

# SONGFEST 2020

## Group Music Guide

*If you have any questions, contact Sam Parmelee (310-621-7267, [sam.parmelee@pepperdine.edu](mailto:sam.parmelee@pepperdine.edu)). All dates and times subject to change – the latest deadline and other calendar information can be found at [pepperdinesongfest.com/groups/calendar](http://pepperdinesongfest.com/groups/calendar). Deadline requirement details*

### 1. **Music Selection Workshop**

The **Music Selection Workshop (deadline C-1)** is intended to help guide the groups in selecting songs for use in their shows. The workshop is tentatively scheduled for early October. Group Music Directors should attend, but the additional attendance by any/all other group leaders who will be involved in the song selection process is strongly encouraged.

### 2. **Music and the Songfest Website**

Both in general and with specific regard to music, all groups will need to submit and retrieve multiple items/files from the Songfest server throughout the year. Each group has a separate user account, which allows each group to access their specific directory of the Songfest website ([www.pepperdinesongfest.com](http://www.pepperdinesongfest.com)).

It is the responsibility of a group's Producer to either give the group's user login information to the group's Music Director or to execute all music-related submissions and retrievals himself (or herself).

If you experience problems with the server, you should first check with your group's producer and make sure that you have been given the correct username and password. If you encounter further trouble, please contact the staff.

### 3. **Music Director Meetings**

Each group music director needs to meet with Chris Stivers. This meeting is a chance to get to know each other, talk about the musical status for the group, clarify all the of the key steps to be done in the musical work of first semester, and answer each other's questions. There is no advance preparation needed. Meetings are brief- typically lasting about 15 or 20 minutes.

Group music directors must schedule this meeting directly with Chris Stivers. The meeting must be held during the **Music Director Meetings (C-3)** window, and the appointment must be scheduled by the group music director in order to fulfill the **Music Director Confirmation (P-4)** deadline.

### 4. **Audio File Formats**

For song idea (see Section 5 below) or reference track (see Section 8 below) submissions, groups must upload audio MP3 or AAC files to the server.

**All audio files MUST be in MPEG Layer-3 (.mp3 or .MP3) or AAC (.m4a) file format.** No other file formats are accepted!

- All audio files uploaded must have a source bit rate of AT LEAST 128 kbps. More is better (256, etc.). 320 kbps maximum, please. Nothing larger than that, as larger files take up a lot

of room. No uncompressed (.WAV, .AIFF, etc.) or lossless (FLAC, ALAC, Apple Lossless, etc.) files, please.

## 5. Uploading Music Ideas to the Server

Through the fall, as your group is considering different song ideas for your show, it is *strongly recommended* that you place sample audio files for your song ideas on the Songfest website. When you upload song idea files, be sure to notify the staff that you've done so, in order that the staff might then listen to the songs you are considering and provide you with appropriate (and hopefully helpful) feedback regarding your song ideas.

- Remember that for Songfest, **audio files MUST be in either AAC (.m4a) or MPEG Layer-3 (.mp3 or .MP3) file format.** No other file formats are accepted! See Section 3 above for more on audio file formats.
- Before uploading, make sure that your file's name clearly includes the song title (and only the song title):  
Song Title A.mp3, Another Song Title.m4a, Song Title 3.mp3, etc.

## 6. Music Selection and Submission

An Initial Song List of each group's musical selection(s) for their show must be prepared and submitted online to the Songfest website (see Section 2 above) **by the Initial Song List Deadline (P-5)**. Specifically:

- Submissions should be numerically listed (in show order) in a Microsoft Word file named "songlistdraft-xyz.docx" (where "xyz" is your group's on-line abbreviation)
- Include all of the following:
  - Each song's title
  - Each song's composer(s) and lyricist(s). Both first and last names. NOT the performer names, band names or stage names. Wikipedia and Google are your friends.
  - Each song's performer (if different from composer/lyricist). For example, a song written only by Freddie Mercury that is performed by Queen.
  - The complete original lyrics to the song (you may submit lyric change requests at a later date. See Section 12 below)
- **There is a 5-song limit to each group's actual performance.** Exceptions to this rule will generally not be granted, but the Songfest staff will consider properly submitted exception requests. To request an exception, groups must send an email to Sam Parmelee and Chris Stivers at the same time that they submit their Initial Song List to the server. This email must include a detailed explanation as to the reason(s) why the exception is being requested. Note that it is perfectly normal and acceptable for a group to perform fewer than 5 songs.
- **Songs performed in any of the previous 4 years of Songfest may not be used.** A list of the songs used in each of the previous four years is included at the end of this guide.

Right after submitting the Initial Song List, a group should immediately focus their attention on acquiring the proper sheet music (see Section 7 below) for those songs. Don't get caught unprepared! Many songs do not have sheet music available, and even if music *is* available it may not be available as a download and may not be shippable to Malibu in time.

Further, a Final Song List of each group's musical selection(s) must be prepared and submitted on-line **by the Final Song List Deadline (C-4)**. This list should be identical to the Initial Song List with the following exceptions:

- The file should be named "songlistfinal-xyz.docx"
- Initial songs may have been directly replaced by new songs (some sample reasons: a group's change of mind, the unavailability of sheet music, etc.)
- The total number of songs may have decreased (song[s] may be cut from the show)
- Song order may have changed
- If you are replacing a song, ***make sure that you check well in advance with the staff to ensure that your new song is not already claimed by another group!***
- **After submission of this document, all music/song choices are FINAL.**

See the Songfest website for samples and templates.

