

## Sociometric Analysis of a Popular Song by Ann E. Hale, M.A., TEP

Trainer question

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You have asked each trainee to choose a popular song (one with lyrics) and to write a sociometric analysis of the piece which will be shared with the other trainees.Â To help them understand the assignment you give them an example of a sociometric analysis you have written. Write the example.Â

Calling You,  
By Robert Telson

This is the theme song from the movie Bagdad Café and one recorded by Natalie Cole and also by Barbara Streisand.Â I choose this song for several reasons. The music is very haunting and poignant, and it fits with a place on the medicine wheel, which I adapted to a sociometric cycle, where there is a "call to adventure".

My analysis of the song is in italics.Â Here are the lyrics:

Desert road from Vegas to nowhere

Some place better than where you've been

A coffee machine that needs some fixing

In a little cafe' just around the bend

These first four lines are scene setting , creating a picture of movement from an action-packed city which operates 24/7 to a place described as "nowhere" yet also better, despite the broken down coffee machine.Â The feeling tone is hopeful.

I am calling you, I know you hear me

I am calling you

This is an invitation to one person, and a statement that the person knows their invitation is being heard.Â A choice is being declared and it is specific.Â The person is waiting for a response.

A hot dry wind blows right through me

The person declares they can take whatever heat comes from making this choice.

The baby's crying and I can't sleep

This is a person who has responsibilities and needs and won't sleep if someone dependent upon him/her needs something. It implies that the call is coming from someone who won't let you down.

But we both know that a change is coming

Coming closer, sweet release

The sensate functions of feeling and hearing and experiencing describe the person making the invitation as fully present, and full of expectation. There is also the suggestion that the person being called is in another relationship, but not one which is as good as what is being offered. Sweet release is descriptive of an end of waiting, of being both in proximity and in connection.

And I am calling you, i know you hear me

I am calling you

The reiteration of the call to another is steadfast. The relationship is strong positive met with ambivalence which is either conflicted or ambivalent. The person is not going to wimp out and throw a fit around rejection. The person is holding their ground, even repeating the offer.

Oooh, yeah

Yeah is an affirmative, and a hopeful expectation for a yes response.

(Musical Interlude)

Desert road from Vegas to nowhere

Somewhere better than where you've been

But we both know that a change is coming

Coming closer around the bend

And I am calling you, don't you hear me

I am calling you

I, honey, I'm calling, I'm calling, I'm calling you

I know you hear me

I am calling you

Mmm, hmm

By the time of this third call, the person calling throws out another tease, "I know you hear me," declaring a kind of intimacy that is accepting of shyness, slowness, tentativeness, ambivalence. There is a feeling of patience and holding a space for another person to reply and be welcome in a more comfortable place better than where you've been. The statement

â€œWe both know that a change is comingâ€• holds out the promise that the relationship cannot stay the same, that answering the call will bring a difference in their connection.. There is a promise being made.

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