

***Aboriginal Music in Contemporary Canada: Echoes and Exchanges.*** Edited by Anna Hoefnagels and Beverley Diamond. Montreal & Kingston: McGill-Queen's University Press, 2012. 503 pp. ISBN 978-0-7735-3951-8.

Although I have spent many years in community arts and music, I have only recently begun to bring this element of my life into my teaching. The chance to read this book has allowed me to better appreciate the interdisciplinary nature of ethnomusicology and how its various methodologies can yield rich insights.

The book's introduction lays out the roadmap for the themes and theories that are investigated. Also helpful are the "Suggestions for Classroom Use for the Anthology," which gives ideas for units and ways to fit them into the curriculum.

The book really begins, however, with Beverley Diamond's review of the research on Aboriginal music in Canada. I welcomed this clear and informative survey of a field that is still emerging. After this point the book divides into three sections: "Innovating Tradition," "Teaching and Tradition," and "Cultural Interactions and Negotiations." Each section is prefaced with an editorial introduction.

In the first section, Amber Ridington examines continuity and change in Dane-zaa song over the past forty years. The chapter raises significant questions about the audience and interpretation of sacred music in the digital age, something which the younger generation of musicians appears to take for granted. There follows an interview with Dane-zaa musician Garry Oker, who candidly discusses issues of ownership of the music, money, cultural preservation, and musical meaning. The last three chapters in the section deal with the tradition and culture of powwow music.

In the second part, Mary Piercey's chapter on the Inuit community of Arviat stands out as an example of reflexivity in social research that can be used in the classroom. (The skill of placing oneself in qualitative research is difficult to teach, yet it cannot be overrated in importance.) Annette Chrétien's article on pedagogy, Métis, and colonialism is also noteworthy. The website created through her research allows learners of different ages to engage and interact with the material. The last two chapters in this section are interviews, the one with Beverley Souliere being of particular interest. She traces how she came to learn of her heritage and find strength in music and the drum.

The last section of the book is the longest. Dylan Robinson's chapter on the merging of "early" European art music and Aboriginal culture requires a detailed familiarity with both the music and the research to follow through to its conclusions. In contrast, the other articles are relatively accessible. I was struck by Byron Dueck's analysis of "No Heartaches in Heaven" by

the singer-songwriter, Chris Beach. The inclusion of a song about suicide on a gospel album may seem controversial. However, Dueck places the work in a larger cultural dynamic, showing that it was intended as solace to a community that has a disturbingly high suicide rate.

Music is also used by other Aboriginal youth to cope with the realities of the daily struggle. Charity Marsh investigates the Hip Hop movement in Saskatchewan, in particular the lyrics of musicians such as Eekwol, to show how musical style relates to the broader context of lived experiences. Innu people are also drawn to popular song, as Véronique Audet demonstrates in her article. Audet also conducts interviews with Florent Violent, who is a member of Kashtin, and (co-conducted with Donna Larivière) the folk-blues guitarist, Gilles Sioui.

Overall, this book is a valuable, well-documented survey of Aboriginal music in Canada. The book is nicely laid out with fonts and illustrations that are pleasing to the eye. While some researchers may challenge the more subjective, qualitative methods that are employed, the reasons for editing the interviews are clearly explained. Given that the audience for this book will likely be familiar with these qualitative approaches, I am confident that they will be seen as having integrity. A videography, bibliography, list of Internet sites, and discography complete the presentation.

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