The Songsculptor Method
Secret Songwriter Tips and Techniques
By Award Winning Songwriter and Music Educator Richard Melvin Brown

Chapters One, Two, Three and Four of this eBook and Course deal with writing lyrics that are MUSIC Friendly. Even though your lyrics may look and read absolutely wonderful on paper, does not mean they will necessarily sound good when interpreted by a vocalist as a song composition in melody form. Find out what you can do to make them Music Friendly.

Chapters Five and Six deal with composing an appropriate and ear pleasing melody and chord structure to your lyrics, quickly and easily, without having had years of formal training in Music Theory and/or Composition.

The remaining Chapters, Appendixes and Excerpts deal with General Songwriting Information, and Useful Facts pertaining to the Business of Music and Songwriting.

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Songsculptor.com If you're a lyricist only and need a Musical Collaborator we can help

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You need these guys to get paid for your songs, and > Best Of All <

Most are FREE (or charge very little) to join.

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Appendix 7: Over 675 Music Publishers many of which are in search of fresh new material.

Address's, phone numbers, and many include e-mail address's and links to their websites.
A Note from the Author:

I have received a great deal of enjoyment putting together this songwriting book and course, and through my many years as a songwriter, record producer and studio musician I have learned some valuable lessons from the school of hard knocks. As in every creative endeavor each of us takes a little different approach. The methods I suggest in this book (many of which are tried and true, and other's of my own preference) have worked very well for me, and it has been my pleasure to be able to share some of the useful knowledge that I have learned while pursuing my own dreams, and making a living at what is the best profession in the world. SONGWRITING.

One of the things that I love to do now is help new songwriters and lyricists sharpen their skills, and get their material recorded. If you're a lyricist only, or a lyricist that has "a tune in your head for your words" but knows nothing about music, please read the section of this book titled SONGSCULPTOR.

I hope you will benefit greatly from studying this songwriting book, and may you write the world's next big smash hit. Happy Songwriting.

Thanks and Good Luck. Richard Brown

OVERTURE: An Introduction to Marketable Songwriting

There are some proven methods for writing marketable songs, and with a little bit of effort almost everyone with some creative juices flowing between their ears can come up with some great song ideas and turn those ideas into some pretty good songs.

Obviously a good song is made up of 2 basic ingredients.

Words and Music

Some writers will write the words first and then compose a suitable chord progression and melody to compliment their lyrical ideas.

Lyricists will often write a song lyric and then hand it over to a musical composer to compose some appropriate music to it, and turn it into a song.

- If you are a lyricist please read the section of this book just before the Music Section in Chapter 5. It is titled Songsculptor Musical Partner To Lyricists, Poets, Wordsmiths and Storytellers, Together We Write The Songs".
Other writers (especially seasoned musicians) will compose the music first, and then either write the words to the already composed melody, or make a tape of their (music only composition) and give it to a lyricist to find the right words to go with their musical ideas.

Although I have written many songs with both the words and music, I quite often collaborate with lyricists such as yourself to create good songs. The reason I do this is very simple. I am a much better (music) writer than a lyricist. This is not to say I haven't written some good lyrics, it only means that I am the kind of lyric writer that needs to be inspired to come up with a great story. When I find that I just can't think of anything to say, I try to find a good lyricist to give me a hand. So, don't be afraid of collaboration, most of the time, two heads are better than one. This principle also works in reverse for lyricists who have a limited amount of musical knowledge. If you find yourself with a dynamite lyric but just can't seem to find the right melody and chord progression to compliment your great lyric then by all means turn your ideas over to a seasoned composer who can help transform your inspiration into a well written and meaningful song.

Although there are no absolute rules for writing a great song, there are certain formulas and guidelines that seem to help enormously in creating songs that are pleasing to the majority of people.

A commercial song is a song that has wide appeal to the masses. Pop Music, Country, and Rock and Roll are styles of music that are very popular to huge numbers of the population.

Although there are exceptions to the rules in songwriting, most popular songs are very simple in structure.

A song that comes to mind that seemed to break all the rules of formula writing is Jimmy Web's (MacCarther Park). It is truly a wonderful song, but it definitely does not fit into the mainstream of popular songwriting. To begin with the song is about 7 minutes long. Most pop songs are about 3 minutes in length. Some songs, especially ballads can go as long as 4 minutes, but that is pushing it.

Most radio programmers do not want to play songs longer than about 3, or 3 and a half minutes in length. The song MacCarther Park also has a very complex chord progression and melody, not to mention lyrical content that is definitely out of the norm.

I think you get the picture, although there are certain formulas that work very well in writing popular songs, that doesn't mean you can't break the rules if you choose to.

For beginner and amateur songwriters I think it is a wise decision to keep to the rules and keep your writing as simple as possible, without compromising your creativity.

If you were to read one of the books that list the top songs of the year, from away back when until the present time, you would find that the majority of the hit songs use popular and proven song structures, have only 3 or 4 chords in their chord progressions and the lyrical content is also not exceptionally complicated, but simply directed at arousing emotions in the listener.

A while back I saw one of Country and Pop Music's great songwriters (Kris Kristoferson) on a talk interview show. The host asked Kris what his song (Help Me Make It Through The Night) means to him
now, several years after he wrote it and was recorded by a few different artists. Kris scratched his head and paused for a moment and then said, (Oh, about a hundred thousand dollars a year).

Just a simple song (4 chords) and a simple message (Help Me Make It Through The Night) years after it was written and recorded, still earns the writer a hundred thousand dollars a year.  *WOW, what a way to make a living.*

Chapter One:

LET'S START WITH THE SONG'S STRUCTURE

You have to start somewhere, and this is a great place to begin,

It’s kind of like laying the foundation of a house, but much easier to build, and a whole lot more fun.

A song’s structure (also know as the song’s form) is very important in maintaining continuity in the song and in keeping the listeners attention.

A song with no continuity that jumps all over the place will leave the listener confused and inattentive to your material.

The most popular song structures in commercial music are:

**AABA ------- (verse, verse, chorus, verse)**

**ABAB ------- (verse, chorus, verse, chorus)**

**ABAC ------- (verse, chorus, verse, bridge)**

**ABABCB --- (verse, chorus, verse, chorus, bridge, chorus)**

**BABABB --- (chorus, verse, chorus, verse, chorus, chorus)**

There are many examples of each of these popular song structures in the hit songs of yesterday and today.

Listen to some of your favorite songs and see if you can hear the structures that are being used.

Analyze some of your favorite songs and see what structures are being used more than others.
Certain factors certainly come into play when deciding on which song structure to use. The most obvious factor is of course THE LYRICS and mood of the song.

Ballads and slower type material will quite often use an AABA structure, (verse, verse, chorus, verse). The AABA song structure is a very popular form and is also used in almost all styles of music.

One of my favorite song forms is the BABABB, (chorus, verse, chorus, verse, chorus). The reason I like this structure is that starting with the chorus you can really hit the listener with a strong lyrical HOOK right off the bat, and then repeat it again after every verse and ending with a double chorus, again emphasizing the lyrical HOOK.

The lyrical hook in a song is of utmost importance in holding the listeners attention, as well as pleasantly entertaining them. A good example of a lyrical hook, that is also the title of the song is:

(IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME?)

The title and hook line in the song, IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME? is a wonderful play on words.

The song starts out with the chorus, which starts out with the hook line, which also just happens to be the title of the song. (VERY CLEVER).

One other thing I'd just like to mention that is part of a song's structure (or form) is that of the INTRO. There are few songs (if any) that start right out from bar 1 with a verse or chorus. An intro is needed to grab the listener's attention, while at the same time easing the listener into the mood of the song, and allowing the ears to gently usher in the song’s lyrical message.

I am a firm believer that (although intro's are an important factor in grabbing the listeners attention), it is not a good idea to have an intro that is too long. (Especially if the song is just a demo and you are trying to pitch it to a publisher and/or artist). The reason for this is that the person critiquing your material will most likely just want to get right to the song, without wasting precious time listening to 30 seconds or a minute of "purposeless" musical wizardry. Keep your intros between 2 and 4 bars depending on the tempo. Faster songs can have an intro with more bars as they will go by much quicker. Make your intro a hook in itself. A good idea is to take the last line of your verse or chorus (or any other line in the song that may be a hook) and revise it a little so it can work as a musical intro hook. I am going to give you a very simple example of an intro for the song (Tiny Bubbles). The reason I am using this particular song is that most people know the song, and almost everyone alive on Planet Earth is able to hum it's melody by memory. It's lyric is:

(IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME?)
Tiny Bubbles in the wine, Tiny Bubbles make me feel fine, Tiny Bubbles make me warm all over, with a feeling that I’m gonna love you till the end of time. *(or something like that)*

Can you hear the last line in your mind? *With a feeling that I’m gonna love you till the end of time*

The last line is sung over the 5 chord (which is the dominant chord) which modulates back to the 1 chord (The root chord). *More on the musical stuff later in the course.*

The point is that it is a short hooky intro that you recognize right off the top, which takes you right into the song > smoothly, effortlessly, and with a sense of anticipation.

Speaking of HOOK lines, we’ll go onto that next, as they are of utmost importance.

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**Chapter Two:**

HOOK LINE AND SINKER

"The Hook, The Hook"

Yes, the hook is everything, well almost everything

**It's totally meant to bend the ear, but a hook is something that should not be feared.**

I am personally convinced that without a good hook line you will not have a great song.

All the really great songs recorded throughout history have had a great line in the song that has been repeated throughout the song that the listeners can grab onto and remember easily.

**That is what a hook is.**

A line in a song repeated many times that the listener remembers, whistles, hums, and rambles around in their brain constantly.

Have you ever listened to a great hooky song and later no matter what you do you just can't seem to get it out of your head.

That line just keeps playing over and over in your mind. The harder you try to get it out of your mind the
more it keeps playing in your brain.

If you're a music lover and listen to lots of commercial music I bet that has happened to you lots. I know that it happens to me whenever I hear a song with a great repeating hook line.

Ever wonder why you can remember certain lines from popular songs of days gone by, songs that you haven't heard in many years, but you can't remember all the lyrics.

Chances are that the lines you do remember are hook lines.

Some of the best hook line writers are those crazy but wonderful breed of writers who create jingles. Commercials set to music.

Boy, I'll tell you that can really be annoying when a jingle's hook line keeps rambling around in your brain.

But, that's exactly what they want to happen, so you'll never forget that product or service. Chances are when your ready for that particular product or service you'll choose theirs, cause it's already implanted in your brain cells.

It is a good idea to bring the hook line into your song as soon as possible and repeat it as much as possible. Chorus's are normally very hook orientated. A chorus will very often start with the hook line and also end with the hook line. You can also end your verses with the hook line. That way the listener is given a double dose of HOOK. AND, if your song's title is also the hook, then you will leave your listener with a triple whammy hook.

Once you have thought of a great hook line, it is then possible to write an entire song around that one line.

Finding a great hook is not all that difficult. We'll get into that a little bit later in lesson 3

Here is an example of one of my own songs with a triple whammy hook. This song is a BABABB structure:

As I said before choruses are very hook orientated and starting with a chorus can quite often grab the listeners attention immediately, especially if your chorus starts and ends with the hook.

**SHE'S OVER ON THE LEAVIN' SIDE OF GOOD-BYE**

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( CHORUS ) She's over on the leavin' side of good-bye,

She's over on the brand new side of her life

She planned her final getaway, then she made her escape,

She's over on the leavin' side of good-bye
(VERSE) I guess I never treated her as good as I should
I guess I never gave her all the lovin' that I could
but Lord I never thought she would,
but she really got me good, She's over on the leavin' side of good-bye

As you can see the song starts with the chorus, which also starts with the hook line. The verse's also end with the hook line and the title of the song is again, you guessed it: **THE HOOK LINE**

**PLEASE NOTE:** This song has been revised and re-written since this book's publication. Don't be afraid to re-write, revise and re-write some more if it makes for a better song. A lot of GREAT songs have been rewritten at least once.

Chapter Three:

**FINDING YOUR HOOK**

It's easier than you think, Life is full of hooks

Just look around, Listen, and Release your creative juices

A hook line can be something as simple as (I LOVE YOU) obviously already overused, and not very original, but you get the picture.

A good hook line is quite often a (play on words) as in

**IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME?**

You can find great hook lines in your everyday life if you just take the time to listen to everything you hear and try to remember all the cutesy little phrases and sayings that people come up with.

* You Know What I'm Saying *

You could take this stupid little line that everyone nowadays seems to be saying constantly, and twist it around a bit.
* You Don't Know What I'm Sayin', Do You? *

It might sound a little weird to hear all by itself, but just thing about it.

You could very easily write a good lyric around those few words, and it would suddenly make a lot of sense.

**example:**

** You don't know what I'm sayin, do you,  

everytime I try to talk to you it just goes in one ear and out the other,  
I'm tryin' my best, and doing all I can,  
but the more I talk, the more I end up cryin',  
babe I'm tryin' I'm really tryin' but you don't know what I'm sayin' do you ?. **

Now I know that it's a dumb little example that I just made up off the top of my head. But that just proves my point.

You can take almost anything and make a song out of it.

After I have come up with a hook line and have written a couple of verse's and a chorus, I always go back and start re-writing them and try to make them better. Sometimes what you come up with the first time works just fine, but more often than not you will have to revise, re-write, re-write and re-write some more. Believe me, it pays off in the long run.

Watching talk shows and listening to radio talk shows can be a wonderful source of interesting material.

Ordinary people come up with the most interesting material to work with.

Soap operas, TV dramas, and educational television are also good sources for ideas.

Don't let any stone unturned,

LISTEN, LISTEN, LISTEN.

Listen to everything you hear, and try to remember the good lines.

Everybody has one.

Another good idea is to keep a notebook with you at all times and jot down all the interesting little things you hear.
Chapter Four:

FINDING YOUR SINKER

The rest of the lyrics
Creativity, Play on Words, Tricks of the Trade
To rhyme or not to rhyme, Should you or Shouldn't you,
Depends on the flow from deep inside your pen

A word about continuity
An example of continuity
An example of NO continuity

Speaking of titles
Sounds Familiar: It's not necessarily a bad thing

Did you know that most people can communicate their feelings much easier in written form, than speaking one on one?

I find that once I have a good hook line I can usually come up with a good lyrical storyline to weave around that Hook, very easily. I say usually because it doesn't always happen.

When it doesn't happen it is most likely that my hook line isn't as good as I thought it was. So then I'm back to square one,

The Hook Line.

I can't emphasize enough how important that hook line is. But, assuming you have come up with a pretty good hook line, let's now concentrate on finding the right words to compliment your hook.

Two very important factors in completing your lyrical statement are:

EMOTIONS and SIMPLICITY.
Emotions are all the feelings we human beings feel every day of our life.

Love, Hate, Happiness, Sadness etc.

Of course LOVE is a great source of material for songwriters. Everybody needs to be loved and everybody loves music.

Well, almost everyone. I knew a military man once who only liked Military Marches. He thought every other kind of music was just noise. I guess it takes all kinds of people to make up the world.

But for the rest of us (Normal Music Lovers), make sure your lyrics have an emotional impact on the listener, and also make sure they are simple enough for everyone to understand.

Don't assume that everyone listening to your song will have the same IQ as you do.

Personally, I have been turned off with lyrics that I didn't understand, even though the song might have been very good in every other aspect. Big, hard to understand words don't cut it commercial songwriting.

I have actually received lyrics from well-meaning (and in every other sense) quite good lyricists, with words that I didn't understand. And I've been writing songs for many years. If I don't understand the word, do you think there will be many that do. Not Likely!

Make your lyrics sound good too.

By that I mean, certain words sound better than others. Words with a lot of consonants do not sound good and are very hard to sing.

On the other hand vowel sounds are very pleasing to the ear, and are the easiest sounds to sing.

Did you notice the first four words of that last sentence (On The Other Hand)

Seems to me some bright and enthusiastic songwriter took those words, turned them into a hook and created a great song out of that commonly used phrase.

The song (On The Other Hand) is another great example of a play on words that was weaved into a wonderful story in music.

By the way, (On The Other Hand) only has 4 chords in its chord progression.

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**A Word About Continuity**

One problem I have found with lyricists who are not musicians is that they quite often do not have continuity in their story lines.

By this I mean the number of words and/or syllables in the lines of their verses do not match up. I cannot
count the number of times I have received lyrics from someone and after I have written a pretty good melody line for the first verse and chorus have discovered that their second and/or third verses do not match up at all in continuity. Sometimes they have even written a whole extra line in another verse, or sometimes the lines just don't match up in syllables or number of words in the line.

My point is > make sure you have the same continuity and flow in the lines of your verses. Choruses are not usually a problem as there is usually only one chorus in a song or the same chorus repeated one or more times.

One lyricist friend I sometimes work with has told me that sometimes he will think of a well-known melody of some hit song. Then he plays this melody in his head and writes original lyrics around it. He is not stealing the melody, as the composer who puts the music to his lyrics doesn't even know what he was thinking of and always comes up with something entirely different.

Another way for lyricists to have continuity in their lines is after you have written one verse just sit down and count the number of words and syllables in that verse and try to match your other verses with the same flow.

An example of continuity:

1st line, 1st Verse: It's bare-ly been an hour since she's been gone
1st line, 2nd Verse: I nev-er knew she had a change in mind

An example of NO continuity:

1st line, 1st verse: It's bare'-ly been an hour since you've been gone
1st line, 2nd verse: I nev-er real-ly thought she would ev-er think of leav-in' me

examples from > I Just Might Be Missing Her (words and music by Richard Brown) © 1999 Richard Brown

Titles, Hooks and First Lines

Titles and first lines are very important in catching your listeners ear.

As has been said earlier I am a great fan of the title being the hook, and the hook being the title.

If you have a good hook line to your song then it should be a natural choice for the title of the song.

Sometimes hook lines are not the best choice for first lines depending on the lyrical content of the song, and when the best time in the song that the hook should be incorporated.

If this is the case, then hit your audience with a strong first line, that creates an emotional impact right off
A strong first line will leave the listener craving for more.

In my original song (I Just Might Be Missing Her) I end all the Verses and Chorus's with the title line, *I Just Might Be Missing Her* and the chorus also starts with that line in it.

Here is the first verse and Chorus to

**I Just Might Be Missing Her**

*Verse 1:* It's barely been an hour since she’s been gone

and I've barely had a chance to make it on my own

I've never been one to cry, must be something in my eye

I'm not real sure but *I Just Might Be Missing Her*

---

*Chorus:* I'm not real sure but *I just might be missing her*

Just one hour alone seems like I've been on my own a million years

somehow thirty six hundred seconds feel more like thirty six thousand tears

I'm not real sure but *I Just Might Be Missing Her*

---

Now here's verse one and verse two of the song > notice the continuity.

*Verse 1*  It's barely been an hour since she's been gone

*Verse 2*  Not in my wildest dreams could I perceive her change of plan

*V 1*  And I've bare-ly had a chance to make it on my own

*V2*  There was no warn-ing sign or sub-tle good-bye glance

*V1*  I've nev-er been one to cry must be some-thing in my eye

*V2*  And I don't want to com-plain but I'm start-in' to feel the pain

I'm not real sure but *I Just Might Be Missing Her* (same last line in all verses)
Do you get the picture?

> also the title of a new song I am writing.

Remember me saying that you could find hooks everywhere.

By the way you can’t copyright a title.

There have been several different songs with the same titles written and recorded over the years, but I don’t think it would be too cool to take the title of a very well known hit song and write new lyrics around it.

WHY > because using the exact title of a very famous song that has established itself as part of the culture, can open the doors for a lawsuit based on property rights in the title, which belong to the copyright owner of the famous song, even though you cannot copyright a title. Not likely to happen, but you never know. Besides, you want your song to be completely original, Right. And remember, I am referring to Very Famous Songs when choosing a title. Chances are good that any song title you choose may have been used before. Just be careful your title isn't also a VERY famous song.

To Rhyme Or Not To Rhyme ? That is the question.

The subject of Rhyme in song is a widely discussed issue among veteran songwriters these days. More and more songs nowadays do not use a lot of rhyme. Some songs can get away with not using much rhyme, depending on where the melody line and chord progression is going.

Generally speaking, the more complicated a melody line and chord progression is, the easier it is to not have to use a lot of rhyme.

I personally think that the use of Rhyme and so-called False Rhyme in a song give an added continuity to the song, especially when your chord progression is made up of only 3 or 4 chords, of which the majority of hit songs are.

A false rhyme is 2 words that are similar but not true rhymes.

An example of a false rhyme would be (CHANCE and BAND),

whereas a true rhyme to the word CHANCE would be DANCE.

False rhymes are very common and quite acceptable in today’s song hits, as long as they have the same vowel sounds in them.
**Rhyming Dictionaries** and **Thesauruses** are a great way to find just the right rhyme you are looking for, and they can also give you a multitude of ideas for other great lines.

While looking for a rhyme to a particular word, you may come across other words or phrases that you had not thought of, that could quite easily inspire you on to write a chorus or other verse that you were still searching for.

Your mind is a wonderful tool for connecting things together.

When you see a particular word in a rhyming dictionary or thesaurus your mind can work like a computer, and conjure up all kinds of places you can go with that word.

The human mind is definitely the world's greatest and most advanced computer.

When writing your lyrical content around your hook line, try to use words that have a powerful impact, and emotional feeling.

Use visual words. Words you can see in your mind, as well as hear.

With visual words you can take your listener on a colorful trip in their mind's eye.

A thesaurus can be an extremely powerful tool to use for this.

For example take the word GLAD,

when I go to my thesaurus, I come up with these alternative words, just to mention a few.

Happy, Pleased, Delighted, Contented

There are many more in there, and every one of the alternative words has it's own list of alternative words.

Using a thesaurus can be a great way to find a more emotional, powerful, and visual word, but a word meaning the same thing as the word you already have. It can also give you many more ideas from which to go with your lyrics.

Keep your lyrical lines fairly short, with roughly the same length and rhythmical pattern.

Don't be afraid to repeat words and lines in your songs.

Repetition is a very powerful force in most of today’s hit songs, and I would say almost a necessity.

People thrive on repetition and also remember your songs much easier through repetition.

And, the name of the game is for people to remember your song from the first time they hear it.
REPEAT those hooks, REPEAT, REPEAT, and then REPEAT some more.

**Sounds Familiar:** It's not necessarily a bad thing

There is a school of thought in songwriting that believes people like to hear that which they are familiar with.

It simply means people like hearing something that has already been registered in their brain cells.

That's why so many songs have identical or very close chord progressions.

They are what they call *(tried and true)* They've worked for so many other songs why not keep using them.

Keep it simple *(and familiar)* but not so simple and familiar as to sound like a bunch of other songs.

A lot of blues music sounds almost identical with only the lyrics being a bit different. *(To the average listener that is)* Don't tell that to a blues musician, they might get quite upset.

Remember the song "Achy Breaky Heart", I bet the first time you heard that song it reminded you of some other song but you just couldn't put your finger on it. Well "Achy Breaky Heart" is a very simple song musically with only 2 chords and I'm sure there have been many other songs over the years that have sounded quite similar. Don't get me wrong, I do like the song, it is very catchy with a little different kind of a hook, and obviously did very well for the writer.

Try to be as original as you can without losing that familiar sound.

Just remember to keep your melody line a little different and OF COURSE your lyrics.

You have to walk a fine line.

When it comes right down to it, pretty well everything has been done before, and said before.

(Been there, Done that) I even wrote a song once called *(It's All Been Said Before).*

The trick is to find a new and unique way to get your message across, without getting too "off the wall" and losing that familiar sound our subconscious minds seem to be craving for.
Theory and/or Composition.

But before going on to those Chapters, and the subsequent Appendixes and Excerpts in this book, I would like to tell you a little bit about my "Music Writing and Recording Service" for Lyricists, Poets and those of you have a melody in your head for your lyrics, but do not have the expertise to put your words and music together in song form.

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**Songsculptor  Music and Song Production**  Together We Write The Songs

Do you have a Way With Words but couldn’t compose music if your life depended on it  ?

**Why not let an "Award Winning Composer" do it for you**

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**Who Is Songsculptor**

If you're this far into the book you probably know a little bit about me already, but please allow me to introduce myself again.

My name is Richard Melvin Brown, but please just call me Rick.

