DIRECTIONS     | Cage A    |          |          |           | Cage B    |          |          |           | Cage C    |          |          |           | Cage D    |          |          |           |
|--------------------------|-----------|----------|----------|-----------|-----------|----------|----------|-----------|-----------|----------|----------|-----------|-----------|----------|----------|-----------|
|                          | fast      | med      | slow     | total     | fast      | med      | slow     | total     | fast      | med      | slow     | total     | fast      | med      | slow     | total     |
| HOLLOW—72                | <b>x</b>  | <b>+</b> | <b>+</b> | <b>43</b> | <b>+</b>  | <b>+</b> | <b>+</b> | <b>61</b> | <b>-</b>  | <b>-</b> | <b>x</b> | <b>28</b> | <b>x</b>  | <b>x</b> | <b>x</b> | <b>39</b> |
| WATER—54                 | <b>x</b>  | <b>x</b> | <b>x</b> | <b>31</b> | <b>-</b>  | <b>0</b> | <b>x</b> | <b>13</b> | <b>+</b>  | <b>+</b> | <b>+</b> | <b>41</b> | <b>x</b>  | <b>x</b> | <b>x</b> | <b>29</b> |
| METAL—36                 | <b>x</b>  | <b>-</b> | <b>-</b> | <b>14</b> | <b>+</b>  | <b>+</b> | <b>0</b> | <b>14</b> | <b>-</b>  | <b>x</b> | <b>+</b> | <b>19</b> | <b>x</b>  | <b>x</b> | <b>x</b> | <b>20</b> |
| Specials—3               |           |          |          |           |           |          |          |           |           |          |          |           |           |          |          |           |
| Positive Subtotals       | <b>88</b> |          |          |           | <b>88</b> |          |          |           | <b>88</b> |          |          |           | <b>88</b> |          |          |           |
| Negative or Faulty Tours | Nas -3    | Ras -3   | Shr -3   | Chp -3    | Nas -3    | Ras -3   | Shr -3   | Chp -3    | Nas -3    | Ras -3   | Shr -3   | Chp -3    | Nas -3    | Ras -3   | Shr -3   | Chp -3    |
|                          |           |          |          |           |           |          |          |           |           |          |          |           |           |          |          |           |
| Chop—disqualified        |           |          |          |           |           |          |          |           |           |          |          |           |           |          |          |           |
| Negative Subtotals       |           |          |          |           |           |          |          |           |           |          |          |           |           |          |          |           |
| Imp—3                    | <b>2</b>  |          |          |           | <b>2</b>  |          |          |           | <b>2</b>  |          |          |           | <b>2</b>  |          |          |           |
| Team Harmony—3           |           |          |          |           |           |          |          |           |           |          |          |           |           |          |          |           |
| TOTALS                   | <b>90</b> |          |          |           | <b>90</b> |          |          |           | <b>90</b> |          |          |           | <b>90</b> |          |          |           |

**- means minimum; x means good; + means excellent; 0 means not sung or not significant to song**

Figure 3: The same bird scores from Figure 2 are recorded on the partial representation of a possible score sheet.

| Tours         | Phonetic Text   |
|---------------|---|
| Fast Hollow   | RORORORO, RURURURU, RERERERE, RARARARA, KORRR, KNORRR   |
| Medium Hollow | HOU-HOU-HOU, TOC-TOC-TOC, CHUK-CHUK-CHUK, LU-LU-LU, TUI-TUI-TUI, CLO-CLO-CLO, GLU-GLU-GLU, CLA-CLA-CLA, CLAK-CLAK-CLAK  |
| Slow Hollow   | TI-LU TI-LU TI-LU, TOC TOC TOC, CHUK CHUK CHUK, MARIPILI MARIPILI, CUELI CUELI, TUILIO TUILIO, DOU DOU DOU, SOUT SOUT SOUT, CLOK CLOK CLOK, GLOOK GLOOK GLOOK, TU TU TU |
| Fast Water    | BLIBLIBLI, BLISBLISBLIS, GLIGLIGLI, WUWUWU, LULULU  |
| Medium Water  | BLA-BLA-BLA, BLO-BLO-BLO, BLU-BLU-BLU, BOU-BOU-BOU, BU-BU-BU  |
| Slow Water    | GLUCKLE GLUCKLE, GLOUI GLOUI GLOUI, VLOUI VLOUI VLOUI, WOOT WOOT WOOT, BLOUI BLOUI BLOUI, BLOB BLOB BLOB, GLUB GLUB GLUB  |
| Fast Metal    | RIRIRIRIRIRIRI, BRRIIIING, RRIIIING   |
| Medium Metal  | LIN-LIN-LIN, LUNG-LUNG-LUNG, LOUNG-LOUNG-LOUNG  |
| Slow Metal    | TI-LUNG TI-LUNG TI-LUNG, TOUNG TOUNG TOUNG, TONG TONG TONG, CHOUNG CHOUNG CHOUNG, CLINK CLINK CLINK, TAN TAN TAN  |

Figure 4: Onomatopoeic renderings of the phonetic text of the positive tours in each of the song categories. Note: in order for the sounds depicted to actually fit in the categories they must have the correct timbre or accent. That is, the tours phonetically written in the hollow categories must have a hollow tone to actually warrant being placed there; the watery tours must have a distinct sound of playing water behind them; the metallic tours must sound like metal on metal or metal on crystal. As is the case elsewhere in this work, the lists are not intended to be exhaustive.

## California Poppy Song Canary Score Sheet

| TOURS/<br>DIRECTIONS     | Cage A    |           |           |           | Cage B    |           |           |           | Cage C    |           |           |           | Cage D    |           |           |           |   |   |   |   |
|--------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|---|---|---|---|
|                          | fast      | med       | slow      | total     | fast      | med       | slow      | total     | fast      | med       | slow      | total     | fast      | med       | slow      | total     |   |   |   |   |
| HOLLOW—72                |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| WATER—54                 |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| METAL—36                 |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| Specials—3               |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| Positive Subtotals       |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| Negative or Faulty Tours | Nas<br>-3 | Ras<br>-3 | Shr<br>-3 | Chp<br>-3 | Nas<br>-3 | Ras<br>-3 | Shr<br>-3 | Chp<br>-3 | Nas<br>-3 | Ras<br>-3 | Shr<br>-3 | Chp<br>-3 | Nas<br>-3 | Ras<br>-3 | Shr<br>-3 | Chp<br>-3 |   |   |   |   |
| Chop—disqualified        |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| Negative Subtotals       |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| Imp—3                    |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| Team Harmony—3           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| SONG TOTALS              |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| Conformation             | a         | b         | c         | d         | e         | a         | b         | c         | d         | e         | a         | b         | c         | d         | e         | a         | b | c | d | e |
| CONF. TOTALS             |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| FINAL TOTALS             |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |
| Comments                 |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |   |   |   |   |

**Scoring Marks:** - means minimum; x means good; + means excellent; 0 means not sung/not significant in song  
**Confirmation:** a. size/shape/stance(12) b. head(12) c. feather texture(6) d. color/pattern(12) e. impression(8)

Judge: \_\_\_\_\_ Date: \_\_\_\_\_

Contest Club: \_\_\_\_\_ Location: \_\_\_\_\_