

Sacks, Oliver. *MUSICOPH8ILIA: Tales of Music and the Brain*. New York: Alfred A. Knopf, Inc., 2007. (Add to bibliography).

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Video - *Awakenings*

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Music can move us to the heights or depth of emotion. It can persuade us to buy something, or remind us of our first date. It can lift us out of depression when nothing else can. It can get us dancing to its beat. But the power of music goes much, much further. Indeed, music occupies more areas of our brain than language does- humans are a musical species<sup>1</sup> (cover).

Humans are musical species no less than a linguistic one. All of us (with very few exceptions) can perceive music, perceive tones, timbre, pitch intervals, melodic contours, harmony, and (perhaps most elementally) rhythm. We integrate all of these and “construct” music in our minds using many different parts of brain. ....<sup>2</sup>

Listening to music is not just auditory and emotional, it is motoric as well. “We listen to music with our muscles,” as Nietzsche wrote. Our auditory systems, our nervous systems, are indeed exquisitely tuned for music.<sup>3</sup>

William James referred to our “susceptibility to music,” and while music can affect all of us – calms us, animate us, comfort us, thrill us, or serve to organize and synchronize us at work or play - it may be especially powerful and have great therapeutic potential for patients with a variety of neurological conditions....Some of these patients have wide - spread cortical problems, whether from stroke or Alzheimer’s or other causes of dementia; others have specific cortical syndromes – loss of language or movement functions, amnesias, or frontal-lobe syndromes. Some are retarded, some autistic; others have subcortical syndromes such as parkinsonism or other movement disorders. All of these conditions and many others can potentially respond to music and music therapy.<sup>4</sup>

Music has unique power to express inner states of feelings. Music can pierce the heart directly; it needs no mediation. One does not have to know anything about Dido and Aeneas(서사시) to be moved by her lament for him; anyone who has ever lost someone knows what Dido(장단) is expressing. And there is, finally, a deep and mysterious

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<sup>1</sup> Oliver Sacks. *MUSICOPH8ILIA: Tales of Music and the Brain* (New York: Alfred A. Knopf, Inc., 2007), cover.

<sup>2</sup> Ibid. xi.

<sup>3</sup> Ibid. xi.

<sup>4</sup> Ibid. xii-xiii.

paradox here, for while such music makes one experience pain and grief more intensely, it brings solace and consolation at the same time.<sup>5</sup>

### Music and Emotion

Even in very advanced dementia, the response to music is preserved, but the therapeutic role of music in dementia is quite different from what it is in patients with parkinsonism, for example, must have a firm rhythmic character.... The aim of music therapy in people with dementia is far broader... it seeks to address the emotions, cognitive powers, thoughts, and memories, the surviving “self” of the patient, to stimulate these and bring them to the fore. It aims to enrich and enlarge existence, to give freedom, stability, organization, and focus.<sup>6</sup>

Emotional response to music is widespread and probably not only cortical but subcortical, so that even in a difficult cortical disease like Alzheimer’s, music can still be perceived, enjoyed, and responded to. One does not need to have any formal knowledge of music – nor to be particularly “musical” – to enjoy music and to respond to it at the deepest levels. Music is part of being human, and there is no human culture in which it is not highly developed and esteemed.<sup>7</sup>

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<sup>5</sup> Ibid. 300-301.

<sup>6</sup> Ibid. 337.

<sup>7</sup> Ibid. 347.