- I am an Award Winning Songwriter & Author of THE SONGSCULPTOR METHOD Secret Songwriter Tips and Techniques.
- I have been involved in the Music Business for over 4 decades, in (The United States, Canada, and Europe) as a Songwriter, Record Producer/Arranger, Studio Musician, and former band member for Grammy Award Winning Record Producer David Foster.
- Numerous songs that I have composed music to have been published and recorded by various artists in The United States, Canada and Europe.

**Award Winning Collaboration**

- Lyricist (Frank Stachow) and myself were awarded the 1992 Alberta Recording Industry Associations "Songwriter/Composer Of The Year" Award, for the song Silhouettes and Shadows, recorded by popular Canadian vocalist Joanna Petty. This song received considerable airplay on radio stations across the country and has earned Frank and myself some impressive royalty checks.

**Do You Have a Way With Words ?**

- Songsculptor will help you bring your words to life.
- It is a well known fact in the Music Industry that behind every hit artist is a great song. AND > behind
every Great Song is a Songwriter.

- Some songwriters write both the Words and Music, others write (only lyrics, or only music), and then collaborate to create a song.
- The majority of the Hit Songs of past and present were not written by the artist(s) who recorded them, but by freelance writers like You and I.
- Some of today’s top songwriters started out just like yourself, with nothing but a dream and “A Way With Words”.
- Did You Know > that it is possible for one song to generate substantial royalty income that lasts a lifetime, depending on sales, and the amount of airplay it receives.
- Why not start to live your dream today ?

Music composed to "YOUR Lyrics" and transformed into a

Commercially Viable Song

OR > your own Special Occasion Song for a Friend or Loved One

Songsculptor Music Service was created to provide assistance to the serious lyricist that is in need of Musical Collaboration and Song Production expertise.

Songsculptor is not for everyone. I would dearly love to think that I am indispensable, BUT

> If you are a skilled musical composer, and have expertise in the field of "Song Production and Recording" I'm pretty sure you don't need any help from me.

NOW, with that said > and if you think I may be able to help you

Turn Your Words into a SONG

Please visit my website at Songsculptor.com

The remaining Chapters, Appendixes and Excerpts deal with MUSIC (The importance of a GREAT Melody) PLUS > General Songwriting Information, and Useful Facts pertaining to the Business of Music and Songwriting.

Chapter Five: MUSIC

How to Turn your WORDS into a SONG without know a thing about MUSIC

Cheerful earful, catchy tune, agreeable sound, pleasing melody, cordial composition, delightful ditty,
raunchy number, cool tones.

Chord Progressions > the meat and potatoes

The Nashville Number System > Wow, is this ever easy, Music is just a bundle of numbers which translate into a cluster of sound.

Variations on a Theme, and more easy ways to compose

**A Note To Lyricists:** This section is written especially for you, but _PLEASE_ do not get discouraged thinking that it's all too complicated. Even if you have to re-read Chapters 5 through 7 a few times, I guarantee it will all start to make perfect sense to you, and you will soon be composing your own melodies and chord progressions quickly and easily. _AND_ > Even if you have no desire to learn anything about music theory, and how it relates to songwriting, you may learn some things in this music section that will help you understand what your composer collaborators are dealing with when composing music to your lyrics, and will probably even help you to write better, and more _Music Friendly_ lyrics.

I would greatly recommend that lyricists who are not musicians purchase an inexpensive Midi Keyboard, and the Music Software Program "Band In The Box". You will also need a computer with Windows, a Soundcard, and Speakers or Headphones. Chapter Six "*Aren't Computers Wonderful*" deals with this in much more detail.

**Isn't Music Marvelous, We Just Can’t Live Without It**

You now have a great Hook-Line and some wonderful lyrics that just seem to bring your hook to life, tell a story, and capture your listeners' attention.

**BUT WAIT**

Something's missing. Oh Yeah, Just a minor little detail.

**WHAT ABOUT THE MUSIC**

What to do now ??

I'm going to direct this chapter towards those of you who have limited musical ability, or even have no Music Training at all.

The reason for this is twofold.

First of all, those of you who are accomplished musicians and/or composers I would assume already know the IN's and Out's of composing music to lyrics.
And secondly, I firmly believe that the best way to start *(to write songs)* is to keep it simple. I'm sure even the more advanced music writers will probably learn something from simplicity. I have to admit that I break (The Simplicity Rule) quite a bit myself when composing music to lyrics. However, please remember that I am an Accomplished Musician who is also well-educated in Composition and Arranging. For those of you who are not schooled in Musical Composition I would highly recommend keeping it SIMPLE. AND remember, a great majority of the HIT songs from past AND the present are very simple musically speaking. Made up of simple melodies over just 3 or 4 (and sometimes even) 2 Simple Chords. 

EXAMPLE > BIG HIT > Achy Breaky Heart > 2 chords only.

One of my first big mistakes when I first started writing songs was to complicate things way too much.

Back when I was starting out I had the great pleasure of playing in a band with, and sharing an apartment with my old buddy and musician friend David Foster. As you all probably aware of, David Foster has gone on to be a world class *(Grammy Award Winning)* record producer and songwriter, producing albums for Whitney Houston, Michael Bolton, Barbra Streisand, Chicago, Celine Dion, Michael Buble, Josh Groban and many others *(The list goes on and on)*.

Anyway, to make a long story short, after finishing one of my early songs, I played it for David, and he said, ya know Rick, this is not bad, BUT, Have you thought of the fact that some singer has to sing this. Gee, it never occurred to me that not too many singers have 3 and a half octave ranges. Yes, you guessed it, my songs melody line covered 3 and a half octaves, and not only that, the melody intervals I had composed were going all over the place, changing from key to key and then back to the original key. I thought it was quite neat. BUT, he was right, not too many singers would be able to sing my song.

If that wasn't bad enough, he then pointed out that not all musicians were as schooled as I was, and that there would be plenty of musicians out there that probably would not know what a F#maj13/b5/#9 was, and probably could not play a lot of the other 2 dozen (or so) chord changes in my song, which included all kinds of weird altered chords.

It was then I started analyzing some of the current hit songs from the pop and country charts.

YES, you guessed it again, 3 and 4 chord songs were the norm. Some songs even had 5 or 6. I really loved those ones, but I quickly came to realize that the simpler the song was the more popular the song was.

Now that's not to say there aren't exceptions to the rule. As I said earlier there are always exceptions to the rule, and there have been some great, great songs that were musically very complicated.

But, with the fact being that a large majority of popular songs are quite simple, I'm now going to educate you on how to put some great music to your great lyrics.

**Chord Progressions** *The Meat and Potatoes*

Let's start with a chord progression that is widely used in popular music.
The 1 > 4 > 5 progression.

In the key of C the 1 > 4 > 5 progression is C, F, and G7.

This is called the 1 > 4 > 5 progression simply because C is the 1st note of the scale.

F is the 4th note of the scale and

G is the 5th note of the major scale.

Using the numbers 1 > 4 > 5, instead of the chord letters of C, F, and G is known as the Nashville Number System. We'll explain the Nashville Number System in greater detail a little bit later.

Now let's divide our chord progression into bars. The 12 bar chord progression is a very popular one for this particular set of chords, and many, many songs have been recorded using this very progression.

In this progression we are going to play the C chord for 4 bars,

then go to the F chord for 2 bars

and then back to the C chord for 2 bars,

then to the G7 chord for 1 bar,

then to the F chord for 1 bar

and back to the C chord for 2 bars.

Now let's see, 4 + 2 + 2 + 1 + 1 + 2 = 12 bars (how about that, I can count)

/ indicates number of beats to a bar. Example ///// 4 beats.

Bar 1 > C chord ///// Bar 2 > C chord ///// Bar 3 > C chord ///// Bar 4 > C chord /////

Bar 5 > F chord ///// Bar 6 > F chord ///// Bar 7 > C chord ///// Bar 8 > C chord /////

Bar 9 > G7 chord ///// Bar 10 > F chord /////

Bar 11 > C chord ///// Bar 12 > C chord /////

If you have a metronome, let's set your Beats Per Minute to 120 BPM.

That is a very common beat rate for many songs.

If you have an electronic or digital drum machine it is even better. You can set your BPM and also program the style of beat you would prefer.
The most common beats in popular music are 4/4 time (4 beats to the bar), and 3/4 time (3 beats to the bar). By far the most common is 4/4 time.

With 4/4 time you can play in what they call **straight 8ths**, or in a **shuffle** groove that has a triplet feel to it. An example of a straight 8ths groove would be the song **ACHY BEAKY HEART** and an example of a shuffle groove would be **THAT'LL BE THE DAY, WHEN I DIE**.

Now, of course, this 12 bar, 3-chord progression might not be suitable for the lyrics you have written, but we are using this as an example just to get started, for those of you who are not familiar with music writing.

I will explain later how to put just the right chord progression to your new lyrics.

As you play this chord progression, just hum along with it, creating your own melody line as you go. See how easy it is, and how familiar the chord progression sounds. That's because it's been used in hundreds of songs already.

The melody line you create will naturally depend on your lyrical content, how many words will fit into each bar, how many syllables there are in certain words, and the tempo of your song etc.

Lets go on to creating some original music to some original lyrics.

I'm gonna take the same original song I showed you earlier

**She's Over On The Leavin' Side Of Good-bye**

and show you how I arrived at the melody and chord progression.

---

**CHORUS**

She's over on the leavin' side of good-bye

She's over on the brand new side of her life

She planned her final getaway,

then she made her escape

She's over on the leavin' side of good-bye

**VERSE**

I guess I never treated her as good as I should
I guess I never gave her all the lovin' that I could
but Lord I never thought she would,
but now she's really got me good
She's over on the leavin' side of good-bye

As you can see each line of the song (Chorus and Verse) have a certain length and rhythm to them. It is always best to keep your lyrical lines as rhythmical as possible. **Remember continuity.**

I've chosen to start the song with the chorus (which is also the hook line) and I've also chosen to start the song on the 5 chord with a straight 8ths feel. Although I am starting the actual singing on the 5 chord, I will start the intro of the song on the 1 chord. In the key of C this of course will be the C chord.

After 4 bars of intro on the C chord I go to the 5-chord (G7) and start singing

**she's over on the leavin' side of good-bye**. That one line will last a mere 4 bars with the 1-chord (C) coming in on bar 3 right on the word (bye),

(last syllable of good-bye) . In other words the lyrical line will resolve from the 5-chord (G7) to the 1 chord (C) at its conclusion.

The next line of the song is exactly the same musically. On bar 5, I go back to the 5-chord (G7) and sing the line

**she's over on the brand new side of her life** .

On bar 7 the line finishes on the word (Life)
which again resolves back to the 1 chord (C) and continues thru bar 8.

So far we are still only 2 lines and 8 bars into the song.

At this point I decided to take the lyrical line in another direction musically.

On bar 9 we go to the 6 chord (A minor) for **(She planned her final)**

and on bar 10 we go to the 4 chord (F) for **(Getaway)**

on bar 11 we go to the 2 chord (D minor) for **(Then she made her)**
and on bar 12 we go the 4 chord (F) for (Escape)
back to the 1 chord (C) on bar 13 for (She's over on the)
and to the 5 chord (G7) on bar 14 for (Leavin' side of good)
then resolve back to the 1 chord (C) on bar 15 for (Bye).

If this all sounds a bit complicated an easier way to interpret this is shown in the following chart

SHE'S OVER ON THE LEAVIN' SIDE OF GOOD-BYE 4 bar intro (C chord) in key of C

CHORUS:
She's Over on the leavin' side of good-bye >>>>>>>> she's
------G7------------------------C------------------
-----Bar 1------Bar 2----------Bar 3------Bar 4------
over on the brand new side of her life >>>>>>>>> she
G7------------------------C------------------
Bar 5---------Bar 6----------Bar 7------Bar 8--------
planned her final getaway then she made her es--cape,,,She's
A minor--------F-----------D minor--------F---------
Bar 9---------Bar 10----------Bar 11------------Bar 12------
over on the leavin' side of good---bye >>>>>>>> I
C chord-----G7 chord--------C chord--------------
Bar 13------Bar 14------------Bar 15------Bar 16-------

VERSE:
guess I never treated her as good as I should >>>>>>> I
C chord-----------------------------------D minor---------
guess I never gave her all the lovin' that I could but Lord I
never thought she would but she really got me good now she's
over on the leavin' side of good--bye

SHE'S OVER ON THE LEAVIN' SIDE OF GOOD-BYE

has only 5 chords >> C, D minor, F, G7, and A minor

which in "The Nashville Number System" translates to: 1, 2, 4, 5, and 6

The C7 (dominant 7th) chord in the verse is only a variation of the C chord.

Adding the dominant 7th, Bb note (also known as the flat 7), to the (1) C chord results in the Transition to the (4) F chord to be much more pleasing to the ear.

The dominant 7th Bb note in the (C7) chord gives the listener the expectation of resolving to the (4) chord, which in the key of C is F.

Notice also when the G7 chord is used in this song it is resolving back to the C chord which is (technically speaking) its (4) chord.

Don't let this confuse you. Just remember that whenever you resolve to a chord that is a Major 4th above, adding the dominant 7th note (or flat 7) to the chord you are in, gives the transition to the chord a major 4th above, a more ear-pleasing entrance.

The D minor and A minor in this song would be considered by some to be OFF chords.

They are only considered to be OFF Chords to some, because they are outside the commonly used 3 chord pattern of C, F, and G7.
OFF chords (as they are often called in popular music) give the song a different flavor, mood, and/or color and direction. But as you will see later they are simply variations and substitutions of the 3 basic chords, 1, 4, and 5.

If you know your major scale you will be able to compose some very interesting chord progressions and melody’s.

Next is a little lesson on the Nashville Number System and putting chord progressions together.

THE NASHVILLE NUMBER SYSTEM

Oh yes, those wonderful studio musicians in Music City U.S.A., who play all the wonderful licks on all those great country music recordings we listen to. Those talented bunch of pickers have come up with a system of reading and writing chord changes that is now put to use in almost every recording session these days.

Here is what these guys have come up with.

Instead of using the names of the chords (like C, F or G) they have substituted numbers for the chords. So instead of writing (C, F, or G) they would write (1, 4 and 5). The beauty of this method is that if you know your major scale then you can transpose a song into any key (instantly).

Simply because: (1, 4, and 5) are the same in every key.

The actual letter names of the chords are different, but the relationship of those chords within the structure of the musical scale is identical.

EXAMPLE:

C,F,G = 1, 4, 5
D,G,A = 1, 4, 5
G,C,D = 1, 4, 5

Do you get the picture? It's really easy.

Here is the basic Nashville Number System: (with variations to follow)

There are seven notes in a major scale.
Eight, if you count the octave, but in the Nashville Number System only the **seven** scale positions are used.

---

**Numbers**:

1
2
3
4
5
6
7

---

**Key of C**: C--D minor---E Minor---F---G7---A minor---B diminished

**Key of Db**: (C#)-Db---Eb minor --F minor---Gb-------Ab7---Bb minor---C diminished

**Key of D**: D----E minor ---F# minor--G-------A7------B minor--C# diminished

**Key of Eb**: (D#)--Eb----F minor----G minor---Ab------Bb7----C minor----D dim

**Key of E**: E----F# minor---G# minor---A--------B7------C# minor---D# dim

**Key of F**: F-----G minor----A minor---Bb------C7-----D minor----E dim

**Key of F#**: (Gb)-F#---G# minor---A# minor----B------C#7-----D# minor---F dim

**Key of G**: G-----A minor----B minor----C-------D7-----E minor----F# dim

**Key of Ab**: (G#)-Ab----Bb minor---C minor-----Db-----Eb7------F minor----G dim

**Key of A**: A----B minor----C# minor----D------E7------F# minor---G# dim

**Key of Bb**: (A#)-Bb----C minor-----D minor-----Eb------F7-----G minor----A dim

**Key of B**: B----C# minor---D# minor----E-----F#7----G# minor---A# dim

---

**Example**: In the key of C, It's as simple as: 1=C, 2=D, 3=E, 4=F, 5=G, 6=A, 7=B.

The 1 is a major >>>>>>>> **scale notes in chord, key of C** >>>>>>>>>>>>>>>>>>>>>>>> C, E, G

The 2 is a minor >>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>D, F, A

The 3 is a minor >>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>> E, G, B

The 4 is a major >>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>> F, A, C

The 5 is the dominant chord *(flat 7 note of G scale is added to chord)* >>>>>>>>>>>>>>> G, B, D, F

The 6 is a minor >>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>> A, C, E
The 7 is a diminished chord (the 3rd and 5th in the chord are flattened)>>>>>> B, D, F

You will notice that all these Chords use notes from the Major Scale of C

By using variations on these 7 simple chord changes, you will be capable of writing a multitude of great songs.

And like I said before: > many great songs have only used 3 or 4 chords in their chord progression.

Some very popular hit songs only have 2 chord changes.

Two hit songs that come to mind with only 2 chord changes are "Jambalia" and "Achy Breaky Heart".

These 2 songs use only the 1 and 5 chords in their chord progressions.

The 1 chord is the ROOT chord of the song, and the 5 chord is the DOMINANT chord, which (usually always) resolves back to the 1 chord, which I explained earlier is actually a major 4th above.

Just remember that a major 4th above and a major 5th below are the same thing.

G is the 5 chord to C, and C is the 4 chord to G.

These 2 chords are very important in popular music.

Example > in the key of C. > 1 is C and 5 is G

Next to the 1 and 5 chords, the (4 chord > F) is very important.

All other chord changes are simply variations on these 3 main chords.

The 1, 4, and 5. C, F and G if you are in the key of C.

If you were to analyze the notes within each of your 7 basic chords, you would find many similarities in certain chords:

**EXAMPLE**: A minor is the relative minor of the C Major chord

The notes in A minor are: A, C, E ---- add G and you have A minor 7

The notes in C major are: C, E, G ---- add A and you have C (six)

A minor 7 and C (six) > exact same notes but different chord

If you were to add the note A (from the A minor chord) to the C chord, you would have a C(six) chord, and if you were to add the note G (from the C chord) to the A minor chord you would have an A minor7.
Both the C6 chord and the A minor7 chords would have the exact same notes in them (C, E, G, A).

But the BASS note (Also known as the ROOT note) of the chord would determine the chords actual name, and it would also give the chord it’s major or minor sound.

The same principal applies to the G chord and the E minor chord, as E minor is the relation minor of G. And YES, the same thing again applies to the F chord and the D minor, as the D minor is the relative minor of the F chord.

What about that crazy old diminished chord in there you say:

Very good point, but again very simple to explain.

The B diminished chord (The 7 chord in the key of C) is simply a substitution for the 5 chord.

The B diminished chord has a flat 3 and a flat 5, so it would be made up of the notes B, D, and F.

Now let's take another look at the 5 chord (G7) It's note's are G, B, D and F. Look what happens if you were to take the G note out of the G7 (5 chord)

GUESS WHAT ?

It suddenly becomes a B diminished. It’s notes are B, D and F

If you add a G Bass to the B diminished chord it suddenly becomes a G7 chord

The 7 (diminished) chord is mostly used as a passing chord, and a substitution chord for the 5 chord, and you do not see it used very often at all in most popular songs.

So for most practical purposes you can get by very well with only 6 basic chord changes, C, Dm, Em, F, G7 and Am. Or using the number system whatever other key you wish to choose.

For those of you with limited musical training, you are probably wondering why I usually always refer to the 5 chord with the dominant 7th added.

Example: G7 as opposed to just a straight G major chord.

Let me just say that you CAN use the 5 chord without the dominant 7th added , but if you are resolving back to the 1 chord from the 5 chord it is always best to add the dominant 7th note.

In a G7 chord the dominate 7th note (or flat 7) is F natural, so the notes to that chord would be: G, B, D and F

It is that dominate 7th (F note) that gives the 5 chord it’s resolving sound, back to the 1 (Root) chord.
Play the chords C and then G7 and back to C on your guitar or piano, and you'll quickly hear what I mean.

**Scale Notes, Chords and Embellished Chords, Key of C**

Scale Notes (Major Scale) > C, D, E, F, G, A, B

1 Chord is **C major** > notes in chord are > C, E, G add B note for C major7
2 Chord is **D minor** > notes in chord are > D, F, A add C note for D minor7
3 Chord is **E minor** > notes in chord are > E, G, B add D note for E minor7
4 Chord is **F major** > notes in chord are > F, A, C add E note for F major7
5 Chord is **G major** > notes in chord are > G, B, D add F note for G dominant7
6 Chord is **A minor** > notes in chord are > A, C, E add G note for A minor7
7 Chord is **B diminished** > notes in chord are > B, D, F add A note for B minor7 flat5

Twelve Semi-Tones make up the tempered scale that is used in all modern music.

The major scale *(used in most popular music)* consists of 7 notes within the 12 tone tempered scale.

A - Bb - B - C - C# - D - Eb - E - F - F# - G - G#

1 2 3 4 5 6 7 = A major scale

A - Bb - B - C - C# - D - Eb - E - F - F# - G - G#

1 3 5 = A major (1) chord

A - Bb - B - C - C# - D - Eb - E - F - F# - G - G#

2 4 6 = B minor (2) chord

A - Bb - B - C - C# - D - Eb - E - F - F# - G - G#

3 5 7 = C# minor (3) chord

A - Bb - B - C - C# - D - Eb - E - F - F# - G - G#

1 4 6 = D major (4) chord
A - Bb - B - C - C# - D - Eb - E - F - F# - G - G#

2 4 5 7 = E dominant7 (5) chord

A - Bb - B - C - C# - D - Eb - E - F - F# - G - G#

1 3 6 = F# minor (6) chord

A - Bb - B - C - C# - D - Eb - E - F - F# - G - G#

2 4 7 = G# diminished (7) chord

Try to figure out the 1, 2, 3, 4, 5, 6, and 7 "Nashville Number Chords" in all the other keys.

Here are the Major Scales of all the other keys.

1 2 3 4 5 6 7

Key of Bb(A#) > Bb C D Eb F G A

Key of B > B C# D# E F# G# A#

Key of C > C D E F G A B

Key of C#(Db) > C# D# E# F# G# A# C

Key of D > D E F# G A B C#

Key of Eb(D#) > Eb F G Ab Bb C D

Key of E > E F# G# A B C# D#

Key of F > F G A Bb C D E

Key of F#(Gb) > F# G# A# B C# D# E#

Key of G > G A B C D E F#

Key of Ab(G#) > Ab Bb C D Eb F G

Remember: The 7 notes of a major scale go like this

1. Root note (or) first note of scale
2. Second note is 2 semitones or 1 whole tone above root note
3. Third note is 2 semitones or 1 whole tone above second note
4. Fourth note is 1 semitone above third note
5. Fifth note is 2 semitones or 1 whole tone above fourth note
6. Sixth note is 2 semitones or 1 whole tone above fifth note
7. Seventh note is 2 semitones or one whole tone above sixth note

All you have to remember is that the fourth note is 1 semitone above the third note. All others are 2 semitones apart.

Optional Exercise for the musically curious:

Try to figure out the Notes for the following chords

C# _______________________________ C# minor ________________________________
D _______________________________ D minor ________________________________
Eb _______________________________ Eb minor ______________________________
E _______________________________ E minor ________________________________
F _______________________________ F minor ________________________________
F# _______________________________ F# minor ______________________________
G _______________________________ G minor ________________________________
Ab ______________________________ Ab minor ______________________________
A _______________________________ A minor ________________________________
Bb ______________________________ Bb minor ________________________________
B _______________________________ B minor ________________________________

Now for those variations on the basic NASHVILLE NUMBER SYSTEM.

Don't worry, it's not that difficult, and you won't have to use anything else except the basic C, Dm, Em, F, G7 and Am chords, unless you really get brave and want to try experimenting with some of these other options.
But as I said before there have been a multitude of great hit songs written within the basic 7 chords (major scale system).

**VARIATIONS ON A THEME:** Sounds like the title to a jazz tune.

Variations on the basic 7 chords is very easy indeed. Simply use minor's instead of major's, and major's instead of minor's, and add 7th's and 9th's or any other altered note's as add-ons to your basic chords. These (Altered or Substitution chords) are simply a way of adding a different sound and/or color to your composition.

