

# 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.



Nov-Dec 2009  
Volume XXX  
Number 11  
Issue #355

Combining Arts,  
Education, and  
Community Outreach

1979 - 2009 : 30 Years of Combining Arts, Education, and Community Outreach

## GET PLAYED, GET PAID !

Tue, November 10, 7:15pm, Wesleyan University, Middletown

Also this month: Fri, November 6, 7:30, Univ. Hartford: "Music For a Change"  
benefit concert with Bill Pere, Kay Pere, Larry Batter, and the LUNCH Ensemble.

### Get Played - Get Paid!

Tuesday, November 10, 7:15pm at Wesleyan University, Middletown (directions on page 2).

Our special guest from New York City is Neeta Ragoowansi, from Sound Exchange. Have you ever wondered who monitors internet airplay and how royalties are collected and distributed? What ASCAP and BMI do for standard airplay, Sound Exchange does for internet airplay, collecting royalties for the owners of digitally-played sound recordings. However, unlike ASCAP/BMI, Soundexchange is a federally mandated organization, an arm of the US Copyright Office, charged with distributing internet royalties. They maintain a complete database of internet airplay, and all artist royalties are held in trust until claimed by the artist. Are you on their list?

Our speaker, Neeta Ragoowansi, is the Director of Artist-Label Relations for SoundExchange. She is also an attorney with a focus on entertainment law and has represented the interests of musicians songwriters, recording artists, filmmakers, film festival organizers, record producers, club owners, production companies and music managers, among others. Prior to joining SoundExchange, Neeta served as the Assistant General Counsel for The John F. Kennedy Center for the Performing Arts and The National Symphony Orchestra, in Washington, DC for almost nine years. (full bio, page 7)

This is an amazing opportunity to get detailed, inside information from a top industry pro. The program is \$5 for members, \$10 for non-members.

### CRITIQUE SESSION

Following the program, as time permits, there will be a critique session. To participate in the critique session, members may bring a song on CD (or do it live), with 20 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 most CSA monthly meetings, except for pro workshops, 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 [www.ctsongs.com](http://www.ctsongs.com))

- Nov 06 CSA and the LUNCH Ensemble present "A Tribute to Harry Chapin" at the University of Hartford
- Nov 10 CSA Meeting - Wesleyan Univ.
- Nov 19-23 IMC, Northampton, MA
- Dec 5 13th Annual LUNCH Holiday Show - Stonington
- Dec 1 December meeting, Glastonbury YMCA
- Mar 19-21 CSA Songwriting Retreat - Take it to a new level!

**Support CSA Community Outreach !** November 6, at the University of Hartford "Music For a Change" Concert Series. CSA and the LUNCH Ensemble present a "Tribute to Harry Chapin"

**NOV 19-23: The 7th Independent Music Conference, Northampton, MA**  
**Special CSA performance opportunity**

**Mar 19-21, 2010: CSA Weekend Songwriting Retreat, North Stonington, CT**

Guiding Songs Along the Path from Creation to Realization to Proliferation

COMBINING ARTS, EDUCATION, AND COMMUNITY OUTREACH FOR 30 YEARS

## CSA RHYTHM AND NEWS

**How to  
Get There!**

Directions to Wesleyan University:

The meeting room at Wesleyan is B2B3, South College near the Chapel in the core of the campus.

-- **From New Haven** take I 91 north to Exit 18 which is Route 66 which becomes Washington St in Middletown. Go right onto High St. after Memorial Green. The chapel and South College are on High St. See Wesleyan Univ. Sign at the corner of Washington and High St.

--**From the Merritt / Wilbur Cross Parkway** (Route 15) to Route 66 east to Middletown.

--**From Hartford or from New London**, take Route 9 to Exit 15 in Middletown. This is Route 66 which becomes Washington St. High St is a left just before the Green.

--**From Waterbury**, take I 691 past Meriden. 691 becomes Route 66. See above.

--For automated travel directions call 860-685-3390.

