ACKNOWLEDGMENTS

My dad, **Tom Veigel**, for sparking and encouraging my interest in barbershop harmony and for his guidance and support in the writing of this paper.

Dr. Leon Fosha and **Dr. Michael Gordon** of Indiana University, for casual, inspiring discussions about their memories of the barbershop tradition and their experience with the style as trained musicians.

Reed Sampson, Val Hicks, David Wright, and **Gary Wulf** of the SPEBSQSA, for providing me with fantastic, insightful written resources.

To all the **Harmonetters** and **Singing Buckeyes** who graciously responded to my survey.

To my readers, who made it worthwhile.

- Ellie Veigel

The Preservation of the Barbershop Style in Changing Times

By Ellie Veigel

What is the "barbershop style?"[1] Four men with handlebar moustaches, wearing striped vests, singing a sappy old song in four-part harmony on a street corner? While this may be the common stereotype, it neither represents how the barbershop style originated, nor what it has become today.

ROOTS OF THE STYLE[2]

Perhaps the earliest roots of barbershop music can be found in the barber's shops of sixteenth-century England. Barbers were renowned for their knowledge of folklore and folk music. Often a stringed instrument lay in the shop for waiting customers to play while the barber and other patrons sang and harmonized. Thomas Morley (1557-1602) claimed: "…You sing you know not what. It would seem that you came lately from a barber's shop."[3] Phillip Stubbs, in 1583, said of barbering, "You shall have fragrant waters for your face…your muzick again and pleasant harmony."[4] The barber's shop, both in England and in nineteenth-century America, became a gathering spot for the middle and upper class men to socialize and harmonize while their less-cultured counterparts lounged in local saloons.

In the United States, barbershop music finds its roots in nineteenth-century Negro spiritual music. In the South, where black slavery was the way of life, slaves sang religious and sentimental tunes while they worked to entertain and encourage each other in the midst of

---

[1] The official SPEBSQSA definition of "barbershop harmony" as stated in the Foreword of the *Contest and Judging Handbook* (1977) is located in appendix A.

[2] The majority of the information contained in this section derives from the following source: Hicks, Val, ed., *Heritage of Harmony* (Friendship, WI: New Past Press, 1988), 2-4.

[3] Ibid., 3.

[4] Ibid.

constant adversity. These songs did not originate on a printed page, but were passed down orally through generations, harmonized by ear, and embellished as feelings led.

Long distances separated the towns and cities of nineteenth-century America, and the Atlantic Ocean isolated it from the musical and political developments of Western Europe. Travelling performers, including minstrel troupes featuring musical and comedy acts, enjoyed immense popularity in the 1840s and 1850s. The minstrels painted their faces black and imitated the musical tradition of the Negro slaves. Part of this involved four men stepping out from the troupe to perform a popular ballad, improvising close four-part a cappella harmony similar to that of the black slaves in the South. As the minstrels traveled, the tradition spread and grew in popularity. All over the country, men (and sometimes women) grouped in impromptu quartets to improvise harmonies to familiar, sentimental tunes. Quartet singing developed into a national pastime.

After the emancipation of the slaves following the Civil War, the Negro community maintained its musical tradition. As they sought to make a living for themselves in American society, many flocked to Tin Pan Alley to use their musical gifts and continue their musical tradition. Tin Pan Alley was the nickname given to a street in Manhattan where a large number of small music publishers had offices. At this time, recorded music was unavailable. Therefore, sales of sheet music, rather than musical recordings, marked the success of a composer and his work. The strong influence of Negro spiritual music on Tin Pan Alley gave way to a style of writing that would become the foundation of the barbershop tradition.

THE GOLDEN AGE OF BARBERSHOP

The golden age of barbershop music was approximately 1900-1930. Where popular music of the nineteenth century had been characterized by songs that ranged from the low to high

tonic, beginning around 1895, popular tunes began to range from the low to high dominant scale degrees.[5] These songs lend themselves more easily to four-part harmony with the second tenor (a.k.a. lead) singing the melody. These tunes also imply harmonies that moved around the circle of fifths, making them much easier for the amateur to improvise.

