

SONGFEST 2014

Group Music Guide

If you have any questions, contact Sam Parmelee (310-621-7267, sam.parmelee@pepperdine.edu).

1. **Music Selection Workshop**

The Music Selection Workshop is intended to help guide the groups in selecting songs for use in their shows. The workshop is scheduled for **Wednesday, October 9**. 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).

For information on how to connect to the Songfest server, refer to the *Group Online Guide*, available on the Songfest website.

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 Sam Parmelee.

3. **Audio File Formats**

For song idea (see Section 4 below) or reference track (see Section 7 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!

- No .m4p, wma (Windows Media), nor any other file formats are acceptable.
- Apple's popular iTunes program is often a great way to legally acquire the song(s) you intend to perform. However, iTunes has historically provided song downloads in different AAC formats (.m4a or .m4p), depending on how long ago the file was purchased. While AAC .m4a files are just fine (and the current iTunes download format), *protected* AAC (.m4p) files are not acceptable, and must be converted to .mp3 or .m4a format. This may mean that you may have to initially burn an audio CD of the song(s) from iTunes, then re-import the contents of that audio CD as .mp3 or .m4a files to your computer or iTunes application. For more information, see the iTunes section of the *Online User Guide*.
- If you cannot figure out how to make an .mp3 or .m4a file of a song, you may bring an audio CD that contains your song(s) to the Songfest Producer in Student Activities. The Producer can help you import your songs in the acceptable format. Come to Student Activities WAY (days) before the deadline. Don't wait until it's too late!

4. Uploading Music Ideas to the Server

Through the fall, as your group is considering different song ideas for your show, it is *highly 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: Song Title A.mp3, Another Song Title.m4a, Song Title 3.mp3, etc.

5. 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 12 Noon on Wednesday, November 6.** 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. No band names.
 - 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 11 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 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 6 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 12 Noon on Monday, November 18.** 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.

6. **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, purchased, or created sheet music must:**

- Be commercially published and professionally prepared
- Be in Piano/Vocal format (includes a "main" piano part, with vocals clearly indicated)
- Not include any staves of guitar tablature notation (guitar chord symbols above a piano/vocal score are OK)
- Not contain any staves/lines/parts other than "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 Sam Parmelee (HAWC 117) **by 12 Noon on Wednesday, November 13**, 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 dropping the musical "slot" from your show. If in doubt, submit early so you don't risk losing out later!

7. **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).**

This year, all reference tracks must be properly uploaded to the website (see Section 2 above) **by 12:00 PM on Wednesday, November 20.**

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.
- 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.

8. Preparing Sheet Music

Sheet music for every musical selection is to be properly prepared for the Sheet Music Submission Meeting (see Section 9 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 manila envelope (not a file folder!), with “Songfest 2014”, “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:

- **Photocopies 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, 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
- Besides piano and vocals, do not include any other parts or staves (other band parts, etc.)
- 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 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.
- 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.
- 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.**

9. **Sheet Music Submission Meeting**

Every group will have a Sheet Music Submission Meeting with Sam Parmelee on **Monday, November 25** or **Tuesday, November 26**. These meetings will be held by appointment, and Group Music Directors must have signed up for a timeslot no later than by **12 Noon on Wednesday, November 20**.

At these meetings, Music Directors will turn in their properly prepared (see Section 8 above) sheet music for each of their songs. They will then talk through their sheet music with Sam, so that the staff can have a clear understanding of how best to prepare the group's rehearsal music recordings (see Section 10 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.

10. 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 13 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 Thanksgiving, these performances will be created and recorded based on the sheet music and discussion from the Sheet Music Submission Meetings (see Section 9 above). Once completed, audio files for each song will be posted by the staff to your group’s area of the Songfest website **on (or around) Wednesday December 4.**

During this session, each of your songs (time allowing) will be digitally recorded in your presence. You should note any immediate problems or changes that need to be made (tempo, key, rhythm, interpreted style, etc.). Music can be re-recorded as time allows up until the end of the session. As the session proceeds, you should note any and all changes made in your own copies of the sheet music.

II. Rehearsal Music Review Period

After being notified that the initial Rehearsal Music Recordings are posted, music directors (and other group leaders) should download all of their group’s audio files and review them thoroughly. Check them for length, tempo, key, rhythm, style, “singableness”, “danceableness”, etc. Have both guys and girls sing to them. Thoroughly and specifically note 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 and put all the notes together, 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 by no later than 8 AM on Monday December 9. You may, of course, submit earlier. 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, which is at **10 PM on Thursday, December 12**. 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.** See the *Group Timeline* for these dates.