Enter through glass door connector

### TAX SEASON! GET A TAX DEDUCTION FOR YOUR OLD STUFF !

If you have any old music or office equipment lying around or just old "stuff" that you don't need, consider donating it to CSA and you'll get a generous tax deduction !

CSA is a 501(c)(3) non-profit organization and all items donated to us can be deducted at their maximum fair market value. We have helped many folks get nice deductions for their old items, which certainly can be useful to us either in our regular CSA programs or our community outreach programs through LUNCH.

We can use any office equipment and supplies, old computers, any type of music and studio equipment, and any type of item that could be used for auction or raffle. We'll provide a tax receipt that will give you the best possible tax-deduction. If you have anything that you might like to donate, contact Bill Pere at [bill@billpere.com](mailto:bill@billpere.com)

**CONGRATULATIONS:** On Sept. 3, Jane Bate received a call from Alfred Publishing. Her piece for concert band and harp, "A Hymn to the Beauty That Was," which is dedicated to the Petit family of Cheshire, will be included in Alfred's 2011 catalog! The U.S. Army Band in D.C. will be recording the demo.

### VOLUNTEERS NEEDED TO HELP PLAN AND EXECUTE CSA SPECIAL PROJECTS

If you are willing to give some of your time and energy to helping organize and execute some special events, please let us know.

We are always in need of volunteers.

Success comes from opportunity, and  
opportunity comes from involvement.

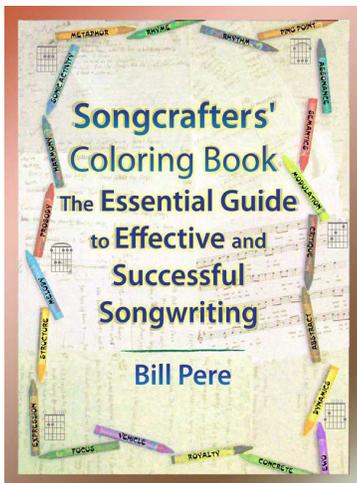
**GET INVOLVED !**

Contact Bill Pere, President, CSA  
[info@ctsongwriting.com](mailto:info@ctsongwriting.com)

# CSA SONGWRITING RETREAT

**Take control of your creative process!  
Take your songwriting to a new level!**  
You'll see songwriting in a whole new way and experience a level of creative control you never thought possible.

In recognition of CSA's 30th Anniversary, we are presenting our first (and hopefully not last) weekend songwriting retreat. A time away from the distractions of everyday life, where all you have to think about is your music. A beautiful setting in the woods, with meals and lodging provided, and a group size limited to 12. You'll get personalized attention guaranteed to give you new ways to improve the effectiveness of your writing, and bring it to a new level.



**March 19-21, 2010, at Camp Wightman,  
North Stonington, CT**

The program of Master Classes, performance and critique, will be based on the concepts of Bill Pere's internationally acclaimed songwriting book, "Songcrafters' Coloring Book", and led by Bill and Kay. This content, presented nationally at major conference events, is not available anywhere else at this affordable cost. All the details about the program, the facilities, schedule and registration are online at: <http://www.ctsongs.com/Retreat/SongwritingRetreat.htm>

The program is limited to 12 participants. The earlier you register, the lower the cost, and it guarantees your spot. The cost includes lodging for 2 nights, 4 meals, all workshops.

