

## **SONGFEST 2019**

### **Group Production Guide**

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# **SONGFEST 2019**

**Tue. March 12 – Fri. March 15, 7:30  
Sat. March 16, 2:00 and 7:30  
Smothers Theatre**

#### **In This Guide:**

- Thematic Description
- Thematic Requirements
- Group Leadership Roles
- Group Leadership Advice
- Group Publicity Coordinators
- Judging Summary
- Group Rules

#### **Other Important Resources:**

- Getting Started
- Staff Contact List
- Production Calendar
- Deadlines Description
- Schedule Preview
- Music Guide
- iTunes FAQs
- Judging Guidelines
- Submission Examples
- Submission Templates

*All resources are available at [pepperdinesongfest.com](http://pepperdinesongfest.com)*



## SONGFEST 2019

### Thematic Description



# SONGFEST 2019:

## California Story



*California, here I come! Right back where I started from. Where bowers of flowers bloom in the spring. Each morning at dawning birdies sing and everything. A sun-kissed miss said "Don't be late!" That's why I can hardly wait. Open up that golden gate, California, here I come!*

Songfest 2019 is all about the Golden State. From Catalina Island to the Sierra Nevada mountains, from Baja sands to redwood forests, from indigenous tribes to high-tech corporations, and from missions to mansions, Songfest is all about the people, culture, history, and beauty of the Bear Flag Republic. It's about small pueblos and massive metropolises, fur trappers and big agriculture, mountain trails and endless interstates. It's about scorching deserts, frozen peaks, rocky coastline and sprawling plains. It's the destination of countless dreamers- those who yearn for gold, fortune, fame, opportunity, or simply a fresh start. It's about both passionate counterculture and a laid-back attitude, extreme poverty and unfathomable wealth, and all the other contrasts to be found in the rich history of a place universally seen as a global trendsetter in pop culture, innovation, and politics. The 31<sup>st</sup> state is home to the 5<sup>th</sup> largest economy on the planet, and is both the most populated and most visited state in the world's most visited nation, with natural and sociological diversity unlike anywhere else. Eureka! Songfest is celebrating it all. This is the California Story.

For Songfest 2019, each group is to create a unique musical stage show which highlights, features, or portrays a chosen aspect of California. This component can be historical, geographical, cultural, ideological, social, political, industrial, or conceptual- think of California as a massive patchwork quilt, and each Songfest group show will present one square. Your show might present a historical event, a place, a phenomenon, a people or person, a lifestyle, an industry, a landmark, a trend, a characteristic, or even an idea. To keep the overall show organized and consistent in theme and tone, there are some guidelines which groups must follow as they select their subjects (see *Thematic Requirements*).

The overall creative goal is for the audience to experience and thoroughly enjoy a broad-ranging tribute and celebration of all things California, presented in a rich and vibrant series of highly entertaining 12-minute chapters. Portray your topical choice with the always-present humor, energy, enthusiasm, and musicality of Songfest. Really think about your choice- there are countless options, each of which provides a different palette of material upon which to build your show. As always, be as clever and creative as you can.



# SONGFEST 2019

## Thematic Requirements

The following is a list of guidelines and requirements for selecting an acceptable thematic subject for a group's show in Songfest 2019. This is not a complete and exhaustive list, and the Staff reserves the right to further shape, guide, and allow (or disallow) group theme subject selections.

