



Federation for Cultural and Sport Ornithology of Spain

Technical Commission of Canaries of the Malinois Song Race

The Song of the Malinois Canary

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The Song of the Malinois Canary

For the uninitiated aficionado, the malinois song seems obscure and difficult, but it has been proven that many aficionados can understand the mechanics of its song in a short time. Without doubt, persistence and dedication are necessary because at first the interpretation of the song remains difficult.

The malinois song or composition is a whole which is made up of a succession of phonetic syllables or sounds. These may be simple or complex.

The context of the malinois song is always animated by the variable cadences, more or less rapid, of sounds or notes. That is to say, these notes are characterized by movement which conditions, in part, the execution of the song tour.

The fact that the aficionado never obtains the malinois song in his birds in a complete manner is that which holds his interest; the search to acquire an ideal song is never ending. The hope, and also the self deception, of the aficionados is rooted in the intention of perfecting every tour of the repertoire of the song. The satisfaction that is experienced is something worth seeing when a bird, unexpectedly, brings forth a single perfect ≥klok≤. To hear it is a gift which compensates for prior hopes and disillusionments.

The actual ≥standard≤ of the song used here was determined by expert judges in an international congress held at Antwerp (Belgium), June 11, 1955. Before that there were various standards which made things difficult (N.B.: there are still different national standards, including this one; the Dutch one even reverses the point values for Bol and Rolãtrans.).

Before proceeding to a complete analysis of the malinois song, we will relate the whole of the song tours, positive and negative. The transcription of the different song tours is literally the phonetic expression of the Flemish language translated into Castilian. This is due to the fact that the malinois song canary is originally from the region of Flanders (Belgium).

The Song Tours of the Malinois Waterslager Canary

Analysis of the Song

The malinois song is a succession of song tours, some inherited and others learned under the influence of the surroundings. The emission of these tours constitutes the song composition of the canary. One understands by the term *song tour* an emission of well-defined successive sounds, phonetically represented in syllables. It consists of a fraction of a malinois song or composition.

The syllable is a phonetic fraction of a song tour emitted by the canary which is composed, in a variable way, of consonants and vowels; it can also be compared to a sound which contains double consonants and vowels (simple or in combinations).

For example:

- simple BO LI LU
- composed BLUI BLUA

The cadence, which is largely used to analyze and comprehend the song, is a successive repetition of the different syllables, as in an uninterrupted form, semi-slow (like the case of the water glucks), as in a rapid form, like the water bubbles (Bol), the bells, etcä

To have as an end the selection of a certain form, in such a way so as to bring us to the formation of a race of song canaries, it is necessary to keep in mind two possible directions:

- a) $\geq \text{Wet} \leq$ song direction
- b) $\geq \text{Hollow} \leq$ song direction

These two song directions are dependent on the structure of the vocal organ or syrinx. In the case of the malinois canary, one must always seek the $\geq \text{wet} \leq$ song direction. Although it is possible to obtain a mixed song direction, it is not advisable because it brings nothing to the object of perfecting the song.

The malinois canary must be specifically prepared for contests and there be evaluated. The principal of valuation is based on the divisibility by three. The grades of valuation are: superior, medium, and inferior; or said another way: very good, good, and passable.

In order to appreciate the quality of the song one must keep in mind the following points:

- a) the manner of executing the song
- b) the selection of the consonants and vowels that compose the syllables
- c) the order in which the tours are emitted
- d) the repetition, more or less frequent, of certain valuable tours
- e) the depth of the song
- f) the song direction and cadence of the tours
- g) the integrity of the song composition

For the appreciation of the different song tours one must also keep three levels in mind:

- a) high and hard song, always of lower quality
- b) song of medium sonority, valid and good, and therefore of medium quality
- c) deep song, song of very good quality, thus of superior quality

Possibly the woutes (a certain class of flute) and the balancing sounds (schokkelātrans.) will soon join the unclassified tours (improvised toursātrans.); although they figure on the standard at present, they seem to have disappeared.

Negative Song Tours

These damage the musicality or the harmony of the song. In the majority of the cases they are due to the influence of the surroundings, although they may also occur due to the ill health, chronic or temporary, of the bird that emits them. he produces, therefore, tours that are sharp or tours that are nasal.

