

APRIL 2013

Next SVSA meeting

The next meeting of the SVSA will be held **Wednesday, April 24** at Third Street Coffeehouse in Roanoke, VA. Doors will open at 7 p.m.; meeting begins promptly at 7:30 and will last until the last song critique is finished, or 10:30 p.m., whichever comes first. Members may submit one song for critique (on cassette or CD) and should provide at least 12 copies of the lyrics. Critiques are limited to members only but non-members and guests are encouraged to sit in on the discussions and exercises.

April Feature Article

from the Music News Nashville website, Feb. 13

Secrets of Country Record Production

By Fett

Many of today's Country albums and singles share certain production sensibilities. Over the past 20 years or so, they've come to adapt numerous production techniques from other genres – particularly rock, pop and R&B – to the point that, if you strip away the vocal, fiddle, and pedal steel, the remaining tracks sometimes don't sound that "Country" at all. This may partially explain why more Country songs cross over to other charts than in the past. But how do you balance this success against the idea of "keeping it Country"?

Lead Vocals Out Front

One noticeable aspect of both modern and historic Country recordings is that the lead vocals tend to be positioned much more out front in the mix, above the music, than in other genres, especially rock. On a rock track, the producer and mixing engineer treat the vocals as an extra partner with the instruments; as a result, the vocals tend to sit back at generally the same volume as the instrumental bed.

"It's very important that the lyric be understood because, for the most part, Country songs are more descriptive," explained Nashville producer, engineer

and CMA Album of the Year nominee Chuck Ainlay, whose lengthy credits include sessions with Dire Straits/Mark Knopfler, Peter Frampton, Vince Gill, Miranda Lambert, George Strait and Taylor Swift. “Each word is quite important, so trying to make the vocal front and center has always been an objective with mixing a Country record.”

Besides volume, there are several ways to make a vocal stand more out front. First, audio compression limits the dynamic range — the difference between the loudest and softest parts — of the material. That way, certain soft words aren’t buried and other, louder words don’t jump out unnaturally. Once a vocal track’s dynamic range is compressed, its overall volume can be higher in the mix. Audio compression can also provide “presence” or, when used more aggressively, an “in-your-face” impact.

Similarly, a boost of equalization (or EQ, tech jargon for the balance of bass, midrange and treble) can help a vocal pop above the rest of the mix.

Pitch Correction

While the debate continues over whether vocal pitch correction, aka “autotuning,” is a good or bad thing, it is extremely rare to hear a modern Country record that doesn’t use it extensively — not only on the lead vocal but also on all background vocals. It can be either very subtle or extremely noticeable, depending on how extensively it is applied and whether it is used across the board or only on certain passages or notes. Overuse of pitch correction can result in a tonally unnatural-sounding vocal track or a mechanical quality to intervals between notes.

“Sometimes imperfections are what make us hear the passion in what the singer is doing,” Ainlay said. “Reaching for the note can be more powerful than just hitting it and holding it exactly on. I never use auto-tuning where it’s just set automatically to even everything out. I’m always just drawing in the pitch only where it seems necessary. I try to leave as much of the way into the note alone as I can. If it goes a tad too sharp or doesn’t reach it at the very end, I’ll help it out a little bit. But I would prefer not to turn on pitch correction at all.”

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Compression and Limiting

Most elements of a modern Country mix, from guitars to drums to the entire spectrum, use a very heavy dose of audio compression. When applied correctly from the ground up, this can help each instrumental and vocal part stand out and give the overall mix presence and power.

Limiting happens when the amount of compression applied to the material, when the compression is activated, is extremely high. This type of compression is often applied liberally to modern Country mixes at the mastering stage, where it's placed on top of all the compression already applied during mixing. Once a record has been compressed, limited and mastered, yet another layer of compression/limiting is added during radio broadcast.