- Stories/themes may be either historical or fictional
  - fictional stories must be original and created by your group
    - **Forbidden Examples:** "Zorro", *The Grapes of Wrath*, etc.
      - the *period(s)* and *setting(s)* of both these examples would be fine to use for either a historical or fictional story
  - no "re-writing" history
    - main factual details and outcomes must remain accurate/true for historical or non-fictional stories
    - no "alternate realities"
      - **Forbidden Examples:** the film industry being based primarily in San Francisco, a tidal wave having wiped out San Diego in 1912, or Mexico retaining California after the Mexican-American War.
    - **Acceptable Example:**
      - the birth and growth of the major film studios in the first half of the 20<sup>th</sup> century
  - fictional stories can be made up, as long as they still feature and highlight an aspect or characteristic of California:
    - Ex: a story (characters, events, outcomes, etc.) of survival in Death Valley, as long as Death Valley and its characteristics are the main setting and theme of the show
- Due to recent themes (*films* and *cities*), the film industry and specific cities may not be the main topic or thematic inspiration for a group show
  - The film industry may still be referred to or included peripherally as long as it's not the main feature or focus of a story
    - Example: a story about 1980s Los Angeles cocaine trafficking could still have characters that are part of "Hollywood" as an industry, or scenes that take place at a film studio, as long as it's clear that these things are completely peripheral to the real topic: the 1980s drug boom. [*And no, the staff would not actually allow a cocaine-themed story to appear in the show, it's just an example intentionally using an off-limits subject.*]
  - Aspects of specific cities can still be used (ex: the boom of the cocaine business in 1980s L.A.), as long as the overall topic is clearly "cocaine in the 80s" as opposed to "L.A."
- There should be no topical confusion, and audience members should be able to easily identify/recall what aspect of California your group's show has featured
- Group show still needs to feature the overall cast (as opposed to just a few characters)
  - Consider how to effectively use your whole cast when selecting your topic
- ALL TOPICS AND SHOW CONTENT ARE SUBJECT TO STAFF APPROVAL
  - The Staff is giving groups topical leeway up-front, but may need to further clarify and narrow the theme requirements as we learn more about what groups are planning and the show takes further shape
  - Staff will ultimately decide on a case-by-case basis which topics (and proposed show concepts) are acceptable and which are not
- From the beginning, all groups should be pursuing/developing MULTIPLE show concepts.
  - There are so many potential topical sources for your show, but this theme is still somewhat likely to produce some thematic conflicts between groups, and EVERY group needs to have MULTIPLE options they can revert to should there be a group conflict (or should the staff not approve a show concept for any number of reasons)
  - Group show topics are not "final" until staff approval of a group's Final Proposal

# **SONGFEST 2019**

## **Group Leadership Roles**

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Putting together a show for Songfest is a huge undertaking, and it should come as no surprise that having great group leaders goes hand-in-hand with having a great group show (creatively, and in terms of the quality of experience). Songfest group leadership spans several different official roles.

The overall group leadership is the shared responsibility of a Producer and the Director. Generally speaking, the Producer is a group's organizational representative, while the Director is a group's creative representative – though there is a great deal of overlap between these two (and with all the other) leadership roles. Some (but not all) of their responsibilities include:

### **Producer**

- Adhering to all Songfest policies and for meeting all production deadlines
- Submitting, maintaining, and updating group leadership contact information
- Scheduling all meetings with Songfest Staff, and for ensuring clear communication between a group and the Staff
- Submitting regularly scheduled Producers Updates throughout the year
- Overseeing all deadline submissions throughout the year
- Submitting all paperwork, forms, etc. to the Songfest Staff
- Monitoring rehearsal schedules and for requesting any and all alterations
- Maintaining constant communication with the group's Director
- Being a group's official organizational contact and representative
- Attending Group Workshops
- Jointly responsible (with the Director) for the group's overall leadership

### **Director**

- Overseeing the group's show content and adhering to Songfest policies
- Overseeing all creative elements of the show: including script, music, choreography, dialogue, costumes, lighting, and set
- Attending Group Workshops
- Creating all Show Proposals, Scripts
- Working with group's Music Director to determine/submit song selections
- Supervising a group's other creative leaders (Music Director, Writer, Choreographer, Costumer, Technical Director, etc.)
- Planning, organizing, and directing group rehearsals
- Maintaining constant communication with the group's Producer
- Jointly responsible (with the Producer) for the group's overall leadership

The Producer and Director should work hand-in-hand as they collaborate to lead the creation, development, and production of a group's Songfest show. Ultimately, both roles are equally and fully responsible for the overall leadership for a Songfest group.