11. 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 12 Noon on Wednesday, January 15.** 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.

12. 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 12 Noon on **Wednesday, March 5.**

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 Policies and Procedures 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.

13. The Orchestra Rehearsals

The first Orchestra Rehearsal is on Saturday, March 8. The second Orchestra Rehearsal is on Sunday, March 9. 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:

- To the extent possible, all group members should attend.
- 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 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 most 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!)

SONGFEST 2014

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 album (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 time or processing equipment). Select music of this sort with great caution. **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 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.
- 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. Also don't pitch your music too high. If it has to be one or the other, too high is probably 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
 - Medium: D – B-flat
 - High: B – D (above middle C)
- Tenor (high male)
 - Low: C – E
 - 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 2014

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.

SHEET MUSIC WEBSITES

For ordering physical copies of sheet music.

www.sheetmusicplus.com

www.musicnotes.com

www.music44.com

www.halleonard.com/viewinternetretailers.do (tons of links to other stores)

www.jwpepper.com (excellent for rare/hard-to-find music!)

DOWNLOADABLE SHEET MUSIC

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

www.sheetmusicplus.com

www.musicnotes.com

www.onlinesheetmusic.com

www.sheetmusicdirect.com

BRICK-AND-MORTAR SHEET MUSIC STORES

Some physical retail stores can be found here:

www.halleonard.com/viewlocalretailers.do

SONGFEST 2014

Four Year Songfest Musical Performance 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 that the Songfest staff will allow it to be used in the show.*

SONGFEST 2010

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
Another One Bites the Dust	John Deacon
Bye Bye Bye	Kristian Lundin, Jake Schulze, Andreas Carlsson
Can You Feel It	Michael Jackson, Jackie Jackson
Centerfield	John Fogerty
Disturbia	Andre Merritt, Brian Kennedy Seals
Don't Stop Believing	Steve Perry, Neal Schon, Jonathan Cain
The Entertainer	Scott Joplin
Fame	Dean Pitchford, Michael Gore
Four Norsemen of the Apocalypse	Nick Graham, Reed Martin, Austin Tichenor
Go the Distance	Alan Menken, David Zippel
Great Wall Serenade	Chris Stivers
High School Musical	Matthew Gerrard, Robbie Nevil
History Ain't What It Used To Be	Nick Graham, Reed Martin, Austin Tichenor
Holding Out for a Hero	Jim Steinman, Dean Pitchford
I Just Can't Wait to be King	Elton John, Tim Rice
I Think I Got You Beat	Jeanine Teson, David Lindsay-Abaire
I'd Do Anything For Love	Jim Steinman
I'll Make a Man Out of You	Matthew Wilder, David Zippel
It's a Round, Round World	Stan Freberg
It's Gonna Be Me	Max Martin, Rami, Andreas Carlsson
Kung Fu Fighting	Carl Douglas, Vivian Hawke
Livin' on a Prayer	Jon Bon Jovi, Richie Sambora
Lydia, the Tattooed Lady	Harold Arlen, E.Y. Young
Maniac	Michael Sembello, Dennis Matkosky
New York, New York	Fred Ebb, John Kander
Now or Never	Matthew Gerrard, Robbie Nevil
Once and For All	Alan Menken, Jack Feldman
Paint It Black	Mick Jagger, Keith Richards
River of Dreams	Billy Joel
Spies in the Night	Jay Joseph Graydon, Alan Paul
Thriller	Rod Temperton
Two Thousand Years	Billy Joel
Under Pressure	Freddie Mercury, Roger Taylor, John Deacon, Brian May, David Bowie
Walk Like An Egyptian	Liam Sternberg
Wanna Be Startin' Somethin'	Michael Jackson
We Built This City	Bernie Taupin, Martin Page, Dennis Lambert, Peter Wolf
We Shall Be Free	Stephanie Davis, Garth Brooks
When You Believe	Stephen Schwartz
Who Loves You	Bob Gaudio, Judie Parker
Work This Out	Randy Peterson, Kevin Quinn

SONGFEST 2011

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

SONGFEST 2011 (cont.)

