# The Australian Songwriter

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## Chairman's Message

Members, I am excited!

At this time of year the air in the ASA National Office is all abuzz with apprehension, as we await with baited breath for our esteemed Judges verdicts of Song Contest 2013 entries.

The excitement is palpable as your Board works toward getting all those songs to a vast range of Music Industry Judges to be scrutinized and voted on.

Then, there is the National Awards Evening that has to be laboured over, to make sure that the Event matches and lives up to the talent that will be appearing on the night. Yes, I can truly say that it is a hectic but thrilling time of year for the ASA Board.

Even though the workload is heavy in this period, our Vice-Chairman and Editor Alan Gilmour has somehow still found the time to get the October 2013 e-Newsletter out to whet everyone's appetite for things to come. As well as all the interesting features this month, I particularly like the update on who has received the 'National Songwriters Hall Of Fame' Award, as we celebrate the tenth year of such. Check it out, and get in early to obtain a ticket for what is going to be a spectacular show, come Wednesday 4 December.

Remember, if you are a Songwriter, you should be a Member of the ASA. See you at the Wax Lyricals.

Denny Burgess

## Editor's Message

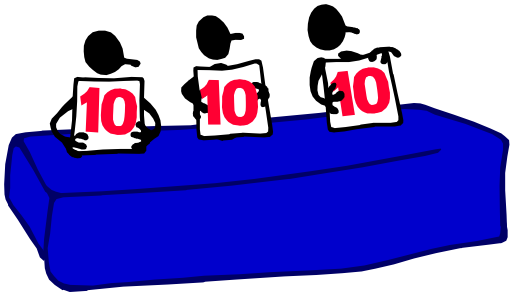
While the ASA team is busy judging the entries received in the 2013 Australian Songwriting Contest, we've put aside some time to publish the October edition of The Australian Songwriter.

Included are ASA member profiles on Rebecca Moore, Jourdain and Jade Diary. Many thanks also to Katie Hardyman for her article entitled I'm Just A Child and to ASA Regional Co-Ordinator Mike Cardy for his article on Jade Diary. Once again, we are pleased to be able to publish some more songwriting tips from James Linderman.

The Australian Songwriter welcomes written contributions from ASA members and readers of the magazine. If you have anything that you would like to say about yourself, other songwriters/musicians/artists/new releases or upcoming events, simply send your contribution via email to the Editor at alang@asai.org.au.

Alan Gilmour

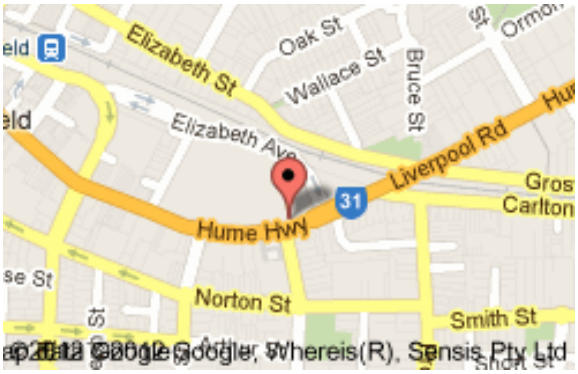
## 2013 Australian Songwriting Contest Update




Judging is continuing in the 2013 Australian Songwriting Contest.

Many thanks to all of this year's entrants. We have so far heard some truly wonderful songs which will make it very difficult once again to choose winners. The 2013 entries continue to reflect the very best in Australian independent songwriting. Results will be announced soon.

## 2013 National Songwriting Awards Update




The 2013 National Songwriting Awards will be held on Wednesday 4 December 2013 at The Wests Ashfield Club, 115 Liverpool Road Ashfield NSW 2131, commencing at 6.30 pm for 7.00 pm. Dinner and drinks will be provided.

The Awards Night will feature:

- Performances by all Category winners in the 2013 Australian Songwriting Contest.
- The announcement of the 2013 Australian Songwriter of the Year.
- The announcement of the 2013 winner of The Rudy Brandsma Award for Songwriting Excellence.
- Glenn A Baker's induction of the 2013 Australian Songwriters Hall of Fame inductee, Garth Porter. Garth was songwriter for the 1970s Australian supergroup, Sherbet, and also for some of Australia's greatest country music performers, including Lee Kernaghan. The induction will be followed by performances of some of Garth's greatest songs by former Sherbet front man, Daryl Braithwaite, and country music legend, Lee Kernaghan.

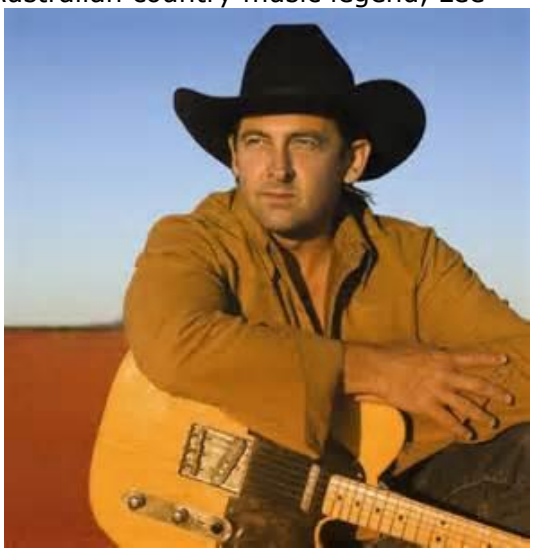
Tickets are available from the ASA National Office on asanationaloffice@asai.org.au.

