

# STANDARD

Of the song of the Roller Canary

ORDRE MONDIAL DES JUGES



## Preface

This standard is destined to be translated into several languages

All breeders and contestants of the Roller canary will recommend this work-it is a precious guide for a better understanding in the pursuit of the value of the Canary's song.

For all OMJ Judges –Section A, reading this Standard is a duty and for development. They need to refer to it continually and to show it at judges meetings.

Deviation from the standard is not allowed. Each judge of the Ordre Mondial des Juges must set an exemplary example as close as possible to the rules of COM/OMJ. At the time of World Shows , each change of opinions will be a section to be discussed by a multinational assembly of other judges.

## Suggestions

Work was done at a congress of OMJ/CE by national experts from 8 member countries, on May 12<sup>th</sup> to 14<sup>th</sup> 1995 in Porrentruy, Switzerland . It was conducted by Adolf F ZAGER, an OMJ judge for Section A, in the presence of Daniel SOMMER the OMJ President.

Participants were.

Germany	Dr T VELEUER	and K. DUMPPELMANN
Austria	A.POPPER	
Belgium	L.TIELENS	and A.STRATEMAN
Spain	J.L.C. LILLO	
France	R.NOAILLY	and A.HEN
Italy	G.CAMPIGOLA	and D. DI NOIA
Holland	J.BOES	and H.WARMERDAM
Switzerland	J.SPORRI	and W.ISELI

A world wide goal is a common desire to produce specially a standard for COM/OMJ which answers the critics in Nouvelles de la COM and explains to the great majority of members in each country.

The rest of the standard covers the results of the votes of members from each country.

## ORIGIN

The majority of the work necessary to produce these standards was done by Adolf. F ZAGER , vice president of COM/OMJ/CE who is a Roller Canary Judge.

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Lode Tielens juge expert OMJ Manuel Technique du Chant Harzer. La Chanson du Canri du Harz.

Algemene Nederlandse Bond van Vogelhouders 1994 LESBOEK Harzers

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This document was originally translated from the German version by Maurice DELANNOY ,French OMJ judge

This version was translated from the French version by Graham Wellstead who is a Roller canary breeder, contestant and judge from the UK

**REPRESENTATION**

**OF THE DIVISION OF THE TOURS**

**OF THE SHAPE OF THE TOURS**

**OF THE VALUE OF THE TOURS**

**OF THE SONG OF THE ROLLER CANARY**

**DIVISION OF THE TOURS**

**HEAD TOURS**

**MEDIUM TOURS**

**INFERIOR TOURS**

## BREAKDOWN OF THE TOURS

### HEAD TOURS

- . HOLLOW ROLL
- . BASS ROLL
- . WATER GLUCKE

### MEDIUM TOURS

- . HOLLOW BELL
- . FLUTE
- . GLUCKE
- . SCHOCKEL

### INFERIOR TOURS

- . BELL TOUR
- . BELL ROLL

### CLASSIFICATION OF THE TOURS

- . POSITIVE TOURS
- . NEGATIVE TOURS

### POSITIVE TOURS

- |                |                 |
|----------------|-----------------|
| . Hollow Roll  | up to 27 points |
| . Bass Roll    | “               |
| . Water Glucke | “               |
| . Hollow Bell  | up to 18 point  |
| . Flute        | “               |
| . Schockel     | “               |
| . Glucke       | “               |
| . Bell Tour    | up to 3 points  |
| . Bell Roll    | “               |

## **NEGATIVE TOURS**

**Possibility to penalize up to 3 points**

- . no liaison**
- . nasal tour**
- . bad water tour**
- . bad glucke**
- . bad flute**
- . bad bell tours**
- . strident cry**
- . inhalation**

## **POSITIVE POINTS**

**. Satisfactory**

**. Good**

**Very Good**

## **NEGATIVE POINTS**

**. Imperfect**

**. Bad**

**.Very Bad**

## VALUES

	<b>Head Tours</b>	<b>Medium Tours</b>	<b>Inferior Tours</b>
<b>Very Good</b>	<b>19 to 27</b>	<b>13 to 18</b>	<b>3 points</b>
<b>Good</b>	<b>10 to 18</b>	<b>7 to 12</b>	<b>2 points</b>
<b>Satisfactory</b>	<b>1 to 9</b>	<b>1 to 6</b>	<b>1 point</b>

## STRUCTURE OF THE TOURS

. ROLLED TOURS

.SLIGHTLY STRESSED TOURS

. STRONGLY STRESSED TOURS

### ROLLED TOURS

.Hollow Roll  
. Bass Roll  
. Water Glucke  
. Bell Roll

### SLIGHTLY STRESSED TOURS

.Water Tours  
.Deep Bells  
.Bell

### STRONGLY STRESSED TOURS

.Flute  
.Schockel  
.Glucke



**DESCRIPTION OF THE FORMS OF MODULATION OF THE SONG TOURS OF  
THE CANARY**

**HOLLOW ROLL**

**Consonant  
Vowels**

**R  
U-O-OU**

- . Straight Hollow Roll
- . Mounting Hollow Roll
- . Descending Hollow Roll
- . Tremolo Hollow Roll
- . Lapping Hollow Roll
- . Hollow Roll with the consonants almost absent

