

AUGUST 2014

The next meeting of the SVSA will be held **Wednesday, August 27** at Third Street Coffeehouse in Roanoke, Virginia. Doors will open at 7 p.m.; the 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, or you can perform it live) 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.

## August Feature Article

# The Importance of Prosody

By Greg Trafidlo

definitions of **prosody**:

- *the patterns of rhythm and sound used in poetry*
- *the theory or study of prosody*
- *the patterns of stress and intonation in a language*

The relationship of music to words can mean the difference between a successful song and one that just doesn't hit the mark. Some examples are more obvious than others are. You would not try to write a tender love ballad to a polka beat (though Weird Al could get away with it) or "Born To Be Wild" as a waltz. Only in bluegrass have I heard successful marriages between forlorn lyrics and breakneck speed rhythms, as performed by Bill Monroe. But there are more subtle variations on this theme.

A friend once sent me a song with uplifting, positive lyrics, which were attached to a smokey, slow jazzy melody. Needless to say that bird would never fly. The emotional content of a musical style itself is crucial to the song's overall quality. This makes me ask, "How come as writers we spend so much time

rewriting the lyrics and so little time on the music?”

Though we are limited by our own abilities as musicians, I try to write and encourage others to utilize different music forms. If you are a rocker, try to write pop. If you're a jazz musician, try country. You get the idea. That will teach the qualities of the form and maybe help us express our thoughts in new ways. This will help find the right fit for the right words.

People know a good song when they hear it, maybe not knowing why they like it so much. They know when it works for them no matter what the genre. And one important element is **prosody**, the match between words and music.

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## 5 Things I've Learned About Songwriting

*by Dan Wilson*

When I was a very little kid my parents took me to swim lessons. On my first day, standing at the end of the diving board, waiting to jump in, I froze with fear. I couldn't climb down. I couldn't jump. What happened next was terrible but also helpful. My swim teacher strode up onto the diving board, wrapped me in her arms, and jumped into the pool with me. My eyes were open as we went under, and I can still remember rising through the blue and popping up to the surface with her. I was fine! There was nothing to be afraid of. I enjoyed the water ever after. So many musicians I know spend their careers standing at the top of the diving board, waiting to jump in. I wish I could wrap them all up in my arms and jump in with them. Songwriters, here are some good ways to get yourself into the pool.

### 1. Work on Your Music Every Day, Inspired or Not

Once during my time as an art student, I complained to my instructor that I wasn't inspired to work that day, so I was going to knock off early. She said something that surprised me and that has helped me ever since: “You're better off staying and working, whether you're inspired or not. The muse doesn't always visit. But when she does, you need to be in your studio, working. If the muse visits your studio when you're at the bar, she can't do you any good.”

There was something so liberating about the idea that I didn't need to be inspired every minute of the day to be a real artist—that I could get meaningful work done whether I felt inspired or not. And even though I wasn't inspired at that moment, inspiration would eventually come. This turned out to be completely true. Over time, I have learned that most great painters paint every day, most novelists write every day, and most great musicians make music every day, whether or not they're “feeling it.”

## 2. Have an Artistic Practice

Prince has a great song called “There Is Joy in Repetition.” Is there something about your artistic practice that you can do every day? At the same time every day, even? It’s challenging to arrange your life so that you can have an artistic practice, but it’s not impossible, and it’s worth the effort.

Every weekday morning, after getting the kids off to school, I try to play the piano for half an hour. I play Broadway standards and jazz hits from the middle of the last century: Duke Ellington, Harold Arlen, Richard Rodgers, Cole Porter, Wayne Shorter, Charles Mingus, and Leonard Bernstein. It’s a joy for me, partly because I like the sense of a simple routine, partly because reading music is an interesting challenge, and partly because I know I’m loading up my imagination with great melodies. After I’m done with the greats, I start working on my own music. The excitement of Ellington carries me through, even when my own song might not be quite figured out.