Aspirations, in particular, may be considered as a necessary evil, since they are more of accelerations of the respiration than negative song tours. It is for this reason that they are at least valued as neutral song tours and for that reason without penalty. The principal negative song tours in order of increased gravity are:

- a) aspiration, riet
- b) sharp tones
- c) nasal tones
- d) $\geq \text{chop} \leq$ which excludes the bird from the contest

Specifically Malinois Song Tours

Among the diverse song tours that may be interpreted by the malinois, some are considered as specifically belonging to that race:

- a) the three water tours (Klokkende, Bollende, Rollende)
- b) the metallic notes, particularly the $\geq \text{tjonks} \leq$
- c) the woutes and the soutes (kinds of flutes)

The $\geq \text{soutes} \leq$, the $\geq \text{tjonks} \leq$, and the $\geq \text{woutes} \leq$ are tours of the nightingale and some authors compare this bird to the malinois.

In concluding with the elements that serve to help with the analysis of the song tours, it is necessary to add a few words on the different movements possible in the song composition of the malinois:

- movement in a straight line
- movement in an ascending line
- movement in a descending line
- movement in a curved line

In summation, this technical analysis permits us to undertake the study of the song in a simple manner; to treat it by listening and representing the sounds with syllables which are analyzed to determine the vowels and consonants used. By means of the cadence and the composition of the syllables or sounds we may appreciate the tours of the song and their value.

Analysis of the Song Tours

Positive Song Tours

Water Gluck (Hammered Water Sound)

This is a superior tour whose name in Castilian is a translation of the Flemish \geq Klokkende Waterslag \leq .

The water gluck is formed of composed syllables or sounds, the most important of which are: GLUK, GLUIC, GLUAC, WLUC, WLUIC, WLUAC, HLUC, HLUIC, HLUAC, KLOK, GLUI, WLUI, BLUI. The result is that in each syllable one always encounters the consonant \geq L \leq and never the consonant \geq R \leq .

The water glucks may be emitted in a straight line, an ascending line, a descending line, or in a curved line.

The desirable consonants in the water gluck are, in order of their value: WL, GL, BL, HL, but in the majority of cases one encounters BL or GL and rarely WL or HL.

The optimal vowels are, in descending order of importance: UI, U, UA, and O. The vowels A, E, I give water glucks of lesser value and also produce a sound which hard and dry. The quality of the water sound, the selection of the consonants and vowels, the profundity of the tone, the rhythm and movement of this tour are also factors that influence the quality of the water gluck. The basal sound may be compared with large drops that fall repeatedly into a half-full receptacle, producing a resonance that reminds us of a wet echo.

This tour is exclusive to the ≥malinois≤ song canary and designated by aficionados as ≥Klok≤ and must be emitted with a closed beak. Its maximum value is 12 points. In the emission of a perfect water gluck one always hears the play of water in a dominant manner, a profound and grave tone, and a slow to very slow cadence.

Bubbling Water (Accelerated Water Sound)

Bubbling water is the Castilian term for ≥Bollende Waterslag≤. The usual term used among breeders is ≥Bol≤.

Specifically ≥malinois≤, this tour is classified among the superior tours. 9 points is the maximum awarded for this classification.

It has the character of a composed sound: a deep tone and the play of water.

The bubbling water tour is emitted with a closed beak. Its phonetic syllables are: WU, BU, and HU.

The fundamental differences between bubbling water and water gluck consist in the profundity of tone and slowness; it is given with less force in favor of greater length. The cadence of ≥Bol≤ is more rapid than that of ≥Klok≤.

The structure of the vocal organ of the malinois permits the emission of bubbling water with surprising facility. For that reason, this song tour is not to ever be missing from the repertoire of the race of birds.

The bubbling water tour may be compared with the sound when air bubbles escape from a semi-covered bottle introduced into the water or with the sound of an aquarium aeration system run by an air pump.

To evaluate the good quality of the bubbling water one must review the following points:

- a) selection of consonants and vowels
- b) depth of the tour
- c) an accelerated, regular rhythm of the different emissions
- d) a prolonged tour, but not exaggerated
- e) a wet and never metallic sonority

Rollende (Rolled Water)

≥Rollende Waterslag≤ is the Flemish name for rolled water. The usual term used is ≥Rol≤. As its name indicates, this is not a beaten tour but a rolled one. Of medium character, its maximum point value is 6 points. It is also specific to the malinois and is sung with a closed beak.