## 7. **Acquiring Acceptable Sheet Music**

The search for sheet music should begin as soon as potential song choices are first being discussed. When all is said and done, no matter how great or perfect a song is, if acceptable sheet music for that song isn't provided then there is no possible way that the song can be used in Songfest. So don't wait! Start looking for good sheet music for your song ideas as early as possible. A sheet music resources list has been included for your convenience.

Finding ACCEPTABLE sheet music can sometimes be more difficult than a group initially anticipates. To help ensure that submitted sheet music is accepted by the Songfest staff, **any acquired or purchased sheet music must:**

- Be commercially published (available for purchase/rent)
- Be in Piano/Vocal format (includes a "main" piano part, with vocals clearly indicated)
- Not be an "Easy Piano" arrangement (with oversimplified/incomplete musical information)
- Not be a lead sheet (single melody with chord symbols)
- Not include any staves of guitar tablature notation (guitar chord symbols in addition to a piano/vocal score are OK)
- Not be a multi-instrument arrangement (on string quartets, no triple keyboards, etc.)
- Not contain any extra staves/lines/parts beyond piano and vocal
- Not be hand-drawn (unless *commercially* drawn, i.e. jazz scores)

**Use of any music that does not meet the above requirements will generally NOT be accepted**, but the Songfest staff will *consider* properly submitted exception requests. If you wish to use sheet music that does not meet all of the above requirements, **you may request an exception** by submitting the sheet music in question to Chris Stivers **by the Sheet Music Exception Requests Deadline (tentatively 12 Noon on Wednesday, November 6)**, along with a written exception request. We highly suggest having an alternate plan in case your sheet music is not acceptable. This may very likely mean choosing a different song or performing one fewer song in your show. If in doubt, submit early so you don't risk losing out later!

## 8. **Submitting Reference Tracks**

In orchestrating music for Songfest, the staff arrangers have to make a great number of creative decisions in preparing dozens of songs for live performance by the Songfest orchestra. Frequently, the written music for the songs used by groups may be interpreted in multiple ways. Other times, the

staff may be orchestrating songs with which they are not familiar or which they have never heard before. Occasionally, a song may have been recorded by two or more different artists. To deal with these variables, and to help the arrangers make good decisions when preparing the orchestrations, all groups are required to submit “reference tracks” for any and all songs they intend to eventually perform with the accompaniment of the orchestra.

A “reference track” is an audio file that contains a performance of a song- specifically a performance that best represents the desired style and overall “feel”, “mood”, and “color” that a group is looking for in their own performance. Most often, the reference track will simply be a cut from an album by the original artist. There are some songs, however, which have been performed by more than one artist or in more than one style (for example: Neil Diamond, The Monkees, and Smash Mouth have all recorded very different versions of the song “I’m a Believer”). While preparing a song’s orchestration, the staff can refer to the reference track to familiarize themselves with the “general feel” of the given performance. It should be clearly noted that **THERE ARE NO ASSURANCES THAT THE FINAL VERSION WILL SOUND LIKE THE REFERENCE TRACK.** In fact, it usually doesn’t, because a live performance is almost always very different from a recorded performance that has undergone heavy production in a commercial studio. However, the final Songfest version is almost always more than suitable for its ultimate purpose: to accompany a group’s on-stage vocal performance. Providing a proper reference track simply makes it more likely that your chosen music will turn out as you originally intend.

Please note that **reference tracks should NOT be edited, cut, sliced, snipped, processed, mashed, or altered**, even if doing so would more completely match your group’s specific intended performance edits. You should submit the original reference song file whole and intact. The Songfest arrangers often reference material from song intros, outros, unused verses and choruses, transitions, bridges, and so forth as they prepare arrangements and orchestrations of group songs. So even if your group is only performing a 90 second version of a 7 minute song, your submitted reference track should be the whole 7 minute version. **No digital editing is required (or wanted).**

All reference tracks must be properly uploaded to the website (see Section 2 above) **by the Reference Tracks Deadline (P-8).**

The following is a list of requirements and instructions to remember when submitting your reference tracks:

- **Reference tracks MUST be in either AAC (.m4a) or MPEG Layer-3 (.mp3 or .MP3) file format.** No other file formats are accepted! See Section 3 above for more on audio file formats.
- File must be between 128kbps and 320kbps in quality (see Section 3 above).
- Before uploading, make sure that your file’s name clearly includes the song title:  
First Song Title.mp3, Second Song Title.m4a, Title of Third Song.mp3, etc.
- **After** properly naming your reference track files, upload them electronically to the Songfest website (see Section 2 above).

That’s it! We’ll handle the reference tracks from this point.

## **9. Preparing Sheet Music**

Sheet music for every musical selection is to be properly prepared for the Sheet Music Submission Meeting (see Section 10 below). In order to manage the massive amount of music in Songfest, there are very strict requirements for how all group sheet music is prepared and submitted.

**Your sheet music should be placed in a plain envelope** (not a file folder!), with “Songfest 2020”, “Sheet Music”, and the group name (and/or abbreviation) all clearly printed and visible on the outside of the envelope. Any written musical directions or requests should also be typed and packaged in the envelope. **For each song, all pages of music should be paper clipped** (not stapled!) together in SHOW ORDER so that each individual song may be easily removed, viewed, and re-inserted.