RMS Loudness

Why are so much compression and limiting applied at every level of production and broadcasting? The main force driving this trend isn't musical — rather, it's commercial. Radio stations want their signals to stand out above other stations as listeners move around the dial. The largest commercial stations tend to apply the most extreme levels of compression and limiting and are therefore the loudest as well. Record companies, in turn, want their singles and albums to compete with what's already on the radio, so they push the volume as far as possible. Thus, the "loudness war" becomes a self-perpetuating cycle.

"Often, it really doesn't actually make for a louder record," said Ainlay. "It makes for a more distorted volume by the time it gets to the radio. Radio station compressors are designed to equalize the volume differences between songs. A lot of times, the records that are really pushed up there are just distorted and actually end up sounding softer."

Midrange-Heavy Frequency Range

Modern Country recordings tend to be very heavy in the midrange frequencies. This is also to maximize perceived loudness and impact. It generally affects vocals, guitars and other stringed instruments and snare drums the most — all key elements in the genre. Contrast that with hip-hop, dance and R&B records, which have far more boost in the lower frequencies and emphasize bass guitar and kick drum.

Sampled/Triggered Sounds

Country productions take full advantage of the latest capabilities in the

studio. One example is the use of “virtual instruments” to augment or even replace real, acoustic instruments on a track. For example, many drum parts on Country records might have been played by a real drummer, but the sounds we hear can be a combination of the original drum sounds as recorded through microphones and sampled sounds retrieved from a software library. Just as likely, those original sounds might be replaced completely by samples from different drum kits.

Metronome Tracks/Tracking to the Grid

Many Country recordings adhere to a click track, an electronically generated metronome that is set to a tempo expressed in beats per minute (BPM). More sophisticated click tracks can be programmed to change tempo slightly between verse and chorus, for example, to mimic the natural tendency when songs are performed live. But most are set to one precise tempo that doesn't vary throughout the course of a song.

“I never put anything on a grid if it's been recorded live,” Ainlay said. “I know a lot of people move the drums to the grid, but that's just not how a drummer plays. You can make an impressive-sounding record that way, where when you first hear it, you go, ‘That sounds incredible.’ But it doesn't last. There's no heart and soul in it that makes you want to listen more than once or twice.”

Easy Does it / Less Is More

Many of the techniques and technologies embraced on Country sessions are apparently working, given the genre's health. But while Country recordings can sound more current and sonically competitive than ever compared with other genres, they also run the risk of developing a kind of sameness to the point of being hard to distinguish from other recordings, within and beyond the genre.

“I'm always trying to put the same kind of warmth in the bottom end and create the same sort of stunning listening experience in the records I make,” said Ainlay, whose recent mixing projects include Lionel Richie's smash Tuskegee. “That entails a lot of dynamics. That's how you reach the heart and soul of the listener. There's something there, as opposed to where everything is sort of flat-lined. A lot of new people making records these days haven't been in the business very long. They're just using the technology, rather than allowing technology to help them. And it's not just Country Music; it's in every genre. We need more people willing to stretch out and make great music. If they do, our business will flourish.”

SVSA President's Message, April 2013

This month I have a cool story.

Back-story: Last year Congressman Bob Goodlatte was Chairman of the Subcommittee on Intellectual Property, Competition, and the Internet. This year (113th Congress), he serves as Chairman of the House Judiciary Committee. Goodlatte has been a proponent of protecting songwriters' rights. More about him here: <http://goodlatte.house.gov/pages/about-bob>.

On Friday, March 29, Greg Trafidlo and I were contacted by Daryl Friedman, Recording Academy Chief Advocacy & Industry Relations Officer. Daryl wanted local songwriters to work with Darrell Brown and Radney Foster, two music industry heavyweights (Google them), and write a song to honor Chairman Goodlatte for his work in protecting songwriters' interests. We would perform this song after Chairman Goodlatte's keynote address for the "Grammys on the Hill" Advocacy Day (<http://www.grammy.org/recording-academy/advocacy/goth>).

As part of this, Darrell and Radney would do a songwriting workshop for SVSA. Unfortunately, Radney developed a sinus infection and couldn't come. About 20 attended the workshop where Darrell talked a bit about his career, the music business, and did some really insightful critiques (see page 10 for David Simpkins' review of Darrell's workshop).

