

Class 2 Assignment

Bridging Dimensions

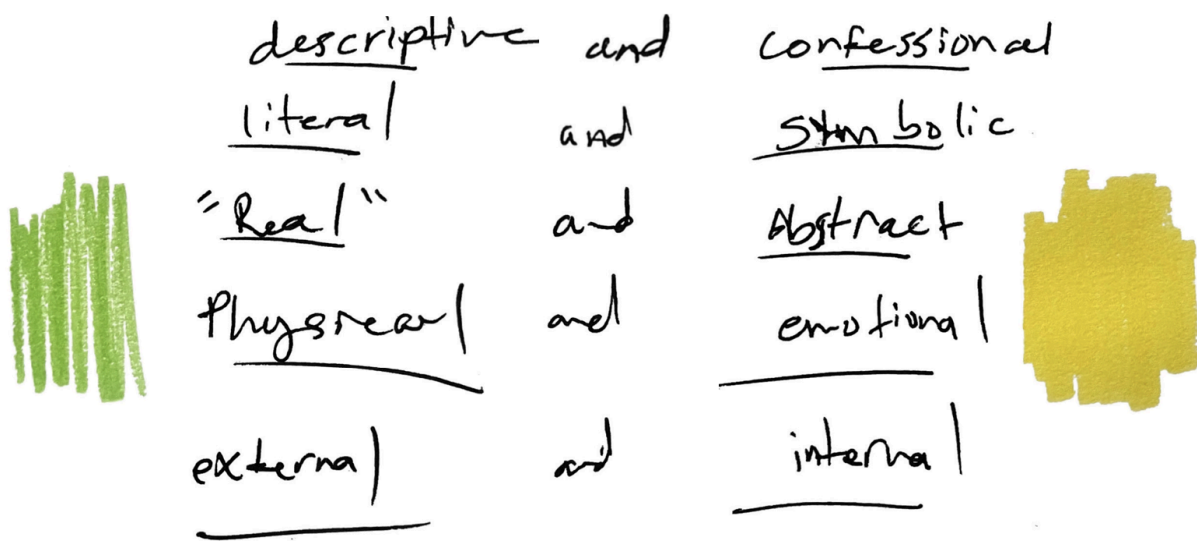
*Write, record, and upload a song to songs.schoolofsong.org based on the following prompt before the next class song-share. Remember that the point of this assignment is to **finish a song**, and that's it. It's not going to be the best song you've ever written; that's not the point. Just finish something (anything!), and bring it to the song-shares on Saturday.*



Bridging Dimensions

Last week, we set up the foundation to unblock ourselves and enter the world as curious observers – both of our environments and ourselves.

This week, we're going to bridge the two dimensions Adrienne described in lecture. These dimensions are:



We'll see how balancing lyrics from these two dimensions can have the effect of bringing them closer together: by interspersing confessional lines amidst descriptions, the confessional lines can become more real & actual. And likewise, by neighboring our descriptions and observations with abstraction and confession, we can imbue these observations with a sense of symbolism, magic, and immeasurability.

At some point this week, find a moment when you're connected with both your environment and how you're feeling. Find your writing apparatus, and make notes with present tense descriptions of your observations and your internal world. Keep things simple, just stating things as they seem to you.

Then, when you get to writing your song, we're going to follow the balance of these dimensions demonstrated by "Far from Me" by John Prine. Check out the annotated notes that Adrienne presented in lecture ([pages 3 and 4 of this PDF](#)). We're going to write verses with the same form as this song – that is:

verse 1:

- line 1: description
- line 2: description
- line 3: description
- line 4: description
- line 5: description
- line 6: description
- line 7: confession
- line 8: confession

verse 2:

- line 1: description
- line 2: description
- line 3: description - confession
- line 4: confession
- line 5: description
- line 6: description
- line 7: description
- line 8: confession

verse 3:

- line 1: description
- line 2: description
- line 3: description
- line 4: confession
- line 5: dialogue (~or whatever you'd like)
- line 6: dialogue (~or whatever you'd like)
- line 7: confession
- line 8: confession

We've chosen to use the language of description / confession here, but don't feel obligated to use this particular axis – you could replace “description” with physical / literal / real / external, and “confession” with symbolic / abstract / emotional / internal.

An important note: this form is meant to be a template. It can be broken. Follow what feels good, and don't worry about exactness.

For the music, **keep things extremely simple**. Simple chords will allow us to focus on the lyrics.

If you're on guitar, play cowboy (open) chords: C, G, D, Am, Em.

If you're on another instrument, play simple triads (similar chords: C, G, D, Am, Em)