

Dreams and music

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Summary. When we wake up with a dream in which we heard a song, it is worthwhile to pay attention to the lyrics since they have a habit of indicating what is ahead for the coming day. I have found that there are a good number of people who have observed this on several occasions. It is actually a reliable way of predicting the immediate future. This is not so surprising because our dreams are the blueprint of waking. I have shown this in my essay "To test or not to test, that is the Question", published in the 'International Journal of Dream Research', Vol. 7, No. 2, October 2014, pp.153-169. In view of the fact that all dreams are predictive, any other dream scene could be used for the purpose of prediction. But since the lyrics of a song are practically a written interpretation of the dream, it is an excellent way of tackling predictive dream interpretation, especially for beginners. Once we understand that dreams are the blueprint of waking, we also realise that all metaphors we use in waking life are the dream's invention. Thus the metaphor of 'making music' suggests making love both in dreams and in waking. From this it is easy to see why musical instruments are substitutes for the genitals. So when a female musician dreams that her cello is on fire she will experience an irresistible burst of libido on the dream day. While every imaginable item is susceptible to a sexual interpretation, music holds a special place in that respect because it not only can arouse passions, but because it does not register in just a single area of the brain, but interpenetrates several areas of it. Recent studies show that severely handicapped patients who have suffered a stroke for instance, can be healed by means of playing music to them, which they have stored in their brain. What life without the ability to communicate would be like is well described by Concetta Tomaino in one section of her article, 'How Music Can Reach The Silenced Brain'. There she records the case of 'Sally', who had been diagnosed with leucoencephalopathy. This meant that Sally "was mute; apart from crying, she made no vocal sounds. She spent her days pacing the long nursing home corridor and crying... One day, as (the author) played some tunes to other residents, (she) was surprised to hear a beautiful voice singing the complete lyrics to the song (she) was playing. (She) turned to the door to see Sally dancing and singing her way into the room... Her crying stopped, as did her restless wandering the halls. Soon she began speaking and became more integrated into the world of the nursing home". Apart from the near miraculous healing abilities of music, this case also demonstrates that the awakening of memories moves from the subcortical area to the cortical area, which is the realm of waking awareness. It also points to something that is often forgotten by dream researchers: our memory is a mixture of dream memory and waking memory. In other words, all dreams find a place in the subcortical area whether we have recalled them or not. That being so, our dreams are able to initiate waking action cryptomnesically. This not only shows how dreams can initiate our waking actions, but also how *instinct, new ideas, intuition, inspiration, premonition and prophecy* are one and all *cryptomnesic recalls* of a dream which, put another way, are dreams that have passed unnoticed into our *dream memory from whence they emerge just as inconspicuously*, from where they do their work in the most clandestine way, allowing the ego to think that *it* had somehow conjured it all up of its own accord and by means of its own ability and resources.

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Several years ago my wife and I were invited to a wedding. Because it was a five-hour drive to the town where the couple was tying the knot, we had to stay at a motel for the night. The next morning my wife woke up with a dream that featured the Beatles' song:

*"He's a real nowhere man
sitting in his nowhere land
making all his nowhere plans for nobody
doesn't have a point of view
knows not where he's going to"*

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We both laughed, saying that this surely could not happen to us since we had done this lengthy trip a couple of times before. We said this, bravely, so I think, because my wife had a habit of waking up with songs the lyrics of which had an uncanny way of predicting the day's crucial events. In the face of such experience it was actually quite foolish to go against the song's essential plot, expecting that it would refrain from manifesting one way or another. It was the more so since my wife's musical memory for songs and their lyrics stretched over five decades of which a host of them had infallibly anticipated the chief theme for the coming day and occasionally beyond that.

Perhaps, we said, cautiously, this phenomenon may not be without exception and could on occasions fail to become a waking reality, thus demonstrating that we had been deceiving ourselves when we thought we had discovered at least one foolproof means of predicting the future.

After breakfast we packed our gear and loaded the car and off we went with me, a man, at the wheel. It was a sunny day and driving was a pleasure. After an hour or so I said to my wife: "Have you spotted that petrol station we passed on

our way up here”? “No, I haven’t, I was just wondering about that myself!” From there on we both kept a sharp lookout for that station, but it never appeared. We were sure now that the driver of our car was *‘that real nowhere man, sitting in his nowhere land, knowing not where he’s going to’*.

