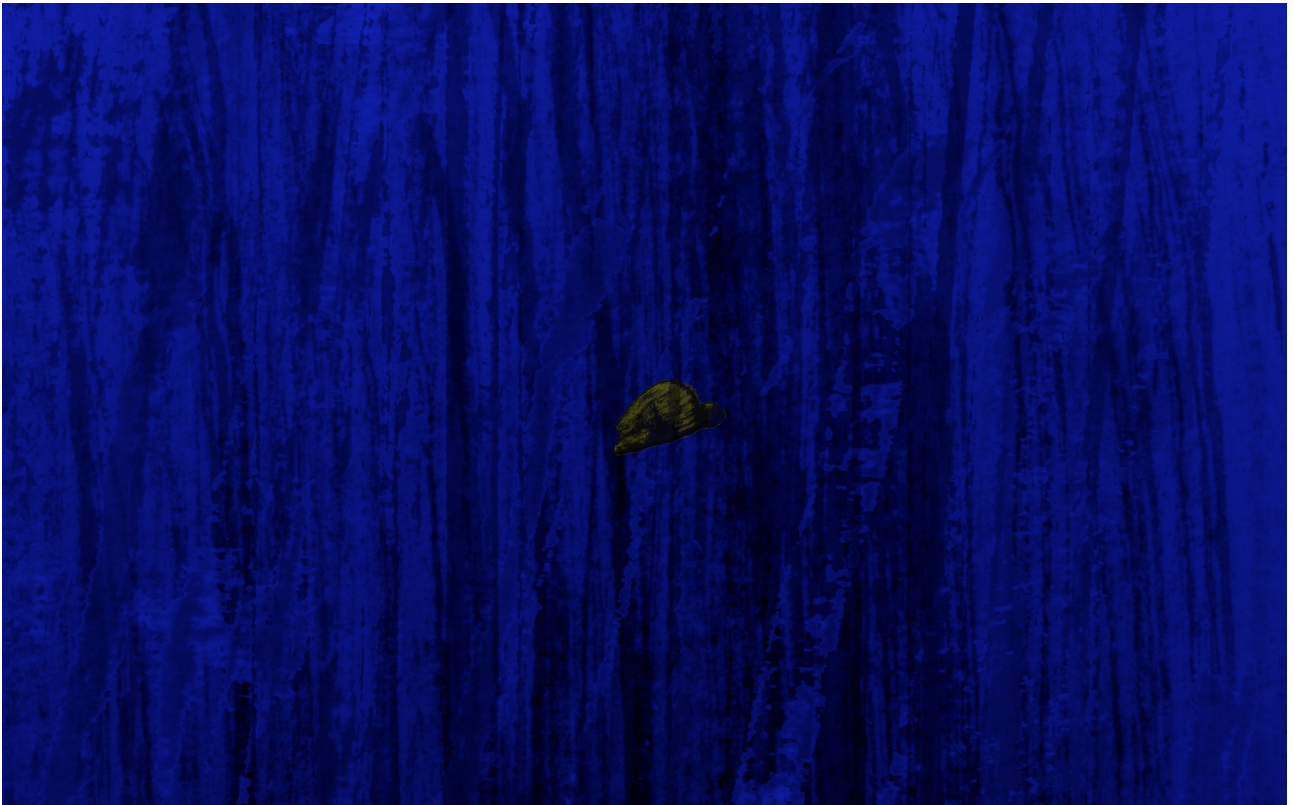


# **A Research Into The Expression of Dreams in Art**



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## 1. Introduction

Together with my father, I was walking through a parking lot towards our car. A boy in suspenders, whom I recognised from my daycare centre, appeared from between the cars. He was deformed as his forehead was exceptionally long. The boy paced towards me and forced me to the ground, while my father did not appear to be aware of the attack and proceeded to stroll towards our vehicle. The boy was pushing me on my cheeks with the palm of his hands. The force would cause his hands to slip off of my face, but he continued to thrust. As he was doing this, the boy shrieked in a distorted children's voice that resembled a human imitation of a barking dog. I panicked when I saw my father walking away from me while I was being held down. (Quirijn Dees, 2020)

This is an account of a dream I had when I was approximately three years old. It is the first dream that I have been able to remember and therefore it definitely must have had a lot of impact at the time. Both my memory of the imagery as well as the memory of the sounds in this dream is still relatively precise. In contrast to this example, the majority of our dreams are forgotten briefly after awakening. Nevertheless, dreams can have quite an emotional impact the day after, this is principally because we are convinced of the veracity of our dream when in a dream-state. If you consider all of these peculiar characteristics, you may wonder what the actual function of dreaming might be, if it even has one. Another question might be if the content can be interpreted. Currently many psychologists consider dreams to be the mere results of the unconscious mind processing recent memories, but it is not that long ago that it was a widely accepted idea that dreams bear prophetic qualities.

My personal interest mainly lies in the unpredictable, absurd and irrational nature of the content of dreams, which is manifested through their narratives, imagery, sounds and thoughts. In light of this, I have based an audiovisual piece: *Seam-Drequence* (2019) on my own dreams. In the process of creating *Seam-Drequence* I realised that the 'dream experience' is a rather particular and complex occurrence. For *Seam-Drequence*, I decided to take an intuitive approach, in which image and sound collaborated in order to represent the dreams in question. Nonetheless there are numerous different approaches that have been taken to express the 'dream experience' within art, as dreams have been a returning theme throughout the history of art, several examples include: Nicolas Dipre's *The dream of Jacob* (approximately 1500), *The Nightmare* (1781) by Johann Heinrich Füssli, Edgar Varèse's *Arcana* (1925), *Baby Chickens* (1988) by Miran Ahn, *Chinchem*, a ceremonial song by the Senoi, and, of course, the Surrealist movement. I aim to examine several of these approaches to then further develop my own approach and method of composing. Preliminary

to my discussion on Surrealism I will examine Freud's approach to interpreting dreams, and then, to keep a certain chronological order, an examination of Jung's approach will follow. Additionally, I will be discussing narrative within a musical context, and within this context I will talk about both of Ligeti's *Apparitions* (1958-1959). Subsequently, I will discuss my personal method and approach, in perspective of the examples I dealt with.

## 2. Freud

Humans have always been interested in dreams and the interpretation of them. In the past, but even still today, dreams have frequently been interpreted as visions. There are numerous mentions of this in Greek mythology, an example is the dream of Cambyses in *The Histories of Herodotus, Book III (Thalia)*, which leads Cambyses to murder his brother Smerdis.

Events began, as is often the case, with a vision. The Great King sees a messenger, who tells him that Smerdis is seated on the throne with his head touching the sky (3.30.2). The tightness and unity of Herodotus's description is shown in the fact that Cambyses receives the vision from a messenger. This point is essential for reasons of composition, for the deceptive dream indeed shows the false Smerdis on the throne, whom Cambyses would have immediately recognized as such (Köhnken, 1980). Cambyses consequently becomes the crucial accomplice to realization of the vision and the tragic facilitator of his own doom. (Rollinger, 2012)

It was in the early twentieth century that the psychological significance of dream interpretation gained recognition due to Freud's psychoanalytical theory, which formed the foundation of the Surrealist movement. The theory was revolutionary at that time for its proposition that the unconscious plays a major role within the human psyche. Even though most Surrealist artists were inspired by the concepts that Freud put forward, they did not follow Freud's theories precisely. Nevertheless, Freud's psychoanalytical theory does provide an interesting approach to dreams, therefore I will now provide a brief summary of a selection of passages from the book *Freud; a General Introduction to Psychoanalysis (2012)*, which is an account of Freud's lectures on psychoanalysis.

### 2.1 Introduction

Freud commences by laying out a general description of dreams, he describes how he conceives dreams as a state between being awake and sleeping. He states how you usually are convinced of the veracity of the dream as you are experiencing one. Besides this, he explains that dreams predominantly exist of visual stimuli, but not without mentioning that other senses might undergo experiences as well (Freud, 2012, 69-70) The notion that dreams predominantly consist of visual stimuli goes for myself as well, however, sound does occur in my dreams. I regularly remember it, but only vaguely. Howeverm this does not mean that one is not capable of dreaming a dream in which sound plays the principal role. In the article "*Music and Dreams: A Review*" (2019) by Kate Olbrich, undergraduate student in German and Psychology at The University of Chester, and Michael Schredl, Professor at the Central Institute of Mental Health at Mannheim, the occurrence of so-called 'music dreams' is discussed. Music dreams are described as; dreams in which the dreamer

listens to, thinks about, talks about or creates music. In this article, it is concluded that the frequency of music dreams is significantly higher when one is occupied with activities that relate to music during daytime: “As reported above, musicians, music students, and choir members report higher frequencies of music dreams than “non-musicians” (Uga et al. , 2006; Vogelsang et al. , 2016), which supports the continuity between waking and dreaming.” (Olbrich & Schredl, 2019, 68). This, however, does not mean that those music dreams are not predominantly visual, as the definition of a music dream is too broad to define a music dream as predominantly aural. Nonetheless, it is stated that the balance of perceived stimuli is personal and depends on the activities during waking state.

## 2.2 External Stimuli

Freud also mentions that external stimuli, for instance sound and smell, can be perceived in the state of dreaming, and even be processed into the dream itself. Freud presents multiple accounts of this phenomenon, all of which are dreams that process the sound of an alarm clock going off. One of these examples goes as follows:

‘And still a third example. I see a kitchen maid walking along the corridor to the dining room with some dozens of plates piled high. The pillar of porcelain in her arms seems to me in danger of losing its balance. “Take care!” I warn her. “The whole load will fall to the ground.” Naturally, the inevitable retort follows: one is used to that, etc., and I still continue to follow the passing figure with apprehensive glances. Sure enough, at the threshold she stumbles – the brittle dishes fall and rattle and crash over the floor in a thousand pieces. But – the endless racket is not, as I soon notice, a real rattling but really a ringing and with this ringing, as the awakened subject now realizes, the alarm has performed its duty.’ (Freud, 2012, 74)

According to Freud, the dream does not recognize the sound as the alarm clock, for it does not appear in the dream. Consequently it interprets the sound's source and replaces the original source with another that occurs in the dream itself. Freud also concludes from the three accounts of identical external stimuli being processed in dream, that each instance of the interpretation results in a different manifestation. (Freud, 2012, 72-74) As a matter of fact, I myself can also provide an example of a dream that processed an external sound stimulus. The report of this dream goes as follows:

I was a mother of a boy (about 9 or 10 years old), and there was also a robotic babysitter. I was in a dressing room and we were ready to go, however, the robotic babysitter started acting strangely and aggressively. It tried to take the child away from me, I resisted and tried to get my son back. The robot forced the boy in a toilet stall, and I tried to enter, while the robot pushed the door shut. When I managed to push the door open and tried to drag the boy out of the stall by his arm, the robot forcefully shut the door on the arm of the boy, I heard a snap and the boy



had to cry. I became furious and tried to fight and grab the robot. At a given moment, the robot and I both stood still in the door opening, we were facing each other. The robot was breathing, I looked into its strange black velvet- coated mouth without teeth, when I woke up, it turned out to be my girlfriend, Sofie, who was still sleeping and breathing close to my ear. (Quirijn, 2019)

The dream, in this case, did recognize the sound in itself, the sound of breathing. The dream applied the sound within the context of the narrative. Another example of his own dream is provided by Freud, in this case the external sound stimuli could be traced back, even though the stimulus itself was not present at the moment of awakening:

I woke up one morning in a place in the Tyrolese Mountains, with the certainty that I had dreamt the Pope had died. I could not explain the dream, but then my wife asked me: ‘Did you hear the terrible bell ringing that broke out early this morning from all the churches and chapels?’ No, I had heard nothing, my sleep is a sound one, but thanks to this information I understood my dream. (Freud, 2012, 75)

Sigmund Freud also shortly discusses the influence of internal or somatic stimuli on dreams. He claims that the state of the body affects the dream content and provides us with multiple commonly known examples of bodily stimuli altering the content of dreams, for instance; the urge to urinate or the state of sexual arousal. Freud suggests that internal and external stimuli both have a similar effect on the dream content, however, he does conclude that proving such an influence of the somatic stimuli is difficult. Freud emphasizes the fact that the dream does not merely produce a replication of the stimuli, but develops, manipulates, substitutes and reconstructs it. (Freud, 2012, 75-76) I personally believe that the ability of the dream to alter stimuli bears a considerable amount of potential, the experimentations that I have attempted in light of this are discussed in the *Experimentations* chapter.

### **2.3 Intention of Dream**

Freud, in another chapter, discusses the purpose or intention of the dream. He provides multiple possible functions a dream might fulfill; one is described by Freud as the function of a guardian of the sleep, he elaborates on this by claiming that sleep-disturbing stimuli, whether external, internal or psychic, can be processed and removed through dreaming.

Another example is the dream as a means of wish fulfillment. According to Freud, this intention is most prominent in the dreams of young children, whose dreams are not as distorted by consciousness as those at the age of approximately five years and older. According to Freud, these wish fulfillments can be a reaction of the mind to recent memories. An example of this is treated by Freud:

A little girl of three and a quarter years old makes her first trip across a lake. At the landing she does not want to leave the boat and cries bitterly. The time of the trip seems to her to have passed altogether too rapidly. The next morning she says, '*Last night I rode on the lake.*' We may add the supplementary fact that this trip lasted longer. (Freud, 2012, 104)

Freud claims that a wish fulfillment is foundational to every dream, nevertheless — with the exception of wish fulfillments dreams of children under the age of approximately five years — these wish fulfillments frequently undergo distortions and consequently become obscure. Freud additionally states that the wish fulfillment of a dream can also be the manifestation of a vital need, thus a somatic stimulus, for instance hunger, thirst or sexual desire. Freud substantiates this statement using an account of a dream of a young girl, who, as a result of an upset stomach, had to abstain from food for a day:

[...] I had noted the dream of a young girl, that consisted of a menu following her name (Anna F, strawberry, huckleberry, egg-dish, pap), as a reaction to an enforced day of fasting on account of a spoiled stomach, which was directly traceable to the eating of the fruits twice mentioned in the dream. (Freud, 2012, 108-109)

Freud also added to this, that this girl's grandmother had dreamed of a multitude of delicacies, after she also had to fast as a result of issues with her kidney. He then continues to provide multiple examples of situations in which a large number of dreams, similar to the two previously mentioned examples, were recorded. Freud mentions prisoners who were victims of forced starvation and subsequently dreamt of nourishment, another instance was of some travelers, who, due to wretched conditions, suffered from food deprivation. Sigmund Freud additionally states that this wish fulfillment in dreams of adults might also respond to mind-occupying matters or dominant situations. Freud discusses multiple instances of this, one of which is the experience of being impatient for a happening that is soon to occur. The dreamer, in these circumstances, dreams of the anticipated occurrence as if it were happening already. Another example provided by Freud is the desire for sleep causing the dreamer to dream of waking up and experiencing daytime activities. The dream replaces the real undertakings while it is prolonging the sleeping state (Freud, 2012, 104-111).

## 2.4 Psychoanalytical Method

Freud introduces his psychoanalytic method with a description of how the manifest dream, or the dream as it is initially perceived, is a distortion of what Freud calls: the latent dream thought. According to Freud, the latent dream thought is the fundament of the manifest dream, and the latent

dream thought is the product of a successful interpretation of a dream. He presents his method of interpretation as a form of free association, which is then utilized to reveal fragments of the unconscious. Freud also provides us with multiple simple examples of interpreted dreams, I will quote a small selection of them in order to create a better understanding of the psychoanalytical method:

1. A lady relates that as a child she often dreamt *'that God had a pointed paper hat on his head'*. How do you expect to understand that without the help of the dreamer? Why, it sounds quite absurd. It is no longer absurd when the lady testifies that as a child she was frequently made to wear such a hat at the table, because she could not help stealing glances at the plates of her brothers and sisters to see if one of them had gotten more than she. The hat was therefore supposed to act as a sort of blinder. The explanation was moreover historic, and given without the least difficulty. The meaning of this fragment and of the whole brief dream, is clear with the help of a further idea of the dreamer 'Since I had heard that God was all-knowing and all-seeing,' she said, 'the dream can only mean that I know everything and see everything just as God does, even when they try to prevent me.' (Freud, 2012, 96)

Freud reveals about this example that the latent dream thought is but a portion of the entire content.

Another example goes as follows:

4. The dreamer *'pulls a certain woman of his acquaintance from behind a bed.'* He finds the meaning of this dream element himself by his first association. It means: This woman 'has a pull' with him. (Freud, 2012, 98)

Freud then claims that this example involves another relation between the manifest dream and the latent dream thought, as the manifest dream acts as a representation of the latent dream thought rather than a misrepresentation. The dream work is a mental system that attempts to obscure and subdue the latent dream thought by altering and warping the dream content, therefore creating the manifest dream. (Freud, 2012, 98-102)

### 3. Surrealism

When dreams and art are mentioned within one sentence, many will immediately think of Surrealism. Even though not all art that concerns itself with dreams can be considered to be surrealist, the movement was fundamental for the exploration of the unconscious and the irrational in the history of art. Considering its importance and the sheer quantity of works related to dreams that are called surrealist, I will dedicate this chapter to the techniques that were discovered and exploited within this movement.

In the text *“Dadaism, Surrealism, and the Unconscious”* (2013) Professor Laganà, art historian and Associate Professor at the University of Malta, discusses the origins of Surrealism. According to Laganà the Surrealist Movement arose from the Dadaism, as they both focus on the relationship between the unconscious and creative activities. He then claims that the movement started in Paris in 1922, where André Breton assembled a group of artists, who then commenced exploring the unconscious, in order to release their creativity from the rational. (Laganà, 2013, 150) The concept of the unconscious as a part of the psychoanalytic theory was initially introduced by Sigmund Freud, in his book *The Interpretation of Dreams* (1899), and it was, within the Surrealist movement, seen and utilized as a source of inspiration. In his article *“Surrealism’s Freudian Foundation”* (2017), Aaron Reuben, graduate student in clinical psychology at Duke University, uses a quote from Freud to describe the not only reproductive, but also productive potential that dream-imagination bears, The dream-imagination is reproductive in its utilization of recent memories, and productive in the irrational arrangement and form in which these memories are manifested. He then continues to describe how the Surrealists used these productions, which could for instance be a dream-image or thought, to access an imagination that is liberated from rational notions.

Despite the relevance of the psychoanalytical theory for the Surrealist movement, most of the Surrealists did not implement Freud’s techniques of dream interpretation, but merely utilized the material that was derived from the unconscious as the basis of their art. Laganà discourses on this in his article mentioned above:

Although Freudian psychology played an important role in the development of Surrealist thinking, the Surrealists borrowed only what was appropriate for them. Their aim was to change the view of mankind, not to offer an objective scientific contribution to psychology. So it was natural for the Surrealists to create dream-like scenes and images that are impossible to find in the natural world. (Laganà, 2013, 153)

In the book *Dada and Surrealism* (2004) by David Hopkins, it is even claimed that Breton mainly familiarized himself with Freud's theories through summaries by French psychologists Emmanuel Régis and Angelo Hesnard, and that he was better acquainted with French neurologists.

Hopkins then continues to describe how Max Ernst's work in 1922-23 (Ernst had discovered Freud during his study of psychology at the University of Bonn) had a more substantial relationship with Freud. Hopkins then alludes to Max Ernst's *Pietà or Revolution by Night* (1923), a painting in which, according to Hopkins, Ernst creates an adaptation of a 'Pietà', which is originally a symbolic Christian representation of Virgin Mary and the dead Christ.

As then concluded by David, Ernst replaced the Virgin Mary with his own father and the dead Christ with himself in petrified form. According to Hopkins, this refers to the time when, during Ernst's youth, his religious father had painted Max Ernst as the Infant Christ. David Hopkins then concludes that the painting refers strongly to Freud's theories by saying:

All of this strongly suggests that Ernst took the basic mechanisms of the Freudian 'dream work' – particularly the processes of 'displacement' and 'condensation' by which a dreamer's repressed desires and anxieties are encoded in the 'manifest content' of the dream – as a means by which he could supply himself with an exotic psychobiography, scrambling elements of his own biography and aspects of Christian iconography. His overall point of reference appears to be the central premiss of Freud's account of childhood sexuality, the Oedipus Complex, which is predicated on the male child's unconscious fantasy of rivalry with the father for the mother's love, and the violent (castrative) retribution which would result. The 'latent content' of the painting would thus be that the father has taken revenge for the son's infringement of the incest taboo. Ernst, of course, was not reconstructing one of his own dreams but producing a form of self-analysis. (Hopkins, 2004, 100)



<sup>1</sup> *Pietà / Revolution by Night* by Max Ernst (1923)

1 Max Ernst, *Pietà/Revolution by Night*, 1923, oil on canvas. 116.2 cm × 88.9 cm . Tate gallery, London.

David Hopkins then states that this interpretation should not be viewed as definitive and that the work could also be perceived as relating to an 'inverted Oedipus Complex'. (Hopkins, 2004, 99-101)

As stated by Hopkins, Ernst refers to Freud's theories and, in a sense, instead of reconstructing his own dreams, Ernst simulated the procedures that occur in the dreaming state. According to Freud's psychoanalytical theory, these procedures are an attempt of the mind to conceal the so-called 'latent dream thought', through these particular procedures the final manifest dream takes shape. Therefore the manifest dream can be viewed as a facade that attempts to disguise the actual meaning of the dream. (Hopkins 2004, 101) Ernst's approach in *Pièta* to create dream-inspired work is significantly different from most within the Surrealist movement, as he applied the theories of Freud to actively construct his own dream, rather than presenting an already-experienced dream. One could say that he reversed Freud's procedure of the interpretation of dreams, as he created the image by applying dream distortion to the latent dream thought.