*(Note: If you have to arrive late or leave early, we cannot make cost adjustments).*

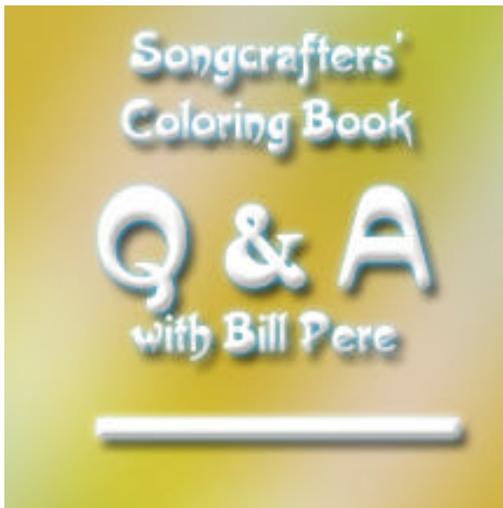
Register by:	Member rate is for active <b>members of CSA, Songsalive, IndieGrrl</b>
(Sept 1 – Nov 31)	Member Rate = \$129 Non-member = \$142
(Dec 1 – Feb 28)	Member Rate = \$135 Non-member = \$149
(Mar 1 – Mar 15)	Member Rate = \$142 Non Member = \$155

Three ways to Register, for your maximum convenience and security:

1. PAYPAL SECURE REGISTRATION ONLINE
2. VISA/MASTERCARD SECURE REGISTRATION ONLINE
3. BY MAIL: Send check or Money Order payable to CSA, PO Box 511, Mystic CT 06355

You must include your e-mail address, phone number, street address, and member ID # (if you are a member of CSA, IndieGrrl, or Songsalive).

**QUESTIONS ? Check the Website for FAQ Info. If you don't find what you need, e-mail us at [retreat@ctsongwriting.com](mailto:retreat@ctsongwriting.com)**



# Real Questions that I Receive from Across the U.S. and Abroad.

## QUESTION:

I have been singing in a funk/soul band for a wee while now and write the words and melody over music that is sent to me by our bass player which are basic chord changes and most times follow no song structure and that's basically how we achieve our songs.....our bass player who acts like our manager also has stated on the text "all songs written by" with his name and my name. Is this the norm as my perception of "songs written by ...." was who actually put pen to paper and wrote the words/melody. Could you give me some help/guidance on this?

## ANSWER:

Of all the many clients I work with, this is one of the most common situations that comes up, so you're not alone.

The first thing I'll say is that this situation can be avoided if you get a simple written agreement in advance between all parties that sets forth the conditions and percentages of ownership of your creations. This is something all artists who collaborate should have. You do not need an attorney to do it. Just simple but clear language that covers all the situations, and notarized signatures.

Get the book " Music Law - How to Run Your Band's Business" by Rich Stim, published by Nolo Press. It discusses these issues and provides blank forms on a CD that you can use.

Specifically regarding the ownership and credit for your songs:

Typically by the time a song is recorded, there are three separate copyrightable entities: the song, the arrangement, and the recording. A "song" (as defined by U.S. Copyright law) is words and melody. That is simple and straightforward.

All the other "Stuff" i.e. the chord changes, the backing harmony, guitar riffs, etc, is part of the arrangement. Consider that if some other group wants to record their own version of your song, they use the words and melody, but could use different chord structures (a jazz arrangement, a choral arrangement, a pop arrangement, a big band arrangement, and a folk arrangement of the same song will likely have different harmonizations, rhythms, and riffs than your original version. Each is a new copyrightable arrangement, but each is called a "derivative work" of the original song ("lyrics and melody" ) and the original writers get royalties from any derivative arrangement.

Now in your specific case, there is a difference in that you say you are creating your melody and words over some musical ideas provided to you by your bassist. In that case, the bassist has made a material contribution to the creation of the song, i.e., it could be argued

that without his musical ideas, you would not have come up with the exact words and melody that you have. Thus, even though the lyrics and melody are the main thing, it is appropriate to give him writing credit, so you would both share the copyright. Although you technically wrote the "song", it is simply good business and industry courtesy to share the credit.

As for how to share it:

If you want to consider three parts to the song, words, melody, and arrangement, and negotiate that you get 2/3 and he gets 1/3, you could try to do that, but he might not agree, and industry conventions would probably say just do 50/50. However, in the written credits, it would be fair to read: Words and Melody by you, Arrangement by the bassist.