We had gone too far to turn around in order to look for the turn-off I had missed. Consequently we decided to keep going in the hope that we would in time find the freeway that would take us home. In other words, after my initial blunder I was somehow lulled into following the script even more closely than expected. It had become glaringly evident that I *‘had no point of view, ‘making nowhere plans’* with the result that we *‘didn’t know where we were going to’*. This cost us dearly, for the five-hour trip expanded into a seven-hour juggernaut.

While this adventure had cast me in the role of a *‘nowhere driver’*, it offered me simultaneously great compensation by reiterating, once again, that we are, for all intents and purposes, puppets on strings. But it also demonstrated, for the umpteenth time, that the lyrics of a song we hear in a dream are predictive of what will happen on the dream day.

As we examine this example more closely, we not only realise how important music and lyrics are in our life, but also how ingenious dreams are in economising their language. In other words, they use past experience in order to project future events instead of composing a new plot in an unfamiliar setting. It defies Freud’s view that the dream is purely backward looking. As he writes himself on page 783 of his book *‘The Interpretations of Dreams’*: *“And the value of dreams for giving us knowledge of the future? There is, of course, no question of that. It would be truer to say that they give us knowledge of the past. For dreams are derived from the past in every sense”*.

The latter is, of course, true to a great extent, but just because most dreams do rely on past experience, it does not follow that they would do so only because they want us to return to the past for its own sake. Freud omitted to consider that resorting to the past in everyday matters is actually an essential and indeed an indispensable function of the waking process and its language as well as that of our dreams. Without it, we would have no sense of who and where we are. Living without the accumulation of past experiences we would be nothing more meaningful than a passing stream of senseless sensations. Life, like the dream, is spinning a network of associations where one is meaningful only in relation to another; to countless others in the end.

If life were a stream of ever-new imagery without a corresponding record, language would be inconceivable, for even the shortest sentence would need an explanation for each intended term. As we consider this, we see at once that we would not even be able to explain these terms, for there would be no reference to past terminology that would provide us with an intelligent foothold. Language, and life with it, would be meaningless free-fall. Put succinctly: speaking of the future necessitates past experience.

Dream language is largely a series of images and sensations that unravels in the dream state in the present tense. Once we wake up, we need to interpret the dream experience in terms of waking history in order to glean some meaning of the phenomenon. Since there are no auxiliaries in the dream’s imagery that provide us with temporal directions, it is up to the interpreter to supply them. Freud chose to translate the present tense of the dream into the past merely because he discovered that the dream did refer to

past waking experiences. What is curious here is that while I must object to Freud’s choice of a perpetual past tense, as it were, his translations of the dream’s imagery, so I found, could, in the main, not be faulted.

It presented me with the odd situation where, due to my own and contrary experience with the dream, I had to question the tense of Freud’s translation even though the general interpretations of his made good sense. Although Freud prided himself on a scientific approach to the interpretation of the dream, he never actually put his theory to the test in an appropriate manner. For this is needed a procedure that entails making a *prediction that in the end is verified or falsified*. Because Freud did not accept that the dream could peer into the future, it could not have occurred to him to arrange such testing. However he might have at least asked his patients if his interpretation of their dreams made any sense to them. It would seem that he was too sure of his interpretative skills to make such enquiries. It soon was clear to me that I had to do my own verifications if dream interpretation was to be put on a truly scientific basis.

I did this in 1970 and published the first results of my research and verification trials in my 1991 book *“Pregrams of Tomorrow, Dreams as Pathway to a new World Perspective”*. I republished the essence of my verification tests in the *‘International Journal of Dream Research’* in an essay entitled, *“To test or not to Test, that is the Question”*. (1) My 1970 tests proved that the ancient dream *diviners* were right in saying that dreams were predictive, that in fact they were the blueprint of waking life.

But not only that: these same verification tests also revealed that Freud’s sexual interpretation of the apparently covert dream images were, in the majority of cases, well conceived. Indeed, I found that the surest way of testing was to confine the verification to the dream’s sexual meaning that Freud had unearthed from various sources and through his own clinical work with patients.