On Tuesday, April 16, Darrell, Greg, Barbara Martin, and I spent about 4 1/2 hours writing the song. Here were the requirements:

1. Honor Chairman Goodlatte for his efforts in protecting songwriters' rights
2. Include the issues of writers' rights, copyright protection, etc.
3. Don't offend anyone
4. Make it funny

Darrell led a truly collaborative effort. After brainstorming on themes, rhythms, melody, etc., we settled on a Bo Diddley rhythm, simple chords, minimalist melody, and a chorus that would be a chant to Chairman Goodlatte and copyright protection. We wanted the audience to chant the chorus with us. The result is a song called "Copy-right, Copy-wrong" (lyrics below).

On Wednesday, April 17, Greg, Barbara, and I went to DC to attend the Grammys on the Hill event - dinner, awards, and performances capped

off by a mini concert from Jennifer Hudson (<http://www.youtube.com/watch?v=AKUNLYQ0bmo>).

On Thursday, April 18 (at 7 a.m.), we had sound check, a briefing, the keynote speech, and our performance (<http://hoh.rollcall.com/goodlatte-inspires-musical-tribute/>). The rest of the day we met with 4 legislators (or aides) to inform/convince them on the need to support the interests of songwriters and the arts in general. Yes, we were lobbying. It was a cool and surreal couple of days.

I'll explain more and answer questions at the meeting on Wed, April 24. In place of a prepared workshop, we'll have an open discussion on Darrell's workshop and hear from SVSA members who were there.

Hope to see you on April 24 at Third Street Coffeehouse.

- Larry Sakayama

P.S. - Apparently, we failed on song requirement #3 (<http://www.techdirt.com/articles/20130419/11574922767/bob-goodlatte-receives-most-awkward-serenade-ever-with-pro-copyright-song.shtml>)

Copy-Right Copy-Wrong (© 2013)

By Larry Sakayama, Greg Traftido, Barbara Martin, and Darrell Brown

Verse 1:

Goodlatte was born a Yankee

In Holyoke Massachusetts

His mamma knew he was born to be

The guardian of the muses

So she sent him to college

And he got his B.A. in Maine in political science

Down from that mountain

With the law in his hand to slay the piracy giants

So he made his way down to the Shenandoah Valley

To do what had been destined

To those who make the music

He's our Moses

Even better than Charlton Heston and the angels sing

Chorus:

Chairman Bob

Get your hands in the mud Robert

Chairman Bob

Roll up your sleeves Bob

Say Copy-right yeah yeah

Not Copy-wrong no no

Verse 2:

We're lost in the land of Goshen

But the Goodlatte guy is here (and that's good)

For every writer, singer and musician

Producer and engineer

All we want is credit

Where credit is due

But in biblical proportion,

There's a plague of locusts using hocus pocus to eat up our fair portion

We don't need no manna from heaven (no sir)

Don't let them use our music for free (that's right)

Use that chief of staff of yours to bridge that partisan sea

Come on now

Bridge:

Warren, Page, Rockingham, Augusta, Highland, Bath

Rockbridge, Amherst, Roanoke, Lead us down the path

Carry us back to old Virginny

Help us make more dollars and not just pennies

Carry us back to old Virginny

Repeat chorus

Monthly Meeting Report: March

At last month's regular SVSA meeting, a total of 19 SVSA members attended along with one guest. Our workshops and our monthly meetings are of great value to songwriters at any level. And for new and long-term members, a steady influx of new membership keeps our meetings interesting, lively, and progressive. Note: Late dues continue to be collected and if you haven't paid up yet, SVSA Treasurer Greg Trafidlo encourages you to do so as soon as possible. And if you're thinking about joining, there's no better time than the present.

At the March meeting, SVSA member Clay Blevins continued our "mini-workshop" series with an active narrative on vocal techniques that was especially helpful to performing songwriters. Clay demonstrated various warm-up exercises as well as some tips on chest and diaphragm breathing. He gave us all an opportunity to try out the techniques with a partner, a "hands-on" demonstration that was particularly illuminating. We were also encouraged to try out some of Clay's exercises "out loud" to great effect. Our "mini-workshops" always generate enthusiasm and a sharing of information, tools we can use to better ourselves as songwriters and performers.

