

Connecticut Songsmith

Newsletter of the Connecticut
Songwriters Association



Mar 2014
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Issue # 401

Combining Arts,
Education, and
Community Outreach

1979-2014 : 35 Years of Combining Arts, Education, and Community Outreach

Tuesday March 11

Mystic Morgan House, 121 High St, Mystic

TUNESPARKER – with special guest, Jon Gammell

Coming up with great lyrics is difficult enough, but supporting those lyrics with melodies and chord progressions that are fresh yet accessible is also a great challenge. It's too easy to wind up using the same phrases and progressions over and over again, or finding it difficult to effectively re-shape scales and keys to give you exciting variations in your music.

Enter TUNESPARKER. Tunesparker is a software program developed by Jon Gammell that does exactly that – show you a new world of options when you are trying to set chords to a melody or a melody to chords. Its ability to show you the full range of scales and chords that can work with your current song is an amazing asset in creating that magical balance of the familiar and the unexpected that makes for memorable music.

Jon will be on hand to present and demonstrate the software, and to provide a special offer for CSA members.

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

CRITIQUE SESSION TO FOLLOW

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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.

EVENT CALENDAR

(for complete listing see www.ctsongs.com)

March 11 -- CSA Meeting, Mystic
March 9 – LUNCH Hunger Benefit concert, Westerly, RI
March 28-29–Singer Songwriter Conference, Cape May NJ
April 4-6, 2014: -- CSA Songwriting Retreat,
April 26 – 8th Annual Voices for Hope Concert , Mystic
May 13 – Annual Collaboration Workshop –Mystic

LAST CHANCE !

**CSA 2014 SONGWRITING RETREAT
JUST A FEW SLOTS LEFT! REGISTER NOW!**

Don't Miss Out. Register now for lowest rates!
The last retreat was an amazing weekend, again eliciting descriptions of "Life-Changing" and "Inspiring". If you missed out last time, register now to get the lowest rates for April 4-6 2014 WWW.CTSONGS.COM

**GIVE YOUR SONGWRITING A JUMP-
START AND GET ON THE FAST-TRACK!**

Guiding Artists Along the Path from Creation to Realization to Proliferation

CSA RHYTHM AND NEWS

CSA Meeting January 14: Directions to the Morgan House, 121 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!

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 !

LAST CHANCE ! REGISTER NOW FOR THE 2014 CSA SONGWRITING RETREAT!
Give yourself a jump-start and get your career on the fast-track! www.ctsongs.com
JUST A FEW SLOTS LEFT! – Don't Be Left Out!

-- COMING MAY 13

THE ANNUAL CSA COLLABORATION WORKSHOP

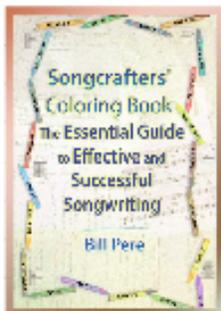
**YOU NEVER KNOW WHAT WILL EMERGE
FROM THE INTERACTION OF CREATIVE MINDS**

LAST CHANCE! TIME IS RUNNING OUT! ONLY A FEW SLOTS LEFT!

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 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.



April 4-6, 2014, 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 10 states and 3000 miles have come to this retreat. It has been called "Transformative", "Life-Changing", and "Inspiring!"
Folks have even come 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 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, IMC

(Before Nov 1, 2013) Member Rate = \$ 169 Non-member = \$179
(Nov 1 – Feb 28, 2014) Member Rate = \$179 Non-member = \$189
(After Mar 1, 2014) Member Rate = \$189 Non Member = \$199

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, Songsalive, IMC)

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



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

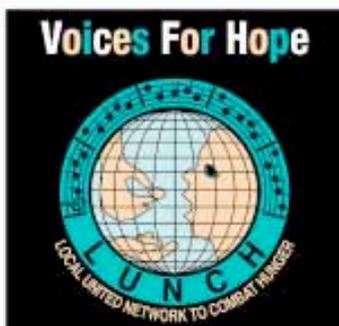
All participants are part of a service-learning outreach to support agencies which provide services for kids with special needs, and basic human services for those in need.

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, 2014 (early entry) / APRIL 12 2014 (final deadline)

FINAL LIVE AUDITIONS AND CONCERT: April 26, 2014 , in Mystic CT



25 years!