Experimenting with new artistic practices can be a fun game in itself. Among the most fruitful songwriting times I’ve ever had were two stretches when I wrote a song a day, every day, for a month. The first time I did it was when I was writing material for Semisonic’s *Feeling Strangely Fine* album. I got the song-a-day idea from a fellow songwriter, and it seemed interesting. The rules were that you had to finish the song, from beginning to end, every note of melody and every word of lyrics, by the end of that day. Importantly, it didn’t have to be good; it just had to be done. Then the next day, you would start a new one. For the first two weeks, it felt weird and artificial. The stuff I was writing all seemed a little forced. I nearly gave up the experiment. But then suddenly I turned a corner, and writing a song became really easy. I found myself continuously transforming small moments from everyday life into metaphors, stealing remarks my friends made

## 3. Let Your Audience Teach You

The best thing you can do to improve your songs is to play them for people, even if you don’t feel like they are “finished” or “good enough” or “original enough.” Don’t wait for some magical “readiness” to descend upon you. You are ready now. Open mic. Church talent show. A party or gathering with friends. When you play your song for people, you get the amazing feedback effect of an audience. It’s like a magical kind of critique that needs no words.

You will learn from the audience’s reaction which songs are good and which need work. You will learn which of your “tricks” are worth using over and over (of course you’ll use the same tricks over and over—we all do) and which “trick” isn’t really a trick at all. And you’ll start to get yourself hooked on playing your songs for people, which is the biggest trick of all. Another great hidden benefit of getting

in front of audiences is that you're way more likely to meet other musicians that way. Musicians are always the first group of people to discover a new songwriter or player. So you might find that during your first year of shows, most of the people who show up are other musicians. This is a good thing, because not only are other musicians good cheerleaders for great music, but they're also going to be crucial to your own musical efforts.

When I'm at an impasse in the studio, when I can't figure out a great next verse for a song, when I want to make a gig more interesting and entertaining, I find the most effective trick is getting another musician involved.

#### **4. Hang Out With Musicians, Be a Friend, and Help Somebody**

This is a life you're trying to create here, an artist's life. It's not a windfall, or a payday, or a brand. Your biggest and most complex creative project is the creation of an artist's life. And one thing that makes an artist's life worth living is the wonderful company of other artists. Musicians are the funniest, silliest, most generous, spontaneous, and overly dramatic tribe of people in the world. A teacher of mine says "Work a lot, yes; work six days and nights a week, but save one day or night to hang out with musicians."

#### **5. Working on Music You**

Love Is a Long-Term Investment. Working on Music You Hate is a Short-Term Hedge. Go for the Long Haul. Artist Tom Sachs says "The only reward for work is more work." It's hard to overemphasize how true this is. Nobody in this gig wants to retire at age 35; I don't care what you say. If you're a real musician, you'll be stuck with this inconvenient obsession for the rest of your life. Which means most of your time will be spent working, and very little time will be left for relaxing on the yacht that you buy with your royalties. If you succeed, the world will flood you with requests for more of whatever music has brought you the most success. So if you're doing music you love, in a style and a direction that you love, your reward will eventually be this: the chance to do more music that you love. If you're doing music that you despise, just for the money, your reward will be to do more of the same music you despise.

I have friends who study the Top 10 and try to cop the sounds and styles of the Top 10. These friends don't even enjoy the sounds and styles of the Top 10; they just think that by studying this music, they'll find their own paths to success. What a nightmare! I say, study greatness! What music do you love most deeply? What really moves you? Study that with great passion, and try to follow that music. Then one day the world will be asking you to make more of what you love.

*Singer and songwriter Dan Wilson wrote Adele's #1 song "Someone Like You" and co-wrote the song "Not Ready to Make Nice," the 2007 Grammy Award for Song of the Year for the Dixie Chicks.*

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## SVSA Meeting Notes

The July SVSA meeting saw a total of 17 members attending plus two guests. Our workshops and meetings can be of great value to songwriters at any level.

One informative and entertaining element of our meetings is a talk or workshop given by an SVSA member on various topics of interest to our songwriting community. At the July meeting, David Simpkins gave a talk on the late Roy Orbison's unique songwriting structures, using "Running Scared" and "In Dreams" as examples. Members were asked to pay attention to the structure of the two tunes and were surprised to find that "Running Scared" charted out at AAAAAB and "In Dreams" charted out as (Intro) ABCDE. The conclusion was that it's a rare thing that such "simple sounding" songs can actually be extremely complex – and that it might be one subtle reason why both songs were hits. As usual with SVSA workshops, there was a lot of back-and-forth information swapping during the workshop. David's talk included a take-home handout.