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
All Nature Sings	Sam Parmelee
Bad Romance	Germanotta Stefani, Khayat Nadir
Beautiful Day	Paul Hewson, Dave Evans, Adam Clayton, Larry Mullen
Beautiful World	Chris Stivers
Born To Be Wild	Mars Bonfire
Break Your Heart	Taio Cruz, Christopher Bridges, Fraser T. Smith
Theme from <i>Captain Planet!</i>	Nick Boxer
Circle of Life	Elton John, Tim Rice
Come Fly With Me	Jimmy Van Heusen, Sammy Cahn
Danger Zone	Giorgio Moroder, Tom Whitlock
Defying Gravity	Stephen Schwartz
Dynamite	Taio Cruz, Max Martin, Bonnie McKee, Dr. Luke
Fire Burning	Kisean Anderson, RedOne, Bilal Hajji
Fireflies	Adam Young
(God Must Have Spent) A Little Less Time On You	Carl Sturken, Evan Rogers, Toxic Audio
I Can See Clearly Now	Johnny Nash
I Wanna Dance With Somebody	George Merrill, Shannon Rubicam
It's My Life	Jon Bon Jovi, Richie Sambora, Max Martin
Jenny/867-5309	James Keller, Alex Call
Jump	Edward Van Halen, Alex Van Halen, Michael Anthony, David Lee Roth
Jungle Rhythm	Lorraine Feather, Paul Grabowsky
Just Around the Riverbend	Alan Menken, Stephen Schwartz
Kings and Queens	Jared Leto
Larger Than Life	Max Martin, Kristian Lundin, Brian Littrell
Mamma Mia	Benny Anderson, Bjorn Ulvaeus, Stig Anderson
Naturally	Tim Price, Antonina Armato, Devrim Karaoglu
Never Gonna Give You Up	Mike Stock, Matt Aitken, Pete Waterman
River Deep, Mountain High	Jeff Barry, Ellie Greenwich, Phil Spector
Savages	Alan Menken, Stephen Schwartz
Say Hey (I Love You)	Michael Franti, Carl Rogers Young, S. Dunbar, R. Shakespear
Should I Stay Or Should I Go	Topper Headon, Mick Hones, Joe Strummer, Paul Simonon
Shout	O'Kelly Isley, Ronald Isley, Rudolph Isley
The Song of Purple Summer	Duncan Sheik, Steven Sater
They Live In You	Jay Rifkin, Mark Mancina
Thunderstruck	Angus Young, Malcom Young
Toxic	Cathy Dennis, Henrik Jonback, Christian Karlsson, Pontus Winnberg
Trashin' the Camp	Phil Collins
Wavin' Flag	Phil Lawrence, Jean Deval, Bruno Mars, Keinan Warsame
We Are Family	Bernard Edwards, Nile Rodgers
Welcome to the Black Parade	Frank Iero, Raymond Toro, Gerard Way, Bob Bryar, Michael Way
Yakko's Universe	Randy Rogel
You Make My Dreams	Sara Allen, Daryl Hall, John Oates
You Shook Me All Night Long	Angus Young, Malcom Young, Brian Johnson

SONGFEST 2012

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
ABC	Frederick Perren, Alphonso Mizell, Deke Richards, Berry Gordy, Jr.

SONGFEST 2012 (cont.)

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
All of the Lights	Kanye, West, Jeff Bhasker, Malik Jones, Warren Trotter
Any Way You Want It	Steve Perry, Neal Schon
At the Ballet	Marvin Hamlisch, Edward Kleban
The Bare Necessities	Terry Gilkyson
Birdland	Joe Zawinul, Jon Hendricks
Beat It	Michael Jackson
Born This Way	Stefani Germanotta, Jeppe Laursen
Boulevard of Broken Dreams	Billie Joe Armstrong, Frank Wright, Mike Pritchard
Country's Greatest	Robert Kelly
Dancing in the Streets	Marvin Gaye, William Stevenson, Ivy Jo Hunter
Don't Stop Me Now	Freddie Mercury
Every Little Thing She Does is Magic	Gordon Matthew, Thomas Summer
The Fever	Joe Perry, Steven Tyler, Dan Roberts, Bryce Kennedy
Firework	Katy Perry, Mikkel Eriksen, Tor Erik Hermansen, Sandy Wilhelm, Ester Dean
Harder to Breathe	Adam Levine
Have a Nice Day	Jon Bon Jovi, Richie Sambora, John Shanks
Hello	Martina Sorbara, Martin Solveig
Hey Mickey	Mike Chapman, Nancy Chinn
Hobbies	Steve Moramarco, David Markowitz
I Believe I Can Fly	Robert Kelly
I Can't Help Myself (Sugar Pie Honey Bunch)	Brian Holland, Lamont Dozier
It's On	Toby Gad, Lyrica Anderson, Kovasciar Myvette
Kites are Fun	Chris Detrick
Life's a Happy Song	Bret McKenzie
Livin' La Vida Loca	Desmond Child, Draco Rosa
Loser Like Me	Adam Anders, Peer Åström, Savan Kotecha, Max Martin, Johan Schuster
Lux Aeterna	Clint Mansell
The Mob Song	Howard Ashman, Alan Menken
Mr. Roboto	Dennis DeYoung
Off the Clock	Chris Stivers
Online	Kelley Lovelace, Brad Paisley, Chris Dubois
Pastime	Espen Lind, Amund Ivarsson Bjoerklund, Johnta Austin, Tor Erik Hermansen, Mikkel Eriksen
Physical	Steve Kipner, Terry Shaddick
Pop	Justin Timberlake, Wade Robson
Pure Imagination	Leslie Bricusse, Anthony Newley
Respect	Otis Redding
Rock and Roll	Jimmy Page, Robert Plant, John Paul Jones, John Bonham
Seize the Day	Jack Feldman, Alan Menken
S.O.S.	J.R. Totem, Evan "Kidd" Bogart, Ed Cobb
Stick to the Status Quo	David Lawrence, Faye Greenberg
Take a Chance on Me	Benny Anderson, Björn Ulvaeus
Taking Care of Business	Randy Bachman
That Lonesome Road	James Taylor, Don Grolnick
That's the Way (I Like It)	Harry W. Casey, Richard Finch
Too Much Time on My Hands	Tommy Shaw
What Time is It?	Matthew Gerrard, Robbie Nevil
Who Can I Be?	Andy Dodd, Adam Watts
You're the One That I Want	John Farrar