The March meeting also saw 10 original songs brought in. (SVSA member Jerry Gilmore delighted the room with a newly-written and light-hearted tribute to the organization itself.) All songs are given the SVSA "treatment" in our regular critique session, which features an open discussion of each song with comments, opinions, suggestions, and observations. From simple guitar/vocal demos to professionally produced studio recordings, original songs submitted for critique get a thorough and non-biased listen from our membership. Critiques cover lyrics and music; perhaps the most important observations deal with whether or not the song melds the two elements into a successful whole. It's a proven fact: A song comes out stronger when it has gone through the "wringer" at an SVSA meeting. A popular new option gives members an opportunity to perform their submissions live and in person. Members have been taking advantage of this opportunity and several of the songs were performed live on the Third Street Coffeehouse stage.

And, as always, the pre- and postcritique discussions were lively, and a lot of interesting and helpful information passed around the room. The exchange of information, opinions, and ideas is at the heart of what makes the monthly

SVSA meetings so worthwhile and interesting. If you haven't been to a meeting lately, plan to make time and bring in a song for critique ... we're always ready and willing to let you know what we think! Or just stop by and join in the discussions. Your two cents is always welcome!

Non-members are encouraged to attend as well. You can sit through a meeting or two and see for yourself whether or not you think the SVSA would be beneficial to your songwriting efforts. The pay-off might not be immediate -- but the long-run benefits are many and valuable. You'll find SVSA members with nearly every level of experience who are willing to share their knowledge and enthusiasm with you on your songwriting journey. So plan to attend next month's meeting and check us out!

- David Simpkins

SVSA Member Honored for Poetry and Song Lyrics

SVSA member **Dee Bowlin** recently received several awards for her poetry and song lyrics.

The Poetry Society of Oklahoma, which named Dee as their Poet Laureate in 2011, awarded her three First Place Prizes at their March 2013 awards banquet. The award-winning poems were: "If I Must Choose," a sonnet about winter, her favorite season of the year; "Escape to the Movies," a Trimeric form; and "Words of a Song," a Pantoum form.

Since moving to Roanoke, Dee became a member of the Poetry Society of Virginia and recently was honored at the society's Spring Awards Banquet in Richmond, VA. She received a First Place prize for the poem "Colorblind," a free verse poem encouraging reflection on inter-ethnic relations, and a Third Place prize for her song lyrics, "Black Diamond Eyes," which has been a winner before, placing third in the 2011 We Are Listening International Songwriting Competition.

Dee Bowlin became a member of SVSA in September of 2012 when she moved from Oklahoma City, OK to Roanoke, VA.

One SVSA-er's views on the recent workshop by Darrell Brown

This past Tuesday night, I attended a WONDERFUL and FREE songwriting workshop at Third Street Coffeehouse. A complex interaction between the Grammy organization, the Southwest Virginia Songwriters Association, and Congressman Bob Goodlatte brought Darrell Brown to Roanoke VA, where he gave a highly entertaining, interesting, and informative workshop.

A partial list of artists who have recorded Darrell Brown's songs includes Bon Jovi, Josh Turner, Keith Urban (seven of 'em), Faith Hill, Brooks & Dunn, Rascal Flatts, Trace Adkins, Little Big Town, Sara Evans, Dolly Parton, Radney Foster, Michael McDonald, Kenny Loggins, and many, many more. Brown has also written material for movies and television.

Brown, who recently produced LeeAnn Rimes' latest album, and who has worked with Neil Young on his "Americana" and "Living With War" albums -- has been, as of June 2012, credited with music sales of 70 million (!) units, as both a songwriter and producer. Also, Brown is on the Board of Trustees for NARAS (Grammys) and serves on the Board for the Grammy Foundation. Brown is musical director and co-creative producer for the Grammy Preservation concert that occurs every year during Grammy week that leads up to the Grammy Awards.