**For Example:** When going to the 2 chord from the 1 chord in the key of C, you would normally go to the D minor. Why not go to the D7 chord. The D7 is actually the 5 dominant chord in the key of G, but we're going to use it as the 2 chord in the key of C. It obviously has a different sound to it than D minor, but it is still a 2 chord in the key of C, because it's root (D) is still the second note of the C scale. When writing this chord on a chord chart you would have to write it as 2(7), indicating it is a D7 chord and not a D minor.

If for some reason your song was in the key of C but you want your 5 chord to be a minor instead of the usual G dominant 7th, you would simply write it as 5m, or (5 minor) which is G minor. And in the key of C, a G minor 7th would be written as 5m7, (or 5 minor 7) and a G major 7th would be written as 5M7, or (5 major 7). It's all very simple, but as I said most hit songs are very simple anyway and don't vary much away from the basics, and you don't want to get too complicated in any case.

Practice playing your own chord progressions that you have made up. Listen to some hit songs and try to figure out where the chords are going. I bet you'll be pleasantly surprised that in very little time you will be able to hear the chord changes as they are going by.

Remember what I said > most popular music is very simple and uses very simple chord progressions.

And I think you'll also be surprised to see how many popular songs stay within the 7 basic chord changes, and even use only 3 or 4 chords in the whole song.

Another very popular chord progression used in a lot of early rock and roll and country music is the 1, 6, 4, 5 progression.

In the key of C this is *as I'm sure you already know by now* C, A minor, F and G7. Some songs do a variation of this progression and substitute the 2 chord for the 4, which as you've already learned is the relative minor of the 4 chord. It would then be 1, 6, 2, 5 or C, A minor, D minor and G7.

Play the 1, 6, 4, 5 progression on your guitar or piano and I'll bet you that several songs from the past will suddenly pop into your mind, that have all used this chord progression. The possibilities are endless with the 7 basic chords, in the Nashville Number System. Actually only 6 chords, as we've already mentioned the 7 chord (B dim. in the key of C) is seldom used in Pop Music.

**For those of you who are still completely bewildered with notes and chords, and who still can't**
carry a tune in a bucket. *Don't Despair.* Why not let Songsculptor help you turn your "*Way With Words*" into a GREAT Song.

**Chapter Six:**

AREN'T COMPUTERS WONDERFUL

**Playing, Composing and Recording Your OWN Music, With Your Personal Computer**

It's Easy and Fun with today's incredible music/software programs that even the most inexperienced can soon comprehend.

The personal computer has brought a whole new dimension to the craft of songwriting. With some of the computer music programs available today, you don't even have to know very much about music to be a composer. Although this can be fun to sit back and let your computer do all the work, it is strongly recommended that you use your own creativity and talent to write the music, or in the case of lyricists, hand it over to a qualified composer to write and record the music to your lyrics.

**How to play, compose and record music on your personal PC**

For those of you with some computer knowledge and a little musical know-how you will need a Windows (or Mac), a midi keyboard, a soundcard, and a MIDI sequencer program such as Power Tracks or Cakewalk. (More on Computer Music Programs later), and you will also need some sort of MIDI interface. The MIDI interface I use is a EDIROL UM-1 MIDI. There are many other MIDI interfaces on the market today. The MIDI interface connects to one of your computer USB ports (or soundcard) and on the other end to your Midi keyboard.

First let me explain the term MIDI, for those of you who do not already understand this incredible technology. **MIDI** stands for *(Musical Instrument Digital Interface)*.

With a MIDI keyboard and a Sequencer (either a stand alone hardware sequencer) or a software computer sequencer program installed in your computer, you will be able to play and record sounds from your keyboard into your sequencer and play them back later. The advantage of having a sequencer program installed on your computer's hard drive is the fact that you can use your computer for your music and of course for many other things as well. With a stand alone hardware sequencer you can use it for recording music tracks, playing them back and nothing else. Let me say though that they are very handy for musicians playing with bands who do not want to haul around their expensive computers to gigs. A
sequencer program is much like a multi-track digital recording system, only what you are recording is digital information from your keyboard into your computer or sequencer. When you strike a note on your MIDI keyboard, a sensor located below that particular key relays a message to your computer as a note/pitch/touch message etc.

Now, to play back the sounds you have recorded into your sequencer you will need a sound card in your computer or a MIDI keyboard or sound module capable of recreating sound.

There are normally 16 MIDI channels to work with (some programs have more but we won't get into that now).

So, for example you can start your composition with (let's say) a drum track. Find your drum patch on your keyboard or sound module then set your MIDI out/thru on your sound source to channel 10 for the drums, and click on channel 10 in the channel box of your sequencer program to channel 10. and press or click record on your sequencer. After a 4 beat (1 bar) lead in you will be able to start recording at bar 1. Your sequencer program will give you a click track to hear the timing of your song.

Of course you will need to tell it what BPM's you want (beats per minute). There will be a tempo box for you to adjust the speed and time signature that you wish to use. You may have to experiment with it for a while to get it exactly at the right tempo you require. You can also adjust the Timing (beats per minute) and the Pitch (you can change the key of your song) after you have recorded if you are not satisfied with the results. That is another of the great advantages to recording with MIDI. Traditional analog recorders cannot do this. With them once you have recorded something to tape, what you hear is what you get.

After you have recorded your drum track you can add Bass guitar. Go to your sound module or soundcard and find a good bass patch, and set it's MIDI channel to say channel 3 (or whatever channel you prefer). You then click on another channel box on your sequencer and set it to channel 3. When you click on record you will hear your previously recorded drum track while you are recording your new bass track.

You now just have to go thru the same procedure for all your other tracks, for example you could add piano, strings, horns, acoustic guitar tracks or whatever, providing of course that your synthesizer, sampler, sound card or sound module has these sounds available. Now this is starting to be real fun. A whole orchestra at your fingertips.

Now you are probably saying > How can I put my vocal on top of all these neat background tracks. Well, this is where it starts to get a little tricky. To record a vocal track or any other acoustic sound such as a live fiddle player or other live instrumentalist's you will need to sync up your sequencer with an analog or digital recorder. This can be done on an "analog reel to reel", "cassette", or in "digital audio" format.

There are some really cool new computer sequencing programs out now that combine MIDI and digital audio in one package, so that you can add live vocals and/or musical instruments along with your MIDI tracks. A few such programs include Cakewalk Sonar, Cubase, and Power Tracks from www.pgmusic.com There are also many other freeware and shareware programs. Needless to say, the freeware and shareware programs are not nearly as powerful as their more expensive competitors. Power
Tracks is an in-expensive program (and in my opinion very affordable one) that performs as well as many of the much more expensive programs.

**Here's some important info in regard to MIDI recording.**

MIDI information takes up very little hard drive space on your computer, due to the fact that you are only recording bits of information as zero's and one's, much the same as typing plain text. BUT be aware that > live digital audio does take a up a lot of space, because you are recording actual sound that is converted into zero's and one's and then converted back to sound. In fact "Live Digital Audio" consumes about 10 megs for every minute of music, so if you are going this route then you will definitely need a large hard drive (and very fast computer).

The good news is > that if you are recording all of your basic band tracks with MIDI, all you should need for a 3 minute vocal track is about 30 megs of hard drive space, and most modern computers have very large hard drives. If yours doesn't you can always purchase an extra external hard drive. I recently bought an external Terabyte Hard Drive (That's 1000 gigs) for only 99 bucks.

If you're still using one of the old recording methods and you are Laying your vocals down on (reel to reel) or (cassette) tape you will need at least 2 tracks as you will need to use one track for your sync tone. With the new Hard Disk Recorders, Digital Audio Workstations and Music Software Programs the **Sync Sources** are built right in.

**For those of you using Analog Tape** > If you are still using old fashioned tape, the more tape tracks you have the better, as one track will be taken up with the sync track and if you only have 2 tracks then you will only have one track left to work with. . A Sync tone is a tone that you record on one tape track to synchronize your tape recorder with your MIDI (computer) sequencer. Some sequencer programs come equipped with there own timecodes such as (SMPTE). The one I used when I was still using analog tape was a stand alone unit called SMPTE CITY. With it I could record a sync tone onto tape and then the sequencer program would read the code and play back the sequence in perfect time with the tape. Again you must tell the timecode generator what BPM's (beats per minute) that you require.

If this all sounds very complicated to you let me say that it really isn't once you get the hang of it. And like I said before, the newer Digital Recording programs come with the Sync Source built right in which makes things much easier.

Once you become used to recording with MIDI it is extremely simple.

Most sequencer programs have extensive HELP files to help you learn the in's and out's of their operations.

If you do not want be bothered with synching up your sequenced tracks to a tape machine you can always record your lead vocal part as a synthesized lead instrument, (Such as flute or Sax or whatever). Of course you won't be able to hear the lyrics, but it will still give you a pretty good idea of how the song should sound.
And > you can always take your sequenced tracks to a professional studio and for a few bucks they can sync it up to their pro equipment and put a vocal (and anything else you might want) on it for you.

Another great feature of computer sequencing is a function known as

Quantiziation

**Quantiziation** This is where the computer will automatically correct your (not so perfect timing) and play your tracks back in perfect time.

For example: After you lay your drum tracks down and it comes out quite a bit sloppy and off the beat, you can press (Quantize) to say 8th resolution if you are playing a straight 8th groove or 8th triplets, if you are playing a shuffle groove, and your drum track will now come out sounding perfectly on the beat, just like you are the best drummer in the world. And, YES, you can do the same thing with all your other tracks and have a perfect sounding recording.

Computer sequencing is also a very good tool for composing.

You can record a basic chord progression into your sequencer and then record a melody line over top experimenting with different melody lines etc. You can also change the chord progression if you like as you go along experimenting and coming up with the best one that suits your current composition.

A program that is very good for experimenting with composing is *Band In The Box*. "Band In The Box" is an automatic accompaniment program. With (Band In The Box) you can actually type in the chord progression you wish to use, then tell it what style you want it to play (Jazz, Country, Rock, etc). Hit play or record and sing along with the tracks or record a synthesized lead melody line to see how your song will sound. Band In The Box is truly a great tool for composing and practicing virtually any instrument. **Please Note:** These "Computer Music Programs" usually lack the "real feel" needed for producing good quality recordings, and certainly do not take the place of professional musicians, composers and State of the Art Recording Studios, but they are definitely fun to play with, and to get ideas from.

This chapter is not meant to be a complete source of information on recording with MIDI, but is included simply to get you acquainted with it's potential as a powerful aid to composing music. As I said before once you get the hang of it, it is very easy to understand and to use.

The Computer Sequencing programs I personally use are Cakewalk, Power Tracks, and Band In The Box.

There are many more programs available commercially, at prices ranging from a few dollars to a few hundred dollars, depending on all their bells and whistles.

You will probably not find these programs in your friendly neighborhood computer store, but you will find them in most music stores, and shops that cater to musicians.
If you do not own a MIDI keyboard and/or soundcard for your computer but are interested in checking out these wonderful gadgets, there are many to choose from at all price ranges.

Check your local music store, there are usually very knowledgeable staff to help you with all your questions, and to demonstrate all the latest musical techno toys.

AREN'T COMPUTERS WONDERFUL

Still completely confused with all the technical stuff. Don't Give Up Yet! Songsculptor can help you turn your "Way With Words" into a GREAT Song, while you maintain your lyrical creativity.

Click Here To Collaborate With Songsculptor

Chapter Seven:

Copyright Protection or as I like to call it > Safe Songwriting

Copyright protection is extended to your songs (or lyrics) the instant they are put down in fixed form (for example, written down on paper and/or recorded on Tape, CD or Digital Medium). This protection lasts for your lifetime (or the lifetime of the last surviving author, if you co-wrote the song) plus 70 years. When you prepare demos, (OR lyric sheets, in the case of lyrics only) place "notification of copyright" on all copies of your song or lyrics-the lyrics sheets, music lead sheets and C.D. and/or Cassette labels. The copyright notice is a small c with a circle around it, © followed by the year 2009, and your name example > © 2009 YOUR NAME.

● See > The Poor Mans Copyright !
● Back To > How To Submit Material

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When Is A Song Protected?

The Copyright Law of the United States provides a variety of legal rights and protection to the creator of an original work of authorship. For your songs, then, it is important to understand the meaning of originality and what constitutes a work of authorship.
Originality for a song simply requires that you create original music and lyrics. If you create original lyrics alone or original music alone, these can be separately protected under the copyright law. To be original, your music and lyrics must not have been substantially copied from any other song that is protected by copyright and must also contain some degree of novelty or distinctiveness. As to what is substantial copying, juries and judges determine that on a case-by-case basis. There are no maximum or minimum numbers of notes, words, or musical bars that may or may not be copied. If you think you may be copying someone else's work, **don't do it!**

As long as you have not substantially copied lyrics or music from a protected song, it is not really difficult to meet the originality criteria for copyright. Be aware, however, that if you create a distinctive melody line with lyrics that include nothing more than a repetition of the same two words throughout the song (for example, "Let's Dance! Let's Dance!"), those lyrics will not be protected by the copyright law unless someone uses them with the same melodic notes and rhythm contained in your song.

For your creation to be considered a work of authorship, there must be an expression of your original musical or lyrical creation that has been fixed in tangible form. This simply means that a mere idea for a song (such as one about two next-door neighbors who fall in love) will not be protected until actually expressed with specific lyrics and music embodied in some medium of recorded expression (for example, written down on paper and/or recorded on Tape, CD or Digital Medium). Even when expressed in tangible form, however, titles, phrases, and other short expressions are not protected by copyright, so don't attempt to register and protect two lines of lyrics or a few bars of music as a separate work of authorship.

Remember that your song is protected under the copyright laws immediately upon its fixation in tangible form (for example, written down on paper and/or recorded on Tape, CD or Digital Medium). Formal registration in Washington D.C. only provides additional evidence of your claim and makes available to you certain other legal procedural advantages if you sue someone for copying (infringing) your work. You can read about "The Poor Man's Copyright" below.

The term (duration) of copyright protection is for the life of the author plus seventy years (in the case of songs created by two or more songwriters, this is marked from the death of the last surviving writer).

**IN SUMMARY**

- When you create a lyric (or song) and put it down in some fixed or tangible form (as in written words on a piece of paper, on Tape, CD, or on a computer file) it is a property that you own, and is automatically protected by copyright.

- **The Poor Mans Copyright!** If you are worried about anyone stealing your valuable creative material, this is the easiest way to register your work, (and insure it's copyright protection) without going through the Library of Congress in Washington D.C., and one that is not going to cost you an arm and a leg. Simply mail your Lyrics (or song) to yourself by registered mail, and do not open it. Make sure you write the copyright notice on your lyric sheet, at the bottom of the page. The copyright notice is a small c with a circle around it, © followed by the year 2009, and your name, example >
© 2009 YOUR NAME. Another way is to type your lyrics into any word processing program on your computer (SAVE IT) to disk or hard drive and the file is automatically saved with the date of creation. True copyright infringement is much rarer that you might think. People just don't go around stealing other peoples songs and lyrics unless it was recorded by Michael Jackson and turns into a big hit. Then every Tom, Dick, Harry and Sally seem to come out of the woodwork insisting that they wrote Michael's hit way back in 1974. 99.9% of these people lose their cases because they have nothing to back up their claims.

- **As far as our own co-written songs are concerned** (should you decide to collaborate with Songsculptor), You *(as lyricist)* and myself *(as composer)* will own 100 percent of the copyright to the song and will be entitled to 100 percent of all writers royalties earned from any future airplay *(Performance Royalties)* and/or record sales *(Mechanical Royalties)* that the song may generate. **YOU (as the lyricist)** will receive 50% of any and all writers royalties that the song may forever generate. **I (as the composer)** will receive the other 50%. This is standard procedure with co-written material between a Lyricist and Composer. **Please Note:** I keep extensive computer files *(music and lyrics)* including back-up copies, of every song I write *or* co-write. These files are date-stamped with copyright notice and names of any and all collaborating writers. The chance of copyright infringement involving any material that I have written or co-written with anyone *(including yourself)* would be ZERO. Let me just add that I have written *and/or* co-written several hundred songs over a 40 year Music Business Career *(many of which have been recorded and commercially released)*, and I have never encountered a case involving plagiarism.

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**Chapter Eight:**

**MORE IMPORTANT THINGS YOU NEED TO KNOW**

**IN SUMMARY**

Don't make the mistakes of the Un-informed.

* Keep up to date:

* A reminder on protection *(Safe Songwriting)*

* Did You Know?

* Is Anyone Listening?

**Keep up to date:**

Research and keep current on the music industry through publications such as:

* Billboard
Next, understand that the traditional "song chain" works like this: songwriters go to music publishers; music publishers go to producers, artists and record companies, and SOMETIMES the song gets recorded.

Therefore, focus on the first level: Music Publishers. Once you sign a song to a publisher, he or she co-owns the copyright and is entitled to a share of the royalties -- usually 50 percent. In exchange, the publisher takes care of all the paperwork, demos the song and uses his or her reputation and contacts to try to get the song recorded. Because most publishers have professional songwriters on staff who write songs for them full time, getting in to see someone may be difficult.

To see a music publisher, we suggest:

1. Follow up on any industry contacts you have.

2. Visit Nashville or Los Angeles and "hang out" in local clubs to make additional contacts.

3. Try to contact a music publisher in Nashville or Los Angeles by calling or writing each one individually to see if they are willing to listen to your song. If you are professional and courteous in your approach, they may listen.

A Reminder on Protection > Safe Songwriting

Once you finish writing your words on paper or computer file, and/or singing and playing your song into a tape recorder, you automatically own the copyright.

Always place the copyright symbol ©, plus the year and your name on any of your cassette labels and on any of your lyric sheets. For example: © 2009 Your Name.

Your best proof of ownership is to register your copyright (song) with the Copyright Office of the Library of Congress in Washington, D.C. Because the registration fee is somewhere around $30 per tape (at this writing), many songwriters register compilations of their songs; This can be a songbook of several of your compositions.

For example, "The Love Songs of (Your Name), 2009".
To register your copyright, call the Federal Information Office at 1-800-688-9889 to request Copyright form PA. To ask questions about the actual registration process, call the Copyright Office at 202-707-5959.

**PLEASE REMEMBER**: Formal registration in Washington D.C. only provides additional evidence of your claim and makes available to you certain other legal procedural advantages if you sue someone for copying (*infringing*) your work.

Many Songwriters use only **The Poor Mans Copyright** ! for *Safe Songwriting.*

*It does work.*

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**Did You Know?**

You can't copyright an idea or a title.

Everybody can write a song about love, they just can't write the SAME lyric and melody (or ones too similar to them).

Registration isn't necessary to pitch songs, but you should always have your songs appropriately marked with the copyright notice.

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**Beware of the Song Sharks:**

Don't ever pay anyone money to listen to, or publish your songs. A reputable professional who truly believes in your work will be willing to invest in it at no cost to you.

To best protect your songs AFTER you've affixed the copyright notice and/or registered them:

1. Keep extensive records (a file for each song is ideal) of what, when, where, who and how your song was created, plus any related correspondence. Computer files are great for this.

2. Don't respond to any ads, solicitations by mail or contests looking for material. Remember, if something sounds too good to be true, it probably is.

3. Always have a qualified attorney look over any contract before you sign it.

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**Is Anyone Listening?**
Music publishers in the commercial marketplace look for complete songs -- words AND music.

Therefore, if you write ONLY words or ONLY music, you need to find a collaborator.

If you're a lyricist please check out Songsculptor’s Services just before the Music Section in Chapter 5. It is titled Songsculptor Musical Partner To Lyricists, Poets, Wordsmiths and Storytellers, Together We Write The Songs. Songsculptor will compose the music to your lyrics, record the song professionally, upload it to The Internet, and pitch it to Publishers, Producers, and Artists.

Isn't Songwriting Wonderful

If you mail material to someone who hasn't asked for it, you could very well get your package back unopened and marked "UNSOLICITED: RETURN TO SENDER" or else thrown away altogether. Therefore, before you start sending material out haphazardly, do yourself a favor:

Call first to get permission. If someone says yes, get instructions and send your package.

If someone says no, then you've saved envelopes, postage, cassettes and valuable time.

To locate music publishers, try these sources:

1. The Nashville Yellow Pages - The most comprehensive source. Check your local library or telephone.
2. The Nashville Redbook - (615)256-5456.
3. The Los Angeles Yellow Pages
4. Songwriter's Market - Available at your local library or bookstore.
6. The Gospel Music Association - (615)242-0303

Chapter Nine:

THE TOP TEN: Final Words Of Wisdom

The 10 MOST Important things you need to know.

Happy Songwriting
1. **Keep writing.** The fact that you've written one or two songs is a good start, but it doesn't mean that you're a great songwriter -- only that you think you want to become one. Songwriting is like everything else, *The More You Do It, The Better You Get.*

2. **Be prepared to experience a long and challenging road.** The process of learning how to craft commercial songs usually takes years of hard work, not to mention a lot of rejection along the way.

3. **Get involved with your local or regional music community** to establish a network of support. Surfing the internet is another great source of valuable information and resources.

4. **Don't attempt to contact recording artists, record companies or music publishers** until you know how to do it properly. You'll save yourself a lot of wasted time, wasted energy and thrown away money.

5. **Elaborate demo tapes are nice, but also expensive and not always necessary**. I guess my best advice would be: *Do what you can afford.* If all you can afford is a simple guitar or piano/vocal recorded on a cheap recorder then do the best you can with it. If you can afford to go into a small studio and have a reasonably inexpensive demo cut for a couple of hundred dollars then go for it. If you can afford a big production in a state of the art studio with all the bells and whistles, that is not going to break the bank, then go for that. Only you can decide what you can afford (and are willing to spend on your demos).

6. **Organize an effective record-keeping system** to document your song titles, dates of creation, co-writers, and pitches - specifically what songs you submitted, to whom and on what date. Computer files are great for this.

7. **Never pay any money to have someone listen to, or publish your songs.**

8. **Get permission** from a specific person at a company before sending any material. If no one has requested your package, it most likely will be returned to you un-opened and marked "**Unsolicited - Return to Sender.**"

9. **Be polite and professional** when following up on submissions. Remain open to constructive criticism of your material. (BUT) Remember it's only his or her opinion, and everybody has one. I once had a song turned down by several publishers, and they all had their reasons why they thought the song had no potential. Then (Guess What?) one finally said, Yeah > this is a good song, I know just the artist for it. It was then recorded, released, and became the title song on the album and received considerable airplay.
across the country. I made money, my co-writer made money, and the publisher who finally heard something in the song, and published it, ALSO made money. That publisher has since published and placed a couple of my other songs. It can be a long hard road so don't give up just because you get a few rejections along the way. The satisfaction of creating words and music is well worth the few disappointments you may encounter. I know for myself that SONGWRITING has been my biggest pleasure in life, Except of course for my wife and family (who, by the way) support me 100% in what I do. They know that I wouldn't be happy if I wasn't involved in some sort of creative process.

And finally (NUMBER 10) You don’t have to break the bank to make a good demo. If you’re a lyricist check out Songsculptor’s Services just before the Music Section in Chapter 5. It is titled Songsculptor Musical Partner To Lyricists, Poets, Wordsmiths and Storytellers, Together We Write The Songs”.

Chapter Ten:
A WORD ABOUT COLLABORATION
Translation > working together in Harmony

Sometimes two heads ARE better than one

Songs are made up of 2 basic ingredients (You Don't Say)

YES I DO > Words and Music.

Unless (of course) it is an instrumental, and then it would be more suitably called (Tune), Melody), (Riff), (Motif), OR > (Instrumental) or as some intellectuals might even say (Song Sans Story)


IT DOESN'T REALLY MATTER.

In a perfect world every songwriter would be a fabulously talented musician, and an unbelievably gifted lyricist. Although there are a few individuals on this planet that fit into that category, the rest of us (unfortunately) don't live in a quite so perfect world.

Consequently, Lyricists (whose musical skills amount to playing the radio, and not the piano) will quite often write a song lyric and then hand it over to a musical composer to compose some appropriate music to it.

