

*M*usicophilia

Tales of Music and the Brain

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REVISED AND EXPANDED



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for days, the sound of her own breathing, amplified by a respirator, was almost the only sound she heard. This opening passage is followed by "incoherent fragments, a shattered world," as she puts it, representing her own broken awareness at a time when "nothing made sense." There are agitated, strongly rhythmic pizzicatos at this point, and unexpected sounds of all sorts. Then comes a strongly melodic passage, her recomposing a world, and finally darkness and breathing again—but "a free breathing," she says, representing "reconciliation, acceptance."

Rachael thinks of this new piece, to some extent, as autobiographic, a "rediscovery of identity." And when it is performed next month, it will be her coming out, her first return to the world of musical composition and performance, the public world, in thirteen years.

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Papa Blows His Nose in G:

Absolute Pitch

People with absolute pitch can immediately, unthinkingly tell the pitch of any note, without either reflection or comparison with an external standard. They can do this not only with any note they hear, but with any note they imagine or hear in their heads. Indeed, Gordon B., a professional violinist who wrote to me about tinnitus, or ringing in his ears, remarked matter-of-factly that his tinnitus was "a high F-natural." He did not realize, I think, that saying this was in any way unusual; but of the millions of people with tinnitus, probably not one in ten thousand could say what pitch their tinnitus has.

The precision of absolute pitch varies, but it is estimated that most people with it can identify upwards of seventy tones in the middle region of the auditory range, and each of these seventy tones has, for them, a unique and characteristic quality that distinguishes it absolutely from any other note.

The Oxford Companion to Music was a sort of *Arabian Nights* for me as a boy, an inexhaustible source of musical stories, and it

gives many charming examples of absolute pitch. Sir Frederick Ouseley, a former professor of music at Oxford, for example, "was all his life remarkable for his sense of absolute pitch. At five he was able to remark, 'Only think, Papa blows his nose in G.' He would say that it thundered in G or that the wind was whistling in D, or that the clock [with a two-note chime] struck in B minor, and when the assertion was tested it would invariably be found correct." For most of us, such an ability to recognize an exact pitch seems uncanny, almost like another sense, a sense we can never hope to possess, such as infrared or X-ray vision; but for those who are born with absolute pitch, it seems perfectly normal.

The Finnish entomologist Olavi Sotavalta, an expert on the sounds of insects in flight, was greatly assisted in his studies by having absolute pitch—for the sound pitch of an insect in flight is produced by the frequency of its wingbeats. Not content with musical notation, Sotavalta was able to estimate very exact frequencies by ear. The sound pitch made by the moth *Plusia gamma* approximates a low F-sharp, but Sotavalta could estimate it more precisely as having a frequency of 46 cycles per second. Such an ability, of course, requires not only a remarkable ear, but a knowledge of the scales and frequencies with which pitch can be correlated.

Yet such a correlation, though immensely impressive, deflects attention from the real wonder of absolute pitch: to those with absolute pitch, every tone, every key seems qualitatively different, each possessing its own "flavor" or "feel," its own character. Those who have absolute pitch often compare it to color—they "hear" G-sharpness as instantly and automatically as we "see" blue. (Indeed, the word "chroma" is sometimes used in musical theory.)

While absolute pitch may sound like a delicious extra sense,

allowing one to instantly sing or notate any music at its correct pitch, it may cause problems, too. One such problem occurs with the inconstant tuning of musical instruments. Thus the seven-year-old Mozart, comparing his own little violin to that of his friend Schactner, said, "If you have not altered the tuning of your violin since I last played on it, it is half a quarter of a tone flatter than mine here." (So it is related in *The Oxford Companion to Music*; there are many tales about Mozart's ear, some no doubt apocryphal.) When the composer Michael Torke encountered my own ancient piano, which—still having its original nineteenth-century strings—is not tuned up to the 440 cycles per second standard of modern pianos, he instantly remarked that it was a third of a tone flat. Such an overall sharpness or flatness would not be noticed by someone without absolute pitch, but it can be distressing and even disabling to those who do have it. *The Oxford Companion to Music* again gives many examples, including one of an eminent pianist who, playing the *Moonlight Sonata* (a piece which "every schoolgirl plays"), got through it only "with the greatest difficulty" because the piano was tuned to a pitch he was not accustomed to, and he "experienced the distress of playing the piece in one key and hearing it in another."

When people with absolute pitch "hear a familiar piece of music played in the wrong key," Daniel Levitin and Susan Rogers write, "they often become agitated or disturbed. . . . To get a sense of what it is like, imagine going to the produce market and finding that, because of a temporary disorder of visual processing, the bananas all appear orange, the lettuce yellow and the apples purple."