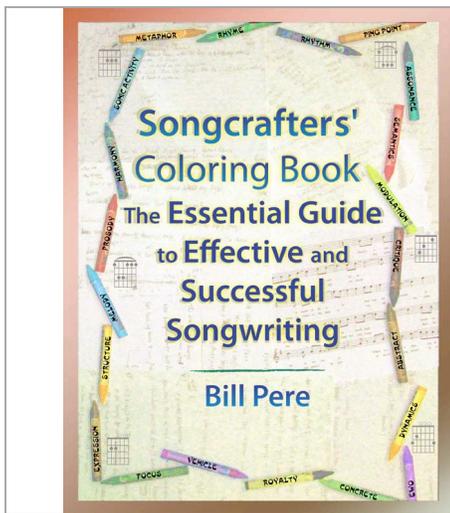
VOICES FOR HOPE is an outreach of L.U.N.C.H (Local United Network to Combat Hunger), using the Power of Popular Music to Produce Positive Social Action

For additional information and inquiries, contact Bill Pere, Founder and Executive Director, LUNCH

bill@billpere.com

860-572-9285

www.lunchensemble.com



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)

(Lots of additional information on this topic in the complete "Songcrafters' Coloring Book", Chapter 3)

ARE YOU A SINGER-SONGWRITER OR A SONGER-SINGWRITER?

by Bill Pere

One of the first questions I ask a new coaching client coming to me as a singer-songwriter is: "In your heart of hearts and at the core of your being, are you primarily a songwriter who performs or a performer who writes songs?" As you can probably tell, these are two very different species, with very different paths to achieve their hearts' desire. Surprisingly, there is a large percentage of folks who do not have a quick answer for this, because they have not thought about it or have not settled on a true self-identity. This does not mean you have to be only a performer OR a songwriter – it simply means that you recognize that you have a PRIMARY identity and preference, and the other is there to serve the needs of the primary self.

There is a big difference in the mindset of the performing songwriter versus the songwriting performer, although sometimes this remains in the subconscious. A performer gets on stage with the goal of getting the audience to love them. The songwriter gets on stage with the goal of getting the audience to love *their songs*. For the performer, the songs are there to serve a need to perform. For the songwriter, the songs are there to be served, to be nurtured like children and to be given independent lives in the world. Neither of these paths are right or wrong, nor is one any "better" than the other. They are just different, and success in either requires a clear sense of this difference in the eyes of the one who is pursuing the path. If you write and perform, what fulfills you the most after a show? Is it when people say "You were great, you have a great voice"; or "I really liked your songs, especially the one about _____" ?

From the time I was a young teen first starting on my musical journey, I knew I was primarily a songwriter. I loved the process of writing songs, and I wanted to be great at it. I never felt a strong need to perform. When I do perform, I am there just as a vehicle for the songs, and the most meaningful measure of success for me is when people react to the song, not to me. I often get comments on my clarity of enunciation, which may seem like an odd complement, but it is very meaningful to me because it means people are listening to the lyrics.

One of the most important parts of feeling successful in your career is having a clear sense of what you bring to the table, without illusion, embellishment, or self-deception. Once you are clear about who and what you are, you'll want to focus on developing the set of skills that goes with that identity. If you have the soul of a songwriter, work to become a *great* songwriter – not just average or adequate – *great!* If you have the soul of a singer, work to become a *great* singer – or guitarist, or producer, or entertainer. Each of those things takes singular focus and dedication to master the skillset. If you try to do too many different things, you'll dilute your limited time and energy, and end up being just average at best in each area, and your true self will feel unfulfilled. Again, it does not mean you can't *ever* wear all the different hats – it just means that you recognize *one* as being your core, and everything else is secondary in service to that core.

In a live performance, when people react positively to you, what are they reacting to? Are they touched by your lyrics; Are they moved by your voice; Are they impressed with your guitar playing; Was it your engaging patter between songs (i.e. what they enjoyed most was not the music but your interaction); Are they reacting to your short skirt or tight pants? These are all different ways of reaching an audience, and all are perfectly valid, but it is crucial for your own self fulfillment to have clear eyes as to what your listeners are reacting to. It is a recipe for disappointment when you think that people like your material when in fact they only like the sheer material of your stage outfit.

Far too many performers mistake positive reaction their great stage presence and high energy performance for a reaction to the quality of the actual songs. This leads to the belief that they should go into a studio and spend a bunch of money to record the songs, only to find that without the energy and visuals of the live performance, the songs do not stand on their own. Maybe that great performing talent should be performing songs from better writers.

Conversely, there are folks who write amazing songs that really touch their audience, but they themselves are not great performers. One of the nice things about great songs is that they can transcend a less-than-perfect performance and stand on their own, but there does have to be a basic solid level of musicianship and vocal ability. Maybe someone else should be performing the songs.

