

# Connecticut Songsmith

Newsletter of the Connecticut  
Songwriters Association



CSA is an educational, non-profit organization dedicated to  
improving the art and craft of original musical and lyrical composition.  
Serving music's artisans and craftsmen since 1979.



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Combining Arts,  
Education, and  
Community Outreach

1979 - 2005 : 26 Years of Combining Arts, Education, and Community Outreach

## JANUARY 11 -- CSA Midi Workshop and Song Critique at the Mystic Chamber of Commerce Conference Room

### Welcome to the New Year !

The CSA meeting for January will be held on Tuesday January 11, 7:15 pm at the Mystic Chamber of Commerce Conference Room, 14 Holmes, St, Mystic (directions on page 2)

What's the difference between Midi and digital recording ? How can you use Midi to help you get your songs developed and to save you lots of money on production ? What are the choices for setting up equipment and what will work best for your needs ? What do you really need for your music and what are just bells and whistles that pick your pocket ?

CSA presents one of our popular programs, which is an overview and demonstration of one of the most powerful and least understood aspects of modern music production, MIDI. Many folks either don't understand Midi, or confuse it with digital recording. Midi is not a recording technology -- it is a performance technology (which can then subsequently be recorded), for enhancing live or studio performing. Midi does NOT require computer software -- that piece is called Sequencing, which is yet another aspect of MIDI use.. MIDI removes any physical limitations from performance, allowing you to focus on what you CAN do, rather than worrying about what you CAN'T do. Effective use of MIDI can save you large amounts of money in production costs. It is a universal standard that works with almost all modern music equipment, and in any music studio.

This workshop will present basic MIDI concepts, tricks for effective use, and demo some MIDI devices. Followup session for those interested can be arranged.

Snacks and hot drinks provided -- Bring a Friend! Brave the cold. You'll be glad you did.

Following the program there will be a critique session. To participate, bring a song on cassette or CD, or do it live, with 30 copies of typed lyric sheets, and receive constructive feedback. Critique sessions are a good forum for works in progress or rough demos. For best feedback, note on your lyric sheets the intended genre and audience for your song, and what your goals are (i.e. picked up by a commercial artist, self-produce, etc.). The programs at regular CSA monthly meetings are free to members, \$5 to non-members, applicable toward membership if you join within 30 days. Members are encouraged to bring a friend who might be interested in what CSA offers. .

### CSA EVENT CALENDAR

(for complete listing see <http://www.ctsongwriters.com>)

- |         |   |
|---------|---|
| Jan 11  | - CSA Midi Workshop/Overview - Mystic   |
| Jan 15  | - Mystic River Folk   |
| Feb 08  | - Song Screening -- Wesleyan University   |
| Feb 11  | - Mystic River Folk with Amy Gallatin and Stillwaters !   |
| Mar 08  | - CSA Monthly meeting - Glastonbury   |
| Apr 16  | - CSA Collaboration Workshop - Mystic   |
| May 07  | - CSA Special Event - " Day of Praise III", Wethersfield  |
| May 10  | - CSA monthly meeting - Sacred Heart , Bridgeport   |
| May 14  | - Mystic River Folk - CD Release Concert, "Kay Pere's "Even Better than Chocolate", with guest CSA artists. |
| Jun 14  | - Indie Artist, Promotion with Noel Ramos, Glastonbury  |
| Jul 12  | - CSA monthly meeting - Wesleyan Univ.  |
| Aug 09  | - CSA monthly meeting - Sacred Heart  |
| Sept 13 | - CSA monthly meeting - Glastonbury   |
| Oct 15  | - CSA PRO Workshop w/ Steve Gillette - Mystic   |
| Nov 08  | - CSA monthly meeting, Wesleyan Univ.   |
| Dec 03  | - LUNCH Holiday Show  |
| Dec 13  | - CSA Holiday Showcase and Potluck - Glastonbury  |

**Coming January 15** to Mystic River Folk:

A great evening of music, with artists from the SE CT area. Come help support CSA performance events.