In order to illustrate how this approach works in the context of a musical dream, for instance, I am reproducing here an example from my 2012 book, *“Tomorrow in your Dreams”*. It is dream **78 in section III**, *“101 more Dreams”*. It is entitled *‘Cello Ablaze’* and was supplied by a young female student:

“As I was playing my cello, it suddenly caught on fire. I rang the fire brigade. The bloke at the other end of the line said that he couldn’t come because their hose had a puncture.”

We need hardly resort to Doctor Freud to enlighten us on the meaning of this dream. But if anyone should nevertheless have any difficulties in getting its meaning, he or she need only imagine that it was a stand-up comic that told it as a joke. Laughter will be inevitable.

This is really an important point with regard to the sexual interpretation of a dream: if it doesn’t make sense at once, we should imagine that the dream was not a dream, but instead, a joke told by that imaginary stand up comic. The dream will at once stir our sense of humour and provide us with the appropriate answer.

So what was the upshot of this dream? How did it translate into waking reality? Let’s start with the *‘bloke’* at the other end of the line. Was he a figment of the dreamer’s imagination or somebody real? The latter, of course. And no doubt someone that was known to the cellist. This narrows down the answer to a boyfriend most likely. And such

it was, according to the dreamer's own admission. She also enlightens us on another matter: she actually did ring her boyfriend and to her chagrin he was unable to accept her invitation for the purpose of appeasing her passion or any other purpose.

What is quite humorous and interesting is that the dream's explanation of the boyfriend's inability to pay her the desired visit was a '*punctured hose*'. We don't actually know what the real reason was for his inability. But we certainly know that the dreamer imputed a *sexual inability* into his refusal to come and visit her. Such a reason may be quite wrong, but for her it was right since a '*punctured hose*' would be incapable of putting out any fire.

Before leaving this analysis and verification behind, we should perhaps ask another question: Did the young lady appease her frustration by any other means? In other words, is there any hint in the dream imagery that she may have resorted to another way of satisfying her aroused passions? Could the sentence "*as I was playing my cello, it suddenly caught on fire*" say something about that?

If we consider that the brevity of a dream sequence, together with the fact that its function is a preprogram and thus of necessity in need of being compact and as full of meaning as possible in order to cover a much longer stretch of prospective waking experience, chances are that the dream included self-satisfaction in the phrase '*playing my cello*'. Of course, in order to be quite sure of that we would have to ask the dreamer. In view of the delicacy of the matter such verification is difficult to obtain in many cases. Since this particular dreamer was a total stranger to me, I refrained from extracting the necessary confession. So I must leave this final question to the reader. But not quite, for the dreamer definitely *played the cello*. Yet this still leaves us with the uncertainty whether this was prelude stimulation or compensatory appeasement? One thing is certain: when we follow the plot, the action, there was definitely '*playing*' at one stage or other. In fact, seen from where I am, it was '*preludial*' playing, something that fanned the blaze beyond her control and could only be properly dealt with by the fire brigade.

Another thing that this dream reveals with certainty is that the dream unquestionably equates the sexual organs with musical instruments. From this follows that sexual stimulation and interaction add up to *making music*. This is, as everyone knows, a well-established metaphor of our waking language. In short, if dreams are indeed the blueprint of waking, then this *metaphor* has been invented by the dream and not the other way round. The same reasoning applies, of course, to *all the other metaphors, and indeed, to all 'inventions'*.

It is opportune in this connection to have a quick glance at the phone as a *metaphor* for connecting sexually. As we have seen, the cellist's desire to have sex was expressed by means of a phone call. The fact that the boyfriend was unable to oblige the dreamer's request made it clear that there would be no sexual intercourse. What if the dreamer's call had not been answered? Would that also have been a signal that there would be no lovemaking? The answer to that is a straightforward 'yes'.

From this we get an inkling that Freud was right when he said that every conceivable thing could be given a sexual interpretation. This is one more reason to be added to all the others, which I have provided in my essay "To Test or not to Test that is the Question", where I have explained the

reasons why the sexual interpretation lends itself best for the verification tests.

One of the most important reasons I have given there is that in a steady sexual relationship the manifestation of the sexual facet of the dream would occur on the *dream day*, which is the time *after* waking up from a given dream, and not the day *before*, as is the case in Freud's terminology. This being the *shortest manifestation span* makes it an ideal basis for prediction and verification procedures.

