

	<p>January 2013 Vol. XXXIV Number 1 Issue # 389</p> <p>Combining Arts, Education, and Community Outreach</p>
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1979-2012 : 33 Years of Combining Arts, Education, and Community Outreach

<p>We hope everyone had a wonderful holiday, and we wish you all a productive and creative New Year.</p> <p>We Begin 2013 With One of CSA's Most Requested Topics</p> <p>Tuesday Jan 8, 7:15pm at the Morgan House, 119 High St, Mystic, (The large white house across the parking lot from Union Baptist Church, corner Rt 1 and High St., right next to the playground. Park in the parking lot and enter from the wooden walkway in the parking lot.). This is a new location for CSA, and a great meeting space, with a full kitchen and beautiful meeting room (<i>directions on page 2</i>).</p> <p>MUSIC THEORY TIPS AND TRICKS FOR CREATING FRESH AND MEMORABLE MUSIC FOR YOUR SONGS.</p> <p>Tired of the same old chords? Can't decide where to take that melody or how to get in and out of the bridge?</p> <p>Multi-award winning songwriter and national presenter Bill Pere is formally trained in music theory, arranging and orchestration. His arrangements and productions for clients receive airplay in many regions. Come get some actionable tips that you can use for your own writing to make it more competitive in today's tough music markets. There is a big world beyond the realm of majors, minors and I-IV-V.</p> <p>These techniques have been used successfully by many CSA artists. You can join their ranks. This program is free to members, \$5 for non-members. Come and give your career a boost. Bring a friend!</p> <p>Success comes from opportunity. Opportunity comes from involvement. Get involved!</p>	<p>CRITIQUE SESSIONS</p> <p>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. .</p> <p>CSA EVENT CALENDAR (for complete listing see www.ctsongs.com)</p> <p>Jan 08 - "Music Theory – tips for caressing the ear" Feb 12 - "8 Keys to Success in the Music Business" Mar 9 – Songwriting Master Class with Bill Pere hosted by Steve Katz of BS&T Mar TBD - CSA Meeting, Glastonbury Apr 12-14 - CSA Songwriting Retreat Apr 27 2012 - Voices For Hope Finals May 1 - Podunk Songwriting Contest Submission deadline May 07 - Colloaboration Workshop July - Meeting at Wesleyan Univ. Fall 2012 - IMC Conference Nov - Meeting at Wesleyan Univ. Dec 7 – The 17th Annual LUNCH Holiday Show</p> <p>REGISTER NOW for the April 12-14 SONGWRITING RETREAT. See why folks are coming from L.A. and Canada to this amazing weekend! Give your career a major boost. Limited to 12 slots. Slots are filling. Don't miss out!</p>
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Guiding Artists Along the Path from Creation to Realization to Proliferation

CSA RHYTHM AND NEWS

Directions to the Morgan House, 119 High St, Mystic: I-95 going North, Exit 89, turn right on to Allyn St. I-95 going South, Exit 89, turn left onto Allyn St. Go to the intersection of Rt 1 (2nd light), turn Left, heading toward downtown Mystic. You'll quickly come to a 5-way intersection. On your left is Union Baptist Church. Take a left and enter the church parking lot. The Morgan House is the large white house on your right.

Enter from the wooden walkway near the playground around back.

How to
Get There!

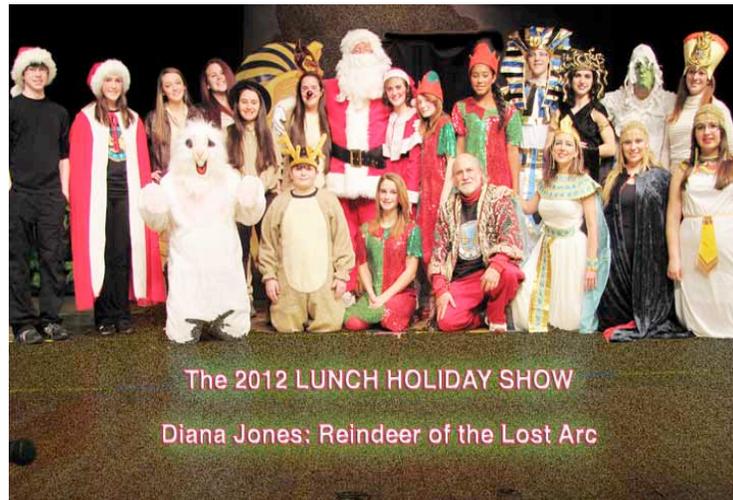
PLEASE NOTE: If you have any used printer ink cartridges, please bring them with you to the meeting. CSA can recycle them and receive a donation.

