

4-30-2012

Senior Recital

C. Edward Cotton

University of Nevada, Las Vegas

Randy Preston

University of Nevada, Las Vegas

Keith Pratt

University of Nevada, Las Vegas

Martin Judd

University of Nevada, Las Vegas

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Department of Music
College of Fine Arts

presents a

Senior Lecture / Recital

C. Edward Cotton, baritone

Randy Preston, tenor

Keith Pratt, lead

Martin Judd, bass

PROGRAM

Geoffrey O'Hara
(1882–1967)

The Old Songs

Einar Pedersen
(1917–2005)

I Love To Hear That Old Barbershop Style

Chauncey Olcott
(1858–1932)

My Wild Irish Rose

Andrew Mack
(1863–1931)

Heart of My Heart

Andrew Sterling
(1874–1955)

Wait Till the Sun Shines, Nellie

Leo Friedman
(1869–1927)

Let Me Call You Sweetheart

Duke Ellington
(1899–1974)

Mood Indigo

Jack Pitman
(1912–1986)

Beyond the Reef

Sammy Fain
(1902–1989)

I'll Be Seeing You

*This recital is presented in partial fulfillment of the requirements for the degree
Bachelor of Arts in Music.*

C. Edward Cotton is a student of Luana DeVol.

Monday, April 30, 2012

7:30 p.m.

**Room 147 Recital Hall
Alta Ham Fine Arts Building
University of Nevada, Las Vegas**

The History of Barbershop Singing in America

Definition

Barbershop Harmony is defined as a style of unaccompanied vocal music characterized by four-part chords for every melody note in a predominantly homophonic texture. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. It features songs with understandable lyrics and easily singable melodies, whose tones clearly define a tonal center and imply major and minor and barbershop (dominant and secondary dominant) seventh chords that resolve primarily around the circle of fifths; using other resolutions occasionally. The singers adjust pitches to achieve perfectly tuned chords in just intonation while remaining true to the established tonal center.

Roots of Barbershop Style

11th & 12th Century Gregorian chants with moving unison, fifths, and octaves
14th-16th Century church music introduces major and minor chords
16th & 17th Century development of dominant seventh chord
"Barber's music" is used to describe spontaneous idle music in Elizabethan England and is transplanted to America
19th Century song writers produce simple melodies that can be harmonized
Concert quartets like the Hutchinson Family Singers arise in New England
Black quartets begin forming in the South
Minstrel Shows frequently feature a quartet as one of their acts
Vaudeville shows in 1890s give the male quartet its prime medium

The Roots Give Growth

Early 20th Century amateur quartets all across America sponsored by clubs, churches, businesses, baseball teams
The late Dr Matt Warpick remembered a New York barber of 1904 slapping his razor on the strap in tempo as he and the other barbers harmonized that last song
By 1910 "barber shop" is identified with harmony featuring the seventh chord use and associated with African Americans
In 1925, James Weldon, a black historian, wrote "in the days when such a thing as a white barber was unknown in the South, every barbershop had its quartet and the men spent their leisure time harmonizing."

1920s Music Changes

As the 20's progressed songs began to introduce harmonies built more around the minor seventh, major sixth, and major seventh chords rather than the dominant seventh
Ragtime gave way to jazz and eventually to the big band sound exemplified by tunes by Duke Ellington

The Society is Formed

In the 1920s-30s, skilled "harmony men" begin to carefully harmonize each chord maintaining four-part harmony at all times
April 11, 1938 in Tulsa Oklahoma, Owen Cash and Rupert Hall lead the first meeting of the Society for the Preservation and Propagation of Barber Shop Quartet Singing in the United States, whose initials SPPBSQSUS were intended to surpass those of any of FDR's New Deal Agencies

Evolution of the Society

In 1939 the name was changed to the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA)
In 2004, the name was changed to the Barbershop Harmony Society since it is no longer a recognizable take-off on the New Deal acronyms
Late 20th Century arrangements make use of the jazz influence with frequent diminished chords