Mention the name Jimmy Webb and there is almost universal agreement that he is a great songwriter. No one says he is a great singer. He does put on an entertaining live show, but it is the songs and his stories that engage, not his singing. It works because he knows this – now. In the 60's after his many successes and the releases of the Richard Harris performances of his songs, Webb wanted to sing his own material. Despite advice to the contrary, he did so, and the result was three albums of great songs with *terrible* vocals, which did not have the success of his songs in the hands of other artists, leaving Webb very disappointed. Jimmy Webb is a great songwriter, but not a vocalist. It took time and experience to become comfortable with that.

The great success of Harry Chapin was in knowing exactly who he was. He was by no means a great singer, or even a very good singer. He was an average guitar player. He was however an incredible songwriter and entertainer. He surrounded himself with top-notch musical talent both in-studio and on stage, and was able to perform his own songs because he never really tried to "sing" them, so much as "unfold" them as one spins a tale.

Pete Seeger is beloved around the world as the father of modern folk music. He knew exactly who he was and was not. He was not a great singer, and was only a basic folk-guitar/banjo player. He was not a songwriting craftsman so much as an assembler of utilitarian songs meant to be sung by ordinary people, rather than by great voices with great production. So what was his primary identity? In an NPR interview, Pete characterized himself as a talented song *leader*. And that is indeed what he was, first and foremost.

Barbara Streisand, Frank Sinatra, and other great vocalists who *knew* they were vocalists first and foremost, did not try to fill their albums and concerts with their own material. They sought out good songs from real songwriters, and applied their specific talents to it. They never tried to make songs serve their voices – they used their voices in service of the songs. And they, as well as so many other great singers, are legends.

The question of primary identity is not limited to just singer or songwriter. In today's music scene, many producers/arrangers, who have great skill and artistry at what they do, are trying to brand themselves as 'songwriters' by producing tracks and then inventing some basic words and getting a good vocalist to sing over the tracks. This actually results in many hits but it is not songwriting, nor are the hits good *songs*. They are great *recordings*, or releases that become popular because of the artist, not the song. As an example, Beyonce's "Run the World (Girls)" contains basically two lines and a total of about eight words. Much of the song is sampled from other sources. Looking at the words on paper, one would think it could easily be the product of a 3rd grade school assignment.

Looking at the song credits, there are *six* writers credited. Now it's obvious that it did not take six talented minds to come up with this lyric. Clearly, the intent is not good songwriting. It is a production vehicle (and money-maker) for producers, and a marketing product for a big-name artist ("Best Choreography", 2011 MTV Awards, and much more). It is a great example of why being a "hit" is not necessarily related to the quality of songwriting. A song's popularity is a separate parameter from the level of songcraft that the song embodies (See full discussion of this key concept in Chapters 2-4, "Songcrafters' Coloring Book <http://www.songcrafterscoloringbook.com>) As long as you remain clear-eyed that this type of hit is a manufactured product using the talents of producers and is not an example of good songwriting, you won't be led down the wrong path on your own songwriting journey.

A recent article "Analyzing the Hits" by producer Bobby Owsinski in Music Connection Magazine (Feb 2014) says that there are four components that make a hit song: production, arrangement, structure, the mix. Owsinski is a talented producer and much of what he says in the article is true, except that it does not make the necessary distinction between manufacturing a "hit" via production, and writing a well-crafted song i.e. that a hit *recording* is not the same as a hit *song*.

The article essentially says that the melody does not really matter, and it does not even mention the word "lyrics". Given that a "song" is clearly defined as melody and lyrics, it is obvious from this production perspective that creating a "hit" is separate from writing a great song. It gives the impression that making great productions is good songwriting, and thus blurs the distinction of identities that it is so important to keep clear. The best of all worlds is a great production of a great song, but if your self-identity is that of a songwriter, don't confuse production values with the quality of the song itself. If it's a great song, it's going to be a great song no matter how it is produced (which is different from whether or not it might be a 'hit').

Kelly Clarkson is a great singer. After the huge success of her first two albums, she fought with the record company to do something "more personal" on her third album. There is nothing wrong with that, as she clearly had earned the right to more creative freedom. However, instead of working with the professional writers whom she had been aligned with, she wrote or co-wrote every one of the songs herself. Kelly Clarkson is a great vocalist – she is not however, a great songwriter. Before the album was released, she was offered ten million dollars by Sony BMG record executive Clive Davis to replace five of the tracks with songs that he'd select for her. Clarkson refused. She gets credit for doing what she believed in (Just as Jimmy Webb above insisted on doing his own vocals), but when released, the album "My December" came nowhere near the success of her previous releases, and damaged her standing with fans, although she did subsequently recover from that stumble. (Note: It eventually did become a platinum album, due to Clarkson's popularity as a likeable artist). A successful artist like Clarkson has enough pull with a record company to do things like that, and there is certainly nothing wrong for fighting for creative freedom. But she could perhaps have avoided lots of disappointment and angst by acknowledging to herself that it might have been prudent to work with better songwriters to help her develop her own skill, rather than assuming that being a great singer means you can be a great writer.