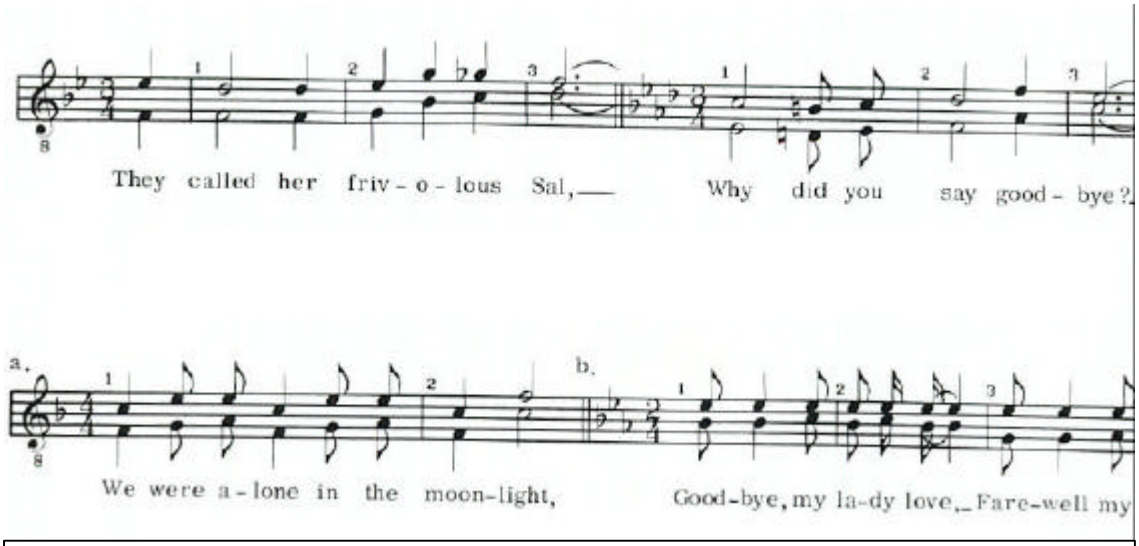


Figure 1 – The top line shows examples of dominant to dominant melodies. The bottom line shows examples of tonic to tonic melodies. SPEBSQSA, *Barbershop Arranging Manual, 29.*

This golden age was also known as America's Age of Innocence. America's success in World War I made Americans feel they were on top of the world. Music written during these years reflects the sentimentality of the time. "The songs told of mother, home, Dixie, automobiles, girls, courtship, and of first hellos and last goodbyes…Tin Pan Alley greats such as Harry von Tilzer, George M. Cohan, Gus Edwards, Ernest Ball, Al Piantadosi, and Irving Berlin 'cranked them out' by the thousands, and people bought them and sang them by the millions."[6] Home entertainment during this time often referred to family and friends gathering around the parlor piano to sing these sentimental tunes and improvise harmonies. In the 1920s and 1930s,

[5] Ibid., 4.
[6] Ibid.

it was not unusual to see four men socializing on a street corner or in a barber's shop, harmonizing a cappella.

The style unofficially acquired the name "barbershop" in 1911 when a song came out with the lyrics, "Mister Jefferson Lord, play that barbershop chord."[7] The term caught on and has been used ever since. Prior to that time, it was often referred to as "lamp-post harmony," "curbstone harmony," or simply "close harmony."

By the late 1920s, the invention of the radio diminished the need for live music. When the Great Depression hit in October 1929, American feelings changed. Americans were no longer prosperous and optimistic; they were struggling to survive.[8] Popular music reflected their change of heart. The new music lacked the sentimentality and simplicity of the barbershop era, and it was more difficult to harmonize. The invention of the radio and the onset of the Great Depression brought the barbershop tradition to a screeching halt. Were it not for the revivalists of the later 1930s, barbershop music might have disappeared entirely.

BIRTH OF THE SOCIETY[9]

The Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA), was in some respects a product of fate. In March of 1938, when inclement weather closed the airport in Kansas City, a lawyer and an investment broker (both stranded passengers) met and introduced themselves in a hotel lobby. They were old enough that they remembered with fondness the days when barbershop singing was in style. With

---

[7] Ibid., 3.

[8] Snyder, Dean Atlee. "From the Inside – a Descriptive View of the SPEBSQSA," in *Barbershopping: Musical and Social Harmony*, ed. Max Kaplan. (London: Associated University Presses, 1993), 13.

[9] The majority of the information in this section derives from the following two sources: Wright, David. *History of Barbershop*. Lecture notes, lesson 3, 1988, and Hicks, *Heritage of Harmony*, 14-68.

nothing else to do, they found two other guys who could harmonize and spent the rest of the evening in four-part harmony. Those two men were Owen (O.C.) Cash and Rupert Hall. When they returned to Tulsa, Cash and Hall gathered some other men and improvised close harmonies to "the old songs," just for fun. The evening was such a success, some of the attendees began to discuss the possibility of forming a permanent club.

These 26 men became the charter members of Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. O.C. Cash incorporated the society under Oklahoma law on July 6, 1938. For its first year, the society had no formal national organization and no budget.

The first quartet competition and convention was held in Tulsa in June 1939. Approximately 150 men attended, and most of them came from out of town. The event was a great success. When those 150 enthusiasts returned home raving about the convention, the popularity of the SPEBSQSA grew tremendously, and the barbershop style began to make a comeback. Some considered it a passing fad, and had it not been for the rising organizational foundation of the society, it might have become nothing more than that.

