

great



songwriter

Rick and Janis Carnes Workshop March 5th!

At the last PSA workshop I attended, JC opened by asking everyone where they write songs, when they work best. It was cool to hear some of the similarities between all these people, from different backgrounds, with varied levels of experience and success, gathered for the love of one thing: songwriting. Rick and Janis Carnes (pictured right) are experienced songwriters, having written hits for the likes of Garth Brooks, Reba McEntire, Alabama, and many more. And they're coming all the way from Nashville to share a bit of what it takes with us. Here's a bit of what Mr. Carnes, president of the Songwriter's Guild of America, has to say about songwriting and the upcoming workshop.

When do you work best, Mr. Carnes?

When I am on a secluded South Pacific island drinking Mai-Tais, swinging in a hammock, being fanned with palm branches by beautiful native girls in grass skirts... This explains why my work has suffered here in Nashville... *grin* I have learned to write under any and all conditions because that is what the job requires. You get a call that they need a song for an album by Tuesday (it is Monday night, of course) or that the artist has some free time and wants to write on the tour bus between New York and Alaska... you can't pick and choose... you just Cowboy up and go!

What can people expect from your upcoming workshop? Hopefully some answers to the problems that are holding them back from being as productive as they possibly can be. I can't make you a great songwriter... but maybe you can make yourself one if you get a little advice from someone who has worked as a songwriter everyday for a couple of decades.

What should they bring with them? A number two pencil and a calculator... no, wait... that's for the SAT! Bring a pencil and something to write on... and maybe some cookies for the teachers...

What can they hope to take away? A million dollar songwriting tip... Hey! it never hurts to think big!

What is the purpose/benefit of belonging to the Songwriter's Guild of America? How long have you been involved? There is no purpose to belonging to the Songwriters Guild unless you intend to one day be a professional songwriter... But if you aspire to the profession then you're a fool not to join! We are the ONLY organization in America that will collect your royalties for you and audit and sue for songwriters... simple as that. WE do a whole lot other stuff that would take up way too much space to talk about. There are a lot of educational workshops and such sponsored by the Songwriters Guild Foundation... as well as online features soon to be unveiled...



I've been involved with the Songwriter's Guild for about nineteen years... I had a very enlightened publisher who told me I should join way back in the eighties... (See, publishers can be good guys too! *grin*)

Do you have a piece of advice for new songwriters? If you are serious about songwriting, whenever people ask you what you do, say "I am a songwriter"... Commit to the idea... don't say "I sell insurance... and I sometimes write a song or two..." Just go on and claim it. Then you will have no excuse for not writing everyday. For those more experienced? Read *Music, Money and Success*, by Brabec and Brabec, and *All You Need to Know About the Music Business*, by Passman... And one last thing... if you don't know what a "Binding" auditing clause is, be sure to have all your songwriting contracts reviewed by the SGA or you will waste valuable years of your professional life.

What do you enjoy most about songwriting? The glory, the money, the women... That's speaking for myself of course... I have no idea why Janis writes songs *grin*.

Seriously... I enjoy going to work everyday with a guitar on my back. I dig songwriters as people, they are the weirdest bunch of folks you ever met! A bunch of gamblers like you would never see at the racetrack... And, of course, somebody has to do it! Without music our lives would be SO much less valuable...

letter from the president



I was recently reassessing the inventory of my songwriting skills and realized that my stock is low in melody. I'm not too bad lyrically, but writing melodies is probably the toughest part of songwriting for me. I am not strong in music theory or harmonic structure, so I kind of fake it, musically. I did play in the band and orchestra in high school and college...but as a drummer. You can fake a lot as a drummer.

So, I thought I would write an article about melodies. Since that is not my strong suit, why would I be qualified to write about such an integral part of the songwriting process? Well, I read a lot. In fact, lately, I have been reading more than I have been writing. But that's okay. It will catch up with me eventually. I thought I would share some of the comments and ideas I have read from some of the folks I admire that know songwriting inside and out.

Let's start at the beginning...when we first learn to write. I like how Harriet Schock describes it in her book, *Becoming Remarkable*. "The beginning songwriter who doesn't really have his instrument down or a good feel for rhythm will write a melody's rhythm which reminds one of a new horseback rider holding on the saddle horn for dear life." Harriet also tells us, "Irving Berlin always said how important it is for a melody to sound strangely familiar the first time you hear it. If it sounds familiar enough to affect us emotionally, but not so much that it is predictable, then the melody has walked that delicate line well."