Brown was an inspiring, knowledgeable, dynamic, and personable speaker. His interaction with his SVSA audience was nothing short of amazing. His song critiques were right on the money and he offered helpful advice and encouragement to all the attending songwriters. He even co-wrote a song earlier in the day with SVSA members Larry Sakayama, Barbara Martin, and Greg Trafidlo.

I've gotten SO much from my membership in the SVSA; this workshop by Darrell Brown was, perhaps, the best perk yet! Thanks to all the members who made it happen! More on Darrell Brown: [http://en.wikipedia.org/wiki/Darrell_Brown_\(musician\)](http://en.wikipedia.org/wiki/Darrell_Brown_(musician)).

- David Simpkins

SVSA PERFORMING MEMBERS' UPCOMING GIGS

David Bowen:

Friday, May 3: Third Street Coffeehouse, Roanoke. Featured performer – (other SVSA'ers invited to join in - contact David Bowen if you're interested)

Mike Pearrell:

Friday, May 10: Third Street Coffeehouse, featured performer. Third and Mountain Aves., Roanoke, Va. Open Mic starts at 7:30.

Barbara Martin:

Thursday, April 25: 6-7:15, Barbara Martin & Liz Barnes with Tom Harbeck, Jazz on the Patio, Roanoke Main Library, 706 S Jefferson St, Roanoke, VA 24016. Free admission. For more information: (540) 853-2473.

Marc Baskind:

Every Thursday, 6:00-9:00 p.m. Classics Thursday at Schooner's, Roanoke Va. Jazz/Soft Rock/Blues. Special menus for the evenings. No cover. 7226 Williamson Rd.

Sat. Apr. 27: Redwood Ruritan w/39 & Holding

Friday May 10: Solo at 3 Li'l Pigs BBQ in Daleville VA 6:30-9:30 p.m.

Friday May 24: Annie Moore's Irish Pub, Roanoke, VA w/Caravan 7:30-10:30 p.m.

David Simpkins:

Saturday, May 18: Floyd Farmers Market. Floyd, Virginia, 10:00 a.m.-noon (with the KGB)

Friday, June 14: Appalachian Spirit Art Gallery. Marion, Virginia, 6-8 p.m. (with the KGB)

Saturday, June 15: Floyd Farmers Market. Floyd, Virginia, 10:00 a.m.-noon (with the KGB)

Mike Franke:

May 10: Mill Mountain Coffee and Tea, Starkey Road, Roanoke, 7-9 p.m.

May 17: Mill Mountain Coffee and Tea, Salem, 7-9 p.m.

June 7: Mill Mountain Coffee and Tea, Starkey Road, Roanoke, 7-9 p.m.

June 21: Mill Mountain Coffee and Tea, Salem, 7-9 p.m.

July 5: Mill Mountain Coffee and Tea, Starkey Road, Roanoke, 7-9 p.m.

July 19: Mill Mountain Coffee and Tea, Salem, 7-9 p.m.

August 2: Mill Mountain Coffee and Tea, Starkey Road, Roanoke, 7-9 p.m.

August 16: Mill Mountain Coffee and Tea, Salem, 7-9 p.m.

SVSA Classifieds

FOR SALE

2003 Taylor 355 12-string guitar. Made on July 25th, 2003, this guitar is absolutely perfect! A 10 out of 10. It has a Spruce top and Sapele Mahogany back and sides. Comes with the original Taylor HSC. It has a pro set up and plays like a dream. \$900. Call **Britt**, 540-745-6771.

FOR SALE

1986 Alvarez Yairi FY-65 Signature Series Folk guitar. Cedar top, Coral Rosewood back and sides. Bigger than a Parlor but smaller than a Dreadnaught. Very nice, full sound, and fits smaller hands very well. Hard shell case included. \$495.00 Call **Britt Mistele**, 745-6771.