## 4. Carl Jung

### 4.1 Introduction

The psychoanalyst Carl Jung was another prominent figure within the field of dream interpretation. Jung was a follower of Freud's psychoanalytical theories, nevertheless, Jung would ensue to develop his personal perspective and approach to dreams and their interpretation. Whereas Freud's approach to dream interpretation seems to principally concern itself with sexuality, Jung's approach is mostly relates to symbolism. Jung's approach could almost be viewed as resembling to iconographical methods. In order to further discourse upon the Jungian perspective on dreams, I will discuss multiple segments from the book *Dreams; From Volumes 4, 8, 12, and 16 of the Collected Works of C. G. Jung* translated by R.F.C. Hull.

### 4.2 The Function of Dreaming

Perhaps it is useful to first define some distinctions in Jung's perspective on dreams, as compared to Freud's. As opposed to Freud, who, as I previously mentioned, believes that a wish fulfilment is represented within each dream, Jung argues that the dream plays a compensatory role in respect to the conscious activity. He views dreams as a 'self-regulatory' manifestations of the psyche, as a reaction to our conscious state. Jung describes how it is challenging to demonstrate this 'psychic compensation' due its individual expression. According to Jung, the manifestation of this psychic compensation is highly dependent on the psyche itself. Jung does, however, mention that the compensatory function of dreams does not necessarily apply to all dream-phenomena, as our knowledge and understanding of dreams is still limited. Jung, additionally, mentions another function that dreams potentially fulfill, he names it the 'prospective function'. Jung describes this function as "[ ... ] an anticipation in the unconscious of future conscious achievements, something like a preliminary exercise or sketch, or a plan roughed out in advance." (Jung, 1974, 41) This notion is congruent with the type of wish fulfilment, introduced by Freud, in which the dreamer's anticipation for some activity or happening in the future is satisfied within the dream. Nevertheless, this type of wish fulfilment is but a portion of the myriad of dream scenarios that would bear this prospective function. Another function that Jung proposes is the 'reductive function', this function, according to Jung, is mainly investigated by Freud and principally concerns itself with "[ ... ] repressed infantile-sexual wishes (Freud), infantile claims to power (Adler), and suprapersonal archaic elements of thought, feeling, and instinct." (Jung, 1974, 44) According to Jung, the reductive function, even though a separate category, has in essence a compensatory function as

well. Another function that Jung mentions correlates with Freud's above-mentioned phenomenon of somatic stimuli. Jung does emphasize the fact that the somatic stimuli are usually integrated within the process of symbolic expression, and that it is rather rare that these stimuli in fact are integral to the function of the dream. (Jung, 1974, 38-44)

Jung does concur with Freud on the significance of the associations that the dreamer himself provides, they form the 'mental context' with which a dream can be interpreted. Jung, however, states that the dream symbolism with which a dream can be interpreted, is to a great extent determined by the conscious situation of the dreamer, this includes his philosophical, religious and moral beliefs. Because of this, Jung argues that a semiotic approach, relating to generally established signs and symptoms, would be inadvisable. With this he opposes the sexual symbolism that is a part of the Freudian school, since it employs rather predetermined definitions of its symbols. (Jung 1974, 104-105) I agree on this critical point on Freud's symbolism, it frequently uses preconceived and narrow definitions in a dream-environment that is so personal and individual that I find it difficult to believe that such a specific and pre-established index of symbols applies to such a variety of individuals. Later in the book, Jung also describes his method for dream interpretation. He explains that he uses a myriad of dreams that come from the same individual to establish its psychological context. (Jung, 1974, 118-120)

### 4.3 Archetypes

In this light, Jung also presents the concept of a 'collective unconscious', to provide a definition, I translate a segment from the book *Archetypen* (1991) which is written by Carl Gustav Jung and translated by Pety de Vries-Ek: A, to some extent superficial, layer of the unconscious can be considered personal. We call this the 'personal unconscious'. This, however, rests on a more profound layer, which does not originate from experiences or achievements, but is innate. This deeper layer forms the so-called 'collective unconscious'. [ ... ] It forms a general psychological foundation of impersonal nature. To elaborate on this Jung describes the concept of 'archetypes', which are described as follows: the contents of the personal unconscious are primarily so-called emotionally charged complexes. The contents of the collective unconscious are, on the other hand, so-called 'archetypes'. Jung then describes archetypes using a quote from the *De divinis nominibus*



by Augustinus: Concepts [ ... ] that have not been shaped themselves [ ... ] that are located in the Godly being. Jung then describes how myths and fairy tales are examples of archetypes that are manifested through conscious formulas. According to Jung, the natural processes that have been mythologized by humans (examples include: the seasons, rainy seasons, etc.) are not necessarily allegories of objective experiences, but symbolical expressions of the intrinsic and unconscious drama of the soul. Jung argues that this becomes accessible to the human conscious through these projections onto the natural phenomena, (Jung, 1991, 79-81) It is the psychological context of the dreamer, and so the collection of other dreams, with which Jung aims to interpret the symbolic expressions that are resultant from these archetypes, thereby establishing the individual psychological context, to then be able to implement dream interpretation.

#### 4.4. Akira Kurosawa's *Yume* (1990)

The movie *Yume* or *Dreams* (1990) by Akira Kurosawa, could potentially be viewed as a work that portrays dreams in an approach similar to that of Jung and possibly Freud as well. The film consists of eight separate segments which are based upon the director Akira Kurosawa's personal dreams. Each episode has its own narrative that does not necessarily connect to any other episode, nevertheless, Kurosawa placed the sections in a deliberate sequence, in order to create juxtapositions and parallels.

In his article *Kurosawa's Dreams: A Cinematic Reflection of a Traditional Japanese Context* (2001), Zvika Serper discusses and analyses this motion picture within its cultural context. He describes how in *Dreams* the classical Japanese form of theatre called 'Nō' is mainly implemented. Serper draws a relation between the so-called character 'I' in the film, which could be considered as the dreamer or in this case: Kurosawa, and the 'waki' in Nō-theatre, whose passiveness provides the possibility for its audience to embody the character within the narrative of the story. (Serper, 2001, 83-84)



<sup>2</sup>A still from the wedding procession in *Yume/Dreams* (1990)

Symbolism is of great significance in *Yume*, according to Serper's analysis. Therefore he makes sure to treat the subject within the context of Japanese culture. Serper discourses on the processions that happen in the last and the first episode, whereas the first episode includes a mysterious and unnerving wedding procession, the final episode includes a cheerful and lively funeral procession.

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<sup>2</sup> Kurosawa, Akira. *Yume*. 1990; Toho, Japan; Warner Bros, 11/05/1990. DVD.

A significant detail that Serper discusses is the fox masks that are worn in the wedding procession. The fox itself is already a figure that is rich in symbolisms and connotations in Japanese culture. Serper draws a relation between the play *Tsurigitsune* (Fox Trapping), in which the main character Hakuzōsu wears a kyōgen mask, a mask that merges human and animalistic traits, similar to the masks that are worn in the wedding procession. In the play, a fox morphes into human form, to later reveal itself in its initial form. Serper consequently concludes from this that the characters in the wedding procession are transformed humans. (Serper, 2001, 81 - 87)



<sup>3</sup> The mask on the right represents a fox. Whereas the mask on the left, Hakuzōsu, is symbolic for a fox that has metamorphosed into a human being.

Serper also discourses on the symbolism that occurs in the second episode *The Peach Orchard*. In *The Peach Orchard* the two symbols of peach blossoms and *hina dolls* are combined with their most significant connotation of purification, according to Serper. I is confronted by the spirits of the trees of the peach orchard that were cut down, these spirits are dressed as *hina dolls*. Serper refers to the Japanese *Hina Matsuri* or ‘The Doll’s Festival’ where sweets and food are offered to dolls. This festival is occasionally named ‘The Peach Festival’ for its use of peach blossoms as decoration. Serper also mentions how the origins of the *hina dolls* are believed to be rooted in the Chinese culture, where these dolls were part of purification rituals and exorcisms. Additionally, Serper mentions how peaches are believed to be able to drive away evil spirits and demons. Serper concludes from this that the symbolism of *The Peach Orchard* evolves around the concept of divine purification. (Serper, 2001, 88 - 90)

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<sup>3</sup> Serper, Zvika. 2001. “Kurosawa's "Dreams": A Cinematic Reflection of a Traditional Japanese Context.” *Cinema Journal*, Vol. 40, No. 4 (Summer, 2001): 88. <https://www.jstor.org/stable/1225871>



<sup>4</sup>*A still from The Peach Orchard, Yume/Dreams (1990)*

These are only a few examples of the myriad of symbolisms that Serper found and interpreted within *Yume*. Nevertheless, it seems that there is a connection between the deep-rooted cultural and religious references that are used in the film and the concept of archetypes that Jung proposes. Even though the motion picture might not refer to a Jungian approach in a direct sense, it is its folkloric and cultural symbolisms that, according to Jung, are manifestations of archetypes. The interpretation that Serper performs could be viewed as a dream interpretation, where the individual psychological context is replaced by a broader cultural context. However, as there is no information on Kurosawa's initial dreams on which the film is based, we can not be sure to what degree these symbolisms and the format of the Nō-theatre are consciously added by Kurosawa or where initially part of the dream. Nevertheless, it is safe to assume that *Dreams* applies folkloric and cultural symbolism and references to express its dreams.

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<sup>4</sup> Kurosawa, Akira. *Yume*. 1990; Toho, Japan; Warner Bros, 11/05/1990. DVD.

#### **4.5 Conclusion on General Dream Interpretation**

Hitherto there have been multiple researches and articles that criticize and disprove both the Jungian and Freudian theories and methods of dream interpretation. However, it is not my personal aim to challenge their theories, as their perspectives on dreams are more valuable to me than their veracity. Their theories provide a certain historical context on dream interpretation, as well as their own views on dreams, these views could be foundational for artistic perspectives, such as the previously mentioned case of Max Ernst. The personal complication that I experience, however, has to do with the result of dream interpretation itself. I should first define the aim of my work; With the work, I attempt to represent my dreamworld, including the imagery, sounds, emotions and thoughts that I experience during these dreams, in order to propose an experience that is open to multiple interpretations. With regard to this, it would be preferable to utilize the complexity and individuality that is so inherent to dreams on a surface level, than to utilize the interpretation of a dream, which would 'distil' the experience and thereby limit the audience's ability to interpret the work individually. Kurosawa's approach to portraying his dreams through symbolism and cultural references does not apply to my personal aim of provoking a dream-world to the audience either. Symbolizing a dream attaches references to the personal culture, which does not serve my personal aim as it creates a more implicit dream-world. Nevertheless, a selection of concepts and discoveries that Freud and Jung discuss can still be helpful to implement within my creative process.