There are several other official leadership roles to be filled within each group. Some (but not all) of their responsibilities include:

### **Music Director**

- Overseeing music selection, music preparation, and teaching music at rehearsals
- Adhering to all the specific requirements of music preparation, as detailed throughout the *Music Guide*
- Working and communicating with the Songfest music staff (especially the overall Music Director)

- Preparing (properly and completely) a group's sheet music for submission
- Overseeing the group's music rehearsal recording revision process (including submitting revision requests)
- Working with the rest of the group's leadership

### **Choreographer**

- Choreographing (creating/designing) the group and individual formations, dancing, and movement in the show
- Ensuring choreography is entirely appropriate for families, Pepperdine, and Songfest.
- Teaching the choreography at rehearsals
- Working closely with the group's Music Director to make sure that the combination of music and chorography works well for your show (edits, tempo, length, etc.)
- Working with the rest of the group's leadership

### **Writer**

- Writing the actual script (including dialogue, stage directions, song lyrics, character descriptions, etc.)
- Working with the rest of the group's leadership

### **Tech Director**

- Overseeing the production of the lighting, set, and other technical elements of a group's show
- Working and communicating with the Songfest staff (and especially the technical staff: Production Manager, Sound Designer, Lighting Designer, and Stage Manager)
- Attending the Tech Directors Meeting
- Consulting in-person with the technical staff to discuss show's technical elements and cues
- Preparing the group's Tech Script (including light and sound cues and other tech info)
- Adhering to rules and guidelines given by the technical staff
- Ensuring safety is the top priority during all stages of design, construction, load-in, performance, and load-out
- Directing the group's tech rehearsal
- Working with the rest of the group's leadership

### **Costumer**

- Overseeing the costumes to be worn in the group's performances
- Ensuring all costumes are entirely appropriate for families, Pepperdine, and Songfest
- Planning and/or designing the costumes to be worn
- Working with the rest of the group's leadership

### **Leadership Rules**

1. A group may have only one Producer
2. Leaders may serve in more than one role (for example: Producer and Costumer)
3. All leaders must be Seaver College students
4. Staff must be informed if any leader is enrolled in fewer than 12 units
5. The Staff may remove (or not allow) any person from leadership at any time
6. HAVING TOO MANY COOKS SPOILS THE SOUP!!!! Too many leaders can make for a horrible experience- especially if you try to run everything like a democracy. Too many leaders also make for a logistical/scheduling nightmare. (*We realize that technically, #6 isn't actually a rule. But heed it as if it is.*)

*The Songfest website offers answers to many FAQs about group leadership.*

# **SONGFEST 2019**

## **Group Leadership Advice**

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The following is a collection of suggestions, tips, and advice given by previous Songfest group leaders. Some are unique or creative ideas about preparation, while others reflect lessons that were unfortunately learned “the hard way”. After Songfest each year, we encourage all group leaders to share any further thoughts with us.

### **MAIN THING: KEEP IT FUN!!!**

#### Show Production

- Start early! Begin meeting ASAP after the Group Info Meeting
- Get in step with your music directors, choreographers, etc. as early as possible in the year
- Look ahead at the calendar. Always know your dates!
- Make a master schedule for the whole year. Include exact times and dates.
- Put your master calendar in your planner as soon as you get it
- Set early deadlines (e.g. if there's a Thursday deadline, make it Tuesday)
- Take deadlines seriously when planning. If your ideas are serious and work is productive during the earlier stages, it makes crunch time a LOT smoother
- Always be looking ahead. It's never too early to plan details (like in September and October)
- Better to make your show too short than too long. Don't flirt with the time limit!
- Don't wait too late to find/order sheet music. Start searching as soon as you have ideas
- Prepare yourself for the amount of work that you need to put in starting in the fall
- Plan ahead with school
- Know that it is going to be a time commitment, but DEFINITELY a worthwhile experience.
- Don't depend on your planned timing of the dialogue being just right. It's most likely not. Try your best to get the time well below the limit and expect that it will be over at dress rehearsal.
- Try to do a lot of planning over spring break
- Factor in time to make sets and costumes. Start making them before the last weekend.