The phonetic composition of rolled water is as follows: LU, LO, WU, WO, that is to say, the fundamental sound is ≥U≤ or ≥O≤ in combination with the consonants ≥L≤ and ≥W≤.

When blowing through a straw into a receptacle of water with a rapid cadence, the sound of the play of water which is provoked is similar in an approximate way to the tour in question.

Due to its classification among the medium tours, the rolled water or ≥Rollende Waterslag≤ may sometimes be notable and agreeable to the ear when it is pure of tone, form, and rhythm. As M. Peleman said: ≥The rolled water obtains the maximum of points when for its euphony, its rhythm, its purity, and its undulating movement, it holds a great attraction and enchantment, which is difficult to ask more from.≤

It is not rare during the emission of the Rol, or at the end of it, to encounter an irritating sound which is slightly surprising; it is a type of call considered as an inversion of respiration, a sound emitted with the beak open and which presents itself as an inhalation or aspiration in the midst of the song emission. One must, therefore, consider it a necessary evil. On the other hand, if this ≥call≤ is truly disagreeable, it may be penalized by one or two negative points.

Differentiating between the three cited water tours is relatively easy. In effect, in the water gluck or ≥Klok≤ one hears the syllables or separated sounds, well-marked and beaten. Bubbling water or ≥Bol≤ is emitted with the syllables more united and less beaten while the rolled water or ≥Rol≤ is better described as a flowing set of syllables which are close together and rapid. However, what characterizes them all is the deep undertone.

The malinois uses less force to emit the rolled water tour than to emit the gluck; for this reason it may be sustained for a longer period.

In speaking of Rollende Waterslag, one must also mention the ≥**Waterroll-Wasserroll**≤ or ≥**Clapotis-splash**≤ which is calculated to be of the same form, but without figuring on the score sheet.

By its natural sound, this tour cannot be confused with others. The sound of moving water is perceptible in whatever form; all that is heard is recognizable as the play of splashing water.

The words ≥Waterroll≤ or ≥Wasserroll≤ indicate, in effect, a series of rolled sounds whose phonetic transcription regularly includes the letter ≥R≤ together with other consonants and vowels. When one hears a good Wasserroll, one has the sensation of hearing the water of a brook, flowing well, striking against the rocks.

These notes may be transcribed as follows:

- RODOGWODLRODLIRODLOREä
- GWADIRADIWAWARLRADIä
- BLUIDRIDRLIONLLNRIOLä

In summation, Rollende Waterslag is the water sound emitted with the vowels U or O and consonants L and W in syllables which are connected to one another. The Wasserroll is habitually emitted with the same vowels as Rollende and with the consonants W-L-G-B-D, always in combination with R. Whatever the order of the consonants, one clearly perceives the R which is the principle characteristic of the Clapotis or splash.

Flutes

Practically all malinois, like the majority of birds, emit flutes. Their diversity is great and they may be divided into high, sharp, aspirated, gulped, dry, deep, and wet.

They are classified among the superior tours. It is not a song tour which is specifically malinois and a maximum of 9 points may be attributed to it.

Sharp and high flutes and those that are aspirated have no value. Often they are defective and must be considered negative. Their syllables are constructed with an obscure $\geq i \leq$ and with the initial consonants S-R-Ts. Moreover, if the flutes are rapid and consist of the syllables Si-Si or Tsi-Tsi or Zit-Zit they are defective.

Flutes that are forced, breathy, and monotonous are considered medium. Those that are profound and grave with a $\geq U \leq$ are of very good quality.

In order for a flute to be valued in the good quality range, it must be emitted very slowly, in a continuous manner, with a more or less undulating movement (ascending and descending) and with a closed beak. $\geq U \leq$ is the fundamental sound (pronounced like $\geq oo \leq$ in the English word smooth^{trans.}), accompanied by the consonants S-Z-Ts. The best flutes are those called $\geq soutes \leq$ (**Soeten**) and are represented by the syllables Tsut-Zut-Sut-Tut.

There exists a variation of flute emitted under the form of an undulating $\geq Klok \leq$, of a somewhat grave tone. Following the same movement as the water gluck but without the fundamental sound of the play of water. The phonetic representations are the following: Blui, Hlui, and Wlui. It is evident that this tour induces confusion. If the bird presents it in its perfect form within a Stam or team, it may therefore receive a mistaken score.