**Coming February 11** to Mystic River Folk:

national recording artists **Amy Gallatin and Stillwaters** present their high energy Bluegrass/Folk/Country music

COMBINING ARTS, EDUCATION, AND COMMUNITY OUTREACH FOR 26 YEARS

Guiding Songs Along the Path from Creation to Realization to Proliferation

How to  
Get There!

## DIRECTIONS TO MEETING LOCATIONS

**Directions to Mystic Chamber of Commerce Conference Room (14 Holmes St) :** Coming North on I-95, take Exit 89. Go right off the Exit onto Allyn St. Go about 2 miles and come to a light and the intersection of Rt 1. Turn left onto Rt 1 and go a short way to the 5-way intersection overlooking Main St, Mystic. Proceed down the Main Street of Mystic, across the drawbridge, to the flagpole (Holmes St). Turn left at the flagpole onto Holmes. Pass a few storefronts and you'll see a red brick building, #14 Holmes St. To park, turn right just before the brick building onto Church St, and park in the lot behind the brick building. The entrance for the Chamber of Commerce is at the far right as you face the rear of the building. Go down the corridor. The room is on the right. Free Coffee and Snacks available !

**Directions to Mystic Union Baptist Church for Mystic River Folk:** Coming North on I-95, take Exit 89. Go right off the Exit onto Allyn St. Go about 2 miles and come to a light and the intersection of Rt 1. Turn left onto Rt 1 and go a short way to the 5-way intersection. Church is on the left. Make a hairpin left to get to the parking lot.

## IMPRESARIOS WANTED!

**Don't limit your creativity to writing and performing. Become an IMPRESARIO - organize and promote a CSA entertainment event!** CSA has had some exciting recent success with targeted events such as our 25th Anniversary Songwriting and Performance Conference and the Day of Praise songshare and dinner/concert. We know there is opportunity to do more, but we need your help. We want to create *involvement opportunities* for the membership and *performance opportunities* for as many folks as possible. Specifically, we want to sponsor a series of genre-specific events. The categories we have agreed upon are **ROCK, R & B / JAZZ, FOLK / BLUEGRASS, COUNTRY, POP / INSTRUMENTAL, SPIRITUAL / INSPIRATIONAL, and ALTERNATIVE.**

Each event should be presented at a public venue and be self-funding (concert tickets and registration fees should cover all costs and hopefully generate a net profit) The event format would be along the lines of the recent Day of Praise program, which included a songshare / discussion session, supper, and concert. CSA will provide guidance, promotional support, and some general coordination of the schedule for the several events. But the creation and management of the event will be up to you.

How do you get started? You can be a committee of one or a larger working group. The first step is to say "yes" I want to be involved with this, and pick the genre you want to participate on. Contact either Program Coordinator Roy O'Neil (gotsongs@cs.com) or CSA President Bill Pere (info@ctsongs.com) and let us know your area of interest and how you would like to be involved, and we will assemble a list of aspiring impresarios for each genre. We will return a list of similarly interested folks, and we will provide you with the guidelines you need for organizing a successful event. This is a great way to promote your music, to the public, get experience in producing events, and benefit CSA as well. Together, we can make great things happen and bring in new fans and supporters of original music.

CSA Wrapped up 2004 with some successful events -- On December 11, eight CSA members joined a cast of more than 30 kids to present the 8th annual LUNCH Holiday Show, "The Gift of the Madguy". to a packed house. The show, with an original play written by Bill Pere, raised \$3,000 to support social services and community outreach in our state.

On December 29, Don Donegan, Kay Pere, Bill Pere, and Nicole Sullivan were at Mystic Seaport, to perform at the Mystic Final Fling,, a culmination of the year-long celebration of Mystic's 350th Anniversary, of which CSA was very much a part. The song "The Tides that Bind", co-written by Tom Callinan and Bill Pere was chosen as the official song of the celebration and was sung by everyone to close the festivities.

On December 26, CSA members Gary Breton, Bonnie Foster, Bonnie Panda, Bill Pere, and Kay Pere, were on hand with a host of other artists to celebrate the opening of Ascension Studios, a new facility which will be run by CSA's Grammy Award winning engineer, Michael Hopkins.