## 2013 Australian Songwriters Hall of Fame Inductee: Garth Porter (Sherbert) with performances by Daryl Braithwaite and Lee Kernaghan

This year, Garth Porter, the songwriter and co-writer behind 1970s Australian supergroup Sherbet, will be the 10th annual inductee into The Australian Songwriters Hall of Fame.

The award will be presented to Garth by Glenn A Baker at the National Songwriting Awards on 4 December 2013.

Following the induction, former Sherbet frontman, Daryl Braithwaite, and Australian country music legend, Lee



Kernaghan, will perform some of Garth's best known songs for the Awards Night audience.

Sherbet is best remembered for a string of songs in the 1970s, including No 1 Australian hits "Summer Love" (1975) and "Howzat" (1976). Howzat also went on to become a hit single in the UK.

Daryl Braithwaite then moved on to a solo career with hits such as "The Horses", "As The Days Go By" and "One Summer". He continues to tour and perform today.

Garth Porter went on to become a major songwriting contributor for many Australian country music acts, including Lee Kernaghan. Garth and Lee co-wrote some of Lee's best known hits, including "Planet Country", "Boys From The Bush" and "Southern Son". These songs were also featured in the The Man From Snowy River Arena Spectacular, which was directed by David Atkins and Ignatius Jones.

## 10th Anniversary of The Australian Songwriters Hall of Fame

The Australian Songwriters Hall of Fame was established in 2004 to honour the lifetime achievements of some of Australia's greatest songwriters. In its 10th anniversary year, we thought that we would look back at the songwriters who have accepted this award since its establishment.

**2012: Don Walker (Cold Chisel).**

Don's songs for Cold Chisel include the classics "Khe Sanh", "Breakfast At Sweethearts", "Choir Girl" and "Flame Trees" (co-written with the late Steve Prestwich). Don has moved on to a solo career and he now performed his later songs with his band, the SFs.

**2011: Steve Kilbey (The Church).**

The Church is known for some of the greatest Australian songs including "The Unguarded Moment", "Always With You" and "Under The Milky Way Tonight", all of which come as originals and co-writes from the fertile pen of the band's frontman Steve Kilbey.

**2010: Richard Clapton.**

Richard Clapton's songwriting repertoire includes some of Australia's best known songs including "Girls On The Avenue", "Goodbye Tiger", "Capricorn Dancer", "Down In The Lucky Country", "Glory Road", "Stepping Across The Line", Hearts On the Nightline", "Get Back To The Shelter and "The Best Years Of Our Lives".

**2009: Ross Wilson (Daddy Cool and Mondo Rock).**

Daddy Cool burst onto the Australian music scene in the early 1970s with the classic hit record "Eagle Rock". "Eagle Rock" would go on to become one of the best known Australian songs of all time and is still played on the radio today. When Daddy Cool broke up, singer and guitarist, Ross Wilson, went on to form another major Australian group, Mondo Rock, which lasted from 1976 to 1990. Mondo Rock had a string of hits including "State Of The Heart", "Chemistry" and "Cool World".

Ross returned to performing in 1990 and released two albums of new material plus a retrospective album covering his whole career, including many rare tracks.

**2008: Doc Neeson, Rick Brewster and John Brewster (The Angels).**

The Angels was formed in Adelaide in 1974 by Doc Neeson, Rick Brewster and John Brewster. They went on to have a string of hits including "Marseilles", "Am I Ever Gonna See Your Face Again", "Take A Long Line", "No Secrets", "Mr Damage", "Let The Night Roll On" and "Waiting For The Sun".

**2007: Brian Cadd.**

Brian Cadd performed in well known Australian groups from the mid-1960s, including The Groop, Axiom and The Flying Burrito Brothers. He went on to create a major solo career for himself. His best known songs have been "Ginger Man", "A Little Ray Of Sunshine", "Show Me The Way" and "Silver City Birthday Celebration Day".

**2006: Glenn Shorrock, Beeb Birtles and Graeham Goble (The Little River Band).**

The Little River Band featured the songwriting powerhouse of Glenn Shorrock, Beeb Birtles and Graeham Goble and rose to fame in 1975 with a string of hit songs: "Reminiscing", "Cool Change", "Help Is On Its Way", "Happy Anniversary" and "The Night Owls".

**2005: Russell Morris.**

People call Russell Morris "The Real Thing" after his classic 1960s hit of the same name. However, Russell is also known for other songs, including "Wings Of An Eagle", "Sweet Sweet Love", "The Girl That I Love" and "Part Three: Into Paper Walls".

**2004: Harry Vanda, George Young and Stevie Wright (The Easybeats).**

The Easybeats were one of Australia's first musical supergroups. Formed in Sydney in 1964, the group was powered by songwriting superstars Harry Vanda and George Young, and in their early days, Stevie Wright (pictured with Glenn A Baker). Their best known songs include the hit, "Friday On My Mind".

Many thanks to all of these songwriters for their contributions to Australian popular music. It has been a great privilege to induct them into The Australian Songwriters Hall of Fame over the past decade.

We look forward to inducting the 10th nominee, Garth Porter, at the National Songwriting Awards Night on 4 December 2013.

## ASA Member Profile: Rebecca Moore

**Rebecca Moore** has been a longtime ASA member and a regular entrant into the Australian Songwriting Contest. In 2012, she was nominated for The Rudy Brandsma Award.

Rebecca is a highly accomplished, award winning singer songwriter who was recently described by the Queanbeyan Times as "the artistic love child of folk singer Joni Mitchell and stadium rocker Robert Plant." (May 2013)

She has supported many great artists including the John Butler Trio, Xavier Rudd, Christine Anu, Archie Roach, Sarah McLeod (The Superjesus) and UK world music super group the Afro Celt Sound System at the Sydney Opera House.