In summation, this tour must be listened to with the maximum attention. One of the missions of the judge is to avoid the attribution of points for the diverse tours which may add value to a bird which in reality does not merit it.

It is necessary to remember that a good flute must be slow, sustained, prolonged, more or less rhythmic, and has as its principal sounds $\geq U \leq$ or a smooth $\geq Y \leq$, S, Z, Ts. This song tour can be quite valuable if the bird emits it gravely, profoundly, undulatingly, and of the manner that is perceived Tsut or Zut.

One must keep in mind that a flute with the principal sound $\geq i \leq$ has no more than medium value and should be awarded points accordingly.

Metallic Notes

This is the Castilian translation of the Flemish $\geq \text{Staaltonen} \leq$. $\geq \text{Tjonken} \leq$ or $\geq \text{Chonks} \leq$ are the phonetic imitations of one possible variant of the metallic note.

This is a tour which is proper to the malinois, in particular the Chonk. It is classified among the superior tours and is also beaten. Its maximum point value is 9.

In order to determine that metallic notes are of good quality, it is necessary to keep the following points in mind:

- selection of the consonants and vowels
- cadence and sound of the tour
- slow and regular rhythm
- movement of the emissions
- the metallic sound of the tour

This note is similar to the resonance produced by beating a suspended metal tube with a metal rod.

The different metallic compositions of the metallic notes are: Ting, Tong, Toeng, Tung, Chonk, Chunk.

Contrary to the majority of the tours of the malinois song canary, the birds may emit the metallic notes with the beak slightly open without damaging the sonority, always provided that the tour is not so hard that it offends the ear.

Chor and Knorr

Although combined within the same rubric, these are two very distinct tours; the difference resides essentially in the fact that the Chor is short while the Knorr is presented as a roll in an elongated and continuous manner.

Knorr and Chor are sung with a closed beak. If at the start one hears a profound sound, with an undulating movement, which the canary emits before Chor, this is called Schokkel-Chor when it has the characteristics of a beaten tour with three or four emissions in a row. Schokkel-Chor is the Flemish for Balancing-Chor (in Spanish the Schokkel is known as Balancing note^{trans.}). One should remember that Chor is a tour proper to the nightingale.

Woutes

In Flemish this is written \geq Wouten \leq . Here we deal with a phonetic imitation, a sound without variation, composed of consonants and vowels in the following order: w-u-t-e. Actually, the phoneme \geq u \leq with or without \geq t \leq after it is tolerated.

A hollow song tour, its maximum point value is 6. Quality Woutes have the following characteristics:

- exact selection of consonants and vowels

- slow and regular rhythm
- profundity of the tour
- emission with a closed beak

Today this tour has practically disappeared. This is due to the selection of an exclusively wet direction, rather than a hollow one of which Woutes are a part.

Bells (Bellen)

≥Bells≤ is the Castilian translation of the Flemish term ≥Bellen≤. This tour pertains to the medium type and may obtain a maximum of 6 points. A beaten and ≥marked≤ tour, always beginning with the consonant ≥L≤, it must be emitted with a closed beak.

In order to be of good quality the bells must possess:

- ☐ proper selection of consonants and vowels
- ☐ rhythm and cadence of the emitted syllables
- ☐ profundity of the tour
- ☐ musicality of the tour

The diverse phonetic possibilities are: LI-LU-LING-LUNG-LIUNG.

Some specialists in malinois song particularly appreciate this tour, always assuming it has no imperfection.

Rolled Timbres

This is called ≥Belrol≤ in Flemish and constitutes a tour which is uninterrupted; its quality is founded in:

- the appropriate selection of consonants and vowels
- regular and continuous rhythm of the tour
- fusion of the syllables
- metallic sound and vibrant pronunciation of the consonant ≥R≤ associated with the vowels I-U-O.

The rolled timbre is a vibrating rather than beaten tour which sometimes seems like the ringing of a telephone. Its tone is moderately elevated with the possibility of dry, hard, and sometimes nasal and vulgar tours. In order to emit it, the bird may be obliged to slightly open its beak.