AND > Musicians (whose literary skills amount to reading the sports section in the newspaper, will quite often compose the music first, and then present it to a lyricist to find the right words to go with their musical ideas.
Although I have written both the words and music to some pretty good songs, I will often collaborate with lyricists such as yourself to write with. My strength is definitely more as a (music) writer than a lyricist, so when I find that I just can't think of anything to say, I look for a co-writer who has a "way with words". So, don't be afraid of collaboration, sometimes two heads ARE better than one. If you are a lyricist in search of a collaborator please read the section of this book just before the Music Section in Chapter 5. It is titled **Songsculptor: Musical Partner To Lyricists, Poets, Wordsmiths and Storytellers, Together We Write The Songs**. I'm always looking for GREAT lyrics.

**INTERNET COLLABORATION**

Music publishers in the commercial marketplace look for complete songs **Words AND Music** --. Therefore, if you write ONLY words or ONLY music, you need to find a collaborator. Here is an example of a collaboration over the Internet that resulted in a songwriting award for the two writers (who had never even met each other in person). I found this (songwriting) news item on one of the Internet's Music Forums **E-Mail Relationship Leads to Song Award**

**AUSTIN, TEXAS, January 11, 1997.** Two songwriters who have yet to meet in person have the Internet to thank for their first-place finish in a prestigious national songwriting competition.

"Baby Ain't a Baby Anymore," written by Jeff Walter of Lexington, Kentucky, and Olin Murrell of Austin Texas, received first place in the country category of the Austin Songwriters' Group's "Song Competition 1996." Murrell, who accepted the prize during the award ceremony Saturday night in Austin, and Walter will split the $400 prize.

"We knew we had a good song," Walter said, "and I guess the award affirms that. Now we'd just like to see somebody record it and take it to Number One."

The two writers struck up a friendship about a year ago through an on-line music discussion group and began working on songs together soon after. "Considering the success we've had through the Internet, we're really looking forward to actually getting together and writing in the same room," Walter said.

That chance should come soon, as Murrell plans to move to Nashville in the next year, and Walter is already splitting his time between Nashville and Lexington.

"Baby Ain't a Baby Anymore" had its origins in an e-mail conversation between Walter and Murrell, in which Walter was commenting on how quickly his son, Reece, was growing up. As they wrote the song, they decided to make it about a father dealing with a teenage daughter who is suddenly starting to notice, and be noticed by, the opposite sex.

"Already people are saying that we must be the fathers of daughters," Murrell said after accepting the award. "They are surprised to find out that neither of us has a daughter. We both have sons."

Perhaps fittingly, Saturday night's victory came on Reece Walter's 11th birthday.
"He kept telling me he knew that Baby' was going to win," Walter said. "I wasn't so sure. When I got the news by e-mail, naturally Reece had to say, I told you so.' I'm glad he was so confident!"

Both writers expressed gratitude for the work of Nashville's Dusty Drake, who provided the vocals for their demo recording, and Galen Breen, who produced it and played all the instruments.

The Austin contest is one of the largest annual songwriting competitions, drawing entries from professional and amateur writers across the country. Because it is headquartered in America's "Live Music Capital," it is also considered one of the most prestigious. The country category alone drew more than 200 entries this year.

The first two rounds of judging took place in Austin, using local music professionals who are not members of the Austin Songwriters' Group and could not enter the contest.

Songs that made it past those two rounds were judged by a panel of music industry professionals from Nashville and Los Angeles.

Congratulations to the e-mail writing team of Jeff Walter and Olin Murrell on receiving first place in the country category of the Austin Songwriters' Group's "Song Competition 1996.

So I say again, don't be afraid of collaboration, Sometimes two heads ARE better than one, even if they have never met.

If your songwriting skills are equally proficient in both music and lyrics then go for it, but don't rule out the idea of ever working with a collaborator. You never know what magic might come from inside two separate minds, two distinct pens, and the position of two completely different creative visions.

If you're a songwriter who excels in writing either lyrics or music, but NOT both, and you've been trying to do it all yourself without much success, you are probably in need of a collaborator.

But don't worry, help is on the way. Seek and you shall find.

If you’re a lyricist please check out Songsculptor’s Services just before the Music Section in Chapter 5. It is titled Songsculptor Musical Partner To Lyricists, Poets, Wordsmiths and Storytellers, Together We Write The Songs".

There have been an innumerable number of hit songs that have been written by (Songwriting Teams). Just a few that come to mind are (John Lennon and Paul McCartney), (Bert Bacharach and Hal David), (Elton John and Bernie Taupin).

There is also nothing written in stone that your collaboration be restricted to only one collaborator. Many great songs have had in their credits > 3, 4, or even more names listed as the writers.

It's kind of like playing the lottery. If you don't buy a ticket, you most certainly won't win, AND if you don't
try co-writing a song, you won't know if you can or not. Fortunately there's a big difference in playing the lottery and co-writing. Your chances of winning the lottery are very slim indeed, but your chances of writing a GOOD song with a co-writer are immeasurably magnified. That means (very good), I looked that up in my thesaurus.

Have fun fellow songwriters.

23 Frequently Asked Questions

**Question 1:** What do you mean when you say it has to have a hook? What's a hook?

**Question 2:** I can't think of anything to say, where do I find some ideas?

**Question 3:** When I find something to write about, how do I get started?

**Question 4:** I have a way with words but I'm not a very good musician, should I try to write my own music or ask a professional musician to collaborate?

**Question 5:** I'm not very good with words but I'm pretty good at writing music, should I try to come up with some lyrics myself or find a good lyricist to collaborate with?

**Question 6:** How much money will I earn if I sell my song to an artist?

**Question 7:** What is a performance rights organization?

**Question 8:** Why do I need to join a performing rights organization?

**Question 9:** I just wrote a song that I think would be perfect for Kenny Rogers, and I'm sure if he recorded it, it would become a big hit, but I get the feeling that when I play it for friends they do not share my enthusiasm.

**Question 10:** After I finish writing a song and play it for someone, shouldn't I be worried that they might steal it?

**Question 11:** The melody of my new song sounds kind of familiar but I can't think of what it reminds me of, should I be worried that I may be stealing somebody else's melody?

**Question 12:** I've heard that using Rhyming Dictionaries and Thesauruses is cheating, and that you're not being true to your own creative juices, Is this true?

**Question 13:** Should I be worried about what key I write my song in, I've heard that using so called open
guitar chords is better, such as in the key of E or A, is this true?

**Question 14:** Should I write a song with a specific artist in mind and try to write the song in the style that would suit them best, or just write what comes natural?

**Question 15:** I've got 250 original songs, how many should I send out on a tape to a publisher who may be looking for material? I've heard that you shouldn’t send more than 3 the first time and if they like what they hear they will ask you for more, is this true?

**Question 16:** Should I try and send my material directly to big name artists or is this just a waste of time and money?

**Question 17:** I've written a pretty good song but the title of the song is the same as another song that was recorded back in the 50's. The melody line and words in my new song are completely different, so is it all right to use an already used title?

**Question 18:** I read in a magazine ad that they would publish my song and help get it recorded, but I would have to pay them a fee. Is this an accepted way of getting your material recorded?

**Question 19:** A top music publisher in Nashville is interested in publishing one of my songs, but I'm not sure of all the legalities they are talking about. Should I consult a lawyer who is familiar with the music business before I sign anything?

**Question 20:** I'm a lyricist and I've been in contact with a musician on the Internet who wants to write some music to my lyrics. Should I be concerned that he will take my lyrics and write music to them and then just take credit for writing the whole song? (Words and Music)

**Question 21:** I've got what I think is a very good song and I went to a nearby recording studio and played it for them. They agreed it was good and said I should record a complete (fully orchestrated) C.D. quality demo with a professional singer that would cost $500. and it would give me a far better chance of getting it recorded by a major artist when pitching it to publishers. I can't really afford $500 for a one-song demo, but I really do believe in the song. What should I do?

**Question 22:** Should I send my material to publishers unsolicited or should I call or write them first and ask their permission to send them a tape?

**Question 23:** How much money can I make if my song becomes a hit?

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**FREQUENTLY ASKED QUESTIONS**

PLEASE NOTE: Some of the answers to these "Frequently Asked Questions" have already been covered throughout the book. However, it's worth reading them again to refresh your memory.
Question 1:

What do you mean when you say it has to have a hook? What's a hook?

The Hook, The Hook, Yes, the hook is everything, well almost everything.

I am personally convinced that without a good hook line you will not have a great song. All the really great songs recorded through-out history have had a great line in the song, that has been repeated through-out the song that the listeners can grab onto and remember easily. That is what a hook is, a line in a song repeated many times that the listener remembers, whistles, hums, and rambles around in their brain constantly. Have you ever listened to a great hooky song and later no matter what you do you just can't seem to get it out of your head. That line just keeps playing over and over in your mind. The harder you try to get it out of your mind the more it keeps playing in your brain. If you're a music lover and listen to lots of commercial music I bet that has happened to you lots. I know that it happens to me whenever I hear a song with a great repeating hook line.

Ever wonder why you can remember certain lines from popular songs of days gone by, songs that you haven't heard in many years, but you can't remember all the lyrics. Chances are that the lines you do remember are hook lines. Some of the best hook line writers are those crazy but wonderful breed of writers who create jingles. Commercials set to music. Boy, I'll tell you that can really be annoying when a jingle's hook line keeps rambling around in your brain. But, that's exactly what they want to happen, so you'll never forget that product or service. Chances are when you're ready for that particular product or service you'll choose theirs, cause it's already implanted in your brain cells. It is a good idea to bring the hook line into your song as soon as possible and repeat it as much as possible. Chorus's are normally very hook orientated. A chorus will very often start with the hook line and also end with the hook line. You can also end your verse's with the hook line. That way the listener is given a double dose of HOOK. AND, if your song's title is also the hook, then you will leave your listener with a triple whammy hook. Once you have thought of a great hook line, it is then possible to write an entire song around that one line.

Question 2:

I can't think of anything to say, where do I find some ideas?

Ideas can come from anywhere and everywhere. Just look around and listen, listen, and then listen some more. Watching talk shows and listening to radio talk shows can be a wonderful source of interesting material. Ordinary people come up with the most interesting material to work with. Soap operas, TV dramas, and educational television are also good sources for ideas. And don't forget magazines, newspaper stories and The Tabloids. Don't let any stone unturned, >> LISTEN, LISTEN, LISTEN. Listen to everything you hear, and try to remember the good lines. Everybody has one. Another good idea is to keep a notebook with you at all times and jot down all the interesting little things you hear. Ordinary people come up with the most bizarre sayings (And Potential Hook Lines).
Question 3:

When I find something to write about, how do I get started, what do I do first?

Once you have a good idea turn that idea into a hook. In one of my original songs I got the idea for the song from a relationship breakup. My girlfriend at the time decided she wanted to end the relationship, and play the field for a while. Needless to say I was a little upset. But I also saw the opportunity to get my creative juices flowing. Rather than just saying (She left me and I'm sad) or something similar to that I turned her leaving me into the hook line (She's over on the leaving' side of goodbye). It kind of sums up the whole thing with a little play on words. From there you can weave a little story around that hook line, explaining why she left and how you feel about it, and/or maybe what you could have done differently to have kept her from wanting to leave in the first place. Once you have your hook line there's all kinds of places you can go with it lyrically.

And remember to keep repeating your hook line lots of times through-out the song. That's the part that people remember the most.

Question 4:

I have a way with words but I'm not a very good musician, should I try to write my own music or ask a professional musician to collaborate?

An accomplished musical composer could probably think of musical ideas that you would never think of. Sometimes two heads are better than one in creating a dynamite song. It may even turn out that your collaborator will have a few ideas for lyric changes that could be beneficial to the song. Always remember to be open minded. There's no place for huge egos in the art of songwriting. Remember that it's the song that is the most important thing.

Question 5:

I'm not very good with words but I'm pretty good at writing music, should I try to come up with some lyrics myself or find a good lyricist to collaborate with?

You could try writing your own lyrics and see what you come up with. I've known musicians who have come up with a great hook line but can't think of anything else to say. What they do is take the hook line to someone they know is a good lyricist and ask them to finish the song. You can even do this with whole songs. If you have written a song but you don't think the lyrics are quite good enough and could be improved on, then by all means take it to another lyricist and get them to try and fix your weak spots. I know of one extremely skillful lyricist that stays very busy polishing up fellow songwriter's lyrics. He is known as (Mister Fix-it). Of course you're going to have to give them a share of the writing (as in Royalties) if your song gets published and recorded, but if it makes for a better song with more chance of
airplay and/or sales then everyone benefits. A weak song will probably never make much or even any money at all. After completing a song with a collaborator simply figure out what percentage of the song each of you has written. If you wrote the words and your collaborator wrote the music then it's usually just a simple 50/50 split. Sometimes there are several people involved in writing one song, in which case you have to sit down and figure out who contributed what and how much. It's usually pretty simple to figure out.

**Question 6:**

*How much money will I earn if I sell my song to an artist?*

If anyone ever tries to buy your song outright you've probably got a hit on your hands, and they want to make a million dollars off of it. Do you get the picture? They will own the song, NOT you, once you have sold it to them outright. If the buyer of your song manages to get it recorded by a major artist and it turns into a big hit, it could conceivably earn millions of dollars over time > FOR THEM <. On the other hand (which is your hand) they may have paid you $500 (in your hand) for the song.

That's all you will ever receive, and to make things worse they will have their name listed as the writer of the song. Not a very good deal if you ask me. < **SO BEWARE** > Songs are not bought and sold. They are owned by the copyright holder. In the case of an unpublished song it is YOU the writer (or you and your co-writers) that own the rights to the song. In the case of a published song it is (the publisher and you) who owns the copyright. But don't worry, the publisher will always split the royalty's with the writer and/or co-writers. This is where performing rights organizations come into play, which is the topic of another question. Getting back to the original question (How much money will I get if I sell my song to an artist) the answer is NOTHING, ZIP, ZERO, except for the meager amount they talked you into selling them the song for in the first place. Don't sell your song to anyone, but DO pitch it to publishers, producers and/or artists in search of original material. There are more questions and answers coming up in regard to pitching your material. If you're a lyricist only and need help putting music to your lyrics please check out Songsculptor’s Services just before the Music Section in Chapter 5.

**Question 7:**

*What is a performance rights organization?*

It is a company that represents songwriters, and music publishers. A Performance Rights Organization collects money from people who use music in the course of their business (such as radio stations, TV stations, night clubs, record labels, etc., etc., etc.) and then pays that money to the writers and publishers of the songs they use. They are usually (Not For Profit) organizations who pay out all of the money (except for operating expenses) to their members.
Question 8:

Why do I need to join a performing rights organization?

This is an easy question to answer. Because you want to get paid for your creative works. If you are a songwriter, lyricist or composer and have written or co-written a song that has been recorded and/or is receiving airplay, you must be a member of a performing rights organization in order to get paid for your work. It would be impossible for the individual composer, lyricist or songwriter to keep track of the millions of public performances by thousands of users around the world. Similarly, a music user would find it impossible, and prohibitively costly, to obtain the permission of each of the hundreds of thousands of copyright owners from around the world each time he or she wished to perform or authorize someone else to perform music. The three big performing rights organizations in the United States are B.M.I., ASCAP and Sesac. In Canada it is SOCAN. There are many others in other countries around the world. Appendix 2 in this book lists most of the performing rights organizations throughout the world and also explains membership requirements and other general information for many of them. If you’re a songwriter, look into joining a performing rights organization A.S.A.P. Your financial future depends on it.

Question 9:

I just wrote a song that I think would be perfect for Kenny Rogers, and I'm sure if he recorded it, it would become a big hit, but I get the feeling that when I play it for friends they do not share my enthusiasm.

This is a tough question. I think every songwriter alive has at least one song that they think would be just perfect for a certain superstar singer. The reality is that we don't always hear our own songs the way other people hear them. Don't get me wrong, I'm not suggesting that the song wouldn't be a good choice for Kenny Rogers to record, or any other artist for that matter. It's just that we songwriters have our favorites and are closer emotionally to some songs than others. In my own case every one of my song's that has ever been recorded by another artist has not been one of my top ten favorites. I still have plenty of material in the can that I think is my best stuff by far, and it has been passed over every time for other songs that I think are not as good. Well I'll tell you it can be very frustrating to say the least. You must also remember that the music business is a very tough business at the best of times. There is a great deal of competition out there and a lot of very good songwriters all trying to do the same thing you are. But don't get discouraged. It takes time, it takes experience, it takes a little bit of luck, and it takes a whole lot of hard work. I had been writing for several years before I had one of my songs recorded and released nationally. The first time I heard it on the radio I was driving down the street in a rather large truck and just about caused an accident. The DJ on the radio did not announce the name of the song and when the intro started I thought, Gee that sounds kind of familiar, and then when the singing started and I realized it was my song that was playing and I just about ran into the curb doing 40 miles an hour. What a rush that was.

Question 10:
After I finish writing a song and play it for someone, shouldn't I be worried that they might steal it?

The chances of anyone stealing (or even wanting to steal) your song are slim to nil. True copyright infringement is much rarer than you might think. People just don't go around stealing other people's songs and lyrics unless it was recorded by Michael Jackson or some other big superstar, and they turn it into a big hit. Then every Tom, Dick, Harry and Sally seem to come out of the woodwork insisting that they wrote that song way back in 1974. 99.9% of these people lose their cases because they have nothing to back up their claims. If you're still worried > **REMEMBER THIS:** Once you have created a song or a lyric, and registered it in some kind of a fixed or tangible form, it is then a property that (You Own), and is automatically protected by copyright. Proof of ownership and copyright is achieved by registration of the copyrighted song. This registered proof need only be a cassette copy of you singing your song, or a music lead sheet of the song. Remember to put the copyright symbol, a small © with a circle around it, followed by the date and your name.

Unpublished works need no copyright notice, but it is still a GOOD IDEA to put the 'copyright' mark and use the phrase, © unpublished 1997, Your Name > words and music by Your Name.

**Copyright Information**, or what I like to call *(Safe Songwriting)* is dealt with in detail in Chapter 7

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**Question 11:**

*The melody of my new song sounds kind of familiar but I can't think of what it reminds me of, should I be worried that I may be stealing somebody else's melody?*

There is a school of thought in songwriting that believes people like to hear that which they are familiar with. It simply means people like hearing something that has already been registered in their brain cells. That's why so many songs have identical or very close chord progressions. They are what they call (tried and true) They've worked for so many other songs why not keep using them. Keep it simple (and familiar) but not so simple and familiar as to sound like a bunch of other songs. A lot of blues music sounds almost identical with only the lyrics being a bit different. (To the average listener that is) Don't tell that to a blues musician, they might get quite upset. Remember the song "Achy Breaky Heart", I bet the first time you heard that song it reminded you of some other song but you just couldn't put your finger on it. Well "Achy Breaky Heart" is a very simple song musically with only 2 chords and I'm sure there have been many other songs over the years that have sounded quite similar. Don't get me wrong, I do like the song, it is very catchy with a little different kind of a hook, and obviously did very well for the writer. Try to be as original as you can without losing that familiar sound. Just remember to keep your melody line a little different and OF COURSE your lyrics. You have to walk a fine line. When it comes right down to it, pretty well everything has been done before, and said before. (Been there, Done that) I even wrote a song once called (It's All Been Said Before). The trick is to find a new and unique way to get your message across, without getting too "off the wall" and losing that familiar sound our subconscious minds seem to be craving for. The answer to your question is: NO, don't be too concerned if your song sounds a little familiar, as long as it is does not have identical melody lines throughout several bars or identical lyrics throughout several lines or even "one line" identical. I have found that unless you are consciously
TRYING to copy something note for note, or line for line, it is pretty difficult to come up with something that is identical to something else.

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**Question 12:**

*I've heard that using Rhyming Dictionaries and Thesauruses is cheating, and that you're not being true to your own creative juices. Is this true?*

No, I don't think you are cheating at all when you use these aids to songwriting. Many of the top professional songwriters carry rhyming dictionaries and thesauruses with them wherever they go, just in case some good idea hits them and they want to expand on it right then and there before they lose it. I believe they are a must for all lyricists. Rhyming Dictionaries and Thesauruses are a great way to find just the right rhyme you are looking for, and they can also give you a multitude of ideas for other great lines. While looking for a rhyme to a particular word, you may come across other words or phrases that you had not thought of, that could quite easily inspire you on to write a chorus or other verse that you were still searching for. Your mind is a wonderful tool for connecting things together. When you see a particular word in a rhyming dictionary or thesaurus your mind can work like a computer, and conjure up all kinds of places you can go with that word. The human mind is definitely the world's greatest and most advanced computer.

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**Question 13:**

*Should I be worried about what key I write my song in, I've heard that using so called open guitar chords is better, such as in the key of E or A, is this true?*

You should try to write your song in the appropriate key for the singer that is going to demo the song. Or, if you are not a singer, write your song in a key that you particularly like and are comfortable writing in. If you are going to be the singer on your demo, write your song in a comfortable key for you to sing in. Chances are if your song becomes recorded by a major artist they will be doing it a different key anyway, One that is suited to their vocal range. The best key to write in is the one that suits the singer the best. If the singer doesn't sound good singing it, chances are it will be passed over. The two most important things in a song are:

1. The song itself and
2. The singer singing it.

It's not necessarily what key your song is in that is important, as how it is presented. The average person doesn't know what key your song is in when listening to it. In fact, unless you are one of the very few people on this planet that is blessed with perfect pitch, (Also known as Absolute Pitch > the ability to know
what note or "group of notes" are being played just by hearing them, then every key sounds pretty much the same as any other key. So then, what is the best key to write in? Write it in the key of GOOD. That is any key that you are most comfortable writing in, and whatever key makes your song sound the very best that it can be. This does not mean you should limit yourself to writing only in one key just because you are comfortable with that key. Try writing in different keys. This is especially true if you are having trouble with a particular part of a song while composing it. For example, if you have finished a Verse to your song, and then want to go to a Chorus, but everything you do just doesn't seem to sound right, OR > you want to take the melody line higher in the chorus, but it seems too high for you to sing. TRY another key. Your verse's melody line will obviously be a "little lower in pitch" than it was in the previous key, (and that's OK, as long as you can still sing it comfortably) BUT now (in the new key) all of a sudden you can think of a great new place to go with the Chorus. You can now get up there where you couldn't reach before.

Question 14:

Should I write a song with a specific artist in mind and try to write the song in the style that would suit them best, or just write what comes natural?

I believe that the best songs are the ones that just come natural, in a musical style that you are comfortable with, and without thinking of any specific artist singing your song. After you've finished writing your song chances are you could imagine many different artists doing it.

A good singer will do justice to pretty well any good song. The key word here again is: GOOD. Have you ever heard the phrase (He's such a good singer he could sing the phonebook and it would become a hit). Don't get me wrong, I don't really want to hear even the best singer in the world sing the phonebook, so what you have to do is this: > Write a good song, Have a good singer demo it, and chances are it will get listened to. A lot of writers write in only specific styles such as: Country, Jazz, Rock and Roll etc. There is nothing wrong with that at all if you are more proficient and skillful in one style than another. Write in the style that you are good at. Pretty soon you may find yourself branching out into different frontiers.

Question 15:

I've got 250 original songs, how many should I send out on a tape to a publisher who may be looking for material? I've heard that you shouldn't send more than 3 the first time and if they like what they hear they will ask you for more, is this true?

You are right, most publishers, or for that matter anyone looking for material only wants to hear two or three of your best songs. I know you are going to say, but all 250 of my songs are good, so which ones do I choose to send in. Most of us songwriters do think that everything we do is pretty good but the reality is that some of our songs are much better than others. Play some of your songs for other people and see if
there's certain songs that they all seem to like. Chances are those songs are the more commercial or saleable ones and the ones worth pitching. And YES, if someone you've sent your songs to happens to like one or more or them, they will most certainly ask you to send them more songs for future recording consideration. Here's some tips for pitching songs.

If you mail material to someone who hasn't asked for it, you could very well get your package back unopened and marked “UNSOLICITED: RETURN TO SENDER” or else thrown away altogether.

Therefore, before you start sending material out haphazardly, do yourself a favor: call first to get permission. If someone says yes, get instructions and send your package. If someone says no, then you've saved envelopes, postage, cassettes and valuable time.

Question 16:

Should I try and send my material directly to big name artists or is this just a waste of time and money?