**BASS ROLL**

**Leaving consonants K – G  
Final Consonants RR – RRR  
Vowels U-O-OU**

- . Straight Bass Roll
- . Round Bass Roll
- . Deep Bass Roll

**DEEP BELLS**

**Consonant L  
Vowels U-O-OU**

- . Deep Straight Bell
- . Deep Mounting Bell
- . Deep Descending Bell
- . Deep Trailing Bell

## **FLUTE**

**Consonant D**  
**Vowels I-AOU-U-O-OU**

- .Single Flute
- . Double Flute
- . Piping Flute ( Double Tour)
- . Deep Flute

## **WATER TOURS**

**Consonants BL-VL**  
**Vowels U-O-OU**

- . Lapping Roll
- . Deep Water Tour
- . Water Tour

## **HOLLOW BELL TOUR**

**Consonant H**  
**Vowels A-U-O-OU**

- .Straight Hollow Bell Tour
- . Mounting Hollow Bell Tour
- . Descending Hollow Bell Tour

## **GLUCKE**

**Starting Consonants GL-KL**  
**Final Consonants G-K-CK**

**Vowels U-O-OU**

- . Straight Glucke
- . Intimate Glucke
- . Water Glucke
- . Deep Water Glucke
- . Deep Glucke

**BELL ROLL**

**Consonant R**

**Vowel I**

**BELL**

**Consonant L**

**Vowel I**

**TABLE FOR ASSIGNING THE VALUE OF THE TOURS**

**Very Good-Good-Satisfactory**

<b><u>Head Tours</u></b>	<b><u>Medium Tours</u></b>	<b><u>Inferior Tours</u></b>
Hollow Roll	Deep Bell	Bell Roll
Bass Roll	Flute	Bell
Water Glucke	Glucke	
	Hollow Bell	
<b>Very good</b> 19 to 27 points	13 to 18 points	3 points
<b>Good</b> 10 to 18 points	7 to 12 points	2 points
<b>Satisfactory</b> 1 to 9 points	1 to 6 points	1 point

## TABLE OF THE TOURS

### POSITIVE TOURS

Value according to the tours-Head Tours, Medium Tours ,Inferior Tours.

. Hollow Roll	up to 27 points	
. Bass Roll		up to 27 points
.Water Glucke	up to 27 points	

.Hollow Bells	up to 18 points
.Flute	up to 18 points
.Glucke	up to 18 points
.Schockel	up to 18 points

.Bell Roll	up to 3 points
.Bell Tour	up to 3 points

### NEGATIVE TOURS

According to the attribution of an imperfect structure-less 1point; bad 2 points or very bad 3 points

- . Bad Water Tours
- .Bad Glucke
- .Bad Flute
- .Bad Bell Tours
- .Strident inhalation
- .Inhalation

**OVERVIEW OF THE POSITIVE TOURS**  
**ACCORDING TO THE STRUCTURE AND FORM OF THE TOUR**

**TOURS**

<b><u>ROLLS</u></b>	<b><u>WEAK STRESS</u></b>	<b><u>STRONG STRESS</u></b>
<u>Hollow Roll</u>	<u>Water Tours</u>	<u>Flute</u>
Consonant R Vowels U-O-OU	Consonants BL-VL Vowels U-O-OU	Consonant D Vowels i-aou-U-O-OU
Straight Hollow Roll Mounting Hollow Roll Descending Hollow Roll Hollow Roll in Tremolo Lapping Hollow Roll Hollow Roll with consonants nearly absent		Single Flute Deep Flute Piping Flute Deep Flute
<u>Bass Roll</u>	<u>Deep Bells</u>	<u>Glucke</u>
Departing Consonants K-G Final Consonants RR-RRR Vowels U-O-OU	Consonants L Vowels U-O-OU	Starting Consonants GL-BL Final Consonants G-K-CK Vowels U-O-OU
Straight Bass Roll Round Bass Roll Deep Bass Roll	Deep Straight Bell Mounting Deep Bell Descending Deep Bell Trailing Deep Bell	Straight Glucke Intimate Glucke Water Glucke Deep Glucke
<u>Water Glucke</u>	<u>Bell</u>	<u>Hollow Bell</u>
Consonants BL-VL-R Vowels U-O-OU	Consonant L Vowel i	Consonant H vowels A-U-O-OU
Lapping Roll Deep Lapping Roll		Straight Hollow Bell Mounting Hollow Roll Descending Hollow Bell
<u>Bell Roll</u>		
Consonant R Vowel i		

## GENERAL IMPRESSION

### **The distribution of points for Impression**

The officiating judge will proceed to distribute the points for impression: this is a current standard. It is a system that ensures all judges apply the same methods. The points for Impression are distributed according to a scale from 0 to 9 points-but the total points are not allowed to pass more than 90. If the points for the song and the impression give a total in excess of 90 then the points for impression must be reduced to leave a final total of 90. With this result an indirect transcription of 90 points does not automatically ensure that a medal is won: then the descending scale will be applied.