#### Rehearsals

- Be on time and at every practice, be patient, and be excited if you want your group to be too.
- It's usually best if only one person is “in charge” (directing) at a time in rehearsal
- Have minute-by-minute rehearsal plans
- Plan to have completed all show prep with 3 rehearsals remaining. Everything always runs behind, so this way you'll be done on time.
- Plan your rehearsals based on what room you're scheduled to be in (i.e. choreography in the Fitness Studio, music in the small rooms, etc.)
- Learn the vocals before you learn the dances (easier to first know your specific part and reinforce while dancing).
- Bring a portable keyboard to the rooms without pianos
- You should rehearse to the piano music and not the original artist's recording- this prevents surprises and adjustments once you are on-stage or with the orchestra.
- Know which specific person (director, tech director, etc.) is running the tech rehearsal so that everyone isn't just waiting around for everyone else
- Have all choreographers know all dances (not just the ones they've created) to help everyone learn.

- Use musical and dancing “plants” in the group that already know the songs and dances.
- Try out some dress-up “theme” nights- it’s fun and it encourages people to be on time.

### Leadership

- Always pray! It really helps.
- Always communicate with the staff- good, bad, and ugly. This can really help!
- Weekly meetings (especially with Directors) are really helpful
- Make sure leaders are committed from the beginning. Stress this commitment.
- Talk with the group leadership about how you’re all going to communicate and lead (both in rehearsals and in planning)
- Get to know your leaders well. They are a huge support.
- Handle leadership conflicts, discussions, and arguments away from the eyes/ears of the group
- Don’t have one person be the “bad guy”- all leaders need to help with group control.
- Be as encouraging as possible- the group responds much better to positivity.
- Have someone you can talk with who has previously been in a leadership position.
- Have a chief writer/choreographer/set designer, etc.
- Have a “Plan B” – avoid groupthink and know there are different approaches and alternatives to the theme
- If someone leaves their position, make sure that everything is communicated and nothing is left behind or looked over
- Keep a good face and good attitude because, as the leaders, you set the tone for the whole group.
- Reflect the attitude, energy, and approach you want your group to give.
- Be very organized. You need structure, but it is also crucial to be flexible and adaptable

### Performances

- Practice/plan your microphone passes ahead of time.
- The more everyone is involved in all the parts of your show, the better the show will be and the better the experience will be
- Don’t always have the same people in the front - mix it up from song-to-song. Better yet, within songs.
- You don’t have to be in your holding rooms 5 hours before performances.

### Miscellaneous

- Always put the group first, over yourself. Servant leadership works best.
- If you don’t already have a fund of some sort, collect a small fee from each participant to help cover your allowed budget (costumes, props, set, etc.) and your additional production costs (copies, sheet music, etc.)
- Learn that the show isn’t “personal”. Try to separate the emotional from the business/administrative side of things.
- Don’t do Songfest for the trophy. It’s OK to want the trophy, but do Songfest for Songfest.
- Love on the other groups. It’s a competition, but it doesn’t need to be frosty or tense. Everyone works just as hard as you- love them for making the show awesome.
- Videotape the dress rehearsal and watch it as a group (so fun and also helpful!)
- Have fun and soak up Songfest because when it is over you will be sad and miss it A LOT!
- Fun should be your first priority. An approach of fun and joy will help make for a much better group experience.

# **SONGFEST 2019**

## **Group Publicity Coordinators**

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For Songfest to remain the premier campus program and beloved tradition that it has historically been at Pepperdine, to maximize the quality of the experience for its current participants, and to help ensure the passing of a strong tradition to future participants, it is essential that Songfest participants show their passion and share their Songfest experiences with other students. Songfest is a ridiculously fun and unique celebration of community, and the program is at its best when that spirit is enthusiastically passed from student to student.

Each group, and its participants, are responsible for being the primary representatives and promoters of Songfest to the greater Pepperdine community- and especially to their student peers. The success of Songfest overall, as well as that of each group, is directly impacted by how many students participate in Songfest, how many people attend Songfest, and the quality and uniqueness of the experience had by everyone. We want Songfest to be as good as it can be for its participants and for its audience, and to share it with as many people as we can. This requires a big effort from its participants.

