

Collegiate A Cappella: The Insider's Perspective

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Opening:

Whenever I turn on the radio, casually listen to music on my computer, or look in the newspaper to see what popular band is playing in the general Binghamton area, I find that the most appealing and common music is alternative rock. It is simply the most popular type of music with its many derived subgenres fulfilling the youthful desires of western culture. I have performed alternative rock not by playing a guitar, bass or drums, but rather in a different form. It is a form of music that is a more popular musical activity for college students to pursue, i.e., *a cappella*. Because I have firsthand experience in performing, arranging and singing alternative rock in an *a cappella* form, I felt that it would be an excellent opportunity to discuss the *a cappella* tradition from an “indigenous” point-of-view, as a member of an *a cappella* group, the Binghamton Treblemakers.

To obtain a thorough analysis of the Treblemakers I aim to answer the following questions from the insider perspective: what are the relationships between members of a college *a cappella* group, why the Treblemakers started, what it is like to be a new member in the group, how to arrange for *a cappella*, how soloists chosen, how music is learned, how do the historical backgrounds of the Treblemakers effect the actions that the group takes? For a bit of background knowledge, what is alternative rock and where did collegiate *a cappella* begin?

The Whiffenpoofs:

Collegiate *a cappella* has an older history than alternative rock. Starting around 1909 at Yale University by Carl Lohmann, George Pomeroy, Mead Minnigrade, Denton Fowler, James M. Howard, Dick Hosford and Bob Mallory, the Whiffenpoofs became the first collegiate *a cappella* group in the United States.¹

¹ Rev. James M. Howard. *History*. Retrieved November 26, 2007, from The Whiffenpoofs Yale Inc.: <http://www.yale.edu/whiffenpoofs/history/>

The first five listed men were members of the coveted “varsity quartet,” which selected only the most talented of members from the Yale Glee Club. They grew tired of being limited to singing only on public occasions, so the four and one alternate member of the quartet set out to meet weekly at Mory's Temple Bar². The bar owner welcomed them with open arms, for they brought in more customers and livened the environment.

Two patrons of notoriety, Dick Hosford and Bob Mallory, though they could not carry a tune, they had taken great pleasure in listening to the five men pour their souls out in their singing. The group included these men in their activities and dubbed them as their manager and trainer.³ They took to tasks as ordering up their food and making sure they had enough “lubricant.”⁴

Eventually the members had to part ways because most of them were about to finish college. Life was beckoning. In order to keep their traditions going, the group chartered themselves with the university as the Whiffenpoofs. The main focus of their constitution was solely continuity, and as such their constitution had strict articles: Membership was restricted to only seven members, five performers, a trainer and a manager, and to enforce exact continuity an article in their constitution read "This Constitution shall not be amended" sealing the group traditions to be exactly as they intended.

The Whiffenpoofs set off a spark in the hearts of collegiate music lovers all around the world. Now there are new groups beginning their own *a cappella* tradition forming in massive numbers. There are currently hundreds, if not thousands, of *a cappella* groups in the U.S. with genres ranging from jazz to alternative rock. *A cappella* is so popular at Cornell University there are nineteen distinct *a cappella* groups. It seems that the collegiate *a cappella* is a tradition that will go on until the world stops loving music.

Starting of the Treblemakers:

² Ibid.

³ Ibid.

⁴ It is a codeword for Beer. See Rev. Howard, J.M. for details.

John Paap, the founder of the Treblemakers, entered into Binghamton University, fresh out of high school, and in 2004. He is a student that takes pride in his singing ability; after all he was a part of a chorus in high school, his teachers thought he has a great singing potential, and was a key member of his high school's *a cappella* group. John wants to get involved with the music community at the university, so he joined the chorus; however, chorus is not enough. He wanted to do more. John wanted preferred being in an environment of his peers singing songs that he was more likely to hear on the radio than the archaic baroque sounds of his choir. John had ambitions to start his own group, but to his surprise he discovered that the university that Binghamton University has a plethora of *a cappella* groups. Breaking into college music community is now a much easier task! John attended the *a cappella* showcase called "The Dollar Show" where all the *a cappella* groups perform, and he auditioned for them the next day. After an intense series of auditions and call back, John was unfortunately rejected from each of the groups that auditioned for.