This contrasts markedly with the non-sexual manifestation of the dream, which has a more uncertain manifestation span, which not only proliferates into serial manifestations, but may also delay manifestation for days, weeks, months and indeed years. In Sikorsky's *déjà vu* of his boyhood sea-plane dream, for instance, a period of thirty years went by before the dream materialised.

Dream number 29 of the 101 dreams mentioned is entitled "*Clowning around with Flute*". It provides further evidence that sexual organs in a dream are readily replaced by musical instruments, and moreover that at least a certain kind of music encourages sexual arousal. Here is the dream of a man:

"I dreamt of two clowns. One of them, a male in blue, was sitting on a chair while the yellow female was perched on his thighs. The male clown looked like the flautist in Picasso's painting 'The Three Musicians'. He wore a kind of monkish hood of light blue colour. His face was snow-white and perfectly round like the full moon. Suddenly the female began to rock on her companion, moving up and down. I felt quite embarrassed watching them. I thought: "At least they are wearing their clothes".

On the dream day this man took his family to an open-air festival in a park. He and his wife managed to find a seat on a park bench. A clown in a yellow and blue costume was some distance away. He had his back turned while fooling about with his drum. It was decorated with a blue ring on the white skin. *Suddenly the dreamer's wife hopped on her husband's knees. She reached down into his pants and began to play unabashedly with his penis inside his trousers. Because she was sitting on his knees the people around them could not quite see what was happening. Still, his wife's daring disregard of the public situation was an embarrassment to the husband. Yet to say 'no' to this was too difficult for him.*

Although the waking manifestation did not literally follow the dream, it was close enough to be a convincing likeness of the dream's scenario. A noticeable difference between the dream and its realisation is, of course, the fact that the dream had projected the whole scenario by means of other people instead of employing the dreamer and his wife. It chose clowns and musicians instead, in order to prefigure the waking scenario of the subsequent sexual '*clowning around*' of the dreamer's wife. The *flautist* in Picasso's "Three Musicians" was clearly a reference to her husband's genitalia and her unexpected '*playing of his flute*', which despite his embarrassment was still music to him.

The white face reminiscent of the *full moon*, which governs ovulation and menstruation, was obviously a hint at the wife's sudden passion that would arouse in her, while the *hooded monkish figure* was undoubtedly expressive of the husband's subsequent shock and embarrassment and fear of being caught out by members of the crowd.

Of special interest here is how the dream's blue costume of the male figure and the yellow costume of the female sitting on his lap amalgamated in waking reality into *one* figure with a costume that was both blue and yellow. It was, of course, the clothing of the clown fooling about with his drum and this combining of the two colours became suggestive of the wife's 'fooling about' with her husband's 'flute'.

The fact that the dream portrayed all this by means of other persons than the dreamer and her husband is typical of dreams. I have called this frequent occurrence *ego-transference*. What this 'curious' manner of substituting the dreaming self by means of other persons actually implies is that the dreamer and his waking world are one. It underpins the solipsistic point of view where the world is merely a projection of the dreamer's self, of what goes on in the dreamer's brain.

This same *associative identification* or *ego-transference* also occurs in reverse, meaning that what happens to the dreamer in his dream often will happen in waking to someone else. This too shows that the dream identifies the dreamer with humanity as a whole. *It signals that the waking world and the dreamer are one; that the waking world and the dreamer are inseparable.*

This is also the perspective of the mystics and in recent years of Quantum Mechanics where the world is seen as a holographic projection, or indeed, as Indra's Net. (2)

Further evidence of the pervasiveness of music and its significance in the sexual sphere comes from **dream 43** of the same 101 dreams series cited. It was supplied by a woman:

'My piano was on fire. The blaze started in a mouse's nest inside the piano. I was acutely aware that it was all my fault. I knew all along that the nest was there, yet I didn't do anything about it'.

If we were to analyse this dream without further hints, we would naturally assume that this woman was a pianist. We would be wrong, for here we have yet another case of *ego-transference*. It was her husband that played the piano. Interestingly, the dreamer completely identified *her body* with her husband's *musical instrument*. It brings to light the spirit of the dream, which obviously has to do with the dreamer's view of her sexual relationship with her husband. It clearly spells out her role in sex, emphasising that it is *he* who 'plays' her body for *his* pleasure.

