

FEBRUARY 2015

*The next meeting of the SVSA will be held **Wednesday, February 25** 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.*

We're cutting a CD!

By Mike DeGiorgi

I've dreamt about it for years, had several false starts and resigned myself to it never happening. But now our band, The Panini Brothers, is moving ahead and recording our music in Harold Thompson's Blackwater Studios. I'm hoping to track the experience for SVSA members in several articles.

I guess there are a million ways to plan and approach this process. I was surprised at how long it took us just to commit to doing it. We are five guys, with different schedules and time pressures, and different opinions on the cost-benefit.

When we finally did agree to move forward, the next questions were tough. Who is our target audience? Do we want something that appeals to our lake-area fans, or something with more mass appeal, or both?

Then the big question: which songs? We have 3 band members who have collectively written well over 100 songs. The keyboard player wrote one song. Our tastes are varied. Our lead guitarist and keyboardist like hard rock and blues. Larry Sakayama and I write more mellow, lyric-driven stuff. I like funny songs. Chip, the lead guitarist, is often saying: "Less Smothers Brothers, more Allman Brothers!" The drummer feels very strongly both ways! We wanted to make sure that we had a variety of tunes that represented each writer, as well as the band.

So it took a while, but we finally settled on 14 songs. Each of the primary

writers picked 4 of their own songs, the keyboard player's song was included and another lake favorite was also added. We rehearsed them ... over and over and over. It's important to nail down the arrangements and rehearse, without getting sick of playing the same stuff!

We met with Harold to get an overview of the process, an idea of cost and his thoughts on the best way to prepare. He told us that we were smart to meet with him first and that he wished more musicians did that. We established a budget that included recording, mixing, duping and artwork. I think we are somewhere in the \$3K range, with half of that being Harold's time and the rest being art and duping. Harold stressed the importance of hitting the ground running and using studio time both efficiently and effectively. Harold says, "Be as prepared as you can be, and then expect some things will change." He gave us some insight into how to mic and record various instruments. Our big concern is that although we want to have a great recording, we want to also capture the spontaneity of the band. It will be interesting to see how going back to re-record vocal or instrument tracks impacts the energy and vibe of each tune.

Our first night in the studio required a lot of setup time. Harold mic'ed each of Scott's drums. Chip's guitar amp was also mic'ed, with Larry, Mark and me going into DI boxes. This setup took close to 90 minutes. You can't get around it. The second session took far less setup time.

Playing with headphones on is a challenge, if you aren't used to it. It allows you to focus in on your own part and control the mix of the other instruments so you can hear your own. If we didn't do this, the drums would drown everyone out, and sound from separate channels would bleed into each track, making editing impossible. It's a good news/bad news tool. I found it somewhat isolating and wondered if it affected the overall energy and synergy of the band. It can also trick you into playing too softly and not giving Harold enough volume to bring up in the mix. That happened with the lead guitar on a couple of tracks. Definitely takes some getting used to.

We recorded 7 songs the first night. The drums and bass sounded pretty decent and those are the two critical things to get right in the initial tracks. When all was said and done, here's what I learned from that initial experience:

- Anything you try and do after 4 hours of recording has diminishing returns.

- Don't talk at the end of a song. You might have to record the whole thing over if you don't leave the engineer enough space to "end" the song.

- In the studio, acoustic guitars sound lousy through pickups. Very expensive studio mics make them sound natural. At one point I announced that "it's refreshing to hear my guitar the way God intended it to sound." To which Larry retorted, "Yeah, but are you sure God wants YOU to be the guy playing it?"

More to come ...

SVSA Meeting Notes

At last month's regular SVSA meeting, a total of 18 SVSA members were in attendance. We were particularly pleased to see Eddie Sutphin, a long-time member who hadn't been to a meeting in quite a while.

The January meeting, the first of the new year, saw newly-elected president Mike Franke asking for input, opinions, suggestions, and general discussion regarding the future direction of the association. This generated a spirited and informative give-and-take from all members present. It's always encouraging to hear dialogue that eventually leads to bettering the way we do things, changing the things that need changing, and moving the entire organization forward. Mike's focus is clearly on enhancing the association's core objective, that of making our songs better by way of helping to make us better songwriters. Membership continues to be the highest in years; new ways of reaching out to non-members will be a focus in the coming months.

The January meeting also saw seven original songs brought in and given the SVSA "treatment" in our regular critique session — 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. Members may perform their submissions live and in person on the Third Street Coffeehouse stage or they may bring in their songs on CD, cassette, or mp3. Making 20 copies of the lyrics

for handing out to members is also suggested.