In November and December, Kay and Bill Pere traveled to the West Coast where Kay did some benefit performances in partnership with West Coast artists, raising more than \$1,100 for Social Services in the L.A. area. Kay and Bill formed several partnerships with L.A. area groups to set the stage for future collaborative ventures in the coming year.

NOTE: CSA Marketplace/Classified Ads, and Member Happenings are now online 24/7 at the CSA website. You can go there any time at [www.ctsongs.com](http://www.ctsongs.com).

# A NEW YEAR MESSAGE FROM THE PRESIDENT

*Bill Pere*

There are not many songwriter organizations which have been around for more than 25 years. Aside from the national groups like SGA, NSAI, etc, CSA is perhaps the only regional organization with such longevity and national reputation. CSA was the subject of a feature article in the internationally distributed Songwriters Market book, in the 1990's. On page 260 of Sheila Davis' book "Successful Lyric Writing" (one of the classic songwriter reference books of all time) you will find a case study of CSA as an example of a highly successful regional songwriter organization. We are known in New York, Nashville, and L.A.

Over the years, we've had hundreds of top industry professionals volunteer their time to come and speak to our members. Grammy Award winners, Emmy Award Winners, Tony Award winners, platinum hit songwriters, and legends in various musical circles have all passed through our doors ( a list of many of them is on our website). Imagine having quality time to sit down with each of these professionals and learn from them. Over the course of 25 years, the education that one would have is something that could not be purchased from any school at any price.

As a lifetime member of CSA, I consider myself extremely fortunate and blessed to have had the opportunity from Year One to meet all these great individuals, share dinner with many of them, conduct one-on-one interviews, experience their critiques, hear their personal stories, and attend their presentations. Their incredibly deep well of experience, expertise, and personal insight, across a wide range of perspectives creates a body of knowledge about the craft and business of songwriting that simply does not exist in any books, college curricula, or programs anywhere -- the only way to absorb this knowledge is to be there, consistently, month after month, over the course of time.

I've seen it happen time and time again, where new songwriters would start coming to meetings, and those who attended consistently and faithfully would show steady improvement, see doors open, and go on to become exceptional writers and performers, winning national awards and securing many publishing and licensing deals. Those who expected quick stardom, or who could not make the time in their lives to be regular participants perhaps missed out on what could have been the best path to achieving their goals ever available to them.

For newer CSA members, you will not have the opportunity to learn first hand from the same legends that shared their time with us in the first 25 years, as many of them are now fully retired or unable to travel -- there will not be presentations and workshops from immortals like George David Weiss or Pete Seeger or Sheila Davis, but there will be new shining stars who will share with us, and the knowledge given us by that first generation of towering figures lives on in those CSA members who are still active and familiar faces in the CSA community.

Now in our third decade, CSA remains a thriving and growing organization offering tremendous opportunities for those who choose to take them. We held a statewide songwriting conference which received rave reviews from those in attendance, and will do more. We've raised hundreds of thousands of dollars for social services through our many benefit events, showing artists how to partner with other organizations for greater success. We have held hundreds of songwriter showcases and special performance events, and will continue to do so. And we will continue to provide monthly networking potential and learning opportunities for anyone who wishes to take advantage of them.

And that is the key to unlock the door to your chosen goals. It is completely up to you to choose or not choose to be an active participant in your own development as a writer and artist. CSA only provides the opportunities -- it is you who must make them your opportunities. If your life is busy, if it's too far to drive, if you're feeling too tired, the choice is always yours. You set the priority for how important your music is in your life. You choose your own goals and direction. All we can do is to continue to offer the best possible opportunities, and make it clear that you will get out of it as much as you put into it. We value the participation of each and every member, and we will do whatever we can to help you get where you want to go. Your regular involvement, becoming a familiar face, and making yourself known shows that you are serious about wanting to learn and develop your craft, and this is a key to open doors for you.

An investment in CSA is an investment in yourself, and we hope to see you as a familiar face in the coming year and beyond.

Sincerely,

Bill Pere  
President and Executive Director, CSA  
Founder and Chair, L.U.N.C.H.  
Official CT State Troubadour  
IMC Indie Artist of the Year, '03

# Mystic River Folk Concerts

CSA brings you a great series of National and Regional acts

All shows at Union Baptist Church, corner of Route 1 and High Street, Mystic. (just up the hill from Mystic Pizza). Exit 89 off I-95. All proceeds benefit social service agencies in Connecticut through LUNCH (Local United Network to Combat Hunger) Snacks and beverages available .

