

Connecticut Songsmith

Newsletter of the Connecticut
Songwriters Association



Sept 2019
Vol XL
Number 9
Issue # 452

Combining Arts,
Education, and
Community Outreach

1979-2019: 40 Years of Combining Arts, Education, and Community Outreach

FALL HAS ARRIVED

We hope you all had a great summer. CSA kicks off the Fall season with a Song Development session on Wednesday Sept 18, 7:15pm at the Mystic Morgan House, 121 High St Mystic. Bring a song on CD or do it live (or you can bring a Bluetooth speaker if you want to stream it), with 12 copies of typed lyric sheets, and receive constructive feedback. The best types of songs to bring to one of these sessions is a work in progress, so you have time to consider the input you receive.

See details inside on the Annual Farmington Valley Acoustic Music Festival on October 19. CSA will again be sponsoring and running the Song Contest. See inside for details, and we encourage you to enter the contest and enjoy the Festival at Winding Trails Campgrounds in Farmington.

ALSO, NOW is the time to register for the CSA Songwriting Retreat Weekend, Apr 17-19, 2020 in North Stonington. Limited to 12 slots. Register early for best discount. JUMP-START your songwriting and Fast-Track your career.

=====Starting Our Third Season!

CSA SONGWRITER SHOWCASE/OPEN MIC:

Sept 24, Oct 29 : This popular Monthly CSA Songwriter Showcase series continues. Join us from 7pm-9pm at Groton Congregational Church, 162 Monument St in Groton. Here is a great opportunity to present your songs to an appreciative listening audience. Get new fans and followers! If you want a performing slot for the months ahead, email us NOW info@ctsongs.com.

Even if you're not performing on a particular night, come and hear some great music, support your fellow artists, so that they will come and support you when it is your turn. Music, Food and Fellowship is always a winning combination. IN ADDITION, proceeds from this series benefit local meal programs.

IF YOU WOULD LIKE A PERFORMING SLOT AT THE OPEN MIC, Email US IN ADVANCE AT info@ctsongs.com

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 CALENDAR

Sep 18 – Song Development Session, Mystic
Sep 24 - CSA Songwriter Showcase / Open Mic
Oct 19 Farmington Valley Acoustic Fest & Song Contest
Oct 29 - CSA Songwriter Showcase / Open Mic
Nov 19 - CSA Songwriter Showcase / Open Mic
Dec 7 - 23rd Annual LUNCH Holiday Show
Mar 27-28 - Songwriter Conference, Cape May NJ
Apr 17-19 Songwriting Retreat Weekend

**REGISTER NOW FOR THE
2020 CSA SONGWRITING RETREAT
JUMP-START YOUR SONGWRITING and
FAST_TRACK YOUR CAREER!**

Every CSA retreat has been an amazing weekend, again eliciting descriptions of "Life-Changing", "Transformative" and "Inspiring".

April 17-19, 2020

REGISTER AT WWW.CTSONGS.COM

**--LIMITED TO 12 SLOTS--
SLOTS FILL QUICKLY!**

CSA SONGWRITING RETREAT

**One of the Best Values in the Industry!
DON'T MISS OUT! SIGN UP NOW!**

CSA RHYTHM AND NEWS

THE 2020 CSA SONGWRITING RETREAT, APRIL 17-19 2020, WILL BE AN AMAZING WEEKEND OF MASTER CLASSES, IN THE BEAUTIFUL LAKESIDE SETTING OF CAMP WIGHTMAN. SIGN UP NOW TO MAKE SURE YOU DON'T MISS OUT ON THIS EXPERIENCE. GIVE YOUR CREATIVITY AND YOUR CAREER A JUMP-START. See all the photos and reviews from the past years at www.ctsongs.com See photos & Reviews from previous years at the website.

MONTHLY CSA SONGWRITER SHOWCASE! A GREAT OPPORTUNITY TO HONE YOUR PERFORMING TECHNIQUE AND SHARE YOUR SONGS. CSA presents a monthly Songwriter Showcase and Open Mic series. The showcase features original music in a great venue with an attentive listening audience. The event is hosted at Groton Congregational Church, 162 Monument St, in Groton. Sound system provided. Light snacks available. Plenty of free on-street parking. The donations at the door help support community outreach programs in Southeastern CT. We are now booking acts through the rest of the year. If you would like to perform, contact us NOW at info@ctsongs.com.