And, 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. So plan to attend next month's meeting and check us out!

- David Simpkins



Stuart Duncan (on fiddle), SVSA member Britt Mistele, Kathy Chiavola, and SVSA Member Greg Traftidlo performing at the tribute to songwriter Paul Craft at the Station Inn in Nashville in February. Greg and Paul Craft were long-time co-writers and friends.

Alice Black to perform at Cowboy Poetry and Music event

SVSA's youngest member, Alice Black, age 9, is one of the invited performers to the 2015 Durango Cowboy Poetry & Music Gathering. This is a very difficult gathering to get invited to and it is Alice's first big paid "pro" job (\$500 plus airfare & hotel). Alice got the job by singing her original song "Come Ride With Me" (that was critiqued at an SVSA meeting) for the talent buyer during the youth showcase at the WMA National Convention in Albuquerque this past November.

LEAF Singer-Songwriter Competition now accepting entries

The LEAF Festival and NewSong Music announce the Second Annual NewSong Presents: LEAF Singer-Songwriter Competition.

Now in its second year, the NewSong Presents: LEAF Singer-Songwriter Competition was created as a platform for artists who have a wealth of talent, but limited access to the big stage. The goal is to provide a springboard for singer-songwriters everywhere – to share art, shine on stage, and become household names within the LEAF, NewSong, and greater music community.

Judges will select eight finalists from the online submissions, who will then be invited to perform in the live performance finals at the Spring LEAF Festival on Saturday, May 9. A panel of judges at the finals will select the overall winner of the competition. The grand prize winner will be awarded a paid, featured performance at the Fall LEAF Festival, October 15-18 in Black Mountain, including lodging and accommodations. The grand prize winner will also advance as regional finalist in the 2015 international NewSong performance and songwriting competition.

The cost to enter is \$20 for one song, \$35 for two songs, and \$45 for three songs. The contest accepts online mp3 submissions. The final deadline to enter is Tuesday, April 7.

Submit your songs safely and securely online at www.newsong-music.com/LEAF.

Find out more about LEAF (including, presumably, what LEAF stands for) at www.theLEAF.org.

About NewSong Music: NewSong Music is an independent artist

development company headquartered at Asheville, NC's Echo Mountain Recording Studios.

NewSong's mission is to build and support a community of performers and songwriters across all genres and levels of skill, and to identify the truly exceptional artists to introduce their music to a broader, international audience.

Its programs include a record label (NewSong Recordings), artist management services, concert production and the annual, international NewSong performance and songwriting competition. Its presenting partners include Lincoln Center for the Performing Arts in New York, NPR's Mountain Stage and the ASCAP Music Café at the Sundance Film Festival. For more information about NewSong, see www.newsong-music.com.

SongFood presents a Songwriting Intensive with Darrell Scott

Grammy Award nominee Darrell Scott is the instructor for a 4-day songwriting workshop in Nashville, TN in May. Seasoned professionals as well as beginners, and songwriters in between, are welcome to attend the workshop, which promises that participants will “discover the spiritual concepts that fire the creativity behind songs.”

Daily workshops will focus on the nuts and bolts of the songwriting process. Participants will be able to share songs (or songs-in-progress) in a supportive and collaborative community. Student-run song shares will round out the evenings.

The workshop will be held May 25-28 at the Scarritt Bennett Center in Nashville, TN. Cost is \$640 (which does not include lodging).

For more details, email Stephanie@darrellscott.com.

Johnny Mercer Foundation Songwriters Project accepting applications from songwriters aged 18-30

The 10th annual Johnny Mercer Foundation Songwriters Project - a week-long songwriting workshop – is now accepting applications.

A partnership between the Johnny Mercer Foundation and Northwestern University's American Music Theatre Project, the workshop will take place June 21-27 in Evanston, Illinois (just outside Chicago). It is a free weeklong intensive for emerging professional songwriters between the ages of 18–30 in all genres of

the American popular song including country, musical theatre, rock, Latin, and contemporary pop. Participants work with award-winning professional master teachers who foster the tradition of mentorship to which Johnny Mercer was so committed. The week will culminate with a celebration concert combining the talents of the program participants, master teachers, and a special celebration of ten years of the program.

Applications are due by Monday, March 2. Selected songwriters or songwriting teams will be notified in May.

For more information, see <http://mercero.soc.northwestern.edu/>.