Indeed, as it turned out, she was generally reluctant to comply with his urges to make music, yet this dream heralded a temporary change in her sexual stance. As in the case of the cellist, her instrument, or more precisely, her body as his instrument, was suddenly *on fire*. The dream even went so far as to explain why the piano was in that state: "The blaze started in a mouse's nest inside the piano". It is not difficult to prognosticate what that nest of a mouse inside her piano was. It could only be her womb, the nest for prospective foetuses.

Of special interest here is the fact that the nest was that of a mouse. Freud pointed out long ago that furry animals referred to the vagina. This underpins the sexual context of the entire dream, particularly since the vagina as the mouse links up directly with the uterus, the mouse's nest of the dream.

We have yet to determine why the dreamer felt guilty about her ovulation? Why did she say: *'I knew all along that the nest was there, yet I didn't do anything about it'*? Did she

regret having succumbed to the fire perhaps, and so relinquished her usual resistance to her husband's impulses to play the keyboard? Maybe. But her guilt opens up another possibility: She might have felt that she left herself open to becoming pregnant against her own wishes. We shall never know, for the dreamer supplied no answer to such questions.

However, once again, there is one certain thing that transpires from this dream: *Making love is making music* – astonishingly even for a partner who might be generally reluctant to embrace sex.

So what is it about music that aligns it so smugly to sex? Or, should we turn this question around to 'why does sex interpenetrate music so readily'? Perhaps the first thing we should remember here is that everything, not just music, is susceptible to a sexual interpretation. Indeed, every dream, for instance, is a double-sided coin. One side reveals the everyday concerns while the other side betrays our sexual state of the *dream day*. This is a most fascinating aspect of the dream, revealing yet another brilliant means of economising its language since it combines two distinct stories in one single plot.

So when a husband's dream, for example, will have him come home to a locked front door, this could turn out to be literally so. But it could also, by means of the same plot, signal that the 'door' to his wife will also be locked, both in a general and in a particular, sexual sense. We can see this exemplified to a degree in the dream of the cellist, for instance, where the physical absence of the boyfriend and the unrequited sexual need go hand in hand. While in that case the sexual and asexual aspects are overtly connected, there are countless dreams where this is not at all so obvious.

We could have a dream like this woman, for instance: *'I dreamt that my son's feet were burning in the open fire. His grandfather stood by and shouted: "Good on you boy! See what the boy is doing"?'*

The dreamer herself was totally puzzled about this dream. "We have no *open fires*" she mused. "So what could burn my son's feet?" she queried further. The answer to this mystifying plot came a few days later. As a young P-driver her son travelled at *excessive speed* through a township with his doting grandfather beside him cheering him on. The young *hotfoot* was intercepted by the police and fined.

On the surface, there appears to be no trace of anything sexual in this dream, and certainly not in the manifestation just recorded. But as we focus on the *metaphors* like *fire*, *burning feet* and *hotfoot*, we readily suspect that this story was also foreshadowing a sexual episode. And such a one followed on the dream day, as is regularly the case in a steady sexual relationship.

This is not really so surprising when we consider that *fire* and *burning feet* are not only in dreams an indication of a heightened sexual state and prospective sexual activity, but also in everyday language. It is widely known, for instance, that playing '*tootsies*' under the table by two amorous individuals affirms sexual availability. Clearly, feet are erogenous parts of the body, from which follows that a *hotfoot*, or *burning feet* in this case, signalled readiness for sexual interaction. When in addition to this we know that children, the *son* in this instance, are representative of genitals, something that even Artemidorus recorded as long as two thousand years ago, (3) we have a clear pointer toward forthcoming sexual interaction. Thus, the *son with burning feet* in this dream represents an eager penis, while the *open fire* in

which the boy's feet were burning – something that only becomes apparent due to the dreamer's question - is plainly a reference to the dreamer's readiness for intercourse.

Indubitably, the dream is a double-sided coin, which underpins Freud's view that everything is susceptible to a sexual interpretation, but above all, that the dream, and with it our life, is dominated by our sexual states. In the example of this 'hotfoot dream' this becomes glaringly evident in the young P-plate driver's urge to break the *speed* limit.