DEMO RECORDING AND PRODUCTION

The Shop in Fincastle, Virginia. Clean, high-quality multitrack recording and mixdown with an all-digital recording system. I can make MP3s and CDs from the mix. I'm a capable session player and can add guitars, keyboards, bass and percussion, as well as arranging and sweetening. \$25/ hour for SVSA members. Contact **Josh Jones**, thejonesgroup@rbnet.com, (540) 473-3598 for more information.

FOR SALE

1932 Gibson L50 acoustic archtop guitar with bridge pickup installed. In great condition with a gorgeous sound. Perfect for anyone who plays old blues, jazz or old time music. **Barbara Martin**, (540) 886-2966, barbara@barbaramartinmusic.com.

FOR SALE

Carvin MX842 Stereo Powered Mixer. \$200. Built-in spring reverb and effects input/outputs for outboard effects unit. 2 band EQ, effects, gain and pan for each channel. **Barbara Martin**, (540) 886-2966, barbara@barbaramartinmusic.com.

FOR SALE

2 Carvin LM12 Molded 12" 2-Way Main/Monitor. \$200 for both. **Barbara Martin**, (540) 886-2966, barbara@barbaramartinmusic.com.

FOR SALE

Peavey MP5 Plus Powered Mixer, 150 watt, 5 channel with reverb on each; equalization & phantom power, RCA in/ outputs. 30 lbs. Photo available. Great condition. \$50.00. Contact **David Bowen** at acousticreset@gmail.com.

FOR SALE

Denon DN-770R Dual Cassette recorder/player. Photo available. Great condition. \$50.00. Contact **David Bowen** at acousticreset@gmail.com.

FOR SALE

Used Boss "Dr. Rhythm" DR-3 Drum Machine, in good condition, \$25.00. Contact **David Bowen** at acousticreset@gmail.com.

STUDIO GUITARIST FOR HIRE

10 years playing experience. Can play rock, bluegrass, blues, and some country. Can read sheet music, compose, and improvise. Rates negotiable. Contact **Elliott Martin** at 540-344-1854 or email metalstar316@cox.net.

GUITAR LESSONS

2 years teaching experience. All ages and skill levels, beginner to advanced. Proficient in many genres, can teach how to read music as well as write it. Rates are \$15/ hour. Contact **Elliott Martin** at 540-344-1854 or email metalstar316@cox.net.

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Music Videos

randolphwalker@cox.net
www.randolphwalker.com
(540) 588-5826

UPCOMING AT THIRD STREET COFFEEHOUSE

April 26	Robert and David Craig
May 3	Acoustic Reset and Friends
May 10	Mike Pearrell
May 17	Chris Shepard
May 24	Dave Hogan
May 31	Kerry Grumbacher
June 7	Bob Grubel and Cliff Dumais, aka "Second Sight"
June 14	Josh Gilbert
June 21	The Flying Davenports
Jun 28	"Western Highways" Multi-Media with Randolph Walker & Marian McConnell
Jul 5	Jared Minnix
Jul 12	Sharayah Spears
Jul 19	Roy Schneider Duo
Jul 26	Bill and Elia Perras
Aug 2	SVSA Writers in the Round
Aug 9	Tommy Edwards & Randolph Walker
Aug 16	Flint Blade
Aug 23	Joy Truskowski
Aug 30	Lee Robertson and Daniel McBroom
Sept 6	Stephen Babcock

Third Street Coffeeshouse is a non-profit coffeeshouse established in 1987. We are open every Friday. Sign up for open mic 7-7:30; open mic performances 7:30-8:15; featured performer from 8:30-10. Third Street is a smoke-free, alcohol-free, no-cover-charge venue! We "pass the hat" for donations to the featured performers. For more information please contact Marian McConnell at 540-309-4707; or email marian.mcconnell@gmail.com. Check us out online at: www.YouTube.com/user/3rdStreetCoffeeshouse and on Facebook.