Thus, in the absence of a written agreement, I don't think it was wrong of your partner to say all songs were written by both of you, however, I would have put your name first, at the very least, and it should have been discussed in advance with you, an agreement reached, and written down and signed about the percentages of ownership. Anything that has to do with the credit for a song really should be agreed and signed up front, in advance. It eliminates all these kinds of hassles that inevitably occur.

Another thing to consider : if you value the words and melodies you create: come up with them FIRST, before you get any input from your collaborator, and then you can say you own 100% of the song. Then have your partner add music, and that is an arrangement, separate from the "song"., unless they materially alter the melody in a favorable way.

One final consideration – if you act as the publisher, i.e. you and only you manage how the song is used, by you or others, and you collect the royalties and split them accordingly, and you do all the negotiation of any deals and handle all administrative things, then that entitles you to 100% of the publisher's share (50% of the total ownership), with the remaining 50% to be split among you and any collaborators. That then gives you the majority share of the songs. Again, it needs to be all spelled out in a written and signed agreement.

This issue of creative roles in a song is discussed fully in my book ["Songcrafters' Coloring Book: The Essential Guide to Effective and Successful Songwriting"](#).

Bill was named one of the "Top 50 Innovators, Groundbreakers and Guiding Lights of the Music Industry" by Music Connection Magazine

Bill is author of the internationally acclaimed ["Songcrafters' Coloring Book: The Essential Guide to Effective and Successful Songwriting"](#)

## THE UN-COMFORT ZONE with Robert Wilson

### *More Powerful than You Know*

“Writing is not a job; it’s a hobby!” thundered my father when I told him my plans for college. “You need to get a profession: medicine, law, engineering or accounting.”

I cheerlessly acquiesced and enrolled in a Pre-Med program, but at the end of my first year, after struggling through Chemistry, I changed my major to Philosophy. When I told Dad, he grunted, “That and a dime will get you a cup of coffee.” He passed away shortly after that but his words echoed in the back of my mind for years.

After graduation I searched for a job in writing. At the same time, I wrote short stories like crazy, and sent them off to dozens of magazines. Years passed and I failed to find a job in writing, so I supported myself by waiting tables and bartending. Meanwhile, rejection letters from the magazines began piling up, and I was beginning to get discouraged.

Then one day, I met a friend for a beer in a bar near the campus of my alma mater. When I visited the restroom, some graffiti written on the wall with an arrow pointing to the toilet paper dispenser caught my eye. It read: “Bachelor of Arts Degrees – take only one, please!” Rather than laugh, I grimaced and thought, “Boy, does that sound like my Dad.”

Five years had gone by, and other than a few freelance jobs writing advertising copy, I had not made a penny from writing. I was beginning to re-think my life, when I recalled the encouraging words from my ninth grade English teacher.

She had assigned my class with several essays to write. I remembered the glowing paragraphs of praise she wrote in bright red ink at the top of all my papers. There must have been a dozen of those compositions, and just recalling them gave me hope. I thought, “At least one person in the world believes in my writing.”

It was just the encouragement I needed, and I doubled my efforts to find work. Soon I was getting a great deal more freelance work. Enough that I was able to quit working in restaurants. Enough to make a down payment on a house. Then whenever I needed a boost in confidence, I would think again of those dozen glowing paragraphs of praise written in bright red ink at the top of my essay papers.

Suddenly everything seemed to gel. I sold my first book; I won several very important advertising awards; and three colleges were asking me to teach a class in copy-writing. I was feeling very grateful and once again thought of my ninth grade English teacher and those glowing paragraphs of praise written in bright red ink. I decided to look her up and give her a call.

When I got her on the phone my first shock was that she did not remember me. I was certain I had been one of her favorites. My second was when she told me that she never wrote paragraphs of praise. “There were simply too many papers to grade to write more than a word or two,” She said. “I would write ‘Nice Work’ or ‘Good Job,’ but never anything more.”