As much as possible the application will be a mathematical one such as this example.

For the show catalogue or the establishment of a list of champions, the points for impression will be shown as for all other tours

When the total of the  
4 basic tours is reached

Hollow Roll	21
Bass Roll	21
Deep Bell	15
Flute	15
---	
<b>TOTAL</b>	<b>72 or more the Total can be raised by 9 points</b>

### **Example**

72 and more	= 9 points
69 to 71	= 8 points
66 to 68	= 7 points
63 to 65	= 6 points
60 to 62	= 5 points
57 to 59	= 4 points
54 to 56	= 3 points
51 to 53	= 2 points
48 to 50	= 1 point
others	= 0 points

When the total of the points when considering the faults prevents from consideration the negative points from tours under the heading <lack of liaison> the judge will comment .

## HARMONY OF THE STAM

One to three points are at the disposition of the judge for the Harmony of the Stam (team). This is a decision that is made by the judge independently based on his own objectivity.

These points are not awarded to individual birds , but a present from the judge recognizing the uniformity of a stam of 4 birds in total harmony. The result of the work of a breeder who can gain at world championships.

Example:

At the time a group is judged in practice a donation of points will be given as follow:

Stam of Song Canaries	more than 340 points	3 points for harmony
	320 points	2 points for harmony
	300 points	1 point for harmony

### **This is an important paragraph for the evaluation of Roller Canaries**

The Bell Tour and the Bell roll will be pointed separately as per the new judging slip.

Zero for the faulty tours indicates a slight fault. The giving of points for positive tours is done without consideration of the zero points. A zero in the negative tours will not influence the giving of positive points.

When faults are often repeated or upset the flow of the song, negative points will be given.

When a bird does not sing a Flute or sings an insignificant flute , like a gurgled flute, the flute will be recompensed.

A lack of spirit and liaison in the song will be noted in the heading ,< lack of liaison > and will be penalized between 1 and 3 points.

All the positive and negative tours are valued at the same time with the consonants and vowels. The tour is able to be recognized by the consonants : the vowels denote the value of the tour.

The maximum points that can be allocated to a bird is 90 points. A higher number of points is inadmissible

**THE TOURS OF THE ROLLER CANARY**  
**and their VALUATION**

**ROLLED TOURS**

**HOLLOW ROLL**

The hollow roll appears in both head and base tours

Value	satisfactory	vowel U
	good	vowel O
	very good	vowel OU

The consonant <R> gives the deep bass a rolling style

**Explanation of the 7 forms of the HOLLOW ROLL**

**.Straight Hollow Roll**

Vowels will be uniform

Example

rururu or rororo or rourourou

**. Mounting Hollow Roll**

The vowels will vary from a deep key to a high one.

Example

rourourororororrururu

**. Descending Hollow Roll**

The vowels will vary from a high key to a deep one.

Example

Rururorororourourou

**.Curved Hollow Roll**

The vowels change without interruption during the song. The bird emits without stopping the ascending or the descending form. This form of modulation of the Hollow Roll stops with the <OU> and the bird stops there or a tour of higher value

Example

Rururororourourururourou



### . tremolo hollow roll

This form of the hollow roll is exceptional to hear and the majority of times is in a straight form. The strength of the tonality perhaps augmented or diminished and the song resembles a tremolo on a mandolin.

The tremolo is a very feeble trembling key, rapid and a variation regular in keys. The deep roll will not be recompensed like a < vokalhol >

### .the <vokalhol > or hollow roll with the vowel being predominant

The consonant <R > presents itself like a distinctive tour and will appear again in the song and one will understand it only by insinuation (it sounds like the wind). Alongside a soft <R > one can hear a plausible < h > and a dominant vowel.

### .the gurgling hollow roll

In this form of the hollow roll one hear a light < water noise > that is to say a double consonant < BL > or < VL> is situated at the same time between the consonant and the vowel ( note: a cock turkey's cry)

That means that it is sufficiently proven of the dominant key with the vowel < R >. In this case it acts in addition to a gurgling hollow roll.

Solely the < R > mixes with the consonants < BL > or < VL > and the vowel, the double consonant dominates; thus it acts as a lapping roll which will be classed as such later.

## **SUMMARY**

Thus the hollow roll holds a high position in the song of the Roller Canary. The value takes on a great importance which gives it the same situation as other head tours.

Today the hollow roll varies more than each of the other tours. The quietness and the musical quality of this tour gives a late imprint on the song of the canary.

The deep vowel and the deep gurgling, both songs in the very pure repertoire in < OU > places the form of this hollow roll as very beautiful and with great value.

There is also a bad form of the hollow roll. The vowels < e acute > and < e grave> or even < e > gives a hard tour, raucous without tonality and shrill. In this manner this bad presentation of the deep roll loses considerable value.

The starting point for the song canary and it is worthwhile for breeders to improve this tour. The hollow rolls and situated today almost always as < very good >. We see that at World Championships. If not the hollow rolls are found frequently at the limit of < good >.