If you are one of the lucky ones and just happen to know a big name entertainer, by all means pitch your material to them. If they like you enough, and if they like your song enough, they just may be able to talk their record company and/or record producer into allowing them to record it on their next album. But, if you are like the rest of us and don't hang out with the big stars then getting your material to them can be very difficult to say the least. If you want to spend your time and money trying to find address's for them and sending them material then I wish you all the best. BUT, do understand that the traditional "song chain" works like this: songwriters go to music publishers; music publishers go to producers, artists and record companies, and SOMETIMES the song gets recorded. Therefore, I would suggest that you focus on the first level: Music Publishers. Once you sign a song to a publisher, he or she co-owns the copyright and is entitled to a share of the royalties > usually 50 percent. In exchange, the publisher takes care of all the paperwork, and uses his or her reputation and contacts to try to get the song recorded by a major artist.

Because most publishers have professional songwriters on staff who write songs for them full time, getting in to see someone may be difficult.

To see a music publisher,

We suggest:

1. Follow up on any industry contacts you have.

2. Visit Nashville or Los Angeles and "hang out" in local clubs to make additional contacts.

3. Try to contact a music publisher in Nashville or Los Angeles by calling or writing each one individually.
to see if they are willing to listen to your song. If you are professional and courteous in your approach, they may listen.

Question 17:

_I've written a pretty good song but the title of the song is the same as another song that was recorded back in the 50's. The melody line and words in my new song are completely different, so is it all right to use an already used title?_

Yes, it is perfectly OK to use a song title that has been used before. You can't copyright a title. There have been several different songs with the same titles written and recorded, but I don't think it would be too cool to take the title of a very well known hit song and write new lyrics around it. AND > be aware that using the exact title of a song that has established itself as part of the culture, can open the doors for a lawsuit based on property rights in the title, which belong to the copyright owner of the famous song. So my advice would be, > if your song's title is not that of a very famous song don't give it a second thought, use it.

BUT, if your song's title happens to be (Help Me Make It Through The Night) you might want to change it to, "Help Me Make It" or maybe "Through The Night". Something that still retains your message but isn't quite so obvious.

Question 18:

_I read in a magazine ad that they would listen to my song and help get it published, but I would have to pay them a fee. Is this an accepted way of getting your material recorded?_

NO > Beware of the Song Sharks: Don't ever pay anyone money to listen to, or publish your songs. A Reputable Professional Music Publisher who truly believes in your work will be willing to invest in it at no cost to you. In return they will receive a portion of any future royalty's (Usually 50 percent) from any income that your song generates. Remember what I said in question 15, the publisher takes care of all the paperwork, and uses his or her reputation and contacts to try to get the song recorded by a major artist.

If you think that giving away 50 percent of your royalty's is a high price to pay, Think again. A Music Publisher knows the business, has the contacts and does the work of placing your song with an artist who is capable of generating an income from it. Your publisher will also take care of all the business dealings associated with your song, and make sure that you receive all royalty's that are due to you. In the wonderful world of songwriting all money's earned are earned by royalty's, shared by the writer's and publisher's.

Question 19:
A top music publisher in Nashville is interested in publishing one of my songs, but I'm not sure of all the legalities they are talking about. Should I consult a lawyer who is familiar with the music business before I sign anything?

All I can say to this question is this: It is always a good idea to have a qualified attorney look over any major contract before you sign it. This just makes good sense in any business, and YES, Songwriting is a business just like any other business, with huge profits to be made. Should you consult a lawyer who is familiar with the music business? YES, if at all possible. Entertainment and Music Business lawyers know all the ins and out's of the music business.

Question 20:

I'm a lyricist and I've been in contact with a musician on the Internet who wants to write some music to my lyrics. Should I be concerned that he will take my lyrics and write music to them and then just take credit for writing the whole song (words and music)?

Music publishers in the commercial market place look for complete songs, words AND music --. Therefore, if you write ONLY words or ONLY music, you need to find a collaborator. I have written some very good songs with people I have never even met in person.

Lyricist’s send me lyrics through e-mail or regular mail. I then compose music to them, and record them in my studio. If you’re a lyricist check out Songsculptor’s Services just before the Music Section in Chapter 5.

The answer to your question is this: I would not be concerned about someone stealing your lyrics. If you’re still a little worried about it all you have to do is mail your lyrics to yourself by registered mail, do not open the envelope and put it away in a safe place. You will have your copyright proof that you wrote those lyrics at a certain date in time. Be sure to put the copyright notice with your lyrics. A small Ó with a circle around it, followed by the date and your name. Example: © Jan. 1st, 2009, Your Name. Lyrics by (Your Name).

Copyright Information, or what I like to call (Safe Songwriting) is dealt with in detail in Chapter 7, of this book"

Question 21:

I've got what I think is a very good song and I went to a nearby recording studio and played it for them. They agreed it was good and said I should record a complete (fully orchestrated) C.D. quality demo with a professional singer that would cost $500. and it would give me a far better chance of getting it recorded by a major artist when pitching it to publishers. I can't really afford $500 for a one-song demo, but I really do
**Question 22:**

**Should I send my material to publishers unsolicited or should I call or write them first and ask their permission to send them a tape?**

It is always best to call and ask their permission first. If you have a publishers address only and no phone number call directory assistance for their phone number and give them a call first. You can obtain free directory assistance for most places by dialing 1 + AREA CODE + 555-1212. When you do get through to someone at a publishing company ask them if you can send them a tape of your material for consideration. Be sure to ask them how many songs they would be willing to listen on your demo tape. Many publishing company's will not accept unsolicited material, so don't waste your hard earned money and your time sending tapes out blindly. CALL first. Get permission from a specific person at a company before sending any material.

If no one has requested your package, it most likely will be returned to you un-opened and marked "Unsolicited - Return to Sender."

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**Question 23:**

**How much money can I make if my song becomes a hit?**
This question is not so easy to answer. First of all you have to define the word HIT. Is it a regional hit, a national hit, or an international hit? Will it become a so-called song standard and be recorded by many different artists over the years? A so-called standard would be a song like (Danny Boy) or a so-called "modern day" standard would be a song like (Help Me Make It Through The Night) or (Yesterday). I'm sure all of these songs have been recorded many times by many different artists and continue to be a source of income for the writer or writers long after their song was originally recorded. This is the type of song that most professional songwriters aspire to write.

Here's a little trivia for you. Remember the theme song from Johnny Carson's (Tonight Show). I bet you can hear it playing in your head right now. Do you know who wrote that song? A lot of people are surprised to hear that it was the Canadian born songwriter Paul Anka. He is much more well-known for his songs such as Diana, Puppy Love and others. Anyway it is rumored that Paul Anka received over a hundred thousand dollars a year in royalty's just off of the tonight show theme for all of the 27 or so years the show was on the air.

**Please don't quote me on that number** as I only heard it through the grape vine, only Paul knows for sure what he made, but one thing is sure, he made a pile of money off of that one little theme song. Just think of it, everytime that show was aired in hundreds of markets around the world each night, Paul Anka received a royalty from each and every station carrying the show. Getting back to what YOU can make from your songs. A song that is only being played in your own local market, and is NOT a hit, but is receiving a fair amount of airplay could bring you in a few hundred dollars. A regional hit may earn you 5 to 10 thousand. A national hit could make you up to a hundred grand if it's a big hit with lots of exposure, and an international hit of course even more. Please don't quote me on these numbers as there is a lot of factors to take into consideration with how much a song will actually make for the writer. But this you can be sure of, it's the song that becomes a standard that really brings home the bacon. I guess you could say that the sky's the limit when it comes to Standards. Boy, I'll tell you I'd love to see some of the royalty checks for Lennon and McCartney's song (Yesterday) or for any of their other songs for that matter.

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**So is there really a SECRET to writing a GREAT song?**

Actually there are a few, but they're not really secrets at all. They're just common sense.

*Here are a few of them.* 😊

**DYNAMITE HOOKS**  This is a MUST. Refer to Chapter 2

**EMOTIONAL SUBSTANCE**  The best songs are ones that hit an emotional nerve.

**MUSICALLY EAR PLEASING**: Original **Catchy Melodies** on interesting and colorful Chord Progressions, but at the same time maintaining an air of familiarity that our subconscious minds seem to be craving for.
MUSIC FRIENDLY: **Continuity, Continuity, Continuity**. I can't stress this enough. Please refer to Chapter 4 for information on Continuity in Songwriting.

The remaining Appendixes, Excerpts, and Pages in this book deal with *General Songwriting Information*, and *Useful Facts* pertaining to the Business of Music and Songwriting. This information is also very important to know if you plan on pursuing your dreams of becoming a Professional Songwriter, Composer, or Lyricist.

**Appendix 1: Songwriting Organizations**

Over 75 SONGWRITING ORGANIZATIONS

Most of them are FREE to join and packed full of useful information and invaluable contacts. We've got the big national ones and scores of local organizations listed. If there's a Songwriting organization in your neighborhood you can find it here.

**Please Note**: Organizations come and Organizations go and Songwriting Organizations are no different. Because of that we cannot guarantee that all of these Organizations listed are still in business at the time of your reading this.

American Society of Composers, Authors and Publishers (ASCAP)

1 Lincoln Plaza,

New York, NY 10023

(212) 621-6000 - or the following branch offices:

Suite 300, 7920 Sunset Blvd.,

Los Angeles, CA 90046

OR > American Society of Composers, Authors and Publishers (ASCAP)

2nd Floor, 3500 W. Hubbard St.,

Chicago, IL 60610

OR > American Society of Composers, Authors and Publishers (ASCAP)

2 Music Square W.,

Nashville, TN 37203
American Society of Composers, Authors and Publishers (ASCAP)
52 Haymarket, London, SW1Y 4RP ENGLAND

Arts Midwest
528 Hennepin Ave., Suite 310,
Minneapolis, MN 55403, (612) 341-0755

American Songwriters Network (ASN)
Dept. A95, Box 15312
Boston, MA 02215

Contact: Eddie Phoon - e-mail: asn@tiac.net

This service provides a monthly tip-sheet newsletter for Songwriters to pitch songs to producers, A&R Managers, record labels and publishing companies. (12 issues/year)

Write to the above address or e-mail for more information.

Austin Songwriters Group
P.O. Box 2578,
Austin, TX 78768
(512) 442-TUNE, Fax: (512) 288-0793

The Black Rock Coalition
P.O. Box 1054, Cooper Station, New York, NY 10276 (212) 713-5097
E-mail: brc/ny@aol.com OR blackrock@nyo.com

Broadcast Music, Inc. (BMI)
320 W. 57th St.,
New York, NY 10019, (212) 586-2000

Broadcast Music, Inc. (BMI), 8730 Sunset Blvd.,
Los Angeles, CA 90069
(310) 659-9109

OR

Broadcast Music, Inc. (BMI), 10 Music Square East,
Nashville, TN 37203, phone 615) 291-6700

Canada Council/Conseil Des Arts Du Canada
350 Albert St., P.O. Box 1047,
Ottawa, Ontario
K1P 5V8 CANADA
(613) 566-5365

Canadian Academy of Recording Arts & Sciences (CARAS)
124 Merton St., 3rd Floor,
Toronto, Ontario
M4S 2Z2 CANADA, ph (416) 485-3135 - Fax: (416) 485-4978

Canadian Amateur Musicians/Musiciens Amateurs Du Canada (CAMMAC)
1751 Richardson, #8224,
Montreal, Quebec
H3K 1G6 CANADA
Casements Songwriters Workshop
Location: Ormond Beach, Florida
President: Scott Berry
Contact Donna Fant, Vice President/Secretary at (904) 252-8714 Monday through Friday 9-5
Meetings: Third Thursday of every month at the Pilgrims Rest Church in Ormod Beach Florida

Central Oregon Songwriters Association
68978 Graham Ct.,
Sisters, OR 97759-3107
(503) 549-2053

Chicago Music Alliance
410 S. Michigan Ave., Suite 819
Chicago, IL 60647 phone: (312) 987-9296 - Fax: (312) 987-1127

Connecticut Songwriters Association
Box 1292, Glastonbury, CT 06033 (203) 659-8992

Dallas Songwriters Association
7139 Azalea,
Dallas, TX 75230
(214) 750-0916

Fort Bend Songwriters Association
P.O. Box 1273,
Richmond, TX 77406
(713) 665-4676 - Fax:(713) 665-5576
Contact: Membership Director

The Good Road Network
1201 First Ave. S., #304
Seattle, WA 98134
(206) 583-0838 - Fax:(206) 583-0842

The Guild of International Songwriters & Composers
Sovereign House, 12 Trewartha Rd.,
Praa Sands, Penzance, Cornwall, TR20 9ST ENGLAND, (01736) 762826 - Fax: (01736) 763328

Independent Composers Association
Box 45134,
Los Angeles, CA 90045-5134
(310) 828-3004 - Fax: (310) 829-5923

Independent Music Association
P.O. Box 609,
Ringwood, NJ 07456
(201) 831-1317 - Fax:(201) 831-8762

The Indianapolis Songwriters Association, Inc.
P.O. Box 44724,
Indianapolis, IN 46244-0724
(317) 257-9200

International Alliance For Women in Music
Abilene Christian University, ACU Box 8274
Abilene, TX 79699
(915) 674-2044 - Fax: (915) 674-2232
E-mail: request@acuvax.acu.edu

International Alliance of Women in Music
The George Washington University, Department of Music, B-144
The Academic Center, Washington, DC 20052
(202) 994-6338 or (202) 994-9038 E-mail: sasha@gwis2.circ.gwu.edu - Contact: Sasha Kennison

International Songwriters Association Ltd.
37b New Cavendish St.,
London, WI ENGLAND
Kerrville Music Foundation Inc.
P.O. Box 1466,
Kerrville, TX 78029-1466
(210) 257-3600

Knoxville Songwriters Association
P.O. Box 603,
Knoxville, TN 37901
(615) 687-0186

The Las Vegas Songwriters Association
P.O. Box 42683, Las Vegas, NV 89116-0683, (702) 459-9107

The Los Angeles Songwriters Showcase (LASS)
Box 93759, Hollywood, CA 90093, (213) 467-7823 - Fax:(213) 467-0531

Louisiana Songwriters Association
P.O. Box 80425, Baton Rouge, LA 70898-0425, (504) 924-0804

Louisville Area Songwriters' Cooperative
P.O. Box 16, Pewee Valley, KY 40056
Memphis Songwriters' Association
1494 Prescott St., Memphis, TN 38111, (901) 744-4121

Michigan Songwriters Association
28935 Flanders Dr., Warren, MI 48093, (810) 771-8145 - Contact: Terri Senecal

Midwestern Songwriters Association
238 Eldon Ave., Columbus, OH 43204, phone 614) 279-1892

Minnesota Composers Forum,
332 Minnesota St., #E145, St. Paul, MN 55101
(612) 228-1407 - Fax:(612) 223-8619
E-mail: compfrm@maroon.tc.umn.edu

Missouri Songwriters Association, Inc.
693 Green Forest Dr., Fenton, MO 63026, (314) 343-6661

The Music Network
516 E. Front St., Traverse City, MI 49686, (616) 941-7868 - Fax:(616) 941-9577

Nashville Songwriters Association International (NSAI) THIS IS A GOOD ONE
15 Music Square W., Nashville, TN 37203, (615) 256-3354

National Academy of Songwriters (NAS)
New Jersey and Pennsylvania Songwriters Assoc.
226 E., Lawnside Ave., Westmont, NJ 08108, (609) 858-3849

Northern California Songwriters Association
855 Oak Grove Av., Suite 211, Menlo Park, CA 94025
(415) 327-8296 - Fax(416) 327-0301

Oklahoma Songwriters & Composers Association
c/o Humanities Division, Rose State College, 6420 SE 15th St., Midwest City, OK 73110

Pacific Music Industry Association
400-177 W. Seventh Av., Vancouver, BC., V5Y 1L8 CANADA
(604) 873-1914 - Fax:(604) 873-9686 E-mail: pmia@ship.net

Pacific Northwest Songwriters Association
Box 98564, Seattle, WA 98198 (206) 824-1568

Pacific Songwriters' Association (PSA)
Box 15433, 349 W. Georgia St., Vancouver, BC
V6B 5B2 CANADA, (604) 876-SONG - Fax:(604) 685-5844
Pittsburgh Songwriters Association
408 Greenside Ave., Canonsburg, PA 15317 (412) 745-9497

Portland Songwriters Association
1920 N. Vancouver, Portland, OR 97227, (503) 727-9072

Red River Songwriters Association
P.O. Box 412, Ft. Towson, OK 74735

Rhode Island Songwriters' Association (RISA)
P.O. Box 301, Harmony, RI 02829-0301
(401) 949-4181 or 728-6023 - Fax:(401) 949-5987

Rocky Mountain Music Association
Union Station, 1701 Wynkoop, Suite 210, Denver, CO 80222 phone (303) 623-6910

Santa Barbara Songwriters' Guild
Box 22, Goleta, CA 93116 (805) 967-8864

SESAC Inc.
421 W. 54th St., New York, NY 10019 (212) 586-3450
OR
55 Music Square East, Nashville, TN 37203 (615) 320-0055
Society of Composers, Authors and Music Publishers of Canada (SOCAN)
41 Valleybrook Dr., Don Mills, Ontario, M3B 2S6 CANADA
(416) 445-8700 or (800) 55SOCAN - Fax:(416) 445-7108

SODRAC Inc.
Victoria Square, Suite 420, 759, Montreal, PQ, H2Y 2J7 CANADA
(514) 845-3268 - Fax:(514) 845-3401
Contact: Membership Department: Robert Hurtubise

Songwriters & Lyricists Club, c/o Robert Makinson
Box 23304, Brooklyn, NY 11202-0066

Songwriters Association of Washington
1413 K. St., N.W., First Floor, Washington, DC 20005, (301) 654-8434

The Songwriters Guild of America
1500 Harbor Blvd. Weehawken, NJ 07087-6732, (201) 867-7603

OR on the West Coast:
Suite 317, 6430 Sunset Blvd., Hollywood, CA 90028, (213) 462-1108,

OR in Nashville:
1222 16th Av., S., Nashville, TN 37203, (615) 329-1782

Songwriters of Oklahoma
P.O. Box 4121, Edmond, OK 73034-4121 (405) 348-6534
Songwriters Of Wisconsin
P.O. Box 874, Neenah, WI 54957-0874 (414) 725-1609

Southwest Virginia Songwriters Association
P.O. Box 698, Salem, VA 24153 (703) 864-7043

The Southeast Virginia Songwriters Association, P.O. Box 698, Salem, VA
Contact: Warren Kurtz, Publicity Chairman - (540) 387-7541 or Pat Phister,
Vice President - (540) 929-5071

The Tennessee Songwriters Association
Box 2664, Hendersonville, TN 37077-2664, (615) 969-5967 or (615) 824-4555

Texas Music Association
Box 2664, Austin, TX 78768, (512) 441-7111

Toronto Musicians Association
101 Thorncliffe Park Dr., Toronto, Ontario, M4H 1M2 CANADA
(416) 421-1020 - Fax: (416) 421-7011

Treasure Coast Songwriters Assn. (TCSA)
P.O. Box 7066, Port St. Lucie, FL 34985-7066, (407) 879-4779 - Fax: (407) 879-1947
Tulsa Songwriters Association, Inc.
P.O. Box 254, Tulsa, OK 7401-0254, (918) 665-3334

Utah Songwriters Association (USA)
P.O. Box 571325, Salt Lake City, UT 84157, (801) 596-3058

Vermont Songwriters Association
RD 2 Box 277, Underhill, VT 05489, (802) 899-3787

Victory Music
P.O. Box 7515, Bonney Lake, WA 98390, (206) 863-6617

The Virginia Organization of Composers and Lyricists
P.O. Box 34606, Richmond, VA 23234, (804) 733-5908

Washington Area Music Association
1690 36th St. NW, Washington, DC 20007, (202) 338-1134 - Fax: (703) 237-7923

Western North Carolina Songwriter's Assoc. Inc.
P.O. Box 72, Alexander, NC 28701
(704) 683-9105

TAXI >>>> THIS IS A GOOD ONE for promoting your songs but not cheap
21450 Burbank Blvd., Suite 307,
Appendix 2: PERFORMING RIGHTS ORGANIZATIONS

You need these guys to get paid for your songs, and > Best Of All < most are FREE or charge very little to join.

Get the information on all the Performing Rights Organizations in the world > right here in Appendix 2.

I highly recommend that you visit the website of the Performing Rights Organization in your own Country that you wish to join to get their latest updates and new information they offer that may not be listed here.

B.M.I.

United States Of America

INTERNET: http://www.bmi.com/

What BMI is not:

BMI is not:

a record company

a music publisher

a concert promoter

a booking agent

a personal management company

or a partridge in a pear tree

What BMI is:
BMI is:

A music performing rights organization

A company that represents songwriters even if they also happen to be recording artists. We also represent music publishers, a company that collects money from people who use music in the course of their business and then pays that money to the writers and publishers of the songs they use.

You should know that people like everclear, foo fighters, shania twain, bush, silverchair, alanis morissette, seal, k.d. lang, blues traveler, sheryl crow, live, des'ree, sarah mclachlan, and jimmy buffett, to name just a few, trust us with their money, not only because we're the best at what we do, but because they know we care about their music.

BMI has always been about music. Back in 1940, when your grandparents may have been about your age, BMI was founded because the people who were writing blues, rhythm & blues, country, Latin and all the other native American musics couldn't get paid when their songs were played on the radio. We signed them up and, within a dozen years or so, their music evolved into what we still call rock music, whether its metal or alternative or goth-rock or rock en espanõl and what you hear everyday on the radio, television, in the movies, in the malls, restaurants and gyms and the discos.

Actually, we represent writers of all kinds of music, from polka to salsa, from klezmer to zydeco, from country to concert, from bossa nova to rhumba, from reggae to rap -- and even the macarena.

We also collect money for, and distribute money to, organizations like ours around the world. When Ace of Bases's music gets played in the U.S., we collect the money here, send it to the performing rights organization in Sweden called STIM and STIM pays Ace of Base. If Garbage's CD gets played in England, PRS in London collects the money, sends it to us and we pay Garbage ... not literally, of course.

So, BMI's business is twofold. On one hand we sign writers and publishers to represent their music around the world. On the other hand, we sign license agreements with businesses in the U.S. in order to pay the writers and publishers for the use of their music. And, what we try hardest to do, is have a personal relationship with all of them.

Where Is BMI?

BMI>>> New York
320 West 57th Street
New York, NY 10019
(212) 586-2000

Nashville
WHAT ASCAP IS

THE BASICS ... ASCAP is the American Society of Composers, Authors and Publishers, a membership association of over 68,000 composers, songwriters, lyricists and music publishers.

ASCAP's function is to protect the rights of its members by licensing, collecting, and distributing royalties for the public performances of their copyrighted works. These royalties are paid to members based on surveys of performances of the works they wrote or published.

EVERY KIND OF MUSIC ... ASCAP's repertoire includes pop, rock, rap, hip hop, alternative, film and television music, gospel, Latin, country, folk, jazz, R&B, new age, theater, cabaret, symphonic and concert - the entire spectrum of music.

A CLEARINGHOUSE FOR THOSE WHO CREATE AND THOSE WHO UTILIZE MUSIC

ASCAP's customers encompass all those who want to publicly perform copyrighted music, such as a radio station, a television station or a concert hall, and, under the U.S. Copyright Law, must have the permission of the copyright owner. It would be virtually impossible for music creators to monitor all the
possible places their works could be performed to make sure they are being paid the royalties due to them. It would be just as difficult for music customers to seek permission from the numerous songwriters, composers and publishers of every work they want to play. As a clearinghouse, ASCAP provides a service to the creators, the customers and, ultimately, the public. ASCAP also has agreements with about 45 societies performing similar functions around the world. We license the works of their members in the U.S. and they license the works of our members in their territories.

WHAT ASCAP DOESN'T DO ... ASCAP doesn't license "dramatic" rights, sometimes called "grand" rights. ASCAP members who write musical plays, operas or ballet scores deal directly with producers for the right to perform their works "dramatically." The ASCAP license does authorize non-dramatic performances of songs from dramatic productions. For example, we license the radio or television performance of a song from a Broadway show.