Although the barbershop style was making a comeback, it was different from how it had been in its golden days. Barbershopping had always been an informal pastime. With the creation of the society, it began to lose its informality. The society itself became such an overwhelming operation that a national organization was formed at the 1939 convention. They elected officers, and board members met during the year to plan the budget, a constitution, rules for the contest, the annual convention and other events, and also to sing and enjoy themselves.

THE SHIFT FROM WOODSHEDDING[10] TO ARRANGEMENTS

In the early years of the society, barbershop quartets did not use written music, even in competition. In fact, in one of the early competitions, the judges considered disqualifying the champions because it was rumored they had sung an arrangement[11]. Although written arrangements were available in the early 1930s, the style was still based primarily on ear singing and improvising until the late 1940s. This was mostly due to the woodshedding tradition, and partly due to the fact that very few barbershop singers could read music.

The woodshedding tradition is a private one. Prone to flaws, it was intended as entertainment for the four men involved, but provided little appeal for a public audience.[12] As competition grew in importance, the society changed the rules to allow arrangements in contest to make the event entertaining to the audience. Because arrangements eliminated most of the mistakes inherent in improvisation, a quartet that came to contest with a prepared arrangement was far more likely to walk away with a medal than a woodshedding quartet.

Individual chapters responded by educating their members in sight-reading and basic music theory. Barbershoppers had always been able to hear implied harmonies in order to woodshed, but now they began to understand what made their craft unique and how it worked. The ability to read music allowed chapters to begin singing arrangements, and arrangements made it possible for them to sing music that was more complex and less intuitive. As arrangements grew in popularity, woodshedding in contest ceased to be a realistic endeavor.

Barbershop arrangements were initially a quartet's attempt to write down and repeat the improvised harmonies that worked well. These early arrangements were an attempt to recreate

---

[10] "Woodshedding" is a term used by barbershoppers referring to an impromptu quartet improvising harmonies in the barbershop style with the melody in the second tenor (a.k.a. lead) part.

[11] SPEBSQSA, *Barbershop Arranging Manual* (Kenosha, WI: SPEBSQSA, 1980), 380.

[12] Ancient Harmonious Society of Woodshedders. *Definition of Woodshedding*, available at http://www.harmonize.com/ahsow/wooddef.html; Internet; accessed March 31, 1999.

good improvisation. Soon, trained musicians recognized the society as a market for clever quartet arrangements. After this, quartets read completed arrangements from printed music rather than improvising their own.

The appeal of arrangements gradually drew the barbershop community away from woodshedding altogether, even outside of the contest arena. Next to the thrill of ringing a progression of chords that had been carefully planned by a trained arranger, woodshedding seemed very limiting and resulted in a lower quality performance than could be achieved through singing from an arranged piece. Initially, there were those who did not want to lose the tradition of improvising and others who did not want to learn how to read music. Over time, many of the staunch preservationists were replaced by a younger generation that could not remember barbershop without arrangements.

In 1950, society arrangements began to increase markedly in complexity and difficulty. Many society historians attribute this in part to the success of the 1950 International Quartet Champions, the Buffalo Bills, who dazzled the judges with unprecedented professionalism.[13] Shortly after winning the gold medal, the Buffalo Bills sang in Meredith Willson's Broadway production of *The Music Man*. The success of the production attracted public attention to the barbershop style, and hence to the society. Audiences naturally assumed that the Buffalo Bills represented the style, professionalism and accuracy of the society at large. As a result, the society began to attract more musically trained singers and arrangers. In the 1950s and 1960s, while several arrangers continued to write music the amateurs could sing, many began to produce arrangements which were "…generally regarded as…chord-happy vocal gymnastics."[14]

[13] SPEBSQSA, *Barbershop Arranging Manual*, 399.
[14] Ibid.

The average barbershopper was an amateur, and these arrangements were suited for the trained singer.

The music barbershoppers chose to sing was directly linked to the music arrangers chose to arrange. As arrangements became more difficult, society members began to focus on singing well for an audience more than singing for fun and fellowship. The style was drifting further and further from its woodshedding roots.

In an informal survey[15] taken in 1999, eighty percent preferred singing arrangements rather than woodshedding. Only eight percent actively preferred woodshedding. Many of those that indicated a preference for arrangements also indicated that they were not skilled at ear singing. Perhaps the society's members have relied on arrangements so long they've forgotten how to improvise. The older generation has failed to pass down the woodshedding tradition, and singers of the younger generations have no background in improvisation. Woodshedding, as it is known today, has shifted from being strictly improvisational to merely singing amateur arrangements from a common repertoire with an impromptu quartet.[16]

Compare this to Jazz, another American style of music that was born around the same time. The jazz style also derived from the musical tradition of southern black slaves and is also based in the tradition of improvisation. When they use any music at all, jazz musicians play mostly from lead sheets that show them *only* the melody and implied harmony.[17] This *requires* them to improvise their part within that harmonic framework. Due to this tradition, most jazz musicians feel that having to play from a written score limits their ability to develop the music.

