

Georgia Southern University

Georgia Southern Commons

Georgia International Conference on
Information Literacy

2015 Program and Presentations

Sep 26th, 9:45 AM - 11:00 AM

“All about that Bass”: Source Evaluation for Music Performance Students

Elizabeth J. Weisbrod

Auburn University Main Campus, weisbel@auburn.edu

Karen Garrison

Auburn University Main Campus, garrikh@auburn.edu

Follow this and additional works at: <https://digitalcommons.georgiasouthern.edu/gaintlit>



Part of the [Curriculum and Instruction Commons](#), and the [Information Literacy Commons](#)

Recommended Citation

Weisbrod, Elizabeth J. and Garrison, Karen, "“All about that Bass”: Source Evaluation for Music Performance Students" (2015). *Georgia International Conference on Information Literacy*. 13. <https://digitalcommons.georgiasouthern.edu/gaintlit/2015/2015/13>

This presentation (open access) is brought to you for free and open access by the Conferences & Events at Georgia Southern Commons. It has been accepted for inclusion in Georgia International Conference on Information Literacy by an authorized administrator of Georgia Southern Commons. For more information, please contact digitalcommons@georgiasouthern.edu.

“All about that Bass”:
Source Evaluation
for Music Performance Students

Liza Weisbrod
Karen Garrison
Auburn University

Georgia International Conference on Information Literacy

Coastal Georgia Center, Savannah, GA

September 26, 2015 9:45 am

Program

- Information literacy and musicians
- Evaluating scores and recordings
- How source evaluation for musicians fits into the Framework



"From the Short-tempered Clavichord" by Robert Bonotto (<http://bonotto.robert.googlepages.com/>) - Original work by the artist. Licensed under CC BY 3.0 via Commons - https://commons.wikimedia.org/wiki/File:From_the_Short-tempered_Clavichord.jpg#/media/File:From_the_Short-tempered_Clavichord.jpg

How to get printed music and recordings

*(Before the Internet)

- The Library
- CD/Record/Music store
- Mail order catalog
- Your teacher, friends...

TODAY

Recordings

- The Library
 - CDs, records, streaming services
- iTunes, Google Music, Spotify...
- Performer downloads
- YouTube

Printed Music

- The Library
 - Paper and online
- Online stores
- Digital projects
 - Public domain scores
- IMSLP (International Music Score Library Project)

IMSLP (International Music Score Library Project) www.imslp.org

Public domain scores

Wikipedia-like

Anyone can upload

Log in / create account

Page [Discuss this piece \(1\)](#) [Report issue](#) Read [View source](#) [View history](#)

Sonatas for an Accompanied Solo Instrument, Op.1 (Handel, George Frideric)

[Add File](#)

Contents [hide]

- 1 Performances
 - 1.1 Recordings
- 2 Sheet Music
 - 2.1 Scores and Parts
 - 2.1.1 Complete
 - 2.1.2 Flute Sonatas
 - 2.1.3 Violin Sonatas
 - 2.1.4 Fitzwilliam Sonatas, HWV 360, 362, 365, 367a, 369, 377
 - 2.2 Arrangements and Transcriptions
 - 2.2.1 Oboe Sonata in C minor
 - 2.2.1.1 For Cello and Piano (Moffat)
 - 3 General Information

Movements/Sections 20 sonatas

Genre Categories [Sonatas](#); [For flute, continuo](#); [Scores featuring the flute](#); [15 more...]

Performances

Recordings (0) [Live video \(+\)](#) [Live MIDI \(1\)](#)

No files submitted.