If you are clear in your own mind that you are primarily a songwriter rather than a performer, there is one more question to answer: Are you *primarily* a musician or a lyricist? Does your passion, your joy, your fulfillment lie in finding a great melody or chord progression, or is it in finding exactly the right words and metaphors to communicate what you want to say? Again, it is important to know your strength and true self, and let that be the beacon and light that guides your path. You can do any of the other things yourself (sing, produce, perform, etc), but do so knowing that perhaps someone could help you do that better.

Music is one of the most collaborative of human endeavors, and the reasons for that are clear – no one is exceptional at all the skills needed to create well-crafted songs, *and* produce them *and* perform them *and* market them in the best possible way.

Songwriting is also very much about putting inner parts of yourself "out there" for others to accept or reject. You do yourself and your career the best service when you look long into that musical mirror and know which of the many hats you wear is the one that fits *best*, and let that be what guides you. Celebrate your strengths, and never be afraid to acknowledge your weaknesses, while resolving to improve where you can, and seek assistance when you need to. In the long run, you'll feel much more fulfillment and enrichment as you travel your path with clear eyes.

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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). 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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Love Makes You Do Stupid Things

"I did not marry you to be married to a bartender!"

I should have paid more attention to the truth of her words, they clearly stated that she did not love me for who I am. In retrospect, it was the most obvious red flag she ever waved, but I was young, naive and in love, and the real meaning went right over my head.

"I'm not a bartender; I'm a writer," I replied defensively.

"You're not a writer; you're not published."

It was a sucker punch! She knew I was writing eight hours a day, five days a week, and had for years. She knew I had completed dozens of short stories and two novels. She also knew... I had a stack of rejection letters to show for each. My wife of three years was saying the same sort of things that my father had said. It was a sore spot for me, and a fight we would repeat many times.

A short time later, she asked me to become a partner in her business. She explained that she wanted to expand the business into several new states, and needed help to do it, but couldn't afford to hire someone. She said my experience in advertising would be beneficial to the company.

I was already feeling guilty that I was not more of a success in her eyes; and thinking I could win her love for good, I acquiesced. My decision meant working up to sixteen hours a day in an industry I hated. It meant traveling alone all over the southeastern United States by car, selling a product I didn't understand or believe in. Worst of all, it meant giving up writing full time. It was the biggest sacrifice I have made in my life. And, in the end, it went completely unappreciated.

Four years later a change in the industry caused us to close the business. By that time, I'd lost the momentum of writing fiction. On the other hand, I had learned so much from the experience of marketing my own company that I was able to take that knowledge and assist other companies in growing their business. But, the biggest benefit I gained from the experience wouldn't come until years later when we divorced.

As our marriage deteriorated and the fighting escalated, one day she yelled at me, "You've never done anything for me."

"Are you kidding me?" I cried. "I gave up my biggest dream for you! I quit writing fiction to help you build your business, and I've never been able to get fully back into it."

She said, "That was a long time ago. I'm talking about now."

I was shocked, my loving gift had meant nothing to her. Love is a powerful motivator that drives us to do all sorts of things. It puts a spring in our step, and at the beginning will even make us believe we live in a perfect world. Too often, however, we fail to begin the process in the right place.

The good news for me is that my divorce started me asking questions about myself. I needed to understand why my marriage didn't work. And, what my part had been in its demise. Surprisingly, I was eventually led to the wisdom of William Shakespeare, "To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man."

I learned that in order to win true love, that you must love yourself first. When you love yourself, that is, take care of your needs and dreams, you develop the self-confidence to attract a lover who will respect you. And, while there may be compromises, there will never be sacrifices.

Nowadays, when I find myself acting all goofy around an attractive woman, I start singing these words from rocker Big Bopper's *Chantilly Lace*:

"Chantilly lace had a pretty face; And a pony tail hanging down.
That wiggle in the walk and giggle in the talk; Makes the world go round.
There ain't nothing in the world like a big eyed girl;
That make me act so funny, make me spend my money;
Make me feel real loose like a long necked goose. Oh baby that's what I like!

Then, I laugh myself back to reality.

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