Another highlight of the meeting was a recording of Jason Mraz and his band commenting on how they wrote the song "You Can Rely On Me." Evidently, the song originated on a walk the band took. SVSA member Mike Franke brought in the interesting audio clip.

Members submitted 10 original songs to be 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. While most songs are submitted on CD, cassette, or mp3, submissions may also be performed live.

As always, the pre- and post-critique 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.

– David Simpkins

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## Mid-Atlantic Song Contest now accepting entries

*September 15 is the deadline to enter songs in the 31st Mid-Atlantic Song Contest, sponsored by the Songwriters Association of Washington.*

*The purpose of the contest is to help songwriters receive recognition for their work and to further excellence in songwriting through educational programs. The entry fees help provide funding for many educational and networking opportunities in the art and business of songwriting.*

*Prizes will be awarded in 11 categories of songs. The Grand Prize is worth more than \$1000. For more information on how to enter the contest, visit [www.saw.org](http://www.saw.org).*

## Ginger Hill House Concert to feature Craig Bickhardt

*SVSA member Dale Hamilton announces the fifth season of "Concerts @ Ginger Hill," the house concert series in Christiansburg, Virginia.*

*Reservations are now being accepted for the September 6 concert by Craig Bickhardt, who has written or co-written songs recorded by Johnny Cash, The Judds, Trisha Yearwood, and many others. Bickhardt is also a teacher at [www.songu.com](http://www.songu.com), and is a recent First Place winner in the 4th International Acoustic Music Awards.*

*The house concert starts at 7 p.m. on Saturday, September 6, with a potluck dinner beforehand starting at 6 p.m. A donation of \$15 per person is suggested, with all proceeds going to the performer. To reserve your seat and get directions, call 540-382-1483 or email [dshamilt@vt.edu](mailto:dshamilt@vt.edu) or [dalehamilton@ginger-hill.net](mailto:dalehamilton@ginger-hill.net).*

## New Open Mic policy in effect at Third Street Coffeehouse

*SVSA members who perform at Third Street Coffeehouse's Open Mic might want to take note of a new policy. Effective June 6, each Open Mic performer who signs up on the sheet at the counter will get the opportunity to do ONE song, with a 5-minute limit.*

*Open Mic is from 7:30-8:15, and will end as close to 8:15 as possible, no matter how many people are left on the list. If there are not many Open Mic-ers on a particular night and there is time remaining, the list will start over from the beginning until 8:15, at which time Open Mic ends and the evening's featured performer takes the stage.*

## **Note to Songwriters Who Travel A Long Way to Get to SVSA Meetings**

*If you're having a song critiqued and must travel a long distance to get to the meeting, let one of the SVSA board members know and we'll do our best to get your song done early, in case you have to leave before all of the songs are done*

## **Fundraiser for former SVSA member**

*Longtime SVSA members may recall songwriter Eddie Sutphin of Pulaski. Eddie is now battling cancer and has had a fundraising campaign set up on his behalf. If you're able to contribute, you can make checks out to Eddie Sutphin and you're your donation to John Rupe, 538 Graham Street, Pulaski VA 24301.*

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# **The Challenges of Songwriting**

***By Leon Olguin***

In some ways, songwriting is similar to other arts, such as writing, acting, or painting.

There are common basic principles. An actor must make a good entrance, employ the proper vocal dynamics, keep the energy level up, and make an effective exit from the scene. A painter must pay attention to color and shading; a writer must strive for clarity and flow.

Songwriters must also “make a good entrance,” employ dynamics and energy, end their songs well, and strive for lucidity and flow.

All the arts share the same bottom line: creation. The painter starts with a blank canvas, an actor faces the empty stage, a writer stares at a bare page. The songwriter also starts with a blank page (before the lyrics are written) and absolute silence (before the music is created). But there are challenges in songwriting that are not shared with the other arts.

For example, in writing a play, you can have a whole host of characters to speak your words. You can create as many characters as you want (maybe not too many, lest you confuse your audience!). In addition, the characters wear costumes to further illustrate who they are, the lighting and sets give your audience a sense of time and place, and the director is there to pull it all together.