One must keep in mind that judges appreciate those rolled timbres which are short and repeated as being more harmonious.

Rolled Flutes

Rolled flutes is the translation of the Flemish ≥Fluitenrol≤.

A medium tour, it may obtain a maximum of 6 points, if and when the canary emits it with a closed beak.

These rolls are nothing more than consecutive flutes emitted at an accelerated cadence. Good quality is always a function of the vowels and consonants utilized: in particular the consonant ≥R≤ must be slightly perceptible; the regular but accelerated

rhythm, the movement and the profundity of the undertone are the key factors. Phonetically, rolled flutes are presented constructed, by preference, with the consonants D-T-R associated with the vowels U-O-I. Among the numerous variants are more appreciated combinations based on the following syllables: Ru-Ro-Ru-Ru-Ro.

Tjoks~Rolled Tjoks

≥Tjok≤ is the Flemish onomatopoeic term for this type of song. The Castilian translation is ≥Toc≤ or ≥Tsoc≤ (it can also be rolled).

- it is a tour which is worth a maximum of 6 points
- it is also a tour beaten uninterruptedly (interruptedly?~trans.)
- it is sung with a closed beak

For a Tsoc to be of good quality it is necessary to: obtain a correct selection of consonants and vowels, tone, rhythm, purity, and movement of the tour. The cadence must be slow, and the syllables well marked.

This is a tour which is very much appreciated by the aficionados, is easy to recognize, and is almost impossible to confuse with another type. The sound of knocking on a wooden door with one's knuckles is a good approximation of the Tsoc.

This tour is negative when the bird utilizes the vowel ≥U≤ instead of ≥O≤.

There exists a variant of Tsoc, the Rolled Tsoc, which is uninterrupted, giving the same impression as a rolled tour. Although it is treated as a very spectacular variation, it is less appreciated than the first Tsoc; we insist that Rolled Tsoc is a variant although it figures on the score sheet (Rolled Tsoc or ≥Tjokkenrol≤ in Flemish).

It is necessary to avoid confusing repeated Tsocs with Rolled Tsocs.

Improvised Tours

In reality we are talking about song tours that are not classified on the standard. In effect, in the past a more numerous repertoire of tours was attributed to the malinois than what is actually done today, these simply being certain variants. The most important were:

- Deep Roll (Heulrol or Holrol)
- Glu (or Glucken)
- Laugher or Laughter Tour (Lachtour)

To this list one should add ≥Woutes≤ and ≥Soutes≤ and also ≥Schokkel≤ and its variant ≥Waterschokkel≤ which are practically lost.

Negative Song Tours

Fortunately, it is rare to encounter these at contests, although for that reason one should not think that these tours no longer exist. The reason for their absence is, no doubt, the rigor with which the breeders listen to their canaries before taking them to contests.

Negative song tours are those that are not valuable, not acceptable, nor recommended, and which ≥offend≤ the ear or damage the musicality of the song composition of the malinois. It originates in the majority of cases from the influence of surrounding sounds, always by means of an incompatibility with the vocal structure of the

singer. This is the case with song canaries that live in the same aviary with color, posture, or type canaries or with native finches or hybrids, etcä

Other causes rest in poor conditions of health or sanitation, whether temporary or chronic (from these conditions arise sharp and nasal tours). These defective tours may also be encountered among birds whose parents or grandparents are not of pure malinois race.

The negative song tours, in order of increasing gravity are:

- aspiration $\geq \text{RIET} \leq$
- sharp tours $\geq \text{HOGE-SPITSE} \leq$
- $\geq \text{SNETTER} \leq$, $\geq \text{SNITTER} \leq$, TI, TE
- nasal tours $\geq \text{NEUZIGE-TOUREN} \leq$
- $\geq \text{TJEP} \leq$, $\geq \text{TSIET} \leq$, and $\geq \text{TJAP} \leq$ (CHOP)

Negative song tours are not hereditary song tours, but they are contagious; it is more probable that a bird copies what he hears, and from this fact we see the importance of the breeder being able to recognize them.

If the negative song tours originate in a bad state of health or sanitation, it is logical to think that once these are treated, they will disappear. In every case it is necessary to eliminate those canaries which present these defects from the aviary, especially at breeding time, lest the new singers copy them from an early age.