Do not penalize hollow rolls.

## **BASS ROLL**

Bass Roll appears in both base and head tours.

Points	satisfactory	vowel	U
	good	vowel	O
	very good	vowel	OU

The two consonants < RR > or the triple consonants < RRR > give to the bass the denomination of roll tour.

The first consonants < K > or < G > must only appear at the beginning of the tour . The manner will follow as well.

We thus recognize this tour with the starting consonants < K > or < G > and the carrying of the double or triple consonants < RR > or < RRR >.

Example krrurruru or grurruru

### **Description of the three forms of BASS**

#### **FLAT BASS ROLL**

The starting consonants < K > or < G > , the consonant < R > are clearly distinguished and the vowel does not vary.

This form of the bass roll does not have deep the tonality of the deep bass roll nor the hollow sound of the round bass roll. The vowel is round and clear . The double consonant < RR > needs to be distinct but song softly.

#### **ROUND BASS roll**

The consonant < R > is repeated twice < RR > or three times < RRR >

The vowel and the consonants rise pending the emission of this type of Bass Roll.

Impression: A gimlet boring into hard board characterizes this type of bass roll.

The key becomes very deep and more low pitched than the gimlet being forced into the hard wood.

With a pure and clear vowel <o> or <OU > this tour is particularly good.

## DEEP BASS ROLL ( Hohlknorr)

In this form of bass roll the double or triple consonants move back and become weaker; the impression is raised and the vowel becomes attractive. The deep key blends with the bass.

With the vowels < O > or < OU > wrapping this form of bass roll, the breeder is filled with enthusiasm although for the majority of times the tour is short because it requires much effort from the young male.

## SUMMARY

The most precious form is the bass or the deep bass roll ( hohlknorr)

The good combination of the consonants and the vowels determines the harmony and the smoothness of this tour. It must deliver a smooth closed sound.

The bass roll is the deepest tour of the song of the Roller Canary and because of that it is called a deep tour. The single emission of the consonant <R > or the lingering perception of the emission of this tour makes the bass light and the harmony suffers as well. when in the basses of lesser value with the vowels < e acute > < e grave > or < e > or in the basses which are sung solely with the vowel < a > . The bass roll becomes coarse, flat and superficial. ( Knarren)

The harmony and the smoothness becomes solely possible when the tone becomes technically irreproachable. When the bass roll is strong but sung with a bad vowel this becomes harsh, watered down and crackly . A pure bass roll which will not be sung briefly but with pure and clear consonants and vowels is of great value. In the same way a deep bass roll loses it's value when it sounds acute. Negative points are not given for the bass roll.

## WATER GLUCKE

The lapping tour is like a water glucke ( the meaning of the word is important for the judge) belongs to the head tours and is a rolling tour. Water tours as one will see further on are weak singing tours and will be systematically classified later:

Value	satisfactory	vowel U
	good	vowel O
	very good	vowel OU
The double consonant		<BL> or <VL>
The arriving consonant		< R > fascinating which runs and gives a tour a rolling characteristic

The water tours with the exception of the lapping tour do not roll. This is why in 1959 the lapping tour was included in the water tours. The water tours form part of the base tours.

### **Description of the two forms of Lapping Tours**

#### LAPPING TOURS

The double consonants < BL > or rather < VL > give to the lapping tour the tone of a water tour. The < R > rests between the double consonants and the vowel and gives the tour a rolling character.

The character of movement lets a deep roll gurgling appear, but it should not be confused with this. The judge will examine with a rigorous manner whether it is a gurgling roll or a lapping roll.

The double consonants < BL > or < VL > dominate followed by one < R > acts thus as a water tour like the lapping tour. Except the consonants give the mark of a rolling character. If the consonant < R > dominates the double consonants <BL > or < VL > give song tour an ebullient sound., it acts then as a deep gurgling roll and must be judged in consequence.

## THE DEEP LAPPING ROLL

The character associated with a water tour is also predominant in the lapping roll, that is to say double consonants are dominant. A feeble consonant < R > will become fascinating and will carry this tour into a rolling tour. The consonants come again in the presence of the vowels and give the deep tonality of the lapping tour.

Naturally it is in this form which in the song of the roller canary the tonality < OU > vowels are pure and clear, sung with the good consonants will give the very high value. A deep roll during the same presentation will often be very highly valued. This tour will be able to be sung for a long time and will be very varied. A very good deep lapping roll will often be short because it demands much effort from the male.

## SUMMARY

Like the water tours the lapping rolls described are today relatively rare. The vowels < e > < a > or < e acute > or the consonants < s > , ch > or < tsett > bring a registered depreciation in the heading < faulty tours > . The explanation will be given ultimately in the chapter on < Faulty Tours > . The deep roll and the bass will not be able to be placed in the tours without value. They will be countered by a depreciation < Bad water tours >

## BELL TOURS

From 1959 to 1995 the bell roll has formed with the Bell the bell tours.

In 1996 following decisions made by the meeting at Charleroi ( Belgium) the two tours are divided in the positive tours and can like inferior tours be awarded up to 3 points.

