

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.*



Dec 2011
Vol. XXXII
Number 12

Combining Arts,
Education, and
Community Outreach

1979 - 2011 : 32 Years of Combining Arts, Education, and Community Outreach

A Special Appearance by Indie Artist and Past CSA President, Kayte Devlin

Success comes from Opportunity, and Opportunity Comes From Involvement

The CSA meeting for November will be held Tuesday December 6, 7:15pm at the Glastonbury YMCA (Welles St). Directions on pg 2 and at www.ctsongs.com.

During the three decades that CSA has been helping artists reach their goals, many CSA members have understood the importance of being involved. They developed knowledge skills, and contacts through CSA, and have gone on to achieve significant levels of success, earning a comfortable living through music while garnering broad national and international recognition.

Our guest for December is Indie singer-songwriter and past CSA president Kayte Devlin. Kayte is a Vermont Country Girl with a Pop/Folk Twist to her songs. Writings songs since she was five years old. A two-time Past President of the Connecticut Songwriters Association, she claims much of her success these days as a songwriter to her active years with CSA. During her time as President, she brought many big-name folks to CSA, and forged many connections with the music industry.

Kayte has lots of relevant experience and knowledge that can help you move forward along your chosen path.

This meeting is free for CSA members, \$5 for non-members. See you there, and bring a friend!

JUMPSTART YOUR CAREER AND
GAIN A NEW LEVEL OF CONTROL
OVER YOUR CREATIVE OUTPUT!

NOTE THE ADJUSTED DATES!

**CSA SONGWRITING RETREAT
APRIL 13-15, 2012 -- REGISTER
NOW FOR BEST RATES AND A
GUARANTEED SLOT**

www.ctsongs.com

RATES GO UP DECEMBER 1

CSA EVENT CALENDAR

(for complete listing see www.ctsongs.com)

- Dec 6 - Glastonbury meeting with Kayte Devlin
- Dec 03 2011 - The Annual LUNCH Holiday Show
- January 2012 - "How to Do Successful Benefit Events"
- Winter 2012 - The Secrets of successful Song Structure
 - Colloaboration Workshop
- Apr 13-15 2012 - CSA Songwriting Retreat
- Apr 28 2012 - Voices For Hope Finals
- May 2012 - Podunk Songwriting Contest Submission deadline
- July 20-22 - Summer Songwriting Workshop
- Fall 2012 - IMC Conference
- Dec 8 - LUNCH Holiday Show

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

Guiding Songs Along the Path from Creation to Realization to Proliferation

COMBINING ARTS, EDUCATION, AND COMMUNITY OUTREACH FOR 32 YEARS

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 is part of a recycling program where we can receive a donation.**

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.

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

Connecticut Musicians Win Best Song/Single of the Year Award

"Out of Many We are One", composed and produced by Litchfield residents Thomasina Levy and Joan Spear, and which appeared on the last CSA Compilation CD, has been awarded the NAMMY Award (Native American Music Award) for Best Song/Single of the Year. The awards were announced at the annual NAMMY Awards ceremony, held recently in Niagara Falls, NY.

Levy and Spear wrote Out of Many We Are One with the hope of inspiring all Americans to find common ground. It was in that spirit that they were able to attract a group of notable musicians and producers to donate their talents to the project and help record and distribute the song worldwide.

In addition to Levy and Spear, the team included Nammy and Grammy award winner Joseph FireCrow, Grammy winning cellist David Darling, engineer Tommy Skarupa, bass player Dave Anderson, and vocalists Bill Lauf, Rachel Rubin, Galen Brandt and Robert Brereton. The production and distribution of the song's companion video and CD cover were donated by the teams at Movingpix.com, a Middletown based broadcast production company, DiBacco & Company Design studio in Avon, and In-House Marketing LLC, a Litchfield based marketing agency.

The music and video for Out of Many We Are One are found at www.outofmanysong.com

The Native American Music Awards, or NAMMYS, was founded and incorporated in 1998. It is a stirring event presenting music in genres ranging from blues to rock to pop to classical to traditional Native American songs and dances. USA Today says it is an event to "take seriously" and Indian Country Today has called it "awesome & incredible." For more information about NAMA go to: www.nativeamericanmusicawards.com

CSA SONGWRITING RETREAT

RATES GO UP ON DECEMBER 1

What others have said:

"Life-Changing! "A Transformative Experience!"