In writing a novel, you have the luxury of time. You can spend several pages describing a character to your readers, so that when that person finally appears on the scene, the reader already feels that they know the person. You can spend time describing places, setting scenes, revealing your characters inner thoughts. You can create subplots and digressions from the main story. Is it any wonder that some novels can top 900 pages?

If you're writing poetry, you are free not to rhyme, and you don't have to deal with the structural limitation that music can impose.

But what about a song?

Well, here are some of the challenges a songwriter faces:

You usually have two or three verses, a chorus and a bridge in which to put everything, and it probably should not last more than 3 or possibly 4 minutes. In this space you must

- Explain everything about your character (or characters)
- Reveal your plot
- Develop your story
- Reach a resolution of some kind

Your only tool is a melody, and that melody:

- Must draw the listener in
- Must not bore the listener
- Must be interesting enough to keep his attention, but not so interesting that he forgets about the lyrics
- Must be familiar enough to be comfortable
- But not so familiar that it sounds like a rip off of something else
- Must be singable!

In addition, if you are a classical composer, you can have an entire orchestra at your disposal, but a songwriter must get his or her point across using a single human voice.

There is a further challenge, which famous songwriter and singer Janis Ian calls "invisibility."

When songwriters play their songs for each other at an NSAI (Nashville Songwriters Association International) meeting, the songwriter in the spotlight will hand out lyric sheets to the group members before playing his or her song. Then everyone follows along with the lyric sheet as they listen.

In a normal club or concert hall setting, the audience does not have lyric sheets. They will hear every line once, and they have to understand it immediately, before they are forced to deal with the next line. If they have to stop and figure out what the first line meant, they will most likely miss the next several lines, and then give up, and wait dejectedly for the song to be over.

You can't stop after each line and explain to your audience what it means. You can't put a long pause in after each line so that your audience can ponder your meaning. (Well, maybe you could, but it would sure make for one strange song!) Sure, you can "set the song up" by talking about it before your perform it, but most audiences quickly grow impatient with this, since they want to hear you sing, not talk.

Finally, you want your songs to be memorable. We've all heard songs that seem to "disappear" the second they are over. They're like a mist or a vapor. There's nothing there to fire your imagination, nothing that stays in your memory, nothing that makes you want to immediately hear the song again.

What makes a song memorable?

The lyrics have depth. Your lyrics have got to say something worth saying, and in a fresh and novel way. At the same time, what you say has to be couched in a way that everyone can understand.

The music is appealing. You need a melody that's singable, but not simplistic. The melody needs to provide the ideal setting for the lyrics, and not detract from the message, while at the same time providing interest in its own right. You need a chord progression that ably supports the melody, while providing a pleasing surprise or two.

The best songs are the ones we never get tired of listening to. We can go back to them over and over again, and find something new to admire each time.

With all these challenges facing the songwriter, it's amazing that any good songs ever get written. But amazingly enough, songwriters produce them every day.

Unfortunately, they also write a lot of mediocre songs as well. If you want to be a songwriter, then I'm sure you don't want to add to their number!

*Leon Olguin is an arranger, recording engineer, and producer with four independent instrumental releases and numerous published and recorded compositions to his credit. With his wife Sheryl Paige he has engineered, arranged, and produced countless recordings for artists in the past 22 years.*

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## Save a little / lose a lot!

*By Kim Copeland*

The worst thing you can do is to spend too little and get nothing in return!

The old adage: “You get what you pay for” is true. The best usually costs more because you get more. And sometimes “money saved is money wasted.”

I have recently had a run of songwriters coming to me with really good songs but poor recordings asking me to re-record and/or “fix” them. I’m not sure why, but I’d like to think it is because there is a group of newly enlightened songwriters who have learned that they need a different experience and better end product in order to further their goals of success. While I pride myself on being able to hear a good song through a bad recording, unfortunately a lot of the gatekeepers you have to get through in pitching your songs cannot do the same.

Opting for a cheap haircut and then going to a high-quality hair stylist and asking them to “fix” what the last guy did makes for a very expensive haircut.

Money guru Dave Ramsey calls this extra money spent a “stupid tax.” I prefer to think of it as an “educational tax.” But either way, if you are wise, you learn the lesson and apply it to all future endeavors.

