

**Born, Georgina (ed.). 2013. *Music, Sound and Space. Transformations of Public and Private Experience*. Cambridge, New York: Cambridge University Press. xv + 358 pp. Hb.: £65.00. ISBN: 9780521764247.**

*Music, Sound and Space* is an interdisciplinary collection of essays and research reports on different projects connected to music and sound studies. It originated in an interdisciplinary conference, 'held at the Centre for Research in the Arts, Social Sciences and Humanities at Cambridge University Congress' (p. 4), which brought together scholars from different academic backgrounds, including the humanities, music, anthropology, psychology and ethnomusicology. Due to its origins, the book contains a diversity of topics connected to the broad themes of sound and space: from a more technological outlook on the MP3 format to detailed music analyses discussing the creation of space in these pieces of music to psychological approaches discussing the effect of music on patients as well as prisoners; travelling from European, urban western spaces, to Islamic communities in Kenya and aboriginal societies in Canada.

The introduction describes different theoretical approaches regarding the theme of the book, e.g. space and music, the phenomenology of musical publicness and privacy, social mediation and socio-technical mediation. The following chapters have a more practical approach and are grouped into four parts: *The Design of Mediated Music and Sound*, *Space, Sound and Affect in Everyday Lifeworlds*, *Music Identity, Alterity and the Politics of Space* and *Music and Sound: Torture, Healing and Love*.

The first part contains essays that connect technology to music and modern sound installations as well as exemplifying songs in terms of the creation of space, all of them having (at least partly) a more technological outlook.

While the first part concentrates on music itself, the construction of space within music and technical advances connected to new ways of listening to music, the second part of the book moves on to a more sociological approach, containing chapters on the effect of music in everyday lifeworlds, focusing on the recipients of music. Its focus lies in music and sound within particular spaces and how it affects the listener and makes them concentrate more or less; using music to seal oneself off into a private music space or private sounds made public like 'private', bodily sounds suddenly made public in the hospital environment, etc.

The third part focuses on private music becoming public and considers religious music and sounds. It contains chapters on what kind of sounds are to be kept private or public, also discussing religious music and sounds, how music becomes political and creates boundaries and shapes communities and is connected to other social interactions and rituals.

The fourth part has a more psychological approach. It describes how music is used and what affects it has – as a form of therapy and with it the transfiguration and development of the self and one's own identity as well as for torture or harassment, taking away the right for silence as well as surveilling prisoner's sounds, and how phonographic technology affects the psychology of music.

The book gives insight into many different projects and views on the broad theme of music. Since it is not connected to anthropology directly, the chapters of use for research in anthropology have to be found specifically. However, it is not only of use for academic research as a whole but one can also just freely read a few chapters; the theoretical part of the introduction is not essential to understand the individual chapters. The individual chapters can be understood without the context of the book, however reading it in its entirety provides another level to the overall reading. Most chapters have a very practical approach, describing the applied research and everyday phenomena such as listening to MP3s, music in workspaces or religious sounds and music in open spaces. To those who are interested in interdisciplinary approaches and the anthropology of music, this is an interesting book that opens insights on different topics and approaches.

JELENA MALKOWSKI

*University of Hamburg (Germany)*