In the same vein, in *12 Steps to Building Better Songs*, Pat and Pete Luboff write, "The melody expresses the emotional tone of the lyric in the same way that a movie score defines the emotional tone of a scene."

In her excellent book, *Successful Lyric Writing*, Shelia Davis concentrates mostly on lyrics, but she touches on melodies by writing, "The best tunes reflect that interplay in repeated melodic motifs and varied rhythm and harmony. The best lyrics pleasure the ear with verbal echoes and unexpected shifts of meter."

If you want a good book that really digs deep into the music of songwriting (and is a good complement to the Shelia Davis book), get *Writing Music for Hit Songs*, by Jai Josefs. Jai writes, "A hook should have a melody that is original and memorial, and yet at the same time is easily singable. The melody should be accompanied by a fresh and interesting har-

mony and a instrumental arrangement that is compatible yet distinctive in its own right."

John Braheny tells about how those little melodies float around in our heads and what to do about it in his book, *The Craft and Business of Songwriting*. "Try tapping out one of the short melodic ideas running around in your head. Most songwriters seem to be blessed (or cursed) with these little bursts of inspiration. This is a great place to start, since what often has hooked your unconscious mind will have a tendency to hook others."

OK. Now let's get to the reeal experts, Paul McCartney and Carlos Santana. Paul gives a lot of interesting insights into his and John's songwriting in his book, *Many Years from Now*. Paul tells us, "John would often have the melody and the lyrics to one verse, and the trickiest thing is making more of it. The second verse is nearly always the killer because you've often said it all in the first verse, but by pushing yourself, you can actually get a second verse better than your first. It's always more difficult because you mustn't repeat yourself. You've got to take the idea somewhere else, but it has to have the same metre and the same melody. That was often where he [John] or I needed help."

Now Señor Santana has always been a little "out there" with his explanations of his world and what is in it, which you can read in the Bill DeMain interview with Carlos in the most recent issue of *Performing Songwriter Magazine*. His description of melody is a bit abstract, but once you read it, you get where he is coming from. "Melody is immediate to the molecules. Molecules don't need ABC's to understand. Melody goes right to the cells. It rearranges the molecules, and those are the melodies I like." Me too...I think.

So, there you go. Read and learn. I think one of my problems with lyric and melody writing these days is I have too many distractions. Too much "stuff" in my head. Way back in 1934, John and Alan Lomax wrote about that in their historic book, *American Ballads & Folk Songs*. They wrote, "A life of isolation, without books or newspapers or telephone or radio, breeds songs and ballads."

Well, I gotta go...I need to turn off the PC, and I have this crazy little melody running through my brain... -JC



ALL THE WRITE STUFF

A songwriting workshop from Rick and Janis Carnes, Songwriters Guild of America

March 5, 2003
6 to 10 pm
McKenzie's Restaurant
400 E. Evergreen
Vancouver, WA

Rick has written hits for Steve Wariner and Garth Brooks (*Burning the Roadhouse Down*, *Long Neck Bottle*), Reba McEntire (*I Can't Even Get the Blues*), and has co-written with Janis hits for The Whites (*Pins and Needles*) and Alabama (*When It All Goes South*). All in all, Rick has 21 million records sold with tunes he has written or co-written. He also has recorded on Warner's Brothers, Electra Asylum and MCA.

psa hotline:

503.727.9072

Cost at the door \$40 for members, or \$50 for non-members.



mentor showcase: Mary Beth Felker and The Voice Project

Mary Beth Felker is one of PSA's Mentors, a group of professionals from the music industry—including musicians, songwriters, promoters and consultants, instructors, producers, radio hosts, and more—who have agreed to share their experience and expertise in various ways with the members of PSA. Mary Beth is creator of *The Voice Project*, located near the Rose Quarter in Portland.

Mary Beth Felker brings over 20 years of vocal training and performance, 10 years of teaching experience, and countless hours of clinical voice research, observation, and education to the Voice Project. After hitting a wall vocally, Mary Beth began looking for a faster, more efficient way to train voices. In her pursuit, she found Speech Level Singing and began retraining as a vocalist and teacher. Having gained her certification as an associate, Mary Beth is the only Seth Riggs, Speech Level Singing Instructor in the Portland area, and was the first instructor to establish an SLS studio in the Pacific Northwest. Mary Beth travels throughout the region sharing her expertise at seminars, as well as offering voice and performance workshops locally with visiting experts. In an industry where time is money, Mary Beth stands out in her ability to bring about fast, healthy, and marketable changes to her student's voices.