"You've given me a whole new way to approach songwriting"

FAST-TRACK
YOUR
CAREER!

REGISTRATION IS NOW OPEN- LIMITED TO JUST 12 SLOTS

Slots are going - Reserve your spot now!

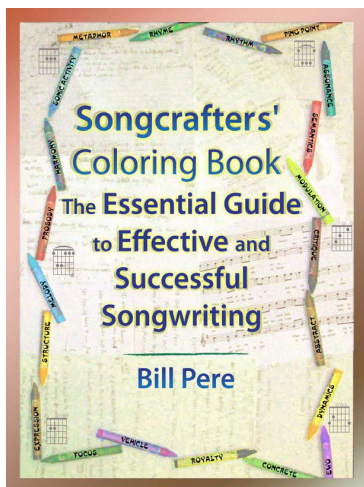
Take control of your creative process!

Take your songwriting to a new level!

Get several years worth of CSA knowledge in one weekend!

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, 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.



**April 13-15, 2012, at Camp Wightman,
North Stonington, CT**

NOTE THE
ADJUSTED
DATES!

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

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

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

Register by: Member rate is for active **members of CSA, RISA, Songsalive, IndieGrrl**
(Before Dec 1) Member Rate = \$170 Non-member = \$185
(Dec 1 – Feb 29) Member Rate = \$188 Non-member = \$198
(After March 1) Member Rate = \$198 Non Member = \$208

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

1. PAYPAL SECURE REGISTRATION ONLINE (www.ctsongs.com)
2. VISA/MASTERCARD SECURE REGISTRATION ONLINE
3. BY MAIL: Send check or Money Order payable to CSA, PO Box 511, Mystic CT 06355 (Include your e-mail address, phone number, street address, and member ID # (if a member of CSA, RISA, IndieGrrl, IMC, or Songsalive).

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

KAYTE DEVLIN

SINGER / SONGWRITER



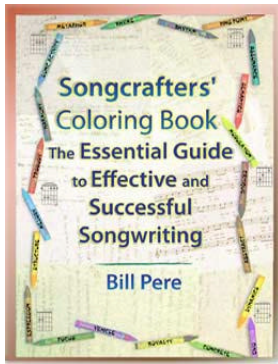
Kayte Devlin is a Vermont Country Girl with a Pop/Folk Twist to her songs. Writings songs since she was five years old . Kayte is a two-time Past President of the Connecticut Songwriters Assoc. She claims much of her success these days as a songwriter to her active years with CSA.

Early recognition came to Kayte from Star Search , Arista Records and 5 Songwriting awards from “The Music City Song Festival Competitions” out of Nashville. After becoming a single Mom of four children, Kayte may have seemed to disappear from the scene, but she never stopped writing late into the evenings after the kids were asleep . Now an 'Empty Nester' as of November 2010, Kayte is back with rapidly growing success..Kayte and her songs have Fans in USA , CANADA , Italy, Australia , Great Britain, India, Israel, Germany , and Greece.

Bob Leone of Songwriters Hall of Fame, National Academy of Popular Music and most famous for discovering and managing Lady Gaga says about Kayte’s song "When the Mopon is Full “ : *Absolutely fantastic, Kayte. On every level. Visually & aurally. You look great. Your voice is amazing, better than ever. I love the song! The musicianship couldn't be better, nor could the productions, both video & audio. You rock, my dear friend. You completely killed me with this magnificent video. “*

Kayte is between East and West Coast recording and video studios with a new CD in the works, and working out a brand new Band. Most recently, Kayte and Band performed her originals for SOS “Save Our Shores” , a concert to benefit CT Red Cross Disaster Relief Funds. She performed along with Rock n Roll Hall of Famer Gene Cornish ("The Rascals") and some of Connecticut's best musicians.

“It’s never too late to make your dreams come true”
-- *Kayte Devlin*



SONGCRAFTERS' COLORING BOOK

What Did We Know and When Did We Know It? by Bill Pere

"What did he know and when did he know it?" This key question from the Watergate era brought down a President. It can also bring down – or elevate – a song. Remember that the presentation of a song by a writer to a listener is a social interaction – a conversation of sorts. Like any communication, if the songwriter cares about his/her message, the goal of the interaction is to forge a connection between singer and listener, so that both are on the same wavelength with common understanding.