#### **4.6 Dream Form**

An example of a concept of Jung is potentially applicable within my creative process is Jung's concept on the form of dreams. Musical form, even though different in definition, could be inspired by or established on the form of dreams. For clarity, I should mention that Jung defines 'the form of dreams' as the form of a majority of dreams, which bear a definite structure. Jung divides this structure into four phases, the 'statement of place', the 'development of the plot', which is followed by the 'culmination or peripeteia' and then the 'lysis'.

According to Jung, the statement of place is mainly introductory to the dream. First of all, the location is declared, which is then followed by the announcement of the protagonists. Jung then explains that statements of time, dubbed the 'exposition' by him, occur less frequently. Jung concludes that the statement of place basically reveals the initial situation of the dreamer. In 'the

development', Jung describes how the situation complexifies and a tension arises as the narrative becomes less predictable. Then, in the phase of culmination "Here something decisive happens or changes completely:" (Jung, 1974, 81) Which is followed by the 'lysis' or "the solution or result produced by the dream-work." (Jung, 1974, 81) Jung describes this concluding phase as the depiction of the final situation in which frequently a solution, pursued by the dreamer, is applied. Jung does mention that it is possible that lysis is absent in specific dreams. (Jung, 1974, 80-81) Jung defined these phases that are previously mentioned rather broadly, which enables the ability to translate the 'dream-form' to a musical form, I will dicourse on this in the *Conclusion* chapter.

## 5. Narrative

### 5.1 Introduction

One of the most integral and inherent characteristics of a dream is its narrative. As I personally find the narratives that are created in dreaming most compelling, I will dedicate a substantial section on this subject. As Sara Pinheiro, a Sonology-Alumnus, wrote her thesis on the subject of sound-narration and the composition of sound-stories, I will provide a brief synopsis of a selection of segments from *Sound Intermittences* (2012) to represent a more referential approach to narrative, together with a selection of sections that are derived from the article *Narrative Modes in Acousmatic Music* (2016), in which James Andean discusses and defines a multiplicity of narrative modes within the context of acousmatic music.

### 5.2 Definition of Narrative

Pinheiro, in the chapter *2.1 – Narrative as a proposal*, discusses the definition of narrative. According to Pinheiro, “[...] narrative happens as a sequence of logics established in the relationship between listener and teller.” (Pinheiro, 2012, 21) She asserts that these logics are brought forward by the narrative, and within the context of sound this narrative would be a procedure that mainly communicates the sounds as ‘sound-percepts’ — which she defines as the sounds as they are perceived by a subject — in contrast to the sounds as ‘sound-pulses’, which are defined as the physical sounds in themselves. According to Pinheiro, the narrative is subjective, for it is a consequence of the perception of the listener (Pinheiro, 2012, 21).

In the chapter *1.1 Narrative of Narrative Modes in Acousmatic Music*, Andean commences by defining his personal definition of narrative, which

[...] tends to emphasise time and change as marked by a succession of events (Brunson 2012): ‘the representation of an event or a series of events’ (Abbott 2008); ‘the representation of a temporal development, which consists of a succession of events’ (Meelberg 2006), [...] (Andean, 2016, 192)

Andean, nevertheless, makes a distinction with the definitions mentioned above, he puts an emphasis on the perceptual role that narrative plays, rather than the role of a narrative “as some autonomous quantity residing in a ‘work’ that is somehow independent of human construction or contact.” (Andean, 2016, 192) Andean’s definition stresses the narrative “[...] as a function of our listening experience.” (Andean 2016, 192) He then describes his definition as follows: “our

*experience* of an event or a series of events’; ‘our *experience* of a temporal development, and of a succession of events’.” (Andean, 2016, 192) Even though Andean’s definition seems to be somewhat broader than Pinheiro’s, I would argue that their definitions are similar in principal, as Andean and Pinheiro seem to both emphasize the focus on perception and experience within their definition of a narrative. Therefore, I would suggest that both of their approaches revolve around the same definition.

### **5.3 The Role of Narrative**

Pinheiro continues by stating that narrative, within the context of sound, is merely suggestive and thus a proposal. She describes this by claiming that the concepts that are proposed by the narrative do not necessarily result in the audience perceiving these concepts, and that the work does not rely on the conveyance of the narrative. Pinheiro continues by describing how the approach of using a narrative as a structure is a method to create a coherent composition, as it causes a certain logic of apparent causality within the context of the whole composition. Pinheiro concludes this chapter with the notion that the narrative can be manifested through an ‘editing strategy’, in order to create a proposition for the audience to interpret the composition (Pinheiro, 2012, 25-26). I should emphasize the notion of the narrative being subjective to the interpretation of the listener. Narratives derived from dreams are frequently complicated and illogical to the dreamer him-/herself but especially to another person. A dream to someone other than the dreamer himself is often enigmatic, and I would argue that it is a lost cause to attempt to convey one’s dreams in an accurate and precise way. A myriad of emotions, situations and thoughts that appear in a dream state defy an accurate description even with literary means. As a result, the employment of dream narratives in my work will result in the work assuming the structure of a narrative, rather than a transparent rendering of my dream to the audience. How the narrative is then interpreted is the audience's subjective construction.

### **5.4 Narrative within Electroacoustic Context**

In another chapter, namely 2.3 – *Narrative and Electroacoustic Music* Pinheiro compares narrativity, as it is conceived in electroacoustic music, with Pinheiro’s own conceptions on the term in relation to sound. According to Pinheiro, “The possibility of sound narrative is the specification of experience, as a mediation of sensations towards the communication of a one-self perspective,



the subject that experiences the occurrence.” (Pinheiro, 2012, 36) She argues that the distinction between a musical approach and hers to a narrative is that a ‘sound-percept’ in a musical narrative is conceived as merely musical, whereas a ‘sound-percept’ in Pinheiro’s approach can be perceived on multiple levels. She also mentions how the approach to listening is crucial for her attitude towards sound-narratives. Pinheiro then incorporates a quote by F.E. Maus, an Associate Professor of the University of Virginia, about how music may evoke the imagination of a fictional world, in which the events can shape a story. Pinheiro, in contrast, describes her own approach as more general sonic-related. According to Pinheiro, the presence of musical characteristics as a part of the sound that is employed in her approach is not important for “the discussion of their potential narrative properties.” (Pinheiro, 2012, 37) She proceeds by describing how musical sounds relate to a different concept of intelligibility than concrete sounds do. She then emphasizes the difference in listening to processed sounds or serial/tonal music and, for instance, a concrete truck. Pinheiro describes the concrete sounds that are involved with her concept of sound-stories, as referring, perceptually, to commonplace experiences. She emphasizes that the intelligibility of sound, in the context of her sound-story, refers to ‘specific audible situations’. Nonetheless, Pinheiro mentions how the piece is not constrained by this intelligibility, as the sounds rather ‘stimulate subjective fiction’. (Pinheiro 2012, 36-37)

### **5.5 Referential and Metaphoric Narrative (Pinheiro)**

Pinheiro also dedicates a section to the concept of a musical narrative as a metaphor. She discusses the article “*Can One Speak of Narrativity in Music?*” by Nattiez, Nattiez describes a so-called “narrative mode of listening”, in which the listener chooses to perceive a sequence of sound events as following a plot. Pinheiro continues by presenting the difference between a musical narrative, which is ‘structured by either pitches/frequencies/tones’ and a narrative constructed with concrete sounds. As mentioned by Pinheiro, this distinction lies in the fact that concrete sounds are, in contrast to musical sounds, not metaphorical or symbolic of an object or idea, but are an integral part of the object. Pinheiro elaborates on this, using the example of the sound of a truck, which is inherent to our concept of a truck. (Pinheiro, 2012, 37) All in all, concrete sounds bear an intrinsic association which can evoke a narrative based on these associations, whereas musical sound, with which I imply sounds that do not (necessarily) bear this intrinsic association, do not have the ability to evoke a narrative as such. This distinction between musical and concrete sounds is of importance to my work as well, as I employ both of these sounds together with visuals to recreate my dreams.

Assigning the role that both of these types of sound material play in my piece is essential. A dream is a specific circumstance or entity that I aim to convey, and the employment of solely musical sounds might produce the problem of the narrative becoming too enigmatic and abstract; it might obscure the narrative to a degree in which it is difficult for the listener to even discern it. I agree with Pinheiro's intention to give the listener the opportunity to listen to my work in multiple modes. In order to execute such a proposition of a dream narrative, I suggest the application of concrete sounds alongside with, in juxtaposition to and/or converged with the musical sounds. Such sounds would then propose its narrative using the intrinsic associations to their respective sources I mentioned above. The musical sounds would then be representational of, for instance, the ambiance, thoughts and emotions that are inherent to the dream. These elements also play a prominent part in the narrative of dreams, however, I view them as more challenging to convey in sound, compared to the physical references that concrete sounds provoke.

Pinheiro also proposes that a "metaphoric listening mode" can be provoked. She does, however, state that this listening mode is merely optional for the listener or the composer as "[...] the mode is not intrinsic to the sound," (Pinheiro, 2012, 38) Therefore, Pinheiro's approach to a sound-story offers a multiplicity of possible listening modes to the listener, the sound-story can be perceived as metaphorical or musical, nevertheless, the principal mode refers directly to the sound source or object that is presented by the sound. She concludes that these concepts are established "[...] on the fact that narrative is a *representation* of sounds (or a sonic representation of narrative)," (Pinheiro, 2012, 39) Pinheiro, however, suggests that narrative ought to be "[...] formulated as a mode of *presenting* sounds." (Pinheiro, 2012, 39) She then opines that the sounds used in a sound-story bear the capacity to present rather than represent, as she states that "[...] the metaphoric layer is a detachment from the percept," (Pinheiro, 2012, 39) In the context of my personal work involved with dreams, I aim to both represent as well as present the narrative using sounds. This means that I intend to manifest the narrative in both a direct manner, employing concrete sounds, as well as in a more metaphorical manner, employing musical or abstract sounds. I also want to blur the distinctions between the metaphoric layer and the 'concrete layer', by creating sound objects that consist of both concrete sound or sound characteristics and electronic sound, an example of such a sound combination is the sound from feedback, which is initially an electronic sound, however, when concrete sounds are fed into the feedback, the resulting sound may inherit sonic characteristics from the concrete (input) sound.