Form of penalization of these negative tours is the following:

- one negative point for all those song tours that are not dangerous (this is a warning signal)
- two negative points for the dangerous cases; on these occasions it will be difficult for the breeder to eliminate the defect

The penalization of one point is reserved for flutes or rolled timbres that are too high, or for a small aspiration, with the end of calling attention to it. These defects are not too grave overall if the bird realizes a worthy point total.

Sharp tours stand out in metallic notes, flutes, bells, and timbres (Belrol). The malinois song canary has a great capacity for learning and reproducing nasal tours. Accelerated rhythm diminishes the profundity and roundness of the tone.

There exist birds that are predisposed to sing negative song: those that possess a repertoire that is almost complete, that is to say, that accumulate a great quantity of tours. Of these canaries it is said that they are saturated.

It so happens that the vocal structure of these birds doesn't permit any one to obtain a complete song as foreseen in the standard. The wet direction is the only valid criterion to guide possible advances. The breeder must therefore rely on a limited number of tours, endowed with purity, profundity, and roundness.

The ≥aspiration≤ is considered an inevitable evil. It is a catch in the breath (gasp) and cannot be included among the negative song tours. The exaggerated reiteration of the aspiration is a motive for a one or two point penalty, according to the damage suffered by the musicality and harmony of the song composition of the bird.

The negative tour CHOP (TJAP) is the most dangerous of all, and also the most contagious; for this reason its emission supposes the disqualification of the malinois canary. Fortunately, it has disappeared almost completely.

Judgment of the Malinois Canary

The evaluation or judgment of the malinois has as its objective the attribution, by means of listening to it, of an exact value for the song of the bird. As it is logical to suppose, this value is not valid beyond the song actually performed during the judgment; that is to say, one cannot value those tours which are not sung. Therefore, a badly trained bird or one in a deficient physical condition will not execute its song repertoire in a complete form during the contest.

During training the breeder must especially attend to the canary being accustomed to singing when he is required to.

Basis of Judgment

The repertoire of the malinois song canary encompasses twelve different phrases or tours, recognized on the World Show standard by the COM (World Ornithological Confederation), by the FOCDE (Federation for Cultural and Sport Ornithology), and likewise by all of the foreign specialty federations.

For valuation, the song tours are classified into:

- superior tours
- medium tours
- inferior tours

The point value for the first group runs from 0 to 9, except for the water gluck (Klok) to which is conceded from 0 to 12 points; from 0 to 6 for the medium tours; the inferior tours receive from 0 to 3 points.

In valuation one uses divisibility by three. This system will be better understood with an example: for a medium tour, qualifying for a maximum of 6 points, one concedes 2 points if it is passable, 3 or 4 if it is good, 5 or 6 if the tour is very good.

We have, then, three subcategories:

- very good quality rendition of the song tour
- good quality rendition of the song tour
- passable quality rendition of the song tour

Table of Points

In order to determine the value of each song tour, the judge keeps the following aspects in mind:

- selection of consonants and vowels employed
- cadence and rhythm of the tour
- movement and profundity of the tour
- repetition of the song tour

Impression

To reward a bird which makes a favorable impression, the judge may attribute from one to three points to it.

Team Harmony

The term ≥harmony≤ derives from the classical Greek and signifies a composition (a combiningãtrans.). In our case we treat, naturally, of a musical composition (the notes Do, Me, So sounded together at the same time form harmony).

Commonly, one understands by the term **team** the grouping of four canaries belonging to the same breeder. Team harmony may be defined as a combination of quality and similarity. When four canaries sing in harmony, there exists a sensible uniformity and homogeneity among their songs. On the other hand, when uniformity in the quartet is missing, one clearly perceives a discord of notes.

A team of malinois in harmony gives the breeder a guarantee of song quality among their descendents.

In 1962, in the Judgesπ Commission of the COM, a proposal was introduced to give teams a score in harmony. The proposal was accepted, and in 1963 the following was decided: ≥Each team of four canaries may obtain, beyond their point total, one, two, or three supplementary points for the song harmony that exists between the four subjects.≤

The points are attributed as follows:

- for ≥sufficient≤ song harmony, 1 point
- for ≥good≤ song harmony, 2 points
- for ≥very good≤ song harmony, 3 points

It is obvious that when no harmony exists no points are given for it, not even in a case where the four examples, individually, are excellent.