Hooks and How to Make Them Pay Off

By Kim Copeland, from the Songwriters Connection etip for 01/19/15

I'll assume you all know that a "hook" is an element of a song that hooks the listener into it, makes the song stick in their head, makes them sing it (even sometimes against their will), makes them tell their friends about it (and make them listen) and, most importantly, sells the song to them!

With that assumption, let's talk about types of hooks and how best to make them pay off for you.

Different genres of music rely on different types of hooks to sell songs. This is mostly based on what that genre's audience reacts to and what is proven to sell records (downloads, concert tickets, etc.).

Country Music

Country music has always been built on stories and characters. Loyal listeners of Country music demand a character that they can identify with, love, hate, emulate or desire. They also want a story, a visual scene or relationship, with a beginning, middle and end. And they demand a lyrical and/or emotional payoff.

Since the early days of Country music, singers in that genre have been storytellers. Hall of Fame songwriter Harlan Howard built his career on what he called "three chords and the truth": honest characters talking about honest emotion and situations that mainstream audiences can relate to.

Today's Country music still rides on a story, even as it incorporates rhythms and lyrical and musical phrasing from other genres.

When you are writing a Country song, you still need to start at the beginning, set the scene, introduce the characters and give your audience a payoff hook at the beginning or end of the chorus or, in a 5th form structure, at the beginning or end of each verse section. It may also appear elsewhere in the song, but because it is likely the

conclusion or the point to the song, it usually fits best there.

Other examples of lyrical driven Country music hits are “Your Cheatin’ Heart,” “Crazy,” “I Walk the Line,” “All My Exes Live in Texas,” “Forever and Ever, Amen,” “When you Say Nothing at All,” and “Always on My Mind.”

Pop Music

Pop music has always relied on melody to hook its audience. Emotion can be expressed in melody, even without lyrics. Today’s pop music features much more groove and rhythm as the lines blur between R&B, Hip Hop and Pop, but you still will find the most success with a melodic hook line that any four-year-old can sing after one listen.

Example: Taylor Swift’s “Shake it Off.” Though the song definitely has a message and the lyric has a payoff (after all, Taylor comes from Nashville), the song is built around a nine-note repetitive melody capped off by a six-note hook. It comes at you over and over, making it very easy to remember and sing along with.

This song is the perfect example of formula Pop writing and that is why it has been so successful commercially.

If you are writing Pop music and looking for commercial success, start with a melodic hook and make it simple and singable.

Rock Music

Rock music relies heavily on musical hooks to keep listeners loyal to their songs and artists. Sonic uniqueness is achieved with instruments, outboard gear, chord progressions and voicings. Vocal timbre and texture are often an extension of the instrumentation used by a Rock band or artist, as the musical sound usually is the first building block for a rock song.

Often times you can recognize a Rock song by a musical riff way before you hear a vocal melody or lyric. This is what drives this genre of music and what hooks its listeners. Think of how many of your favorite Rock songs you play air guitar to or sing the musical hook of. When you remember the first time you heard the song, you likely remember the musical hook as what grabbed your attention first.

If you are writing Rock music, chances are you are also the artist performing your songs. Put yourself in the audience. Try to create an energy from the first note you play that makes the audience react the way you want them to.

Examples of great Rock music that has followed this strategy to the top of the charts and into our collective memories are: AC/DC – “Back in Black,” Rolling Stones – “Gimme Shelter,” AC/DC – “You Shook Me All Night Long.”

Though guitar is most often the vehicle for a musical hook in Rock, there are many good examples of other instruments being used for this, very effectively.

“Bohemian Rhapsody” by Queen is a great example of a Rock song that uses voices to establish the musical hook. Pink Floyd’s “Comfortably Numb” is another good example of this.

When you are writing, think not only about what you want to say with your song, but also how you might say it by building around a catchy hook.

No matter what type of songs you write, you can elevate your chances of commercial success and increase your fan base by focusing on strong hooks that do their job well.

Country – You can also have a memorable musical hook and a great melody; but the lyrical “a-ha” or “I told you so” moment will take you to the top of the charts.

Pop – You can say whatever you want to say as long as your children can Shake it Off from the back seat of the car or dancing around the living room.

Rock – Make them feel it before they hear it! Put the emotion in the music with a phrase that makes them feel something before the singer starts singing.

Hope this helps you hook the big one!

“DOA” Songs

By Leon Olguin, from the Songwriters Connection etip for 02/02/15

What the heck are “DOA” songs?