### 5.6 Literal Narrative

Pinheiro continues by discussing a text by Katie Norman as she, within this context, describes how “a sound narrative relates to the ability to *imagine* a stage or location, and that such imagination emerges through movement and the need to understand a sequence of actions.” (Pinheiro, 2012, 41) Pinheiro mainly discusses the tendency to interpret here, as Norman does in an analysis. Pinheiro, however, believes that a certain distance should be taken from such a textual interpretation, as it limits the potential reception of other interpretable layers and possibilities through language. Pinheiro suggests to, instead, recognize the sound source, but not reduce it to that identification. She states that narrative is “[...] the trigger to imagine a diversity of sound actions and a mode of creative listening.” (Pinheiro, 2012, 41) I personally agree with the notions of Pinheiro that an interpretation of a sound-narrative through literal means will result in a reduced impression of the original piece. Especially when considering the complexity of dream narratives, including the concepts, emotions, images or sounds that appear in such narratives, would a textual interpretation limit all these experiences by labelling them. Also during the process of constructing the piece from the notations of my dreams do I attempt to avoid these writings as much as possible, for usually they merely act as a reference to my memory of the dream. I am aware of possible alterations can take place when ‘re-visiting’ or reminiscing a dream, however, I consider direct reminiscence to be a less ‘distorting’ approach of recalling the dream, than depending entirely on my notations of the dream. I would like to mention that these notations are made at an early waking-state, and in general, the quality of these notations are affected by this.

### 5.7 Representation of or Reference to Narrative

Pinheiro, later in the chapter, emphasizes the differences between the approach of representation and the approach of reference within composition. The approaches fundamentally differ in their aim as well as the consequences in listening engendered by them. Pinheiro adds that sound “[...] refers to ideas that are external to the act and moment of listening.” (Pinheiro, 2012, 42) Whereas, she asserts, music refers to concepts that are “[...] internal to the piece,” (Pinheiro, 2012, 42) Pinheiro mentions that external references within a musical context form a representation, rather than a reference. She elaborates on this by stating that listening to music entices the listener to comprehend the relations between the musical elements presented within the composition. While listening to concrete sounds, when presented as part of a narrative, entice the necessity of comprehending them “[...] in terms of reference to its context,” (Pinheiro, 2012, 42) Pinheiro also argues that a

representational approach is not an instance of external reference. She substantiates this notion using the example of the (concrete) sound of a singing bird and the impersonation of the sound of a singing bird. Pinheiro describes how the latter sound represents a concept of merely the common behavior of a bird, in contrast to the concrete sound which suggest the presence of the bird and entices the curiosity about the bird. (Pinheiro, 2012, 41-42)

I would personally argue that the musical form could cause for a composition to be referential to an external context. If the form structures the representational sounds in a manner that provokes, for instance, the notion of a place or situation, I believe that this narrative can be perceived as an external reference. However, in such a composition, there will always be a distance to the represented sound object for the object is presented through a translation. This translation is the procedure that is employed to represent the original sound object. Whether this representation is done by an instrument or an electronic sound, the translation will diminish the lucidity of the initial represented object. In contrast, the reduction in lucidity is limited when the referential approach is taken, employing concrete sounds.

### **5.8 Pinheiro's Conclusion**

Pinheiro concludes that:

[...] to represent narrative is not the same as being narrative. If one considers music as being composed of concrete sounds, it will not be mimetic any longer, but of sources that are, from that point on, actors that conduct events in a play. It is not a representation, but it provides sources so that a story can emerge in the listener's mind. Afterwards, that story will become his/her own narrative. (Pinheiro, 2012, 43)

The question that comes to (my) mind is if it is possible to combine concrete with 'non-concrete', musical or transformed material to become such actors, or will this partial-mimetic approach lack the sources to correspond to play Pinheiro mentioned? I would personally argue that the combination of both concrete and 'non-concrete' or 'non-referential' sound is capable to propose a narrative as well. The concrete sounds would not only function as the actors in the play, but the would also fill in the role of a grip or 'something-to-hold-on-to' for the listener. This grip is the proposition of the narrative itself, which emerges from the employment and structure of the concrete sounds. The concrete sounds provide the context with which the employment of musical or non-concrete sound material would then become part of the narrative.

## 6 Narrative Modes

### 6.1 Introduction

As I have now covered Pinheiro's perspective on narrativity in music, I will discourse on potential narrative modes, as I believe that these modes are useful to help structure a method of composition. In his article *Narrative Modes in Acousmatic Music (2016)*, James Andean discusses narrative within the context of acousmatic music. Andean begins with stating that "Acousmatic music is an inherently narrative art form." (Andean, 2016, 192) He substantiates this statement by acknowledging that the referential layer that is inherent to concrete or 'recorded real-world materials' is disposed to provoke a narrative. He also distinguishes the narrativity that is inherent to acousmatic music from the fundamental narrativity that exists within music in general. Andean elaborates on this by describing how, within acousmatic music, the perceptual reaction has precedence over form. He then argues that even in acousmatic works that do not employ concrete sounds, the narrativity is a strong element. Andean describes how this is due to the 'phenomenological' origins and the accentuation on perception mentioned above that shaped the 'acousmatic language' (Andean, 2016, 192).

In the chapter 2. *Narrative Modes* Andean discusses the potential listening modes that are integral to narrative within acousmatic music. He states, similarly to Pinheiro, that acousmatic music is involved with various potential identities, which can be identified by the listener. Andean then proposes a myriad of potential "[...] narrative 'modes' in acousmatic listening," (Andean, 2016, 193) He mentions that these modes can be viewed as perspectives on a work, rather than the identity inherent to the work. Andean then continues by arguing that these modes, even though subjective to the listener, can be suggested or proposed by the composer.

Andean, in chapter 3. *Existing Theory* stresses the significance of time when listening to works in a narrative perspective. Referring to Heisenberg, he argues that it is critical for the listener to focus on the composition as a whole, rather than isolated distinct elements, as this "[...] removes them from the temporal flow," (Andean, 2016, 193) and therefore negates their use within the composition. Andean then concludes that:

Human experience is fundamentally temporal; because narrative both informs and is informed by human experience, it, too, is fundamentally temporal; and , closing the circle, temporal experience is fundamentally narrative. From this, we can further assert that our experience of

music will be fundamentally narrative, since music is experienced ‘in time’. (Andean, 2016, 194)

Andean discusses the narrative modes involved with acousmatic music in chapter 4. *Narrative Modes in Acousmatic Music*.

## 6.2 Material or Referential Narrative

The first mode that Andean discusses is the ‘*material narrative*’, this is the narrative that is provoked by the referential layer, that is inherent to concrete sound material, to the initial sound source. Andean states that: “The more closely linked to, or immediately evocative of, a sound source, the likelier it is that the material narrative mode will be invoked.” (Andean, 2016, 194) He continues by arguing that as this relation to its source is abstracted, this material narrative becomes less prominent as well. (Andean, 2016, 194)

## 6.3 Formal Narrative

Andean then concerns himself with ‘*formal narrative*’, which is involved with musical form. He argues that numerous traditional forms fail to provoke or suggest a story to the listener. He does, however, mention the ternary form as a potential example of “[...] a narrative of the ‘return’,” (Andean, 2016, 194). James Andean also states that acousmatic music tends to convey its (formal) narrative in a more direct manner, whereas instrumental music does this metaphorically. Andean provides an example of this: The piece *Undertow* (2007) by Jonty Harrison consists of a ternary form, namely the ABA-form. Andean had previously described how the piece commences with soundscapes akin to those of a beach, then the listener is ‘submerged’ as bubbling sounds are presented, after which the listener returns to the beach at the end. Andean views this return to the beach as a direct representation of the return that is inherent to the ABA-form, in contrast to instrumental music, where such a return is merely presented in a metaphorical manner. (Andean, 2016, 194-195)

## 6.4 Structural Narrative

The structural narrativity is discussed by James Andean in chapter 4.3 *Structural Narrative*. He defines the structural narrative using a paraphrase of Simon Emmerson: “those aspects of narrative

that are communicated through ‘language’ or syntax (Emmerson 1986).” (Andean, 2016, 195)

Andean explains why this narrative mode is particularly problematic within the context of acousmatic music. As opposed to other forms of music, for instance tonal or serialist music, there is not a unified syntax that is implemented within acousmatic music. Andean argues that, whilst there are different movements within acousmatic music that all utilize certain structural methods, these procedures are not always collectively utilized or familiar throughout the broader acousmatic field. Additionally, Andean mentions how other musical structures and syntaxes are frequently borrowed and referenced within acousmatic music. Andean concludes from this that structural narrative within acousmatic music, if present, frequently is combined or cooperates with other narrative modes to provoke a narrative. (Andean, 2016, 195-196)

### **6.5 Mimetic Narrative**

The ‘mimetic narrative mode’ is also discussed by James Andean. Andean proposes the idea that a musical syntax originates from acousmatic music, this syntax is based upon our intrinsic comprehension of “[...] movement and behaviour in the world around us (Basanta 2010).” (Andean, 2016, 196)

Andean provides an example of a bouncing ball with its acceleration of impacts as such a behaviour. This behavioural layer is represented in the mimetic narrative. Andean emphasizes the distinction between the material and the mimetic narrative, since these modes are closely related: Whereas the material narrative concerns itself with the reference to the object itself, the mimetic narrative concerns itself with the behaviour of the object. Andean elaborates on this by referring back to his above-mentioned example of the bouncing ball. The impact of the ball, the material, could be replaced with another sound, Andean, in this case, mentions a ‘bouncing cat’, and –on the other hand could the behaviour, the mimetic, be replaced with another one: a ‘mewling ball’, for instance. (Andean, 2016, 196-197)

**6.6 Spatial Narrative** Andean also discusses the ‘spatial narrative mode’ which are the spatial characteristics and the role they play in a potential narrative. He describes how space and sound are closely related as it is sound that reveals the space and it is the space through which sound is transmitted. Andean also mentions that recorded sound always carries a referential layer to the source as well as a spatial layer that reveals the space in which the source is located. He then suggests that an acousmatic composition could be viewed as a spatial sequence, in which spaces, rather than sound sources or timbres, form a composition. However, Andean does mention that there

is a general tendency to consciously listen to the sound sources and movements, whereas space is perceived more subconsciously. (Andean, 2016, 197-198)