The sheet music you turn in must meet all of the following formatting and presentation requirements:

- **Copies only** – no originals! Make sure you keep for yourself both the unmarked originals and exact copies of the fully-prepared music you turn in.
- **Single-sided only!** The music will be moved side-to-side in front of the accompanist/arrangers, and can't be flipped or turned over.
- **8 ½” x 11” size only** – no oversize music
- The group name, song show order number, and song title must appear on at least the first page of each song.
- A full piano part (two staves - not just chords or a melody) must be included, with vocals clearly indicated
- No “Easy Piano” arrangement – musical information must be complete and not simplified/reduced
- Besides piano and vocals, do not include any other parts or staves (other band parts, etc.)
- **Include ALL pages of a song’s sheet music, even those that you will not be using.** Place unused pages at the back of the song, after the used pages.
- Include in the music itself all hand-written directions and edits (such as skipped verses/repeats/choruses/intros, altered endings, key changes, tempo changes, skipped measures, etc.). Cross out unused sections, measures, repeats, etc., and clearly indicate continuation points after unused sections or other “jumps”. The reading pianist should always be able to tell what music to play without confusion. All instructions for the songs’ performance must be clearly marked on the music (and/or an instruction sheet) you submit on this day.
- All staves, notes, and other notation markings must be completely readable on all pages (no cut-off notes, staves, or musical markings at the top, bottom, left, or right of any page)
- The pianist should never have to “jump” backwards across pages. The pianist should be able to read all pages left to right in sequence. If any jumps/repeats are necessary, please photocopy again the pages which include the repeated area(s), re-number all pages, and present all pages in sequential order (left-to-right) for one long continuous read-through. The pianist is sight-reading, and should never have to move backwards through your pages. The only acceptable un-copied repeats are those where both start and finish appear on the same page, or start and finish on 2 sequential pages.
- **All pages must have consistent and visible numbering.** Be sure to include all duplicated pages, and count duplicate pages as unique pages. This may mean that you have to re-number pages by hand, differently than how they were originally printed. Please do not mark out the original published page numbers- any re-numbered pages should have the new numbers indicated larger/bigger than the originals.
- No cutouts, “taped on” staves (or measures, or lines, etc.) or other page omissions/additions/alterations. **Every page needs to be able to run cleanly through an automated scanner as a flat 8.5” x 11” sheet, without missing or losing any information.**
- Lyrics are NOT due at this time.
- **KEEP COPIES FOR YOURSELF!!!!!!** You’ll need them later.

## **10. Sheet Music Submission Meeting**

Every group will have a **Sheet Music Submission Meeting (M-4)** with the staff between **Wednesday, November 20** and **Tuesday, November 26**. Specific meeting times will be assigned by the staff. Group Music Directors must email their complete availability schedules (covering all hours between 8 AM and 9 PM) to Sam Parmelee no later than the **Sheet Music Appointment Scheduling Deadline (P-6)** (tentatively scheduled for 5 PM on Wednesday, November 6).

At these meetings, Music Directors will turn in their properly prepared (see Section 9 above) sheet music for each of their songs. They will then talk through their sheet music with the staff, so that the staff can have a clear understanding of how best to prepare the group's rehearsal music recordings (see Section 11 below).

Group music directors **MUST** attend this meeting. You should come personally prepared with a pencil, your sheet music (both the published original and your own copies of your edited/marked submissions), and a pretty solid understanding of how you'd like your songs to be performed. You should be thoroughly familiar with the edits you have made, and be able to guide the staff through the "road map" of how your song is to flow from section to section and page to page. As discussion proceeds, you should note any and all changes or notes made in your own copies of the sheet music.

If you have any questions about your song's structure or performance (perhaps you need help with an intro, or how to end, etc.), this meeting is an excellent time to discuss them. Be ready with your questions, comments, and requests.

## **11. The Rehearsal Music Preparation Process**

The Rehearsal Music preparation process is extremely important. When it is completed, piano recordings of each song, performed mostly as they will be in the final on-stage show (observing all edits, tempos, key changes, etc.), will be available to both the Songfest staff arrangers and the group leaders to help in their show preparation and rehearsal. These recordings can be helpful in several ways:

- Directors can use them to roughly plan out show length, as well as gauge the flow of the script, music, and story from beginning to end
- Choreographers can use them to prepare group choreography before rehearsals begin
- Group Music Directors can refer to them when making vocal arrangements and preparing for rehearsals
- Groups can (and should!!!!) sing and dance to them in rehearsals
- The Songfest staff arrangers can refer to them to make sure that their orchestral arrangements are correct and are based on the same material that groups are using in rehearsal.
- **More than anything, the recordings ensure that the material the groups have rehearsed will match what the orchestra is prepared to play at the Orchestra Rehearsals (see Section 14 below) and in the show.**

The creation of a mutually acceptable rehearsal version of each song is critical. To ensure that this happens properly and efficiently, a process is used that can be described in the following four sections:

## I. Initial Rehearsal Music Recordings

The first version of the Rehearsal Music Recordings for each of your songs will be prepared by the Songfest staff. In the days following the Sheet Music Submission Meetings, these performances will be created and recorded based on the sheet music and discussion from the Sheet Music Submission Meetings (see Section 10 above). Once completed, audio files for each song will be posted by the staff to your group's area of the Songfest website.