Unconvinced, when I got off the phone, I went up to the attic and dug out the box that held my old school work (yes, it’s true – I’m a total pack rat – especially when it comes to things I’ve written!). It took a while, but I finally found those old papers. She was right; there were no paragraphs. And, there was far less than a dozen – only two. About the only thing I remembered correctly was the bright red ink. I did, however, rate more than one or two words. On the first one she wrote, “Nicely written – well thought out.” On the other, “Good Sense of Humor!”

Nine words. Nine little words that were so heartening that over the next 15 years they grew into hundreds in my mind. Nine words that motivated me to stick to my dreams. My point? Even the least bit of praise can be powerfully motivating. So, don’t keep it in – use your power!

Robert Evans Wilson, Jr. is a motivational speaker and humorist. He works with companies that want to be more competitive and with people who want to think like innovators. For more information on Robert’s programs please visit [www.jumpstartyourmeeting.com](http://www.jumpstartyourmeeting.com).

# ANNOUNCING THE CSA 2009 COMPILATIONS

## CALLING ALL WRITERS

**Get your songs in by October 31, 2009 to insure eligibility!** *(after 10/31, contact us for status)*

*CSA Compilation CDs have received radio airplay and are displayed at national conferences, and the digital downloads pay artist royalties.*

- 1: SONGS of SOCIAL RELEVANCE** - We're continuing to collect songs that address an issue of social importance -- hunger, homelessness, the environment, substance abuse, global warming..... This is your chance to speak out and be heard. **TIP: Don't just write a song that preaches -- Make your point by showing it, not telling it.**
- 2: SPIRITUAL/INSPIRATIONAL SONGS** - Our 3rd collection in this very popular series. See our previous Spiritual/Inspirational collections "Share the Journey" and "Along the Road" for examples of songs that fit this category.
- 3: HOLIDAY SONGS** - One of the favorite categories -- CSA has released four great holiday collections. The holidays keep coming, and so do the songs!
- 4: GOOD OL' COUNTRY SONGS!** - Always popular, and there is no lack of good quality country songs in CSA. **NOTE: Because of the many great CSA country songs, submission is not a guarantee of inclusion.**

### GUIDELINES

- At least one writer must be a current CSA member
- All songs must be professionally produced, up to 'radio-ready' standards.
- Social Relevance songs must address a specific topic and social issue, such as hunger, homelessness, substance abuse, the environment, global warming, etc...
- Spiritual Inspirational songs must be appropriate to the category. See examples on the previous CSA Compilations "Share the Journey" and "Along the Road".
- Songs for the Humorous/Novelty compilation must be appropriate for the theme of the collection. Songs should feature unusual topics, tongue-in-cheek lyrics designed to bring a smile to the listener, or to just present a totally whimsical idea or story.

**Please specify for which CD Collection you are submitting.**

- Any musical style is okay
- Submission is **NOT** a guarantee of acceptance. Songs will be selected based on :
  - Appropriateness to the theme
  - Song Crafting
  - Production Quality (must be professionally recorded and radio-ready)
  - Available space on the CD (if there are more acceptable submissions than can fit on the CD, those submitted earlier and those of shorter length will be given greater consideration.
- Songs must not violate the terms of any third-party agreement (e.g. with a publisher). Unsigned songs are preferred. If a song is under contract to a publisher, a signed release from the publisher must be provided.
- Songs may not have been included on any previous CSA CD Compilation
- Submissions will not be returned.
- At CSA discretion, songs from the compilations may be made available for digital downloads, with royalties paid to the writers.

**TO SUBMIT, PLEASE SEND THE FOLLOWING:**

- A recording of the song on CD, suitable for duplication (put your name and contact info on the CD)
- Clearly indicate the **TIME** of the track, in minutes: seconds
- A lyric sheet (put your name and contact info on the lyric sheet)
- A signed release form, printed out from the CSA web site ([www.ctsongs.com](http://www.ctsongs.com))
- A non-refundable one-time \$10 per song processing fee payable to CSA.