To that end, each group must have (at least) one Publicity Coordinator contributing throughout the entire production process. The Publicity Coordinator will be the primary point person and organizer of the group's contributions to the promotion and support of the overall Songfest program. The Publicity Coordinators are not recruiters or promoters for the group, but rather for Songfest generally. They need to be active, charismatic, and enthusiastic supporters of Songfest. Together with the production staff, their group's leaders, and their fellow Publicity Coordinators, we hope to have a strong student-led effort to share Songfest with others. Some (but not all) of this position's responsibilities include:

### **Group Publicity Coordinator Responsibilities**

- Serve as a group's delegate for Songfest publicity
- Actively promote Songfest overall to other Pepperdine students
- Be aware of and promote specific components of Songfest at the appropriate time
  - Songfest host auditions
  - Ticket sales
  - Kick-Off Event (recruitment of Songfest participants)
  - performances
- Regular social media posts and outreach re: Songfest activity, events, and progress
- Sharing of the Songfest experience with other students
- Oversee group's effort of required overall Songfest promotion/publicity
  - Social media
  - Posters/banners
  - Ticket sales
  - Tabling (coordination and manning)
  - Etc.
- Potentially contribute to other Songfest marketing efforts
  - Info/recruiting video production
  - Graphic design
  - Branding efforts
  - Etc.
- Coordinate with fellow group leaders

# **SONGFEST 2019**

## **Judging Summary**

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### **Adjudication for Songfest**

Awards will be presented after the closing performance with all groups gathered on stage. Beginning with the Thursday performance, the groups will be assessed by a panel of judges, and will compete against each other for the *Sweepstakes Award*. In determining the winner of the *Sweepstakes Award*, a points system is used. For each group, there is a maximum potential of 10 points per category, per judge, per performance. At the end of the final show, once all group scores have been tabulated and all penalties have been assessed, The *Sweepstakes Award* will be presented to the group with the highest total score. Listed below are descriptions of the 5 categories assessed by each judge.

1. **Music:** In this category your group should demonstrate harmony, clear enunciation, accurate pitch, good tonal blend, and an overall effective musical presentation. *Shouting is not musical!* Be sure to use your whole group the majority of the time!
2. **Choreography:** In this category your group should have the best balance between impressive moves and effective execution. You should use everyone in the group most of the time, be creative, and work for the best overall visual effect.
3. **Set & Costume Design:** In this category your group should display cleverness and creativity, especially in light of your limited financial resources. Sets and costumes should be original, creative and visually appealing.
4. **Theme:** In this category your group should have an appealing storyline, have a plot that tightly integrates the main theme of this year's Songfest, and show high levels of creativity and originality in both the script and the selection of music.
5. **Enthusiasm:** In this category your group should have energy, focus, and involvement by everyone on stage, as well as demonstrate a true "team" effort.

*In all categories, the overall group performance and effect is considered to be much more important than that of any individual(s), soloist(s) or small ensembles. While individual talent and ability are appreciated, the overall group presentation certainly carries greater weight throughout each category when it comes to assigning scores.*

In addition to the *Sweepstakes Award*, each group will deliver a *Director's Award*. The *Director's Award* is awarded by a group's Producer and Director(s) to an outstanding member of their group who has gone above and beyond the normal call of duty and has greatly enriched the Songfest experience enjoyed by his or her peers.

Refer to the *Judging Guidelines* for the actual information given to the Songfest judges for determining how to assess and score each group's show.

# **SONGFEST 2019**

## **Group Rules**

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The guidelines presented here are intended to help make each Songfest experience as fair, entertaining, stress-free, creative, collaborative, unique, expressive, organized, memorable, positive, and FUN as possible. Both the spirit and the letter of each policy or procedure are important. The Songfest Staff welcomes feedback, constructive criticism, and suggestion for improvement for all of the guidelines presented.

### **1. Group Eligibility**

A group must be composed of a minimum of 20 and a maximum of 85 eligible performing participants. A group must be officially represented by one Producer and at least one Director. The Staff reserves the right to introduce, alter, adjust, or remove the group size requirements at any point (for logistical, creative, safety, or other reasons).