After being rejected from the *a cappella* community at Binghamton University and having a burning desire to join the *a cappella* community, John, affectionately called Paap, went back to his original desire to start his own *a cappella* group. He enlisted the help of his childhood friend John Ross, often called Jro (Pronounced Jay-Row), and his new found college friend Jenna Gatti. Paap felt that Gatti and John Ross had a good ear for music; they both had some choral experience and John Ross was already a music major. Before any further steps could be taken to invite new members to join their merry band, the trio needed to select leading positions that they would hold in order to give some guidance and order to the proceedings; Paap, being the founding member became president; John Ross, being the most music inclined, became the musical director; and Gatti, due to the requirements set out by the student government, became the treasurer.

Two weeks⁵ after Paap auditioned for the other *a cappella* groups, Paap "flyered the school like crazy... basically advertising that a new *a cappella* group was being

⁵ John Ross. Retrieved November 26, 2007, from Binghamton Treble Makers:
<http://www.thetrebmakers.com/>

formed and wanted auditioners.⁶ Gatti as well as John Ross “had some doubts”⁷ as to whether or not they were going to be able to obtain enough members to have a fully functional group; however much to their surprise, they had a large pool of interested people. The audition process consisted of four parts, much as it still does today: The interested party will first sing a solo, in order to grade their tone distinction ability. They will then have their range tested by singing up and down a chromatic scale. They will have to sing back a series of notes being played to them. (These are usually difficult intervals, i.e., tritones mixed with minor sixths) This will determine their ability to sing strange intervals along with their ability quickly remember what they hear. Lastly, if the judges are still interested in the auditioning party, they will learn a section of an arrangement, to be sung with the fewest number of parts, in order to hear their ability to blend with other members of the group. For the first auditions held, the arrangement was of “Hallelujah”⁸ as sung by Rufus Wainwright and arranged by John Ross.

During the auditioning process Paap wanted to stay as true to his ideals as possible. In his words: “I decided to start a group really based off the principles of talent and vocal quality.” It is hard to imagine any other desire for a group; however, this is what Paap attributes to the corruption of the *a cappella* community as well as attributing it to his reason for not being admitted into any groups. In Paap’s own words:

“So, I tried out for a bunch of them [*a cappella* groups], but that semester many groups really didn't need guys or they were extremely selective in terms of image and not vocal quality. For example, if you did not fit there "appearance" or "personality" you were pretty much not getting called back. I believe that their selection processes should be only based on quality and it is a point that I emphasize with the group.”⁹

Paap stuck true to these ideals and tried to take as many people as possible with good or workable singing ability. At the end of the auditioning process the trio had recruited ten astonishing new members to the group.

⁶ Interview with John Paap

⁷ Interview with Jenna Gatti

⁸ Interview with John Paap

⁹ Ibid

Because of the relative newness of the group it became a difficult task to bring so many people together. Paap describes the first group of members:

“...because we took many people that auditioned (since we were sorta desperate) there were many different kinds of people involved with the group and some personalities really clashed....we had many, many fights and factions in the first few semesters.”¹⁰

Regardless of these personality issues they were able to get together and work on a song for a fundraiser during the fall 2004 semester.¹¹ The following semester most of the kinks of the group were fixed and they had their debut show in spring 2004. Their show was titled “*Who are these freakin’ people?!¹²*” and the group performed eight original songs¹³ arranged by Paap and John Ross¹⁴. Though the crowd was small and humble, the support was large and made for a successful debut show.

Four years later the group is still standing strong. The repertoire has grown tremendously with a rotation of fourteen songs per a show. Membership has fluctuated between 13 and 21 members¹⁵ meaning the Treblemakers have grazed the interest of many other people wishing to join the *a cappella* community at Binghamton University. Currently, membership stands at 14 members strong. The values that John Paap had envisioned when first creating the Treblemakers still stand strong. Our goals remain to search for members based solely on talent and ability and to bring people of all different backgrounds together.

