

# SONGWRITERS' ASSOCIATION

## NEWSLETTER NO. 1

Dec. 1979

The Association was formed in August of this year, and this newsletter was one of the visions that I personally had to bring members together and create interest and an information exchange. I am sure that along with our other services this monthly newsletter will be looked for eagerly by all our members and I look forward to the future.

As Chairman, and on behalf of the Association I should like to congratulate Vyt and Peter on their efforts in getting this newsletter off the ground.

T. B. Louch

### EDITORIAL

Well, here it is. Newsletter No. 1 - a collector's item. The only trouble is, it could well become a genuine collector's item if this is the only one ever published. To continue, we need contributions - lots of them. So WRITE - after all, this is a forum for members' views and ideas. It's your newsletter. Use it.

Vyt Karazija

Contributions: Send to me at P. O. Box 122, Montrose,  
3765

## 2 FEEDBACK

## LETTERS

Sir,  
I was very pleased to hear that an association such as yours has been formed. It is good when a group of concerned artists are prepared to meet and share ideas, and I have no doubt that this sharing will enrich this area of music.

The song has been an expression of man throughout the centuries and perhaps now, more than ever before, it can be used as an instrument for social comment. It is with the expression of ideas and emotions that mankind may begin to live in harmony rather than in dissonance.

The Troubadours of the 12th and 13th centuries used songs to tell of great deeds and to comment on life and love. In the 19th century such composers as Schubert, Schumann and Hugo Wolf use this form to delve more deeply into man's innermost thoughts. This century has seen the flourishing of a wide variety of styles from blues to ballads, from protest songs to rock. Writers of the calibre of Dylan, Lightfoot and the Beatles have led the way in many of these areas. By sharing, and learning from others, they have developed in their own right.

I have no doubt that an organization such as yours will be of immense benefit to many songwriters now and in the future. Please find enclosed my membership subscription.

Douglas Heywood  
(Doug is Conductor of the Camberwell Choral and Orchestra, Lecturer in the Music Education faculty at Melbourne Uni., and Director of music at Norwood High School. -Ed.)

## 3 NEW MEMBERS

The following new members have joined up to the date of publication. We welcome them to the association.

A. Block	T. Louch
C. Block	M. Morris
R. Brandsma	P. O'Loughlin
C. Brennan	A. Otto
D. Cohen	A. Raffaele
C. Cohen	C. Saarelant
J. Conway	P. Shaw
R. Dallas	G. Walsh
J. Dean	T. Newberg
V. Karazijs	A. Yeates
M. Klaveren	D. Heywood

## SERVICES

A range of services is currently being offered to our members. This list will be expanded as resources permit.

\*DEMOS: Recorded on the most modern multi-track equipment with skilled engineers and musicians at prices lower than elsewhere.

\*MANUSCRIPTS: From lead sheets to full arrangements by a MAGA member. These can be prepared from your own tapes, cassettes or rough manuscripts from just \$15 per song.

\*COLLABORATION SESSIONS: Lyric writers can get together with composers for the mutual benefit of both.

\*NEWS INFORMATION: This bulletin will be circulated every month - FREE to all members.

## HOW TO PREPARE FOR YOUR DEMO

by Rudi Brandsma - Manager-Engineer Sound Source Studios

The following points should all be considered when preparing to make a demo tape of your songs. (Keep in mind that studio time and cost of musicians is a big expense, so have everything worked out in advance at home.)

1. Select 3 or 4 songs and have lead lines, words and chords written for each song. (The Music Arrangers' Guild can organize this for you.)
2. Select a vocalist who can do justice to your songs. Have your songs arranged by a M. A. G. A. member in the keys that suit your vocalist, and work out with the arranger which instruments you wish to use.
3. Organize the studio time: allow between 1 hour and 1½ hours per song, then add a little bit more just in case. The musicians are booked for a minimum of 3 hours (\$50 per musician for 3 hours.) The studio can book reading musicians who will play your music beautifully with a minimum of rehearsal. This saves studio & rehearsal time = MONEY.
4. Record the backings to your songs, making sure that the speed of each song suits the vocalist.
5. Give a tape of the backings and a lead line to your vocalist to learn the songs at home (not in the studio, as this again = MONEY).
6. Record (overdub) the vocalist when he/she knows the song to your satisfaction.