So, what is Speech Level Singing? According to its creator: "Speech Level Singing is a way of using your voice that allows you to sing freely and clearly anywhere in your range, with all your words clearly under-

stood. Since you are not learning what to sing but rather how to sing, you can apply this technique to any type of music." Apparently, at one of his concerts, Stevie Wonder stopped in the middle of the performance to praise this technique for restoring his voice, and giving him the opportunity to continue sharing his passion... that was over 30 years ago, and Stevie continues to study exclusively under this method.

Speech Level Singing is a proven technique. Having won over 100 Grammy's and 4 National Metropolitan Opera awards, Riggs' student's names read as a virtual who's who in the entertainment industry, encompassing all genres of music. Michael Jackson, Michael Bolton, Natalie Cole, Jennifer Lopez, Faith Hill, and Julio Iglesias, are only a few of the thousands of voices who have studied this technique.

Drawing from her diverse background as a performer, educator, student and coach, Mary Beth understands what it takes to be successful in pursuit of a professional recording contract or how to gain confidence as a solo artist. "It all comes down to giving you, the singer, the ability to fully express yourself...not being restricted by what your voice can't do, but gaining access to all that it can. Fortunately, with an accurate understanding of the vocal process, it does not take years of study to become an accomplished singer. In fact, everyone already knows how to sing. If you speak, you can sing." For more information on The Voice Project, send a note to info@thevoiceproject.com or give Mary Beth a call at 503.284.9488 (Portland) or 206.465.4536 (Seattle).

it's time to update the membership directory

Please update your information on this survey and send it to the PSA for inclusion in the new membership directory. OR send your information via email to psamail@ix.netcom.com. Deadline: March 15, 2003.

your name

music business/company

mailing address (check here if you do not want your address in the directory)

city

state

zip

day phone

evening phone

fax

email

please check all that apply below:

i write: lyrics music

i am interested in collaborating: yep nope

i play: vocal guitar keys bass drums other: _____

i like: rock country r&b pop (top 40) adult/contemporary classical folk
 alternative christian children instrumental other styles: _____

comments or credits (to be printed in the directory): _____

----- This section for admin use only (will not be printed in the directory) -----

Would you be willing to volunteer at PSA functions, and if yes, are there any specific areas in which you're interested? _____

Any comments or suggestions on how to improve PSA? In what functions/events are you most interested? _____

Rock n' Roll Camp for Girls

by Misty McElroy

Here's the latest news on Portland's original Rock 'n' Roll Camp for Girls! Last summer 125 girls from around the world attended the rock camp for girls to learn guitar, bass, drums, and vocals in addition to self-reliance workshops, including self-defense and music production. They met Gina Shock of the Go Gos, took guitar lessons from Corin Tucker and Carrie Brownstein of Sleater-Kinney, and performed with their new bands in a sold-out concert showcasing their talents.

Our resources for the camp are expanding. In an effort to keep up with the powerful momentum created by the Rock 'n' Roll Camp for Girls, we've incorporated the feedback of campers and instructors into our daily operations and are now launching a new program called the Girls Rock Institute. The Institute will provide a physical location to sustain our new community of rocker girls, as well as offer workshops, seminars, an instrument library, and practice spaces. In the fall of 2003 we will also launch our after-school program at our new site. Everyone should come check it out - it's located at 8900 NE Vancouver Way (#6 on the bus line) - at our Open House on March 15th.

Portland Songwriter's Association has sponsored the rock camp in the past, and this growth is because of such amazing community support! We have a number of grant applications pending, and a lot of



industry and non-profit interest in our activities. However, the process of expansion can be scary, particularly in the midst of an economic recession. It is a risky time to move forward and make plans, but the demand for our rock programs for girls is unflagging.

There continues to be strong interest in the Camp and the Institute from girls and their parents. Last year we had only 125 spaces for campers and had to turn away over 400 applications. The need for holistic music education for girls cannot be overstated: playing rock music gives girls confidence and skills that they use in all aspects of their lives beyond the doors of our programs.

Everyone from little sisters to grandparents help with camp, and we believe there is a place for everyone's talents in the creation and implementation of our rock programs. We want to offer you the opportunity to get involved with the camp and really develop a stake in what we are doing in ways you feel is the most effective.