### **2. Group Leadership**

All leaders of competing groups must be enrolled at Seaver College. The staff must be informed if, at any point, any group leader is enrolled in fewer than 12 undergraduate units. If the staff becomes concerned that a negative experience or unfair competitive advantage may develop due to a group's use of a part-time or graduate student, they may require that group to reassign leadership roles to full-time and/or undergraduate students. The staff may remove any group leader from their leadership role at any time.

### **3. Group Membership**

All competing groups are open to all Seaver College students. Any/each/every Seaver student may choose to be a part of any competing Songfest group. If a group has more participants than the maximum size limit, the group's Producer and Director will be responsible for deciding which students will be included in the group's performing cast. Those students not included in the cast must be referred to the Staff, who will facilitate their participation with another group. No Songfest participant may be involved in more than one group.

### **4. Group Selection**

If there are more groups wishing to participate in Songfest than can be accommodated, the selection of groups for participation in Songfest will be determined by the Staff. There are many factors to be considered in the selection process, including (but not limited to): fairness, entertainment value, impact upon the greater Pepperdine community, adherence to deadlines, and the status of a group's progress in the early stages of show preparation. To help make the strongest case for inclusion, all groups should prepare the best possible Show Proposals during the fall semester. These proposals will certainly be considered should the Staff need to make difficult decisions about group selection.

### **5. Participant Eligibility and Registration**

To be eligible to participate in Songfest, all cast members, group leaders, helpers, and show participants must individually register for Songfest 2019. Registration must be done on-line through the Songfest website by the Registration Deadline (currently Friday, February 22<sup>nd</sup>). Additionally, for a member of a competing Songfest group to be eligible, he or she must be enrolled at least part-time as a student at Seaver College. Finally, every participant must complete and submit a Songfest liability waiver to Student Activities before they may participate in any rehearsals.

## **6. Preparation Deadlines**

**For Songfest 2019, there are 29 penalty deadlines** scheduled in total. 8 of these are Critical Deadlines and 21 are Producers Deadlines. Additionally, there are **15 Mandatory Deadlines**.

- There will be a penalty of **50 points deducted** from a group's total 4-performance score for each **Critical Deadline** missed.
- There will be a penalty of **10 points deducted** from a group's total 4-performance score for each **Producers Deadline** missed.
- Failure by a group to complete and comply with any **Mandatory Deadline** may result in that group's **exclusion from participation in Songfest 2019**.

See the *Group Deadlines Description* for specific details and further requirements for each deadline.

## **7. Time Requirements**

A time limit of **12 minutes** is allotted for each group's **complete performance**, which may include no more than **2 minutes and 30 seconds of dialogue**. A reasonable allowance will be made for audience reaction (i.e. applauding and cheering). Throughout Songfest, group performance times will be recorded, and a running average of both overall and dialogue times will be maintained. After the final performance, for each group, an Overall Time Penalty of 1 point will be assessed for every second beyond a group's final average show time of 12 minutes. Additionally, a Dialogue Time Penalty of 1 point will be assessed for every second beyond a final dialogue length average of 2 minutes and 30 seconds. These penalties will be deducted from a group's total 4-performance score.

**To avoid penalties, each group's show must abide by each of the following time limits:**

- **Overall Performance length (12:00)**
- **Dialogue length (2:30)**

## **8. Group Budgets**

**A maximum of \$500 may be spent by each group.** Budgets are funded by each group's own resources, and up to \$100 may be reimbursed by the Student Activities Office. A full and complete group Budget Report is required from each group prior to the first dress rehearsal.

## **9. Production Elements**

Each group is encouraged to be highly creative in the selection and construction of costumes, sets, and props. To that end, the following restrictions will apply to the construction, rental, and purchase of production elements. Directors are strongly encouraged to consult with the Songfest Staff to ensure that their plans are not in violation of the spirit of the policy.

- All production elements must conform to all rules issued at the Technical Directors Meeting, and with any further instructions from the Staff
- All construction of sets, props, and costumes must be done by student members of the group.
- The use of rented costumes, props, and scenery is not permitted.
- Anything purchased by a group, its individual members, or third parties, will be a part of the production budget, the total of which may not exceed \$500.