The bell roll is a roll tour and contrasts with the bell which will be studied much later.

Value	Satisfactory	1 point
	Good	2 points
	Very good	3 points

Consonant	R
Vowel	i

The consonant < r > gives to this tour the qualification of a roll and will have to be pure and soft.. The vowel < i > must be sung but not too acutely. The connection between the consonant and the vowel will be sung in the same key so as not to upset the tour. When the consonant and the vowel are in the same key we hear a bell that is perfect. The bell roll will not be able to be varied. It will be sung simply straight and will not have a deep key.

In the bell roll the consonant does not define the tour; the vowel defines the softness of the tour since the deep roll has the same consonant at which the vowel will be the < i >. It is practically a deep roll with a very high key. Vis a vis the other positive tours you do not find in the bell tours one vowel except the < i >. The graduation in three degrees of value cannot be done after the consonant but by the purity of the vowel also of the consonant < r > for that goodwill will be taken for this force given the helter-skelter and harmonization.

Today there will be birds bred with a deep tone that will not be capable of singing a very good bell roll. The judge must respect the rule whereas the vowel < i > is neutral, he will judge as a bell roll, a deep roll lightly suing in a deep roll in the key < OU >.

For the distribution of points the bell roll classed in the inferior tours since 1996 ( decision reached at Charleroi ) with the sole disposition to give one point.

Today for the quality of satisfactory	1 point
and continuing for good	2 points
and in the very good category	3 points

## SLIGHTLY STRESSED TOURS

### WATER TOURS

Water tours are part of the head tours

Value	satisfactory	vowel U
	good	vowel O
	very good	vowels OU

The double consonants < BL > or rather < VL > determine the tour. Water tours are registered next to the rolled tours comprising the lapping roll and the deep lapping roll. These two forms are attached to the < water tours > and it acts as a slightly stressed tour. Since 1959 the lapping roll has appeared as a water tour. But it does not appear much in rolled tours, the designation < water tour > is certainly just.

Example                    blublublu or (better) blobloblo or viou vlouvlouvlou

This tour gives the impression of a flow of water which falls heavily over a rock. Often the sound becomes bubbling. With the sound heard when you blow through a straw in a jug of water. The deeper you push the straw into the water the deeper the sound becomes. The double consonants < BL > or < VL > are associated with the vowel in a beautiful water tour. Often the water tour you hear the vowels < a > < e acute > or < e > , it is not possible to point this tour because it is hard and without value.

Although the water tours appear in the head tours you hardly hear it in the good stanzas and even less in the very good

## DEEP BELL

The deep bell is situated in the minor tours and in the base tours.

Value	satisfactory	vowel	U
	good	vowel	O
	very good	vowel	OU

The consonant <L> connects this tour with the vowels listed above. The rule wants only that the consonant indicates this tour. But it has no value when the bell ( vowel < i > will be sung with the consonant < L >.

The consonant and the vowel of the deep bell will have to be sung in the same key. The deep bell must make a deep and deadening sound. The < L > must be soft and pure and the vowel the most poor possible: this made the deep bell the most beautiful part of the song of the Roller canary.

### DESCRIPTIONS of the 4 FORMS of the DEEP BELL

#### The straight deep bell

The vowel is not varied

Example lululu or better lololo or even better louloulou

#### The mounting deep bell

This form of deep bell is not worth the falling deep bell and is very rare. It misses impression totally , it is very deep at the end of the tour The vowel must vary from a very deep song towards a very light one.

Example llouloulolololululu

#### The descending deep roll

This very beautiful form of the deep bell is even more beautiful when the bird at the end of the tour carries a < OU > clear and distinct. And does not stop for a long time on the deep song. The vowel vary from a high key to a very deep key.

Example lululolololouloulou



## The trailing deep bell

In this form of the deep roll the interval between the syllables increases the start of the ending. The trailing deep roll can be straight or descending. The emission isn't without reproach because it is not deafening. With a vowel sound and a clear consonant it will be able to be a very good stanza. The stressed emission must remain slow and light and not become hard.

Example                      lu-lu-lu-lo-lo-lou-lou-lou  
Or                                lou-lou-lou-lou

The trailing deep bell must not be confused with the hollow bell tour ( see the description of the stressed tours) . The trailing bell can change in effect to, a strong stressed tour but the consonant of the hollow bell is a < h > .For that the young cock will have to be well behaved .

Moreover the deep bell will modify the sound of the throat, which requires a change in the rhythm of the pharynx. With the hollow roll, the bird will show a jerking movement throughout the body.; the hollow is a strong stressed tour. If you take notice of the consonants and the movements of the body the confusion is normally impossible.

The deep trailing bell must not be confused with the deep gurgle. The risk with a double consonant is particularly large. The bird must be particularly observed and the tour sung correctly.

## SUMMARY

With good reason the deep bell is certainly a base tour. But it becomes a bell of less value when it is made up vowels < e acute >< e > or < e grave >.So that the deep bell is not confused with other tours the bird must sing perfectly< **the vowels and consonants** >. In the deep bell the song of the bird pauses whereas for the deep roll the roll is continuous and the bird persists in this manner. With the hollow bell the bird balances completely.