## 7. Ligeti's *Apparitions* (1958-1959)

Now that I have defined a selection of potential narrative modes, I will discuss the following composition in regard to its relation to a dream-narrative, as Ligeti's *Apparitions* (1958-1959) is an example of a musical approach to employing such a narrative in a musical context. A childhood dream of Ligeti has been of fundamental importance to him. In the text "*States, Events and Transformations*" (1991), written by Ligeti himself and Jonathan W. Bernard, he describes this dream; In the dream he was unable to reach his bed, because the whole room was filled with a dense and tangled web, Ligeti compared the web to the secretions with which silkworms build their cocoons. Other objects, furniture and creatures, namely insects, were caught in this web as well, their movements causing oscillations and shaking in the web and sometimes even causing it to tear. The internal structure of the web gradually developed as it became more tangled, while the oscillations causing the web to tear occasionally. Ligeti described how the web represented the hopelessness of elapsing time and the irreversible past. (Ligeti, 1991, 164-165)

Ligeti then explains that it was never his purpose to use the dream as the content for his compositions. The dream is, in conjunction with other concepts and procedures, applied within the form and technical facets. For *Apparitions*, the childhood dream was an integral part of the compositional process, and is manifested in both the construction of sound objects and the development throughout the piece. Ligeti describes two types of fundamental materials that appear in the composition. The first of which are clusters of instrumental voices that together create a compound in which the distinctiveness of the separate voices is lost. (Ligeti, 1991, 165-166)

The other type includes clusters of sounds, which, as Ligeti describes: "[...] remain hanging between the filaments of the smooth material" (Ligeti, 1991, 166), the smooth material being the previously-described type of sound material. Ligeti describes that these clusters can, for instance, 'punctuate' and alter the sounding network. Ligeti also mentions that the first type of material is influenced by the second type, every time when the clusters appear within the composition, they leave their marks on the sound network. (Ligeti, 1991, 166)

Ligeti elucidates this using a brief analytical elaboration on the introduction of the first movement of *Apparitions*. He describes how the composition commences with a lengthy stationary sound, which refers to the first type of sonic material. At a certain moment, this slow-moving sound transforms into a high and noise-like sound produced by 8 cello's. This sound is still a part of the

first type of material, as Ligeti mentions that it is still as stationary as the original sound. However, the second type of material is introduced when a pluck of a harp contrasts with the static texture. Ligeti states that the stationary material has now undergone a slight transformation; as the textures are now composed of more instruments —namely double basses and cello's— the sound has grown more dense and heavy. Another segment is covered by Ligeti; in this segment a sudden change in dynamics arises, a strong fortissimo contrasts the previous dynamic range, which had —up until this moment— not exceeded mezzopiano. As this impulse creates a more substantial contrast than previous impulses have done, the enduring effect of the sudden fortissimo causes what Ligeti verbalizes as a tear in the sonic structure, which is manifested with a pause in the composition. Ligeti mentions that the stationary, textural sounds, have now developed into an unbalanced network, caused by tremolo's and trills, together with irregular alternations in dynamics. Another moment, annotated by Ligeti, is described by him as the climax of the movement. Ligeti states that as this sharp attack produces the strongest contrast to the sound network hitherto, this so-called 'metallic explosion', has the most significant repercussions on the form. Ligeti describes how the registers of the movement, which were hitherto predominantly low, are inverted. (Ligeti, 1991, 166-167)

According to Ligeti, these three aforementioned instances are exemplary to the mutual relationship between stationary circumstances and sudden occurrences. The states transform as a consequence of the abrupt events, and the events develop to maintain their ability to further alter these states. Consequently, as the composition develops, the previous characteristics of the stationary and interfering material therefore are irretrievable. (Ligeti, 1991, 170)

The so-called 'musical syntax' that Ligeti employs in this composition is evidently inspired by the childhood dream, as the web, the core entity of the dream, is represented through the syntax, and with that, the thought of the irretrievable past is also expressed. The states representing the web, whereas the sudden events, that interfere with the states, represent the impacts on the web, provoked by the other captives that were caught in it. I would argue that there is a strong matter of the structural narrative in *Apparitions*. As the alterations of the impacts or clusters are integral to the development of *Apparitions*, I would argue that there is also a formal narrative as well. Where one could definitely not speak of a material narrative, a mimetic narrative seems more apt. The impacts of broken filaments, as well as vibrating filaments seem to be represented in the composition, the

latter would be represented through tremolo's and trills. Nevertheless, whether Ligeti purposely meant to represent these elements of the dream is conjectural, as Ligeti himself announced how he does not aim to create illustrative art. Which brings me to my next point, even though such a conception is subjective, I would argue that *Apparitions* does not evidently provoke its underlying narrative, despite the fact that the dream-narrative is a fundament of the composition and is expressed, mainly, through its form and structure. *Apparitions* has no intention to illustrate its narrative and therefore not necessarily correlates with my own intention, albeit it implements its narrative in a distinct manner that could potentially be interesting to experiment with myself.

## 8. Edgard Varèse's *Arcana* (1925)

Also Edgard Varèse would have initially implemented content from a dream in his composition *Arcana* (1925). In an article called “*Surrealism and Music? The Musical World Around René Magritte*”, written by Leon Botstein for a concert by the same name, performed on Nov 13, 1992 at Carnegie Hall, he quotes from Edgard Varèse's letter in which he discusses said dream to his wife.

I was on a boat that was turning around and around—in the middle of the ocean—spinning around in great circles. In the distance I could see a lighthouse, very high—and on top an angel

—and the angel was you— a trumpet in each hand.

Alternating projectors of different colors: red, green yellow, blue— and you were playing Fanfare No. 1, trumpet in right hand. Then suddenly the sky became incandescent—blinding— you raised your left hand to your mouth and the Fanfare 2 blared. And the boat kept turning and spinning—and the alternation of projectors and incandescence became more frequent—intensified —and the fanfares more nervous—impatient... and then—merde—I woke up. But anyway they will be in *Arcanes*. (Botstein, 1992)

However, in another text named *Edgard Varèse: Arcana, performed by the Orchestre National de France, conducted by Pascal Rophé* (2018) by François-Gildas Tual on a performance of *Arcana*, Tual describes how these exact fanfares did not end up in the final composition. According to Tual, Varèse destroyed his notations of the fanfares. Nevertheless Tual argues that the impression of the dream is still present in the dramatic opening of the final composition of *Arcana*. He mentions how the composer Florent Schmitt also acknowledges this and quotes his comment on *Arcana* after its premiere: “a magnificently stylised nightmare, a nightmare of giants.” (Tual, 2018) Even though Tual asserts that Varèses dream influenced the final composition, it is still difficult to determine how the dream exactly is utilized in the composition, if it's influence was even present in the first place.

The initial method that Varèse used of directly copying the content of the dream has been carried out by a multitude of different composers. One of those composers is Baroque composer Giuseppe Tartini who wrote the *Devil's Trill Sonata* (1799) based on a dream that he had. An account of this dream is given in the article *The Music of Dreams: How Tartini Composed his Famous 'Devil's Trill' Sonata* (2018) by Mimis Chrysomallis. He explains how Tartini dreamt of a devil, he made a pact with it. Tartini, according to Chrysomallis, then decided to give his violin to the devil, who then played exceptionally beautiful. He describes how, after awakening, Tartini attempted to copy the melody he heard in his dream. This is how the *devil's Trill Sonata* was composed, even though, according to Chrysomallis, he failed to match the quality of its initial dream. (Chrysomallis, 2018)

The direct duplication or imitation of what was (specifically) artistically achieved, whether heard or seen, in a dream can be productive and fruitful approach to creating art from perhaps a different perspective. Nevertheless I, personally, only rarely dream of such artistic expressions. Additionally, I aim to focus on the expression of the dream's narrative, atmosphere rather than an isolated artistic element derived from the dream.

## 9. Frances White's *Resonant Landscape* (2012)

Frances White published an album *In The Library Of Dreams* (2012) consisting of six compositions, of which I only aim to discuss two, namely *Walk Through Resonant Landscape No 5.1* and *Walk Through Resonant Landscape No 5.2*. Even though there is no information to be found on the question if these compositions are based on the general experience of dreams, or on a specific dream, I would suggest that, besides the indicative title of the album, there is definitely a dream-like quality provoked through the juxtaposition between the electronic, non-referential sounds and the recorded referential sounds, which mainly consist of field recordings of woods. In a review on this album called “The electroacoustic dream theater of Frances White” (2012), James Pritchett describes these compositions as follows:

We could call it [*Walk Through Resonant Landscape*] an electroacoustic dream drawn from her memories of hikes in the woods. As in a dream, real experience is placed in a surreal context, a play of inner and outer. We fill in the gaps, supplying connections among the random fragments of reality, memory, and imagination. (Pritchett, 2012)

As I have previously mentioned, the placement of the ‘real experience (as in ‘real-recorded sound’)’ in a surreal context is of great significance. The referential narrative that these field recordings provoke create a certain context of the listener, which is then interrupted with the electronic sounds that replace the referential sounds. One could argue that this also intervenes with the narrative that was just established, however, I would personally beg to differ. To my experience, the ‘afore-established’ referential narrative provides a certain context in which the electronic non-referential sounds become a part of the narrative as well. I believe in the listener’s ability to maintain its notion of the narrative, forcing a certain meaning that fits within that narrative on the electronic sounds. As these electronic sounds are, evidently, more abstract, the freedom for individual interpretation is extended. Nevertheless, it can be of importance to maintain its narrative context for the listener by making these referential sounds recur, which is also done within the ‘*Walk Through Resonant Landscape* compositions’. This also refers to the concept of “something to hold-on to” that I have discussed while discoursing on Pinheiro’s perspective. Additionally, the frequent utilization of juxtaposition is considered to be an inherent characteristic of surrealist music. This juxtaposition in this composition, would then be formed between the referential sound material and the electronic sound material.