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 !

GROTON SONGWRITER SHOWCASE & OPEN MIC

MONTHLY MUSIC WITH MEANING AT GROTON CONGREGATIONAL CHURCH
162 MONUMENT STREET, GROTON CT

COME JOIN US: Sept 24, Oct 29, Nov 12 Contact us at info@ctsongs.com



MAD AGNES



CHAKULLA



Tenderloin Opera Company

MEMBERS ON THE MOVE: CSA sends best wishes to one of our earliest members, Sean Moore, as he moves to a new chapter of life in Nashville! Sean was one of the first 100 members to join, and has served the organization for many years. He has generously donated meeting space and equipment for the organization over the years, and has been a frequent presence at CSA meetings. We look forward to hearing of his new experiences.

COME JOIN US – SHARE YOUR SONGS !

GROTON SONGWRITER SHOWCASE & OPEN MIC

MONTHLY MUSIC WITH MEANING AT GROTON CONGREGATIONAL CHURCH

162 MONUMENT STREET, GROTON CT

A FEATURED ACT AND OPEN MIC EACH MONTH TO BENEFIT LOCAL FOOD PROGRAMS



TUESDAY, Sept 24, 7pm-9pm

Music with Meaning

with

STEVE RODGERS

**Nationally Acclaimed Songwriter
and Recording Artist presenting
songs that will stay with you**

Come and enjoy the company of good people,
good music, and good finger-food, for a good cause

Suggested Donation: \$5.

UPCOMING DATES: 9/24, 10/29, 11/12, 12/17

With appearances by other talented artists from CT/MA/RI
Hosted by **National Award-Winning Artists Bill Pere and Kay Pere**



The Groton Songwriter Showcase is presented by
the Connecticut Songwriters Association and
Groton Congregational Church



We are open to all who have a song in their heart. If you would like to share a song at an open mic session, please contact us in advance at info@ctsongs.com

expand the guitar program at Childrens Rescue Mission Back home, Steve has quietly been creating an arsenal of miniature art as well as a body of new songs. He released a new album in April 2019 with a SOLD OUT SHOW at the State House in New Haven CT. Steve will be touring throughout 2019 sharing his music and uplifting vibes at listening venues, festivals, unique venues and house concerts.

He is a homeschool dad to his two children Fable and River. He and his wife Jesse create art in their home and in their small barn; which Steve made from 85% recycled and found materials. Steve also builds highly realistic miniatures and nationally acclaimed custom fairy houses, dollhouses, dioramas, miniature train layouts, and more that inspire fans in new ways, which brings him back to his dream.

“My dream is to tour around the country at places where there are listening environments – places where people are there to come together as community and really listen. I’d love to create pop up events where art, music, food and community all come together at the same time to create something unique and new.”

Steve Rodgers is a nationally recognized singer, songwriter and visual artist who has spent more than a quarter of a century engrossed in the New England music community even as he performed across the United States and overseas. Steve is most well-known for his nearly 20-year stretch as leader and co-songwriter of the 90s/2000s alt/rock/folk band Mighty Purple and also for his 15-year adventure as the Founder / Director of The Space (an all-ages music venue) and of The Outer Space / The Ballroom (a music venue & craft beer hall). Both were nationally recognized music venues and regular tour stops for bands of all shapes, sizes and genres. While the venues he founded are gone, the empty space that they left in Steve’s heart has been filled by a sense of thankfulness, healing, and a renewed sense of community that is evidenced in his new album and in his life’s direction. He recently traveled to Honduras on a mission trip in which he taught Honduran teens how to play guitar while he helped to serve the daily needs of the Children’s Rescue Mission in Tapesinti, Honduras. Steve Will be traveling back to Honduras summer 2019 to

FARMINGTON VALLEY ACOUSTIC FESTIVAL SONG CONTEST
(sponsored by the Connecticut Songwriters Association)

Limited to the first 20 who sign up.
Once all the slots are filled, registration will close.
Deadline to Register is October 17, 2019

REGISTER AT <http://www.ctsongs.com/RegistrationPage-FVA%20SongContest.htm>

The Winner receives:

- A 3-year membership to CSA
- A featured performance slot at the CSA "Music With Meaning" Songwriter Showcase
- A Spotlight page on the CSA Website
- A free Music Business and Career consultation at the CT Songwriting Academy in Mystic-- This is a SONG competition, not a performance competition. What matters most is the SONG, not how well it is performed.
- The contest is open to all songwriters and any style of acoustic music. The focus is on content, not style.
- You do not have to be a member of the Connecticut Songwriters Association to enter the contest. It is open to all, but due to time and logistics, only the first 20 artists who register will be able to participate.
- **The contest runs from noon - 2:00pm on Oct 19 at the Festival.**
Acts will perform in the order that registration is received.

-- READ CAREFULLY: A Basic PA system is provided (vocal mics and guitar inputs) Logistics prevent any time for setup of additional amps, drums, etc. Any other acoustic, self-contained instruments that can be carried on **and off without needing amplification** are ok. (Acoustic bass, fiddle, flute, etc.) Hand percussion and cajone is permitted). Battery-powered instruments that are self-amplified are ok as long as they are carry-on/carry-off with no external connections.

-- SONG IS LIMITED TO A MAXIMUM OF 4:00 MINUTES IN LENGTH

-- There **MUST** be a LYRIC SHEET for the song performed (to be submitted below with your registration)

-- Writers retain all rights to any songs performed in the contest

-- You must own the rights or have permission to perform the song:

-- You may register online (below). There is a registration fee of \$10.
Entry fee is non-refundable (except if received after the limit of 20 participants is reached).

-- CSA reserves the right to adjust the contest guidelines if it deems necessary.

We look forward to your participation in the Farmington Valley Acoustic Song Contest

-----REGISTRATION PROCESS-----
(requires payment via Paypal. You may use a credit card.)

Step 1: Read all the Rules and Instructions above.

Step 2: Send an email to FVA@ctsongwriters.com INDICATING:

-- Name and EMAIL for all performers in the act -- A contact mailing address and Cell Phone Number

-- TITLE of the song you will perform, and the writer(s) name(s) -- LYRICS FOR THE SONG (chords are not necessary)

Step 3 - Process your registration payment through Paypal at <http://www.ctsongs.com/RegistrationPage-FVA%20SongContest.htm>

Step 4 - You will receive verification within a day or two as to the status of your registration

Please note that tickets to the festival itself are \$10 in advance and \$15 at the door and may be purchased from the Festival website.

The Song Contest registration Fee is separate from a Festival Admission Ticket (\$10 in advance, \$15 at the door. See flyer below)

DON'T DELAY – SIGN UP TODAY

Farmington Valley
★ ACOUSTIC FESTIVAL ★

Saturday, October 19th, 2019
11 a.m. - 6 p.m.
50 Winding Trails Drive, Farmington, CT

Three stages

THE WOLFF SISTERS • AUBURN MODE
GRACIE DAY • KRISTEN GRAVES • HANNAH'S FIELD • CROWES PASTURE
SHAWN TAYLOR • RAMBLIN' DAN STEVENS
LARA HERSCOVITCH AND THE HIGHWAY PHILOSOPHERS
LORI DIAMOND AND FRED ABATELLI
PETER NELSON • BILL BENSON
SWEETEST KEY • BOMBAY OYSTERS

Song Contest with Bill Pere and Kay Pere

For Info and Registration email info@ctsongs.com or go to www.windingtrails.org
Space is Limited. Registration Deadline is October 15th

WORKSHOPS:

The Craft & Business of Songwriting 2:30-3:30
Vocal Performance Workshop 3:30-4:30

VENDORS: SHEBEEN BREWERY • FIREFLY BREWERY
HOG RIVER BREWERY • GREENHOUSE CAFE AND MORE

Ticket Sales:

In advance: \$10 • Children 3-15: \$5

At the gate: \$15 • Children \$8

Winding Trails Members receive a \$2 discount!

