

BRASS, REEDS & OTHER WOODWINDS

- 1) MUSICIANSHIP (1 - 20)**
Dynamics, Tempo, Style Phrasing, Precision, Balance with the piece of music or accompanist.
- 2) TONE QUALITY (1 - 20)**
Resonance, Control, Focus, Warmth.
- 3) TECHNIQUE (1 - 20)**
Artistry, Intonation, Rhythmic Accuracy, Articulation, Embouchure, Chops.
- 4) SONG CHOICE (1 - 10)**
Selection of a song that is Too Big for their talent level. Mastery of Technical Difficulty.
- 5) EXPRESSION OF FEELING (1 - 10)**
Improvisation, Contestant's delivery should "move" you, draw you into their performance.
- 6) CONNECTIVITY TO THE SONG (1 - 10)**
Memorization. (Reading Scored Music is Not Acceptable.) Improvisation. Capture what the song is trying to convey.
- 7) APPEARANCE & STAGE PRESENCE (1 - 10)**
Appropriate Attire. Posture, Playing Position, Confidence.

KEYBOARDS, PIANO, GUITAR & STRINGS

- 1) MUSICIANSHIP (1 - 20)**
Dynamics, Tempo, Style Phrasing, Precision, Balance with the piece of music or accompanist.
- 2) TONE QUALITY (1 - 20)**
Control, Focus, Warmth, Proper Patch or Guitar Tone Selection
- 3) TECHNIQUE (1 - 20)**
Artistry, Intonation, Rhythmic Accuracy, Fluency, Chops.
- 4) SONG CHOICE (1 - 10)**
Selection of a song that is Too Big for their talent level. Mastery of Technical Difficulty.
- 5) EXPRESSION OF FEELING (1 - 10)**
Improvisation, Contestant's delivery should "move" you, draw you into their performance.
- 6) CONNECTIVITY TO THE SONG (1 - 10)**
Memorization. (Reading Scored Music is Not Acceptable.) Improvisation. Capture what the song is trying to convey.
- 7) APPEARANCE & STAGE PRESENCE (1 - 10)**
Appropriate Attire. Posture, Playing Position, Confidence.

DRUMS / PERCUSSION

1) MUSICIANSHIP (1 - 20)

Dynamics, Tempo, Attacks & Releases, Precision, Balance with the piece of music or accompanist.

2) KIT ADAPTATION (1 - 20)

Control, Focus, Use of Drums & Cymbals, Proper Setup of Own or Provided Kit.

3) TECHNIQUE (1 - 20)

Artistry, Intonation, Rhythmic Accuracy, Fluency, Solo Dynamics, Chops

4) SONG CHOICE (1 - 10)

Selection of a song that is Too Big for their talent level. Mastery of Technical Difficulty.

5) EXPRESSION OF FEELING (1 - 10)

Improvisation, Contestant's delivery should "move" you, draw you into their performance.

6) CONNECTIVITY TO THE SONG (1 - 10)

Memorization. (Reading Scored Music is Not Acceptable.) Improvisation. Capture what the song is trying to convey.

7) APPEARANCE & STAGE PRESENCE (1 - 10)

Appropriate Attire. Posture, Playing Position, Confidence, Stick Twirling.

BEST JAZZ VOCALIST

1) MUSICIANSHIP (1 – 20)

Singing on pitch is paramount. Nerves will play a part in some notes being missed but the contestant should overcome this and remain on pitch for every note. Dynamics, tempo, rhythm, correct use of “In and Out” of the pocket if employed. Overall timing, Range.

2) QUALITY OF VOICE (1 – 20)

The Voice may be loud, robust, or delicate and refined, or multi-disciplined combining athleticism with a silky, lush delivery. No matter what style, they will stand out as a noteworthy Jazz Singer. They should be able to deliver both up-tempo pieces and ballads. Versatility. Look for a voice that “Turns Heads”

3) ORIGINALITY OF SONG DELIVERY (1 - 20)

The contestant should demonstrate a fresh approach to the song presentation. Improvisation, Phrasing.

4) SONG CHOICE - APPROPRIATE FOR THAT PERSON'S VOICE (1 – 10)

Song should “fit” the contestant’s voice. If it sounds inappropriate, deduct accordingly.

5) EXPRESSION OF FEELING (1 – 10)

Contestant’s delivery should “move” you, draw you into their performance. Convey emotion.

6) CONNECTIVITY TO THE SONG (1 – 10)

Does it sound like they really “know” the song ?, not just the words but what the song is trying to convey and express that feeling. Clarity of words, pronunciation and phrasing. Memorization. (Reading Scored Music is Not Acceptable.)

7) APPEARANCE & STAGE PRESENCE (1 – 10)

Attire should be appropriate to the overall performance. Posture and confidence. Eye Contact and Gestures.

MOST UNIQUE & ORIGINAL VOCALIST

1) MUSICIANSHIP (1 - 20)

Singing on pitch is paramount. Nerves will play a part in some notes being missed but the contestant should overcome this and remain on pitch for every note. Dynamics, tempo, rhythm, correct use of “In and Out” of the pocket if employed. Overall timing, Range.

2) UNIQUENESS OF VOICE (1 - 20)

Joe Cocker did not necessarily have a “beautiful voice” but look what he has accomplished. The more “different and dynamic” a contestant’s voice is, the higher the point award. Versatility. Look for a voice that “Turns Heads”

3) ORIGINALITY OF SONG DELIVERY (1 - 20)

The contestant should demonstrate a fresh approach to the song presentation. Improvisation, Phrasing.

