

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 - 2011 : 32 Years of Combining Arts, Education, and Community Outreach

June 14 - CROWDFUNDING - The new way to get your projects funded
June 19 - Performance Opportunity: CSA Summer Showcase/Picnic
July 12 - Song Licensing and Placement

The Ins and Outs of Crowdfunding

Tuesday, June 14 -- 7:15pm
Glastonbury YMCA, Welles St, FoxRun Mall

Noel Ramos, publisher of Intermixx Magazine, owner of Indiegage digital distribution portal, and Founder of the national Independent Music Conference, speaks about the new way to get funding for your projects that is empowering many independent artists: Crowdfunding! Essential info for all songwriters and artists. This meeting is \$5 for members, \$10 for non-members. See you there, and bring a friend!
(more on page 4)

**June 19 at J.B. Williams Park in
Glastonbury - The annual CSA
Summer Showcase/Picnic**

COMING:

**July 12: Wesleyan University:
Emmy Award Winner A.J.
Gundell talks about
placement opportunities in
film/TV.**

CRITIQUE SESSIONS

Following regular CSA programs, 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 special 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)

May 1 - Deadline for Entries to Podunk Bluegrass Contest
May 14, 2011: CSA Day of Praise Collaborative Concert
Jun 14 - Crowdfunding Workshop with Noel Ramos, Glastonbury
Jun -19 - CSA Showcase/Picnic, Glastonbury
July 12 - Wesleyan University - Emmy Winner AJ Gundell
July 22 2011 Songwriting Retreat , Gove Hill Retreat Center, VT!
Aug 28 - CSA Showcase/Picnic, Glastonbury
Sept-Dec - More to come!
Dec 6 - Glastonbury
Dec 03 2011 The Annual LUNCH Holiday Show

**COMING March 30, 2012:
CSA Songwriting Retreat!
You'll Never Look at Songwriting the
Same Way Again!**

Success comes from opportunity.
Opportunity comes from involvement. Get involved!

COMBINING ARTS, EDUCATION, AND COMMUNITY OUTREACH FOR 32 YEARS

Guiding Songs Along the Path from Creation to Realization to Proliferation

CSA RHYTHM AND NEWS

How to
Get There!

Directions to Glastonbury YMCA (Welles St.) : From I-91 going north or south:

Take Exit 25 over the CT River onto Route 3 to Glastonbury. Bear right onto Route 2 towards Norwich. Take Exit 8 (Hebron Av.) off Route 2 and go right at the late onto Hebron Av. Go right at the next light which is New London Turnpike. Take first left (Welles St.) and a quick right into the Fox Run Mall. Go straight, park anywhere and look for CSA signs near People's Bank.

From I-84 east or west: Take Exit 55 onto Route 2 towards Glastonbury to Exit 8. See above. **From Norwich / New London area:** Take Route 2 to Exit 8 in Glastonbury and go right and a quick left onto Hebron Av. Go 2 lights to New London Tpke. See above !

PLEASE NOTE: If you have any used printer ink cartridges, please bring them with you to the meeting. CSA can recycle them and receive a donation.

PERFORMANCE OPPORTUNITY !



Special
Event

The Annual CSA Summer Picnic & SongShare !

Hot Fun in the Summertime

Rain or Shine !

Sunday, June 19, from 2pm to 5pm at J.B. Williams Memorial Park, on Neipsic Rd, Glastonbury. **RAIN OR SHINE!** CSA returns to this gorgeous facility for our popular annual event. There is a large covered pavilion with electricity, picnic tables, grills, volleyball, playground, hiking trails, pond, and convenient parking. We will host a songwriter showcase, from 2pm to 5pm with sound system provided. CSA members and friends may reserve a slot to showcase original songs. Do a few tunes or a whole set. Don Donegan is booking the slots on a first call basis. If you'd like to perform, call Don at 860-659-8992 or e-mail at DDCSA@aol.com.

Please bring some food for the grill, a non-alcoholic beverage, a dish to share and some picnic items like plates, cups, and napkins. **The event is free**, so bring family and friends.