---

[15] An explanation and complete results of the survey are located in appendix B.

[16] There is a small subsidiary group to the SPEBSQSA known as the Ancient and Harmonious Society of Woodshedders (founded 1977) which promotes and practices impromptu and improvisational barbershop singing. The very existence of this group is an indication of how far the society at large has drifted from the woodshedding tradition.

[17] This refers primarily to small jazz ensembles, and not large jazz bands.

In contrast, most barbershoppers raised in the new tradition of reading arrangements feel that *improvising* limits their ability to develop the music.

EMPHASIS ON STAGE PRESENCE

The annual international competition has been the most influential factor in the development of the barbershop style. Those categories that carry more weight in competition are the categories to which a competing quartet will devote the most energy. To ignore stylistic and performance innovations that become encouraged in contest is to put oneself at a disadvantage. While most barbershoppers never compete at the international level and are therefore not directly affected by the judging standards of the international contest, the judging standards are often assumed to represent what the society values in the style. It is typically the renowned competing quartets that set the example for other quartets to follow.

The first two society contests had no specific guidelines. Judging was subjective and provided no feedback. Prior to the contest in St. Louis in 1941, the judges decided on a breakdown of categories. A quartet was to be judged fifty percent on harmony and blend and twenty-five percent each on song selection and stage presence. By 1943, the judging standard had shifted to thirty percent each on harmonic accuracy, vocal expression and musical arrangement and only ten percent on stage presence.[18] The emphasis during the 1940s was on the musical aspects of the performance rather than the visual. With only ten percent of a quartet's score based on visual presentation, very few quartets felt motivated to excel in that area.

Although some chapters began adding rudimentary movements to their performances in the 1950s, choreography in quartet singing did not gain popularity until 1960 when international

champions, The Evans Quartet, brought planned choreography to the stage.[19] It was daring and innovative to bring organized movements to a society whose focus had always been singing. Had their use of movement been sloppy and disruptive to the music, they would have lost points, and society members probably might have dismissed it as hopeless frivolity. As it turned out, their effective use of precise movement eventually led to another restructuring of the judging standards, this time in favor of stage presence.

The emphasis placed on stage presence began to really build in the 1980s. In 1999, stage presence counts for thirty-five percent of a quartet's contest score. Quartets that simply stand and sing have little chance of winning a medal. This does not imply that all contest quartets use precise choreography. In most ballads, planned choreography is often inappropriate. Nevertheless, body language is a vital part of a strong visual presentation and hence, a strong competitive package. Facial expressions, entrance and exit from the stage, costuming, and even how comfortable a quartet looks on stage contribute to that thirty-five percent of the score. Going into the twenty-first century, stage presence is one of the most influential categories in society contests. As a result, Barbershoppers as a whole–even those who do not compete–devote considerably more effort to the visual presentation of a performance than ever before.

EMPHASIS ON PERFORMING

Many changes in the barbershop tradition have been attributed to the international competition. In addition to determining what was and was not acceptable barbershop style, the competitive stage is responsible for taking twentieth-century barbershop music from the role of parlor music to that of mass entertainment.

---

[18] Hicks, *Heritage of Harmony*, 28-29.
[19] Ibid., 61.

In the early part of the century, quartets rarely, if ever, performed publicly. The society charged with the style's preservation put quartets on stage within a year of its creation.[20] The spirit of competition and performance led quartets to work hard perfecting the details of their performance, such as phrasing, articulations, balance, tuning, blend, tempo and rhythm. In the 1960s, barbershop singers even began to improve their sound quality, eliminating the strident, straight tones prominent in the 1950s and replacing them with light vibrato.[21] Prior to the era of competition, quality was based on the satisfaction it brought the singers, not musical accuracy or improvement. Nevertheless, the attention to musicality made the style friendlier to audiences. Thus, the annual competitions made performing quartets very popular within the society.

In the 1950s, the Buffalo Bills represented the society on Broadway and later television, bringing barbershop harmony into homes across America. As the barbershop style grew in popularity with the general population, there arose a demand for public concerts. The society, hoping to acquire new members through the publicity, supported the growing public image of the hobby.

While the public enjoyed the barbershop concerts, not everyone felt the concerts adhered to the traditions upon which the style was based. After all, the style derived from woodshedding which was not only improvised, but also very private. In 1993, J. Terry Gates made the following commentary on the shift in this barbershop tradition:

> If the tradition is parlor singing, then its benefits cannot be found in large auditoriums. Nor can it be realized by sitting in an audience and listening. Either barbershoppers' values are truly shifting or the large scale means of realizing them are beginning to create necessities out of virtues that have nothing to do with the tradition.[22]

---

[20] The SPEBSQSA no longer defines its mission as preservation of barbershop harmony as it was prior to the creation of the society. Most preservationists within the society look to preserve the barbershop tradition as it was in the 1960s.