General items which are wholly accessible and freely available to all students in the University community (text books, pillows, copies of *The Graphic*, etc.) may be used without counting against a group's budget. All such items must be approved beforehand by the Songfest Staff, and must still be included in a group's Budget Report. **All production elements must be included in the group Budget Report. If in doubt, ask!**

**10. Song Limits**

Competing groups may not perform more than five (5) musical numbers (songs). Properly submitted requests for exceptions to this limit will be considered by the Staff. Be sure to include an explanation when submitting such a request. These requests must be submitted no later than the Initial Song List deadline. *Note: It is perfectly normal and acceptable for a group to perform fewer than five songs.*

**11. Song Eligibility**

In order for Songfest to remain fresh and creative, it is important that it not be overly repetitive in content. For a song to be usable by any competing Songfest group, it must not have been performed in any of the preceding four years of Songfest productions. For a list of songs performed in the previous four years of Songfest, refer to the *Music Guide*. Additionally, upon review the Staff may decide to prohibit any specific song(s) from being included in the show, for any of several different reasons (the Staff will work closely with group Music Directors and will explain any such decisions).

**12. Sheet Music**

All sheet music must be prepared and submitted according to the requirements detailed in the *Music Guide*. All sheet music must be a copy of a professionally published Piano/Vocal score or songbook. Requests for exceptions, and/or alternate sheet music, may be considered by the Staff. Written requests (with complete sheet music for song[s] in question) must be received by the Sheet Music Exception deadline. **If in doubt, ask.**

**13. Vocal Harmonies, Solos, and Arrangements**

At least 25% of each group's vocal music performance must be in 2-part (or more) harmony. Group Music Directors should consult with the Songfest Music Director about their vocal harmonies prior to rehearsals.

Additionally, no more than 25% of a group's music may be performed by a soloist, a small ensemble, or a combination of soloists. Additionally, any singing into a handheld microphone is, by definition, being performed by a featured soloist or small ensemble. **If in doubt as to what constitutes a solo or small ensemble, ask.**

All vocal harmony and solo sections must be described on sheet music and submitted to the Songfest Staff by the Vocal Performance Plans deadline. For complete details on vocal harmonies and solos, see the *Music Guide*.

**14. Song Lyric Alterations**

The alteration of song lyrics will generally not be allowed. The Staff will review **written** requests for **very limited** lyric changes, which usually will not exceed one or two words. A formal request for change of lyrics must be submitted to the Staff no later than the Song Lyrics deadline. The request must include both the original lyrics and the new lyrics in their entirety. Refer to the *Music Guide* and the submission template/sample for complete information on submitting lyric alteration requests.

**15. Use of Musical Instruments**

Use of musical instruments outside of the Songfest pit orchestra is generally prohibited. Written requests for exceptions may be considered by the Staff.

**16. Choreography**

No more than 25% of a group's choreography may be performed by a soloist, a small ensemble, or a combination of soloists. Choreographers should discuss their plans with the Staff before beginning

group instruction and rehearsal. **If in doubt as to what constitutes a solo or a small ensemble, ask.**

17. Official Rehearsal Period

Rehearsals for any group may not begin before the **Songfest 2019 Kick-Off Event**. This does not preclude group leaders from preparing for the rehearsals as early as needed. Please note that groups will be rehearsing for 8 nights before spring break and 8 nights afterward. There are to be no Songfest group rehearsals from Friday, February 22 through Saturday, March 2 due to Spring Break. Rehearsals may resume on Sunday, March 3.

18. Standard and Alternate Rehearsals

Standard rehearsal time will be from 10:00 p.m. until 12:00 am nightly during the official rehearsal period. Student Activities will provide rooms for all standard group rehearsals. **Groups may request alteration of up to 6 rehearsals from the standard schedule.** An alteration is defined as any of the following:

- Rehearsing at any time other than that scheduled by the Staff
- Rehearsing at a location other than the one originally scheduled for that specific date

**Rehearsal alterations must be requested and approved** as described in the *Rehearsal Rules* (this document will be made available before rehearsals begin). When altering rehearsal schedules, please be aware of your fellow group members' health and well-being, and give special regard to their studies and personal needs. Songfest needs to be FUN, not stressful.