In a good deep bell the consonant < L > resonates consecutively with the vowel. The tour becomes < sluggish >. The quality of the execution of this tour today is very high to the point where the very good stanzas are almost rife which is not extraordinary when the bird sings the tour close to perfect.

## THE BELL

The bell is one of two inferior tours. From 1959 to 1995 it appeared in common in the same heading < bell tours > mixing the bell roll ( roll tours and their evaluation) with the bell. In 1996 (decision made at Charleroi) the two inferior tours had a new analysis. They were divided and evaluated separately . The bell is a slightly stressed tour the bell tour is a roll tour. Since 1996 both of them will be able to be valued up to 3 points each, the first point is of 1 point ( decision made at Charleroi ) The bell tours are in consequence depreciated to < bad bell tours >

Before 1959 two tours existed—since the introduction in 1922 of the unique scale- and the evaluation of the tours was uniform.

Evaluation	satisfactory	1 point
	good	2 points
	very good	3 points

Consonant            L

Vowel                i

The consonant < L > and the vowel < i > characterize this tour by ratio to the deep bell which has the same consonants but different vowels as the value of the tour. The bell is like a leaving door from the deep bell with a high key.

When the consonant <L > and the vowel <i > are emitted in a pure and clear way, the powerful sound merges harmoniously with the vowel < i >and consonant blending, for this reason the bell becomes soft and tender. We speak of the bell as a unique syllable .The bell in this form is harmonious and an enrichment to the song of the Roller canary. The bell like the rolling bell is not able to be modified as only one vowel is used in this tour. By this fact the bell will be solely sung in a flat form and not in a deep key. The scale of three values, that is to say of the register of the key, will come the vowel, the purity of the vowel < i > and the consonant < L > and also of the habit tuned to a high key sung helter skelter and harmoniously.

Today many deep birds are bred and do not know how to sing a very good bell. Many teams do not sing the bell. When allocating points the bell is classed as an inferior tour of one point. One will be able to give supplementary points; satisfactory 1 point, good 2 points, very good 3 points.

## DEEP STRESSED TOURS

### The FLUTE

The flute appears in the minor tours and in the base tours.

Evaluation	satisfactory	key <i> - < u >
	good	key <aou> < o >
	very good	key <OU >

### Consonant D

In the song of the canary, the flute prides itself to be a stanza of a song despite a mediocre possibility of variation. It creates the closure of a stanza of the canary song when it is situated at the end of a stanza. Moreover it will have to be emitted only three to five times. Consequently compared to the general effect of a song, the emission will take up only a small portion because it is like a pinch of salt in soup.

The flute in a very good rendition must be given and not held three to five times with each one being followed by the other, softly with the vowels < O > or < OU >

When it is sung for a long time frequently it easily becomes wearying. Many birds also sing a different flute of good value. It should not be emitted too quickly. For an excellent flute the start should be < striking > and not < pushed >

The consonant of the flute is < D >

As with the rolled bell and the bell , the vowel <i> is susceptible to be rewarded. The vowel and the consonant need to be resounded with the same force.

The flute with the vowel < a > in combination with the vowels < ou > ( doleful flute) is susceptible to be valued when the consonant < d > is sung softly and the emphasis is predominately on the vowels < ou >. More painful is the flute when is when a good emission of the song is due for good points is subjected to variations and deteriorations as other factors come into play: light, temperature , food etc.

Light flutes come readily from young males. The cock with a bad flute must be kept away from the rack whilst being schooled. The deep flutes must be looked after, if not they will disappear in favour of light flutes and rarely return.

A double tour which will be described later < the gurgling flute > is very strong changing as the bird matures, it becomes harder and more disturbed. The desirable < normal flute > often disappears in favour of the gurgling flute.

## Description of the four forms of flute

### The SINGLE FLUTE

The consonant < d > and the vowel must be emitted with a deep key. The flute does not have a deep key. In contrast with almost all of the other tours ( except the bell roll and the bell) the vowel <i > will perhaps be valued when it will be emitted on a good light tone. The flute in < di > will give a maximum classification of < satisfactory >.

Example                    di-di-di            or            do-do-do            or            dou-dou-dou

### The MEWING FLUTE

Near to the consonant we find a triple vowel < aou > . The stress will rest on the vowels < ou >. This form of flute is only heard exceptionally and for the majority of occasions becomes a weak stop.

The value of a normal flute in < o > will not be able to reach a mewing flute.

### The DEEP FLUTE

This form of the flute will be delicate, lovely to hear and will carry a great value. The deep flute is < striking > and not < pushed > . The consonant < d > is settled and a marked rate.. The purity and the fullness of the sound are particularly important.

Example                    do-do-dou-dou-dou

### The GURGLED FLUTE

The gurgled flute is a mixed tour of gluck and of the flute. The judge will need to determine whether it is a gluck or a gurgled flute. If the final consonants < g > < k . or < ck > are absent it acts as a gurgling flute. If one of the nominated consonants are heard, it acts as a gluck song .