Her appearances at festivals are numerous, including Tamar Valley Folk Festival Tas 2013, Gulgong Folk Festival NSW 2013, Yackandandah Folk Festival Vic 2012, The Falls Festival Tas, Cygnet Folk Festival Tas, Newcastle Blues Festival NSW, National Folk Festival ACT, Kilmore Celtic Festival Vic, Music at the Creek NSW, Cobargo Folk Festival NSW, Peat's Ridge Festival NSW and the Illawarra Folk Festival NSW. Festival appearances in the UK include: Farmer Phil's Folk Festival (England), Tegeingl Festival (Wales), Seafest (England), Roots North (England) and Wirral Folk Festival (England). She has toured the UK three times performing shows in London, Dublin, Edinburgh, and the Isle of Skye (Scotland).

In 2012 she was nominated for the Australian Songwriters Association Rudy Brandsma Award for Songwriting Excellence and the Musicoz World/Folk Award. Two of her songs placed 4$^{th}$ and 7$^{th}$ in the Folk and Ballad categories of the 2012 Australian Songwriting Contest. She won an APRA Professional Development Award in the Rock category in 2001 and was a Finalist in the Toyota Starmaker Award in 2010. Amongst many other awards, Rebecca was nominated Best Female Vocalist and Top 5 Blues and Roots Award Finalist at the ABC Newcastle Music Awards, Grand Finalist Melbourne Songwriter's Awards and winner of the People's Choice Award in the Good Folk Song Comp Melbourne.

Rebecca is currently co-ordinator of the Burmese Orphans Concert Series, which is raising funds for Orphans in Burma. So far over $20,000 has been raised for these lost children through concerts and donations on tour.

Rebecca has a new album out, which spans a decade of touring and songwriting. The album was recorded with Dave Sparks at Pirate Studio's in Tathra, NSW and Martin Russell of the Afro Celt Sound System in London. It will be released on a national tour in Spring 2013.

**ASA:** Where do the inspirations for your songs come from?

**Rebecca:** My songwriting is greatly inspired by inter-connectedness, in particular the way songs connect to land and place. I am amazed at the way songs inhabit particular landscapes. For me there is a great connection between physical landscape and the psychological and emotional terrain.

As a painter, I love abstract landscape painting, and this translates into a fascination with the landscape of songs. This includes the landscape in which the song is set and also the emotional landscape from the story of the song. I enjoy exploring the close relationship between the land and song. I am also interested in expression, emotion, and the ability of music to transport and transcend.

**ASA:** What drives you to write and perform?

**Rebecca:** One of the main motivating factors for me in writing and performing is the joy of creativity. I am compelled by the beauty of music as a form of expression. Another factor that inspires me is the sense of freedom that music brings. This freedom is the greatest gift of music; from the writing of the songs, through the recording, to live performances, and also in what the songs offer the people who engage with them. Discovering this sense of freedom through music is the main freedom, I expand my writing and ability to express. It is an exhilarating process that I continue to learn more about every day. I love interacting with people though the power of song. I also love the way metaphors paint intricate pictures and convey multi-dimensional meanings. I am inspired by the way that music and words combine to tell stories and create unforgettable live music experiences.

**ASA:** Where are you hoping your music will take you?

**Rebecca:** One of my biggest dreams is to perform in theatres. I love the theatre environment and the pristine sonic space that they provide for the music. As far as songwriting goals, I would like to continue writing songs that inspire and support people in their lives. It is a great gift to be able to express things that people want to say but are sometimes unable to. I want to continue broadening my understanding and experience of songwriting. It is a way of life for me. Another huge part of my touring/music is raising money for a group of Orphans in Burma. This project has so

far raised over $20,000. I would like to continue raising awareness and funds for this special group of lost children through touring and live performances.

**ASA:** Can you tell us a bit about the album and the songs on it?

**Rebecca:** The songs on my new album have been gathered over a decade of touring and songwriting both here and in the UK. A lot of the songs on the record are inspired by the folk rock traditions of England (bands like Fairport Convention and Led Zeppelin) and also Celtic music. I also have a deep love of the blues, so there are several songs inspired by the blues on the album too. The first single is called Pretty Big Mess, and it is a rootsy pop song with a country edge to it.

The album was recorded both here in Australia and also in London. I worked with Dave Sparks @ Pirate Studios in Tathra NSW and then took the songs to Afro Celt Sound System Producer Martin Russell in London. I spent a total of 8 months there, and it was fantastic to record with someone who has worked with many of my heroes including Robert Plant, Sinead O'Conner, Peter Gabriel and Lorena McKennitt.

It was very rewarding bringing the songs to life on this album. My favorite experience was recording the string quartet for my song "Storm in the Weather", which is a celtic folk ballad. There are many varied styles on the record. Instruments used include mandolin, piano, nylon, electric and 12 string guitars, double bass and drums. A couple of my other favorite songs from the album are "Deep Down", "The Roses Were Few" and "Behind the Stone".

**ASA:** Also, you are touring in spring to promote the album. Where will you be heading and where will you be playing?

**Rebecca:** I will be holding major launch dates in Sydney, Melbourne, Canberra and Wollongong. There will also be tours to regional areas in Victoria, NSW, Queensland and Tasmania. The Sydney show will feature the full band and a string quartet. The album's launch tour will now be taking place in early 2014. I am very excited about launching it.

## ASA Member Profile: Jourdain

ASA member, **Jourdain**, is 18 years old and resides in Melbourne. He is currently studying Year 12, and studying some Law subjects at Monash University.

"My ancestry is a mixed bag. Mum is Australian and Dad is a mix of Thai, Chinese and Hungarian. Hence my interest in all styles of music and cultures", says Jourdain.