Alternative Rock or Alternative Music?:

Before going further let’s take a look at the basis of the Treblemaker’s repertoire: alternative rock. Alternative rock is more of a cultural identification, than a specific musical sound associated with the music. George Carney explains:

¹⁰ ibid

¹¹ John Ross. Retrieved November 26, 2007, from Binghamton Treble Makers:
<http://www.thetrebmakers.com/>

¹² ibid

¹³ Interview s with John Paap and John Ross

¹⁴ Ross

¹⁵ ibid

“‘Alternative’ rock is characterized by regionally based record labels, primarily ‘indies’ (independent record labels); air play on local radio; a core following based on local personal appearances; and geographic origins in culturally peripheral locations, that is, outside of New York City and Los Angeles.¹⁶”

Breaking it down, alternative rock, originally referred to as “indie rock”¹⁷, is more of a characterization of the creation and the culture behind the music. Alternative music means, in simple terms, a group that is not mainstream; As it is not largely exposed to the public eye, and it is not what one would hear on the radio, but rather something that you would hear at a local bar or local concert venue. Indie rock was renamed to “college rock”¹⁸ because of its large popularity among college students. By 1990s¹⁹ college rock was called alternative rock to indicate that it was an alternative music encompassing many different genres.

As I tried to identify what specifically characterizes alternative rock in terms of style and composure, I realized that there really is no such concrete definition for alternative rock in terms of music, but rather it is an idealistic concept applied to the rock genre which one can call *alternative music*. Carney later explains alternative music as follows:

“The term [alternative music] originated in the late 1960s to connote the musical reaction against the formulaic reutilization of “mainstream” popular music. Alternative rock was its antithesis: a form that retained its artistic integrity and medium that ‘truly involves itself with the aesthetic.’²⁰”

In essence, Carney's description of alternative rock verified my conclusions that alternative rock is an ideal of music. The aim of alternative rock is to be non-formulaic—to take human creativity and use it to express emotions and feelings through music. The goal of this type of music is to sound beautiful in contrast to the older styles, where the

¹⁶ George O. Carney. *The Sound of People and Places*. Oxford Riwnab & Littlefield Publishers , INC, 2003. pg 125

¹⁷ Simon Reynolds. *Rip It Up and Start Again: Postpunk 1978-1984*. Penguin, 2005. Pg. 391

¹⁸ *ibid*

¹⁹ Michael Azerrad. *Our Band Could Be Your Life: Scenes from the American Indie Underground, 1981-1991*. Little Brown and Company, 2001. Pg. 446

²⁰ Carney, *op. cit.*. pg 183

artist is more oriented at being loud and showing off virtuosity than concern for aesthetic appeal of the music.

These ideals of alternative rock are inherent in the Treblemakers. As you will see later on, in the section titled “soloist”, that this expression of feeling through music is an essential, deciding quality that is desired from every soloist in the group. In addition, the group was formed by people not accepted by the *mainstream* of the *a cappella* culture at Binghamton University, which further embodies the Treblemaker’s relationship with alternative rock.

Learning Music:

Learning music is what the majority of the time during rehearsal is allocated. Although most members have some familiarity with music, many members describes their ability to “read” music to be nonexistent. Joe Cappola, one of the Treblemakers arrangers, says he falls under this class, he defined “reading” music as “being able to see the sheet music and have an understanding of what each note and sound is such that you can sing the note when you see it”, and this is, of course, not a skill that most performers have mastery of. In my own opinion, the previous definition of reading skews two ideas together. When I think of the term “read” I see it as the ability to recognize the notes and their corresponding location on a single or double staffed system. The ability to read is also inclusive of being able to play the notes on some instrument that is not necessarily voice. This is in contrast to alternate view of reading to be inclusive of the ability to sight read, which, although, is a key skill for musicians to master, it is not required for membership into the group. The group’s goal is to improve one’s abilities at performing through enjoying music in a lax setting without judgment. For all intensive purposes, when referring to music reading ability I shall be referring to the ability to recognize notes and the ability to know the general direction of the melody.

This ability to read music and the resources available at the rehearsal play a large role in determining which methods are used to learn new arrangements. The most basic method of learning is to rely on aural skills, i.e., one’s ability to pick up music by hearing it, either by listening to a recording of the voice part, or while standing in a vocal

section when the song is being sung. Members who are unable to read sheet music will usually employ this method by spend time listening to their individual voice part outside of rehearsal to learn it. The second method is just sight reading the music, i.e., sing the piece without spending much time looking at it beforehand. Most members will make an attempt to do the best that they can, and often they will stop to plunk out notes in order to verify the correctness of their singing. This is used occasionally when first learning an arrangement and more often than not when reviewing a section of a nearly mastered arrangement. The last method is a combination of the first two, by both looking at the sheet music and singing along with the arrangement being played on a laptop, if there is one brought to a rehearsal. This is used in conjunction with the second method of learning. If the arrangement is too difficult to try to sight read and plunk out notes on the piano when needed, then the section will switch to singing along with the laptop as it usually ends up being a much faster and efficient way of learning music. It can be compared to being in a chorus; in my experiences with being in a chorus, the director will play the piano accompaniment while the chorus will pick out their parts as best as they can. The musical director will listen to the parts that are causing difficulty and take some time and play the specific section alone.