You can daydream about you and your songs being “discovered” without putting any real effort or money into presenting them, but a daydream is all you will have at the end of the day.

If a tree falls in the forest and no one is there to hear it, does it make a sound? If you record a song demo that no one wants to hear, does it make a difference to you and your dream/goal?

Most of the time, when you save money on your demos by cutting corners you end up with a product that doesn’t serve your purpose. If you want to compete and participate in the real game of professional songwriting, you must think and act like a professional. This requires the creation of a professional product; one that will get you the respect and results you are after.

I recommend that you put the time, energy and money into your songs so that your daydream can become a reality.

Time means that you do not settle for the first draft of a song or the first rough recording. You do not send it out into the world half-baked or half-dressed.

You owe it to yourself and to your song to explore the idea from every

angle and to get a second and third set of eyes and ears on it before you deem it worthy of recording money and public presentation. Make sure the writing is as strong as it can be. Make sure the message and emotion have been exploited to the fullest. Live with your song. Get to know the characters. Put yourself in the audience hearing it for the first time. What do you understand? What do you feel? What do you relate to? What do you believe?

Energy may be free but it is an invaluable resource! Spend some energy researching what market might best receive your song and how to get it to them. What presentation would that market expect and accept? Who can best help you create a presentation of your song that would appeal to that market? The more focused you are about your goals for the song, the better chance you have of hitting your target.

Money will be spent more wisely if you have invested the time and energy before opening your checkbook. If you are motivated by the bottom line and determined to spend the lowest amount of money possible on your demo, you must accept that you may walk away with a product that does not represent you or your song well enough to open the doors you have decided you want to walk through. In essence, you have wasted your money and will be faced with the choice of spending more money to repair or replace the demo or walking away from a song you believe in because it is not in a presentable format to compete in the pitch market, and/or your demo budget is exhausted.

You would be better off waiting until you can afford to buy the quality of experience and recording that you need to accomplish your goals.

In the long run, the best way to save money on song demos is to spend the right money in the first place.

*Reprinted from the Songwriters Connection e-tip. Kim Copeland is a Nashville music producer. She records songwriters and artists, and is a sought-after artist development coach.*

# SVSA Performing Members' Upcoming Gigs

## **Greg Trafidlo**

Sept. 1: Fox Valley Folk Festival,  
Geneva Il.

Sept. 8: Songwriting Workshop with  
Barb Martin, Jackson Park Library,  
Roanoke

Sept. 27: Vinton Farmers Market with  
David Simpkins and Britt Mistele

Sept. 27: Private House Concert,  
Roanoke

Oct. 9: The Athenaeum, Alexandria, VA  
with Trifolkal

Oct. 18: Private house concert, Chevy  
Chase, MD with Trifolkal

Nov. 28: Two-Way Street Coffeehouse  
with Dean Milano and Tommy Re,  
Downers Grove, Il

## **David Simpkins**

Saturday, August 30: Floyd Country  
Store Americana Afternoons,  
Floyd, Virginia, noon-3:00 p.m. (In  
the round with Mike Pearrell, Britt  
Mistele, and Ron Ireland. Special  
guest: Kathy Acosta.)

Saturday, September 27: Vinton  
Farmers Market, Vinton, Virginia,  
10:00 a.m.-2:00 p.m. (In the round  
with Greg Trafidlo and Britt Mistele.)

Friday, December 5: SMAC  
Songwriters Showcase, Trinity  
Ecumenical Parish, Moneta, Virginia,  
7:00-9:00 p.m. Performing songwrit-  
ers TBA.

## **Acoustic Reset (David Bowen and Jerry Gilmore)**

September 14: Belliveau Estate Winery,  
Blacksburg, 3-5 p.m.

September 21: Belliveau Estate Winery,  
Blacksburg, 4-6 p.m.

September 26: Attimo Winery,  
Christiansburg, 5:30-8 p.m.

## **Marc Baskind**

Sun Aug 31: Three Li'l Pigs, Daleville VA,  
Solo, 5-8 p.m.

Sat Sept 6: Three Li'l Pigs, Daleville VA,  
Solo, 7-10 p.m.