The points for harmony are not multiplied by three; they are simply added to the total obtained by the team.

The harmony points are given exclusively to the merit of the breeder, who has enough knowledge to present a uniform and homogenous group.

Negative Points

Beyond rewarding the canaries, the judge also has the faculty to penalize each negative song tour by one, two, or three points, following also in this case the divisibility by three.

- ☐ 1 point: taken for negative tours or faults which are of little importance and, in any case, correctable
- ☐ 2 points: penalizing grave but not contagious faults
- ☐ 3 points: taken for negative tours or faults which are very grave and contagious

(Earlier, the cases in which the judge may determine to exclude a bird were already explained).

Physical Aspects or Standard

With the erroneous conviction of improving the song, many breeders have crossed the waterslager race with other song races or with color or posture canaries. In this way the number of malinois of pure race has diminished appreciably while the number of \geq crossbred \leq canaries has been augmented. It goes without saying that this lamentable system, since the malinois canary is a subject which is typically robust, strong, and sound, causes the degeneration of the race with these crosses.

For this reason it is recommended that malinois breeders work on pairings which continue purity and not crosses which yield mixed canaries, in order to conserve the general physical aspects of the race, given the relationship between posture, form, and robustness and the profound and melodious song of the malinois canary.

The Dutch and Belgians, by common accord, established, approximately forty years ago, the following characteristics as a type standard:

- head: small, beak conical, eyes black and brilliant
- neck: fine and long
- body: rounded, back well filled, breast notable and broad
- wings: held well next to the body without crossed tips
- legs and feet: of medium length, fine
- tail: well closed
- plumage: smooth and bright, without frills
- color: yellow or spotted yellow, the spots must not exceed 75% of the plumage
- position: slightly curved
- length: about 16.5 cm (6.5 inches trans.)
- condition: good health, without any sign of illness

The COM also accepted this standard in the OMJ Congress of 1970 in Lisbon, Portugal. Naturally, the notable and broad breast and the fine and long neck hold a relation to the volume and form of the respiratory apparatus; in the song function, the slightly curved posture at the moment of emitting the song is also important.

Furthermore, one must keep in mind the original colors expressed, not only in reference to the plumage, but also in terms of the eye color.

The original colors are, in one way, a guarantee for obtaining an original and pure malinois song. It does not fit the standard of this canary to have red factors, opals, agates cinnamons, and isabels, etc. Likewise, and for the same reasons, there should not be plum or red eye color. In the same way, the presence of frilled plumage denounces a fault in racial purity.

All of the defects of type standard lead one to suppose the presence of unorthodox crosses, as in the case of crosses with canaries of the Harz race, color canaries, posture or frilled canaries.

Feeding During Contests

In these periods, the birds must eat rape seed (40%) and canary grass seed (60%); this proportion of seed was approved as a Belgian proposal at the Assembly of the OMJ-COM at the World Show held at Alicante (Spain) in January of 2000 since numerous observations had demonstrated that the birds were more completely nourished with the combination than with canary grass seed alone.

The mixture indicated above may perfectly supply nutrition without risk to the health of the canary; notwithstanding, there exist as many seed combinations as there are breeders. It is enough to here remember that the giving of hemp and pealed oats is extremely inadvisable as prejudicial to the good song of the canary. Niger is indispensable.

Place of Judgment

For the maximum song output from the examples at a contest, in the area of judgment and its surroundings, there must not be drafts and the light must be artificial and not intense. The shelves are to be sufficiently wide to prevent waste falling from the cages

above and the cages are to be located in the same order as they were assigned; they are to be separated by board dividers in order to prevent the canaries from seeing each other.

A curtain is to cover the cages and they are only uncovered for thirty minutes each four hours. Between the floor level and the lowest shelf there must be a minimum space of one meter. If the ambient air is excessively dry, a receptacle of water with some eucalyptus leaves in it should be placed on a warm radiator.

If it is possible, the judgment should be effected within booths which measure approximately 2 meters high by 1.8 meters wide and 2.73 meters long (about 6-1/2 feet by 6 feet by 9 feet—trans.); the light should be adequate, without dazzling the canary, to allow the judge to determine with facility that the canary is emitting the tour being scored. The distance between the judge and the canaries is to be approximately 1.5 meters (about 5 feet—trans.).