Arranging Music:

The Grove Dictionary defines arranging as: “The reworking of a musical composition, usually for a different medium from that of the original.”²¹ This is exactly what arrangers of the Treblemakers do, take the instrumental sections of a song and “rework” it for the medium of voice. Aside from being able to somewhat read sheet music, extensive musical knowledge is not a criteria for being an arranger some of our best arrangements have been created by members with little or no working knowledge of music theory or, more importantly, voice leading.

Since its inception the Treblemakers have used three different methods of selecting songs. When the group was first put into place, due to the urgent nature of

²¹ Gunther Schuller. Arrangement. *Grove Music Online* ed. L. Macy (Accessed 07 December, 2007), <<http://www.grovemusic.com>>

needing a repertoire Jon Ross, the musical director, and John Paap, the founder were the only ones arranging for the group, though anyone who was able to was encouraged to arrange music and submit it to the group. The next system members of the group will think of their favorite songs and put them in a large pool with the other members, and then out of that large pool each member will select their top three or four songs that they like. Once selected, they are voted on again as a group until the number of songs being selected comes down to about four or five songs which will then be given to the arrangers to create. This grew to become a rather lengthy process requiring extremely large amounts of time during breaks in between semesters which the arrangers could actually spend that time putting together the arrangement. This process has also been met with distaste from the arrangers. The person actually spending their time and devotion creating these arrangements would like to have a bigger say in what they create versus being the “lapdog”²² of the *a cappella* group. Many of the arrangers feel that the work that they put into the arrangement should be a song that they personally enjoy versus what is asked of them from the group. The constitution of the Treblemakers has changed to accommodate the desires of the arranger:

“Songs may be added to the group’s repertoire at any time. The process for this is such that a member must create an arrangement of the desired song. When the arrangement is considered finished, the arranger must submit it to the Musical Director who will then decide whether or not the arrangement needs more work before the group could possibly learn and perform it. If the Musical Director rejects the song, he/she must provide valid feedback to the arranger. When the Musical Director approves, the song will be subject to vote by the entire group. If the majority of the group approves, the song will be added to the group’s repertoire. Any discrepancies left in the arrangements (unspecified syllables, dynamics, etc) are decided on by the discretion of the Musical Director. Any further changes that the arranger chooses to make at that point must be approved by the Musical Director.”
(The Treblemakers SA constitution)

This allows the arranger to take more initiative with creating arrangements that the group might enjoy. Arrangers have been taking more pride in their arrangements because they haven’t been assigned to them as a job, rather as a task that they set out for themselves to enjoy. One caveat in this system is that the group is at the mercy of

²² Interview with Joe Cappola

the arranger. If there are no songs arranged then the group has nothing new to sing. We cannot force arrangers to put something together. To help prevent the arrangers from running out of ideas, the rehearsal immediately after the semester's show the group will discuss what we would like to see arranged for the following semester.

Once a song is selected by the arranger the process of arranging begins. The first goal of the arranger is to build the foundation of the song. All arrangers in the group will approach this using a classical, theoretical approach to composition, i.e., the arranger writes out the melody and bass line and uses them to guide the other voice parts. The arranger will attempt to implement what they hear in the actual song for the voices; however, often there are gaps by either incomplete chords or there are simple not enough sounds for the parts to be split into. Although these gaps allow arrangers to take some creative freedoms with their arrangements, most artists will try to remain as "true" to the original song as much as possible and to the best of their ability. Joe Coppola, one of the prominent arrangers of the group describes his arranging techniques as follows:

"I start out by listening to the original song until I have planned out everything I want to hear and what I want to add. I will then arrange the bass section and I will use them to keep the beat of the piece. The sopranos will usually have the melody or a harmony of the melody. I will use my knowledge of music theory to use the altos and tenors to complete the chords, but I will also use them to get that exact sound that I am going for."

Some arrangers will go about it differently. For example, Corinne Paull, the group's current musical director, "will first write out a bass line, and then use [music] theory to write the rest of the voices and lead them accordingly." This is, of course, classical music technique which is commonly taught in most western music academics.