"I started learning guitar aged 9 with Richmond Brain, culminating last year when I gained the highest Guitar Performance score in Victoria for VCE (Victorian Certificate of Education). I began singing in school choir at 9, then at Jaanz School of Singing under Lynn & David Jaanz, where I loved the chance to find my own voice plus gain hundreds of performance opportunities at their weekly gigs and camps.

"Just recently I have studied songwriting with world renowned Pat Pattison (Berklee College of Music, Boston), and won a scholarship to their summer guitar program. Berklee's staff and the programs are so immersive and being surrounded by such prodigious talent was a life changing experience for me, and I will return to Boston to undertake a Music Performance Degree in 2014.

"In addition, I have been studying Mandarin Chinese and attending a semester of school each year in China, a music market I hope to explore further after Berklee!

"I have already had many great performance experiences in my life so far including Runner-Up in Australia's Got Talent at age 13, singing the National Anthem at the NAB Cup Grand Final, touring nationally with guitarist Joe Robinson, many solo Festival shows Australia wide, and songwriting accomplishments including 2nd in the

Australian Songwriting Competition at age 11, and many songs reaching the finals in recent years, plus Semi Finals in the International Songwriting Competition, and winning Yoorallas Jingle Competition.

"Post Berklee, I really want to write amazing songs and perform around the world. For me, I really do want to earn the respect of my peers and fellow musicians, so taking the time studying with great people and Masters is of importance.

"My ultimate aim is to gain much knowledge, write world class music and perform it globally to music lovers. I try to make my songs elaborate and musically complex, as I want to bring back the creativity in contemporary music that the radio airwaves are lacking. I am acutely aware that in this industry, it really is all about the song!

"I am keen to have more formal training in my songwriting at Berklee. Although I've been writing songs since I was 10 or 11, they have been in a simple format, incorporating my own experiences, stories and feelings. As my own musicality grows and improves, I want to expand my knowledge of songwriting techniques and skills so that my songs and lyrics can reach the wider audience.

"There is so much more to learn about word combinations, repetition, silence, the impact of the music, the speed etc. I want my songs to affect people on a more subconscious level than they are even aware of. I feel I am only at the beginning of a long journey of learning and skill building, and Berklee is the next stop on my journey.

"My longer term plans involve a touring singer songwriter performing career. I don't wish to be a current trend with a short term career, but rather I'm aiming to build my skills to a level where I'm respected by musicians and music lovers alike in all 3 disciplines songwriting, singing and guitar.

"I speak Mandarin Chinese and am keen to explore the emergence of Western music in China in the future. As my ancestry is Australasian, I believe this would be an interesting path for me to follow. Eventually I would like to do some collaborations with my musical favourites such as Carlos Santana, Eric Clapton or George Benson.

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James Linderman: Top Ten Tips for the Guitar Playing Songwriter

At just about any songwriters open mic night in this era, the guitar slingers will outnumber the piano players by a ratio of at least 10 to 2 but this would not have been the case pre-Beatles. Before rock and roll, the guitar was certainly popular enough, but nothing compared to the post jazz era guitar hysteria that ensued. It now seems like there are a lot of us in this generation of songwriters who tell the story of seeing the Beatles on The Ed Sullivan Show and having that moment change our life in a guitar friendly way... or the story of learning 3 chords on the guitar as a kid at Pioneer camp and then somehow magically becoming a 6 string songster.

Since many of us have very little of value to offer the world but a few songs about how love has done us right or wrong (and perhaps a few numbers about how we took revenge), I felt that it would be interesting to have a look at how improving on the guitar might make for even better songs. It was also evident that since I had spilled a lot of ink writing about the piano playing songwriter in previous articles that the guitar playing songwriter might deserve equal time and attention.

So here are the Top 10 tips for the guitar playing songwriter.

**1.Hello, my name is Gb but my friends call me F#**. Getting to know all the names of the note on our instrument is so fundamental and yet many guitarists think more about the physical shapes of what they are playing (the D chord triangle or the Am blues scale box, etc.) than the elements required to create those devises. Guitarists who have a working knowledge of their fingerboard have the opportunity to turn that information into more invention and more precise choices. That means there will be more song ideas… which means more songs and those songs will express what we want to say more directly and may even offer us the option of having a wider variety of emotions to express.

**2.I Got Rhythm……I Get Music.** Tom Petty's song "Free Falling" and the Supertramp hit "Give a Little Bit" are both 3 chord songs using a 1,4,5 pattern (D, G and A) but what makes them distinct from one another as well as distinct from every other song in existence is the harmonic rhythm. In guitar speak that means the strumming pattern. More strum patterns applied to more chord systems instantly translates into more songs. Strum pattern options can be manufactured from rhythms found in Louis Bellson's Modern Reading Text in 4/4 Time or from stealing them from other songs…did I write "stealing"?…I meant to write "borrowing".

**3.Take Your Pick.** Crosspicking is the fine art of using a flat pick to emulate fingerpicking. You lose some of the warm tone and multiplicity of finger style but you

get a very usable arpeggiated effect with the advantage of the control the flat pick offers up. Take a chord progression you would usually strum and on each chord, pick 3 consecutive strings from the bass note "down picked" and then from the bottom string, ascend playing 3 notes "up picked" (ex. on a D chord pick down on the 4th, 3rd and 2nd strings and then pick up on the 1st, 2nd and 3rd strings and then apply to all other chords.)