*Did you know that Connecticut ranks #1 in per capita income, but #44 in charitable giving? Did you know that at any given time, there are 33,000 people sleeping on the streets in Connecticut and 40% of them are children? In our state, more than 16,000 people are turned away from homeless shelters every year. There are 100,000 children under the age of 12 in Connecticut who do not have enough food to eat. Music can make a difference in the lives of others! Your support of these events make that possible. **Please post this schedule by your calendar.***

**January 15 7:30 pm -- Homegrown Music from the Groton Area Featured artists to be announced (check website)\$10 - (860) 572-9285 [www.ctsongwriters.com](http://www.ctsongwriters.com)**

**February 11 7:30 pm - Folk/Bluegrass/Country music with national recording artists AMY GALLATIN and STILLWATERS \$10 - (860) 572-9285 [www.ctsongwriters.com](http://www.ctsongwriters.com)**

**March 12 7:30 pm Family Show \$10 - Featured artists to be announced. (860) 572-9285 [www.ctsongwriters.com](http://www.ctsongwriters.com)**

**April 16 7:30 pm BACK BY POPULAR DEMAND ! Family Music and Comedy with nationally known artist with a #3 hit and Connecticut's #1 Comedienne, CSA's own NANCY TUCKER \$10 - (860) 572-9285 [www.ctsongwriters.com](http://www.ctsongwriters.com)**

**May 14 7:30 pm "Even Better Than Chocolate" CD Release Concert - Kay Pere with full band. \$10 - (860) 572-9285 [www.ctsongwriters.com](http://www.ctsongwriters.com) Hear a live presentation of the songs from Kay's great new CD !**

**September 17 7:30 pm The CONNECTICUT HISTORY CONCERT Bill Pere, Kay Pere, Guest Artists , and the LUNCH Ensemble. Songs about important people, places, and events in our local history . (check website)\$10 -(860) 572-9285 [www.ctsongwriters.com](http://www.ctsongwriters.com)**

**October 15 7:30 From Vermont, Songwriting Legend Steve Gillette w/ Cindy Mangsen \$10 - (860) 572-9285 [www.ctsongwriters.com](http://www.ctsongwriters.com) . You'll know the songs -- you just didn't know who wrote them !**

**November 19 7:30 pm FAMILY SHOW Featured artists to be announced (check website)\$10 - (860) 572-9285 [www.ctsongwriters.com](http://www.ctsongwriters.com)**

**Saturday, December 3 -- The 9th Annual LUNCH Holiday Show Featuring Bill Pere , Kay Pere Scott Sivakoff, more CSA guests, and the LUNCH Ensemble with songs of the season, new original songs, and an original stage play. This year's show is "A Mall and the Night Visitors". Show starts at 7pm with live pre-show music beginning at 6:15. Tickets in advance: \$10 (adults) \$8 (kids under 12); At the door: \$12 (adults) , \$10 (kids under 12) \$10 (CSA members). Proceeds benefit social service agencies and provide holiday food baskets for those in need. . Come support this important community outreach effort..Tickets and Info: 860-572-9285 or e-mail [bill@billpere.com](mailto:bill@billpere.com)**

## COMING FEBRUARY 11

A great opportunity to see nationally known recording artists Amy Gallatin and her band Stillwaters. Amy will be performing her brand of country/folk/bluegrass music for us at Mystic River Folk, 7:30 pm at Union Baptist Church in Mystic. (Tickets are \$10) Not only is this a great chance to see a performer of national renown, but it also will enhance for you the value of the CSA November meeting, where Amy Gallatin will be our special guest presenter! Come and support this CSA community outreach event (proceeds benefit social services in Connecticut), and give yourself the opportunity to learn from a successful artist

# SONGCRAFTERS COLORING BOOK – THE MAGIC OF MIDI

by Bill Pere

In the 1960's, "midi", along with maxi and mini, referred to the length of a skirt. Since the early 1980's, Midi means undreamed of freedom to create and produce music, free of any physical limitations. Midi means "musical instrument digital interface". It is a common language, agreed on by all the major music equipment manufacturers, that allows any midi device to 'talk' to any other midi device.

