



***Music, Indigeneity, Digital Media*. Edited by Thomas R. Hilder, Henry Stobart, and Shzr Ee Tan.** Rochester, NY: University of Rochester Press, 2017. 224 pp. ISBN 9781380465731.

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Music, Indigeneity, and Digital Media is an outcome of the symposium by the same title held at the Department of Music, Royal Holloway College, University of London, in April 2010. The editors of this volume, two of whom are colleagues at Royal Holloway (Stobart and Tan), and the third, a graduate of Royal Holloway's ethnomusicology doctoral

program (Hilder), were also the symposium organizers. The symposium was sponsored by Helen Gilbert and was part of her *Indigeneity in the Contemporary World: Performance, Politics, Belonging* project funded by the European Research Council and the Faculty of Arts and Sciences at Royal Holloway College. The content of *Music, Indigeneity, and Digital Media* is representative of the international scope of the symposium, spanning five continents, and drawing on case studies from diverse local, national and transnational contexts.

Thomas Hilder's introduction to the volume (seven chapters) is a richly informative discussion of a range of critical themes related to ways that music and digital media function in and around articulations of Indigeneity. Hilder emphasizes the struggle for Indigenous political recognition and self-determination, including laws, land claims and language revival, in various governmental and other institutional contexts over the past fifty years, and how the struggle has been enabled by the increasing availability of communication technology in Indigenous communities, and mobilized creatively by Indigenous musicians as they recreate new Indigenous traditions. Skillfully referencing useful critical sources, Hilder presents this contextual framework through three complementary lenses: "Articulating Indigeneity in Global Modernity," "The Politics of Digital Indigeneity," and "Music, Indigeneity, Digital Media."



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This opening sets the stage for the following section of the introduction in which Hilder discusses the book's chapters around five key critical areas. This outline creates a useful framework for the reader to navigate the collection based on topic interest, and serves as a platform for reviewing the articles in the volume. Under the first area, for example, "Activism, Transnationalism, Sovereignty," Hilder references Shyr Ee Tan's chapter on the music of the Amis in Taiwan in which the author examines the role of new musical media and existing networks of kinship, local and national institutions, and how such new media can blur traditional boundaries of rural/urban and homeland/diaspora. Likewise, Fiorella Montero-Diaz's chapter on Andean "fusion" music in Peru, a country with complex, contemporary representations of Indigeneity, is also discussed in this section.

In the second of the five areas, "Production, Mediation, Consumption," Beverley Diamond's chapter on Sámi audio production and Henry Stobart's essay on Bolivian Indigenous music production are each referenced. Focusing on elements in the three words in this rubric, Diamond argues that the studio is an important site of experimentation and Indigenous creativity, and she compares two case studies through the critical frames of genre and gender, temporality, spatiality, and polyvalence; she also examines Sámi vocal technique in the context of studio recording and production. Stobart draws on what he calls "critical pragmatism" as a framework for his study of the music video (VCD) production processes of Gregorio Mamani Villacorta, an *originario* (Indigenous) musician and cultural activist. Stobart's ethnographic description of collaborating with Villacorta on video production is an important reflexive dimension of his work.

Continuing to draw on Hilder's introductory categories, issues surrounding "Archives, Transmission and Orality" are explored in Linda Barwick's chapter, in which the author discusses her research on *djanba*, ceremonial song of the Murinny Patha people in Wadeye, Northwest Australia. Barwick's study focuses on local funeral songs, and how digital media serve as a means of remembering songs, as well as creating ones inspired by shifting social and political contexts. Stemming from a collaborative project involving national and local institutions, Barwick's work draws attention to the importance of Indigenous cultural activists, who have increasingly turned to the digitalization of archival sources to provide access and allow repatriation of collections to Indigenous communities. This theme also runs through John-Carlos Perea's chapter, in which the author voices his experience of learning, teaching and performing powwow in the San Francisco Bay area. Perea's autoethnographic style in this chapter makes it a richly reflexive read.

"Subjectivity, Ownership and Authorship," the fourth introductory rubric, is particularly fitting for the volume's single interview with traditional Lil'wat singer Russell Wallace. Hilder met Wallace at an International Council for Traditional Music colloquium on global perspectives on

Indigenous Music and Dance as Cultural Property in Toronto in 2008, and his interview with Wallace included in this collection is a reminder that technology and process of Indigenization are fraught with issues of ownership, authorship, and consent between Indigenous participants and others. The Wallace-Hilder interview also signals the importance of broadening notions of ownership, as digital media become more pervasive, and Indigenous artists articulate nuanced understandings of ownership. Tan's aforementioned chapter also resonates here with its discussion around ways new media practices can affect and blur traditional boundaries. Hilder's comment that "... Indigenous musical ontologies of composition, and transmission as well as articulations of protecting and sharing in a digital era ... can offer alternative global models of musical creativity, subjectivity, and consumption in the twenty-first century" (p. 19), is especially telling with respect to these two chapters, as it is, in fact, to the entire volume.

In "Cosmologies, Virtuality, Posthumanism," the fifth critical area within which to view music, Indigeneity, and digital media, readers are challenged to consider how new media and Indigenous ways of knowing can conflate the virtual and real binary, creating new perceptions of reality, cosmology, and the human. In his chapter, "The Politics of Virtuality: Sámi Cultural Simulation through Digital Musical Media" (the final one in the book), Hilder draws on his extensive research with the Sámi, in particular Sámi museum exhibitions, CD-ROM software, and music production that illustrate Sámi revival and cultural transmission. Hilder uses these case studies, coupled with intriguing critical references (e.g., Baudrillard), to build an argument that draws together a network of themes articulated throughout the book.

Music, Indigeneity, Digital Media is an important new source for ethnomusicologists, media studies scholars, and any scholars and practitioners working in Indigenous studies. It is a richly documented volume, with a range of significant sources in the chapter endnotes lists, as well as in a helpful selected bibliography at the end of the volume. Although a relatively small book (224 pages), it is a dense read, and, as with many such collections, it is best approached in stages (i.e., individual or groups of chapters), once past the Introduction. Notwithstanding any apparent minor shortcomings (e.g., the relatively small amount of illustrative material), I strongly recommend this book. Collectively and individually, the authors articulate important new perspectives within which to view how music, Indigeneity and digital media interact, thereby inspiring scholars of multiple disciplines and interests to discover new pathways of understanding around Indigenous ways of knowing.