## II. Rehearsal Music Review Period

After being notified that the initial Rehearsal Music Recordings are posted, music directors (**and other group leaders – especially choreographers**) should download all of their group's audio files and **review them thoroughly**. Check them for length, tempo, key, rhythm, style, "sing-ability," "dance-ability", etc. Have both guys and girls sing to them. Thoroughly and specifically catalog any desired changes (things like "faster" or "slower," "higher" or "lower," "cut this verse," "double the introduction," "play faster through the second chorus," "let's change the end to this," etc.). Music Directors need to oversee this review process, put all the notes together, and make final decisions, but all group leaders should participate and make sure that the performances are correct and performable. Make sure that the director, choreographer, and other creative staff are OK with the results (these song decisions may affect their work in other areas!). Make thorough written notes for yourself about any alterations, revisions, or re-recordings that need to be made.

Once compiled, these notes need to be put together in a Rehearsal Music Revision Request document, and submitted to the Songfest website.

- Revision requests must be contained in a Microsoft Word file named "musicrevisions-xyz.docx" (where "xyz" is your group's on-line abbreviation)
- Revision requests must clearly indicate which files are FINAL (no changes) and which have a CHANGE REQUESTED
- Revision requests must clearly indicate which version of each specific recording is being reviewed (e.g. version "1" the first time, version "2" the second time, etc.)
- Revision requests must indicate what changes (if any) are desired

Samples of this document, as well as a template for your own submission, are available at the Songfest production website.

In *addition* to (but *not instead of*) submitting the Rehearsal Music Revision on the website, Music Directors may contact Sam Parmelee directly to further discuss any questions, problems, or changes desired. This is encouraged, particularly if your issue is complicated or if what you'd like to do is difficult to describe.

**Any requests for revisions to the Initial Rehearsal Music Recordings must be received no later than the Rehearsal Music Revision Requests (M-5) deadline.** You may, of course, submit earlier (and are strongly encouraged to do so). However, if no revision requests have been received by this deadline, the Initial Rehearsal Music Recordings will be considered final for your group. No further changes can then be made. So don't delay in reviewing your initial audio files!

## III. Additional Rehearsal Music Recordings

As time and circumstances allow, the staff will record new piano performances which reflect the revisions that have been properly requested by the student groups. Any new versions of the Rehearsal Music Recordings will be posted to the website, and your group will be notified.

At this point, the previous step repeats, and your group leaders need to review the newly posted audio files, making sure they are accurate and as intended. If you desire any further revisions, you can submit another Revision Request on the website. And so on... This whole cycle can be repeated as desired until the **End of the Rehearsal Music Review Period (M-6)**. At this point, no further requests can be made. Whether posted online before or after this date and time, the last version prepared by the staff shall be the final version.

Remember that requests for revisions may or may not be addressed and granted by the staff. Every effort will be made to give groups the recordings that they desire, but there is not an unlimited amount of time or resources for the staff to undergo the preparation of all the recordings of all the songs in Songfest. They will do things as fairly as possible and as quickly as possible, and as best as circumstances allow.

#### IV. After the Rehearsal Music Review Period

**You and the staff have entered into a “contract” of sorts after undergoing and completing the Rehearsal Music Review Period.** At this point, all Rehearsal Music Recordings are “locked” for the remainder of the year. **This means that no further edits or changes (in terms of structure, arrangement, and style) can be made.** Groups and group leaders may count on these recordings for rehearsal preparation and for actual use in rehearsal. Similarly, the Songfest staff arrangers will use these recordings as the basis and foundation from which the final orchestration will be created and applied. Because both the groups and the staff will be working from the same original song templates, there shouldn't be any major surprises at the Orchestra Rehearsals, and the fusion of each group's vocals with the orchestra should be a rather seamless and painless process as a result. To help ensure that groups and orchestra are working from the same source, **groups are expected to rehearse/perform to the Rehearsal Music Recordings during the staff and host visits during group rehearsals.**

### **12. Submitting Lyrics (and Lyric Change Requests)**

Groups must submit the original lyrics which their group is going to sing in the show. Additionally, the Songfest staff may consider properly submitted requests for very limited lyric changes. Generally, changes should not exceed more than a word or two and should be for limited reasons- such as changing gender/plurality of the song's subject (“he” to “she”, or “I” to “we”, etc.) or making a song with Songfest-inappropriate content more properly presentable to a public and family-oriented audience.

Groups must submit all of their intended song lyrics (both the originals and the requested changes) online **by the Song Lyrics (P-11) deadline**. Specifically:

- Lyrics must be contained in a Microsoft Word file named “lyrics-xyz.docx” (where “xyz” is your group's on-line abbreviation)
- For each song in which a lyric change request is made, this document must contain *both* the complete original lyrics, as well as the proposed replacement lyrics. It should be very clear specifically where the lyric change(s) is/are being requested.
- For songs in which no lyric changes are being requested, the document must still contain the original lyrics your group is going to sing.
- You should NOT include any lyrics for any sections of any song which are not going to be performed (i.e. only list the lyrics for the sections which your group is going to sing)

Your submitted lyrics document should be identical (in terms of lyrics present) to the lyrics included in both drafts of your script.