Sept 12, 13, 26, 27: Greenbrier Main  
Dining Room, White Sulphur Springs,  
WV, w/Walter Scott Trio

Fri Sept 19: Annie Moore's Irish Pub,  
Roanoke VA, w/Caravan, 7:30-10:30  
p.m.

Sat Sept 20: LeoGrande Vineyards, Goode  
VA, Solo, 2-6 p.m.

Sat Sept 20: Big Lick Bar and Grill,  
Lynchburg VA, w/Grooveline, 8-11 p.m.

Sun Oct 5: Democracy Vineyards,  
Lovingson VA, w/Katherine Shavers,  
2-5 p.m.

## SVSA Performing Members' Upcoming Gigs

### **Barbara Martin**

Friday September 5: 7 p.m., Barbara Martin and Vince Lewis, An Evening of Blues and Jazz, Second Stage, The Cultural Arts Center of Glen Allen, 2880 Mountain Road, Glen Allen, VA. Admission \$12.

Monday, September 8: 6-8 p.m., Inside Songwriting: The Art, Craft and Fun of It with Barbara Martin and Greg Trafidlo, Roanoke Public Library, Jackson Park Branch, 1101 Morningside St. SE, Roanoke, VA 24013 For more information: (540) 853-2640. Free admission.

### **Mike Pearrell**

Saturday, August 30: Songwriters in the Round with David Simpkins, Britt Mistele, and Ron Ireland. Floyd Country Store, Floyd, Virginia.

### **Randolph Walker (with Lisa Angell and Marian McConnell as WAM)**

Friday, Aug. 29: Higher Grounds Coffeehouse, Calvary Baptist Church, 608 Campbell Ave. SW, Roanoke, Virginia. Free admission. Open mic 7:30-8:15 p.m.; we perform 8:30-10 p.m.

## SVSA Classifieds

### FOR SALE

#### **KORG CR4 4-track Recorder.**

Used once. Easy to use, great for songwriting! \$175. Contact **Dan Hildebrand**, (540) 765-9104 or danhildebrand@hughes.net.

### 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.

### 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.

### AUDIO RECORDING, GUITAR LESSONS, MUSIC VIDEOS

#### **Randolph Walker Music.**

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

SVSA Music News free classifieds may be submitted by paid members only. All classifieds must be music-related.

## Upcoming at Third Street Coffeehouse

August 29  
**Joy Truskowski**

September 5  
**Brad Archer, Morgan Rutrough, John Powell**

September 12  
**Flint Blade and Honeydew**

September 19  
**Aspen Black**

September 26  
**Rob Williams**

October 3  
**John Sines, Jr.**

October 10  
**Karl Hepler**

October 17  
**Annalise Emerick**

October 24  
**Bob Schmucker and Jim Page**

October 31  
**The Panini Brothers**

November 7  
**Clinton Collins**

November 14  
**The McKenzies**

November 21  
**Jane Gabrielle**

November 28  
**Closed for Thanksgiving**

December 5  
**Steve and LaWanda Langston**

December 12  
**Lee Robertson and Katy Davidson**

December 19  
**Dogwood Tales**

December 26  
**Closed for Christmas**

January 2  
**Closed for New Year's**

*Third Street Coffeehouse is a non-profit coffeehouse established in 1987. 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. For more information contact Marian McConnell at 540-309-4707; or email [marian.mcconnell@gmail.com](mailto:marian.mcconnell@gmail.com).*

## SVSA MEMBERSHIP

Paid as of April 2014

Kathy Acosta  
Marc Baskind  
Dee Bowlin  
David Bowen  
Steve Clark  
Sid Crosswhite (Lifetime Member)  
Bob Coulter (Lifetime Member)  
Leo Cullen  
Mike DeGiorgi  
Mike Dittrich  
Charlie Divers  
Paul Douglas  
Suzanne Fortney  
Linda Fowler  
Mike Franke  
Jerry Gilmore  
Dale Hamilton  
George Harris  
Larry Helms  
Dan Hildebrand  
Bonnie Johns  
Mark Laperle  
Leigh Littleton  
Bob Lowell  
Barbara Martin  
Robert Matter  
Marian McConnell  
Britt Mistele  
Eric Mosley  
David Motley  
Mickey Nelson  
Jack Page  
Mike Pearrell  
Larry Sakayama  
Connie Sellers  
David Simpkins  
Andrew Smiley  
Greg Traidlo  
Tim Wagner  
Randolph Walker