TAX SEASON !

GET A NICE 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, computers and electronics, 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. THANKS !

The 16th Annual LUNCH Holiday Show, Diana Jones: Reindeer of the Lost Arc" was another great success, continuing CSA's tradition of using the power of popular music to produce positive social action. Since 1995, a stellar roster of CSA members have partnered with LUNCH to participate in and support this outreach project, raising more than \$100,000 for local social service programs.



The 2012 LUNCH HOLIDAY SHOW

Diana Jones: Reindeer of the Lost Arc

CSA SONGWRITING RETREAT

FAST-TRACK
YOUR
CAREER!

What others have said:

"Life-Changing! "A Transformative Experience!"

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

REGISTRATION IS NOW OPEN- LIMITED TO JUST 10 SLOTS

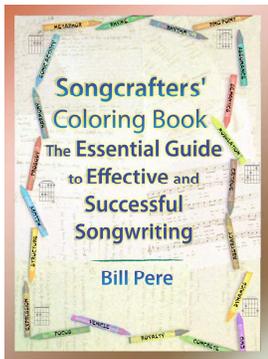
Slots are going - Reserve your spot now!

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.



April 12-14, 2012, at Camp Wightman, North Stonington, CT

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.

Artists from 9 states and 3000 miles have come to this retreat. It has been called "Transformative " and "Life-Changing". Folks are coming from L.A and from Canada!

REGISTER NOW! DON'T BE LEFT OUT!

This program of Master Classes, performance and critique, is 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 -- Check photos /reviews of the last retreat at the CSA website

The program is limited to 10 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, IMC**

(Before Dec 1) Member Rate = \$ 99 Non-member = \$115

(Dec 1 – Feb 29) Member Rate = \$120 Non-member = \$145

(Mar 1 – Mar 25) Member Rate = \$140 Non Member = \$165

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

1. PAYPAL SECURE REGISTRATION ONLINE (www.ctsongs.com)

2: 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



OPPORTUNITY KNOCKS

If you like Bluegrass Music, this is for you –
If you have never gotten into Bluegrass Music, this is still for you!
Fourth Annual Competition

CSA has partnered 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>.

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 check for \$300 (Three hundred)
- A 10 minute performance on the Main Stage at Podunk on either Thursday, August 1 or Friday August 2, 2013. Must include your song chosen as one of the top three.
- 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 1 or Friday August 2, 2013. Must include your 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 1 or Friday August 2, 2013. Must include your song chosen as one of the top three.

Contestants must enter by May 1, 2013 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!



The Annual **VOICES FOR HOPE** Scholarship and Vocal Competition

Service-Learning Through Music for students ages 11-19

Finalists audition live and participate in the annual Harry Chapin Legacy Concert

AN EXCEPTIONAL OPPORTUNITY FOR YOUNG VOCALISTS

The winner receives prizes valued at more than \$1500, including:

- a \$500 scholarship
- professional recording and performing opportunities, with worldwide distribution
- professional vocal and performance coaching with Grammy and Immie Award Winners
- a lifetime membership to the Connecticut Songwriters Association

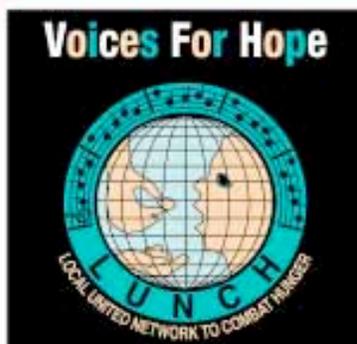
All participants are part of a service-learning outreach to support agencies which provide services for kids with special needs, and basic human services for those in need.

Previous winners have had opportunities to meet and perform with artists like Melba Moore, Diana Degarmo, The Harry Chapin Band, Patti Austin, and the LUNCH Ensemble at venues like the Bushnell, The Shubert Theater, University of Hartford, the Granite Theater, and many more. Their recordings have been released worldwide. Participants have come from many states, and our winners range in age from 11 to 19.