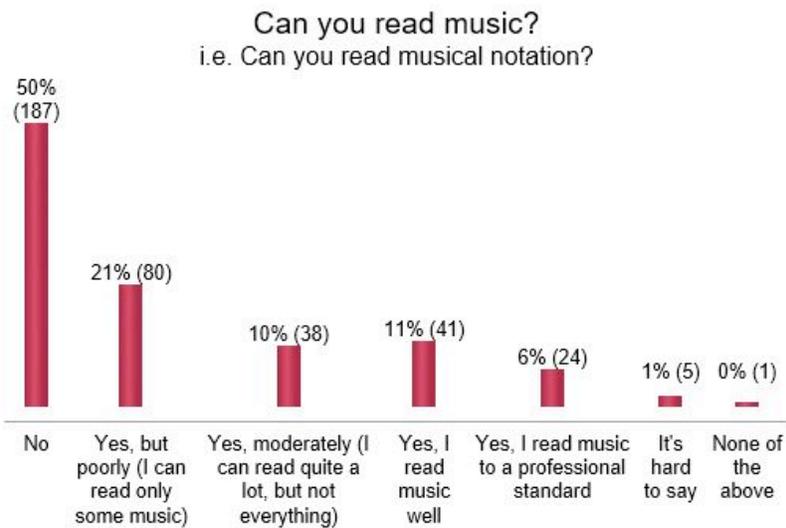
For info and tickets visit www.windingtrails.org/acousticfestival or call (860) 677-8458
Event is rain or shine; no pets please!



The Tragic Decline of Music Literacy (and Quality)

[Jon Henschen](#) | August 16, 2018 Originally appearing in “Intellectual Takeout” (<https://www.intellectualtakeout.org/>)

Throughout grade school and high school, I was fortunate to participate in quality music programs. Our high school had a top Illinois state jazz band; I also participated in symphonic band, which gave me a greater appreciation for classical music. It wasn't enough to just read music. You would need to sight read, meaning you are given a difficult composition to play cold, without any prior practice. Sight reading would quickly reveal how fine-tuned playing “chops” really were. In college I continued in a jazz band and also took a music theory class. The experience gave me the ability to visualize music (If you play by ear only, you will never have that same depth of understanding music construct.)



Both jazz and classical art forms require not only music literacy, but for the musician to be at the top of their game in technical proficiency, tonal quality and creativity in the case of the jazz idiom. Jazz masters like John Coltrane would practice six to nine hours a day, often cutting his practice only because his inner lower lip would be bleeding from the friction caused by his mouth piece against his gums and teeth. His ability to compose and create new styles and directions for jazz was legendary. With few exceptions such as Wes Montgomery or Chet Baker, if you couldn't read music, you couldn't play jazz. In the case of classical

music, if you can't read music you can't play in an orchestra or symphonic band. Over the last 20 years, musical foundations like reading and composing music are disappearing with the percentage of people that can read music notation proficiently down to 11 percent, according to some surveys.

Two primary sources for learning to read music are school programs and at home piano lessons. Public school music programs have been in decline since the 1980's, often with school administrations blaming budget cuts or needing to spend money on competing extracurricular programs. Prior to the 1980's, it was common for homes to have a piano with children taking piano lessons. Even home architecture incorporated what was referred to as a “piano window” in the living room which was positioned above an upright piano to help illuminate the music. Stores dedicated to selling pianos are dwindling across the country as fewer people take up the instrument. In 1909, piano sales were at their peak when more than 364,500 were sold, but sales have plunged to between 30,000 and 40,000 annually in the US. Demand for youth sports competes with music studies, but also, fewer parents are requiring youngsters to take lessons as part of their upbringing.

Besides the decline of music literacy and participation, there has also been a decline in the quality of music which has been proven scientifically by Joan Serra, a postdoctoral scholar at the Artificial Intelligence Research Institute of the Spanish National Research Council in Barcelona. Joan and his colleagues looked at 500,000 pieces of music between 1955-2010, running songs through a complex set of algorithms examining three aspects of those songs:

1. Timbre- sound color, texture and tone quality
2. Pitch- harmonic content of the piece, including its chords, melody, and tonal arrangements
3. Loudness- volume variance adding richness and depth

The results of the study revealed that timbral variety went down over time, meaning songs are becoming more homogeneous. Translation: most pop music now sounds the same. Timbral quality peaked in the 60's and has since dropped steadily with less diversity of instruments and recording techniques. Today's pop music is largely the

same with a combination of keyboard, drum machine and computer software greatly diminishing the creativity and originality. Pitch has also decreased, with the number of chords and different melodies declining. Pitch content has also decreased, with the number of chords and different melodies declining as musicians today are less adventurous in moving from one chord or note to another, opting for well-trod paths by their predecessors. Loudness was found to have increased by about one decibel every eight years. Music loudness has been manipulated by the use of compression. Compression boosts the volume of the quietest parts of the song so they match the loudest parts, reducing dynamic range. With everything now loud, it gives music a muddled sound, as everything has less punch and vibrancy due to compression.