See the Songfest production website for samples and templates.

### **13. Submitting Vocal Harmonies and Vocal Plans**

“New” copies of a group’s sheet music (the same sheet music that was submitted for the Group Music Recordings) marked in such a way as to indicate your group’s **vocal plans must be submitted** to Student Activities **by the Vocal Performance Plans (P-20) deadline**.

For each of your songs, you should clearly mark the sheet music in the following six ways:

1. Clearly mark a thick line or lines (a highlighter is suggested), running **above** the tops of all measures in the melody staff that are sung by a soloist. Write **“SOLO”** above the first measure of each such solo section.\*
2. Clearly mark a thick line or lines (the “same” thick line as 1, above), running above the tops of all measures in the melody staff that are sung by an ensemble that is no more than 25% of your group’s total size.  
Write **“SM. ENS.”** above the first measure of each such “small ensemble” section.\*

*\*Note: This doesn’t necessarily mean that these measures will count as “solo” or “small ensemble” sections, but it does at least indicate which measures \*may\* be counted as such upon review.*

**Any use of a handheld microphone while singing is, by definition, a featured solo or small ensemble performance.**

3. Clearly mark a thick line or lines (a highlighter of a different color than 1. or 2. above, is suggested) running **below** the bottom melody staff line of all measures that are sung in 2-part (or more) harmony. Write **“HARMONY”** below the first measure of each section that is sung in harmony.
4. Count the total number of measures in which any singing occurs. At the top of the front page of the song, write “Total Vocals = x” (where “x” is the number of measures).
5. Count the total number of measures that include any singing by soloists and/or small ensembles. At the top of the front page of the song, write “Solo Vocals = y” (where “y” is the number of measures).
6. Count the total number of measures that include harmonies of at least two separate parts. At the top of the front page of the song, write “Harmony Vocals = z” (where “z” is the number of measures).

There are two major rules when it comes to vocal arrangements.

1. A maximum of 25% of your total music may be sung by soloists or small ensembles.
  - To check this, add all of the “y” numbers (see 5. above) from all of your songs together, and add all of the “x” numbers (see 4. above) together. The result of dividing the “y” total by the “x” total must be 0.25 or less.
  - The “spirit” of this rule is even more important than the letter of this rule. Sometimes a group’s solo total can technically be 25% or less while still featuring soloists or small ensembles way too prominently. The staff will have the final decision.

2. A minimum of 25% of your total music must be sung in harmony of at least 2 parts.
  - To check this, add all of the “z” numbers (see 5. above) from all of your songs together, and add all of the “x” numbers (see 4. above) together. The result of dividing the “z” total by the “x” total must be 0.25 or more.
  - The “spirit” of this rule is even more important than the letter of this rule. Sometimes a group’s harmony total can technically be 25% or more while still featuring unison singing way too prominently. The staff will have the final decision.

Groups will only be notified if their arrangements are found to be in violation of the rules regarding vocal arrangements and vocal harmonies (see the Group Rules section of the *Production Guide* for more details). Such notification can happen at any point until the judging is finished. If the Songfest staff finds a violation, the “offending” group will be notified as soon as possible after the violation has been discovered.

#### **14. The Orchestra Rehearsals**

**The first Orchestra Rehearsal is on Saturday, March 14. The second Orchestra Rehearsal is on Sunday, March 15.** Each rehearsal lasts 25-30 minutes, depending on the number of groups in this year’s show.

These rehearsals are usually a lot of fun for everyone, but there is also a LOT of important work to be completed so efficiency and cooperation are essential. The complete Songfest Orchestra (about 20 musicians!) is gathered together and is playing the music for every single song in Songfest for the first time. The idea is that what the orchestra plays completely matches and synchronizes with what the groups have been rehearsing during the group rehearsal period. This rehearsal is supposed to help each group get used to the instrumental accompaniment and be ready to sing with the Songfest Orchestra during the performances, but it is also supposed to help the orchestra, the Songfest Music Director, and the arranging staff work out the “kinks” of putting so much music together at one time.

Here are several things you should know and understand in order for the Orchestra rehearsal to proceed properly:

- All group members must attend (a few isolated individual absences for illness, etc. are acceptable)
- Groups must wait patiently and quietly outside on the front steps of Smothers Theatre (near MB) until they are called in by a member of the Songfest staff.
- Enter the rehearsal room quickly, orderly, and quietly- watching out for equipment as you go.
- Your songs will be rehearsed in show order. If you want to physically sing your songs standing in certain sections or formations, please enter the room in as close to those formations as possible so we don't have to take time to shuffle around after you're in.
- The atmosphere should be relaxed and fun (it’s Songfest, after all!), but very orderly, efficient, and respectful as well. When not singing, group members should wait patiently without making any noise.
- There will be a few microphones on stands in front of the “group” area of the room. Soloists should feel free to step forward and sing into these microphones, but do not adjust them yourselves. Ask for assistance from the Songfest staff.
- During the rehearsal, at all times when not singing, the group’s music director (or other sole individual chosen to represent the group) should be the only group member talking.
- Questions, comments, and requests should be made to the Songfest Music Director and the

- rest of the arranging staff, and *not* to the members of the orchestra directly.
- Group music directors should be ready if called upon to confirm and/or demonstrate (hum, sing, etc.) the tempo for each song.
- Similarly- as rehearsal proceeds, if you notice that your arrangement is different from that of the orchestra (i.e. you're not in the same place at the same time), clearly speak up at the next appropriate moment. Be sure to bring your sheet music so you can discuss any problems!
- Groups should sing loud and sing well- as if it is the final performance.
- HAVE FUN! With the orchestra, your songs should sound like never before. Enjoy that! Everyone should feel free to laugh and smile as this show really starts to take shape.
- When your rehearsal is over, please exit quickly and quietly out the FRONT doors of MB (not the Smothers-side doors through which you entered!)