19. Rehearsal Room Condition

Group Producers must complete (and later submit to the Staff) a Room Setup Form for each and every group rehearsal. After every rehearsal, any and all rooms and/or facilities used for Songfest rehearsals are to be returned to their *exact* pre-rehearsal set-up and configuration. All trash is to be properly thrown away, blackboards erased, tables and chairs set-up, and any damage or restoration expenses incurred will be assessed to the group. Complaints of violations can result in a loss of rehearsal facility for the group, or even worse, for all groups. **Absolutely no food or drink is permitted inside rehearsal rooms.** Use hallways, lobbies, and outdoor areas for any refreshments. See the *Rehearsal Rules* for complete requirements.

20. Organized Rehearsing Outside of Official Rehearsals

Organized rehearsing outside of official rehearsal times is prohibited. Leaders may not teach, review, or demonstrate any material to non-leaders outside of official rehearsal times. This prohibition includes the periods immediately before and after official rehearsals (hanging out in the hallway, etc.). The spirit of this rule is more important than the letter... The staff will have final judgment as to what constitutes organized rehearsing.

21. Rehearsal Length and Intensity

Unless approved in advance by the Songfest Staff, group rehearsals must end by midnight. This rehearsal limitation includes all announcements, pep talks, "group business," reminders, and any other talking being done by leaders to the entire group. **Songfest is designed to be fun, and it needs to be something students can do without burning out** (academically, physically, etc.).

22. No Technical or Dress Rehearsal Guests

All technical and dress rehearsals will be closed to anyone not officially in a Songfest group. No guests (including relatives!) are permitted to attend.

**23. Group Communication**

Songfest participation and production has grown enormously in scale and scope over the years. In order to manage such a large and elaborate production, it is critical that official group Producers and Directors are always in touch with each other and with the Staff. Here are some basic requirements for all Producers and Directors:

- Each must be in weekly contact with one another. Once rehearsals begin, contact must be daily
- **EACH MUST CHECK EMAIL EVERY SINGLE DAY THROUGHOUT THE YEAR**
- Each must regularly consult the Songfest website and the latest *Group Timeline* for approaching events, requirements, and deadlines
- Each must be in regular contact with the Staff
- Producers must ensure that their group's leadership contact list is always accurate and current

**24. On-Stage Decorum**

There are certain times when the show's entire cast (groups, hosts, etc.) appear on stage together at the same time; often this occurs during the traditional singing of "Let There Be Peace on Earth" and during the Awards Ceremony after the closing performance. When on-stage, it is imperative that all group members exhibit behavior that is wholly supportive of the overall production and does not draw attention to any individual or group.

Some examples of inappropriate on-stage behavior might include:

- Holding up signs or posters
- Inviting someone to a Formal or dance
- Delivering personal speeches or messages of any kind
- Advertising or promoting anything besides the Songfest experience

Please do feel free to:

- Sing, dance, cheer, and applaud
- Welcome Songfest alumni to the stage

**25. Appropriateness of Show Content**

**Sets, scripts, costumes, music, choreography, and performances must be absolutely "G-rated", family-friendly, and not conflict in any way with the University's mission statement or policies.** Every single potential audience member should feel comfortable throughout the entire show, regardless of age or personal demographic. Directors and Producers are jointly responsible for the content of their group's show. If in doubt at any point about any aspect of this rule, present your questions or concerns to the Staff.

**26. Interpretation of Rules**

The Songfest Staff shall be arbitrators and final decision-makers on all questions or challenges of the interpretation and enforcement of the rules. **Always ask if you have any doubts or questions regarding the intent or implementation of any of the policies.**

**27. Alteration of Rules**

The Songfest Staff reserves the right to add to, remove from, edit, change, and/or alter these rules at any time during the year. This may be done in the interests of fairness, overall show production quality, efficiency, safety, departmental needs, and/or support of the Pepperdine University mission statement.