**4.Drop Your Pick.** Learn to play finger style. Sure, unless you get really good at it you may feel like you have less control then playing with a pick, but there are some great tonal colours fingerpicking offers and more intricate patterns since, in essence you are using the finger equivalent of 4 picks. In standard finger picking we use the thumb and all of our fingers but the pinky. The fingers are named PIMA from the Thumb outward. To learn traditional finger style patterns you can pick up a copy of Mauro Guiliani's 120 Right Hand Studies which illustrates patterns applied to a C and G7 chord. Even during the classical era Guilliani suggested (in the forward of his collection) to experiment by varying the chords to come up with new and interesting options. One of those options might just write you the next "Dust in the Wind" or "Hey There Delilah" or "I Will Wait" or ....

**5.A+ in Chord Chemistry.** Lots of guitar playing songwriters will tell you that they are always on the hunt for beautiful, (or in guitar language "wicked") new chords. Getting to know an A+ (A augmented) chord may not deliver an easy harmonic option to add to your next great song but by doing the work of adding some interesting harmony, it may help make your next song great. Look to a book like Mel Bay's Complete Book of Guitar Chords, Scales and Arpeggios for a very good selection of altered and extended chord voicing to start to experiment with. Look for new chords that challenge your ear but also challenge your left hand with stretches and shapes that are less familiar and even a little less comfortable and practice them into comfort and familiarity. Always warm up properly and slowly before attempting challenging hand stretches and certainly seek out a competent guitar instructor to learn warm up techniques that will make new shapes easier and not physically painful.

**6.Add Riffage to your Musical Diet.** There are some iconic guitar riffs that make some of our favourite hit songs great. If we were to remove the riffs from The Eagles "Life in the Fast Lane" or from the Beatles "Day Tripper" or from The White Stripes "7 Nation Army" these songs would be more than slightly compromised. Imagine Clapton's Layla without "da da da da da da da". Once again we can look to the Mel Bay's Complete Book of Guitar Chords, Scales and Arpeggios and by looking for interesting patterns in the scales or arpeggios we can come up with riffs to either add to existing work or to build new work from. Songs constructed on a hooky guitar riff also do not seem to require intricate chord systems to make them more interesting since so much of the listeners attention is focused on our sweet riff.

**7.Blackbird Singing on a Compound Third....**There are as many great songs written on a theoretically identifiable harmonic pattern than there are great riff songs and this as also an easy application for guitar players. A song like The Beatles "Blackbird" is written with a series of intervals called compound thirds. The simple interval of a third can be heard by playing a G note and a B note together. What then makes the interval compound is to put a full octave between the 2 notes. On the guitar this would be the G note on the 3rd fret of the 6th string and the B note open on the 2nd string. If, like Paul McCartney we were to collect a whole set of compound thirds up the guitar neck, we could determine an original pattern to play them in that

we like. Music theory (Yes, I said music theory) offers up thousands of these kinds of options to build new music on and this application of theoretical concept is called "applied theory". This article, and most of my teaching, is built on the principle of only learning theoretical concepts that can be applied to consumable sounds and then turned into new music.

**8.Get Out of Town…and Take that Guitar with You.** Ok! You do not actually have to physically visit other cultures to derive some influence from them and then apply that influence to your music. I have never traveled to the middle east but because of a university course in the music of that part of the world I took while studying in the U.S, I am now possibly the only Dutch Canadian composer who has written and recorded middle eastern flavoured music….well, maybe not the only one but there can't be that many of us. The point is that I would never have experimented with quarter tone composition had I not been open to it and curious about it. During that period I got so obsessed with making my guitar sound like a sitar that the middle eastern influence still comes out in one or two of my songs and makes them sound much more interesting.

**9.The Loneliness of the Sight Reading Guitarist.** Acquiring and maintaining a fluent sight reading skill on the guitar is a mandatory requirement of any academic musician but I cannot truthfully claim that it is a small or easy undertaking. It is a skill that requires a lot of alone time for sure. Guitarists are also historically non conformist and rebellious gypsies who try desperately to **not** be everything a piano player represents and to a guitar player the piano is a reading instrument and the guitar is a playing instrument. Unfortunately, the widespread propensity for guitar players to not learn to sight read is one of the reasons lots of guitar songs end up sounding the same as one another, because the materials that influence all of those songs is all the same. A great source for new and interesting song materials can be accessed by sight reading pieces not available to guitar playing songwriters who cannot read notation. If we are influenced only by all the guitar materials everyone else is influenced by it stands to reason that our songs will end up sounding just like everybody else's. Add an unusual and not easily attainable source and our songs stand a chance of standing out.

**10.Go the Extra Mile for an Extra Style.** Extending the suggestion in tip # 9, gaining just a little bit (or a lot) of classical or jazz guitar training has served many pop songwriters very well. Some classical training helped songwriter Paul Simon write much of his early catalogue and a few jazz guitar lessons then served his later solo career equally. Lessons with an experienced (but still enthused) instructor can be very helpful in this pursuit and it is not necessary (or even advisable) to replace your time or passion for writing songs with the a 8 hour a day guitar practice regimen but a little bit of a shift in focus to being a slightly better guitarist can go a long way to not only making songs richer and more interesting but will also enhance the performance of them at the next open mic night.

**James Linderman teaches guitar and piano and coaches songwriting in a studio in Newmarket, Ontario, Canada and over Skype to students all over the world. He is a Berkleemusic Ambassador and a music journalist and presenter. Contact James at jlinderman@berkleemusic.com.**

# I’m Just A Child

By Katie Hardyman

“I’m Just A Child - Song and Animation” has been a work in progress for the past four years and I am so excited to let you know what’s happening with this project, a project that was written in the hope of raising awareness about bullying amongst school age children.

A little over four years ago, I wrote the song “I’m Just A Child”, which was inspired by my young son. He had been having a tricky time at school and would come home and tell me some pretty sad things.