[21] SPEBSQSA, *Barbershop Arranging Manual*, 402.

[22] Gates, J. Terry. "Barbershoppers and Music Educators: Elitist/Populist Dualisms and the American Music Preservation Problem," *Barbershopping: Musical and Social Harmony*, ed. Max Kaplan. (London: Associated University Presses, 1993), 95.

SHIFT FROM QUARTETS TO CHORUSES

Although barbershop music began as a quartet hobby, the first choruses appeared shortly after the incorporation of the society. The first 26 men who sang together with Cash and Hall in 1938 never considered themselves a chorus. Their activity was known as *gang singing*, which is woodshedding with more than one person on each part.

In 1940, when the first barbershop chorus was initiated and directed by Dr. Norman Rathert in St. Louis, it was meant as a means to increase the number of quartets in the society. Dr. Rathert anxiously shared his idea with the society's founder, saying, "If you get a group of men together…and teach them to sing their parts…look how many quartets you are bringing into being, real fast."[23] Although not all chapters accepted the idea at first, choruses slowly developed across the Midwest and in eastern Canada.

The society supported the movement by releasing a training manual for chapter choruses in 1948. The publication, known as the *Chapter Reference Manual*, defined a barbershop chorus as any group of men who rehearse for public performance under a capable director, singing four-part harmony.[24] The manual also suggested that chorus directors audition prospective members. Some society members felt barbershop singing should remain a private and informal hobby. They objected to the idea of choruses as either public *or* auditioned performers. The suggestion to audition members was mostly disregarded, and arrangers discovered a new market when the amateur choruses proved unable to sing their difficult quartet arrangements.

[23] Hicks, *Heritage of Harmony*, 46.
[24] Ibid.

Barbershop choruses gained international recognition when the society held its first International Chorus Contest at the 1953 convention. Since choruses were naturally much larger than quartets, the addition of a chorus contest allowed more members to compete at the international level, including those who lacked the musicality, presence and desire to compete with a quartet.

In addition to drawing more singers into the society and into contest, choruses provided ideal training ground for future quartet singers to learn the basics of barbershop harmony and musicality. They also provided a tremendous sense of fellowship for the chorus members who now met weekly in large groups to share a common love for close harmony.

At this time, most choruses still did not mandate auditions, and those that did only did so to make sure that prospective members could carry a tune. In the 1960s, the society began attracting more musically trained directors who felt that weak singers caused choruses to make music of mediocre quality. It was suggested that the society's acceptance of this mediocrity was inhibiting its acceptance in musical institutions, such as conservatories and universities. The new directors wanted to conduct more rigorous auditions to weed out weak singers and thereby increase the potential of the choruses.[25] The issue was highly debated both in local chapters and in the national organization. Some members felt that any measure that would improve the musicality of the society and its groups should be encouraged. Others defended that it was often the weaker singers who put forth the most effort, displayed the most enthusiasm, and kept the groups from becoming so serious as to eliminate the recreational side of the hobby.

In the end, most existing choruses continued to conduct only minimal auditions, while emphasizing the inclusive nature of the society. Those who felt led to higher quality left to create new chapters and choruses within the society. For instance, the Louisville Times Chorus

split from the Louisville Thoroughbreds in 1991 in order to concentrate on competition, despite the fact that the Thoroughbreds usually placed very well in contest.

In the informal survey, settling for mediocre musicianship was the most common area of dissatisfaction among today's barbershoppers, exceeding the next most frequent complaint by more than one hundred percent. It is not surprising that sixty-seven percent of the respondents advocated auditioning prospective members while only twenty percent felt chapters should allow any desiring participant to sing with the chorus. Still, many of those advocating auditions either limited the audition to basic musicality or distinguished the average chorus from the competing chorus. This suggests that most barbershoppers still feel strongly that although a singing order, the society is one based primarily in fellowship, as it was in the early part of the century. In confirmation, nearly fifty percent of the survey respondents made reference to fellowship when asked what they believed was the core of the barbershop tradition.

DECLINE IN MEMBERSHIP

Looking back at the trends in the barbershop style over the last century, it seems like the hobby is growing. Society resources indicate that despite that expectation, membership has declined. Appendices C and D show the growth of the society in its first 50 years and projections through the year 2000. The society expected nearly 40,000 members by the year 1999, but the latest count shows membership at approximately 34,000 men. The reasons for this decline are most likely both external and internal.