What does this mean for you as a songwriter? Suppose you have lots of music in your head – you can hear fully orchestrated arrangements, but you do not really play any musical instrument --. Before midi, this would mean you would have to find a producer or arranger to work with, probably at considerable cost. With midi, you can take any physical motion that you are comfortable with – banging on pads, fingering a reed instrument, bowing a violin, one-fingering a keyboard, picking a guitar, etc., and produce all the parts and sounds of your desired orchestration – i.e., as long as it's in your head, you can do it. This is not limited to musical types of physical motion – you can control music sounds by beating your chest, waving your hands, poking your nose, or using any motion from any part of your body (yes, that does allow for very interesting possibilities...)

The fundamental concept is that midi allows the sound and the action that produces the sound to be completely independent. You could even type in the notes and sounds you want from a standard computer keyboard. If you are just a vocalist, you can sing them in –that's right, sing "la" into a microphone and get a French Horn playing the note you just sang – and if your voice was a bit sharp or flat, it can be automatically corrected. Your mind becomes the engine of ingenuity, freed from the fumbling limitations of your fingers.

You can control tempo changes, volume changes, expression, vibrato, stereo placement, and all kinds of stuff. You can make the music sound as precise or imprecise as you want. You really do have full control over your creative output. And most importantly, you can do it all yourself, customized to your own way of doing things, (and to your budget) once you learn the midi basics.

The device you use to physically interact with (keyboard, guitar, your chest, etc, ) is called the "Controller". Controllers make no sounds – they just send instructions. The sounds come from a "sound module."

Midi is used in two primary ways: in live performance, and in recording and production. In live performance, you could have your guitar set so that each string produces a different sound – violin on one string, flute, on another, vocal "oohs and aahs" on another, etc, as well and having the regular sounds of the guitar mixed in . You can trigger riffs and other sounds just by waving your hand or wiggling your guitar a certain way. You can even set each individual fret to be a different sound.

The difference between live midi and midi for recording is that when playing live on stage, nothing is recording the midi instructions you are sending for later repetition. In a recording application, midi is usually used in conjunction with a sequencer. This can be a stand-alone box,, or computer software. Some keyboards have sequencer's built in. The sequencer records the midi instructions. It is a recorder for instructions, not sounds.

You can record your midi instructions on tracks in a sequencer (just like you would with sounds on tape), either by playing an instrument (controller) or by typing them in. However, a midi recording has no sound. It is just instructions. When you send those instructions to sound modules you hear your tracks, played back in whatever sound you want. You then can instantly do "what if's" – This is an essential part of arranging and production: What if I change the sound of the bass guitar? What if I use strings instead of flutes? What if I use a nylon guitar instead of a steel guitar? What if I change the stereo placement or reverb depth? You can instantly hear these changes with one click, as your arrangement takes shape. And you can take as much time as you want to explore and experiment, because the only studio time you are using is your own.

Midi is incredibly freeing for people with any kind of physical limitation that may prevent them from playing 'normal' instruments. There are a wide range of midi-specific instruments designed to allow an ordinary person with no great physical music technique to still be able to produce great music.

## FREQUENTLY ASKED QUESTIONS ABOUT MIDI

**Q:** Can the same midi sequence be used on different computers and sequencers?

**A:** Yes. Any midi sequence can be saved as a Standard Midi File (SMF). An SMF contains no sound. It is the set of instructions for what notes are to be played, when, how loud, for how long, etc.

An SMF is one of the most valuable parts of the song development process, as it allows you do instant 'what if's' on your production. An SMF can be played in any sequencer (stand-alone or computer), and the sounds will be determined by the sound module to which the sequencer is connected.

**Q:** Does that mean that the same midi file sequence can sound different if it's played on two different sound modules?

**A:** Yes. This is very important to understand. The midi file sequence itself has no sound. The sounds come from the sound module. If you send the exact same instructions to two different sound modules, you may get very different results. Sometimes this is a pleasant surprise, and sometimes not

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**Q:** Is there a way to avoid this so that it stays the same?