SONGFEST 2013

<i>Song Title</i>	<i>Composer(s) and/or Lyricist(s)</i>
The Adventure	Tom DeLonge
Back in Black	Brian Johnson, Angus Young, Malcolm Young
Bad	Michael Jackson
The Book Report	Clark Gesner
Boogie Wonderland	Allee Willis, Jon Lind
Bookloose (aka "Footloose")	Will Rupert, Kenny Loggins
California Girls	Brian Wilson, Mike Love
Changes	Ken Scott, David Bowie
Come Sail Away	Dennis DeYoung
Don't Rain on My Parade	Jule Styne, Bob Merrill
Enter Sandman	Kirk Hammett, James Hetfield, Lars Ulrich
Fantasy	Maurice White, Verdine White, Eddie del Barrio
For Good	Stephen Schwartz
The Great Escape	Martin Johnson, Sam Hollander, Dave Katz
Hello!	Trey Parker, Robert Lopez, Matt Stone, Tessa Netting
Hit the Road Jack	Percy Mayfield
How Far We've Come	Rob Thomas, Paul Doucette, Kyle Cook, Brian Yale
I Fought the Law	Sonny Curtis
I Get Around	Brian Wilson, Mike Love
I Got the Sun in the Morning	Irving Berlin
I'll Be There for You	Michael Skloff, David Crane, Marta Kauffman, Allee Willis, Phil Solem, Danny Wilde
I've Got the World on a String	Harold Arlen, Ted Koehler
Jump Jive an' Wail	Louis Prima
King of New York	Alan Menkin, Jack Feldman
Live While We're Young	Rami Yacoub, Carl Falk, Savan Kotecha
Murder, Murder	Frank Wildhorn, Leslie Bricusse
Never Say Never	Adam Messinger, Nasri, Justin Bieber, Kuk Harrell, Jaden Smith, Omarr Rambert
Paperback Writer	John Lennon, Paul McCartney
Paradise	Guy Berryman, Jonny Buckland, Will Champion, Chris Martin
Reading Rainbow	Steve Horelick, Dennis Neil Kleinman, Janet Weir
Rehab	Amy Winehouse
Rock Around the Clock	James E. Meyers, Max C. Freeman
Rumour Has It	Adele, Ryan Tedder
(Shake, Shake, Shake) Shake Your Booty	Harry Wayne Casey, Richard Finch
Some Nights	Jeff Bhasker, Nate Ruess
Tearin' Up My Heart	Max Martin, Kristian Lundin
Through Heaven's Eyes	Stephen Schwartz
Welcome to the Jungle	Axl Rose, Saul Hudson, Duff McKagan, Steven Adler, Izzy Stradlin
What Makes You Beautiful	Savan Kotecha, Carl Falk, Rami Yacoub
Why We Tell the Story	Stephen Flaherty, Lynn Ahrens
You and I	Stefani Germanotta
You Can't Stop the Beat	Marc Shaiman, Scott Wittman
You Give Love a Bad Name	Jon Bon Jovi, Desmond Child, Richie Sambora