ASCAP doesn't license mechanical rights including the right to synchronize music with an audiovisual work, such as a motion picture, video or television program. Mechanical and "synch" rights are granted to producers directly by writers or their publishers. The ASCAP license does cover the performance of film, video and television music when it is broadcast or played in a venue we license.

We don't publish music or books, produce recordings or promote the songs of any writer. We don't place songs with publishers or provide legal advice on contracts. We are not a union or an organization of performers, although many of our members are also performers.

WHY YOU BELONG AT ASCAP

AT ASCAP, YOU BELONG AND YOUR OPINIONS COUNT ... We are the only performing rights organization in the U.S.A. whose Board of Directors is made up entirely of writers and music publishers elected from the membership and by the membership every two years. Writer members elect 12 writers to sit on the Board and publisher members elect 12 publishers. The ASCAP Board understands the needs of the members first-hand and responds to them. They meet regularly to review our operation and set policy.

WE COLLECT MORE MONEY from music users than any other performing rights organization in the world. Last year, our revenues were $100 million more than our closest competitor. Every penny we collect, less operating costs, is distributed to our members. More than 80 cents of each dollar we collect goes right back to our members in royalties. Royalty checks go out seven times a year; four distributions cover performances in the United States and three cover foreign performances.

WE'RE THE MOST FAIR AND THE MOST OPEN ... Our distribution system is based on fairness and openness. All similar performances are similarly credited. The newest member is treated on the same level as the most established member. And our members are paid based on performances, not who they are. ASCAP members know how they are being paid and we provide full access to information about our survey of performances and their royalties.
ASCAP is the only performing rights organization to hold annual membership meetings (in New York, Los Angeles and Nashville) where members have the opportunity to learn about our operation from the president and staff, to ask questions and to voice concerns. ASCAP provides full financial disclosure to its members and to the public. Again, we are the only U.S. performing rights organization that does this.

WE FIGHT FOR YOUR RIGHTS HARDER THAN ANY OTHER GROUP ... ASCAP is and always has been a pioneer in fighting for the rights of music creators in the Congress and in the courts. We lead efforts to protect our members' right to earn a living from their work by actively opposing legislation that is harmful to creators and initiating changes to the Copyright Law that will benefit creators. We always keep you informed of legislative matters that affect you and we encourage your involvement in our efforts.

ASCAP also leads in securing rights for our members by actively licensing more music users and negotiating the best licensing fees for our members.

ASCAP HELPS NEW WRITERS ... We offer a wide variety of songwriter workshops, showcase programs, scholarships, grants and awards to help writers in the early stages of their careers.

HOW YOU GET PAID

DIRECTLY AND FAIRLY ...

ASCAP's distribution system is based on the fundamental principles of objectivity, fairness and openness. The determining factor in both the writer and publisher distribution systems is the number and kind of performances logged in ASCAP's surveys.

The surveys cover performances on AM, FM, and college radio, local and network television, public broadcasting, cable television, airlines, Muzak (and similar background music services), and live performances in symphony and concert halls, colleges and universities, and a wide range of other live venues.

INTERNATIONAL PERFORMANCES ... There are societies similar to ASCAP in many countries, and ASCAP cooperates with them in a variety of ways. ASCAP licenses and collects for performances in this country for works written by members of more than 45 foreign societies, and they license and collect for performances of our members' works in their territories.

ASCAP ALSO OFFERS A SPECIAL AWARDS PROGRAM to compensate writer members whose works are primarily performed in non-surveyed media.

THE ASCAP LICENSE

ASCAP HAS BEEN THE LEADER in the music licensing field for decades. Any customer who performs copyrighted musical works in public, and whose performances are not specifically exempt under the
Copyright Law, needs a license from ASCAP or from the members whose works the customer wishes to perform.

ASCAP’S CUSTOMERS OR LICENSEES INCLUDE the major television networks, local television, cable television, radio stations, public broadcasters, colleges and universities, taverns and restaurants, background music services, private clubs, hotels, conventions and trade shows, concert halls and concert presenters, dance halls, shopping centers and malls, theme and amusement parks, airlines, etc. The fees vary widely among the different kinds of customers. For example, a local radio station will pay a lower fee than a television network. A neighborhood tavern pays a lot less than a Las Vegas hotel.

MOST CUSTOMERS PAY AN ANNUAL LICENSE FEE to ASCAP for the right to use any or all of the members’ musical works. They are not required to account separately or pay for each work performed. And if any customer believes ASCAP's fees are too high, a federal court in New York is available to determine a reasonable fee for that customer's ASCAP license.

AS NEW VENUES AND DELIVERY SYSTEMS for music arise, ASCAP is in on the ground floor, seeking to license them on behalf of our members.

WORKSHOPS, SHOWCASES & AWARDS

ASCAP IS COMMITTED TO NURTURING THE CREATORS OF MUSIC THROUGHOUT THEIR CAREERS ... ASCAP membership offices, located all across the country, offer you a wealth of helpful services. Staffed with people who love music and know the industry, they support you every step of the way: by presenting valuable workshops in film scoring, country, pop, R&B, gospel, musical theater, jazz, latin and other genres to help you refine your craft when you're just starting out; by sponsoring attention-grabbing showcases that give you the opportunity to perform your material live before an audience of invited music industry representatives; by keeping you informed with news that is important to your career through regular membership meetings and publications; and, ultimately, by providing you with a tremendous resource of information and guidance as your career progresses.

ONCE YOU’VE MADE IT, ASCAP TAKES PRIDE IN HONORING YOUR SUCCESS ...

In the fields of R&B, pop, Latin music, country, and film and television music, ASCAP annually awards its writer and publisher members who deserve special recognition. Other awards are presented for great achievement, such as the ASCAP Founders Award, given to those members who have made a significant impact in the history of music, and the ASCAP Masters Medallion, which is awarded to members who show a mastery of all the elements of leadership in the music world.

THE ASCAP FOUNDATION EXISTS to provide opportunities for the professional development of ASCAP members at all stages of their careers, and to provide access to music and music education. Through a combination of its own projects and grants to outside organizations, the foundation accomplishes its goals by giving grants to young composers and songwriters, recognizing the achievements of established
creators, encouraging the cultural education of students, providing communities with access to music, developing services necessary to music creators, and much, much more. The foundation is supported by contributions, bequests and grants from ASCAP members and the general public.

For further information about the ASCAP Foundation call (212) 621-6219.

FOR INFORMATION ON ASCAP SPONSORED EVENTS NEAR YOU contact your local membership office.

NEW MEMBERS ARE ALWAYS WELCOME

YOU MAY OBTAIN A MEMBERSHIP APPLICATION by contacting any of our offices.

YOU CAN JOIN AS A WRITER, A PUBLISHER OR BOTH if you meet the eligibility requirements.

TO BECOME A WRITER MEMBER, you need either a commercially recorded musical composition or one for which sheet music has been made available for sale in a regular commercial edition; a musical work available on rental; or a musical composition performed in media licensed by ASCAP, including radio stations, TV stations and live venues.

TO BECOME A PUBLISHER MEMBER, you need to be regularly engaged in the music publishing business or have works which are regularly performed by the Society’s licensees. A publisher applicant who meets the same requirements as those for writers would be eligible for publisher membership.

TO JOIN, SEND PROOF OF YOUR ELIGIBILITY, such as a commercially released CD, record or tape; a film or TV cue sheet; or a letter confirming a performance in an ASCAP licensed venue, along with a signed application for membership to any ASCAP membership office.

IF YOU ARE NOT ELIGIBLE for full writer membership, you can become an associate writer member. All you need is at least one work written and registered with the Copyright Office.

THERE IS NO INITIATION FEE FOR JOINING. Annual dues have not increased since ASCAP was founded back in 1914: dues are still only $10 for writers and $50 for publishers.

YOUR MEMBERSHIP WILL PASS ON to your surviving spouse, children, and/or their estates until the copyrights expire, and they will continue to receive royalties - just like living members.

The survivors or estate of a deceased writer who was not a member may also apply for membership.

ASCAP WILL ALSO COLLECT AND DISTRIBUTE home taping royalties in accordance with the Audio Home Recording Act for writer and publisher members who wish ASCAP to do so.
Where Is ASCAP?

ASCAP Member Services: (800) 95-ASCAP

ASCAP - New York
One Lincoln Plaza
New York, NY 10023
Tel: (212) 621-6000
Fax: (212) 724-9064

ASCAP - Los Angeles
7920 Sunset Boulevard, Suite 300
Los Angeles, CA 90046
Tel: (213) 883-1000
Fax: (213) 883-1049

ASCAP - London
8 Cork Street
London W1X1PB
Tel: 011-44-171-439-0909, Fax: 011-44-171-434-0073

ASCAP - Nashville
Two Music Square West
Nashville, TN 37203
Tel: (615) 742-5000
Fax: (615) 742-5020

ASCAP - Midwest
1608 W. Belmont Avenue, Suite 200
What is a "performing rights organization"?

Bill Velez, President and Chief Operating Officer of SESAC, answers:

"Good question. Performing rights organizations, such as SESAC, are businesses designed to represent songwriters and publishers and their right to be compensated for having their music performed in public. By securing a license from SESAC, for example, music users (i.e., television and radio stations, auditoriums, restaurants, hotels, theme parks, malls, funeral homes, etc.) can legally play any song in the SESAC repertory."
Without a license from a performing rights organization, music users are in danger of copyright infringement.

How does SESAC represent songwriters and publishers? Pat Rogers, Senior Vice President, Writer/Publisher Relations, says: "When a songwriter or publisher affiliates with SESAC, SESAC then represents the right for that music to be played in public. Songwriters and publishers are paid royalties based on how much their songs are played. The system required to compute compensation is based on many factors, including music trade publication chart activity, broadcast logs, computer database information, and monitoring."

How do music users secure licenses from SESAC?

Pat Collins, Senior Vice President, Licensing, answers:

"In order to comply with the U.S. copyright law, any establishment that plays copyrighted music is legally required to secure permission to use copyrighted music, whether in a live performance or by mechanical means. A music user can do this by securing licenses from the three performing rights organizations recognized by the U.S. Copyright Act of 1976: one of which is SESAC. Getting a SESAC license ensures the music user of complying with the copyright law and also of having access to SESAC’s diversified repertory, worry-free. "A SESAC license can be obtained by contacting the company's headquarters (toll free number: 1-800-826-9996) from 8:30 a.m. to 5:30 p.m. Central Time. License fees are based on a series of determinants, depending on the type of establishment."

Tell me about SESAC

Crystal Caviness, Manager, Corporate Communications, gives some background:

"SESAC was founded in 1930, making it the second oldest performing rights organization in the United States. SESAC's repertory, once limited to European and gospel music, has diversified to include today's most popular music, including dance hits, rock classics, the best of Latina music, the hottest jazz, the hippest country and the coolest contemporary Christian music.

"SESAC's corporate headquarters is located in the heart of Music Row in Nashville. The two-story building with a contemporary glass design houses all of the company's divisions, from creative to licensing to administration. A second office in the Hit Factory Building in New York City is home to creative department representatives, broadcast licensing, and Sesac Latina, the rights organization in the U.S. devoted solely to Spanish-language music.

SESAC has just established an office in London to enhance the company's international presence.

"If the phrase 'quality vs. quantity' ever mattered, SESAC is the place. While SESAC is the smallest of the three U.S. performing rights organizations, the company believes its size is its largest advantage. SESAC
prides itself in developing individual relationships with both songwriters and publishers.

"Licensees benefit from the intimate atmosphere, with a licensing staff dedicated to meeting the needs of music users quickly and satisfactorily. And because our repertory concerns itself only with quality copyrights, the music user doesn't have to sift through the millions of infrequently-used copyrights common to other performing rights organizations to access the usable copyrights."

Who are some of the artists who perform SESAC music?

Hunter Williams, Senior Director, Royalty Administration, shares a partial list:

"Over the years there have been thousands and thousands of artists who have performed SESAC-affiliated songs. A handful of names that you might recognize include Elvis, Cassandra Wilson, Jim Brickman, Ru Paul, Eric Clapton, Reba McEntire, Luciano Pavorotti, Bette Midler, Paul Shaffer, and U2."

How can I become a SESAC affiliate?

Timothy Fink, Writer/Publisher Relations Representative, explains the process:

"Unlike the other performing rights organizations, SESAC has a selective process by which to affiliate songwriters and publishers, resulting in affiliates who have personal relationships with the SESAC staff. SESAC's creative staff works with songwriters to develop and perfect their talents.

"Then feel free to contact a writer/publisher affiliate representative in our Nashville office at (800) 826-9996 or New York office at (212) 586-3450."

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**SOCAN** (Canada)

INTERNET: [http://www.socan.ca/](http://www.socan.ca/)

What is SOCAN?

SOCAN is the not-for-profit Canadian society that administers the performing right in musical works through an assignment of these rights by the copyright owners. It would be impossible for the individual composer, lyricist or songwriter to keep track of the millions of public performances by thousands of users across Canada and abroad.

Similarly, a music user would find it impossible, and prohibitively costly, to obtain the permission of each of the hundreds of thousands of copyright owners from Canada and abroad each time he or she wished to perform or authorize someone else to perform music.

Enter SOCAN, the labor-saving intermediary between the copyright owner and the music user. It grants music users permission in the form of licences to perform all of the music in its repertoire, which includes
the Canadian music assigned to it by its members and the music assigned to it by foreign performing rights societies. SOCAN's Statement of Principles includes a strong mandate to protect, preserve and promote the rights of music creators under the guidance of a Board of Directors made up of SOCAN members who are elected by their fellow members. As well, SOCAN is dedicated to improving the status of its membership and copyright laws on both national and international levels.

**SOCAN History**

SOCAN was formed in 1990 when the two previous Canadian performing rights societies, Composers, Authors and Publishers Association of Canada (CAPAC) and the Performing Rights Organization of Canada (PROCAN), merged their operations to form a single entity.

CAPAC was established in 1925 by the Performing Right Society (U.K.) and the American Society of Composers, Authors and Publishers (U.S.) before it changed its name and became an independent Canadian organization in 1963.

Similarly, PROCAN began as BMI Canada Limited in 1940 when it was formed by Broadcast Music, Inc. of the United States to license its repertoire in Canada. It was activated in 1947 to work for Canadian composers, lyricists, songwriters and publishers. In 1976 BMI Canada became an independent Canadian not-for-profit society, changing its name to PROCAN the next year to reflect the corporate change.

Increasing awareness and challenges facing copyright in the modern world and the subsequent analysis of the duplication in the operations of PROCAN and CAPAC led to the formation of a single society: SOCAN.

Through SOCAN, music users need now apply for only a single licence. It is also no longer necessary to pay fees to two performing right societies. The differences in the CAPAC and PROCAN tariffs were eliminated and a single set of SOCAN tariffs now exists. Program and cue sheet submissions and analysis need not be duplicated.

Canadian music creators are no longer split into two groups but are part of a single society that is able to speak with a strong, unified voice on behalf of its members and on behalf of those members of foreign affiliated societies around the world.

SOCAN is guided by the composers, lyricists, songwriters and music publishers it represents. The Board, elected by members every two years, consists of eighteen members: nine composers/lyricists/songwriters and nine music publishers. Board members represent the regions of Canada, French- and English-language, and popular and concert musical styles. Its initial Board of Directors was declared elected at its first Board meeting on June 13, 1990, in Toronto.

Prior to 1990 both CAPAC and PROCAN had separate offices in Vancouver and Montreal. These merged into new SOCAN locations in 1990. Offices are also located in Edmonton, Alberta, and Dartmouth, Nova Scotia. In March, 1991, the Toronto staff moved into the new Head Office in Don Mills, Ontario.
The Membership Process Composer, lyricist and songwriter applicants must meet at least one of the following conditions to be considered for membership in the Society (details regarding these criteria must be provided in the application for membership).

Your music is published by a person or company that carries on business as a music publisher; Your music was recorded by a person or company that carries on business as a record company; Your music has been publicly performed and that performance is licensed by SOCAN (i.e. on radio, television or in a live setting).

An applicant for publisher membership must establish, by contract, that it has been assigned one of the following:

At least five copyright musical works written or co-written by a SOCAN member or by a Canadian; At least one musical work that has been featured on a commercial recording.

A one-time $50.00 fee (plus GST) for all publisher applicants is payable at the time the signed agreements are returned to SOCAN.

Once accepted as a member of SOCAN, the publisher will be required to provide a copy of its official business registration. SOCAN advises that the publisher does a name check with SOCAN's Member Services Department before registering the company, in order to check for duplicate names in use by other members of performing rights societies worldwide. Upon membership with the Society, the publisher should be prepared to provide copies of agreements with composers, and, when necessary, sub-publishing and co-publishing agreements.

Where is SOCAN?

SOCAN office phone numbers:

Dartmouth (902) 464-7000 or 1 800 707-6226

Edmonton (403) 468-0905 or 1 800 517-6226

Montreal (514) 844-8377 or 1 800 797-6226

Toronto (416) 445-8700 or 1 800 557-6226

Vancouver (604) 699-5569 or 1 800 937-6226

SOCAN Office Addresses

HEAD OFFICE

41 Valleybrook Drive
APRA

Australia


ABOUT APRA - WHAT WE DO

Virtually all composers who have contributed to the growth of Australian and New Zealand music are members of the Australasian Performing Right Association (APRA). The Association's membership of more than 20,000 includes such luminaries as Merril Bainbridge, Neil and Tim Finn, Tina Arena, Nick Cave, Carl Vine and Peter Sculthorpe.

APRA was established in 1926 to protect and administer the performing right granted to writers of music under the Copyright Act of 1912. Its establishment followed the formation of similar bodies around the world.

In 1968 the Australian Copyright Act was completely overhauled, as had occurred six years earlier in New Zealand. The old concept of a "performing right" was then replaced by the recognition of the rights of public performance, broadcasting and diffusion (eg cable broadcasting).

The central idea underlying APRA's existence is that, on the one hand it would be impossible for authors,
composers and publishers to license and collect royalties for all the performances and broadcasts of their work. On the other hand, it would be similarly unrealistic to expect broadcasters and businesses using copyright music to obtain permission from individual copyright owners. The only way in which the rights can be respected and remunerated is through collective administration.

APRA licenses music users and forwards the licence fees to APRA members in the form of royalties. The Association does not, however, just represent Australian and New Zealand writers. Under reciprocal agreements with collecting societies around the world, APRA also represents in Australia the performing rights of virtually all foreign composers. This comprehensive representation enables broadcasters and other music users to obtain a licence from APRA for all the music they are likely to perform.

In the 1995/96 financial year, APRA collected in excess of $63M of which 87 cents in every dollar was distributed to music copyright owners. The royalties distributed to members and to the members of affiliated societies are based on the extent of the use of the music by APRA licensees. For most Association members, APRA is a very important source of income. As one member said: "Without my half yearly cheque I could not possibly continue being a full-time songwriter and not have to take other work to support myself and my family."

**Joining APRA - Membership Criteria**

You can join APRA if you compose music, lyrics or both and satisfy all the following criteria:

- you are the original creator of a musical work
- your work is publicly performed or broadcast
- you are an Australian or New Zealand citizen or permanent resident
- you are not currently a member of another performing right society.

Membership is not open to musicians unless they are also composers.

Membership is on an individual basis. If you write musical works with another person, he or she will also need to apply for membership.

You do not need to be published to become a member.

**Why Should I Join?**

You are entitled to a royalty every time your music is played or broadcast in public. Therefore it's in your financial interest to join APRA if your music is performed in public - for example at pubs, clubs, festivals and concerts - or broadcast on radio or TV.

APRA does collectively what would otherwise be impossible for writers or music users (licensees) to do on an individual basis. We license music users and forward the licence fees to our members - the creators
of the music - in the form of performing right royalties.

Through reciprocal arrangements with performing right societies world-wide, APRA can also collect royalties for you when your music is played overseas. These arrangements essentially give Australian writers the same benefits as local writers in many countries. Royalty payment is however subject to the existing copyright law in each country and the individual policies of the affiliated societies.

There are other less tangible benefits to joining APRA. As a member, you have the support of the Association's Member Services Department. Staffed by a professional team who know the industry, the Department can provide expert advice on the issues that affect you and your career. You'll also be able to participate in a range of member activities including seminars, awards and industry showcase events.

How to Join

Joining APRA is easy and doesn't cost anything. Just email the APRA office in your state and we'll send out a membership information pack.

Mechanical Royalties

While APRA can collect royalties when your music is publicly performed and broadcast, you still need to make arrangements for the collection of mechanical royalties. These royalties are legally payable when your music is recorded by another band on tape or CD, used in a film soundtrack or produced as sheet music. You have several options:

If you are published, your publisher will collect the royalties generated and forward them to you. If you are unpublished, then you may collect the royalties directly from whoever paid for the recording. In most cases this will be a record company. If you are unpublished and a full writer member of APRA, then you may complete an exclusive agency agreement which will enable the Australasian Mechanical Copyright Owners' Society (AMCOS) to collect these royalties on your behalf.

AMCOS usually deals only with record companies, publishers and overseas mechanical collection societies. AMCOS is not set up to deal directly with hundreds of individual writers so AMCOS treats APRA as it would a publisher. APRA in turn communicates directly with the writers and distributes their royalties to them.

AMCOS deducts a fee of approximately 15% for the royalties collected though rates may vary in accordance with fees deducted by overseas societies. APRA does not deduct a second time from these royalties. It is a service provided to our unpublished members.

If you are unpublished and would like APRA/AMCOS to collect your mechanical royalties, please contact our Writer Services Department. As part of the agency agreement, you will need to supply a list of current releases detailing titles, record company label, performer, catalogue number, territory and release date.

ABOUT APRA - CONTACT DETAILS
APRA has five offices in Australia and an office in New Zealand. Each office handles both licensing and membership matters.

**Where Is APRA?**

* Head Office

1A Eden St
Crows Nest NSW 2065
Tel: 02 9935 7900
Fax: 02 9935 7999

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**APRA < Branch Offices >**

* Victoria *

46 MacFarlan St
South Yarra VIC 3141
Tel: 03 9820 0200
Fax: 03 9820 2233

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* Queensland *

Suite 14, 36 Agnes St
Fortitude Valley QLD 4006
Tel: 07 3257 1007
Fax: 07 3257 1113

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* South Australia *

Suite 9, 30 Kensington Rd
GEMA  Germany

INTERNET: http://www.gema.de/

GEMA is the oldest, best-known and economically the most important collecting society in Germany. Its name is a clear indication of its field of activities: "Gesellschaft für musikalische Aufführungs- und mechanische vervielfältigungsrechte (Society for Musical Performing Rights and Mechanical Reproduction Rights)". GEMA understands its function in the broad sense: it not only acts as a collecting society, but also stands up nationally, internationally and in the EC for the legal advancement of copyright, which in economic terms represents the other side of intellectual property.

GEMA was founded in 1903. The composer Richard Strauss is considered to be the founding member of GEMA.
The legal basis for all the collecting societies in Germany is the 1965 copyright administration law. The main reason for this legal framework in Germany is the virtual monopoly of collecting societies in the respective fields: e.g. in GEMA's case the field of music. In order to avoid the risk of GEMA abusing its monopoly status, it is subject to strict supervision and controls by the President of the German Patent Office, who attends all the Board of Supervisors' meetings, by the Bundeskartellamt (Federal Antitrust Office) as well as by the Cartel Supervisory Body of the EC Commission. Under German law GEMA has a double contractual obligation:

It is obliged to admit all composers, lyricists and music publishers and must conclude agreements with all users of music.

**Where Is GEMA?**

Postanschrift:

Postfach 30 12 40

10722 Berlin

Telefon: (030) 212 45-00

Telefax: (030) 212 45-950

Postanschrift:

Postfach 80 07 67

81607 München

Telefon: (089) 480 03-00

Telefax: (089) 480 03-969

**SABAM**  Belgian

INTERNET: [http://www.sabam.be/](http://www.sabam.be/)

What is SABAM?

SABAM is the Belgian performing and mechanical rights society "Belgian Society of Authors, Composers and Publishers" (Société d'Auteurs Belge/Belgische AuteursMaatschappij).
Where Is SABAM?

SABAM’s address is:

Aarlenstr. 75-77
B-1040 BRUSSELS
Belgium

Phone: (32 2) 286 82 11

Fax: (32 2) 230 05 89 or (32 2) 231 18 00

TONO Norway

INTERNET: http://www.oslonett.no/~tono/tono-eng.html

Where Is TONO?