Transposing music from one key to another, though effortless for some musicians, can be difficult for others. But it can be especially challenging for those with absolute pitch, for whom each key has its own unique character, and the key in which one has

always heard a piece is likely to be felt as the only right one. Transposing a piece of music, for someone with absolute pitch, can be analogous to painting a picture with all the wrong colors.¹

Another difficulty was mentioned to me by the neurologist and musician Steven Frucht, who himself has absolute pitch. He sometimes experiences a certain difficulty in hearing intervals or harmonies because he is so conscious of the chroma of the notes that compose them. If, for example, one plays a C on the piano and the F-sharp above this, he might be so conscious of the C-ness of the C and the F-sharpness of the F-sharp that he fails to notice that they form a tritone, a dissonance which makes most people wince.²

Absolute pitch is not necessarily of much importance even to musicians—Mozart had it, but Wagner and Schumann lacked it. But for anyone who has it, the loss of absolute pitch may be felt as a severe privation. This sense of loss was clearly brought out by one of my patients, Frank V., a composer who suffered brain damage from the rupture of an aneurysm of the anterior communicat-

1. For Mozart, then, a piece written in a specific key would have its own unique character, and the piece would scarcely be the same work if transposed to another key. And as one correspondent, Steve Salmons, asks:

What about the fact that the A=440 of today's orchestras is approximately a half-tone higher than the A of Mozart's orchestra? Does that mean that Mozart's Symphony No. 40, in G-minor, is nowadays heard in what would have been to Mozart G-sharp minor?

2. The tritone—an augmented fourth (or, in jazz parlance, a flatted fifth)—is a difficult interval to sing and has often been regarded as having an ugly, uncanny, or even diabolical quality. Its use was forbidden in early ecclesiastical music, and early theorists called it *diabolus in musica* ("the devil in music"). But Tartini used it, for this very reason, in his *Devil's Trill* Sonata for violin. (And, as Steve Salmons reminds me, "Leonard Bernstein used the 'devil in music' most effectively and repeatedly in his song 'Maria' from *West Side Story*."

Though the raw tritone sounds so harsh, it is easily filled out with another tritone to form a diminished seventh chord. And this, the *Oxford Companion to Music* notes, "has a luscious effect. . . . The chord is indeed the most Protean in all harmony. In England the nickname has been given it of 'The Clapham Junction of Harmony'—from a railway station in London where so many lines join that once arrived there one can take a train for almost anywhere else."

ing artery. Frank was highly gifted musically, and had been musically trained since the age of four. He had had absolute pitch as long as he could recall, but now, he said, "it is gone, or it has certainly been eroded." Since absolute pitch was of advantage to him as a musician, he felt its "erosion" keenly. Originally, he said, he perceived pitches instantly, absolutely, as he perceived colors—no "mental process" was involved, no inference, no reference to other pitches or intervals or scales. This form of absolute pitch had vanished completely; it was, he said, as if he had become "colorblind" in this regard. But as he convalesced from his brain injury, he found that he still possessed reliable pitch memories of certain pieces and certain instruments, and he could use these reference points to infer other pitches—though this, in comparison to his "instant" absolute pitch, was a slower process.

It was also, subjectively, entirely different, for previously every note and every key had had a distinctive flavor for him, a character uniquely its own. Now all of this was gone, and there was no longer any real difference, for him, between one key and another.³

3. Absolute pitch can shift with age, and this has often been a problem for older musicians. Marc Damashek, a piano tuner, wrote to me about such a problem:

When I was four, my older sister discovered that I had perfect pitch—could instantly identify any note across the keyboard without looking. . . . I've been surprised [and disturbed] to find that my perceived piano pitch has shifted upwards by perhaps 150 cents [a semitone and a half]. . . . Now when I hear a recorded piece or a live performance, my best guess at what note is being played is consistently, absurdly high.

Damashek relates that he cannot easily compensate for this because "I'm always so firmly convinced that the note I'm hearing is the one that I've always called by its correct name: it still sounds like an F, damn it, but it's an E-flat!"

In general, as Patrick Baron, a musician and piano tuner, has written to me, "older piano tuners tend to tune the highest treble octaves quite sharp, and the last three or four notes incredibly sharp [sometimes more than a semitone]. . . . Perhaps there is some sort of atrophy of the basilar membrane or a stiffening of the hair cells which causes this, rather than a template shift."

Other conditions may cause a temporary or permanent shift of absolute pitch, including strokes, head injuries, and brain infections. One correspondent told me that his absolute pitch shifted a semitone during an attack of multiple sclerosis and remained slightly off thereafter.

