

In the Flesh: The Cultural Politics of Body Modification gives an account of four different parts of the body modification movement and their perspective on body modifications. While doing so, it clearly shows not just that body modifications have the potential to be subversive or transgressive and that the body is a place of both resistance and power, but particularly “how the Western flexible body, or the body-seen-as-project, (...) is saturated with political meanings and is symbolically, culturally and even materially stratified” (p. 197). I recommend this book to anyone interested in issues involving the body, body modifications and body politics.

Martin Heřmanský

Thomas Turino: MUSIC AS SOCIAL LIFE: THE POLITICS OF PARTICIPATION.

The University of Chicago Press
2008, 258 pp. + CD.

After Thomas Turino, professor of ethnomusicology at the University of Illinois in Urbana-Champaign (IL), had thoroughly studied two different cultures, that of the Peruvian Conima (*Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*, 1993), and the Shona of Zimbabwe (*Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*, 2000), this time he worked on theoretical soil, understandably in the sphere of theory, nearer rather to the social sciences than to classical musicology. This has to do with the prevailing affiliation of American ethnomusicology (alias musical anthro-

pology) to anthropology. His initial understanding of music continues along the line of, e.g., Small’s book *Musicking* (1998). In sum: music is not a “thing”; it is not primarily “sound structure”; it is an activity which not only sounds different in different cultures, but also has very different meanings and represents very different values. The only thing that these various musics have in common is the very fact that people “make” them. Turino considers the main sense of the very existence of music to be an expression and reinforcement of individuals, and mainly of collective identities: *Music and dance are key to identity formation because they are often public presentations of the deepest feelings and qualities that make a group unique* (p. 2), that are decisive for survival.

For an explanation of how music functions for the integration of the individual, he uses Bateson’s concept (the connection of stimuli from the unconscious in the primary process), and Csikszentmihalyi’s concept of “flow” – a transcendental experience of heightened concentration which a person reaches, e.g., through the performance of music.

However, Turino pays greatest attention to the effect of music on the human collective. His basic approach is semiotic: he earlier adapted Peirce’s doctrine to musical material (“Signs of Imagination, Identity, and Experience: A Peircian Semiotic Theory for Music,” *Ethnomusicology* Spring/Summer 1999, 221–255) and here he repeats it in simplified form. Afterwards (in the second and third chapters) he presents his own typology of existences/modes of music: “participatory” and “presentational” performance

of music and two types of studio modes: “high fidelity” and “studio audio art.” What is important is in the basic argumentation of what the values are like for each of the above-mentioned types and also what kind of sound consequences these values have in the way of performance.

The fourth chapter leads the reader back closer to anthropological discourse, concretely to the delimitation of the terms “self,” “identity” (I like Turino’s emphasis on its distinctive features: I show to whom I belong and to whom I don’t) and “culture.” He recommends that this term be replaced by two hierarchically arranged formulations: cultural formation (a group of people sharing most habits which constitute the “self” of individuals) and “cultural cohorts” (within the framework of the cultural formation of a group of people who develop and emphasize selected habits). In my experience the term and concept of cohorts are relatively widespread in American ethnomusicology.

The next three chapters are applications of the above-presented concepts. In the fifth chapter he describes the development of the approach of music in Zimbabwe in the 20th century: with massive influence of British colonial culture at the turn of the 20th century, along with the restructuralization of society, western values of presentational performance begin to advance, which also understandably influenced further development of local music. The sixth chapter begins with a very personal memory of the beginning of “folk revival” in the USA, in which the author participated as a teenager. In this con-

nection he also describes two contexts of “square dancing”: on one hand as an ordinary part of the community’s social life in the most various parts of the USA and Canada (e.g., on Cape Breton), on the other hand with the participation of “white middle-class participants” in an urban setting; this context is strongly influenced by the very concept of folk revival. Both of these types of performance – although in different ways – fill the need of the members of their cultural cohorts. The seventh chapter describes various cases of the use of music by political movements, beginning with the German Nazis and ending with the American civil rights movement. The concluding chapter “For Love or Money” expressively summarizes the necessity for music for individual and collective integrity.

Music as Social Life is primarily intended for students of humanities and social sciences. However, I definitely recommend it to everyone who in today’s noisy world still has the remains of his hearing because here it is again clear that – in the words of Congreve – “Music hath charms to soothe the savage breast, to soften rock, or bend a knotted oak.”

Zuzana Jurková

Ingrid Monson: FREEDOM SOUNDS. Civil Rights Call out to Jazz and Africa.

New York: Oxford University Press, 2007, 402 pp., photographs, music illustrations, appendices.