This would indicate that all arts, indeed all activities are in one way or another expressive of our ever-fluctuating sexual, and quite generally of our mental states. **Does this mean then, so we are impelled to ask, that music has no special dimension to it in this regard?** This is what we need to examine next.

That music has a deep effect on human behaviour has been well observed even in ancient times. Some two thousand and three hundred years ago Aristotle remarked: "Music directly imitates the passions or states of the soul... when one listens to music that imitates a certain passion, he becomes imbued with the same passion." (4) Both Plato and Socrates agreed with this, the latter commenting: "Musical training is a more potent instrument than any others, because *rhythm* and *harmony* find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful". (4)

In all of this it would seem that *rhythm* is of the most fundamental influence, after all without rhythm there is no music, but merely a series of sounds strung together. We only need to look at the shamanic practice of drumming in order to see this, for it transports the shaman to other realms, or perhaps less poetically expressed, nudges him into another state of consciousness, one that is conducive to *apprehending the future*, for instance. In that particular case, the capacity of the dream and that of rhythm converge, *signalling that the dream state and the shamanic trance are equally convergent*.

Certainly, in so-called primitive cultures, drumming is not only used by the shaman, but also by the artist in order to induce in him a state of inspiration. Since inspirations come invariably *from the dream*, it further suggests that drumming brings about a *form of consciousness, which is akin to dreaming or at least engenders brainwave frequencies where the dream memory is readily accessed*.

Something like *spontaneous drumming* for inspiration can actually be observed in a contemporary art class. When given a drawing task, for example, there will always be some students that unconsciously start to tap their pencil in a particular rhythm. These budding artists instinctively coax their brain into a state of heightened receptivity, *a frequency, in other words, that readily opens up the channels to their dream memory*.

Since even animals respond to the rhythm of drums, we may safely assume that shamanic drumming goes as far back as the dawn of humanity. Today we certainly have evidence that Neanderthal man created music and with it, no doubt, rhythmic patterns. The latest evidence for this comes from Germany. An article on the Web posted by SCIENCE DAILY (5) states:

"Researchers in Germany have unearthed new evidence for Paleolithic music in the form of the remains of one nearly complete bone flute and isolated small fragments of three ivory flutes. The discovery suggests that musi-

cal tradition was well established when modern humans colonised Europe over 35,000 calendar years ago".

There can be little doubt that these Aurignacian people used their music not just for entertainment, but also for healing. Such an assumption can at least be supported with our knowledge of shamanic practices all over the world. We have already seen that this kind of drumming can induce a state of consciousness that is *open to the retrieving of dream memory*. While there are specific rhythmic patterns for this purpose, there are others that will, like music in general, enhance the performance of certain tasks, for instance.

A characteristic, and by now well-known example for this is the so-called **Mozart Effect**. It was Rauscher and co-researchers who, in 1993, made the surprising claim that after their test-subjects listened to Mozart's sonata for two pianos (K448) for 10 minutes, their spatial reasoning skills increased significantly. This proved to be superior to relaxation instructions designed to lower the blood pressure, for instance. But this finding was challenged in 1999 by Chabris in a pair of papers entitled "Prelude or Requiem for the 'Mozart Effect'?" He maintained that the enhancement of performance in spatial reasoning was due to the '*enjoyment arousal*' effect, concluding that *enjoying* a passage from a Stephen King story, for instance, had the same effect as Mozart's sonata. (6)

While the enjoyment factor may well play a role in such experimentation, Chabris's challenge has been countered, successfully, so I think, by experiments with animals. Separate groups of rats were "exposed *in utero*, followed by a postpartum period of 60 days, to Mozart's piano sonata K448, to minimalist music by the composer Philip Glass, to white noise or to silence and then tested for their ability to negotiate a maze. The Mozart group completed the maze test *significantly* more quickly and with fewer errors ($P < 0.01$) than the other three groups. Thus, enjoyment and musical appreciation, if it played any part, was certainly not the fundamental factor that engendered the rats' improvement." (7)