Sheet Music

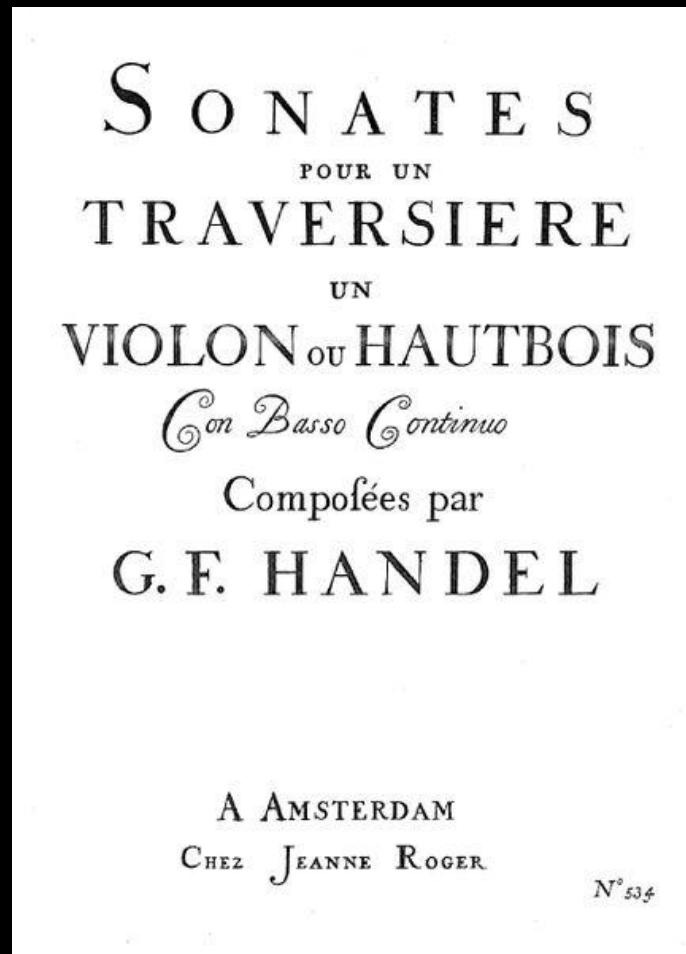
Scores and Parts (36) [Arrangements and Transcriptions \(1\)](#)

Complete

	Complete Score #279519 - 2.03MB, 64 pp. - (22) - 12375x ↓	PDF scanned by F-Pn Irishmaestro (2013/5/1)		
	Complete score #293490 - 16.55MB, 64 pp. - (3) - 2290x ↓	PDF scanned by F-Pn Fedual (2013/8/24)		
	Complete score #10386 - 13.01MB, 64 pp. - (19) - 10119x ↓	PDF scanned by Irishmaestro (2007/7/20)		

Flute Sonata in G minor, Op. 1, no. 2, HWV 360

George Frideric Handel



1st edition, ca. 1727



Handel
Sonata in G Minor, Op. 1, No. 2,
HWV 360
Larghetto

Paula Robison, flute
Kenneth Cooper, harpsichord
Timothy Eddy, cello
Vanguard Classics



“Boy Playing a Recorder”
Hendrick ter Brugghen



Handel
Sonata in G Minor, Op. 1, No. 2, HWV 360
Larghetto



Pamela Thorby, recorder
Richard Egarr, organ
Linn Records

Handel
Sonata in G Minor, Op. 1,
No. 2, HWV 360
Larghetto

Oscar O. Lutz, flute
Unknown pianist
YouTube



Editions of Handel Sonata in G minor

Cundy Bettoney

Fenton

Universal Editions

Barenreiter

Deutscher Verlag

Berben

Boston Music Company

Edition Musica Budapest

Emerson Wind Editions

Faber

Henle Verlag

International Music Co.

Kalmus

Kevin Mayhew

C.F. Peters Corp.

G. Schirmer

Southern

Sonata a Flauto e Cembalo.

Larghetto

The image shows a page of handwritten musical notation for a sonata for flute and harpsichord. The score is written on ten staves. The first two staves are for the flute, and the remaining eight staves are for the harpsichord. The notation is in a cursive hand, characteristic of the early 18th century. The tempo marking 'Larghetto' is written in the first staff. The piece concludes with a double bar line and a fermata on the final note of the harpsichord part.

Manuscript , ca. 1712
from the Fitzwilliam Museum
(downloaded from IMSLP!)

III. SONATE G-MOLL

für Blockflöte und bezifferten Baß (Op. I, Nr. 2)

Larghetto

Bärenreiter, 1955

Editor's notes from
preface

Sonata in G minor for recorder and continuo (HWV 360)

Sources:

A Cfm *MU MS 261*, pp. 1–5, *Sonata a Flauto e Cembalo*.

WM: Cb (C20)

R: 5×2 staves, span 27– mm

Date: c. 1726

B Mp *MS 130 Hd4*, vol. 312, pp. 11–14, *Sonata 3*.E, F, pp. 6–10, *SONATA II. Flauto Solo*. E and F have identical texts.

A is a neat fair-copy, not a composition autograph; its principal differences from the texts of B, E and F are a fuller figuring of the continuo and the revision of the opening motif of the last movement. B probably represents the original text of the lost composition autograph, apart from S2's idiosyncrasy of using ♯ instead of *tr.* E, F have some differences from B, and these are probably errors.

