

# Connecticut Songsmith

Newsletter of the Connecticut  
Songwriters Association



June 2013  
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Issue # 394

Combining Arts,  
Education, and  
Community Outreach

## 1979-2013 : 34 Years of Combining Arts, Education, and Community Outreach

### THREE BIG EVENTS IN JUNE!

Wednesday, June 12 7:15pm, Glastonbury YMCA, Welles St, at Fox Run Mall (see directions on pg 2). In-depth all-critique session. Bring your works-in-progress with 15 copies of types lyric sheets and get valuable constructive feedback on your songs. We will have time to do a thorough discussion of each song. Songs may be presented live or on CD. If you only have an mp3 version on a mobile device, bring a mini-patch cable. This program is free to members, \$5 for non-members.

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Monday, JUNE 3: Special Pro-Access Opportunity to have one-on-one consultations with Nashville industry pro Janey Street. Janey has many contacts for sync licensing (Film/TV) and been up this way twice before to share her insights with CSA. See details on Page 3 to set up your individual consultation.

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### PERFORMANCE OPPORTUNITY

Sunday, JUNE 23: The annual CSA summer Showcase/Picnic at JB Williams Park in Glastonbury.

All are encouraged to come share your songs (and food) in a beautiful setting. The sound system is provided. The pavilion is covered, so the event is rain or shine! Sign up now for your performance slot. Details on page 2.

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

### 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 15 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, \$10 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))

June 3 – Consultations with Janey Street

June 12 – CSA Meeting, Glastonbury

June 23 – CSA Summer Showcase/Picnic

J.B. Williams Park

July - Meeting at Wesleyan Univ.

Sept 11 – CSA Meeting, Glastonbury

Fall 2012 - IMC Conference

Nov - Meeting at Wesleyan Univ.

Dec 4 – CSA Meeting, Glastonbury

Dec 7 – The 17th Annual LUNCH Holiday Show

### CSA 2014 SONGWRITING RETREAT

#### Go to the Front of the List!

**It was an amazing weekend, again eliciting descriptions of "Life-Changing" and "Inspiring". If you missed out this year and would like to get first shot at the slots for April 2014, let us know NOW, and you'll go to the front of the list. ([info@ctsongs.com](mailto:info@ctsongs.com)) FULL INFO AT [WWW.CTSONGS.COM](http://WWW.CTSONGS.COM)**

# CSA RHYTHM AND NEWS

## 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 Tpk. See above

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.**

## 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](mailto:bill@billpere.com). THANKS !

## PERFORMANCE OPPORTUNITY

# Hot Fun in the Summertime

## The Annual CSA Summer Showcase & Picnic !

Sunday, June 23, 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](mailto: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**

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

## CSA PRO-ACCESS OPPORTUNITY

*Nashville Pro Janey Street will be coming to town the 1<sup>st</sup> week of June. She is offering one hour and half-hour one-on-one mentoring sessions on Mon. June 3rd in New Haven @ 345 Ellsworth Ave. New Haven CT. 06511. Present your songs to Janey, and **if she hears a song she thinks is a hit or would work well for film and TV, she will take it and pass it on to her many contacts.** Janey is a protégé of music great Clive Davis.*



*There is a very limited number of slots. Sign up early so you're not left out! A great opportunity to put your songs in front of someone who can get them to those who make placement decisions !*

*Janey conducted a great workshop for CSA a while back on how to write songs for Film and TV. She is a NSAI pro on the road and an NSAI song evaluator. Go to [www.Janeystreet.com](http://www.Janeystreet.com) to learn more.*

*A full hour session is \$65 and a ½ hour session is \$35.  
**It is up to you to schedule your session in advance.***

*Don't miss this opportunity!!! Call Janey at 615-364-2772 or email her at [bluzstreet@gmail.com](mailto:bluzstreet@gmail.com) to set up an appointment.*

## THE UN-COMFORT ZONE with Robert Wilson

### *Good Habit from a 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.

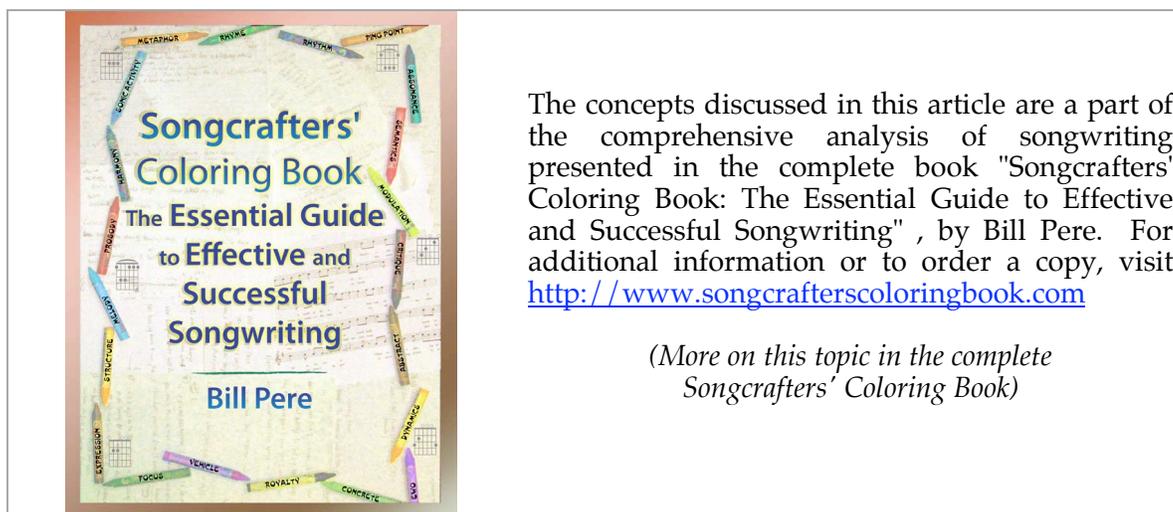
At one of those early temp jobs, the x-ray machine broke. An extended period of down time ensued, and Mom went to the magazine rack in the doctor's lobby for something to read. She passed over the popular magazines of the day after finding an out of date medical journal. “This looks like something good 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 12<sup>th</sup> person in the world to have a kidney transplant and live. And, I got Dad for 18 more years.