In an interview, Billy Joel was asked what has made him a standout. He responded his ability to read and compose music made him unique in the music industry, which as he explained, was troubling for the industry when being musically literate makes you stand out. An astonishing amount of today's popular music is written by two people: Lukasz Gottwald of the United States and Max Martin from Sweden, who are both responsible for dozens of songs in the top 100 charts. You can credit Max and Dr. Luke for most the hits of these stars:

Katy Perry, Britney Spears, Kelly Clarkson, Taylor Swift, Jessie J., KE\$HA, Miley Cyrus, Avril Lavigne, Maroon 5, Taio Cruz, Ellie Goulding, NSYNC, Backstreet Boys, Ariana Grande, Justin Timberlake, Nick Minaj, Celine Dion, Bon Jovi, Usher, Adam Lambert, Justin Bieber, Domino, Pink, Pitbull, One Direction, Flo Rida, Paris Hilton, The Veronicas, R. Kelly, Zebrahead

With only two people writing much of what we hear, is it any wonder music sounds the same, using the same hooks, riffs and electric drum effects?

Lyric Intelligence was also studied by Joan Serra over the last 10 years using several metrics such as "Flesch Kincaid Readability Index," which reflects how difficult a piece of text is to understand and the quality of the writing. Results showed lyric intelligence has dropped by a full grade with lyrics getting shorter, tending to repeat the same words more often. Artists that write the entirety of their own songs are very rare today. When artists like Taylor Swift claim they write their own music, it is partially true, insofar as she writes her own lyrics about her latest boyfriend breakup, but she cannot read music and lacks the ability to compose what she plays. (Don't attack me Tay-Tay Fans!)

Music electronics are another aspect of musical decline as the many untalented people we hear on the radio can't live without autotune. Autotune artificially stretches or slurs sounds in order to get it closer to center pitch. Many of today's pop musicians and rappers could not survive without autotune, which has become a sort of musical training wheels. But unlike a five-year-old riding a bike, they never take the training wheels off to mature into a better musician. Dare I even bring up the subject of U2s guitarist "The Edge" who has popularized rhythmic digital delays synchronized to the tempo of the music? You could easily argue he's more an accomplished sound engineer than a talented guitarist.

Today's music is designed to sell, not inspire. Today's artist is often more concerned with producing something familiar to mass audience, increasing the likelihood of commercial success (this is encouraged by music industry execs, who are notoriously risk-averse).

In the mid-1970's, most American high schools had a choir, orchestra, symphonic band, jazz band, and music appreciation classes. Many of today's schools limit you to a music appreciation class because it is the cheapest option. D.A. Russell wrote in the Huffington Post in an article titled, "Cancelling High School Elective, Arts and Music—So Many Reasons—So Many Lies" that music, arts and electives teachers have to face the constant threat of eliminating their courses entirely. The worst part is knowing that cancellation is almost always based on two deliberate falsehoods peddled by school administrators: 1) Cancellation is a funding issue (the big lie); 2) music and the arts are too expensive (the little lie).

The truth: Elective class periods have been usurped by standardized test prep. Administrators focus primarily on protecting their positions and the school's status by concentrating curricula on passing the tests, rather than by helping teachers be freed up from micromanaging mandates so those same teachers can teach again in their classrooms, making test prep classes unnecessary.

What can be done? First, musical literacy should be taught in our nation's school systems. In addition, parents should encourage their children to play an instrument because it has been proven to help in brain synapse connections, learning discipline, work ethic, and working within a team. While contact sports like football are proven brain damagers, music participation is a brain enhancer.