## 10. Musique Concrète

Whereas White implements the juxtaposition and combination of electronic non-referential sounds with field recordings, a surreal context can also be gained through merely the composition of recorded sounds. To further embark upon this notion, I will discuss the article “Pierre Schaeffer, 1953: Towards an Experimental Music” (1993) by Carlos Palombini. As Palombini discusses Schaeffer’s views on musique concrète, he mentions how, according to Schaeffer, two opposed perspectives exist within the Groupe de Recherches de Musique Concrète. Palombini states how these perspectives emerge from two different approaches, an atonal and a surrealist approach. According to Palombini, concrete compositions are determined to either fall into the category of atonality or surrealism. However, if a concrete composition would be atonal, Palombini asserts that it would label itself as part of a movement that it does not belong in, for atonality is fundamentally a reaction on tonality. Still, if the composition would be considered surrealist, an abstract dimension is lost. (Palombini, 2012, 547-548) The juxtapositions between the different concrete materials within Schaeffer’s composition are fundamental for its surrealist quality. An example of this is the juxtaposition of the rattling of metal pans or pan lids, against priest chanting, within Schaeffer’s composition *Étude Pathétique* (1948). Naturally, the material or referential narrative is prominent in concrete compositions such as *Pathétique*. Another mode that is of importance here is the mimetic narrative, the aforementioned composition, as well as *Étude aux chemins de fer* (1948) portray examples where the mimetic narrative is altered through the repetition and sudden cutting of the original recordings. The editing of the recordings interferes the natural behaviour of the initial sound source, therefore creating a new, surrealist, behaviour. Also spatial narrative should be discussed as, within these compositions, a multitude of spatial characteristics are strongly juxtaposed through the editing process, consequently the spatial narrative is rather dynamic. Nevertheless, occasionally the spatial characteristics are emphasized, an example of this is at 0:51 of *Étude aux chemins de fer*, where the tail of the reverb of multiple impacts is allowed to decay before introducing a recording of a whistle. As these emphases on the spatial characteristics occur but occasionally, the spatial narrative in my view is not as prominent and strong as the material or the mimetic modes. It is important to take into consideration that the initial aim of Schaeffer was to explore and isolate the sonic characteristics of the recorded materials, rather than to provoke a narrative. Therefore it is only logical that the material, mimetic and spatial narrative modes are stronger than other potential narrative modes. Additionally and perhaps more importantly, is that Schaeffer emphasized the precedence of the listening experience and listening modes, as he also

introduced the listening mode *écoute réduite*. Schaeffer, like Pinheiro and Andean and unlike Ligeti, focuses on the percept, rather than the construction of the sound material.



## **11. The Employment of Sound and Image**

In this chapter, I aim to discuss the roles that distinct types of sounds might play within my composition, together with the relationships between themselves and the image that will accompany my graduation works.

### **11.1 Dream-Diegetic Sound**

The definition of diegetic is: “existing or occurring within the world of a narrative rather than as something external to that world” (Merriam-Webster, 2020) The term diegetic sound is often used within the context of cinema, there it is defined as the sound that occurs within the story or narrative, rather than, for instance, a cinematic score that the characters within the film do not hear. Additionally, I should define a term that refers to diegesis within the context of dream, meaning: existing or occurring within the dream-world or dream in question. Dream-diegesis with regard to sound would refer to the question whether sounds, in a composition for instance, were initially present within the dream (dream-diegetic), or not, thus consciously added (non-dream-diegetic). I will provide an example to further clarify this: If I, in a composition, use sounds that refer to breathing to represent the breathing that was occurring in the dream, these breathing sounds will be dream-diegetic. If I use a sound that, for instance, refers to a barking dog, which is not heard in the dream, the sound is non-dream-diegetic. Also sounds that do not necessarily come from a sound source within the dream can be dream-diegetic, as occasionally in dreams sounds occur without a clear source and are merely heard.

### **11.2 Dream-Non-Diegetic Sound**

What should be disclosed is the fact that non-dream-diegetic sound can still refer to the dream in question, however, the sound itself is not a part of the initial experience of the dream. This could be compared to the non-diegesis of a musical soundtrack in a film. The musical soundtrack is not necessarily inherent to the world of the film, nevertheless, it represents the situations and the emotions that are inherent to the film. Also in my work, I aim to represent the elements of dream that are not directly representable, such as: emotions, thoughts and ambience (which refers to the emotive definition, rather than the sound-related definition). It should be emphasized that the nature of these sounds is completely open, both non-dream-diegetic as dream-diegetic sounds can be concrete or electronic, as long as the dream-diegetic sound has the ability to evoke the impression of the source that it aims to represent.

### 11.3 Dream-Semi-Diegetic Sound

Furthermore, I would like to discuss the possibility of transforming sounds or merging sounds together that are both dream-diegetic and non-dream-diegetic, meaning that for instance some potential material characteristics of a sound are a part of the initial dream, where some other characteristics are not. For instance, the sound of waves, which are dream-diegetic, which are then distorted, resulting in the sound bearing both direct references to the initial dream, as well as another layer that is non-dream-diegetic. These sound complexes can essentially engage in multiple narrative modes that are separately dream-diegetic or non-dream-diegetic. An example could be a church bell that is heard within a reverberant setting, in a dream that bears a dark ambience, a potential semi-diegetic sound could bear a material narrative that is non-dream-diegetic, for instance, the sound of a dark drone, which is shaped through a dream-diegetic mimetic narrative, for instance the amplitude-envelope that is inherent to the tolling of bells, and bears a dream-diegetic spatial narrative, the reverberant acoustics mentioned above.

### 11.4 Image

The animation that is accompanying the sound composition should also be discussed, together with its relation to the sound. The image provides a certain context, in which diegetic sounds are implemented to enhance the narrative and world that is created in a direct manner, whereas non-diegetic sounds can represent more abstract elements that are a part of the represented world, they could, for instance, represent feelings, emotions and thoughts. The animation therefore visually manifests certain diegetic sounds, whereas others form a ‘non-diegetic layer’ that adds to the dream-narrative that is presented. The concepts of dream-diegesis, that are mentioned above, can also be translated to the cinematic concept of diegetic sound. Nevertheless, I will introduce some terminology that is mentioned in the book “Sonic Experience: A Guide to Everyday Sounds” (2005) edited by Jean François Augoyard and Henry Torgue. In this book, three distinctions are made within in the realm of cinematic sound:

First of all, ‘onscreen sound’ is defined as “sound that is synchronized with the image: We see the sound source on screen, whether it is the voice of an actor or the sound of a car.” (Augoyard and Torgue, 2005; 143)

Whereas, ‘offscreen sound’ represents sound “the cause of which [the offscreen sound] is not simultaneously visible in the image, but which remains located in our imagination at the moment when the action presented, and in a contiguous space to the on shown” (Augoyard and Torgue, 2005; 143)

And lastly ‘nondiegetic sound’ is sound “which [nondiegetic sound] emanates from an invisible source, located in another time and/or another location than the one shown in the image” (Augoyard and Torgue, 2005; 143) In this definition, nondiegetic sound still seems to be received from a sound source, which I would then interpret as this nondiegetic sound still being a concrete sound. I would employ this definition in a broader sense that would include synthetic, non-referential sound that can not be appointed to a concrete sound source.

Obviously the concepts of diegetic and nondiegetic sounds are commonly applied within cinema, background or cinematic music frequently plays a nondiegetic role, whereas foley fulfills its diegetic role. A less common concept is a semi-diegetic sound, this sound would partially be referring to the imagery that is displayed, whereas other characteristics do not exist within the imagery that is presented. Referring to an example mentioned above, a semi-diegetic sound, within cinematic context, could be that of the transformed, for instance distorted, sound of waves, accompanied by the imagery of waves. The initial sound of these waves, with its material and mimetic narrativity are diegetic within the context of the image. However, by distorting the sound, the material narrative is abstracted from its original source and from its reference to the image, creating a semi-diegetic sound.

### **11.5 Synchronicity**

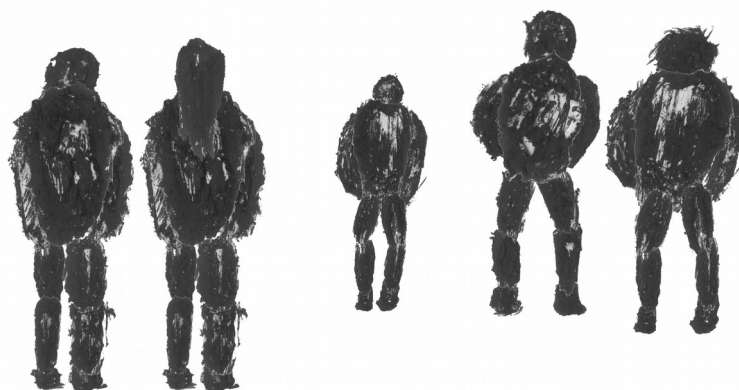
Additionally, the (a-)synchronicity of image and sound is another dynamic that has to be considered when composing an audiovisual piece. This synchronicity is related to diegesis, as a certain nondiegesis can occur when a sound, that potentially could relate to an onscreen sound source, is thoroughly disjointed from its source through asynchronicity that they appear as separate entities. Whereas synchronicity can merge the visual and aural percepts into one perceptual entity.

## 12. Animation Technique

The animation technique that I employ is commonly referred to as ‘cut-and-paste animation’, meaning that rather than drawing or photographing every single frame, the animation is done through moving separate elements. This is in my case achieved through the software ‘Adobe After Effects’. The elements in my personal *Seam-Drequence* (2019) animation consist of transformed scans of drawings that I pieced together to create a scene. In *Quenceseam-Dre* (2020), I am experimenting with using the drawings to form the shape of the individual elements, in which I then fit textures that are drawn from photography. This approach does not allow for dynamic ‘camera angles’, in which the camera moves from one perspective to another in one shot, as every scene needs to be built. I would argue that it, in fact, assists with limiting a certain pace of visual information that is swift to form a dominant visual over the audio.



<sup>5</sup>Above is a scan of a drawing for the final section of *Seam-Drequence* (2019)  
Below is a digital edit of this drawing, composing characters from the cut-out parts



5 Quirijn Dees, *Drawings for Seam-Drequence*, 2019, Eastern ink, paper and photoshop, 29.7 x 21 cm.

This brings me to my next concern: the balancing of the attention between the visuals and the audio. When there is a large amount of visual information, the attention of the audience will shift towards the visuals. This stream of visual information can be limited through still shots, scenes in which movement or change is restrained or the visuals are repeated in short durations. I aim to employ both the first and second method to allow the audience to listen with attention.



*Character created with drawings and photographic textures for Quenceseam-Dre*

## 13. Experimentation

### 13.1 Experimentation with External Stimuli

Based upon Freud's findings on the influence of external stimuli within dreams, I attempted to explore this phenomenon. As I had noticed that taking a brief nap of approximately thirty to forty minutes would fairly consistently produce dreams, I decided to implement naps of such durations to further explore the employment of external stimuli. Initially, I attempted to 'inject' my dreams with my own synthesized sounds, as well as field recordings through ear pods. Nevertheless, I quickly discovered that, to allow me to fall asleep, I needed to add a silence after which the amplitude of the sounds in question could be gradually increased. The utilization of this setup did not lead to results, usually I was woken up by the sounds before entering dream state, additionally I had difficulty with sleeping, because of the discomfort of using ear pods. Consequently, I replaced the ear pods with speakers. This led to a few accounts where I heard the external sound in my dream just before waking up, the problem was that I was familiar with the sound material, resulting in me recognizing the said material. This might suggest that, as in these accounts the sound was not contextualized within the dream, the recognition of the material caused 'my dream' to understand it as an external stimulus. Therefore, I commenced using sounds and compositions that I was not yet familiar with as the external stimuli. I noticed that the complete compositions were not as successfully received as loose sound material, as the continuity of sound would frequently wake me up without my dream reacting to it. On this account, I decided to create a simple SuperCollider code that would randomly select samples and play them at random rates, as to potentially create a larger variety in timbre. The code would then occasionally play these sounds with a pause in between of approximately 50 seconds. I managed to gain a few results from this setup, however, with none of these instances was the sound material actually contextualized and projected onto something else in the dream, the sound material was merely perceived within the dream without a source that was given by the mind. Because of this, I suspect that the preliminary knowledge of the experiments and therefore the potential presence of external stimuli within my dream might have spoiled the actual contextualization that would have happened without this knowledge. Potentially, some form of recognition could have happened when hearing the external stimuli, which then defeated the purpose of contextualizing the stimuli. Subsequently, I decided to abandon this topic, as actual results were scarce and usually uninspiring.