*Robert Evans Wilson, Jr. is an author, humorist, and coach. He works with people who want to achieve more without sacrificing life balance. Contact Robert at [www.jumpstartyourmeeting.com](http://www.jumpstartyourmeeting.com)*



The concepts discussed in this article are a part of the comprehensive analysis of songwriting presented in the complete book "Songcrafters' Coloring Book: The Essential Guide to Effective and Successful Songwriting", by Bill Pere. For additional information or to order a copy, visit <http://www.songcrafterscoloringbook.com>

*(More on this topic in the complete Songcrafters' Coloring Book)*

### LITTLE BOXES - The Flow of Information in a Song

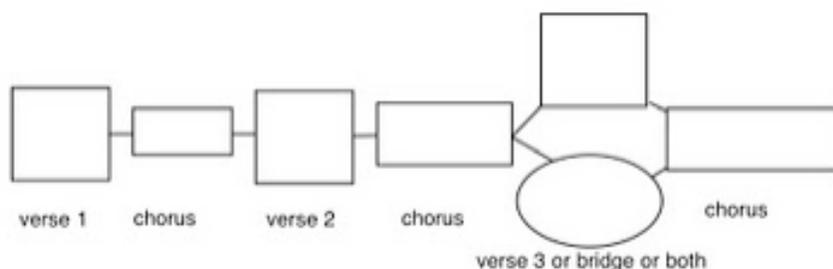
It is not uncommon to see songs brought to critique sessions where the first verse and chorus are solid and engaging, but the subsequent verses are a let-down. They don't take the momentum that the first verse creates and build on it to move the song forward. Often, a second verse just re-states what the first verse has already said instead of presenting new information. In a list song, this is reasonable, but in a story song or vignette format, it doesn't work.

There are some strategies and techniques for dealing with this. First, keep in mind when writing a song that the first thing you write does not have to end up being the first verse. Often times, when a first draft of a song is done, the second verse winds up working better as a first verse, and the original first verse might get tossed or re-worked into a different place in the song.

The most important factor in determining this is the flow of information to the listener. If your song is telling a story, consider how you would relate this tale to someone if you were just telling it to them in normal conversation. Forget about lyrics and melody and meter. Just tell the story, and look at how the flow of information unfolds.

What background do you need to give about the people involved? Do you need to convey where this happens, or when? How will you let the listener know what the situation is, what the conflict is, why it happened, and why this is relevant?

To help organize this flow of information from a conversation into a song, try the "Box" technique, used by screenwriters, playwrights, novelists, and songwriters alike. Draw some boxes, representing the sections of your song. For example:



Without worrying about actual lyrics, just ask yourself what *information* needs to be conveyed to the listener

in that section, before getting to the next section, concentrating primarily on the verses first. Then you can see whether or not you need a bridge. A bridge is always optional.

The chorus in general is going to be a summarization of what the whole song is about, rather than moving the story along. Notice that the chorus box is shown as being larger each time. Why is this? It's not because the chorus gets longer each time – the chorus is generally going to stay the same with each repetition. If it is working well with the verses, the chorus should gain weight and become more important each time it is repeated. Thus the increasing size represents significance, not length.

When you have established what information needs to go in each section, then you can start looking line by line within that section to see how you're going to get that information across in the number of lines you've allowed for yourself.

A song does not have to have all these sections or follow this exact structure. If you can say everything you need to in just 2 verses, don't write a third. The important principles are:

- Think in terms of information first, not just lines.
- All the verses should share a common structure
- The chorus should logically flow from the verses
- There is never a need to repeat what has already been said (except in a list song)
- A bridge is optional and usually occurs only once
- Get as much of the 6 W's (who, what where, when, why, how) into the first verse/chorus as possible
- Make sure all the necessary information is presented in a logical order

When you have an inspiration for a song, and quickly get a first verse/chorus written, that's a good time to stop and think it through in terms of what you're really trying to say, and *how* you're going to say it. Just talk it through as though you're telling a friend in normal conversation, and listen to the flow of information.

One final consideration: It is also important to remain aware of the structural issues as you develop a song. Once you decide which verse is actually "done" (it does not have to be the first verse to be the first one that's considered finished), that sets the overall line-structure, meter, melody, and rhyme scheme. Each of the other verses should then try to fit as closely as possible to that structure to maximize the overall consistency and thus, memorability (stickiness) of the song.

For more: [www.songcrafterscoloringbook.com](http://www.songcrafterscoloringbook.com)

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*Grammy-Winning songwriter 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 working with top industry pros as a songwriter, performer, recording artist and educator, Bill is well known for his superbly crafted lyrics, with lasting impact. Bill has released 16 CDs, and is President of the Connecticut Songwriters Association. He is an Official Connecticut State Troubadour, and is the Founder and Executive Director of the LUNCH Ensemble ([www.lunchensemble.com](http://www.lunchensemble.com)). 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.*

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**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](http://www.ctsongs.com) E-mail: [info@ctsongs.com](mailto:info@ctsongs.com)

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

**CSA on the Web:** [www.ctsongs.com](http://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](mailto: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](http://www.ctsongs.com) and  
you may join online using  
PayPal

**E-Mail: [info@ctsongs.com](mailto: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*