# SVSA Members' Recordings



eyes on the horizon



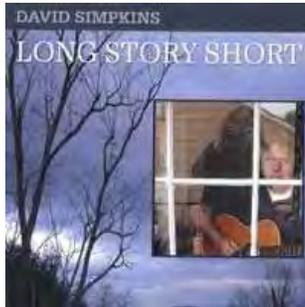
kaleidoscope



crossing over time



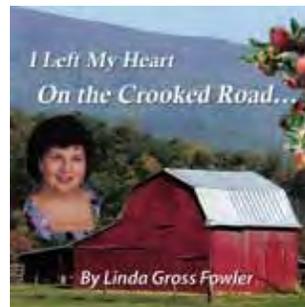
marc with a "c"



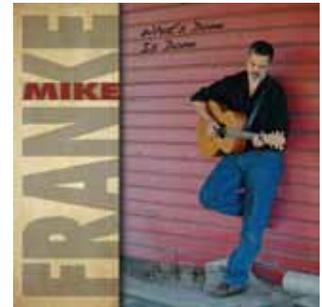
long story short



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](http://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..

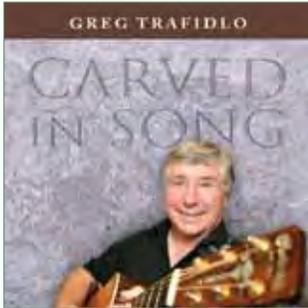
## Linda Fowler

**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



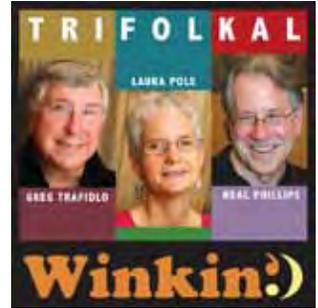
carved in song



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](http://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](http://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.*

### ***SVSA Board Members:***

Larry Sakayama – President  
Mike DeGiorgi - Vice President  
David Simpkins – Secretary  
Greg Trafidlo – Treasurer  
Mike Franke - Board Member  
Britt Mistele - Board Member  
Kathy Acosta - Newsletter Editor



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# Seen on the Musical Scene

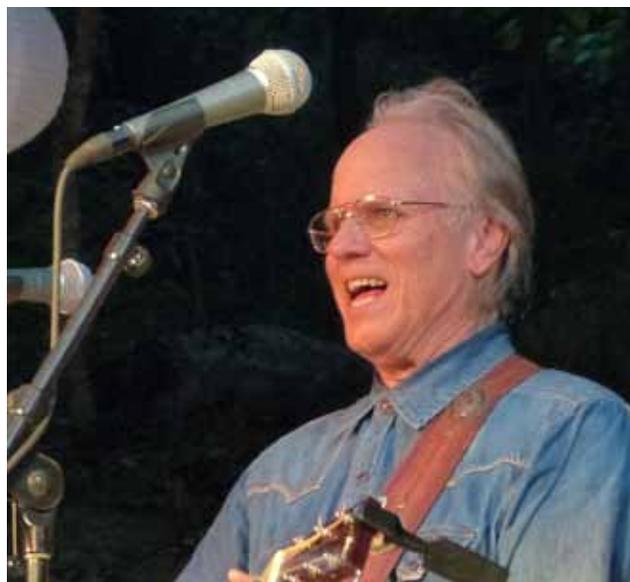
photos of music performances in Southwest Virginia



Robin and Linda Williams with Jim Watson at Lime Kiln on July 26. Photo by Leigh Littleton.



Linda Williams. Photo by Leigh Littleton.



Robin Williams. Photo by Leigh Littleton.

The acoustic configuration of the Desert Rose Band at the Harvester Performance Center in Rocky Mount on August 15. Photos by Leigh Littleton.





Chris Hillman of the  
Desert Rose Band.  
Photo by Leigh  
Littleton.

Herb Pedersen of the  
Desert Rose Band. Photo  
by Leigh Littleton.



John Jorgenson of  
the Desert Rose  
Band. Photo by Leigh  
Littleton.