

## JURY EVALUATION CRITERIA

### for the 2020 Bovicelli Competition

#### JURY MEMBERS

Jürgen Banholzer, Thomas Boysen, Charles Daniels, Josué Meléndez, Catherine Motuz, Pia Praetorius

The jury of the Bovicelli 2020 Competition has drawn its adjudication criteria from Luigi Zenobi's letter On the Perfect Musician: "... per cantar con gratia, con giuditio, con passaggi nobili, e con arte."

This quotation provides the basis for three areas of evaluation:

1. Disposizione, or Natura (the natural disposition or facility of the voice)
2. Giuditio (the choice of style-appropriate musical figures)
3. Presentatio, (the artistic presentation of these figures)

#### 1. DISPOSIZIONE

- Voice suited to diminutions
- Clearly articulated passaggi
- Agile, flexible voice
- Good voice placement
- Good vocal lines
- Good breathing control
  - Steady, long breath without a lot of respiration (M. Praetorius)
  - Breathing in calmly (Herbst)

#### 2. GIUDITIO

- Suitable voice pitch so that the range of the work ideally matches their own voice
- Optimum tempo both for work and own voice
- Including stylistically suitable passaggi and gratie
  - In suitable places and in the style of the time
- Good treatment of text
  - Text emphasis is clear and distinct.
  - Embellishments are suited to the character of the text.
- Criteria for the BOVICELLI SPECIAL AWARD and diminutions of the late 16th century
  - Not too many diminutions were added (for "this bores and makes people sleepy", M. Praetorius) and not too few ("that is not skilful").

- Good balance between unembellished, subtly embellished and elaborately embellished.
- Pitch range of a work, typically for Bovicelli, of maximum an eleventh, usually a tenth, was not exceeded.
- Embellishments typical for Bovicelli, such as accenti with tremolo formato, trillo, groppo raffrenato and intonatio, as well as esclamazione. And dynamic embellishments such as crescendi and decrescendi were used.
- The final syllable in phrases was not added abruptly after fast notes, but was executed calmly.
- Placement of syllables was done according to the emphasis in the words.
- Long and short syllables were distinguishable.
- Breathing caesuras were placed to suit the text.
- No breathing in the middle of passaggi.

### 3. PRESENTATIO

- “The final aim of all singing is to move the listener; so that the hearts of listeners may be touched and affections are moved.” (Praetorius) Of course, evaluating whether this goal was achieved is a highly subjective process, and jury members sometimes came to different opinions.
- Climaxes of phrases could be related to. Embellishments fitted in well. Diminutions had well-controlled direction.
- Tactus was adhered to, the end of phrases was not delayed by passaggi. (“This [technique] consists more in the time and measure than in the rapid movement, since if one arrives early or late at the fixed end, the whole thing is worth nothing.” L. Zacconi, *Prattica di musica*)
- Character and emotion of the work and text passages with lots of contrast could be distinguished.
- Rhythmic and agogic freedom within the embellishments (*sprezzatura*) were used as stylistic elements.
- Dynamic variation of the performance, both in the overall piece and within individual diminutions was seen as positive.
- Good intonation, with an extra point for mean-tone temper also included in the evaluation.