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978-0-521-76424-7 - Music, Sound and Space: Transformations of Public and Private Experience

Edited by Georgina Born

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## Music, Sound and Space

*Music, Sound and Space* is the first collection to integrate research from musicology and sound studies on music and sound as they mediate everyday life. Music and sound exert an inescapable influence on the contemporary world, from the ubiquity of MP3 players to the controversial use of sound as an instrument of torture. In this book, leading scholars explore the spatialisation of music and sound, their capacity to engender modes of publicness and privacy, their constitution of subjectivity, and the politics of sound and space. Chapters discuss music and sound in relation to distinctive genres, technologies and settings, including sound installation art, popular music recordings, offices and hospitals, and music therapy. With international examples, from the Islamic soundscape of the Kenyan coast, to religious music in Europe, to First Nation musical sociability in Canada, this book offers a new global perspective on how music and sound and their spatialising capacities transform the nature of public and private experience.

GEORGINA BORN is Professor of Music and Anthropology at the University of Oxford. Formerly Professor of Sociology, Anthropology and Music at the University of Cambridge, she is currently directing the international research programme 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies', funded by the European Research Council. Her publications include *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde* (1995), *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (edited with D. Hesmondhalgh 2000), *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC* (2005) and the forthcoming *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (edited with A. Barry).

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my awareness not only of the challenges but also the powers thrown up by inventive interdisciplinarity. In a way the volume on interdisciplinarity is a silent twin to this one, even though there are no explicit references in that book to music and sound. (For those interested, however, a series of proposals concerning music, stimulated by our wider research on interdisciplinarity, can be found in my article: ‘For a relational musicology: Music and interdisciplinarity, beyond the practice turn’, *Journal of the Royal Musical Association*, 135(2), 2010.)

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