These researchers concluded that the high degree of *long-term periodicity* of Mozart's sonata, but also of other selections of Mozart's music, as well as that of other composers like J.S. and J.C. Bach, for instance, were the chief influence in attaining the enhanced performance of spatial reasoning. But that was not the only effect. The same study also found that *the same music had a marked healing effect*, especially in cases of various forms of epilepsy. "Some individual patients showed especially striking improvements. In one male, unconscious with status epilepticus, ictal patterns were present 62% of the time whereas during exposure to Mozart's music this value fell to 21%". (7)

As we now examine the basic meaning of '*long term periodicity*', which simply put translates to *repetition of thematic and rhythmic patterns*, we recognise at once the wisdom of *shamanic drumming*. As stated before, it alters the shaman's consciousness, connecting him directly with his *etheric or his dreaming body*. (8) This allows him to access the transcendental sphere where past, present and future merge into one. At the same time it induces in the patient a meditative state that 'increases endogenous dopamine release in the ventral striatum'.

Such dopamine release has a wide range of health benefits. Quite generally, dopamine has been called the 'feel good' neurotransmitter. Another name for it is 'motivation molecule' because it provides the impetus and focus we

need to be productive. In fact, with a high dopamine deficiency we would, most likely, become so lethargic that we would not even bother to eat, as has been demonstrated in an experiment with laboratory mice. At any rate, low dopamine can cause fatigue, insomnia, mood swings, memory loss, low libido and inability to cope with stress.

Dopamine has also been called '*the reward chemical*'. This is because we get a rush of dopamine after having achieved a set goal. But dopamine release can also be triggered by *meditation*. When this happens, the meditator is not inclined to get up and go, but instead, enjoys the immersion in euphoria. 'In vivo experiments evidenced a direct association between endogenous neurotransmitter release and conscious experience. During Yoga Nidra meditation, which is characterised by a depressed level of desire for action, 11C-raclopride binding in ventral striatum decreased by 7.9%. This corresponds to a 65% increase in endogenous dopamine release. In terms of EEG activity an increase of *theta waves* becomes evident'. (9)

We also tune into *theta frequency* as we approach sleep. (10) It is of high amplitude and has a cycle of four to seven Hertz. It is the second slowest brain wave. In other words, in that state we experience the same cycle as in *meditation* and that of both *day dreaming* and *sleep dreaming*. Since we apprehend the future in dreams, the theta cycle is as futuristic as the full-blown dream state.

I have experienced this both in the course of Yoga Nidra meditation and countless times in the *hypnagogic* state arising in the forecourt of sleep, but also during daydreaming. Clearly, shamanic drumming and with it certain music with a particular rhythmic pulse, will afford us glimpses of the future. But even repetitive tasks can induce theta waves or the adjacent alpha waves of 8-15 Hertz, which, as they transition to the higher frequencies will still *afford access to the future by means of retrieving the memory of the dreams experienced during theta*. It is also at such frequencies that our *creativity is enhanced*. This is, of course, the case, because it is our dreams that govern our waking life and provide all inspiration and motivation.

The general public, and even the great majority of researchers in the field of dreams, are unaware of the dream's function as the *blueprint of our waking life*, or if they are, they remain unconvinced. There is however a number of researchers who will acknowledge that some dreams do come true. They call them *psiber-dreams*. They admit that they are a complete mystery and maintain that only the most courageous researchers will leap into this terra incognita.

There is an even greater lack of awareness of the most natural and consequently obvious fact that our dreams *become part of our memory bank from where they exercise their directive influence*. In other words, we need not recall our dreams in order for them to wield their power of steering us into this or that direction, or to make up our mind for us when it comes to deciding on a particular matter. Once we realise that *it is the dream memory that chooses this or that on our behalf*, it becomes quite humorous when we hear someone proudly announce that they have made the *right choice* when investing in a winning venture, or when their eyes shine in deep self-satisfaction when talking of the clever *invention* they have created.

Right at the start of this essay I have shown how a piece of music remembered from a dream predicted the course of the day's events. The following example will demonstrate

that it is not necessary for us to recall any dreams in order to see that it is no accident when a certain song starts to go round and round in our head.

Recently my wife prepared for an overseas trip. She started with these preparations six months before her departure. Two days before her plane took off she told me that a song by Blackfeather kept going round and round in her head. She wondered why it kept following her all day. "What's the song"? I queried. "Seasons of change". No sooner said than she exclaimed: "Yes, of course, I am going from winter into summer in a couple of days!" For those who are not as well versed in Blackfeather's songs the crucial lyrics are:

"See the snow falling on the ground, days of old, oh so cold... A season goes so quickly, you don't know where you are".