7. The studio will then mix all the backings and vocals on to a master tape, adding any required effects such as echo, reverb, and so on. From there the songs can be dubbed on to any number of cassettes you require.

### SAMPLE COST FOR RECORDING 4 SONGS

(With 4 musicians, and using 1 vocalist)

4 Lead lines	\$60	(Approx.)
4 Arrangements	\$120	( " " )
6 Hours studio time	\$210	( " " )
4 Musicians (3 hours)	\$200	( " " )
1 Vocalist	\$50	( " " )
Tape: 1" Working master	\$20	( " " )
Tape: ¼" Master	\$6	( " " )
4 Cassettes	\$12	( " " )

Total: \$678 ( " " )  
i. e. \$169.50 per song.

The recording is split into two sessions (on different days)

- A. 3 Hours for backings and ½ hour for rough mix.
- B. 1½ Hours for vocalist and 1 hour mixing.

Note that these costs are approximate and are based on fairly straightforward material. Complex arrangements cost more. Fewer musicians cost less, so plan ahead.

## 6 CONTESTS

One way to get your songs heard is to enter them in some of the hundreds of contests throughout the world every year. These range from small local affairs to huge international festivals.

We will try to get you any information that you need on these contests - dates, fees, entry requirements and so on.

It really is worth entering as many as you can. Apart from the valuable experience, you just never know what might happen! Ask our Chairman, Tom Louch - he has just distinguished himself by sharing equal first prize in the recent Gold Coast Anthem contest. Congratulations to Tom - no doubt we will be hearing more of your song on the airwaves shortly.

For starters here are two of the world's biggest:

**Tokyo Song Festival:** This takes place in November. Closing date is normally in July. Prizes are huge, and entries must be on tape. Entry forms from Yamaha Music Foundation, 24-23 Shimomeguro, 3 Chome, Meguro-Ku, Tokyo 153, Japan. Alternatively, enquire at Rose Music, Melbourne. No entry fee.

**American Song Festival:** Largest festival in the world. Songs must be on cassette and the closing date is in June of each year. Entry forms from ASF, PO Box 57, Hollywood, Cal. 90028, U.S.A. Fee \$13.85 US per song.

We will get you more information, particularly on local contests, as soon as this becomes available.

Good luck!

## 7 COLLABORATE

Many great song-writing partnerships have come about through a collaboration between a lyricist and a composer. Both are equally important in what they have to offer, and this is reflected in the usual arrangement where each pays 50% of demo costs. More to the point, each gets an equal share in any royalties and performing rights which may accrue.

The Association provides the opportunity for people to collaborate at our regular meetings. If you prefer, you can advertise your skills in this newsletter, thus ensuring a bigger potential audience. Collaborators can then get in touch directly with you, and you can take it from there.

Collaboration can be a synergistic experience - try it!

### GOOD NEWS & BAD NEWS DEPT.

The bad news is that membership fees are going up from \$10 to \$20 from January 1 1980.

The good news is that we will be able to offer a better range of services when our funding is on a more realistic level.

And, of course, if you are reading this and are not a member, you can still join before the new year at the old price of \$10 - and that is good news!

## CONTACTS

### Ear to the ground Department

From time to time, we hear of some interesting contacts which may be of use to our members. On the overseas scene (think big' ) here are several contacts which may prove profitable.

Mautoglade Music Ltd. 22 Denmark st. ,  
London WC2 , are happy to listen to any  
material on 7½ips tape, or cassette, as long  
as there are no more than 3 songs per batch,  
and a stamped addressed envelope is enclosed.

Charlie Fields, a successful American song-  
writer, is interested in hearing your pop or  
country songs. Write to him at Mr. Mort Music,  
44 Music Square East, Nashville, Tenn. 37203.

### Ø A REFLECTION

How would members feel  
about releasing a record?  
A co-operative effort on  
our own label, financed,  
recorded and distributed  
by us? Impossible?

Membership enquiries: R. Brandsma. 88 4126