IT SEEMS CURIOUS, in a way, that absolute pitch is so rare [it is estimated as occurring in less than one person in ten thousand]. Why don't all of us hear "G-sharpness" as automatically as we see blue or smell a rose? "The real question concerning absolute pitch," wrote Diana Deutsch et al. in 2004, "... is not why some people possess it, but rather why it is not universal. It is as though most people have a syndrome with respect to the labeling of pitches which is like color anomia, in which the patient can recognize colors, and discriminate between them, but cannot associate them with verbal labels."

Deutsch speaks here from personal experience as well. As she wrote to me in a recent letter:

My realization that I had absolute pitch—and that this was unusual—came in the form of a great surprise when I discovered, at age 4, that other people had difficulty naming notes out of context. I still remember vividly my shock at discovering that when I played a note on the piano, others had to see what key was being struck in order to name it. . . .

To give you a sense of how strange a lack of absolute pitch appears to those of us who have it, take color naming as an analogy. Suppose you showed someone a red object and asked him to name the color. And suppose he answered, "I can recognize the color, and I can discriminate it from other colors, but I just can't name it." Then you juxtaposed a blue object and named its color, and he responded, "OK, since the second color is blue, the first one must be red." I believe that most people would find this process rather bizarre. Yet from the perspective of someone with absolute pitch this is precisely how most people name pitches—they evaluate the

relationship between the pitch to be named and another pitch whose name they already know. . . . When I hear a musical note and identify its pitch, much more happens than simply placing its pitch on a point (or in a region) along a continuum. Suppose I hear an F-sharp sounded on the piano. I obtain a strong sense of familiarity for "F-sharpness"—like the sense one gets when one recognizes a familiar face. The pitch is bundled in with other attributes of the note—its timbre (very importantly), its loudness, and so on. I believe that, at least for some people with absolute pitch, notes are perceived and remembered in a way that is far more concrete than for those who do not possess this faculty.

Absolute pitch is of special interest because it exemplifies a whole other realm of perception, of qualia, something which most of us cannot even begin to imagine, because it is an isolated ability with little inherent connection to musicality or anything else; and because it shows how genes and experience can interact in its production.

It has long been clear anecdotally that absolute pitch is commoner in musicians than in the general public, and this has been confirmed by large-scale studies. Among musicians, absolute pitch is commoner in those who have had musical training from an early age. But the correlation does not always hold: many gifted musicians fail to develop absolute pitch, despite intensive early training. It is commoner in certain families—but is this because of a genetic component or because some families provide a richer musical environment? There is a striking association of absolute pitch with early blindness (some studies estimate that about 50 percent of children born blind or blinded in infancy have absolute pitch).

One of the most intriguing correlations occurs between

absolute pitch and linguistic background. For the past few years, Diana Deutsch and her colleagues have studied such correlations in greater detail, and they observed in a 2006 paper that "native speakers of Vietnamese and Mandarin show very precise absolute pitch in reading lists of words"; most of these subjects showed variation of a quarter tone or less. Deutsch et al. have also showed very dramatic differences in the incidence of absolute pitch in two populations of first-year music students: one at the Eastman School of Music in Rochester, New York, and the other at the Central Conservatory of Music in Beijing. "For students who had begun musical training between ages 4 and 5," they wrote, "approximately 60% of the Chinese students met the criterion for absolute pitch, while only about 14% of the US nontone language speakers met the criterion." For those who had begun musical training at age six or seven, the numbers in both groups were correspondingly lower, about 55 percent and 6 percent. And for students who had begun musical training later still, at age eight or nine, "roughly 42% of the Chinese students met the criterion while none of the US nontone language speakers did so." There were no differences between genders in either group.

This striking discrepancy led Deutsch et al. to conjecture that "if given the opportunity, infants can acquire AP as a feature of speech, which can then carry over to music." For speakers of a nontone language such as English, they felt, "the acquisition of AP during music training is analogous to learning the tones of a second language." They observed that there was a critical period for the development of absolute pitch, before the age of eight or so—roughly the same age at which children find it much more difficult to learn the phonemes of another language (and thus to speak a second language with a native accent). Deutsch et al. suggested, therefore, that all infants might have the potential for acquiring absolute pitch, which could perhaps be "realized

by enabling infants to associate pitches with verbal labels during the critical period" for language acquisition. (They did not exclude the possibility, nonetheless, that genetic differences might be important, too.)