American society is demographically different today than it was 50 years ago. As the baby boomer generation ages, so does society overall. The baby boomers and their children are much busier than most people were 50 years ago. Time is a great commodity, especially time spent on leisure activities. Some people feel that the barbershop repertoire is too outdated. The

[25] Ibid., 58.

invention of the television and radio, while they have helped promote barbershop music over the years, also compete with it as a form of entertainment.[26]

Internally, members face the high cost of membership dues and costuming, in addition to long hours spent on risers in rehearsal. The SPEBSQSA, like any organization, deals with internal politics and cliques, which also dissuades potential members. Barbershopping also fits a category known as "serious leisure," which means it requires a lot of work and dedication, but rarely provides rewards outside of sheer pleasure and satisfaction.

While many of the society's members have formal musical training, most do not. This could be partly due to the fact that barbershop music does not typically adhere to the same rules as other forms of music. While its circle of fifths motion is acceptable to the trained ear, some musicians are turned off by the presence of parallel octaves and fifths, unusual retrogressions, and the frequent use of the major-minor seven chord in second inversion. Some are discouraged by the level of mediocrity of the average barbershop chorus, while others are deterred by the lack of money one earns as a performer or director. For these and other reasons, leisure music groups often do not appeal to musical professionals, and very few American colleges include barbershop music in their curricula.

Due to its isolation from the professional music community, barbershop music is rarely written about outside of society publications. As a result, some outsiders develop stereotypical views of the hobby due to limited exposure. Others develop biased views due to the fact that most available literature derives from the society itself.

[26] Bosserman, Philip. "The Leisure Framework," in *Barbershopping: Musical and Social Harmony,* ed. Max Kaplan. (London: Associated University Presses, 1993), 13.

CONCLUSION

At any given time, popular political and philosophical ideas affect what sells on the market. For most Western styles of music, the market affects how the style develops because composers and performers need to make money. The barbershop style is an exception. It functions primarily as a hobby. Due to its independence from the market, the barbershop style evolved differently from other styles. Society-sponsored competition, rather than money, has driven the evolution of the barbershop style.

The society's competitions put quartets on display, taking the barbershop style from the parlor to the stage. An improvisational tradition gradually developed into a competitive, formal art form. By emphasizing certain categories in contest judging, the society indicates what is acceptable and what is most important to the barbershop style. In this way, it has shaped and will continue to shape the style's development. If it ever was, barbershop certainly is not handlebar moustaches, striped vests, and sappy street music anymore.

Appendix A

The following is the current definition of barbershop harmony as adopted by the International Board for the 1977 SPEBSQSA convention. It appears officially in the Foreword of the *Contest and Judging Handbook,* published by SPEBSQSA.

Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four part chords for every melody note. Occasional brief passages may be sung by fewer than four voice-parts.

The voice-parts are called tenor, lead, baritone and bass. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes below the melody, and the baritone completing the chord either above or below the melody. The melody may be sung occasionally by the bass, but not by the tenor except for an infrequent note or two to avoid awkward voice leading, and in introductions or tags (codas).

Barbershop music features Major and minor chords and barbershop (dominant-type) seventh chords, resolving primarily on the Circle of Fifths. Sixth, ninth, and Major seventh chords are avoided except where demanded by the melody, while chords containing the minor second interval are not used. The basic harmonization may be embellished with additional chord progressions to provide harmonic interest and rhythmic momentum, to carry over between phrases, or to introduce or close the song effectively.

Barbershop interpretive style permits relatively wide liberties in the treatment of note values—staying within proper musical form—and uses changes in tempo and volume to more effectively create a mood and tell a story artistically.

Relative to an established sense of tonality, the melody line and the harmony parts are enharmonically adjusted in pitch to produce an optimum consonant sound. The resulting pitch relationships are often considerably at variance with those defined by the equal temperament of fixed-pitch instruments. Use of similar word sounds in good quality and optimum volume relationships by each of the voice parts further enhances the sensation of consonance by mutual reinforcement of the harmonics (overtones) to produce the unique full or “expanded” sound characteristic of barbershop harmony.

Appendix B

"The Survey"

A survey was conducted by the author, Ellie Veigel, in March 1999. The same set of questions was distributed on two electronic mailing lists. The first list is known as the Harmonet and includes barbershoppers of both genders all over the Western world. All respondents are members of either the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA), British Association of Barbershop Singers (BABS), Ladies Association of British Barbershop Singers (LABBS), Sweet Adelines International (SAI), or Harmony, Inc. The second list is called the BuckNet, and includes members of the Singing Buckeyes Chorus, Columbus, OH Chapter, Johnny Appleseed District, SPEBSQSA. Participation was voluntary. Names of the participants are kept confidential.

Eighty-seven people responded to the survey. The numbers shown below do not reflect answers of "undecided", however such answers have been accounted for in the accompanying percentages.

Do you prefer singing with a quartet or chorus?

Chorus	13	15%
Quartet	56	64%

Do you prefer woodshedding or singing arrangements?

Woodshedding	7	8%
Arrangements	70	80%

Do you think potential chorus members should have to pass an audition in order to join the group?

Yes	58	67%
No	17	20%

Respondents were given no suggested answers on the next two questions. Some respondents provided multiple answers.