SVSA MEMBERSHIP

Paid as of April 2013

Kathy Acosta
Marc Baskind
Aspen Black
Alice Black
Clay Blevins
David Bowen
Dee Bowlin
Steve Clark
Bob Coulter (Lifetime Member)
Sid Crosswhite (Lifetime Member)
Leo Cullen
Mike DeGiorgi
Mike Dittrich
Paul Douglas
Linda Fowler
Mike Franke
Jerry Gilmore
Mary Gordon Hall
Dale Hamilton
Larry Helms
Dan Hildebrand
Josh Jones
Mark Laperle
Leigh Littleton
Bob Lowell
Barbara Martin
Marian McConnell
Britt Mistele
David Motley
Mickey Nelson
Mike Pearrell
Neal Phillips
Larry Sakayama
Marlon Scott
David Simpkins
Greg Traidlo
Eddie Williams

SVSA Members' Recordings



eyes on the horizon



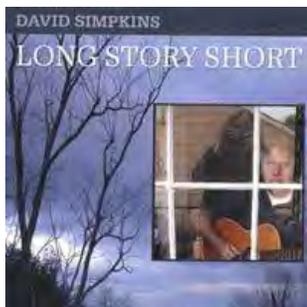
kaleidoscope



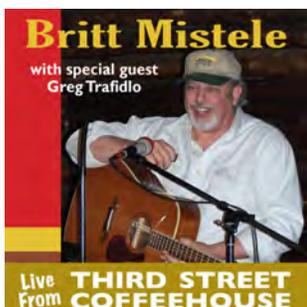
crossing over time



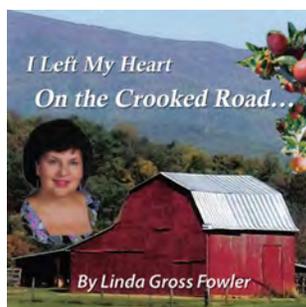
marc with a "c"



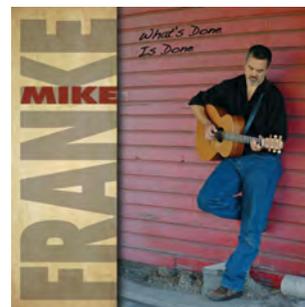
long story short



live from third street
coffeehouse



i left my heart on the
crooked road



what's done is done

Barbara Martin

EYES ON THE HORIZON — Jazz and all originals with Robert Redd on piano, Chuck Redd on drums and vibes, Steve Wolf on bass, Mac Walter on guitar, Bruce Swaim on saxophone, John Jensen on trombone, and Matt Finley on flugelhorn.

KALEIDOSCOPE — Barbara's jazziest CD. All original songs, with co-writes with Joel Evans, Mac Walter, and Greg Trafidlo.

David Bowen (Acoustic Reset)

CROSSING OVER TIME — Featuring folk-pop tunes. Eight originals and eight covers accented by solid guitar licks and accompanying instruments. Available at acousticreset.com.

Marc Baskind

MARC WITH A "C" — Sampler CD of covers and original songs offers a taste of the varied styles of this accomplished guitarist/singer.

David Simpkins

LONG STORY SHORT — Offers 12 original Americana tunes blending rock, folk, blues, and country.

Britt Mistele

LIVE FROM THIRD STREET COFFEEHOUSE — Four original songs and 11 covers, recorded live at Roanoke's Third Street Coffeehouse. With special guest Greg Trafidlo..

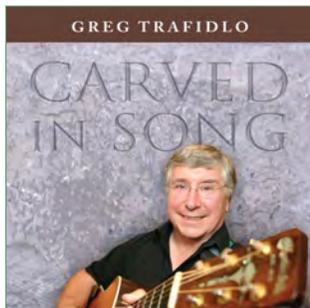
Linda Fowler

I LEFT MY HEART ON THE CROOKED ROAD — Features 12 original compositions.

Mike Franke

WHAT'S DONE IS DONE — A debut release of 14 original folk and blues tunes about everyday life and interesting people featuring Mike's fingerstyle and slide guitar.