### **15. Music Cue Scripts**

Groups must turn in 3 printed (physical) double-sided copies of their final script, with all musical cues and timings clearly indicated. It should be obvious to the conductor reading this script precisely when each song is to begin (after a stage action, after a line of dialogue, after a technical event such as a blackout or a sound effect, etc.). The dialogue and sequence in these scripts must exactly match what happens in your show- any altered dialogue or edits/changes to the action can result in missed/delayed song starts.

The **Music Cue Scripts (M-13)** must be delivered to a Production Assistant in the minutes prior to a group's 2<sup>nd</sup> Orchestra Rehearsal (see above).

### **16. Musical Adjustments for Performances**

After the dress rehearsal, your group may need or desire some minor musical adjustments. These might include things like:

- adjusting tempo (going slower or faster)
- adjusting the song cue (moving the start of the song earlier or later)
- accenting a "hit" or something else that needs to be heard on stage
- changing instruments providing pitch notes before an a cappella section
- cut sections due to time violations
- etc.

If your group would like to request any minor changes, music directors should meet with the show's conductor either immediately after the performance, or at a pre-arranged time the following day. Any pre-arranged times must be set up by email, and the email should also include the gist of the desired changes. *Last-minute requests for changes will usually not be able to be included in the next performance!*

If your group makes any changes to any of your dialogue (cut lines/words, replacements, re-sequencing) or otherwise changes any information the conductor might be using to track the flow of your show and time the start of your songs, you **must provide 2 updated double-sided copies of a new music cue script which reflects these changes**. These new scripts should be communicated and provided several hours before the performance- typically prior to 2 PM for a 7:30 show. If you make changes and the conductor is not informed well in advance, your songs are at risk of not starting correctly (or of starting at the "wrong" time).

# SONGFEST 2020

## Group Music Tips and Suggestions

Here is a general list of tips and suggestions for putting together a strong musical show.

- A group's Music Director should be tightly involved as early as possible in the year
- The Music Director should definitely be involved in the song selection process
- Look to include a variety of music (genres, time periods, etc.)
- Avoid multiple songs by the same artist, or from the same show, etc.
- Look to select music which will really shine in a live stage performance setting
- Remember that your music will be sung by many voices, will be backed by many instrumental musicians (not just piano, guitar, bass, and drumkit), and will need to fill all of the "air space" of Smothers Theatre. Choose accordingly.
- Don't choose music based wholly on how it sounds on a professional recording (or TV show, etc.). Think instead about how big (or small) it will actually feel in a Songfest setting.
- Heavily studio-processed music (rap, hip-hop, electronic, techno, etc.) usually sounds nothing like the original when played by a live orchestra (we don't have the studio effects or processing equipment). **Generally avoid this music.**
- **DO NOT WAIT to start looking for sheet music.** As soon as a song is even suggested, try to find out if it is obtainable in sheet music form. For rare or out-of-print sheet music, a great deal (multiple weeks) of lead-time is often needed.
- Do not trust shipping estimates, especially during holiday periods- have your sheet music in-hand as early as possible
- **Use the piano recordings to teach/rehearse songs, rather than artists' recordings.**
- Use a portable keyboard/synthesizer to teach music parts.
- Use as little solo and small group singing as possible. Use as much harmony as possible.
- Make recordings for your group with someone singing each part over the piano recording.
- Work with the choreographer- remember that difficult music is even harder to sing when out-of-breath and while dancing.
- Teach your music before a rehearsal to a music team, with at least one person per part.
- In rehearsals, try teaching music in sections (guys/girls, SATB, etc.) using the team and then reassembling to put it all together.
- **Don't pitch your music too low** (especially for guys). Also don't pitch your music too high. If it has to be one or the other, too high is better, as it won't be quiet and won't be drowned out by the orchestra. You also don't want guys singing really low while girls sing really high.
- Generally, voices get louder as they sing higher in their ranges. Similarly, they tend to get quieter as they sing lower.

Some very general Songfest vocal range guidelines (these assume an average, inexperienced, and non-trained singer):

- Bass (low male)
  - Low: A (bottom space of bass clef) – D (*avoid this range if possible*)
  - Medium: D – B-flat
  - High: B – D (above middle C)
- Tenor (high male)
  - Low: C – E (*avoid this range if possible*)
  - Medium: F – D (above middle C)
  - High: D – F

- Alto (low female)
  - Low: G – B (below middle C)
  - Medium: C (middle C) – A
  - High: B – D
- Soprano (high female)
  - Low: B (below middle C) - D
  - Medium: E (bottom of treble clef) – D
  - High: E – G (top of treble clef)

# SONGFEST 2020

## Sheet Music Resources



Not all music is sold in all formats or by all vendors. You may have to try multiple formats (physical book, physical sheet, individual download) and multiple vendors. Remember, too, that lots of music isn't even published as sheet music at all, and will not be available in any format.