What are your MAJOR dislikes in barbershop singing?

Settling for mediocrity	19
Internal politics	8
Lack of development in the style	7
Too much development in the style	5
Laziness, lack of commitment by others	5
Over-competitiveness	3
Woodshedding in public	3
Difficult Arrangements	3
Being told what is acceptable in art	3
Cliques	2

Miscellaneous	20

What do you think is the core of the barbershop tradition?

Fellowship/singing together	41
Harmony/chord structure	25
Preservation	9
Enjoyment of music	7
Quartet woodshedding	7
Ear singing	5
Public singing	5
Art for the average person	4
Singing well	3
Expansion/encouragement of the style	2
Honesty	1

Appendix C

Membership Growth:

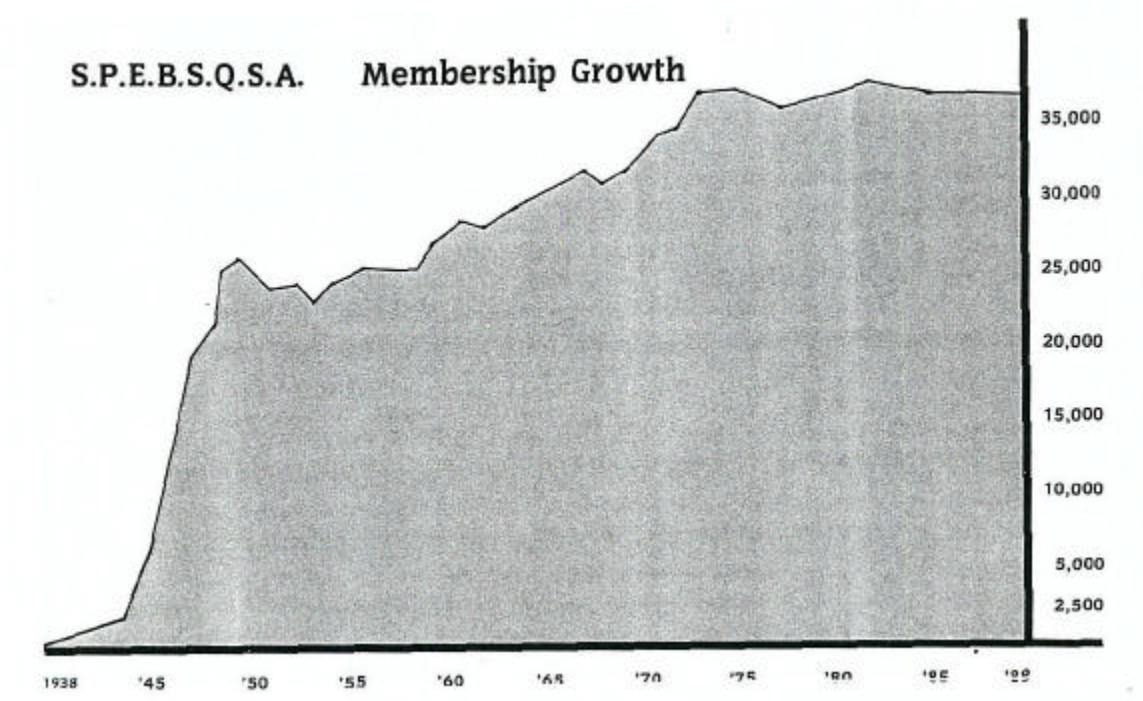
Number of Chapters Versus Members

Years	Chapters	Members	Years	Chapters	Members
1938	5	150	1970	720	32,100
1939	10	250	1971	715	32,900
1940	15	500	1972	715	34,250
1941	20	750	1973	725	35,100
1942	30	1,000	1974	740	35,500
1943	51	1,500	1975	755	37,550
1944	98	4,000	1976	765	37,750
1945	200	8,200	1977	770	37,300
1946	299	13,000	1978	760	36,250
1947	390	19,500	1979	765	36,700
1948	500	21,771	1980	770	36,800
1949	660	26,078	1981	785	37,200
1950	620	26,901	1982	795	37,300
1951	600	25,123	1983	805	38,100
1952	595	24,132	1984	810	37,900
1953	590	24,680	1985	813	37,600
1954	580	22,604	1986	816	37,345
1955	595	25,065	1987	819	36,850
1956	610	26,050		1988-2000 Projected	
1957	625	26,000	1988	825P	37,100P
1958	620	25,200	1989	830P	37,350P
1959	640	25,900	1990	835P	37,600P
1960	645	27,750	1991	840P	37,850P
1961	670	29,750	1992	845P	38,100P
1962	665	28,750	1993	850P	38,350P
1963	690	30,100	1994	855P	38,600P
1964	685	30,000	1995	860P	38,850P
1965	695	30,400	1996	865P	39,100P
1966	699	30,750	1997	870P	39,350P
1967	715	31,790	1998	875P	39,600P
1968	720	32,750	1999	880P	39,850P
1969	730	31,900	2000	890P	40,350P

Note: P = Projected Numbers

Hicks, Val., ed. *Heritage of Harmony.* Friendship, WI: New Past Press, 1988

Appendix D



Hicks, Val, ed. *Heritage of Harmony.* Friendship, WI: New Past Press, 1988.