Galleri Oslo

Tøyenbekken 21

PB 9171 Grønland

N-0134 OSLO NORWAY

Tlf +47 22 17 05 00

Fax +47 22 17 05 50

TONO's E-mail addresses: tono@sn.no tonojus@sn.no tonomedl@sn.no

NOPA, the Norwegian society of popular music composers and authors, was founded in 1937. The concept of "popular music" comprises jazz, ight music, rock, pop music, brassband music, folk music, ballads etc. -

The purpose of the society is to safeguard the members' artistic, financial, social and organizational interests, and to promote interest in Norwegian popular music and lyrics.

By 1 Nov 1994 NOPA has 373 members and is headed by a board of 7 members:
Sigurd Jansen, president
Alfred Næss, vice president
Arne Bendiksen
Robert Levin
Sigmund Groven
Steinar Ofsdal
Casino Steel

NOPA-NYTT is the name of the periodical (yearly edition) of the society.
NOPA awards the prizes for the "Work of the Year - Music" and the "Work of the year -Lyrics".
P.O.box 9171 Grønland, N-0136 Oslo, Phone +47 22 17 96 69, Fax +47 22 17 25 60

(Netherlands) INTERNET: http://193.79.208.34/

.Other Performing Rights Societies

Numbers indicate > 1) Administered by SACEM (France)
2) Administered by PRS (United Kingdom)
3) Administered by BUMA (The Netherlands)

ACAM:
Costa Rica

MACP:
Malaysia (2)

ACDAM:
Cuba
MCSC: China
ACUM: Israel
MCSK: Kenya (2)
AEPI: Greece
MCSN: Nigeria (2)
AGADU: Uruguay
MCT: Thailand
AKM: Austria
MESAM: Turkey (1)
AMAR: Brazil
MUSAUTOR: Bulgaria
APA: 
Paraguay
OMDA:
Madagascar (1)
APDAYC:
Peru
ONDA:
Algeria
APRA:
Australia and New Zealand
OSA:
Czechoslovakia
ARTISJUS:
Hungary
PRS:
United Kingdom
ASCAP:
United States
RAO:
Russia
BCDA:
Congo (1)
SABAM:
Belgium
BGDA:
Republic of Guinea (1)
SACEM:
France
BMDA:
Morocco (1)
SACERAU:
Egypt (1)
BMI:
United States
SACM:
Mexico
BSDA:
Senegal (1)
SACVEN:
Venezuela
BUBEDRA:
Benin (1)
SADAIC:
Argentina
BUCADA:
Central Africa (1)
SADEMBRA:
Brazil
BUMA:
The Netherlands
SAMRO:
South Africa
BUMDA:
Republic of Mali
SAYCO:
Columbia
BURIDA:
Ivory Coast
SBACEM:
Brazil
CASH:
Hong Kong
SCD:
Chile
CHA:
Taiwan
SESAC:
United States
CISAC:
International Confederation of Societies of Authors and Composers
SGAE: Spain

COMPASS: Singapore (2)

SIAE: Italy

COSGA: Ghana

SICAM: Brazil

COSOMA: Malawi

SLPRS: Sri Lanka (2)

COTT: Trinidad (2)

SOCINADA: Cameroon (1)

EAU: Estonia

SOKOJ: Yugoslavia

FILSCAP:
Philippines
SONECA:
Zaire (1)
GEMA:
Germany
SOZA:
Slovakia
HDS:
Croatia
SPA:
Portugal
IMRO:
Ireland
STEF:
Iceland
IPRS:
India (2)
STIM:
Sweden
JASRAC:
Japan
SUISA:
Switzerland
JUSAUTOR: Bulgaria
TEOSTO: Finland
KCI: Indonesia (3)
TONO: Norway
KODA: Denmark
UBC: Brazil
KOMCA: Korea
ZAIKS: Poland
LATGA: Lithuania
ZIMRA: Zimbabwe (2)
SOCAN: Canada

Numbers indicate > 1) Administered by SACEM (France)
Appendix 3: MUSIC INDUSTRY PROFESSIONALS IN SEARCH OF MATERIAL

A more complete list is available in the book "Songwriter’s Market" available at most major book stores.

Address’s, Phone Numbers, E-mail address’s, and Web Sites of:

MUSIC PUBLISHERS, RECORD PRODUCERS, RECORD COMPANIES, MANAGER/AGENTS

This list is current as of this writing. A more complete listing of Music Publishers is included in Appendix 7. Over 675 Publishers.

Please Note: Because business's change their "modus operandi" quite frequently we cannot guarantee that all of these listings are still active at the time of your reading this.

If the listings below do not say (call or write first) THEY WILL accept unsolicited submissions. HOWEVER > I strongly recommend calling or writing first anyway. Submit only the styles of music that are listed, and not more than 3 songs on Cassette, CD or MP3 files, along with lyric sheets. If they like what they hear they will generally contact you and ask you to send them more. Always include your Name, Address and Phone # on all tapes and correspondence. Copyright notice (with year of creation) must also appear on all tapes and/or lyric sheets. Example > © 2009 YOUR NAME

A TA Z MUSIC  PO Box 1014, St. George VT 85771-1014

phone/fax 435-688-1818

E-mail: info@aecrazy.com

WebSite: http://www.acecrazy.com

Music: pop, r&b, hip hop, rock, alternative (call or write first)

ABOLONE PUBLISHING 29355 Little Mack, Roseville MI 48066

phone/fax 810-775-6533

E-mail: ruffprod@aol.com

WebSite: http://www.members.aol.com/jtrupi4539/index.html
Music: rock, pop, alternative, country

ACTIVATE ENTERTAINMENT  11328 MAGNOLIA Blvd., SUITE 3, HOLLYWOOD CA  91601
Fax: 818-508-1101
Music: Hip-Hop, Rock, Pop

ALCO MUSIC  PO Box 18197, Panama City Beach FLORIDA 32417
Music: pop, country

ALLRS MUSIC  PO Box 1545, Smithtown NY 11787
phone: 718-767-8995
E-mail: allrsmusic@aol.com
WebSite: http://www.geocities.com/allrsmusic
Music: pop, country, gospel, mor, top 40, R & B, film and TV  (call or write first)

ALEXANDER SR. MUSIC  PMB 364, 7100 Lockwood Blvd, Boardman OH  44512
E-mail: dap@netdotcom.com
WebSite: http://www.dapentertainment.com
Music: jazz, gospel, R & B, film and TV  (write or e-mail first)

ALEXIS,  PO Box 532 Malibu, CA 90265
Music: R & B, jazz, MOR, pop, gospel, blues, religious, country

ALIAS JOHN HENRY TUNES  11 Music Sq. E., #101, Nashville TN 37203
phone: 615-259-2012  fax: 615-259-2148
E-mail: bobbyjohn@spencemanor.com/BJH
WebSite: http://www.spencemanor.com

**Music:** country, rock, alternative *(call or write first)*

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**ALLROCK MUSIC** *(England)*

phone: (31) 186-604266  fax: (32) 0186-604366

e-mail: sales@collectorrec.com

WebSite: http://www.collectorrec.com

**Music:** 50's Rock, rockabilly, country rock *(call or e-mail first)*

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**ALLEGHENY MUSIC WORKS**  306 Cypress Ave., Johnstown PA  15902

phone: 814-535-3373

e-mail: TuneOnMusic@aol.com

WebSite: http://www.allghenymusicworks.com

**Music:** country, pop *(call or write first)*

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**ALLISONGS INC**  1603 Horton Ave., Nashville TN 37212

phone: 615-292-9899

**Music:** country, pop

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**Appendix 4    SONGWRITING CONTESTS**

A more complete list is available in the book "Songwriter's Market" available at most major book stores.

**Address's, Phone Numbers, E-mail address's, and Web Sites:**

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**AMERICAN SONGWRITER LYRIC CONTEST**

1009 17th Ave, Nashville TN
Appendix 5  Websites of Interest

Please Note: Websites come and Websites go and Songwriting Websites are no different. Because of that we cannot guarantee that all of these Websites listed are still active at the time of your reading this.

A more complete list is available in the book "Songwriter’s Market" available at most major book stores.

Website address’s related to Songwriting, Lyric Writing, and Music in General

Sites of Interest to Lyricists and Songwriters

- [Lyricist.com](http://www.lyricist.com)
- [The Muse’s Muse](http://www.themuse.com)
- [Lyrical Line](http://www.lyrical-line.com)
- [Just Plain Folks](http://www.justplainfolks.com)
- [The Writers Write](http://www.writerswrite.com)

Newsletters


Message (Bulletin) Boards and Classifieds

- [Muse's Muse Classifieds](http://www.musesmuse.com/classifieds)
• Sherrie's Online Songwriting Board

Songwriting Magazines

• American Songwriter

Songwriting Books

• How to turn your words into a successful song

Songwriting Organizations

• Nashville Songwriters Association International

Song Promotion (They will pitch your songs to Industry Professionals for a fee)

• Taxi
• SongScope
• SongPitch
• Tonos

Songwriting Services (Co-writing, Demos etc.)

• Songsculptor  Music Composition for Lyricists, and Recording and Production Service

Copyright Information (Safe Songwriting)

• Copyright Info in a Nutshell
• U.S. Copyright Office

Performance Rights Organizations

• ASCAP
• BMI
• SESAC
  - APRA (Australia) BUMA (Netherlands) GEMA (Germany) PRS (U.K.)
  - SABAM (Belgium) SOCAN (Canada) TONO (Norway) Other

Mechanical Rights
  - Harry Fox Agency, Inc. (HFA) - liscensing musical copyrights
  - Canadian Musical Reproduction Rights Agency Ltd. (CMRRA)
  - BIEM (France) MCPS (U.K.) STEMRA (Netherlands) Teosto (Finland)

• Phone Numbers
Appendix 6  

**Songwriting Associations**

Please Note: Associations come and Associations go and Songwriting Associations are no different. Because of that we cannot guarantee that all of these Associations listed are still active at the time of your reading this.

**Baltimore Songwriters Association**: developing and promoting songwriting in all genres, providing educational opportunities and serving as a center for the exchange of information between songwriters, publishers and persons involved in music throughout the greater community

**British Academy of Composers and Songwriters**: professional membership organization for UK music writers

**Center for the Promotion of Contemporary Composers (CPCC)**: an Internet-based service organization for composers, dedicated to providing a single, comprehensive resource containing opportunities (competitions, faculty openings, grants, etc.), as well as a platform from which members can disseminate information about their own works and activities

**Chicago Songwriters Collective**: providing support and community for lyricists, musicians and storytellers

**Connecticut Songwriters Association**: a non-profit educational organization dedicated to improving the art and craft of original music and lyrical composition

**CountryMusicBusiness.com**: a resource for country songwriters with a discussion board and evaluation service

**Country Music Showcase**: an educational organization for songwriters, entertainers, musicians, bands and fans. Dedicated to the preservation of acoustical, traditional, old-time, classic, country music, cajun and all of the other 14 art forms of country music

**Danstar Productions**: music to move you - features songs & more from songwriters, Soroca & Allocca

**Indianapolis Songwriters Association**: a not-for-profit organization created in 1983 to promote the art of songwriting

**International Songwriters Association**: founded in 1967, representing songwriters, lyricists, and music publishers throughout the world
Island Songwriter Showcase: dedicated songwriters, lyricists, producers, engineers, performers and DJs with one common goal - to support original music through its workshops and live showcases

Louisiana Songwriters Association: a non-profit organization whose mission is perfecting and promoting the songwriting talents in Louisiana

Madigan Music Publishing: administrates the titles / intellectual properties of Irish songwriter Matt Manning

Memphis Songwriters Association: a non-profit organization founded in 1973 by a group of Memphis songwriters--including Memphis' own Estelle Axton, co-founder of Stax Records--to promote, advance, and help MSA songwriters in the composition of music, lyric and song; to work for better conditions in our profession, and to secure and protect the rights of MSA songwriters

Minnesota Association of Songwriters: a nonprofit, member supported community of songwriters and composers from the Midwest. The MAS mission is to inspire, educate and promote the art and craft of songwriting and music composition

Moore Professional Songwriters On-Line: addressing the difficulty songwriters experience getting their material heard, MPSOL presents writers and their best material to industry professionals

MotownAlumni.com: the home of Motown's Alumni

Music Resource Group: an artist community and home of The Musician's Atlas, the music industry's most widely used resource directory

Nashville Songwriters Association International (NSAI): established in 1967, the world's largest not-for-profit songwriters trade organization

National Music Publishers Association: working to interpret copyright law, educate the public about licensing, and safeguard the interests of its members. To insure a fair and orderly market for everyone involved in music publishing, NMPA is dedicated to the protection of music copyright across all media and across all national boundaries

Northern California Songwriters Association: an industry leader dedicated to providing the environment, opportunities and tools to nurture, educate, and promote songwriters

Pacific Songwriters Workshop: participants have the opportunity to present their songs to other aspiring
and professional writers in this workshop, in a mutual exchange. Critiques are based on the artfulness and craft of a song as well as its marketability. The song, whether commerce or art, though, is the thing, and not its performance.

**PAN's Songwriters Collaboration Network**: provides a system for composers and lyricists to locate potential collaborators

**Philadelphia Songwriters Association**: an informal group that comprised of songwriters from throughout the Philadelphia region

**San Diego Songwriter's Guild**: a volunteer-run, non-profit organization offering networking, pitch sessions, live showcases, TAXI membership discounts, and more

**SingerSongwriter.ws**: singer and songwriter resources and interaction

**SCALA**: Songwriters, Composers And Lyricists Association

**Songwriters & Poets Critique**: is a central Ohio based, non-profit organization, dedicated to the craft of writing songs and poems through critiques, workshops, concerts, demos and more

**Songwriter's Association of Washington** (and) Mid-Atlantic Song Contest: a nonprofit organization for aspiring and professional songwriters

**The Songwriters Network**: career-minded songwriters (in Los Angeles) meet monthly to network and learn about the music business from industry pros. Check out their new monthly showcase

**Songwriters of the Northwest Guild**: providing a supportive environment for Northwest songwriters, to encourage collaboration, and to help songwriters define and pursue their artistic goals

**Songwriters Resource Network**: free online news and education resource for songwriters and lyricists everywhere

**Singing Wind Hill Music**: Hill Country songwriters association creating and presenting music of love and conscience from the heart of Texas

**Target Top Ten**: song writers from every genre including contemporary & traditional, country, pop, gospel and rock. Also offering critiques by staff writers
Via the Fantasy Flight: an organization for songwriters to give practical and emotional support to each other; and pool resources in an industry that seems to be very band oriented

Appendix 7 Over 675 MUSIC PUBLISHERS

Many of which are actively searching for fresh new material

Contact listing information for these Music Publishers and copyright administrating offices, both domestic and foreign, has been obtained from the Music Publishers' Association, the National Music Publishers Association and the Church Music Publishers Association.

Many of the Publishers listed here also have e-mail address's and links to their websites.

We strongly suggest that you phone, e-mail or snail mail publishers asking permission to submit material before sending anything to them. Also inquire as to what type of material they may be looking for and what their submission policies are. Never send anything out UNSOLICITED. If you do it will most likely be disposed of without even opening.

Please Note: Business's come and Business's go and The Music Publishing Business is no different. Because of that we cannot guarantee that all of these Publishers listed are still in business at the time of your reading this. One more reason that we suggest you phone, e-mail or snail mail publishers asking permission to submit material before sending anything to them.

To find a publisher's entry, click on the appropriate letter of the index below.

OR > If you're looking for specific publishers, For Example only Publishers in Nashville you can use your FIND or SEARCH function and type in the word "Nashville" or the area code "615" or the abbreviation for Tennessee (TN).

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z and Misc

A

A.V.I. Music Publishing Group

10390 Santa Monica Boulevard

Address: Suite 210
Los Angeles, CA 90025

Contact: Drew Jessel
Telephone:(310) 556-7744
Fax: (310) 556-1331
Email: avient@aol.com
Website: http://www.avi-entertainment.com/

Member of:(N) National Music Publishers' Association
ABKCO Music, Inc.

Address: 1700 Broadway
New York, NY 10019
Contact: Iris Keitel
Telephone: (212) 399-0300
Fax: (212) 582-5090
Email: ikeitel@abkco.com
Website:
Member of: (N) National Music Publishers’ Association

A R Editions, Inc.

Address: 8551 Research Way
Suite 180
Middleton, WI 53562
Contact: Paul Ranzini
Telephone: (608) 836-9000
Fax: (608) 831-8200
Email: info@areditions.com
Website: http://www.areditions.com
Member of: (M) Music Publishers’ Association

ATKAQ Music

Address: 1300 West Fond du lac Avenue
Suite A
Milwaukee, WI 53205
Contact: John L. Gee
Telephone: (414) 264-8931
Fax: (414) 254-5940
Email:
Website:
Member of: (N) National Music Publishers' Association

A/S Productions, Inc.

Address: 441 North LaSalle
Chicago, IL 60610
Contact:
Telephone:
Fax:
J. Aaron Brown & Associates

Address: 1508 16th Avenue South
Nashville, TN 37212
Contact: 
Telephone:(615) 385-0022
Fax:
Email:
Website:
Member of:(C) Church Music Publishers' Association

Jerry Abbot Music

Address: 140 South Maple Drive
Beverly Hills, CA 90212
Contact: Jerry Abbott
Telephone:(310) 278-5680
Fax:
Email:
Website:
Member of:(N) National Music Publishers' Association

Abilene Music Inc.

Address: % Songwriters Guild of America
1500 Harbor Boulevard
Weehawken, NJ 07087
Contact: Claire Weiss
Telephone:(201) 867-7603
Fax:
Email:
Website:
Member of:(N) National Music Publishers' Association


Address: 65 Music Square West
Nashville, TN 37203
Contact: Amy Crawford  
Telephone: (615) 726-8300  
Fax: (615) 743-1700  
Email:  
Website:  
Member of: (N) National Music Publishers’ Association

Addax Music Company

3500 West Olive Avenue  
Address: Suite 1000  
Burbank, CA 91505  
Contact:  
Telephone:  
Fax:  
Email:  
Website:  
Member of: (C) Church Music Publishers' Association

Afterschool Publishing Co.

Address: P.O. Box 14157  
Detroit, MI 48214  
Contact: Herman Kelly, president  
Telephone: (313) 571-0363  
Fax:  
Email:  
Website:  
Member of: (N) National Music Publishers’ Association

Ahab Music

Address: 1707 Grand Avenue  
Nashville, TN 37212  
Contact:  
Telephone:  
Fax:  
Email:  
Website:  
Member of: (C) Church Music Publishers' Association

Ahia Music
Fred Ahlert Music Corporation

2000 Van Ness Avenue
Address: Suite 602
San Francisco, CA 94109
Contact: Fred E. Ahlert
Telephone:(415) 922-5794
Fax: (415) 922-1420
Email: Fred@FredAhlertMusic.com
Website: http://www.FredAhlertMusic.com
Member of:(N) National Music Publishers' Association

Air Control Music Inc.

685 Lambert Drive, NE
Address: Atlanta, GA 30324-4125
Contact: Philip F. Ransom
Telephone:(404) 733-5511
Fax: (404) 733-5512
Email:
Website:
Member of:(N) National Music Publishers' Association

Air Deluxe Music Group

23 Music Square East
#301
Address: Nashville, TN 37203
Contact: Robert W. Berg
Telephone:(615) 726-1204
Fax: (615) 726-1203
Email: bob@airdeluxemusic.com
Website:
Member of: (N) National Music Publishers' Association

Alcove Music Publications

Address: P.O. Box 2676
King, NC 27021

Contact: Annette Covington
Telephone: (866) 577-3669
Fax: (336) 983-3599
Email: alcovemus@aol.com
Website: http://alcovemusic.50megs.com

Alexandria House

Address: 468 McNally Dr.
Nashville, TN 37211

Contact:
Telephone:
Fax: (615) 781-8767
Email:
Website:

Alexscar Music

Address: 3 Liberty Ridge Court
Owings Mills, MD 21117

Contact: Skip Scarborough
Telephone:
Fax:
Email:
Website:
Member of: (C) Church Music Publishers' Association

Alfred Publishing Co., Inc.

Address: P.O. Box 10003
16320 Roscoe Blvd Suite 100.
Van Nuys, CA 91410-0003

Contact: David Olsen
Telephone: (818) 891-5999
Allaire Music Publications

Address: 212 2nd Avenue
Bradley Beach, NJ 07720-1159
Contact: Timothy D. Broege
Telephone: (732) 988-6188
Fax: (732) 223-5732
Email: timbroege@aol.com
Website:
Member of:

William Allen Music, Inc.

Address: P.O. Box 790
Newington, VA 22122
Contact: Ralph Gingery
Telephone: (703) 550-2500
Fax: (703) 550-2503
Email:
Website:
Member of:

Alliance Publications, Inc.

Address: 9171 Spring Road
Fish Creek, WI 54212-9619
Contact: Joel Blahnik & Anita Smisek
Telephone: (920) 868-3100
Fax: (608) 748-4491
Email: apimusic@dcwis.com
Website: http://www.apimusic.org
Member of:

Alliv Records
Address: 1925 Bayou Oaks
            Harvey, LA 70058
Contact: Donald Coleman
Telephone: (504) 368-4644
Fax:
Email:
Website:
Member of: (N) National Music Publishers' Association

Almo/Irving Music

Address: 360 North La Cienega Boulevard
            Los Angeles, CA 90048
Contact: Lance Freed
Telephone: (310) 289-3500
Fax: (310) 289-4000
Email:
Website:
Member of:

Alry Publications

Address: P.O. Box 36542
            Charlotte, NC 28236
Contact: Amy Rice Blumenthal
Telephone: (704) 334-3413
Fax: (704) 334-1143
Email: amyblu@aol.com
Website: http://members.aol.com/alrypbl/
Member of:

The Madacy Music Group

Address: % 500 Kirts Blvd.
            P.O. Box 7045
            Troy, MI 48007-7045
Contact:
Telephone:
Fax: (810) 362-5166
Email:
Website:
Member of: (N) National Music Publishers' Association
Amazing Music World

Address: P.O. Box 229
New Wilmington, PA 16142-0229
Contact: Charlotte Langen
Telephone: (724) 946-2224
Fax: (724) 946-2509
Email: info@sheetmusicnow.com
Website: http://www.sheetmusicnow.com
Member of: MPA Music Publishers' Association

American Guild of English Handbell Ringers (AGEHR)

Address: 1055 East Centerville Station Road
Dayton, OH 45459
Contact: William Griffin
Telephone: (513) 438-0085
Fax: (513) 438-0434
Email: executive@agehr.org
Website: http://agehr.org
Member of: (C/N) National Music Publishers' Association

American Hero Music

Address: 4550 Alonzo Avenue
Encino, CA 91316
Contact: David Mook
Telephone: (818) 881-3033
Fax: (818) 881-0100
Email:
Website:
Member of: (N) National Music Publishers' Association

AMSI (Art Masters Studios Inc.)

Lorenz Corporation
Address: 501 E. Third Street P.O. Box
Dayton, OH 45401-0802
Contact: Reiff Lorenz
Telephone: (800) 444-1144
Fax:
Email: reiff@Lorenz.com
Anglo-American Music Publishers

Address: P.O. Box 161323
        Altamonte Springs, FL 32716-1323
Contact: Eric Fletcher
Telephone: (407) 464-9454
Fax: (407) 464-9454
Email: wwm32716@yahoo.com
Website: http://www.worldwidemusiconline.com
Member of: (C)

Annie-Gee Music

Address: 8234 South Kingston Ave.
        Chicago, IL 60617-1908
Contact: Robert Anthony Jones
Telephone: (773) 374-2775
Fax: (773) 374-2919
Email:
Website:
Member of: (N) National Music Publishers' Association

Another Strong Song

Address: 660 4th Avenue
        Apt. 1R
        Brooklyn, NY 11232
Contact: Bob Steele
Telephone: (718) 965-1936
Fax:
Email:
Website:
Member of: (N) National Music Publishers' Association

Appleyard Music Publishing Co.

Address: 53 Main Street
        P.O. Box 668
        Hackensack, NJ 07602
A-R Editions, Inc.