Communication between people is propelled forward through a flow of information – whether you are telling a story, giving instruction, recounting your trip abroad, or describing your aches and pains, the listener stays engaged only as long as information is flowing in. As soon as this inflow ceases, the listener's attention goes elsewhere. Would you continue to read a book or watch a movie if it was not providing you with new information that moved the story along and kept your attention?

The same principle applies in a song. As long as information is flowing, the listener stays focused and engaged, drinking in that information to stimulate images, feelings, ideas, memories - all the things that songwriters' want their listeners to experience.

In general, when a listener is hearing a song for the first time, you have about 30-45 seconds to 'hook' them and make a connection. Great songs work because they have a tremendous amount of information flowing to the listener in the first few lines. By the end of the first verse, we usually know a lot about who/what/where/when/why/how.

Consider each syllable in a lyric as a prime real estate lot, and your job as the developer is to get as much use out of each lot as possible. For each line and each phrase of your song, ask "What does the listener now know?" *This is your key to a successful song.*

Songwriting great Gretchen Peters said in an interview that writing a song is "almost like haiku, you have to really, really tear things down (to the essentials).

If a line does not introduce new information, it is not moving the song forward, so why is it there? If it is there just to take up space, or just because you needed a rhyme, you are wasting valuable real estate. Make each line work for you, to keep a sense of forward motion. Listeners do not have long attention spans. You need to do all that you can to earn their attention, and then reward them with a constant flow of interesting information.

There are some key pieces of information that are essential in any song. Whenever a character is introduced in a lyric, whether by name or by "he/she/you/they", the listener quickly needs to know who the person is, what their relationship is to the singer and/or other characters, and why they are saying what they are saying (or why something is being said about them) i.e. what is the current and/or past situation that led to these words being said? In short, why should the listener care about the character? Without those pieces of information, any character in a song is a distant stranger with whom we don't see a reason to connect.

Information about when and where it's all happening may or may not be essential, but those bits of detail usually provide a sensory anchor for the listener. Most great songs provide a sense of when and where.

When I discuss this in workshops, this is usually the point where some says "You can't possibly fit all that information into the first few lines of a song..." Well, you can if you are a great songwriter. Let's look at some examples:

Here are the opening lines of "Harry and Joe" from the pen of multi-Emmy Award winner A.J. Gundell:

*Harry and Joe went South with their wives enjoying the golden years of their lives
But life doesn't always pay back what it owes and suddenly, there was just Harry and Joe*

In those few words, there is a tremendous amount of information, which is *shown*, not *told* to us. At each phrase, ask yourself "What do I now know?"

*Harry and Joe went South with their wives
(There are 4 people, two married couples, who are traveling or relocating)
enjoying the golden years of their lives
(They are happy and elderly, most likely moving to Florida)
But life doesn't always pay back what it owes
(Something unexpected and negative happened)
and suddenly, there was just Harry and Joe
(The two wives passed away)*

The current situation and backstory of four strangers is conveyed to you in a burst of information that has sensory and emotional impact. Now it makes perfect sense to get to the chorus which says:

*Harry and Joe, they lean to and fro
They lean on each other wherever they go
Two lonely fighters doing all that they know
To get through each day, Harry and Joe.*

How about this gem of opening lines from "Skin", by Joe Henry and Doug Johnson:

*SaraBeth is scared to death to hear what the doctor will say
She hasn't been well since the day that she fell, and the bruise, it just won't go away..."*

What do we know? A girl names SaraBeth is at a medical facility awaiting a diagnosis. You know she is terrified. You know she had a fall awhile ago and hasn't been right since. And you know she probably has cancer (leukemia).

Again, in a few phrases, we know the current situation and the backstory of the character. We are invited into the song to accompany this person on the journey she is about to take. Getting all this information out in the beginning allows the writer the luxury of using all the rest of the song to develop the tale.

True to the key songwriting principle of show, don't tell, the song never uses the word 'cancer'. In general, a song about something specific like cancer, or abuse, or divorce, or pollution, or addiction etc, should never need to actually use the word. We should know by what we are shown that this is what it's about.