BIBLIOGRAPHY

Abbott, Lynn. "Play That Barber Shop Chord: A Case for the African-American Origin of Barbershop Harmony," *American Music* (October, 1992): 289.

Ancient Harmonious Society of Woodshedders. *Definition of Woodshedding*, available at http://www.harmonize.com/ahsow/wooddef.html; Internet; accessed March 31, 1999.

Antrim, D.K. "The Barbershop Brotherhood." *The Etude* (November, 1954): 11.

Baker, Ella. "Please Stop This Trend." *The Harmonizer* (July/August 1989): 28.

Bosserman, Philip. "The Leisure Framework," in *Barbershopping: Musical and Social Harmony,* ed. Max Kaplan. (London: Associated University Presses, 1993), 13.

Foster, Dutton. "Let's End 'Put-Down' of Women in Our Performances." *The Harmonizer* (July/August 1989): 31.

French, Sandra. "White Lie." *Louisville Magazine* (March 1995): 30.

Gates, J. Terry. "Barbershoppers and Music Educators: Elitist/Populist Dualisms and the American Music Preservation Problem," *Barbershopping: Musical and Social Harmony,* ed. Max Kaplan. (London: Associated University Presses, 1993), 95.

Hatton, Ken. "A Little More Tonal Color, Please." *The Harmonizer* (September/October 1994): 36.

Hicks, Val, ed. *Heritage of Harmony*. Friendship, WI: New Past Press, 1988.

Kaplan, Max. "The Respectable Art of Woodshedding in World Music," in *Barbershopping: Musical and Social Harmony,* ed. Max Kaplan. (London: Associated University Presses, 1993), 33.

Levine, Lawrence. *Highbrow/Lowbrow: The Emergence of Cultural Heirarchy in America*. Cambridge, MA: Harvard University Press, 1988.

Lynch, Brian. "Origins of Barbershop Harmony." *Society for the Preservation and Encouragement of Barbershop Quartet Singing in America Press Kit.* http://www.spebsqsa.org/presskit/origin.htm, Kenosha, WI: SPEBSQSA, 1998.

Martin, Deac. *Deac Martin's Book of Musical Americana*. Englewood Cliffs, NJ: Prentice-Hall, 1970.

_____. "The Evolution of Barbershop Harmony." *Music Journal Annual* (1965): 40.

_____. "Three Eras of Barbershop Harmony." *The Harmonizer* (February, 1955): 20.

McClelland, J.L. "Of, By and For the People: A History of Barbershop Harmony." Thesis, College of Wooster, PA, 1959.

Newbury, Kent A. "A Stylistic Analysis of Barbershop Harmony." Masters diss., Indiana University, 1955.

Parsons, Sandra. *30 Years of Harmony: Sweet Adelines, Inc. 1947-1977*. Tulsa: Sweet Adelines, Inc., 1978.

Riedler, Monika. "Barbershop: Musical and Social Aspects of a Cultural Phenomenon in the Anglo-Saxon World." Masters diss., University of Vienna, 1992.

Snyder, Dean Atlee. "From the Inside – a Descriptive View of the SPEBSQSA," in *Barbershopping: Musical and Social Harmony*, ed. Max Kaplan. (London: Associated University Presses, 1993), 13.

Spaeth, S. *Barbershop Ballads*. Englewood Cliffs, NJ: Prentice Hall, 1940.

SPEBSQSA. *Barbershop Arranging Manual*. Kenosha, WI: SPEBSQSA, 1980.

Stebbins, Robert A. "Becoming a Barbershop Singer," in *Barbershopping: Musical and Social Harmony*, ed. Max Kaplan. (London: Associated University Presses, 1993), 55.

_____. *The Barbershop Singer: Inside the Social World of a Musical Hobby.* Toronto: University of Toronto Press, 1996.

Stevens, David N. *What Are We Trying to Preserve?* Produced by SPEBSQSA. Kenosha, WI: SPEBSQSA, 1983. Videocassette.

Sweet Adelines International. *Sweet Adelines International Media Kit*; available from http://www.sweetadelineintl.org/sai/media.html; Internet; accessed February 1, 1999.

Wright, David. *History of Barbershop*. Lecture notes, lessons 3 and 4, 1988.

_____. *The Maturing Phase*; available from http://lexis.pop.upenn.edu/cgi-bin/ifetch?HARMONET+978836960911+F; Internet; accessed March 17, 1999.