While the song of '*nowhere man*' clearly sprang directly from a dream, the "*don't know where you are*" just appeared in my wife's head without her knowing whence it came. In other words, it arose from her memory, and whereas in the case of the '*nowhere man*' where the song clearly came from a remembered dream, this song must have come from the dream memory.

This case exemplifies very neatly how *instinct, new ideas, intuition, inspiration, premonition and prophecy* are one and all *cryptomnesic recalls* of dreams which have passed unnoticed into our *dream memory from whence they emerge* in the most clandestine way, allowing the ego to think that it had somehow conjured it all up of its own accord and by means of its own ability and resources.

This curious phenomenon of music spontaneously and for extended periods echoing through our head takes us back to the question of whether or not music has some quality that sets it apart from all the other arts and skills? The answer lies in the fact that music pervades and engages not just one particular part of the brain but a wide range of brain areas. According to the latest research, such as positron emission tomography (PET) and fMRI, together with studies on brain lesions, listening to music activates a wide distribution of brain space. Apart from the primary auditory area, "particular components of musical appreciation involving rhythm, pitch, metre, melody and timbre are processed in many different areas of the brain...with much interconnection of the different networks activated. Rhythm and pitch discrimination are processed mainly in the left hemisphere whereas timbre and melody are found chiefly in the right. Appreciation of metre does not appear to show hemispheric preference". (11)

This and more has been clearly demonstrated in the latest discoveries of healing severe disabilities by means of music. Earlier on I said that life is a network of association and that without a build up of memories, existence would be nothing more than a meaningless stream of images. What such a life in reality would be like is well described by Concetta Tomaino in a section of her article, 'How Music Can Reach The Silenced Brain'. There she records the case of 'Sally', who had been diagnosed with leucoencephalopathy. This meant that Sally "was mute; apart from crying, she made no vocal sounds. She spent her days pacing the long nursing home corridor and crying... One day, as (the author) played some tunes to other residents, (she) was surprised to hear a beautiful voice singing the complete lyrics to the song (she) was playing. (She) turned to the door to see Sally dancing and

singing her way into the room...Her crying stopped, as did her restless wandering the halls. Soon she began speaking and became more integrated into the world of the nursing home.” (12)

It is not difficult to see that music, which addresses so many parts of the brain, served as a bridge to lost memories. Clearly this bridge rises from an *unconscious level*. Some researchers (13) believe that in such recoveries the process of regeneration *begins at the subcortical level* from whence it reaches the *‘higher cortical areas’* involved with *‘the thought and the intent to initiate movement’*. (13)

This movement ‘from bottom up’ is reminiscent of Professor Libet’s experiments that demonstrate an ‘upward motion’ taking place in the case where a response to a given command is registered at a subconscious level a fraction of a second before it enters the consciousness of the test subject. In Professor Libet’s experiments (14) this direction is even more fascinating than in Sally’s case because what enters the subcortical area in such instants is not something that had been stored there a long time ago as in Sally’s case, but had entered there via a dream that had anticipated the very experiment with Libet.

So let me exemplify this situation: Libet might ask us to make a choice between selecting a white cup or a black cup. With us as the test subjects, we would be hooked up to Libet’s testing apparatus, which would register a certain choice. The interesting thing in his research is that we, as the test subjects, would pick the exact same cup in the given example as what was registered in the subcortical area a fraction of a second *before* it appeared in the cortical area. In other words, the choices we make are *preempted in our subcortical system*. Others have repeated Libet’s experiments. They have found that the time gap of a fraction of a second in Libet’s experiments is wider than he originally believed.

There can be no more scientific a testimonial to my findings that songs we hear in our dreams are prophecies of what the day and even beyond will bring.

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- (14) See my essay “To Test or not to Test, that is the Question”: International Journal of Dream Research, Vol. 7 No. 2 October 2014. John Gray’s report on Libet’s experiments conducted at the University of California states: “Work by Benjamin Libet at the University of California showed that the electrical impulse in the brain that initiates action occurs up to half a second before we take the decision to act. Our actions are initiated unconsciously.” (The New Scientist, 14th September 2002)