First, a little background:

Recently I spent several hours writing what I hoped would be future posts for “Soup to Notes,” my blog about music makers and making music, only to review them later and decide that they were not very good. So now I must determine if there were any ideas worth saving from these potential posts, or whether I should discard them in whole.

When I explained my dilemma to my wife Sheryl, she stated that this would be a worthy discussion topic for our songwriting readers: What do you do when you write a song that you know is bad? That is, a “DOA” song.

A Songwriter is Always Writing

If you are a serious songwriter, you are creating all the time. Even when you are not actually in the act of “writing a song”; that is, engaged in what would look like songwriting to a casual observer (i.e., hunched over your guitar, with a handy pad of paper and pencil nearby, playing a few chords, humming a few bars of melody, singing an odd line here and there, and quickly writing it down) you are most likely mulling over music and lyrics ideas, letting them roll around in your mind.

If you have any experience as a creative artist, you have most likely come to realize that not everything you create will be great. Sometimes you will write a song that starts off well and then “runs out of steam” in verse 2.

There will be times when you are writing a song, and your instincts tell you that it is not turning out well. Indeed, you may push through your initial doubt and finish a

draft of the song, only to come back to it later and realize that it is not up to standard (i.e., it stinks). Now what do you do?

4 things To Try If You've Written a Seemingly DOA Song:

You may be tempted to throw the whole fetid mess away and start over with a new idea. The “patient” may well be truly DOA, but before you take this drastic action, you might want to try the following suggestions:

- Play it for a fellow songwriter anyway, and ask them if there is anything that can be done to save the song.

- If you decide not to try and re-write it, look more carefully for anything in the song that could be salvaged. There may be a line or two in the lyric worth saving, so don't let a good line “go down with the ship.”

- See if you or your fellow songwriters can find some good melodic ideas that could be salvaged.

- Check again to see if perhaps you came up with a cool guitar riff or chord progression that could be saved and used again.

One Final Thing to Try

There will be that rare occasion when your song could be initially be classified as a “hopeless case.” In that case, set it aside, and go on to something else. After a while, come back to the song and examine it afresh. You may come back to it after a few weeks, or maybe even after a few years! You may then find some potential gold among the dross, or you may find that your initial assessment was correct. If so, fret not, for you are in illustrious company. Every great and famous songwriter has quite a few “DOA” song skeletons in their closet.

Some of them have even recorded and released skeletons that perhaps should have stayed in that metaphorical closet.

Fortunately for the experienced writer, songs that are completely DOA are somewhat rare. Usually there is something there that can be saved for another song.

Current SVSA membership list

Members paid
as of 2/22/15

Kathy Acosta
Marc Baskind
Andy Bishop
Aspen Black
Alice Black
Bob Blackwell
Dee Bowlin
David Bowen
Steve Clark
Bob Coulter (Lifetime Member)
Sid Crosswhite (Lifetime Member)
Mike DeGiorgi
Charlie Divers
Paul Douglas
Mike Franke
Jerry Gilmore
Egan Green
Dale Hamilton
Leigh Littleton
Barbara Martin
Marian McConnell
Britt Mistele
David Motley
Mickey Nelson
Jack Page
Mike Pearrell
Larry Sakayama
Connie Sellers
David Simpkins
Dean Smith
Eddie Sutphin
Greg Traftidlo

SVSA Performing Members' Upcoming Gigs

Aspen Black

March 19 - Equestrian Legacy Radio - 12:00-1:00 interview featuring my music, poetry, and upcoming book; streamed online www.equestrianlegacyradio.com

May 22 - Third Street Coffeehouse, Roanoke, VA, 8-10 pm

June 15-18 - Crooked Road Festival (Rocky Mount RMA/FRCO tourism events), Rocky Mount, VA, times TBA

August 7 - Bent Mountain Bistro, Bent Mountain, VA, 6-9 pm

Sept. 5 - Rural Roots Music Commission Award Ceremony, Fairfield, IA, 6 pm

Sept. 12 - GA Cowboy Gathering & Western Festival (headline act), Carrollton, GA, times TBA

Sept. 16 - 19 - ArtCore, WY, workshops & concerts, Casper, WY, times TBA

Oct. 1-4 - Durango Cowboy Poetry & Music Gathering, Durango, CO

Oct. 2 - WMAECC concert/jam, Cumberland, MD, 8 pm

Oct. 3 - House Concert (with Kerry Grombacher) - Willow Grove, PA, 7 pm

Oct. 16 - Bent Mtn Bistro (in duo with Kerry Grombacher) - Bent Mountain, VA, 6-9 pm