Here are a few ways that you can help:

Give us financial support: The rock camp is a 501 (c)(3) nonprofit organization, and your donation is tax deductible. \$1000 will sponsor



a camper for a week of camp.

Give us your old equipment: We are always building our collection of instruments and equipment for campers. Any functioning piece will do!

Give us your voice: Tell people about the

camp! Are you a rock band embarking on a tour? Designating a percentage of profits from a show is a great way to demonstrate your support!

Give us your time: Are you a woman musician coming on tour through Portland? Would you be interested in doing a workshop for girls? By volunteering time in this way, you make a big difference in the lives of impressionable young musicians.

We are a creative organization and encourage any ideas you have for supporting the camp and the institute. Please contact us and let us know how you want to help.

for more
information
go to:
girlsrockcamp.org

psa monthly workshop participants (if you haven't ever come, you should... bring a song in-the-works)

J S A P U S E Y	Nick Badalamenti	I Miss That Someone	P F S D E T	Mike Sussman	Looking for Love
	Phil Badalamenti	My Retirement Show		John Nolan	Will to Forgive
	Crystal Badalamenti	feed back & support		Del Ford	I Won't Do That No More
	Del Ford	Counting My Lucky Stars		Sarah Honkala	Real Goodbye
	Kelli Caldwell	My Dream Come True (w/G. Reynolds)		JC Tubbs	I've Never Been Lonely 'Til I Met You
	Gil Reynolds	In-Between Girl (w/K. Caldwell)		Larry Wyatt	Where Have All the Real Cowboys Gone?
	Sarah Honkala	Cryin' Eyes		Judd Swanson	Does This Make Me Look Too Gay?
	JC Tubbs	When Two Worlds Collide		Denise Jarrell	Who Will You Turn To Tonight?
	Denise Jarrell	Somebody Else		Richard Emmet	Shadow Girl (revised from last month)
	Mike Matthews	Daddy Let Go		Joan Asubel	feedback and support
	Mike Sussman	Touch of Weather		Mary Rowan	feedback and support
	Judd Swanson	Forever, Monica (The Ballad of Mr. Starr)		Greg Thelen	If I Ever Loved Anyone (You Know I Love You)
				John Kellerman	Years Gone By



kelli doyle justin j.c. bill denise gil

new psa board

the great songwriter

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- karolyn lasternews & notes
- jim pantaziweb coordinator
- j.c. tubbscontributor

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- mary beth felker tracy grammer
- melody guy eric hester toni land
- lisa lepine cary novotny kevin welch

psa opportunities:

Rick and Janis Carnes workshop, "All the Write Stuff": march 5, 6-10 pm
 pay at the door \$40 for members, \$50 for non-members, McKenzie's Restaurant in Vancouver, WA 400 E. Evergreen

songwriting workshops: 3rd sat, 11 am
 we're looking for a new location, so please call the hotline or check email announcements for the new spot

psa monthly showcases: 1st tues, 7 pm
 and new showcase competitions: march 17, april 14 (semi-finals), and april 28 (finals)

buffalo gap
 6835 sw macadam
 portland, oregon

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sunday	monday	tuesday	wednesday	thursday	friday	saturday
mar 2	3	showcase, buffalo gap 7pm	4	Carnes Workshop 6-10 pm, Vancouver	5	6
9	10	11	12	13	14	workshop location TBA, 11 am
16	songwriters competition buffalo gap 7pm	17	18	19	20	21
23	24	25	26	board meeting at buffalo gap 6:30pm	27	28
30	31	showcase, buffalo gap, 7pm	apr 1	2	3	4
6	7	8	9	10	11	12
13	semi-finals buffalo gap 7pm	14	15	16	17	18
20	21	22	23	board meeting at buffalo gap 6:30pm	24	25
27	finals buffalo gap 7pm	28	29	30	may 1	2
4	5	showcase at buffalo gap 7pm	6	7	8	9
11	12	13	14	15	16	workshop location TBA 11 am
18	19	20	21	22	23	24
25	26	27	28	board meeting at buffalo gap 6:30pm	29	30
					31	

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the
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C R E A T I V I T Y

If you follow the crowd, you will usually get no further than the crowd. If you walk alone, you're likely to end up in places no one has ever been before.

You have two choices in life. You can dissolve into the mainstream, or you can choose to become an achiever and be distinct. To be distinct, you must be different. To be different, you must strive to be what no one else but you can be.

- Author Unknown (submitted by JC Tubbs)

