

rap 'mirrors' what is transmitted in the media. Yet, following this argument, the author argues that Chicano rappers 'combine' and 'rearticulate' values found in dominant popular culture and patriarchal black and Mexican cultures and traditions. McFarland does not sufficiently explain how this process of re-articulation takes place, how this contributes to the construction of alternative views or how he situates this re-appropriation in relation to his main argument, epitomised by the mirror metaphor recycled throughout the book.

McFarland's view that women and indigenous wisdom are crucial to the development of a pedagogy of empowerment among youths, mainly young Chicano rappers, is something of a cliché; but more troubling is that it positions 'traditional' types of values against globalisation and capitalism, a black-and-white dyad in urgent need of being deconstructed in the academy when youth popular cultures are approached. Nevertheless, this work provides a rare and unique window onto Chicano rap, and it further enriches our understanding of how young people are creatively responding to the vicissitudes of the postindustrial barrio.

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***Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997–2001.* By Jeremy Wallach. Madison, WI: The University of Wisconsin Press, 2008. 344 pages. ISBN-10: 0299229041; ISBN-13: 978-0299229047 doi:10.1017/S0261143010000115**

'Because people want to hear what the stuff sounds like!' (p. 61) was the answer given to the author at an audio-video product exposition, when he asked why everything was playing at top volume. This statement aptly frames *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997–2001*, an ethnographic study of Indonesian popular music. Focusing on *dangdut*, *pop Indonesia* and *musik underground*, Wallach considers how popular music intersects with class, ethnicity, religion and gender to help shape urban, national and transnational spaces and subjectivities.

The book is divided into two parts. The first, entitled 'Sites', discusses locations of popular music. Extending Finnegan's notion of 'pathways', Wallach discusses Jakarta's spaces of popular music consumption and production that include record stores, recording studios, video shoots, live performance venues, and streets and cafés. While these institutional sites map a sonic city, they are integrated into the dense urban soundscape of Jakarta that includes 'the omnipresent roar of traffic, the cries of travelling street hawkers, the Islamic call to prayer emanating at regular intervals from loudspeakers over mosques, the high-pitched bleating of cellular phones and the sounds of recorded popular music blaring from *warun* all create an atmosphere of noisy, boisterous humanity on Jakarta's streets and in its neighborhoods' (p. 59). Although the discussion of cassette retail outlets emphasises a Bourdieuan reading of genre organisation as representing a prescribed model of social and taste hierarchies, the other chapters undo what the author reads as determinative aspects of these consumer spaces, exploring instead modes of identity formation and social solidarity experienced in places such as recording studios and the side of the road where men 'hang out' and play music together.

The second half of the book, 'Genres in Performance', considers how 'performance events can be viewed as occasions for critical reflection on social life' (p. 173). Incorporating passages from ethnographic field notes to capture the immediacy of performance, Wallach discusses street musicians, *dangdut* performances, *acara* events with multiple performance modes and concerts of pop Indonesia and underground music. Wallach posits a metonymic relationship between music and society that allows popular music performance to represent a national utopia of social hybridity and solidarity. Social solidarity is achieved not only through the practices discussed in the first half of the book, but through musical performance events that 'enact an ethic of *inclusiveness*, within which musical differences indexing social differences between people and their divergent allegiances are rhetorically transcended' (p. 175, emphasis in original). The author's musings on possible motivations for a crowd's response speak to the complexities of and need for ethnographic work on performance that considers how multiple and nuanced musical meanings are formulated through practice and discourse, and how these dynamics are themselves situated in complex social and cultural contexts.

Wallach's emphasis on breadth provides an important overview of Indonesian musical and social spaces, laying the ground for subsequent work that explores the richness and texture of select ethnographic cases while considering how a certain idealism of musical sociability might also reflect some of the tensions of a national project of harmony in difference. The accompanying CD, with tracks of *dangdut*, *pop Indonesia* and *musik underground*, complements the richness of the text with the aural experience of 'what the stuff sounds like!'

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***Cómo Vino la Mano: Orígenes del Rock Argentino.* By Miguel Grinberg. Buenos Aires: Gourmet Musical Ediciones, 2008 (4th revised and expanded edn). 285 pp. ISBN 978-987-22664-3-1**

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Buenos Aires, Argentina was home in the late 1960s and early 1970s to one of the first truly local and original rock music scenes in the Spanish-speaking world. The 1967 release of the countercultural anthem 'La balsa' ('The raft') by Los Gatos marked the emergence of a movement of local rock musicians singing in their native Spanish and performing not only covers of English language hits but also original songs. Bands including the heavily blues-influenced Manal and the more acoustically oriented Almendra dominated the early scene, but by the mid-1970s a subculture centred around 'progressive national music' had seen the emergence of a surprising number of artists who would rise to national and international prominence for several decades to come: Charly García, Luis Alberto Spinetta, Gustavo Santoalalla, Litto Nebbia, León Gieco and Claudio Gabis have all enjoyed long careers across a range of genres and are important referents for any student of Spanish-language rock.

These figures all also share the commonality of having known the author, journalist and activist Miguel Grinberg, and their interviews with him form an important nucleus of intriguing primary documents collected in this re-edited and expanded volume. Grinberg was one of the few journalists who was quick to support the