The neural correlates of absolute pitch have been illuminated by comparing the brains of musicians with and without absolute pitch using a refined form of structural brain imaging (MRI morphometry), and by functional imaging of the brain as subjects identify musical tones and intervals. A 1995 paper by Gottfried Schlaug and his colleagues showed that in musicians with absolute pitch (but not musicians without), there was an exaggerated asymmetry between the volumes of the right and left planum temporale, structures in the brain that are important for the perception of speech and music. Similar asymmetries in the size and activity of the planum temporale have been shown in other people with absolute pitch.⁴

Absolute pitch is not just a matter of pitch perception. People with absolute pitch must be able not only to perceive precise pitch differences, but to label them, to line them up with the notes or names of a musical scale. It is this ability which Frank V. lost with the frontal lobe damage caused by the rupture of his cerebral aneurysm. The additional cerebral mechanisms required to correlate pitch and label are in the frontal lobes, and this, too, can be seen in functional MRI studies; thus, if someone with absolute pitch is asked to name tones or intervals, MRIs will show focal activation in certain associative areas of the frontal cortex. In those with relative pitch, this region is activated only when naming intervals.

4. Such asymmetries are not seen, interestingly, in blind subjects with absolute pitch, where there may be radical reorganizations of the brain, with parts of the visual cortex being recruited for the detection of pitch, as well as a variety of other auditory and tactile perceptions.

While such categorical labeling is learned by all people with absolute pitch, it is not clear that this excludes a prior *categorical* perception of pitch that is not dependent on association and learning. And the insistence of many with absolute pitch on the unique perceptual qualities of every pitch—its “color” or “chroma”—suggests that before the learning of categorical labels, there may be a purely perceptual categorization.

Jenny Saffran and Gregory Griepentrog at the University of Wisconsin compared eight-month-old infants to adults with and without musical training in a learning test of tone sequences. The infants, they found, relied much more heavily on absolute pitch cues; the adults, on relative pitch cues. This suggested to them that absolute pitch may be universal and highly adaptive in infancy but becomes maladaptive later and is therefore lost. “Infants limited to grouping melodies by perfect pitches,” they pointed out, “would never discover that the songs they hear are the same when sung in different keys or that words spoken at different fundamental frequencies are the same.” In particular, they argued, the development of language necessitates the inhibition of absolute pitch, and only unusual conditions enable it to be retained. (The acquisition of a tonal language may be one of the “unusual conditions” that lead to the retention and perhaps heightening of absolute pitch.)

Deutsch and her colleagues, in their 2006 paper, suggested that their work not only has “implications for the issues of modularity in the processing of speech and music . . . [but] of the evolutionary origin” of both. In particular, they see absolute pitch, whatever its subsequent vicissitudes, as having been crucial to the origins of both speech and music. In his book *The Singing Neanderthals: The Origins of Music, Language, Mind and Body*, Steven Mithen takes this idea further, suggesting that music and language have a common origin, and that a sort of combined

protomusic-cum-protolanguage was characteristic of the Neanderthal mind.⁵ This sort of singing language of meanings, without individual words as we understand them, he calls Himm (for holistic-mimetic-musical-multimodal)—and it depended, he speculates, on a conglomeration of isolated skills, including mimetic abilities and absolute pitch.

With the development of “a compositional language and syntactic rules,” Mithen writes, “allowing an infinite number of things to be said, in contrast to the limited number of phrases that Himm allowed . . . the brains of infants and children would have developed in a new fashion, one consequence of which would have been the loss of perfect pitch in the majority of individuals, and a diminution of musical abilities.” We have little evidence as yet for this audacious hypothesis, but it is a tantalizing one.

I was once told of an isolated valley somewhere in the Pacific where all the inhabitants have absolute pitch. I like to imagine that such a place is populated by an ancient tribe that has remained in the state of Mithen’s Neanderthals, with a host of exquisite mimetic abilities and communicating in a protolanguage as musical as it is lexical. But I suspect that the Valley of Absolute Pitch does not exist, except as a lovely, Edenic metaphor, or perhaps some sort of collective memory of a more musical past.

5. Though intriguingly elaborated by Mithen, this idea is not new. Jean-Jacques Rousseau (who was a composer as well as a philosopher) suggested in his “Essai sur l’Origine des Langues” that in primitive society, speech and song were not distinct from each other. For Rousseau, primitive languages were “melodic and poetic rather than practical or prosaic,” as Maurice Cranston wrote, and were not so much uttered as chanted or sung.

A somewhat different thought was expressed by Proust in *Remembrance of Things Past*. Swann, sitting in a musical salon, is transported by a musical phrase and, irritated by the “insignificant chatter around him,” wonders

whether music might not be the unique example of what might have been—if the invention of language, the formation of words, the analysis of ideas had not intervened—the means of communication between souls. It is like a possibility that has come to nothing; humanity has developed along other lines.