Just follow the simple rule that any time something new mentioned (a character, an incident, a memory, an idea) the listener needs to know right away all the relevant information about it . Don't delay it, don't omit it. Be especially wary of words like "the truth" , or "the past" or "that day" or worst of all, "It". Do not "it" unless we clearly know what "it" refers to.

Words like this are often used in a lyric to encompass some major set of circumstances and details that *you, the writer*, know about, but be mindful that your listener knows absolutely none of it. Once you use a word like that you have to explain it right away. Best to avoid it and just show the listener what you see in your mind's eye. (show, don't tell).

Here's another prime example from Rachel Proctor's poignant tale of "Me and Emily"

*Floor boards filled with baby toys, empty coke bottles and coffee cups
Driving through the rain with no radio trying not to wake her up
Cell phone says low battery god what if I break down
Just looking for an exit with a lot of lights and a safe little Interstate town
Just a cheap hotel with a single bed and a cable TV is good enough for me and Emily*

Within the first two lines we know the two people are an adult (the singer) and a sleeping baby. They have been driving for some time and it's raining. The next lines tell us that it's night, there is a sense of desperation, they

are running from something, they don't have much money, the girl is Emily, and the singer is probably her mom trying to keep her safe from something. We know all this by what we are shown, not what we are directly told.

Here's another information-rich opening verse from Neil Diamond's "Brother Love's Traveling Salvation Show".

*Hot August night, and the trees hanging down and the grass on the ground smellin' sweet
Move up the road to the outside of town and the sound of that good gospel beat"
Sits a ragged tent where there ain't no trees
And that Gospel group telling you and me.....(to chorus)
It's Brother Love's Traveling Salvation Show....*

In these lines, (which also contain 6 rhymes, plus assonance and alliteration), we know When (August, night); Where (edge of the road leading out of the town); What is going on (gospel music); and How the air smells (sweet, grassy); In the scene change: "Move up the road to the outside of town" , as the visual camera moves, the listener is brought along, and we hear a new sound, i.e. singing from a ragged tent in a clearing. In this lyric, the information is focused on setting a scenario, providing detailed sights, sounds and smells, so that "you and me" are invited into the same vivid world.

This type of lyric writing is both journalistic and cinematic, like describing the world through movie cameras where the lenses can zoom in and out and scenes can pan and cut between locations and characters, providing all the relevant information. It is the art of using words to reach the visual centers of the listener's mind. And considering how many people go to movies, rent videos, and watch TV and live events, it makes for effective lyric writing.

How about this amazing bit of writing from the first verse James Taylor's "Millworker":

*My grandfather was a sailor, he blew in off the water
My father was a farmer. and I, his only daughter
I took up with a no good millworking man from Massachusetts
Who dies from too much whiskey and leaves me these three faces to feed.*

In this brief opening to the song, we meet seven people across four generations! We know their occupations and their relationships to each other. We know who is singing the song (the daughter), that she is widowed, how her husband died, and her current situation. With all that rich information in the opening lines of the song, the writer not only has the listener's attention, but now has the luxury of the entire rest of the song to use valuable syllable real-estate for imagery and character development. This is song crafting at its finest.

And finally, another gem of opening lines from the Guy Fletcher /Doug Flett hit "Fallen Angel" (recorded by Frankie Valli):

*You're home again, I'm glad you kept the key
Been waiting here, it seemed a million years to me*

Without it ever being said, you know a lot about the backstory of this relationship and the current situation. These characters are immediately transformed from random strangers into people that you know something about.

Contrast these examples with some of the typical lyrics I get from writers asking me if I think their song will positively impact a listener:

*Make yourself be quiet, something has touched you
It wants to know you hear the secret they whisper today
You're pulled apart by a vision that still haunts you
As you continue your journey along that winding path*

What do we know after these four lines? How many people are we introduced to? There is the singer, the "you", and a "they". Three (or more) people. What do we know about any of them? NOTHING. What other pieces of information do we have? There is a 'secret', a 'vision' and a 'winding path'. Do we know anything about these? NO. Do we know where we are, when we are, or why any of this is being said? NO.