Address: 8551 Research Way, Suite 180
          Middleton, WI 53562
Contact: James L. Zychowicz
Telephone: 608-836-9000x14
Fax: 608-831-8200
Email: James.Zychowicz@areditions.com
Website: 
Member of: Are-Gee-Bee Music, Inc.

Are-Gee-Bee Music, Inc.

A Division of City Sketches, Inc.
Address: 3210 Perch Drive
         Marietta, GA 30060
Contact: Bob Baldwin
Telephone: (770) 222-0404
Fax: (770) 222-2225
Email: baldwin77@aol.com
Website: http://www.citysketches.com
Member of: (M/N) National Music Publishers' Association

Aroun' Town Productions, Inc.

Address: 2312 San Jose
         Las Vegas, NV
Contact: Gloria F. Copeland
Telephone: (702) 457-3875
Fax: 
Email: 
Website: 
Member of: (N) National Music Publishers' Association

Arsis Press
Address: 1719 Bay Street S.E.
Washington, DC 20003
Contact: Clara Lyle Boone
Telephone: (202) 544-4817
Fax:
Email:
Website: www.arsispress.com
Member of: (M) Music Publishers' Association

Artists in Ministry

Address: 905 Rosemary Avenue
Carlsbad, CA 92008
Contact:
Telephone:
Fax:
Email:
Website:
Member of: (C) Church Music Publishers' Association

Arturo Music Company

Address: 4519 Varna Avenue
Sherman Oaks, CA 91423
Contact: Andres Garcia
Telephone: (818) 501-8246
Fax: (818) 501-3647
Email:
Website:
Member of: (N) National Music Publishers' Association

Atlan-Dec Music Publishers

Address: 2529 Green Forest Court
Snellville, GA 30078-4183
Contact: James J. Hatcher
Telephone: (770) 985-1686
Fax: (877) 751-5169
Email: atlandec@prodigy.net
Website: http://www.atlan-dec.com
Member of: (N) National Music Publishers' Association
Audigram, Inc.
Address: P.O. Box 22635
Nashville, TN 37202
Contact: Bonnie Ashworth
Telephone: (615) 383-8318
Fax: (615) 254-5596
Email: audigram@aol.com
Website: http://www.jjcale.com
Member of: (N) National Music Publishers' Association

Augsburg Fortress Publishers
Address: Box 1209
426 South Fifth Street
Minneapolis, MN 55440-1209
Contact: Rachel Riensche
Telephone: (612) 330-3300
Fax: (612) 330-3455
Email:
Website:
Member of: (C) Church Music Publishers' Association

Aunt Polly's Pub/Pulleybone Music
Address: P.O. Box 120657
Nashville, TN 37212
Contact: Debbie Miller
Telephone: (615) 385-2555
Fax:
Email:
Website:
Member of: (N) National Music Publishers' Association

Gene Autry Music Group
Address: 4383 Colfax Avenue
Studio City, CA 91604
Contact: Maxine Hansen
Telephone: (818) 752-7770
Fax: (818) 752-7779
Email: kbuhlman@autry.com
Avatar Publishing Group

% Silvia's Music Services
Address: 514 Pasqual Avenue
San Gabriel, CA 91775
Contact: Silvia J. Blach
Telephone: (626) 282-4550
Fax: (626) 282-8105
Email: 
Website: 
Member of: (N) National Music Publishers’ Association

Azevedo Music

Address: 870 East 7145 South
Midvale, UT 84047
Contact: Alexis K. de Azevedo
Telephone: (801) 566-1065
Fax: (801) 566-1195
Email: 
Website: 
Member of: (N) National Music Publishers’ Association

Aztigram Music Ltd.

Address: 2000 Town Center
Suite 1400
Southfield, MI 48075-1147
Contact: Rick Margitza
Telephone: (248) 353-8100
Fax: (248) 353-3981
Email: hgourwitz@earthlink.net
Website: 
Member of: (N) National Music Publishers’ Association

B3 Music
Address: 31 Gray
Montclair, NJ 07042
Contact: Cecil Brooks III
Telephone: (201) 744-0984
Fax:
Email:
Website:
Member of: (N) National Music Publishers’ Association

BMX Entertainment Inc.

Address: P.O. Box 10857
Stamford, CT 06904-1857
Contact: Mauris Griffin
Telephone: (203) 352-3569
Fax: (203) 325-9555
Email:
Website:
Member of: (N) National Music Publishers’ Association

Baby Munsta

Address: 255 West 108 Street
#7C
New York, NY 10025
Contact: Kate McGunnigle
Telephone: (212) 787-0434
Fax:
Email:
Website:
Member of: (N) National Music Publishers’ Association

The Burt Bachrach Music Group

Address: 9320 Wilshire Boulevard
Suite 200
Beverly Hills, CA 90212
Contact: Shelly Jacob
Telephone: (310) 550-1500
Fax:
Email:
Website:
Member of: (N) National Music Publishers’ Association
Bad Brains Publishing

Address: 52 Carmine Street
         New York, NY 10014
Contact: Anthony Countey
Telephone: (212) 741-3083
Fax: (212) 924-0333
Email: brains@ix.netcom.com
Website: http://badbrains.com
Member of: (N) National Music Publishers' Association

Ba-Dake Music, LLC

Address: % A. Schroeder International LLC
         200 W. 51st Street, Ste 1009
         New York, NY 10019
Contact: Abby Schroeder
Telephone: (212) 582-8995
Fax: (212) 977-5253
Email: 
Website: 
Member of: (N) National Music Publishers' Association

Baddmoma's Music

Address: 14743 Wilfred
         Detroit, MI 48213
Contact: Cynthia L. Girly
Telephone: (313) 371-6779
Fax: 
Email: 
Website: 
Member of: (N) National Music Publishers' Association

Baerenreiter Music Corporation

Address: 224 King Street
         Englewood, NJ 07631
Contact: George Sturm
Telephone: (201) 569-2898
Fax: (201) 569-7023
Bagadune Tunes

Address: P.O. Box 41793
Nashville, TN 37204

Contact:
Telephone:
Fax:
Email:
Website:

Member of:(C) Church Music Publishers' Association

Bahoomba Music

Address: 847A Second Avenue
Suite 294
New York, NY 10017

Contact: Robert C. Smith
Telephone:(718) 591-4382
Fax: (718) 591-4382
Email:
Website:

Member of:(N) National Music Publishers' Association

Ballerbach Music

Address: 6602 Arbor Meadow Dr.
San Antonio, TX 78265

Contact: James Syler
Telephone:(210) 698-9738
Fax: (210) 698-1521
Email: JamesSyler@aol.com
Website: http://www.ballerbach.com

Member of:(M) Music Publishers' Association

Balmur Corus Music

Address: 1105 17th Avenue South
Nashville, TN 37212
Contact: Jill Napier  
Telephone: (615) 329-1431  
Fax: (615) 321-0240  
Website:  
Member of: (N) National Music Publishers' Association

**Bama Blues Publishing**

Address: 17350 Perdido Key Drive, Pensacola, FL 32507  
Contact: Joe Gilchrist  
Telephone: (904) 492-3407  
Fax: (904) 492-8872  
Website:  
Member of: (N) National Music Publishers' Association

**Baptist Sunday School Board**

Address: 127 Ninth Avenue N., Nashville, TN 37234  
Contact:  
Telephone: (615) 251-2000  
Fax:  
Email:  
Website:  
Member of: (C) Church Music Publishers' Association

**Barkloid Publishing**

Address: 15026 SE 44th Street, Bellevue, WA 98006-2418  
Contact:  
Telephone:  
Fax:  
Email:  
Website:  
Member of: (C) Church Music Publishers' Association

**C.L. Barnhouse Company**


M. Baron Company, Inc.

Address:  P.O. Box 149
          Oyster Bay, NY 11771
Contact:  S. Baron
Telephone:  (516) 922-1657
Fax:  (516) 922-1657
Email:
Website:
Member of:

Barton Music Corporation

Address:  4200 W. Magnolia Blvd.
          Burbank, CA 91505
Contact:  Jacqueline Sanicola
Telephone:  (818) 842-5691
Fax:  (818) 842-5763
Email:  bartonmusic@earthlink.net
Website:
Member of:(N) National Music Publishers' Association

Barton Rhodes Press

Roger Bourland
Address:  1717 N. Ogden Dr.
          Los Angeles, CA 90046
Contact:  Roger Bourland
Telephone:  (323) 512-8512
Fax:  (323) 512-4512
Email:  bourland@yrmusic.com
Website:  http://www.yrmusic.com
Member of:

**Batroc Music**

Address: 2387 Westminster Avenue  
Costa Mesa, CA 92627
Contact:  
Telephone: (714) 645-3325  
Fax:  
Email:  
Website:  
Member of: (C) Church Music Publishers' Association

**William H. Bauer, Inc.**

Address: PO Box 270  
Albertson, NY 11507-0270
Contact: William H. Bauer  
Telephone: (516) 484-2490  
Fax:  
Email:  
Website:  
Member of: (N) National Music Publishers' Association

**John Bava's Music**

Address: 2751 Greenbrier Dr. NW  
Cleveland, TN 37312-2222
Contact: Janet Williams  
Telephone: (423) 614-5091  
Fax: (423) 614-0528  
Email:  
Website:  
Member of: (C) Church Music Publishers' Association

**Beasly & Barker Music**

Address: 910 East Kingfield Road  
Cantonment, FL 32533
Contact:  
Telephone:  
Fax:
Beckenhorst Press, Inc.

Address: P.O. Box 14273
         Columbus, OH 43214
Contact: Jeffrey Hamm
Telephone: (614) 451-6461
Fax:        (614) 451-6627
Email:     jeffreydhamm@cs.com
Website:   www.beckenhorstpress.com
Member of: (C) Church Music Publishers' Association

Beckie Publishing Co., Inc.

Address: P.O. Box 770208
         Memphis, TN 38177-0208
Contact: Linda Lucchesi
Telephone: (901) 272-7039
Fax:        (901) 272-1003
Email:     Wahani@aol.com
Website:
Member of: (N) National Music Publishers' Association

Bedroom Tapes Music

Address: 821 Cerritos Avenue #22
         Azusa, CA 91702
Contact:
Telephone:
Fax:
Email:
Website:
Member of: (N) National Music Publishers' Association

Beethoven Music

Address: % ACF Music Group
         P.O.Box 1770
         Hendersonville, TN 37077-1770
Behm House of Music
Address: 2132 Elizabeth Avenue
Scotch Plains, NJ 07090
Contact:
Telephone: (615) 824-9439
Fax: (615) 824-6691
Email:
Website:
Member of: (N) National Music Publishers’ Association

Bekool Music
Address: P.O. Box 671008
Dallas, TX 75637-8008
Contact:
Telephone: (214) 750-0720
Fax:
Email:
Website:
Member of: (C) Church Music Publishers' Association

Bell & Hyman Productions
Address: Denmark House 37/39
Queen Elizabeth Street
London, England
Contact:
Telephone:
Fax:
Email:
Website:
Member of: (C) Church Music Publishers’ Association

Belmont Music Publishers
Belwin-Mills Publishing Corp.

Address: 15800 N.W. 48th Avenue
           Miami, FL 33014
Contact:  David Olsen
Telephone: (305) 620-1500
Fax:       (305) 621-1094
Website:   
Member of: (C/N) Church Music Publishers' Association; National Music Publishers' Association

K. Benyard Music Company

Address: P.O. Box 38442
          Richmond, VA 23231-0642
Contact:  Kevin Benyard
Telephone: (804) 225-0003
Fax:       
Email:     auri_98@yahoo.com
Website:   http://www.kevinbenyard.com
Member of: (N) National Music Publishers' Association

Bill Berends Music Publishing

Address: P.O. Box 1259
          Browns Mills, NJ 08015
Contact:  Bill Berends
Telephone: (609) 893-5132
Fax:       (609) 893-2456
Email:     
Website:   
Member of: (N) National Music Publishers' Association
Leonard Bernstein Music Publishing Company

Address: 25 Central Park West, #1Y
New York, NY 10023
Contact: Harry Kraut
Telephone: 
Fax: 
Email: 
Website: 
Member of: 

Lawrence E. Berry Music

Address: P.O. Box 196
Upper Marlboro, MD 20773-0196
Contact: Lawrence E. Berry
Telephone: (301) 574-1350
Fax: (301) 574-5009
Email: 
Website: 
Member of: (N) National Music Publishers' Association

Berrypatch Music

Address: P.O. Box 100882
Montgomery, AL 36110
Contact: Larry & Lynn Berry
Telephone: (334) 263-5295
Fax: 
Email: lynnsong@the-link.net
Website: http://users.the-link.net/lynnsong/index.html
Member of: 

The Bicycle Music Company

Address: 8075 West Third Street
Suite 400
Los Angeles, CA 90048
Contact: David Rosner
Telephone: (323) 938-2266
Fax: (323) 938-5357
Email: all@bicyclemusic.com
Big Sky Music

P.O. Box 860
Address: Cooper Station
New York, NY 10276
Contact: Jeff Rosen
Telephone: (212) 473-5900
Fax: (212) 777-0337
Email: 
Website: 
Member of: (N) National Music Publishers' Association

Terry Billy Music

Address: 632 East 26 Street
Brooklyn, NY 11210
Contact: 
Telephone: 
Fax: 
Email: 
Website: 
Member of: (N) National Music Publishers' Association

Bixio Music Group Ltd.

% IDM Music Ltd.
Address: 111 East 14th Street Ste 140
New York, NY 10003
Contact: 
Telephone: (212) 695-3911
Fax: (212) 967-6284
Email: mail@bixio.com
Website: http://www.idmmusic.com
Member of: (M/N) National Music Publishers' Association

Black Cinderella Productions

Address: 109-21 157 Street
Jamaica, NY 11433
Contact: Carole East ; Dean Wauchope
Telephone: (718) 529-0653
Fax: (718) 529-0653
Email: blackcinderella@prodigy.net
Website: Member of:(N) National Music Publishers’ Association

Black Keys Music

Address: 28205 Agoura Road
Agoura Hills, CA 91301
Contact: Diane Ricci
Telephone: (818) 889-1000
Fax: (818) 889-1208
Email:
Website: Member of:Church Music Publishers’ Association

Black Squirrel Music, Inc.

Address: Box 346
Kent, OH 44240-0006
Contact: Walter Watson
Telephone: (330) 678-8885
Fax: (330) 678-8822
Email: blksqmus@aol.com
Website: http://www.BlackSquirrelMusic.com
Member of:(M) Music Publishers’ Association

Blackbird Star Music

Address: 20821 Shakespeare Dr.
Germantown, MD 20876
Contact: Ken Salaets, President
Telephone:
Fax:
Email: blackbirdstarl@yahoo.com
Website: http://www.geocities.com/blackbirdstarl
Member of:

Blackmore & Son
Blackout Music

c/o Thrill Entertainment Group

Address: P.O Box 57090
Hayward, CA 94545

Contact: Phil Arnold
Telephone: (510) 727-9299
Fax: (510) 727-9129
Email: thrillent@aol.com

Website:

Member of: (N) National Music Publishers' Association

Blendingwell Music, Inc.

Address: P.O.Box 5807
Englewood, NJ 07631-5807

Contact: Norma Dubon
Telephone: (201) 969-9990
Fax: (201) 969-9955
Email: plcagent@aol.com

Website:

Member of: (N) National Music Publishers' Association

Helene Blue Musique Ltd.

Address: 205 West End Avenue
Suite 4M
New York, NY 10023

Contact: Helene Blue/Peter Poulos
Telephone: (212) 724-5900
Fax: (212) 501-0360
Email:
Website:
Beulah Blue Song

4558 Willis Street
Address: Unit 121
Sherman Oaks, CA 91403
Contact:
Telephone:
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**Sweet Pipes Inc.**

Address: 23 Scholar Lane
Levittown, NY 11756
Contact: Gerald Burakoff
T

TAS Enterprises

Address: 1212 Ankor Street
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Contact: Theodore A. Salvi
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Fax:
Email:
Website:
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Address: 2308 Don Andres Avenue
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Contact: Paul Hanna
Telephone: (904) 575-2702
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Email: tbqt@freenet.tlh.fl.us
Website:
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TEK Publishing

Address: P.O. Box 1485
Lake Charles, LA 70602
Contact: Eddie Shuler
Telephone: (318) 439-8839
Fax: (318) 491-0994
Email: goldband@iamerica.net
Website: http://cust.iamerica.net/goldband
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TRO Inc. (The Richmond Organization)
Address: 266 West 37th Street, 17th Floor  
New York, NY 10018  
Contact: Judy Bell  
Telephone: 212-594-9795  
Fax: 212-594-9782  
Email: copyright@songways.com  
Website:  
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Tara Publications

Address: 8 Music Fair Road  
Suite I  
Owings Mills, MD 21117  
Contact: Velvel Pasternak  
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Email: webmaster@jewishmusic.com  
Website: http://www.jewishmusic.com  
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Fax: (913) 381-5081  
Email:  
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Teshmusic

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Fax: (213) 665-3610  
Email:  
Website:
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Email: namsongs@aol.com
Website: 
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% Cohen & Cohen
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Contact: Joanne Terrell
Telephone: (323) 938-5000
Fax: (323) 936-6354
Email: 
Website: 
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Thoma CompuGraphics

Address: 2579 Carlton Drive
         Ann Arbor, MI 48108-1203
Contact: Erven Thoma
Telephone: (313) 971-8477
Fax: 
Email: thomae@umich.edu
Website: http://members.aol.com/ThomaET/htmlhome/CompuGraphics.html
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Hank Thompson Music Co.

Address: 2000 Vista Road
         Roanoke, TX 76262
Contact: Hank Thompson
Telephone: (817) 431-0642
Three D Productions, Inc.

Address: 1546 Maxwood Drive S.
St. Paul, MN 55075

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Three-Two Music Publishing

Address: PO Box 15368
Fresno, CA 93702

Contact: Steve Alcala
Telephone: 559-645-7042
Fax:
Email: Three2Music@psnw.com
Website: http://www.3-2music.com
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Mel Tillis Enterprises

Address: 809 18th Avenue South
Nashville, TN 37203

Contact: Ernie Rowell, Madelyn Tillis
Telephone: (615) 320-0910
Fax: (615) 320-9669
Email:
Website:
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Transcontinental Music Publications
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6th Floor
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Website: http://www.eTranscon.com
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Fax: (410) 553-9149
Email: TrebleCMus@aol.com
Website: 
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Address: P.O. Box 88
Tunbridge, VT 05077

Contact: Don Stewart
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Fax: (802) 889-3354
Email: trillenium.music@trillmusic.com
Website: http://www.trillmusic.com
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Trunksong Music, Ltd.

Address: 340 West 55th Street
Suite 1-A
New York, NY 10019

Contact: Scott Shukat, Maribel Rivas
Telephone: (212) 582-7614
Fax: (212) 315-3752
Email: trunksong@shukat.com
Trust Music Management

Address: P.O. Box 22274
Carmel, CA 93922
Contact: Joan Trust
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Fax: (831) 626-1026
Email:
Website:
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Tundradogs Music Publishing

Address:
Contact:
Telephone:
Fax:
Email: info@tundradogsmusic.com
Website: www.tundradogsmusic.com
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Address: 800 Olde Clubs Drive
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TurnerSong

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Jacksonville, FL 32207
Contact: Lee Turner
Telephone: (904) 398-4429
Scott Tutt Music

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Contact: Scott Tutt
Telephone: (615) 329-0856
Fax:
Email:
Website:
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Address: 331 West 57th Street
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Fax: (212) 656-1877
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Website: http://www.universaledition.com
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Vanguard Music

71 Hazen Street
Address: Suite B
Wayne, NJ 07470
Contact: Frank Siegfried
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Van Heusen Music

2601 Elm Hill Pike Suite N
Address: 
Nashville, TN 37214
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Telephone: 615 889 7216
Fax: 615 889 7221
Email: 
Website: http://www.jimmyvanheusen.com

Vector Music, Inc.

116 Wilson Pike
Address: #210
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Fax: 
Email: 
Website: 

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Box 393
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Contact: John A. Velke II
Viola World Publications

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Fax: (518) 583-7177
Email: violaworld@aol.com
Website: http://www.erols.com/velkepub
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Walton Music

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Website: www.waltonmusic.com
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2640 Marion Ave.
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Warner/Belwin

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Contact:
Telephone: (305) 620-1500
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Address: 10585 Santa Monica Boulevard
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Contact: Jay Morgenstern, Jack Rosner, Neil Gillis
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Website: [http://warnerchappell.com](http://warnerchappell.com)
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Fax: (310) 396-2690
Website: 
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Wild Cherry Music

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Scottsdale, AZ 85254
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Fax: (602) 438-8482
Website: 
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Wild Rose Publishing Co.

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Contact: Max Bennett
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Fax: (949) 498-0238
Email: music@maxbennett.com
Website: http://www.maxbennett.com
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Don Williams Music Group, Inc.

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Contact: Di Koob
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Fax: (818) 788-1841
Email: dwmg@earthlink.net
Website: 
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Williamson Music Co.
Willis Music Company

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Contact: Kevin Cranley
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Email: willis@willis-music.com
Website: http://www.willismusic.com
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Fax: (404) 874-7662
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Windswept Holdings LLC

9320 Wilshire Boulevard
Address: Suite 200
Beverly Hills, CA 90212
Contact: Evan Medow
Telephone: (310) 550-1500
Fax: (310) 247-0195
Email: mail@windsweptpacific.com
Website: 
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Windy Gale Records

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Fax: (704) 663-5417
Email: kentsteel@mindspring.com
Website: http://www.kentsteel.com
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Wingert-Jones Music, Inc.

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Woodbury Music Company

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Fax: (203) 263-5102
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Woodsong Publishing

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Website: www.MusicByWoodSong.com
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Word Music Group, Inc.

Address: 65 Music Square North
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Contact:
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Word, Inc.

3319 West End
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          Nashville, TN 37203
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Website: http://www.wrensong.com  
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Fax: (540) 341-0011  
Email: petek@bluegrasamus.com  
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Ybarra Music

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Fax: (619) 462-6565
Email: vbraun8368@aol.com
Website:
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Address: 232 N. Westridge
Covina, CA 91724

Contact:
Telephone:
Fax:
Email:
Website:
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Yelton Rhodes Music

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Roger Bourland
Address: 1717 N. Ogden Dr.
Los Angeles, CA 90046

Contact: Roger Bourland
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THE FINAL REFRAIN

Allow me to introduce myself

Hi, my name is Richard Melvin Brown, and I'm an award winning songwriter/producer, and musician, with my own MULTI-TRACK STATE OF THE ART RECORDING STUDIO Songsculptor Music Production. As a Studio Musician, Arranger and Composer, I have been involved in hundreds of recording projects including albums, singles, demos, jingles and film score. Many songs I have composed, or co-written with other lyricists or musicians (such as yourself) have been recorded by many well known Canadian Artists,
receiving considerable airplay across Canada and even the U.S. and Europe. Of course the song I am most proud of is (SILHOUETTES AND SHADOWS), co-written with lyricist Frank Stachow, of which Frank and Myself won the prestigious SONGWRITER/COMPOSER OF THE YEAR AWARD from the (Alberta Recording Industry Association, 7th Annual Awards 1992). This award is sponsored by SOCAN (Society of Composers Authors and Music Publishers of Canada). I have also toured Europe 3 times as musical director for (The Canadian Country Music All-Star Show) and I have been a band member for Grammy Award Winning Producer David Foster.

If you’re a lyricist and would like me to compose music to your lyric please read the section of this book titled SONGSCULPTOR, just before the Music Section in Chapter 5.

Richard Melvin Brown's complete catalog includes over 3000 songs that Richard either composed himself or co-wrote with the many lyricist's who have allowed Songsculptor to help turn their lyrics into a song. One such co-written song was "The A.R.I.A. 1992 Song Of The Year Silhouettes And Shadows" co-written with lyricist Frank Stachow.

You may Listen to and/or Download some of Songsculptor's songs on The Internet at:

www.songsculptor.com/mp3samples.htm

Thanks for taking the time to read THE SONGSCULPTOR METHOD

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I sincerely hope this book will be of some help to you in your songwriting career

Richard Melvin Brown


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