EVENT DETAILS AND ENTRY FORMS are at www.lunchensemble.com

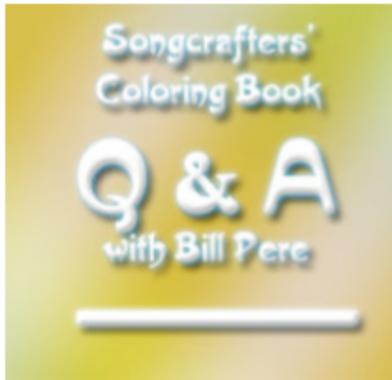
ENTRY DEADLINE: MARCH 15, 2013 (early entry) / APRIL 12 2013 (final deadline)

FINAL LIVE AUDITIONS AND CONCERT: April 27, 2013 , in Mystic CT



VOICES FOR HOPE is an outreach of L.U.N.C.H (Local United Network to Combat Hunger), using the Power of Popular Music to Produce Positive Social Action

For additional information and inquiries, contact
Bill Pere, Founder and Executive Director, LUNCH
bill@billpere.com
860-572-9285
www.lunchensemble.com



Q and A with Bill Pere

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

QUESTION: Do you think an excellent arrangement for a song performed live may not be as effective when we listen to it in other occasions (train commuting, at home, etc)? In other words, a song that moves you when you watch it live may require a different arrangement/recording to achieve the same effect when the listeners enjoy it through CD or mp3?

ANSWER: The short answer is yes. But to truly understand that, it is necessary to understand that your question, though it appears simple, actually involves many parameters such as:

- The quality of the recording;
- The quality of the performance
- The acoustics of the space
- The primary purpose of the performance i.e., to entertain audience or for a sound recording
- The quality of the song itself
- The arrangement i.e. instrumentation and harmonies (This is often called "the production")
- The structural arrangement (added parts for show? tempo change for choreography? time constraints? extra choruses for sing-along? longer instrumental?)
- The personal preferences of the listener

There are 4 combinations that can result:

- (a) A video of a live performance where the sound is captured directly and professionally as in a studio, and perhaps subsequently mixed and adjusted so that essentially, the soundtrack of the video is a studio recording
- (b) A real-time live performance or a video of a live performance in a less-than perfect acoustic venue, that is captured with more ambient sound and less post-processing, perhaps including audience noise.
- (b) A typical studio-produced audio-only recording (CD/mp3)
- (d) An audio-only recording of a live performance as in #1 or 2 above.

So a key question is "If you are moved by a song or performance, exactly what is it that you are responding to?" In having a visual element to a song, whether on video or live or in a soundtrack, the visual stimulation conveys a great deal of additional communication and emotion that is absent from an audio-only presentation. Thus, many people react strongly to seeing a performer, but would not otherwise react to the same presentation of the song if it were audio-only.

In that case, it was never the song that was producing the reaction - it was the performer. Many performers mistake the positive reaction of an audience to think that the audience is really liking their songs, when in fact the reaction is to the visual live performance.

Conversely, there are audio-only recordings that move people, and those folks are disappointed when they hear it live because it is not true to the original sound they have come to love. For them, the visual presentation does not make up for deficiencies in the sound being presented.

Long instrumentals with live visual energy may fall flat when taking up several minutes of audio-only. Unintelligible lyrics delivered by a live performer overflowing with visual raw emotion may move a listener, but may not be well received when one can only hear the unintelligible sound. Because there are so many factors and so many combinations, it is not unusual that a live (visual) performance and an audio-only performance may need different things to optimize their audience-appeal.

SONG CRITIQUES Members may bring a song or lyric on CD (or do it live) to the monthly meeting for critiquing by fellow members. Please bring 20 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 songsharing 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 may be screened at meetings 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 . For details, contact info@ctsongwriting.com

CSA REGISTRATION FORM FOR NEW MEMBERS

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 \$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)

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.

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

Mail to:

CSA Membership OR
PO Box 511
Mystic CT 06355

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!**

An Educational, Non-Profit Organization Dedicated to Improving the Art and Craft of Original Music since 1979