Directions:

From New London/Norwich: Take Rt 12 west to Exit 8 in Glastonbury. Go right, and right again onto Hebron Ave. Go 2 miles and turn right onto Wickham Rd. Go to end of Wickham and turn left on Neipsic. The park is one block on the left. >>> **From New Haven:** Take I-91 North to Exit 25, Glastonbury. Cross CT River on Rt 3 and bear right on Rt 2 towards Norwich. Take Exit 9 off Rt 2 and go left on Neipsic Rd under Rt 2. Go 3/4 mile to park on the left. **From Hartford:** Take I-91 South to Exit 25 (Glastonbury) and proceed as above. **From I-84 East or West:** Take Rt 2 to Glastonbury to Exit 9 (Neipsic Rd) and proceed as above.

EACH YEAR DOZENS OF SONGWRITERS AND FRIENDS COME AND GO THROUGHOUT THE DAY. COME RELAX, SCHMOOZE, AND ENJOY THE COMPANY OF CREATIVE PEOPLE

It's a picnic, so please bring food for yourself and stuff to share, including paper goods, napkins, cups, utensils, etc.

For photos from previous events, check out the website photo album

NEW!

CSA SONGWRITING RETREAT

In the beautiful White River region of Vermont

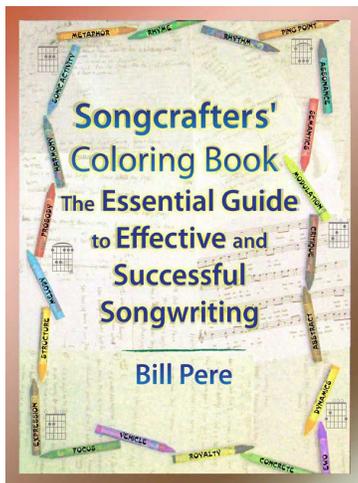
Take control of your creative process!

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.

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. 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.

**July 22-24, 2011, at the
Gove Hill Retreat Center, Thetford, VT**



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. Details about the program, the facilities, and registration are online at:

[http://www.govehillretreat.org/stories/storyReader\\$59](http://www.govehillretreat.org/stories/storyReader$59)

See what others have said -- There are photos and reviews of the last retreat at the CSA website.

The cost includes lodging for 2 nights, all meals, all workshops. Single-day options are available.



The Gove Hill Retreat Center is a place of amazing beauty and serenity in the hills of Vermont, right near Dartmouth College on the New Hampshire border. There is a long list of amazing things to see and do within a short distance from Thetford. The retreat facilities provide all the comforts of home, and incredible home-cooked meals.

<http://www.govehillretreat.org/>

QUESTIONS? Check the Website for FAQ Info. If you don't find what you need, e-mail us at retreat@ctsongwriting.com

**Tuesday, June 14, 7:15pm,
Glastonbury YMCA (Welles St)**

One of the new techniques being used successfully in the DIY world of Independent Artists is Crowdfunding or Crowd Sourcing. This is the process of publically posting a project for which you are seeking funding -- e.g. a CD project, a tour, a concert, new equipment, etc. and asking the public at large to make enough small contributions to your cause to meet your stated goal.

There are many new online sites for facilitating this process, and it has been used successfully by lots of artists.

Our special guest to talk about this growing trend is one of the pioneers of the Independent Music scene, Noel Ramos. Noel, a great friend to the Indie Artist community is publisher of Intermixx magazine, owner of the Indiegate online music site, and Founder of the national Independent Music Conference (IMC), which CSA has helped sponsor since 2003.

Following the presentation there will be a critique session. Noel is always a source of great input in critiques for both the songs, and for any CD graphics or packaging that you might be considering.

This program is \$5 for members, \$10 for non-members.

GET YOUR BEST SONG READY FOR A PROFESSIONAL PITCH SESSION

with Nashville singer/ songwriter Janey Street

A Chance to Get Your Music Placed Directly in the Hands of Music Supervisors

**Tuesday, Sept 12. 7:15pm at the Glastonbury YMCA
(Welles St, Fox Run Mall in Glastonbury)**



Pre-Registration is \$28 for members, \$35 for non-members

Janey Street is a successful Nashville singer-songwriter with a proven track record of song placements. She will walk you through the do's and don'ts of the potentially lucrative side of the business including sync, licensing, and placements.