**A:** Yes and No. Most modern sound modules have a group of sounds called GM or General Midi.

Any sequence that sticks with GM sounds, is going to sound the same on most sound modules.

If you don't stick to GM, then the best thing to do is to clearly label your tracks e.g, "Flute", "Violin", etc., so that when going to another sound module, it will not be difficult to set the right sounds for your tracks. This can be done pretty quickly. If you use sounds that are unique to a specific sound module, then the best thing to do is to bring that module along with you if you go to a different studio.

Note: This is one of the best reasons to keep your sound source separate from your controller (e.g. a keyboard). You can bring compact sound module boxes with you anywhere very easily. Also, as technology continues to evolve, you can then replace your sound modules without having to ever change your keyboard, or other controllers. A modular system lets you keep current with technology at the lowest cost. When you have a choice to buy lots of features in one unit, or to get separate pieces for each feature, go modular..

**Q:** Why would I want to bring a midi file sequence to a different sound source or studio?

**A:** A common scenario is that if you have a basic midi setup at home and generate a quick midi file yourself with a simple sequencer, you may then want to have more work done on it by someone who has a wider range of sound modules or more experience in working with midi, or you may want to have acoustic or vocal tracks added. By having a midi file to start with, you'll probably save significant money when you go to another studio. In order to do this, you do need to know how to get a midi file in good enough shape for further work. Also, if you needed to change key to accommodate a vocalist, it's no problem.

**Q:** After a vocal or acoustic instruments are added, can I still change the midi arrangement?

**A:** Absolutely – the acoustic tracks are independent of the midi tracks.

**Q:** Don't midi tracks sound "fake" or mechanical ?

**A:** Like any musical instrument, it totally depends on how it is "played". A good midi producer can make midi tracks sound just like a real player. All the tools to do that are there, and you just have to know how to use them. When you play an acoustic instrument live, you have to add the nuances that give music its expressive nature, regardless of the instrument you're using. If you play a midi instrument expressively, midi will capture all the nuances. If you do a midi track by typing instead of playing, you can add in all the expressiveness through midi expression controllers (these are automatically captured in live midi playing)

**Q:** What are some of the important things for beginners to learn?

**A:** Besides the fundamentals of how to set up the system and record tracks, two very important things are knowing how to get the music aligned to bars and beats, and knowing how to add expression to the tracks. (e.g. dynamics, articulation, modulation, etc) This takes practice to know how to adjust one's playing style, or how to go into the sequence afterwards and add expression. But all the expressive factors are yours to control through midi. And of course, knowing how to tell your tracks to change from one sound to another automatically (patch changes) is a great time saver and creative tool. You can record midi at as slow a speed as you need to play, then speed it up after.

**Q:** Can midi be wireless for performance?

**A:** Yes

**Q:** Can sheet music be produced from a midi file sequence?

**A:** Yes. Some computer sequencer programs will do this automatically, or the SMF can be read into any music notation program (e.g., Finale, Sibelius). You have to be sure all your notes are aligned to the bars and beats, and extra rests are removed. These are both one-click operations.

**Q:** Can midi be mixed with standard tape or digital audio tracks?

**A:** Yes. A sequencer and a standard tape recorder can be synchronized to run together and control each other. The same is true of digital audio recorders (hard disk s or tape-based). All can synchronize with a midi sequence.

**Q:** Can a midi file be sent through e-mail to someone else?

**A:** Yes

**Q:** Can midi control anything else besides sound?

**A:** Certainly. Anything that understands the language can respond to midi instructions. A good example is lighting. When you are performing, you can plug your lights into a midi power strip, and each outlet on the strip will respond to a different note that you set, turning the light on and off, with the brightness linked to how hard you play the note. It makes a very customized and inexpensive light show.

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**Q:** Is there such a thing as a midi file player, like there is for MP3 files?