The temperature in the judging booth should be approximately 20 degrees C (68 degrees F—trans.). The booths should have an ample front window covered with mosquito cloth in such a way that from outside the judgment may be observed by the breeders who must remain in total silence and may only enter or exit the area in the intervals when the birds are changed.

The order of judgment is drawn daily and 20 minutes is employed for each group of individuals or team. If only three examples on a team sing, they may not receive any type of award, beyond the number score obtained. No canary presented on a team may obtain an award as an individual, not even if the rest have died or have not sung. The order of position of the birds on the table is the following:

A	C
B	D

Individuals participate in groups of 4, whether or not bred by the same breeder; they are staged in the same form in such a manner that the one with the lowest number goes into the A position and that with the highest number into the D position.

This form of staging the cages for judging malinois song canaries was approved, at the request of the Belgian judges at the OMJ-COM Assembly of the World Show at Ieper (Belgium) in January, 2002.

The results of the judgment are to be kept secret until they are officially announced publicly.

Food and water are to be placed into the feeders and drinkers from the receptacles, these must not be dipped into tubs or anything like that; the aim of this rule is to avoid contagious diseases from being passed from one bird to another.

If the contest examples are removed after judgment, the Competition Committee is to effect the band check immediately after their judgment.

The number of examples which may be judged per day per judge is 80.

The cages must conform to the following: they must be constructed of wood; their dimensions are 20 cm high, 15 cm wide, and 21 cm long (about 8 inches by 6 inches by 8-1/4 inches—trans.). Seen from the front, the drinker is located on the left and the feeder is on the right. The first perch must be located on the third wire from the feeder side and the second on the sixth counting from the door. They may be the property of the exhibitor, but they must conform strictly to the norms in form and especially in reference to any recognizable external signs.

For the attribution of prizes, the minimum point scores required, including points for harmony, are the following (see the table below).

At the proposal of Belgium, these minimum scores to obtain a prize were approved at the OMJ-COM Assembly at the World Show at Alicante (Spain) in January, 2000.

	PRIZE	TEAM	INDIVIDUAL
Section B (song malinois)	1 st	372	96
	2 nd	360	93
	3 rd	348	90
Section B (song-color malinois)	1 st	320	80
	2 nd	300	75
	3 rd	280	70
Section B (song-color malinois~final)	1 st	(650) 325	(164) 82
	2 nd	(618) 309	(156) 78
	3 rd	(586) 293	(148) 74

In case there are various birds with score sheets with the same score and meet the prize requirements, one proceeds by comparing the particular point scores beginning with the principal note (water gluck); that which has more points is first, and if the impasse persists one continues to proceed by comparing all of the score one by one, including the impression score, and finally one takes into account the negative scores.

At the proposal of Belgium, this form of tie breaking was for malinois song canaries was approved in the Assembly of the OMJ-COM judges at the World Show at Ieper (Belgium).

Disqualification

A bird must be disqualified when it is sick or disabled, for reasons of identification, or when there has been a ≥manipulation≤. In these cases it need not be scored and its score card must be nullified and signed by the judge.

It must be remitted without delay to a member of the Commission of Control. Disqualifications must be witnessed and controlled by three members of the aforementioned Committee, who sign the score sheet after having written the word ≥disqualified≤ and the reasons for it.

Declassification

There is reason to declassify (remove from the classãtrans.) a bird when its dark markings cover more than 75% of its plumage. In this case, the score card is filled in and the observations area is filled in with the reason for the declassification, and by this the bird has no claim to an award, but it is to be judged like all the other malinois.

Song-Color

The white birds which are presented to the contest are judged with the same score sheet as that used for the rest of the malinois; the judge must fill the observations area in with the phrase Song-Color. The bird is thereby ≥declassified≤ from the contest of the rest of the malinois and passed on to participate in the Song-Color contest, assuming that the Association has arranged for a color judge to evaluate it, and in the case that they have publicized this ahead of time for the Song-Color variety or white malinois birds in their show program.

THIS STANDARD was created by the Technical Commission of the Malinois Song Canary at the reunion of the commissions celebrated in Toledo in September of 2002, taking the COM Standard as a basis since we adhere to it in all its norms.

- Technical Commission of the Malinois Song Canary
- Francisco Cabello Pedraza, President