The workshop will feature a live pitch session!

All participants who attend the workshop will get a chance to play a song that they think would work for film or TV. If accepted, the songs will be passed on to music supervisors for various projects. Note: We may only have time to listen to 60-90 seconds of your song, so make it count! If Janey thinks there is a potential opportunity for your song, she will take it with her and send it to her contacts. All songs presented will be critiqued.

DON'T MISS THIS OPPORTUNITY

CALLING ALL WRITERS

THE CSA 2011 COMPILATIONS Get your songs in by October 31, 2011

CSA Compilation CDs are released when there are enough songs submitted in a particular category. CSA CDs have received radio airplay and are displayed at national conferences, and the digital downloads pay artist royalties.

- 1: **SONGS of SOCIAL RELEVANCE** - 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 4th collection in this very popular series. See our previous Spiritual/Inspirational collections "Share the Journey", "A Light Ahead", 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.
- 5: **COLLABORATIONS !** - Songs written by two or more writers - any style.

Please Remember: **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", "Along the Road", and "A Light Ahead".
- Holiday songs must have some winter holiday theme. (Christmas, New Year, Hanukkah, Thanksgiving)
- Country songs may be about any topic, but should have a country music feel to the arrangement.
- * Collaborative songs must have at least one writer who is an active CSA member.

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 of the same theme, but may be re-submitted if they also fit a different theme.
- 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)
- A non-refundable one-time \$15 per song processing fee payable to CSA.
If you want your complementary copy to be mailed to you, please include \$3 for postage.
(there are no additional costs, whether a song is accepted for inclusion or not)

Send your recording, lyric sheet, release form, and \$15 (+ \$3 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

THE UN-COMFORT ZONE with Robert Wilson

Good Habit - Questionable Motive

I would like to share with you a story about my mom, a woman who was very insecure about her background. She grew up in a blue collar family where neither her mother or father finished eighth grade. Mom completed high school, but only with tutoring by my father. She would frequently say to me, "I was born on the wrong side of the tracks."

At age 19, she married my father, the handsome son from a wealthy family. Her beauty and charm trumped all the debutantes in town, and swept Dad off his feet. She thought she had it made and that all her fears would go away. Money and position, however, would not erase her feelings of inferiority. Those feelings were intensified instead. The contrast between her education and her in-laws with professional degrees was intimidating.

Mom wanted to fit in, join the discussions, be an authority in her own right. In short, she wanted to feel important in her new family, and she realized that she needed more knowledge. Determined to find a way to reduce her education deficit, Mom threw herself into reading.

Any subject appealed to her at first, and overtime she found her favorites and pursued them to excellence. One thing she had no time for was fiction.

It was a habit that served her well, and in 1960 paid off in a big way. That year my dad was diagnosed with kidney failure and given less than a year to live. There was no cure, and my parents were advised to start planning for the day he would die.

Three years old at the time, my recollections are that my strong Daddy could no longer pick me up and carry me. That he did not go to work very often, and spent his days in bed. I noticed Mom took over all the driving and occasionally pulled off the road so Dad could vomit.

Mom and Dad sold their house and used the proceeds to buy a four-unit apartment house with the plan that Mom, my sister and I would live in one unit and live off the rents of the other three. The plan was for my mother to work part time until my sister and I were old enough for school, then she would work full time. Until Dad's illness, she had been a stay home Mom.

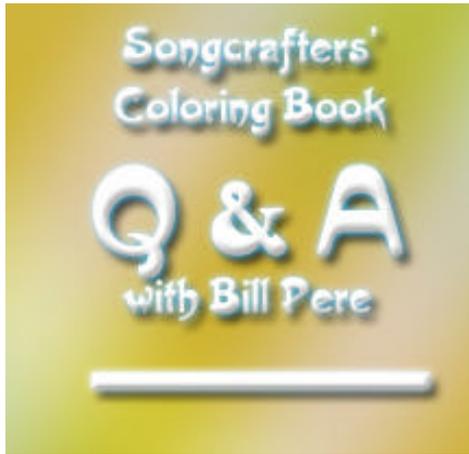
After high school, Mom trained as an x-ray technician, but had not worked in years. She began to take temp jobs to beef up her skills and to develop a network of potential employers when the inevitable day arrived.