**A:** Yes, you can get a SMF player. Remember though, that midi files have no sound, so the player need to connect to a sound module. This is a good way to create and provide backing tracks for you on stage. You can also purchase midi files of lots of hit songs (the arrangements are usually pretty close to the original, if you buy the licensed products). Besides using them as backing tracks, you could load them into your sequencer and study them to see how the hits that you like are made. Also you can change key, tempo, sounds, etc. to fit your performance needs.

**Q:** What would be a scenario for recording a song, from beginning to end, with a midi setup?

**A:** There are of course many ways to do things, and it depends on what equipment you have, but one typical scenario would be:

1. Set up a basic rhythm (either with a drum machine, type it in, tap in it, etc) that you can play to. (or you can actually do the complete rhythm track for the song first, if you wish). You just need something as a place holder to set the structure of the song. Align your rhythm to the barline quantize). and set your tempo. Alternatively, you can simply use the click of the metronome if you are able to play along with that in time, but a drum beat usually makes it easier. If you do that, you would add percussion later. Another option to start is to use a scratch keyboard (or guitar) track. You just need some place holder that is aligned to musical measures.

2. Play in (or otherwise enter) your primary track (Note that this does not have to be used in the final product – it can be a place holder. An example would be a place-holder guitar track, when you know you'll add an acoustic track later.

3. Add however many other tracks to want, until you have a satisfactory arrangement

(Note that a tool called a "Real Time Arranger" or a software program like "Band-in-a-Box" can give you a complete basic arrangement all at once (keyboard, bass, drum, guitar, etc) just by your playing or typing in chords. Then you can use midi editing to shape it the way you want. This is a very quick and inexpensive way to get a basic set of midi tracks to work with.

4. Transfer your midi tracks to your recorder in however many passes you need, (multitrack tape, ADAT, Digital Audio Workstation, etc). and add your acoustic and vocal tracks. (note, if you are using a combined midi/ digital audio workstation on your computer, you would not have to do this, but if you have the opportunity to be modular and separate the midi and recording functions, it would probably be to your advantage. Digital recording technology and formats are evolving rapidly, while midi technology has been stable for many years. Keeping them separate means you can replace one without having to replace the other. And of course, you could have absolutely everything built into your computer, but since computers become outdated in a year or two and operating systems change, that might not be to your advantage either. You'll want the freedom to replace your computer independent of your music system. Using the computer for sequencing via software is usually a good economic break-point, as the software is transferable and more easily upgraded than hardware. As always, you have to be the one to determine the right combination of flexibility for you, but it's important to know your options.

NOTE: Once you have a few midi tracks down, you can add acoustic and midi tracks in whatever order you wish, since your recorder and sequencer can synchronize. However, the advantage of getting all the midi tracks onto your digital recorder early in the process is that you then do not have to synchronize anything, which is a potential place for things to go wrong. If two sources get out of sync, you could have a problem.

5. Add any midi vocals

6. Make your final mix and capture it on your master media (DAT, CD, tape)

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*Bill Pere, author of Songcrafters Coloring Book, runs the Connecticut Songwriting Academy and Mystic Music, one of the first Midi-based studios in the region. Bill has been working with Midi since it was first developed back in the 1980's and has produced several hundred Midi-based CD's and demos for hundreds of clients, including his own 13 CD's. In addition to producing for other artists, Bill teaches Midi production to enable songwriters to produce their own material. Bill is the IMC 2003 Indie Artist of the Year.*

## CSA e-PHOTO:

Eight CSA members joined with a cast of more than 30 kids to put on the 8th annual LUNCH Holiday Show to a capacity audience, raising \$3,000 for local social services. The CSA participants were: Larry Batter, Scott Sivakoff, Kat Wyand, Nicole Sullivan, Marcia Rienhart, Bill Pere, Kay Pere, and Clarisse Ferrara.

### The 2004 LUNCH Holiday Show



### The Gift of the MadGuy!

**Using the Power of Popular Music to  
Produce Positive Social action**



**SONG CRITIQUES** Members may bring a song or lyric on cassette to the monthly meeting for critiquing by fellow members. Please bring 30-40 copies of typed lyric sheet. Out-of-State members may have their songs or lyrics critiqued by sending one submission with 40 typed copies of lyrics to: CSA, 51 Hillcrest Ave, Watertown, CT 06795. Include a double stamped return envelope. Members are encouraged to write their comments on the sheets which can provide valuable feedback to the writer(s). Comments by the group will be recorded at the end of your song (do not remove the record-protect tabs from the cassette). Please note that since critiquing is designed to give constructive feedback and suggestions for improvement, songs which are meant only to be shared for self expression (as opposed to critiqued for improvement) should not be submitted. These can be presented in song-sharing opportunities.