Oct. 17 - Floyd Country Store (with Kerry Grombacher), Floyd, VA, 12 noon

Nov. 11- 15 - WMA National Convention, times TBA, Albuquerque, NM

Dec. 4 - Come Home to a Franklin County Christmas, Rocky Mount, VA, 6-9 pm

Dec. 6 - Rocky Mount Christmas Parade, Rocky Mount, VA, 3 pm

Alice Black

Sept. 12 - Georgia Cowboy Gathering, Carrollton, GA

Oct. 1-4 - Durango Cowboy Poetry & Music Gathering, Durango, CO

Greg Trafidlo

Feb. 28: House Concert with Britt Mistele, Kathy Acosta, David Simpkins, and Mike Pearrell, Bridegwater, VA

Mar. 14: Side Door w/ David Simpkins and the KGB, Radford, VA

Mar. 27: In-The-Round, Songwriters Showcase, Picker's Supply, Fredricksburg, VA

Mar. 28: Americana Afternoons with Britt Mistele, David Simpkins, Ron Ireland, Mike Pearrell, and Kathy Acosta. Floyd, VA

SVSA Performing Members' Upcoming Gigs

David Simpkins

Saturday, February 28: House Concert, Bridgewater, Virginia. In the round with Greg Trafidlo, Mike Pearrell, and Britt Mistele. Special guest: Kathy Acosta.

Saturday, March 14, 7:00-10:00 p.m., Side Door Productions, Radford, Virginia. With the KGB (Kathy Acosta, Greg Trafidlo, and Britt Mistele).

Saturday, March 21, 9:30-noon, Our Daily Bread, Blacksburg, Virginia. Solo performance.

Saturday, March 28: noon-3 p.m., Floyd Country Store, downtown Floyd, Virginia. Americana Afternoons

Songwriters In The Round with Greg Trafidlo, Mike Pearrell, Ron Ireland, and featuring Britt Mistele and Kathy Acosta on backing vocals. For more info, see <http://www.floydcountrystore.com>

Friday, April 17: 7:30-10 p.m., Third Street Coffeehouse, Roanoke, Virginia. With the KGB.

Saturday, June 6: time TBD, House Concert, Fancy Gap, Virginia. With the KGB.

Friday, June 12: Appalachian Spirit Art Gallery, main street Marion, Virginia. With the KGB.

Marc Baskind

Fri.-Sat., Feb. 27-28: The Greenbrier, White Sulphur Springs, West Virginia. Main Dining Room with The Walter Scott Trio, 7-10 p.m.

Fri.-Sat., March 6-7: The Greenbrier, White Sulphur Springs, West Virginia. Main Dining Room with The Walter Scott Trio, 7-10 p.m.

Fri.-Sat., March 13-14: The Greenbrier, White Sulphur Springs, West Virginia. Main Dining Room with The Walter Scott Trio, 7-10 p.m.

Sat, Mar 21: Annie Moore's Irish Pub, Roanoke VA, 7:30-10:30PM

Fri, Mar 27: India Garden Restaurant, Blacksburg VA

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.

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

- Feb 27 Keith Bowniece & Lee Robertson (Roanoke, VA)
- Mar 6 Randolph Walker & Marian McConnell (Roanoke, VA)
- Mar 13 Corey Ross-Jenkinson (Lawrenceville, NJ)
- Mar 20 Rivertown Gypsies (Ronceverte, WV)
- Mar 27 Dan & Marian McConnell (Catawba, VA)
- Apr 3 2 Bobs 4U (Roanoke, VA)
- Apr 10 Josh Gilbert (Ooitewah, TN)
- Apr 17 David Simpkins (Radford, VA)
- Apr 24 KIDS NIGHT – All Open Mic 18 and Under
- May 1 Randolph Walker & Terry Dollar (Roanoke, VA)
- May 8 Jonesville (Vinton, VA)
- May 15 Jim Sharkey (Roanoke, VA)
- May 22 Aspen Black (Rocky Mount, VA)
- May 29 Josh Jones (Fincastle, VA)
- Jun 5 Lobo Marino (Richmond, VA)
- Jun 12 TBA
- Jun 19 TBA
- Jun 26 TBA
- Jul 3 TBA

Third Street Coffeehouse is 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.