As a Mum, it’s terribly hard to see your children hurting and for me I found it helpful to write down his story in lyrics. The lyrics of this song came quite easily as I used a lot of the phrases and words my son would tell me, “I’m Just A Child” was one of them and this was where the song began.

Six months later I finished the song, and with my good friend and producer Pete Stevenson, we began recording it. We spent a lot of time in studio talking about the arrangement of the song and every instrument in this song had its own place. The drummer was asked to play angry drums, the picking and electric guitars were played to sound like they were crying and we kept the melody of the piano flowing throughout the song , a bit like a waterfall effect.

We then gave eight children the task of forming a choir which we would use as backing vocals. The choir was taught by Sidonie Coffey, the Principal of our local school. These kids quickly rose to the challenge and their voices have become an integral part of the song. This was a great experience for a group of kids to come together, learn a song and later go into a real recording studio.

My vocalist Dan Markovina sang the most stunning vocals and so the song was complete: well, that's what I thought. Prime News and the local papers came on board and feedback from schools was positive but I felt there was still something crucial missing in the delivery of its message.

A year later, I met Monica Markovina, an Australian artist, illustrator and emerging poet, and my vocalist's wife. It was during dinner and many wines that Monica showed me an Animation she had been working on. I asked her if she thought she could sketch my song and turn it into an Animation to which she replied "yes" ..and this is where the Animation Journey began. The sketching you will see from Monica is incredibly beautiful and she has captured so well the essence of the song.

In 2012, we embarked on creating this animation with a team that included Monica Markovina, multi-award winning animator and cartoonist Paul Newell, renowned music producer and arranger, Pete Stevenson and with the generous guidance of famed Australian cinematographer, Jan Kenny.

Once the animation was finished we had the incredible task of turning a 4 minute song into one minute to match the Animation. (We have since learnt that next time we do this we will change the song first then have it sketched). It was at this point that we decided to change vocalists on the song. Dan so graciously handed the baton to Charlie as we felt the words "I'm Just A Child" should be sung by a child.

The song is now sung by Charlotte Reece, a talented young girl and bright star in the future of the performing arts. Charlie is only 9 years old and had just 2 weeks to learn the vocals of this song. She did an amazing job and was so composed in the recording studio, she tells me she understood every lyric of the song and when you understand the words of a song it's easy to sing with feeling. And that she did. Charlie also dances with The Australian Ballet Company Interstate program in Melbourne and has also choreographed her own dance to this song http://www.youtube.com/watch?v=yLxzNfgXbI8.

It took 12 months to complete our animation and we are all so excited with the final product, a story of a heartfelt expression of love triumphing over judgment. We hope this film will create awareness, encourage better choices and direct children towards being helped and counseled out of the damaging effects of the bullying cycle. The

message is about choice, Bullying is a choice, Love is a choice too. Our message is clear, "Don't Hate, Be A Mate".

I am really pleased to say that "I'm Just A Child - The Animation" is currently being considered for funding as we hope to make this film available in all schools across NSW and Australia.

We have just completed a book as an added resource to accompany the film and have received word that our Animation has been given a "G" rating for television, we have some exciting news on that one to announce soon. And lastly, we have also combined the Song and the Animation into its own website www.imjustachild.com.au/.

Four years ago I was hoping a song would help a little boy overcome the sadness he felt a school, I am pleased to say it has and he has grown into an incredibly strong and happy boy with an amazing free spirit. I only hope we can help many more kids overcome some of these issues associated with bullying.

For me one of the best things about songwriting is meeting other amazing artists along the way. I have had the pleasure of meeting one of the most beautiful, kind friends you'd ever meet and I just wanted wanted to say thank you to Monica for her creativity and passion on this one. I have included some of the sketches in the Animation and you can see the film on Youtube http://www.youtube.com/watch?v=FvXjPNhulTo or on our website http://www.imjustachild.com.au/.

Thank you so much to the ASA for all their continued support and encouragement. They were the ones that taught me: "If you dare to dream, anything is possible".

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## Sponsors Profiles

**Theo's Music of 4 Southport Street Leederville WA 6007** is a new sponsor of this year's Australian Songwriting Contest.

Theo's Music is a retailer of musical instruments, microphones, recording equipment, live PA equipment, computer software and print music.

Since 1965 **Theo's Music** has supplied Australia and beyond with quality new and second hand musical instruments and accessories. Theo's have developed into one of the best music stores in Australia, not to mention the best music store in Perth.

**Theo's Music** has a great range of acoustic guitars, electric guitars, bass guitars, amps, drums, flutes, clarinets, saxophones, trumpets, trombones, tubas, euphoniums, cornets, violins, violas, cellos, double basses as well as many of the rarer instruments like oboes, bassoons, bass clarinets, mandolins, banjos, bagpipes.

**Theo's Music** has the best print music range in Perth as well as a great range of single sheet music in Perth. We are able to supply anywhere in Australia or beyond with our online shopping cart. Everything listed online is generally in stock and can be supplied within a week Australia wide.

Founded by professional Jazz musician, Theo Henderson, and now run by his son Miles Henderson. **Theo's Music** remains one of Western Australia's oldest musical establishments and continues to provide exceptional service to all music lovers.

**Theo's Music** wholesale and import division support many established music companies nationally and worldwide with our own quality brand names and accessories as well as representing many suppliers from around the globe.

Website: www.theosmusic.com.au

## Songwriters Meeting Point

We receive a lot of requests from songwriters seeking co-writers, collaborators, vocalists, musicians etc. to help them with their craft.

If you are one of these, simply send your details to the Editor at alang@asai.org.au and we'll publish them in this section.