If you want your complementary copy to be mailed to you, please include \$2 for postage.  
(there are no additional costs, whether a song is accepted for inclusion or not)

Send your recording, lyric sheet, release form, and \$10 (+ \$2 postage) to CSA, PO Box 511, Mystic CT 06355.

**IF YOU HAVE A SONG** which is not yet fully produced and you want to know if it acceptable for consideration before doing the production, you may bring it to a CSA critique session

## CSA WORKSHOP

# GET PLAYED, GET PAID !

**Tuesday November 10, 7:15pm Wesleyan University,  
Middletown, Conference Rooms B2-B3**

## SOUND EXCHANGE

with Director of Artist-Label Relations  
**Neeta Ragoowansi**

Neeta is the Director of Artist-Label Relations for SoundExchange, a non-profit organization designated by the U.S. Copyright Office to collect and distribute digital performance royalties on behalf of recording artists and sound recording copyright owners (typically record labels). In her capacity at SoundExchange, Neeta is responsible for, among other things, reaching out to and educating the thousands of recording artists and record labels who are still unaware of the new performance right in the U.S. and the new stream of revenue it creates for them.

Neeta is also an attorney with a focus on entertainment law and has represented the interests of musicians, songwriters, recording artists, filmmakers, film festival organizers, record producers, club owners, production companies and music managers, among others. Prior to joining SoundExchange, Neeta served as the Assistant General Counsel for The John F. Kennedy Center for the Performing Arts and The National Symphony Orchestra, in Washington, DC for almost nine years. She also served as General Counsel for the Songwriters Association of Washington, DC as well as Contest Director for the Mid-Atlantic Songwriting Competition for many years. Neeta is also an award winning musician, singer and songwriter and continues to perform with her band, The Oxymorons. Neeta received her undergraduate degree in International Studies and Theater and Film Studies from Emory University and her law degree and an MA in International Affairs from American University. Neeta is also Legal Counsel for the national and international 48 Hour Film Festivals as well as Women In Music in New York City (which she is also Vice President of), and served on the Board of Governors of the DC Chapter of the Recording Academy/NARAS and presently on the Membership Committee of the NYC Chapter of the Recording Academy/NARAS.

Neeta has been a speaker at numerous music and film industry events around the country and abroad. She has spoken at such conferences as MIDEM, Billboard Dance Summit, International Folk Alliance, Future of Music Policy Summit, Latin Alternative Music Conference, RockrGirl, NXNE, Billboard R&B Hip Hop Awards and Conference, Austin Film Festival, Americana, Atlantis, Canadian Music Week, Barbados Music Conference and numerous Recording Academy chapters' "In the Mix" programs. She is also a regular lecturer for the annual Grammy in the Schools project sponsored by the Grammy Foundation.

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### Directions to Wesleyan University:

The meeting room at Wesleyan is B2B3, South College near the Chapel in the core of the campus.

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--For automated travel directions call 860-685-3390.

Enter through glass door connector. The program is \$5 for members, \$10 for non-members. Critique session to follow.

**COMING Dec 5, 2009 7pm (pre-show at 6:15)**

***The 2009 L.U.N.C.H. Holiday Show***

**Stonington Community Center, 28 Cutler St, Stonington**

**CHRISTMAS ON GILLIGAN'S ISLAND**



# Christmas on Gilligan's Island!



**LOCAL  
UNITED  
NETWORK to  
COMBAT  
HUNGER**

Just sit right back and you'll hear a tale,  
A tale of a fateful trip  
That started from a tropic port  
Aboard this tiny ship....

**TICKETS:** Adults: \$10 in advance, \$12 at the door  
Kids (Under 12) \$8 in advance, \$10 at the door

**An Annual Family  
Favorite!**

**Seating is limited so Reserve in Advance with Visa or Mastercard Call 860-572-9285 to reserve.**

**On behalf of Connecticut's 100,000 hungry children, Thanks for Caring.**