The moral of the story: explore sheet music availability as soon as you even think of a song idea. Do not wait until it's too late, when you don't have any other song options and find out that printed music for your song will be unobtainable.

### **DOWNLOADABLE SHEET MUSIC**

*For ordering digital downloads of sheet music that you can print yourself.*

sheetmusicplus.com  
musicnotes.com  
sheetmusicdirect.com  
sheetmusicnow.com  
musicaneo.com

### **SHEET MUSIC WEBSITES**

*For ordering physical copies of sheet music.*

sheetmusicplus.com  
musicnotes.com  
music44.com  
halleonard.com/viewinternetretailers.do (tons of links to other stores)  
jwpepper.com (excellent for rare/hard-to-find music!)

# SONGFEST 2020

## Four Year Song History

Competing Songfest groups may not perform any songs that have appeared in Songfest during the previous four years. *It should also be noted that just because a song may not have appeared in Songfest in the past four years does NOT mean that the Songfest staff will allow it to be used in the show.*

### SONGFEST 2016

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
Cabin Fever	Cynthia Weil, Barry Mann
Can't Help Falling in Love	Hugo Peretti, Luigi Creatore, George David Weiss
Dancing in the Moonlight	Sherman Kelly
Discombobulate	Hans Zimmer
Give Your Heart a Break	Josh Alexander, Billy Steinberg
Go to the Mardi Gras	Tee Terry, Henry Roeland Byrd
Go Your Own Way	Lindsay Buckingham
God Bless Us Everyone	Alan Silvestri, Glen Ballard
Going Home	Antonín Dvořák, William Arms Fisher
The Government Can	Leslie Bricusse, Anthony Newley, Tim Hawkins
Halo	Ryan Tedder, Evan Bogart, Beyoncé Knowles
Help!	John Lennon
Holiday	Chris Stivers
I Feel the Earth Move	Carole King
I Got You	Tom Kitt, Lin-Manuel Miranda, Amanda Green
Kids in America	Rickey Wilde, Marty Wilde
Know Your Enemy	Billy Joe Armstrong, Mike Dirnt, Frank Wright
Let's Groove	Wayne Vaughn, Maurice White
Man in the Mirror	Siedah Garrett, Glen Ballard
Masquerade	Andrew Lloyd Webber
Me and My Shadow	Billy Rose, Al Jolson, Dave Dreyer
One Night Only	Henry Krieger, Tom Eyer
Pi	Chris Hardwick, Mike Phirman
A Place in the Choir	Bill Staines
Radioactive	Melvyn Gonzalez, Alexander Grant, Ben McKee, Josh Mosser, Dan Platzman, Dan Reynolds, Wayne Sermon
Raise Your Voice	Alan Menken, Glenn Slater
Revolution	John Lennon, Paul McCartney
Seasons of Love	Jonathan Larson
Shake It Off	Max Martin, Karl John, Schuster, Taylor Swift
Shut Up and Dance	Ben Berger, Eli Maiman, Ryan McMahon, Nicholas Petricca, Kevin Ray, Sean Waugaman
Smooth Criminal	Michael Jackson
Superstition	Stevie Wonder
Walking on Sunshine	Kimberley Rew
Wanna Be Startin' Somethin'	Michael Jackson
We Built This City	Bernie Taupin, Martin Page, Dennis Lambert, Peter Wolf
We Can Work It Out	John Lennon, Paul McCartney
We Didn't Start the Fire	Billy Joel
Without Love	Marc Shaiman, Scott Wittman
You Can't Always Get What You Want	Mick Jagger, Keith Richards

### SONGFEST 2017

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
Ain't No Mountain High Enough	Valerie Simpson, Nickolas Ashford

## SONGFEST 2017 (cont.)

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
Ain't No Stoppin' Us Now	Jerry Cohen, Gene McFadden, John Whitehead
All Aboard	Chris Stivers
Back Stabbers	Leon Huff, Gene McFadden, John Whitehead
Bad Blood	Taylor Swift, Max Martin, Karl Schuster
Born to Run	Bruce Springsteen
Danger Zone	Giorgio Moroder, Tom Whitlock
The Devil's Galop	Clifton Parker
Don't Stop Me Now	Freddie Mercury
Façade	Frank Wildhorn, Leslie Bricusse
Forget You	Bruno Mars, CeeLo Green, Phillip Lawrence, Brody Brown, Ari Levi
Get Here	Brenda Russell
Good to Be Alive (Hallelujah)	Andy Grammer
Greased Lightning	Warren Casey, Jim Jacobs
Hakuna Matata	Elton John, Tim Rice
I Put a Spell on You	Jay Hawkins, Herb Slotkin
I Still Haven't Found What I'm Looking For	Paul Hewson, David Evans, Adam Clayton, Larry Mullen Jr.
It's My Life	Jon Bon Jovi, Richie Sambora, Max Martin
Jet Set	Marc Shaiman, Scott Wittman
Magic to Do	Stephen Schwartz
On My Way	Phil Collins
One Jump Ahead	Alan Menken, Tim Rice
Ride the Wind	Bobby Dall, Brett Michaels, Bruce Johannesson, Ricki Rockett
Riptide	James Keogh
September	Maurice White, Al McKay, Alle Wills
She's a Bad Mama Jama	Leon Haywood
Straighten Up and Fly Right	Nat King Cole, Irving Mills
Surfin' USA	Brian Wilson, Chuck Berry
Take a Chance on Me	Banny Andersson, Björn Ulvaeus
These Boots Are Made for Walkin'	Lee Hazlewood
Up, Up, and Away	Jimmy Webb
The Wells Fargo Wagon	Meredith Willson
Who Says You Can't Go Home	Jon Bon Jovi, Richie Sambora
Wipeout	Bob Berryhill, Pat Connolly, Jim Fuller, Ron Wilson
Witch Doctor	David Seville
Work This Out	David Nessim Lawrence
Workin' for a Livin'	Huey Lewis, Chris Hayes
Voyager's Prayer	Sam Parmelee