This puts us in a situation where after a complete verse (usually 30-45 seconds) we have zero information and lots of unanswered questions. Now, this is not yet hopeless – if we immediately get into a chorus that answers all of those questions, we can move on. But if we do not provide satisfactory information here and now, the listener realizes that the writer has all the relevant details locked in his/her head, and is not sharing them. The impact on the listener is one of confusion and being kept on the outside. No connection.

Another example of words with no connection:

*I sit in our place thinking of then
Now is now and I know the truth
I should have seen what they tried to say
But it was what it was that day*

What do we know? Nothing. Lots of references – three people, a place, a time, a situation, but these references only raise questions without providing answers. Wasted real estate, with the blight of "it" in line 4.

There are many great songs which delay the big impact, i.e., the 'payoff', until the end or unfold the tale a bit at a time. That is a great way to craft a classic song. However, just because the payoff comes at the end, you still have to get the listener hooked from the beginning and get them to stay with you through the whole song. The specifics of the situation that lead to the payoff have to be presented right up front, and each line has to move the song forward, constantly releasing new bits of information. This how the eight-to-eleven minute masterpieces of writers like Harry Chapin and Dan Fogelberg keep the listener rapt for that whole time. Great examples of the payoff-at-the-end technique are Gretchen Peters' "Independence Day", "Concrete Angel" by Rob Crosby and Stephanie Bentley, or the above-mentioned songs "Skin" and "Me and Emily".

At this point in a live workshop, I usually hear someone ask: "So what about all the popular songs out there that really don't have a high information content?" Remember that popularity and good songwriting are two separate parameters (discussed in detail in *Songcrafters' Coloring Book*). There are many reasons other than good songwriting as to why a song can become popular: (a) popularity of the artist; (b) major promotion by a record company; (c) tapping into a current fad, trend, or event; (d) visual enhancement (a music video, live performance, or movie placement); (e) smart internet marketing; (f) music business connections/relationships; (g) a great production/arrangement.

Average or even mediocre songs become big hits through all of these factors. Popularity does not make them well-written songs. Just think, that if a not-so-well-written song is popular and making money, how much more would it make, how much longer life would it have, and how much more respect would it get if it were actually well-written too?

As an independent artist, you are competing with a huge number of other artists who are trying to do exactly what you are doing. You don't have an unlimited corporate budget or inside connections to turn average songs into hits, so you have just one means of beating the competition – be a great songwriter. There are many great musicians, many great performers, many great producers – but a great songwriter is much more rare, and rarity means value.

View your songs as a conversation with someone whose interest you want to hold. Bring your listeners into your world by putting yourself in their shoes and experiencing your songs from their perspective. As you look at what you have written, go line by line and ask "What do we know, and when do we know it?"

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Bill Pere was named one of the "Top 50 Innovators, Groundbreakers and Guiding Lights of the Music Industry" by Music Connection Magazine. With more than 30 years in the music business, as a recording artist, award winning songwriter, performer, and educator Bill is well known for his superbly crafted lyrics, with lasting impact. Bill has released 16 CD's, and is President of the Connecticut Songwriters Association. Bill is an Official Connecticut State Troubadour, and is the Founder and Executive Director of the LUNCH Ensemble. Twice named Connecticut Songwriter of the Year, Bill is a qualified MBTI practitioner, trained by the Association for Psychological Type. He is a member of CMEA and MENC, and as Director of the Connecticut Songwriting Academy, he helps develop young talent in songwriting, performing, and learning about the music business. Bill's song analyses and critiques are among the best in the industry. Bill has a graduate degree in Molecular Biology, an ARC Science teaching certification, and he has received two awards for Outstanding contribution to Music Education. The New York Times calls Bill "the link between science and music".

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OPPORTUNITY KNOCKS

**If you like Bluegrass music, this is for you -
If you have never gotten into Bluegrass
music, this is still for You!**

THIRD ANNUAL COMPETITION

CSA has partners with the well known Podunk Bluegrass Music Festival to present a songwriting competition opportunity., with some great prizes and a chance to be heard by thousands of people. If you've written any bluegrass songs, here's a chance to put them to work for you. Most importantly, if you've never written in the Bluegrass style, here's a great reason to give it a try! Bluegrass, by it's very nature, is meant to be accessible to all, an easy style to write in. One of the great things about the style is that you don't need a percussion set or really fancy lyrics. Listen to some examples and give it a try.