This is a free service to ASA members but the ASA accepts no responsibility for outcomes (except of course if you produce a great song, then we'll gladly take some of the credit!).

## ASA Member Profile: Jade Diary

X-Press Magazine once wrote, "Every now and then a new voice with fresh attitude arrives on the acoustic-pop scene. That voice is here within the soul of **Jade Diary**".

Jade is a Perth-based singer-songwriter and member of the Australian Songwriters Association who describes her music as "atmospheric original dreamy pop with touches of fantasy and melancholy".

Western Australia's ASA Regional Coordinator, **Mike Cardy**, has been fortunate to have Jade perform at Perth's Wax Lyrical songwriter's night on a number of occasions. "It's time", Mike said, "for the rest of Australia to get to know this wonderful performer". He spoke to Jade recently.

When asked about whether she came from a musical family, Jade said "I don't have parents who are musicians or played instruments. However my father played lots of old records like the Carpenters, Beatles, Simon and Garfunkel, and my brothers and cousins used to play lots of pop music around the house such as Madonna and Prince."

Mike, now feeling much older as he pondered Karen Carpenter's dreamy voice from his youth, asked Jade how she first ventured into music. Was hers a musical family? "No, not really," Jade said. "I started learning piano at the age of 6. My family's musical tastes exposed me to a wide range of music and I would say I learned about good songs through listening from an early age." Jade added, "School was not much of a musical influence on me but I did study a bit of music in high school and that taught me some of the theory behind music."

Jade feels her voice is her primary instrument, and the one she feels most comfortable with. Jade underwent private vocal coaching for several years to strengthen her voice.

As you would expect, the conversation turned to song writing. Mike asked Jade when she got the urge to start writing songs. "I wrote my first song at a very late age, about 20. I then developed my song writing skills through a lot of trial and error. I think listening to songs, picking them apart and trying to analyse what makes a good song has helped me hone that skill. Also doing some self-study – where I read up on songwriting. Listening to feedback from other people has also been a huge help."

Jade said she does not have a method for writing songs. "There is no fixed method but generally I like to come up with a melody and record that down. After that, I will put down some lyrics that fit with the melody then work out the chords to the melody. I'll keep working on it till it sounds acceptable to me."

And Jade's inspiration? "Life in general: relationships, my imagination (I once wrote about a mermaid), my spiritual walk, frustrations and successes in life."

Mike and Jade spoke about writing lyrics. "Lyrics can be challenging to write", Jade said. "It's easy to put down any lyric, but making it fit in with the rest of the song, and trying to find a lyric that speaks the message you want to convey without it sounding cheesy or clichéd is a real challenge at times. Sometimes it does flow, but that is rare.

Mike asked Jade whether she felt that music or lyrics are harder to compose. "Both are equally difficult to compose. It really depends on how the creative juices are flowing at the time."

Jade's debut album, Mermaid, was recorded in 2012. It is an excellent set. Mike asked Jade how she enjoyed recording. "I love the recording process because you get to collaborate with other musicians who bring their ideas and influences to the table. It can be a lot of fun trying new ideas in the recording studio. It's a very satisfying experience when you do get it right." Jade added, "Generally I'd go to the studio and work with a producer. We would lay down the bare bones of the song first, some scratch vocals, then the musicians come in and add their musical parts to the song."

Jade's album "Mermaid" is available at 78 Records (for Perth-ites) or go to http://www.jadediary.com/store to order a physical copy. Alternatively the album can be ordered from CD Baby or iTunes. Search under 'Jade Diary'.

Proceed to http://www.jadediary.com and check out Jade's website. You can download some free songs and sign up to Jade's mailing list to get the latest news.

Keep an eye out for Jade and her band playing around the traps and, if Jadecomes your way, drop in to hear some great sounds.

Jade Diary – definitely a singer/songwriter to make a date with.

Members News and Information

1. **APRA Tropscore and Tropscore Jr**

APRA AMCOS is once again running **Tropscore and Tropscore Jr** in 2013. Tropscore and Tropscore Jr (for budding composers aged 15 and under) are initiatives of APRA and allow entrants to put an original score or song to a short film provided by **Tropfest**. Entry is open to anyone, anywhere – rock musos, film composers, music hobbyists – ANYONE!

This year, APRA AMCOS will again provide the winners of Tropscore and Tropscore Jr with $5,000 and $2,000 cash respectively, along with the chance to perform their entry live on the day at Tropfest.

For more information, please contact APRA AMCOS as follows:

E: tropscore@apra.com.au
P: +61 2 9935 7878

2. **APRA AMCOS Roadshow comes to Sydney in October 2013**

roadshow

**When:**

Thursday October 31, 2013

**Where:**

APRA AMCOS Head Office
16 Mountain Street, Ultimo

**Time:**

5:30pm – 8:00pm

Want to know how live performances become royalties? Want to have a say in how this might soon change?

Then come along to the 2013 Roadshow event in October.

We want to consult with you on some important proposed changes and new initiatives that may affect your royalties - have your say at Roadshow this October.

Brett Cottle, the CEO of APRA AMCOS, and our Senior Membership Team, Sally Howland and Milly Petriella, will be in Sydney on 31 October**.**

**Cost:**

FREE!

**RSVP:**

APRA AMCOS

Here's what will be covered:

1. APRA's licensing and distribution practices applicable to concerts and live performances generally.
2. APRA's administration costs: their calculation and application to licensing revenue "pools".
3. The use of music recognition technology by APRA as a substitute for existing music use reporting systems.
4. Digital Music Services: how they are licensed in Australia and how they will be licensed in Asia.

There'll be a brief discussion paper prior to the Roadshow event so that attendees can familiarise themselves with what exactly is being proposed.