THERE ARE MORE THAN 300,000 SONGS BEING CRATED EVERY TEAR. ONLY A HANDFUL REALLY SHOW A MASTERY OF THE CRAFT OF SONGWRITING IF YOU WANT TO STAND APART FROM THE CROWD, JOIN US FOR THE CSA SONGWRITING RETREAT, APRIL 17-19, 2020 REGISTER NOW. <http://www.ctsongs.com>

CSA SONGWRITING RETREAT

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 SPOTS!

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 industry knowledge and experience in one weekend!

You'll see songwriting in a whole new way and
discover a level of creative control you never thought possible.

FAST-TRACK
YOUR
CAREER!

April 17-19 2020, 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 as far as CA, FL, and Canada have come to this retreat, calling it
"Transformative", "Life-Changing", and "Inspiring!"**

Great food as well!

REGISTER NOW! DON'T BE LEFT OUT!

This program of Master Classes, performance and critique, is based on the concepts of Grammy-winner Bill Pere's internationally acclaimed songwriting book, "Songcrafters' Coloring Book", and is 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. Registration is non-refundable except as stated on the website: www.ctsongs.com)

Member rate is for active **members of CSA, RISA, Songsalive, Folk Alliance, IMC, NSAI**

(Before Nov 1,2019) Member Rate = \$159 Non-member = \$169

(Nov 1 – Nov 31 2019) Member Rate = \$169 Non-member = \$179

(Dec 1 – Dec 31 2019) Member Rate = \$179 Non-member = \$189

(After Jan 01,2020) 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 applicable)

CALLING ALL WRITERS

ANNOUNCING THE NEXT CSA COMPILATIONS

Get your songs in by October 31, to insure eligibility !

(after 10/31, contact us for status)

CSA Compilation CDs have received radio airplay and are displayed at national conferences, and any digital downloads pay artist royalties. 21 Compilations Released so far!

ALL CATEGORIES (you may submit to any of these categories) :

- | | | |
|--|--|--|
| <input type="checkbox"/> Songs of social relevance | <input type="checkbox"/> Country songs | <input type="checkbox"/> Children's Songs |
| <input type="checkbox"/> Spiritual/Inspirational | <input type="checkbox"/> Holiday songs | <input type="checkbox"/> Novelty/Humorous Song |
| <input type="checkbox"/> Country Songs | <input type="checkbox"/> Unusual Love Songs | <input type="checkbox"/> Story Songs |
| <input type="checkbox"/> PatrioticAmericana | <input type="checkbox"/> Collaborative Songs | <input type="checkbox"/> Instrumentals |

GUIDELINES

- At least one writer must be a current CSA member
- All songs must be professionally produces, up to 'radio-ready' standards.
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; Available space on the CD
- 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 f
rom the publisher must be provided.
- Songs may not have been included on any previous CSA CD Compilation
- 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 submission fee (\$18) 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 submission fee 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

<p>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 10 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.</p> <p>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.</p> <p>General Info: www.ctsongs.com E-mail: info@ctsongs.com</p> <p>Change of Address, Newsletter, Membership, Special Projects: CSA membership PO Box 511 Mystic CT 06355 E-Mail: info@ctsongwriters.com</p> <p>CSA on the Web: www.ctsongs.com</p>	<ul style="list-style-type: none"> • COLLABORATION OPPORTUNITIES AND NETWORKING : CSA provides opportunities to meet collaborators and providers of various music services. Join the CSA group on Facebook. • 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. <p>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</p>
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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.

<p>JOIN CSA ONLINE (www.ctsongs.com) or BY MAIL Below:</p> <p>1 yr -- \$45 2 yr -- \$80 (save \$10) 3 yr -- \$108 (save \$27)</p> <p>Enclosed is my check or money order to CSA for \$ _____</p> <p>Mail to: CSA Membership OR PO Box 511 Mystic CT 06355</p> <p>Go to: www.ctsongs.com and you may join online using PayPal</p>	<p>E-Mail: info@ctsongs.com</p> <p>An investment in CSA is an investment in yourself!</p>
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An Educational, Non-Profit Organization Dedicated to Improving the Art and Craft of Original Music since 1979
JOIN CSA ONLINE OR BY MAIL: www.ctsongs.com/csajoin.htm