All the details and entry forms are online at <http://www.ctsongs.com>.
Click the Podunk logo.

ALL FINALISTS WILL RECEIVE

- All Access Podunk credentials for up to two
- Listing and link on the Podunk Bluegrass website
- One-year subscription to Bluegrass Music Profiles magazine

1st PLACE WINNERS WILL ALSO RECEIVE

- A 10 minute performance on the Main Stage at Podunk on either Thursday, August 4 or Friday August 5, 2011. Must include song chosen as one of the top three.
- A check for \$300 (Three hundred)
- Lifetime Membership to CT Songwriters Association (\$400 value)

2nd PLACE WINNERS WILL ALSO RECEIVE

- A check for \$150. (One hundred Fifty)
- A 10 minute performance on the Main Stage at Podunk on either Thursday, August 4 or Friday August 5, 2011. Must include song chosen as one of the top three.

3rd PLACE WINNERS WILL ALSO RECEIVE

- A check for \$50.00 (Fifty)
- A 10 minute performance on the Main Stage at Podunk on either Thursday, August 4 or Friday August 5, 2011. Must include song chosen as one of the top three.

Contestants must enter by May 1, 2012 by completing the [Official Entry Form](#) and mailing it to:
CSA, PO Box 511, Mystic, CT 06355 USA OR by entering online at www.ctsongs.com

WHAT IS BLUEGRASS MUSIC ? *a discussion by C. Roger Moss, Podunk Bluegrass Music Festival*

Bluegrass is a style of acoustic music that originated in the 1940s when Bill Monroe, Lester Flatt and Earl Scruggs combined elements of country/western, gospel and blues music with the British, Irish, and Scottish music of their Appalachian mountain heritage. It is played most commonly on the mandolin, fiddle, five-string banjo, six-string guitar, and upright bass, but the resonator guitar ("Dobro"), harmonica, and electric bass are also found in bluegrass. Percussion is not generally used, with the insistent rhythm being a result of the interplay of the stringed instruments. Bluegrass music is often called "that high lonesome sound" but it includes a wide range of lively instrumentals, sweet ballads in three-part harmony, soulful a cappella gospel quartets and up-tempo love songs.

The unique, driving sound of the original Blue Grass Boys was built upon by many musicians, including the Stanley Brothers, Reno & Smiley, Jim & Jesse, and Jimmy Martin. Bluegrass blossomed with artists like the Osborne Brothers, the Dillards, the Seldom Scene, the New Grass Revival, and Hot Rize. Today bluegrass is popular worldwide, and its stars include Ricky Skaggs, Alison Krauss & Union Station, the Del McCoury Band, Laurie Lewis, the Lonesome River Band, Blue Highway, and the Nashville Bluegrass Band.

Bluegrass is a very inclusive music, with friendly and informal jam sessions springing up around almost every event. It's a great way to learn to play an instrument and sing, for kids and adults alike. Almost all bluegrass events have a family atmosphere, and performers and listeners are equally welcome. We hope to see you soon at a bluegrass event!

CALLING ALL WRITERS

THE CSA 2011 COMPILATIONS

Get your songs in now! The window is closing!

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

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 20 typed copies of lyrics to: CSA, PO Box 511, Mystic CT 06355. Include an e-mail address or a double stamped return envelope. 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.

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 and providers of various music services. Make sure you're listed on our web site.

• **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 CSA compilation albums 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 MARKETING OUTLETS AND DISTRIBUTION** : Recordings by CSA members may be made available to retail outlets, radio stations, or Internet Distribution channels.

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 info@ctsongwriting.com for details.

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: _____

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

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 \$10 per year**)

- 1 year New Membership \$45
- 2 year New Membership \$80 (save \$10)
- 3 year New Membership \$109 (save \$26)
- Full Time Student (under 19) \$40/yr
- Senior Citizen (60+) \$40/yr
- Lifetime \$400 one time total
- e-Newsletter Subscription only (\$25/yr. 12 issues)

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

Mail to:
CSA Membership
PO Box 511
Mystic CT 06355

OR

Go to
www.ctsongs.com and
you may join online
using PayPal.

E-Mail: info@ctsongs.com

An investment in CSA is
an investment in yourself!

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

An Educational, Non-Profit Organization Dedicated to Improving the Art and Craft of Original Music