"One of the hardest parts about being an arranger is getting the group to actually stick to the music" Joe Coppola describes: "When a part is arranged [usually a second harmony] that is difficult to sing because it's slightly out of the range of the singer, the part will be completely removed from the song without giving it much further consideration." Most of the time, the group will tell the arranger to take more consideration for range and identify the limited singing range that each voice has.

Range can be rather quite restrictive for an arranger's creativity by limiting the choice of notes available for each voice.

All arrangements, as complex as they seem, can be broken down into four somewhat repetitive parts which are commonly found in most music popular music. They are as follows: introduction, verse, chorus and bridge.

The introduction is a bit self-defining, it is an introductory section of music that does not necessarily related thematically to the rest of the piece²³, this usually lasts for a few bars at the beginning of a piece. An example can be seen in the music appendix "Torn" as sung by Natalie Imbruglia and arranged by Joseph Coppola the first five measures have nothing to do thematically with the rest of the piece and serves as an introductory section.

The verse, also referred to as the refrain, is a section of music that repeats with the same tune, but not necessarily the same text.²⁴ Measures six to twenty-one and measures thirty-four to forty-three both have the same pattern of musical notes with only varying in their length and text and minor variations of the rhythm to spice things up.

The refrain will eventually build up to a dominant chord and then the monumental and the most memorable part of a song comes up, the chorus. The chorus is a section of music that is repeated several times with the exact same text and tune²⁵ in measures twenty-two to thirty-three and measures forty four to fifty-five exemplify those characteristics with minor differences in melody between the two.

The last section to be introduced into a song is the bridge; it is used in a "passage in which a formal transition is made."²⁶ and is used as the penultimate section of a piece²⁷. This section is used to move the piece out of the monotony of the verse and chorus repeating over and over and transition to a closing section of the music. Though it is not clear of it being the penultimate section, measures fifty-six to sixty-six

²³ *Intro*. Retrieved November 26, 2007, from Grove Music Online ed. : <http://www.grovemusic.com/>

²⁴ Suzannah Clark. *Refrain*. Retrieved November 26, 2007, from Grove Music Online ed. : <http://www.grovemusic.com/>

²⁵ *Chorus*. Retrieved November 26, 2007, from Grove Music Online ed. : <http://www.grovemusic.com/>

²⁶ *Bridge*. Retrieved November 26, 2007, from Grove Music Online ed. : <http://www.grovemusic.com/>

²⁷ *ibid*

consists of a different harmony pattern and is used as a transition into the guitar solo in the section succeeding it.

As stated earlier, songs can be broken down into somewhat repetitive parts, and, essentially, repetitive chord structures. Let's look further in the sections noted earlier. In measures six to twenty-one the basses sing F, E and B-flat over and over until the few measures directly preceding the chorus where F, C, D, C B-flat are repeated twice by the bass section in measures twenty-two to thirty-three. Repetitive phrases exist in all songs that the group sings, to break the monotony the arranger will add variations in rhythm and limited modification of the notes being sung. I find these repetitions useful for learning a song. It means there is less that needs to be worried about and memorize on top of the already dutiful list of things to memorize for classes.

Soloist:

Once the group has a few rehearsals to gain a general familiarity with the song, it is time to select a soloist. Each interested member, regardless of the gender of the original song soloist, gets a chance to sing in front of the group with little or no backup accompaniment from the group. We will skim down the number of people trying out by, what we call, the "Three-two-one" system where each member of the group, including those trying out, will give points out based on who they liked the most out of everyone who auditioned. Their first choice gets three points, their second, two points and the last gets one point, hence the name "Three-two-one.". Once the vote is in, the top three members stay to be re-auditioned with some constructive comments given about the performance. After the re-auditioning of all three members, we cut to the chase and vote for who we want as soloist. This method is skipped when three or fewer members are auditioning we just cut to the chase and go straight to voting. The person with the most votes becomes the soloist and the one with the second most votes becomes the backup soloist, usually truncated to "backup." Soloists are usually judged based on pitch, rhythm, timbre and expression.

The pitch and rhythm are a bit self-explanatory; I find it hard to imagine as soloist that does even know the song! As long as they are able to sing the melody and rhythm,

without getting too off key, they are still in the running for the soloist based on the next few characteristics.