### 3. I Manage My Business: A Workshop For Musicians

I MANAGE MY MUSIC
A WORKSHOP FOR MUSICIANS

APRA|AMCOS

**Liz Stringer** **Jen Cloher** **Mia Dyson** **Supported by APRA AMCOS**

**I Manage My Music** presents a one-off workshop which will tour nationally in October, November and December 2013. You'll hear from three self-managed singer-songwriters Jen Cloher, Mia Dyson and Liz Stringer. With eleven albums, ARIA Awards, Australian Music Prize short listings and countless other accolades between them – they'll be discussing:

Funding streams, Time and financial management, Building a team that supports your creative vision, Touring on a budget both here and overseas.

The cost of the workshop is $85 + GST OR $70 + GST if you're an APRA Member The cost may be a tax deductible work expense. Please select the workshop you would like to attend below.

**Brisbane:** Monday 28th October 5-10pm @BEMAC at the QMC presented by Q Music.

**Mullumbimby:** Wednesday 30th October 5-10pm @CIVIC HALL presented by Music NSW.

**Sydney:** Monday 4th November 5-10pm @UTS Shopfront presented by Music NSW & UTS.

**Canberra:** Monday 11th November 5-10pm @CIT presented by MUSIC ACT.

**Melbourne:** Thursday 21st November 5-10pm @The WICK presented by MUSIC VIC.

**Hobart:** Tuesday 26th November 5-10pm MUSIC TAS Venue TBC.

**Adelaide:** Monday 2nd December 5-10pm @MUSIC SA presented by Music SA.

**Perth:** Wednesday 4th December 5-10pm @WAM presented by WAM.

For further information: www.imanagemymusic.com.au.

### 4. ASA Member Mark Ferris wins Pacific Opera Vocal Writing Prize

ASA member, Mark Ferris has taken out first place in the 2013 Pacific Opera Vocal Writing Prize for his work "A Se Stesso".

The work was performed in concert by the Pacific Opera Young Artists and accompanied by Glenn Amer at Elizabeth Bay House in Sydney.

His winning work will also be recorded by Fine Music 102.5 FM and broadcast later this year.

Mark grew up in Zimbabwe and attended University in South Africa. He has had an international business career, living in Japan for 20 years. During that time, he sand in a choir, composed and enjoyed Tokyo's vibrant music scene.

Mark emigrated to Australia in 2012 and now lives on the Queensland Sunshine Coast with his wife and daughter.

Congratulations, Mark.

The Load Out

Does this sound familiar?

## Official Sponsors of the 2013 Australian Songwriting Contest

The ASA would like to acknowledge the assistance of all of its sponsors for supporting us in our activities throughout the year. The ASA is a not-for-profit association and could not undertake its activities without the assistance of its valued sponsors.

We would encourage ASA Members to use the services of our sponsors wherever possible.

Roland BOSS

APRA|AMCOS

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## About Us

The Australian Songwriters Association Inc. is a national, not-for-profit, member organisation dedicated to the support of songwriters and their art, by providing avenues for encouragement and education of developing Australian songwriters, and recognition and promotion of our accomplished members.

## Aims of the Association

- To celebrate the art of songwriting;
- To assist and encourage developing Australian songwriters;
- To provide information and general advice to members;
- To create performance opportunities for members;
- To aid the professional development of members;
- To enable members to meet and/or exchange ideas and information
- To facilitate member transition into the established music industry;
- To facilitate delivery of member services at a National, State and Regional level;
- To salute our best songwriters at major industry events such as our National Awards Night.

## History of the ASA

The Association was founded in Melbourne on 22 July 1979 by the late Tom Louch (1932-1998) and the late Rudy Brandsma (1944-1983), who saw the need for an organisation that would bring Australian songwriters together.

Today the Association has a vibrant membership Australia-wide and enjoys an established and respected role within the music industry.

The ASA's membership is diverse and embraces and explores all genres of music.

## Contact Us


Mail: Locked Bag 18/178 Newtown NSW 2042 Australia

Phone/Fax: (02) 9516 4960

Email: asanationaloffice@asai.org.au

Website: www.asai.org.au

Facebook: www.facebook.com/asamusicians
www.facebook.com/australiansongwritersassociation

Youtube: www.youtube.com/austsongwriters

## Patron:

Glenn A Baker

## Life Members:

Tom Louch, Rudy Brandsma, Marie Murphy, Russell Zimmer, Alex Bialocki, Colleen Zulian, Brian Henderson Ward, Kieran Roberts.

## Board of Directors:

| | |
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| Denny Burgess | Chairman |
| Alan Gilmour | Vice Chairman, Public Officer, Financial Officer, Online Content Editor and Editor of The Australian Songwriter magazine |
| Clare Burgess | Director and Secretary |
| Ben Patis | Director and Manager of Regional Co-Ordinators |

## Regional Co-Ordinators

| | | |
|---|---|---|
| Trevor Shard | Melbourne Vic | trevors@asai.org.au |
| Pete Sheen | Ballarat Vic | petes@asai.org.au |
| Matt Sertori | Hobart Tas | matts@asai.org.au |
| Mark Ellis | Sydney NSW | marke@asai.org.au |
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| Mike Cardy | Western Australia (Perth) | mikec@asai.org.au |
| Melinda J Wells | Rural & Regional QLD | melindajw@asai.org.au |
| Hugh Brown | Brisbane QLD | hughb@asai.org.au |
| Johnny Dee | Bribie Island QLD | johnnyd@asai.org.au |

Details of Wax Lyrical (Open Mic.) nights run by our Regional Co-Ordinators can be found on the ASA website.

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