SVSA Members' Recordings



eyes on the horizon



kaleidoscope



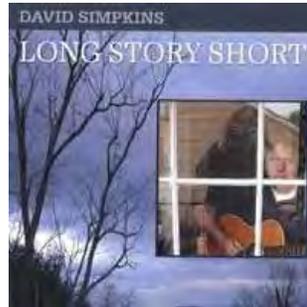
touch the sky



crossing over time



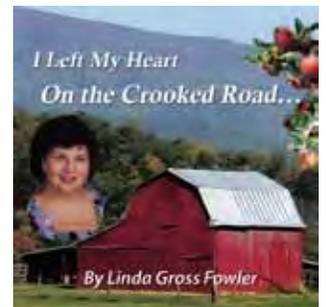
marc with a "c"



long story short



live from third street
coffeehouse



i left my heart on the
crooked road

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.

TOUCH THE SKY — Swinging acoustic blues and jazz from Barb Martin and Mac Walter.

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.

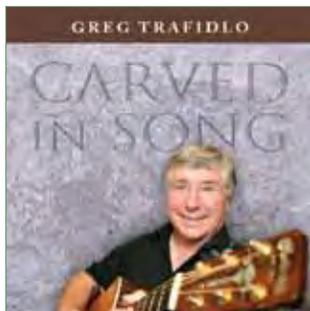
Britt Mistele

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.

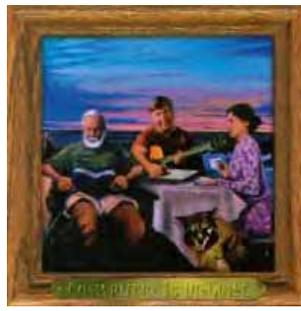
SVSA Members' Recordings



carved in song



folk singular



co-writers in disguise



old dog, new tracks



pacing the moon



dog joggin'



winkin'



tao from the mountain

Greg Trafidlo

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

FOLK SINGULAR— 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.

CO-WRITERS IN DISGUISE — Contemporary folk/country with an emphasis on well-crafted lyrics and humor. With a number of SVSA members appearing on the CD.

OLD DOG – NEW TRACKS — Songs that range from silly to sublime, drawing you in with warmth, wit, and humor. Songs include "I Got Stuck Behind Buford," "Time is a Mountain," and "The Tumbler." Buy it from CD Baby or contact Greg at kirasongs@aol.com.

Josh Jones

PACING THE MOON — Thirteen of the strongest songs Josh has written. For lyrics, short audio clips and additional information, please visit www.jonesgroupmusic.com.

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.

TAO FROM THE MOUNTAIN — Tight harmonies, warmth, and witty songwriting from Laura Pole, Greg Trafidlo & Neal Phillips. Features classics such as "Shenandoah" as well as original tunes including "Appalachian Rap" and "The Starbucks of County Down."

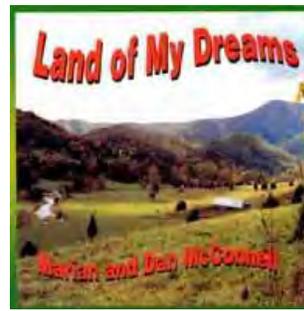
SVSA Members' Recordings



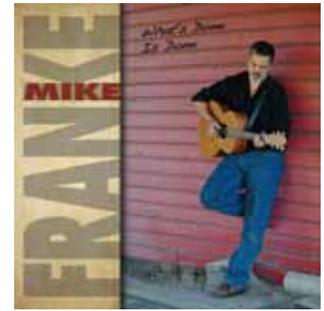
cup of contradictions



dimestore detective



land of my dreams



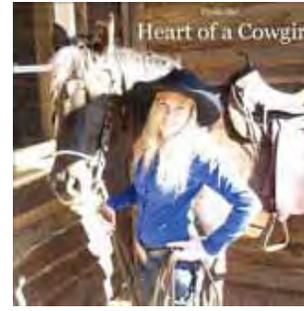
what's done is done



invisibility



eastern western
cowgirl



from the heart of a
cowgirl



horsegirl poet

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.

Marian and Dan McConnell

LAND OF MY DREAMS — Takes the listener along on an excursion in the Blue Ridge Mountains in Virginia through 14 original folk songs with celtic and country/rock underpinnings. Recorded at Catawba Sound Studio. Available at cdbaby.com.

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.

Aspen Black

INVISIBILITY — New cowgirl poetry. Available at the end of January 2015 at CDBaby.

EASTERN WESTERN COWGIRL — Eight original Contemporary Western songs. Available at CDBaby.com/aspenblack7.

FROM THE HEART OF A COWGIRL — Original spoken word poems adhering to the Western Music Association guidelines for the cowboy poetry genre. Available at CDBaby.

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

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. Available at CDBaby.

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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