Timbre, or voice quality, is most essential ingredient in deciding on a soloist, one member describes the sound that the group goes for as “rough²⁸” and that “it’s the sound of an untrained voice that most music calls for, which is what our group lacks the most; most of us have been in a chorus where we learn to have a clear and ‘pure’ sound.” Such examples of this “rough” sound can be heard in “Through Glass” by Stone Sour, especially during the bridge section which is about two and a half minutes into the song.

Expression, although usually overlooked, plays a substantial role in the presentation of the song. The breaking point of choosing a soloist was based around the emotion expressed by the auditioning party. Essentially, performer must be able to bring out the feeling the artist originally intended, otherwise the audience will feel unattached and uninterested in the performance—and after all, the goal of music is to bring out emotion and feeling in a listener using a creative medium.

The biggest difficulty of being a soloist is balance. Members of the group tend to sing loud to bring out their parts, basses especially, and this can create a struggle between the soloist and the accompaniment from being heard. During most performances the soloist has a microphone but often what will happen is that the soloist is too overpowering for the group or not loud enough, which can make quite a poor impression on the audience.

Being New:

Joining an *a cappella* group is like pledging to a fraternity, minus the drinking and hazing. The only requirement is that the new members learn music, and even if they cannot keep up they are not ejected from the group. New members must be quick on their feet to learn new music as they are brand new to *a cappella* and the interaction in the group. New members need to pick up about fourteen songs, ten of which the group has worked on for previous semesters and four new songs to be added to the

²⁸ Interview with Joe Coppola

constantly rotating repertoire. Because of the limited time available to rehearse, new members will have to use their aural skills to pick up the song, the best that they can, by listening and singing with their voice section.

As stated earlier, being in an *a cappella* group is a highly social activity, especially for new members:

“It’s always hard making new friends on campus, especially people other than freshman, who are already well established in their ways, but being in an *a cappella* group makes that much less difficult, well at least the one I’m in does. After a few weeks of being in the group I’ve met people who have become some of my best friends here on campus, and we have a lot of fun.”²⁹

Joining an *a cappella* group is a meaningful way to bring many new people into your life rather quickly and doing things that you all enjoy.

As new members progress in the group they learn about *a cappella* performance and techniques. Eventually, if they have the skill to, new members will submit arrangements to the group and, if interested, take on a leadership position, such as assistant musical director or vice president.

Relationships:

The Treblemakers meet three times a week for two hours per a meeting, spending a total of six hours a week working and together forming strong interpersonal bonds. Some of my closest friends are from the Treblemakers. Even after those six hours of rehearsing, we will make every attempt to spend more time together, either by grabbing a meal or just sitting around talking. “My favorite part is seeing people meet other people that become very close friends...a lot of good has come out of this group,” said John Paap, the group’s founder. The relationships that form are comparable to those desired when joining a fraternity or between family members. Essentially, being in an *a cappella* group is like being in a tight knit family which is a contributing factor for some *a cappella* groups to be a bit selective of their members, regardless of their musical ability.

²⁹ Interview with Cheryl Hanly

These tight knit relationships have evolved, multiple times, into dating relationships—and why shouldn't they? After all they have a common interest of college *a cappella* and spend a considerable amount of time working together on it? Is it not an ideal situation to find a mate? This is after all the goal of the creator of the group, to bring people together.

There are some negative sides to close relationships. Although everyone's intentions are to rehearse, rehearsals can often be off focus because of these relationships, for example, several of us will just talk about something unrelated to the rehearsal like a movie or a video game. This can be attributed to the musical director wanting to be seen as a friend, therefore is not taken seriously. Additionally, when the closer relationships are severed on bad terms, it can be quite straining for the rest of the group, forcing members to take sides, creating factions within the group. Most members will try to do whatever they can to avoid situations like this. I have been in the middle of several nasty arguments and have simply walked away, for it is neither my place nor my responsibility to get involved. This really affects the group dynamics to such an extent that some members have vowed to not get into relationships with other members of the group.

Closing:

We have seen college *a cappella* from the indigenous stand point by both my own knowledge as well as the knowledge of the other members in the group. We now have a better understand through the discussion of the Binghamton Treblemakers of how music is arranged, how music is learned what it takes to start an *a cappella* group. We now have a better emic understanding of the relationships that form between members, the importance of emotion in singing, as well as what it is like to be a new member. We now have a greater understanding of the collegiate *a cappella* tradition as seen through the eyes of members of the Treblemakers.

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Music Appendix

Torn by Natalie Imbruglia.....19