## SONGFEST 2018

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
4 Minutes	Madonna, Tim Mosley, Justin Timberlake, Nate Hills
Be Prepared	Elton John, Tim Rice
Brand New Day (Everybody Rejoice)	Charlie Smalls, Luther Vandross
Chillin' Like a Villain	Antonina Armato, Tim James, Thomas Sturges, Adam Schmalholz
Don't Rain on My Parade	Jule Styne, Bob Merrill
Flashdance... What a Feeling	Giorgio Moroder
Gaston	Alan Menken, Howard Aahman
Hail-Hail! The Witch Is Dead	Harold Arlen, E.Y. Harburg
Hooray for Hollywood	Richard A. Whiting, Johnny Mercer
I Believe I Can Fly	Robert Kelly

## SONGFEST 2018 (cont.)

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
I Don't Need Anything but You	Martin Charnin, Charles Strouse
I Want It All	Matthew Gerrard, Robbie Nevil
I Won't Say (I'm in Love)	Alan Menken, David Zippel
I'm a Believer	Neil Diamond
Jailbreak	Phil Lynott
Let's Go to the Movies	Charles Strouse, Martin Charmin
Livin' on a Prayer	Jon Bon Jovi, Richie Sambora, Desmond Child
Mambo No. 5	Dámaso Pérez Prado
The Movie Medley	Alfred Newman, John Williams, Monty Norman, John Barry, James Horner, Alan Silvestri, Vangelis, Bill Conti arr. Walter Chase, Sam Parmelee
Rich Girl	Daryl Hall
Saturday Night at the Movies	Barry Mann, Cynthia Weill
Soak Up the Sun	Sheryl Crow, Jeff Trott
Son of Man	Phil Collins
Stand Out	Patrick DeRemer, Roy Freirich
Steal Your Rock 'N Roll	David Bryan, Joe DiPietro
Sweet Drams (Are Made of This)	David A. Stewart, Annie Lennox
The Time of My Life	Franke Previte, John DeNicola, Donald Markowitz
Uptown Girl	Billy Joel
We're Doing a Sequel	Bret McKenzie
The Wizard and I	Stephen Schwartz
You Can't Hurry Love	Lamont Dozier, Brian Holland
You Can't Stop the Beat	Marc Shaiman, Scott Wittman

## SONGFEST 2019

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
All for One	Robbie Nevil, Matthew Gerrard
Another Day of Sun	Justin Hurwitz, Banj Pasek, Justin Paul
Black or White	Michael Jackson, Bill Bottrell
Bring It All Back	Eliot Kennedy, Tim Lever, Mike Percy
California Calling	Chris Stivers
Can't Stop the Feeling!	Justin Timberlake, Max Martin, Johan Schuster
Death Valley Heat Medley	various, arr. Chris Stivers
Deliver Us	Stephen Schwartz
Don't Feed the Plants	Alan Menken, Howard Ashman
Don't Stop Believin'	Steve Perry, Neal Schon, Jonathan Cain
Eye of the Tiger	Jim Peterik, Frankie Sullivan III
Grazing in the Grass	Philemon Hou, Harry Elston
Heigh-Ho	Larry Morey, Frank Churchill
High Adventure	Alan Menken, Howard Ashman
Holding out for a Hero	Jim Steinman, Dean Pitchford
Home	Greg Holden, Drew Pearson
I Believe	Trey Parker, Robert Lopez, Matt Stone
If I Could Turn Back Time	Diane Warren
It Won't Be Long	Paul McCartney, John Lennon
Let It Go	Robert Lopez, Kristen Anderson-Lopez
Money, Money, Money	Benny Andersson, Bjorn Ulvaeus
Shake Your Groove Thing	Dino Fekaris, Freddie Perren
Some Nights	Jeffrey Bhasker, Nathaniel Ruess, Andrew Dost, Jack Antonoff
Stayin' Alive	Barry Gibb, Maurice Gibb, Robin Gibb
Stick It to the Man	Andrew Lloyd Webber, Glenn Slater
Surfin' Safari	Brian Wilson, Mike Love

## SONGFEST 2019 (cont.)

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
Takin' Care of Business	Randy Bachman
Tear in My Heart	Tyler Joseph
Traffic Jam	Weird Al Yankovic
War	Norman J. Whitfield, Barrett Strong
We Are Young	Nathaniel Ruess, Jack Antonoff, Jeffrey Bhasker, Andrew Dost
We're Not Gonna Take It	Dee Snider, Alan Billingsley,
When You Wish upon a Star	Leigh Harline, Ned Washington