4) SONG CHOICE - APPROPRIATE FOR THAT PERSON’S VOICE (1 - 10)

Song should “fit” the contestant’s voice. If it sounds inappropriate, deduct accordingly.

5) EXPRESSION OF FEELING (1 - 10)

Contestant’s delivery should “move” you, draw you into their performance. Convey emotion.

6) CONNECTIVITY TO THE SONG (1 - 10)

Does it sound like they really “know” the song ?, not just the words but what the song is trying to convey and express that feeling. Clarity of words, pronunciation and phrasing. Memorization. (Reading Scored Music is Not Acceptable.)

7) APPEARANCE & STAGE PRESENCE (1 - 10)

Attire should be appropriate to the overall performance. It may be blue jeans and a baseball cap to a tuxedo. Posture and confidence. Eye Contact and Gestures.

WAYNE “ZIM” ZIMMERMANN SHOWMANSHIP AWARD

1) SHOWMANSHIP (1 - 100)

ALL of the criteria from the individual Instrument/Vocalist specific judging categories should be used in determining this score with the Emphasis On SHOWMANSHIP. This point Total will be recorded separately on the Score Compilation Sheet for ease in determining this award winner.

NOTE: Each of the Instruments/Vocalists have specific judging criteria. This specific criteria was created for this award.

SHOWMANSHIP - The skill or ability of a showman. Hence....

A person who presents or produces a show, especially of a theatrical nature. A person who is gifted in doing or presenting things theatrically or dramatically: *“He didn't have much voice but was a great showman.”*

The ability to do things in a lively and enthusiastic way that attracts attention.

Skill in making people feel entertained. The ability to entertain people.

DUE TO THE NATURE OF THESE AWARDS, CONTESTANTS MAY PICK ANY SONG THEY LIKE PROVIDED IT IS ALONG THE “JAZZ GENRE”. THEY WILL NEED TO PROVIDE THEIR OWN MUSIC OR ACCOMPANIST IN THE PERFORMED KEY.

HIGHEST POINT TOTAL IN A SPECIFIC CATEGORY, (IE. BEST REED PLAYER, VOCALIST), WILL BE DECLARED THE WINNER. IN THE EVENT OF A TIE, A CONSENSUS OF THE JUDGES WILL DETERMINE THE WINNER. IF THE JUDGES CANNOT COME TO A CONSENSUS, THE SCHOLARSHIP CHAIR PERSON, (OR HIS/HER DESIGNEE), WILL MAKE THE FINAL DETERMINATION OF THE WINNER.

WHERE AWARDS ARE MIXED, (IE. BEST INSTRUMENTALIST, SHOWMANSHIP, Etc.), POINTS WILL BE CONSIDERED BUT A CONSENSUS OF THE JUDGES WILL DETERMINE THE WINNER. IN ORDER FOR AN APPLICANT TO WIN IN MORE THAN ONE CATEGORY, THEY SHOULD CLEARLY “DOMINATE” IN ALL CATEGORIES WON. IF THE JUDGES CANNOT COME TO A CONSENSUS, THE SCHOLARSHIP CHAIR PERSON, (OR HIS/HER DESIGNEE), WILL MAKE THE FINAL DETERMINATION OF THE WINNER.

Competitor will be Judged in each of the Categories. 20 or 10 – Highest, 1 – Lowest.

1 - 20 Category

16-20: Competitor has mastery of technique and shows a unique artistic expression

11-15: Competitor is stronger in either mastery of technique or unique artistic expression

6-10: Competitor is inconsistent in mastery of technique and understanding of artistic expression

1-5: Competitor needs improvement in both mastery of technique and understanding of artistic expression

1 - 10 Category

9-10: Competitor has mastery of technique and shows a unique artistic expression

6-8: Competitor is stronger in either mastery of technique or unique artistic expression

3-5: Competitor is inconsistent in mastery of technique and understanding of artistic expression

1-2: Competitor needs improvement in both mastery of technique and understanding of artistic expression

1 - 100 Category

81-100: Competitor has mastery of technique and shows a unique artistic expression

51-80: Competitor is stronger in either mastery of technique or unique artistic expression

26-50: Competitor is inconsistent in mastery of technique and understanding of artistic expression

1-25: Competitor needs improvement in both mastery of technique and understanding of artistic expression

HINTS TO COMPETITORS:

- 1) BRING YOUR “A” GAME – USE YOUR TALENTS TO THE MAXIMUM**
- 2) BE WELL RESTED – A TIRED MUSICIAN MAY NOT PERFORM WELL**
- 3) KNOW YOUR MATERIAL THOROUGHLY – SONGS ARE PERFORMED FROM MEMORY**
- 4) SONG SELECTION – PICK SONGS THAT FIT YOU’RE PERFORMING STYLE OR VOICE**
- 5) DIFFICULTY – DO NOT PICK A SONG THAT IS “TOO BIG” FOR YOUR TALENT LEVEL**
- 6) WARM UP BEFORE COMING TO THE COMPETITION – “COLD” PERFORMANCES CAN BE TUFF. REVIEW YOUR MATERIAL ONE LAST TIME BEFORE COMPETING**
- 7) PRACTICE LIKE YOU PLAY AND PLAY LIKE YOU PRACTICE. DON’T THINK THAT A POORLY PREPARED SONG WILL SUDDENLY GO WELL ON THE DAY OF THE COMPETITION**
- 8) BE CONFIDENT. HAVE THE MINDSET THAT YOU ARE GOING TO KNOCK YOUR SONGS OUT OF THE PARK.**
- 9) PRACTICE, PRACTICE, PRACTICE !**
- 10) OH, DID I MENTION... PRACTICE, PRACTICE, PRACTICE !**

9/9/2019