### 13.2 *Seam-Drequence* (2019)

For the three audiovisual segments in *Seam-Drequence* (2019), I have employed concrete sounds, electronic sounds, and combinations of these. The concrete sounds are diegetic, for instance: the

sound of footsteps correlates with the line of walking characters in the third animation. However, they would not solely function as diegetic, for these concrete sounds have also been utilized as, for instance, musical counterpoint, which takes place in the second animation; the moaning or vocal sound is juxtaposed with the ‘glitchy’, non-diegetic, electronic sounds within a repeating form.



<sup>7</sup> Still from the third animation of *Seam-Drequence* (2019), a line of people walking towards a building

The synthesized (electronic) sounds are mainly non-diegetic. This, however, does not mean that synthesized sounds cannot provoke any associations to material occurrences, emotions, thoughts or visual imagery. I personally experience these associations regularly, and I have applied these associations in *Seam-Drequence* (2019). I selected the synthesized sound material as it would provoke associations to certain emotions or concepts to me, that related to the dream in question. For example, I selected the analogue drone that is heard throughout the third animation on the basis of the associations it provoked. Not only was I affected emotionally by it, for it left a cold and dark impression on me, it also provoked this association to something archaic, from a distant past. These associations resonated with the emotions and concepts that I derived from the dream.

I also used combinations of recorded and synthesized sounds, to create semi-diegetic and semi-dream-diegetic sound material, for instance; the slow textural drone which is heard in the very beginning of the first animation is derived from an analogue feedback patch. Underwater recordings were fed into the patch in order to add these sonic details and texture that might be interpreted as ‘water-esque’. I also applied low-pass filtering, as this effect is inherent to the state of being

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<sup>7</sup> Quirijn Dees, *Seam-Drequence*, 2019, Eastern ink, paper, Photoshop and After Effects.

submerged. I used these techniques to propose the submarine environment as the setting to the listener on an aural level. The combination of recorded and synthesized sound allows me to incorporate associations to material sound sources we are familiar with into synthesized sound, which has the purpose of merging abstract sound together with a referential sound. Therefore, it became semi-diegetic sound.

### 13.3 *Quenceseam-Dre (2020)*

In my most current project, *Quenceseam-Dre*, I experiment with applying textures derived from photographic content to the animation technique I previously discussed. In this audiovisual work, I aim to apply the topics that I have researched. For this work, I merge multiple dreams into one, and within this piece, I attempt to provoke a narrative that is open to multiple interpretations, while taking into consideration the different narrative modes that I have presented. I also aim to apply the formal structure that I have mentioned previously in the chapter on Jung. I discuss most of these subjects in the Conclusion chapter, as for now I aim to portray the experiments that I have implemented within the process of creating this composition.



<sup>8</sup>Still from *Quenceseam-Dre (2020)*, the opening shot of a fluorescent light, hanging from the ceiling

The composition commences with the view of a fluorescent light, hanging from the ceiling. The light is accompanied by synchronized diegetic sound in the form of the humming sound that refers to the light. I commence with the synchronized and diegetic sound in order to introduce the initial situation to the audience. The composition then cuts to a top view of a fivesome that is playing an obscure card game. The sound of paper is diegetic in its timbral properties, nevertheless, the timing between the animation of the paper in the hands and the sound of paper is generally asynchronous.

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8 Quirijn Dees, *Quenceseam-Dre*, 2020, Eastern ink, paper, photographic material, Photoshop and After Effects.



As tension rises, the hum of the fluorescent light is accompanied by a granular drone that together form a crescendo when a 'card move' is made. I would argue that the 'fluorescent hum' gains a certain form of semi-diegesis as it's mimetic narrative mode is guided by the feeling of tension, but the referential narrative mode is still clearly present.

In a later segment, the audience is presented a limited view of a room from a first-person perspective of a character that has been beaten to the floor. The concrete sound of cutting here is off screen and diegetic sound, however, the audience might not be able to accurately discern what it represents. This, however, is clarified by the following scene, in which the attacker is presented while wearing the skin of the other character. The sound of the cutting, originally derived from a cutting and kneading a peach, is transformed to fit a size of a larger object. The sound is accompanied by another sound of the scratching of a cymbal, the scratching sound is non-diegetic. I decided to attempt to transform its timbral quality to remove its reference to its original sound source. The scratching represents the pain and general dread felt within the scene and it gesturally reacts and corresponds to the movements of the cutting sounds. It was here that I discovered that sound that bears similar behaviour, movement and gestural qualities as another sound can create a strong dialogue together. In other words, the mimetic narrative mode is similar, whereas spatial and referential modes can differ.

## 14. Conclusion



<sup>9</sup> Still from *Seam-Drequence* (2019), to limit the individual character of the dreamer, the face has been removed

### 14.1 Representation of the Dreamer

The portrayal of the dreamer in a film is an important element. As my aim is to propose a dream-world to the audience, rather than providing an impression of the artist's/my dreams, it is apt to implement a similar role as the 'I' or the waki in the film *Dreams* by Kurosawa, which I previously discussed.. The portrayal of a dream within a cinematic work is probable to require the depiction of the dreamer him-/herself. In my personal case, it is frequently impossible or strenuous to represent the dream in question from the 'first person view' with which dreams are frequently perceived. In the second animation of *Seam-Drequence* (2019) the dreamer is manifested through the faceless character sitting on the chair. As the character serves as the protagonist, it should serve as a mediator between the dream-world and the audience. Therefore, I chose to blur the characters identity by removing its face, while still obeying to features that were a dream-diegetic, the red sweater for example. Another approach to obscure the identity of a potential protagonist is to blur the distinction between the protagonist and other characters. This is done by the animator David Firth in his animation *Sock 5: Three Skins Without Men* (2010), in which Firth introduces a strongly-meandering narrative based upon his own dreams. Whenever the plot seems to become attached to a certain character, it drops its potential protagonist by developing into a new scene that leaves said character behind, to then occasionally reintroduce that character again later. Within this capricious and unpredictable narrative it becomes difficult to discern the initial dreamer without actually removing the dreamer, leaving the audience a dream-world that is not portrayed through a

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<sup>9</sup> Quirijn Dees, *Seam-Drequence*, 2019, Eastern ink, paper, Photoshop and After Effects.

fixed perspective. For *Quenceseam-Dre* (2020), I attempt to apply this method. The narrative of the dream in question also allows such a shift in protagonist, since the protagonist is killed at one point, abhorrently enough, he is then skinned. His skin is then worn by the killer as a façade, because of this he manages to escape from a card game on which life and death depends. As one can deduce from this, my dream continued after the 'I' within the dream had died, after which I perceived the remaining story from a third-person perspective of the killer, therefore the narrative in itself already blurs its potential protagonist for the audience.

The effect of removing a fixed perspective by portraying a multiplicity of potential protagonists comes naturally when combining and connecting multiple dreams together. The role of the 'I' should then be shifted and be projected onto another character, in order to refrain from attaching to a fixed perspective from which the narrative is perceived. Also this I aim to do with *Quenceseam-Dre* (2020) to create a continuous sequence of dreams while restricting the role of the protagonist.

#### **14.2 Conclusion on Form**

For a general form in which I present the dreams, I wish to refer back to the general dream form presented by Jung, which consists of the 'statement of place', the 'development of the plot', the 'culmination' and the 'lysis'. In order to propose a narrative to the audience, I would argue that it is crucial to establish an initial situation or 'starting point' from which the narrative can develop, and complexify. Following the 'statement of place', I believe the 'development of the plot' should then introduce non-dream-diegesis, non-diegesis and potentially asynchronicity. The 'culmination' could then be viewed as a moment in which the non-diegetic material is most dominant. The 'lysis' could then be considered the solution in which the diegetic material, in turn, becomes more prominent. It is, however, important to mention that, as Jung argued, the 'lysis' does not necessarily take place in all dreams and can not be applied to all the dream narratives that I utilize. Therefore I would consider the dream form as a more loose structure, whereas the form of the initial dream narrative is naturally more dominant over Jung's dream form.

#### **14.3 Conclusion on Image and Sound Relations**

The concept of establishing a location or situation for the audience, guides me to conclude that a dominance in diegetic sound, as well as synchronous relationships between sound and image would be most functional to inform the audience of the initial situation or starting point. From this starting point, asynchronicity as well as nondiegesis can be employed for their roles of developing, deepening and enhancing a narrative, which happens in the so-called 'development of the plot'. It is here where diegesis and synchronicity are used as a certain fundament that provokes its narrative on

a more referential level, one might name its function as “something to hold onto” for the audience. Asynchronicity, or rather dynamic use of synchronicity and non-diegesis would then function as a more abstract layer of the narrative, this layer can potentially propose emotions, atmosphere and thoughts. Semi-diegesis would then perform somewhat both of these roles.

In the light of dream-diegesis, I aim to keep the image predominantly dream-diegetic. I aim to use the image, together with the dream-diegetic sound as a basis, from this point I will incorporate non-dream-diegetic sound material, as well as transform dream-diegetic material to gain semi-dream-diegetic material. The dream-diegesis will frequently correlate with the cinematic diegesis, as the image is predominantly dream-diegetic. It is with these diegesis that I aim to create certain dynamics between image and sound itself.

#### **14.4 Conclusion on Narrative Modes**

In light of my work, I think it is important to take into consideration the narrative modes. As my work essentially follows an initial narrative and does not depend on a predominant musical syntax or musical structure, I would argue that, considering my work and aim, the most significant narrative modes are the spatial, mimetic and referential narrative. These narrative modes are strongly related to the diegetic relationship between the image and the sound, as well as the dream-diegetic relationship between the dream and the work. And as I aim to create dialogues and dynamics between diegetic and non-diegetic sound material, as well as the image, I should take into consideration these narrative modes to develop these dynamics.

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