At one of those early temp jobs, the x-ray machine broke. An extended period of down time ensued, and Mom went to the magazine rack in the doctor's lobby for something to read. She passed over the popular magazines of the day after finding an out of date medical journal. "This looks like something good for my mind!" she thought.

In an article about physicians in Boston conducting experimental surgery, she learned of the world's first kidney transplants. At the time of the writing, the doctors were looking for volunteers. Her pulse quickened. As she read on, she discovered there was a prerequisite. The volunteers had to have an identical twin. Dad happened to have an identical twin.

At that point Mom ran to the nearest phone and dialed Boston until she got one of those doctors on the line. "Yes," he replied, "we are still looking for volunteers. Send me your husband and his brother." That night they went to visit my Uncle Ralph, who said, "To save your life, absolutely! Yes, you may have one of my kidneys."

I share this story because Mom developed a lifelong habit of reading non-fiction because she wanted to impress her in-laws and other people who intimidated her. In the end, her habit saved my dad's life. He became the 12th person in the world to have a kidney transplant and live. And, I got Dad for 18 more years.



Q and A with Bill Pere

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

QUESTION:

I am learning jazz piano and I wanted about know about chord voicing for my solos. Basic 7th chords and other add-on's too. Can you help me with this ?

ANSWER:

Chord voicing refers to the particular order (low-to-high) in which the notes of a chord are arranged. For example, if you have a C7 chord, the 4 notes in the chord are C,E,G,Bb. Thus, the chord can have at least 8 different voicings, depending on which note sits on the bottom and top of the chord, and how tightly or spread out the notes are (open or closed voicing). Each stacking arrangement of a chord starting on different notes in the chord is called an inversion.

C E G Bb (closed voicing) or C G Bb E (open voicing)
E G Bb C or E Bb G C (1st inversion, closed and open voicing)
G Bb C E or G C E Bb (2nd inversion, closed and open voicing)
Bb C E G or Bb E G C (3rd inversion, closed and open voicing)

Although these are all the same C7 chord, they each have different character depending on the overall context of the song. Putting the Bb (the 7th of the chord) on top makes it prominent and creates bluesy tension. Putting the 7th right next to the root (Bb and C) in a closed voicing creates a very dissonant sound, while putting the 7th inside the chord in an open spacing is a more subtle tension often used in V7 - I chord progressions or cadences.

The best thing to do is to decide on your melody and underlying chord progression, and then try out different chord inversions and voicings to see what your ear tells you is right for the song. Some other aspects of chords to be aware of:

When you see "m" or minor in a chord name it refers only to the third. When you see "7", it means the minor 7 interval. Since 'minor' in a chord name refers to the 3rd, you can't say "minor" to refer to the minor 7 interval, so we just use the number 7. The major 7 interval is referred to as M7 or maj7. Thus a "m7" chord has a minor 3 and a minor 7 interval. A "7" chord has a major third and a minor 7 interval. A "maj7" chord has a major 3rd and a major 7 interval. A mM7 chord has a minor third and a major 7 interval.

You may sometimes hear mention of a 7th chord being called a "Dominant 7th" - this is WRONG! There is no chord TYPE called a Dominant 7th - it's just plain 7th. "Dominant 7th" refers to making the V (fifth) chord of a particular key a 7th. In a key, each chord has a name: *tonic, supertonic, mediant, subdominant, dominant, submediant, and leading tone*). In the key of C, the V chord, that is, the fifth one in the scale, is G - (see diagram, next page). That is the Dominant. Thus a G7 chord is a dominant chord which is a 7th, in the key of C. If you are in the key of E, the fifth is B, thus a B7 is the 7th of the dominant chord. But there is no chord type called a 'dominant 7th', the way you would say 'suspended 4th' or 'diminished 5th', which are correct chord types.

Understanding inversions and voicings is not a matter of right/wrong. It's just a tool that enables you to make informed choices about how you want your music to sound.