Often the bird carries equally close to a gurgling flute a normal flute which forma with sexual maturity. By contrast the gurgling flute will become very hard, very echoing and will lose it's value. When points are given to the gurgling flute that is to say those that are sung near to the normal flute, you need to look at the chapter < Important comments on the values of the song of the canary >. The best of the gurgling flutes is incapable of becoming a deep flut, but technically it is imperfect: the consonant < d > is here replaced by < tsch > or < gl >.

## SUMMARY

The flute is certainly with reason one of the four base tours, because it marks the separation of the finish of a stanza or the finish of a song.

Frequently however also appear in the song of the disturbed or light flutes which the breeder does not like to hear.

In variation of the song or also with the sexual maturity, this tour will not be considered < good >when it was heard before. The flute of least value is readily imitated. Thus a small amount of time at a contest will allow the bird to learn it. Because of an outside influence another tour is introduced with a strong variation.

The flute is a deep stressed tour and because of this carries a proportional pause. In a flute of 18 points , the consonant, the vowel and the interval are extended and for this reason are not able to be sung for 3 or 5 times

## **THE HOLLOW BELL TOUR**

The hollow bell tour is a minor tour.

Evaluation	satisfactory	key < a > or < u >
	good	key < o >
	very good	key < ou >
Consonant	H	

The consonant which determines the tour is < h > . The hollow bell is the only tour where the key < a > is valued. In this tour the interval is big ; that is why the key < a > is allowed.

Since the consonant < h > is inhaled . one recognizes well the impurity of the vowel. In all works, the hollow bell tour is considered like a tour which isn't regularly sung and isn't hereditary the reason for which is unknown. This tour is only valued at a contest. The hollow bell can be located anywhere in the song of the canary which is of no importance. : it is very light if it is placed after the flute at the end of a long session.

### **Description of the 3 forms of the HOLLOW BELL TOUR**

#### **The straight hollow bell**

In this form of the hollow bell, the vowel is without variation, the consonant < h > is similar to the start of the conclusion

Example                    ho-ho-ho or hou-hou-hou

#### **The black headed gull hollow bell**

In the hollow bell, the vowel < a > is also valued. A hollow bell such as this one in a straight form < ha-ha-ha > is also called the < Black headed gull hollow bell >

#### **The mounting hollow bell**

Here the vowel varies by a key very high towards a very low. If the bird carries a sound < ou > clear and precise and a deep key, an important softness will be heard.

Example                    hu-hu-ho-ho-hou-hou-hou

## SUMMARY

Today it is very rare to hear a hollow bell. The hollow bell practically does not appear in a very good song.

It arranges itself towards very good, very unreliable and matter of fact going quickly, well if it is in the breeding line or always leaving new males of the hollow bell.

The judge will examine carefully if it is a hollow bell or a deep trailing bell.

Near the consonant < h > this tour characterizes itself by a movement of balancing all the body . For comparison the deep trailing bell with the consonant < L > prolonged and will be modulated from the throat; that is to say that only the throat of the bird agitates itself in a rhythmic manner ( the description of the deep bell )

For the clearly express tour the judge will take into consideration at the same time the consonant and the movement of the body.

The hollow bell should not be considered a negative tour but it will be able to be rewarded by up to one point.

The hollow bell will not only for a short time because of the effort involved.

## THE GLUCK

The gluck appears as a minor tour.

Evaluation	satisfactory	vowel < U >
	good	vowel < O >
	very good	vowel < OU >

The gluck is evaluated only on the deep stressed form with the consonants of the start and those of the finish. A pause will have to be clearly heard between each syllable

Starting consonants <GL > or < BL >

Final consonants < G > or < K > or <CK >

A vowel is very pure thus the consonants, both starting and final will be short, for that the tour will be evaluated. The intervals are short next to the vowels, starting and final consonants. This is the basis of a good tour. The gluck is the mostly sung in a straight form, rarely in a descending form.

The gluck value is exceptional today. One hears mostly very good glucks. The glucks degenerate exactly as has been written in the gurgled flute, very lightly.

Near to the stressed gluck, the gluck will become a tirade as with the other tours with the exception of the hollow bell and will not be escalated. A gluck without value must be given zero points in the positive part of the tour on the line < gluck >. On the other hand let us note that the gluck is strongly anchored in the song of the Roller canary.

### **Description of the 5 forms of the GLUCK**

#### **THE SINGLE GLUCK**

The starting consonants of the start and end will have to be clear and short, the same as the vowel needs to be perfect and agreeable to hear. The difference between each stroke of the gluck will be the same length and will strongly cross the song. The vowel will be emitted with the same tone in a harmonious way.

Example                      gluck-gluck-gluck or better  
                                    Glouck-glouck-glouck

#### **THE INTIMATE GLUCK**

In this form of the gluck, the technique is beyond criticism. This is why in the positive part of the line < gluck > this form of the gluck will not be able to obtain a maximum 6 points ( this decision was reached at Charleroi in 1996 )

Vowel	U	up to 2 points
Vowel	O	up to 4 points
Vowel	OU	up to 5 points.