Text as A; figuring of B, E, F is not recorded unless significant: it is simply less complete than that of A.

Bar	Part	Remark
1. Larghetto		
1	Fl. dolce	B has slur over 5th–6th notes
2	Fl. dolce	E, F: 4th–5th notes ♯ ♮ ; B: ♯ on 5th note
4	B.c.	A has second 6 over rest, not over f
7	B.c.	E, F: 2nd–3rd notes ♯ ♮
8, 16	Fl. dolce	E, F: slur includes 6th note.
10	Fl. dolce	E, F: slur includes 5th note.
14	B.c.	E, F: 7 to last note
17	Fl. dolce	B: ♯ on 6th note
18	Fl. dolce	E, F: 7th–8th notes ♯ ♮ ; B: ♯ on 4th note
	B.c.	B, E, F repeat 6 on last note
19	Fl. dolce	B: ♯ on 2nd note; E, F: slur over 2nd–3rd notes

Modern edition (Bärenreiter, 1955)

Larghetto

Flute

Keyboard

6 6 # 6 6 6 6 6 6 6 6 6 6 6 5 4 3

Performing edition (Bärenreiter, 1995) with keyboard part written out

1. Larghetto

Flute

Keyboard

6 6 # 6 6 6 6 6 6 6 6 6 6 6 5 4 3

Sonata II.

Adagio. M.M. $\text{♩} = 76.$
p

Adagio. M.M. $\text{♩} = 76.$
legato
p

cresc. *p*

R

p *cresc.* *f*

cresc.

cresc. f. espressivo *p*

S *cresc.* *f*

The image shows a musical score for Sonata II, consisting of four systems of music. Each system has a flute part on the top staff and a keyboard part on the bottom staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Adagio' with a metronome marking of quarter note = 76. The first system includes a trill (tr) and a piano (p) dynamic. The second system includes a crescendo (cresc.) and a piano (p) dynamic. The third system includes a piano (p) dynamic, a crescendo (cresc.), and a forte (f) dynamic. The fourth system includes a piano (p) dynamic, a crescendo (cresc.), and a forte (f) dynamic. There are also performance markings such as 'legato', 'fresc. f. espressivo', and 'S' (likely a section or measure marker).

Of all the horrible editions of the Handel sonatas for flute, this is one of the worst. There are added articulations and dynamics, horrible phrasing markings, a “piano” part that gives you no hint of the actual basso continuo, suggestions for ridiculous tempos, no bass figures...

Review from Amazon

Edition based on original sources

7. Larghetto

This image shows a musical score for a piece titled "7. Larghetto". The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The tempo is marked "Larghetto". The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of several measures. Two red circles highlight specific passages: one circle is around the first measure, and the other is around a group of measures starting with a trill-like figure. Below the piano part, there are fingering numbers: 6, 5, #, 6, b, #, 6, #, 6, 6, 4, 6, 6, 6, 6, 6, 6, 6, 5, 4, 3, 6, b.

Heavily edited edition

Adagio. M.M. ♩ = 76.

p

Adagio. M.M. ♩ = 76.
legato

p

cresc.

This image shows a musical score for a piece titled "Adagio". The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The tempo is marked "Adagio" with a metronome marking of M.M. ♩ = 76. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of several measures. Two red circles highlight specific passages: one circle is around the first measure, and the other is around a group of measures starting with a trill-like figure. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The piano part features a *legato* marking.

How does this fit into the Framework?

Authority is constructed and contextual

- Publisher/Label
- Editor's credentials
 - Performer? Musicologist?
- Relation to primary sources
- Performers
- Quality of performance
- Different editions/performances for different purposes

Searching as Strategic Exploration

- What do I need to create a performance?
- How do I search for what I need?
- Where can I find what I need?
- How do I know when I've found what I need?

Information Creation as a Process

- Recordings
 - Live recording vs. edited studio recording
- Editing process for music editions
- Choosing appropriate editions and recordings for their needs

Scholarship as Conversation

- Many different approaches to one musical work
- Different valid performances and editions
- Reasons to examine multiple recordings and editions
- (Musical) conversation lacks the traditional formal citation structures

Research as Inquiry

- Creating a musical performance is an iterative process
- Recognize that there may be conflicting interpretations of a musical work
- Synthesize ideas gathered from multiple sources

Questions?