**FREE ACCESS to CT SONGS CAFE** -- The CSA online area for posting notices, getting your electronic newsletter, and other features.

Questions about CSA Programs? Need To check your Membership status? Have a news item to submit? Want to volunteer for a project? Seeking a collaborator? Change of Address? It's easy to contact CSA.

**General Info:** www.ctsongs.com E-mail: info@ctsongs.com

**Change of Address, Newsletter, Membership, Special Projects:**  
 CSA membership PO Box 511 Mystic CT 06355  
 E-Mail: info@ctsongwriters.com

**CSA on the Web:** www.ctsongs.com

**• COLLABORATION OPPORTUNITIES AND NETWORKING**  
 CSA provides opportunities to meet collaborators, industry pros, and providers of various music services. Come to CSA events!

**• SONG SCREENING** : CSA helps its members get well-crafted songs targeted to their best potential market. Songs are screened at meetings 2-3 times a year, or by mail. Selected songs are eligible for inclusion on compilation CD's which are often given to industry pros. Songs submitted for screening must have been presented at a prior critique session. (exceptions on a case-by-case basis)

**• PARTICIPATION IN CSA RETAIL OUTLETS AND DISTRIBUTION** : Recordings by CSA members may be made available to retail outlets like The Connecticut Store and Borders Books.

**COMMUNITY OUTREACH OPPORTUNITIES:** The LUNCH Program offers opportunities to be involved in the production and performance of benefit shows to address hunger and poverty in Connecticut. Contact Bill Pere, bill@billpere.com for details.

**PERFORMING OPPORTUNITIES:** CSA often has showcase, concert, and songshare events with preference for performance slots given to CSA members.



**CSA REGISTRATION FORM FOR NEW MEMBERS (This form not valid for membership renewals)**

NAME \_\_\_\_\_

ADDRESS: \_\_\_\_\_

E\_MAIL (required for newsletter) \_\_\_\_\_

TODAY'S DATE: \_\_\_\_\_ BIRTH DATE \_\_\_\_\_

PHONE: (\_\_\_\_) \_\_\_\_\_ OCCUPATION: \_\_\_\_\_

CHECK WHERE APPROPRIATE \_\_Songwriter \_\_Lyricist \_\_Vocalist  
 \_\_Composer \_\_Musician \_\_Patron Other: \_\_\_\_\_

- Membership Categories**  
 (outside the U.S., please add \$10 to all categories)  
 (All memberships include free electronic Newsletter Subscription. **For a paper copy by mail, add \$7 per year**)
- 1 year New Membership \$40
  - 2 year New Membership \$70 (save \$10)
  - 3 year New Membership \$99 (save \$21)
  - Full Time Student \$30/yr
  - Senior Citizen \$30/yr
  - Lifetime \$400 one time total
  - e-Newsletter Subscription only (\$25/yr. 12 issues)

Members receive a free 1 year subscription to the monthly newsletter *Connecticut Songsmith*, free admission to monthly meetings and critique sessions, participation in the Song Share Sessions, Song Screening Services, eligibility for inclusion on Cassette albums, free classified ads in the Newsletter, and discounts on goods and services.

Enclosed is my check or money order to CSA for \$ \_\_\_\_\_.



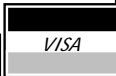
**Mail to:**  
 CSA Membership  
 PO Box 511  
 Mystic CT 06355

**E-Mail:** info@ctsongs.com

Name on Credit Card: \_\_\_\_\_

Credit Card Number : \_\_ Visa \_\_ Mastercard Expiration \_\_\_\_\_

\_\_\_\_\_ / \_\_\_\_\_



Connecticut Songwriters Association  
 PO Box 511., Mystic, CT 06355  
 Serving Music's Artisans  
 and Craftsmen Since 1979