In practice the final consonants of the gluck tour are very near to the starting consonants of the next stroke of the gluck and in consequence it is a very rapid succession of strokes of gluck. The interval between the strokes of the gluck is hardly perceptible.



### THE WATER GLUCK

This form of gluck resembles a straight gluck. The starting consonants are always < bl > in place of < gl >. The double consonants starting the tour are sufficient for it to be recognized.

Example                      block-block-block or  
                                    blouck-blouck-blouck

### THE DEEP WATER GLUCK

This variation of the gluck is a water gluck with in a deep key. It is necessary to take note of the opening consonant. At the same time as the as the deep gluck there is a gluck full with resonance if the double consonant and the vowel are sung clearly, short, quietly and round.

Example                      blog-blog-blog or better  
                                    blouck-blouck-blouck

### THE DEEP GLUCK

The deep gluck is a gluck full of resonance. All the consonants or the vowels are sung quietly and clearly. The final consonant is most often a < g > , even better is a < k > with which the vowel best expresses itself. The stroke of the gluck are sung in a deep key and are presented with a long interval like a < drip to drip >

Example                      gloug-gloug-gloug or better  
                                    glog-glog-glog

### SUMMARY

A very pure vowel and the short starting and final consonants will be stated clearly with an interval between each syllable: the gluck will then be bale to be evaluated. The final consonants must be practically lost with which the new starting consonant stroke occurs.

Although however for a dozen years the gluck has not been cultivated much in breeding rooms, it always plunges anew in the song of the canary.

The beautiful glucks which are technically irreproachable- which a pure vowel and starting and closing consonants short- must be sung with a well marked interruption between each syllable . The gluck provides an absolute enrichment to the song of the canary.

## THE FAULTS in the SONG of the CANARY and their POINTS

Often the breeder will deplore in the emission of the song of our canary a not very harmonious tour , particularly disagreeable or worse a disconcerting part of a song. The judge also notes this part of a song if the fault is seldom expressed, if it does not frequently disturb or stop the song.

Initially there exists in the positive tours a depreciation that is noted by a distinctive zero mark; whereas in a second time in the heading 'negative tours' they will be given 1 to 3 points correspondent to a good tour.

. negative tour	1 point
. bad	2 points
.very bad	3 points

In his interest, a breeder who buys a bird after a contest/exhibition that is to say a proper bird with a Judging Slip , very similar without faults in the valued tours-must also consult the negative tours heading. The thanks of the breeder for the wise choice are also today effectively a grave error.

A lack of union and of liaison in the emission of the song brings the subtraction of between 1 and 3 points together.

The awarding of points in the positive part must be done independently from a zero in the positive part or of the negative points. The 4 premier tours appear depreciated in the denomination of the positive tours. Here their emission leads directly to an inscription in the < negative tours >. The fifth and sixth negative tours do not appear in the positive tours heading and will be thereby systematically put in the < negative tours >.

Below the negative tours are briefly described.

### Bad water tours

The vowel in the water tours < e acute > < e > or < e grave >, or the consonant emitted < s > < sch > or < Z >. Thus the start of the syllable is hard and not short. The harmony is lost. In the mix of the parts of the water tour, in the positive part the water tours are named < soft water >; the breeder will also call them < rising water >

### The Bad Gluck

The glucks with the vowels <i> < e acute > < a > or < e > or the consonants <t > < z > or < v > impoverish the tour, that is to say that they are not harmonious and become punishable.

### The Bad Flutes

The flute becomes hard when the consonant < T > will be used. The vowel < i > accompanies this consonant and the flute sounds in an acute manner. Thus named the < drawn flute > when < zie > <tzi > or the very loud sound of < tzich > strongly upsets the song of the canary.

The flutes with the vowels < i > or < e grave > are called nasal flutes. All these named variants of the flute are punishable because of their disharmony.

### Bad bell tours

When at the middle of the consonants < L > ( bell ) or < R >( bell roll) and the vowel < i > > install a bad tone, we hear an acute bell or bell roll, that is to say strident. If it is sung for a long time and/or frequently it covers the other tours or damages the song of the canary. Such bells or bell rolls importantly disturb the song and are punished for this reason. Since 1996 the bell and the bell roll are separated in the positive tours, but the bad quality of song is considered here for the two tours on the same line.

### Aspiration

In the passage from one tour to the other , a bird having the disposition to sing loudly, emits a light aspiration which does not have to lead to negative points.

The impression results when the bird must take a deep breath.

However if the song is interrupted by vowels < i > <a > < e acute > or < e grave > in liaison with the consonants < r > < t > < sch > or < z > or < tz > with eventually a clapping of the beak, the pleasing parade to negative points. The breeder talks of a scratching which can be heard when it disappears in the fabric. It becomes piercing and acute, completely without value and stopping by this form of the song of a canary.

### Summary

For a bird who's song does not compare to the Standard of the Roller Canary ( engaged in the bad sections ( B in A or C in A ) the judge will mark the judging slip < The song does not conform to the Standard )

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