SVSA Members' Recordings



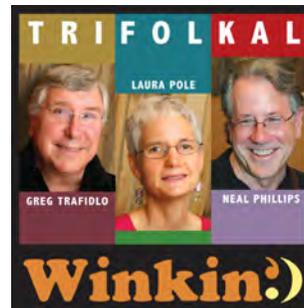
carved in song



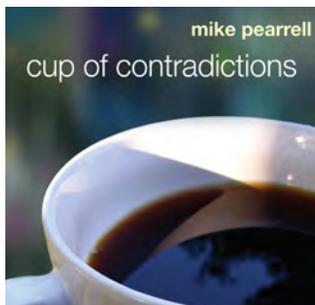
folksingular



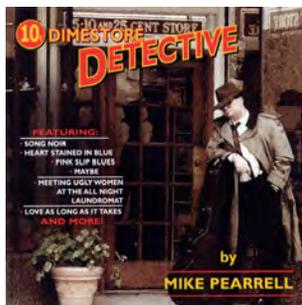
dog joggin'



winkin'



cup of contradictions



dimestore detective



horsegirl poet



from the heart of a cowgirl

Greg Trafidlo

CARVED IN SONG — Most songs co-written with some of Greg's favorite songwriters. Listen to audio clips and see the lyrics at gregtrafidlo.com.

FOLKSINGULAR — Greg's third solo CD reflects the diversity of his songwriting and production skills. With SVSA-ers on background vocals, and Marc Baskind on guitar and vocals.

Steve Clark

DOG JOGGIN' — Eleven sweet and true amusing tunes comprise this quirky singer/songwriter CD. Available at cdbaby.com.

Trifolkal

WINKIN' — Newest release from that "trio fiercely dedicated to fun" tempers the fun with poignancy and heart.

Mike Pearrell

CUP OF CONTRADICTIONS — 13 original songs. Lots of SVSA musicians singing and playing.

DIMESTORE DETECTIVE — Mike's first solo CD features 14 original songs. Produced by Greg Trafidlo; with a number of guest SVSA musicians. Available at Mike's shows.

Aspen Black

FROM THE HEART OF A COWGIRL — S28 original spoken word poems adhering to the Western Music Association guidelines for the cowboy poetry genre.

HORSEGIRL POET — Songs and poems about horses, cowboys, and rural life.

A HUNDRED YEARS TOO LATE — All original music for horse lovers and those who yearn to preserve the spirit and lands of the last American frontier.

About Classifieds:

SVSA Music News free classifieds may be submitted by paid members only. All classifieds must be music-related. Members, e-mail your classifieds to svsa.songwriters@gmail.com.

About articles and other written contributions:

SVSA members write feature articles for the SVSA Music News throughout the year. Members can submit other articles and features at any time. Non-members may also submit articles and other written contributions but their inclusion will be subject to time and space constraints. All articles may be edited for space considerations and will be edited, as time allows, for spelling and grammar. E-mail submissions to svsa.songwriters@gmail.com.

About Announcements:

SVSA members may list music-related announcements in the SVSA Music News. E-mail them to svsa.songwriters@gmail.com by the second Tuesday of the month. Announcements from members will be e-mailed to members as soon as they are received and, if still timely, published in an upcoming issue of the SVSA Music News. Announcements from non-members will be held for publication in an upcoming issue of the SVSA Music News.

About Members' Gig Listings:

SVSA members may submit their upcoming performance schedules for publication in the SVSA Music News. The submissions will be printed as submitted; the more information you provide, the more likely the response.

SVSA DISCLAIMER

The ideas and opinions contained in this newsletter are intended to be helpful to songwriters. The companies and organizations mentioned are believed to be legitimate; however, SVSA does not endorse any products or services and offers no guaranteed success based on the content.

We are always looking for articles about SVSA members and articles of interest to the songwriting community. Send articles and information to the Editor, Kathy Acosta, or svsa.songwriters@gmail.com. SVSA is a non-profit organization.

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Seen on the

**Musical
Scene**

photos of music performances in Southwest Virginia



Richard Thompson at the Strathmore in Baltimore, Maryland, on March 29.
Photo by Leigh Littleton.



Rodney Crowell and Emmylou Harris at the Strathmore in Baltimore, Maryland, on March 29. Photo by Leigh Littleton.