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for the local populations served. We must refuse to repeat the mistakes of our predecessors as they sought to manage the health care of our nation's First Peoples, and this book is an important lesson in the fight for health equity and the elimination of health disparities.

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Indian Blues: American Indians and the Politics of Music 1879–1934. By John W. Troutman. Norman: University of Oklahoma Press, 2009. 323 pages. \$34.95 cloth.

In *Indian Blues: American Indians and the Politics of Music, 1879–1934*, historian John Troutman provides much-needed illumination into an area of Native American studies that has been largely underresearched. In tracing the historical trajectory of how and why Native peoples utilized music and dance, both “traditional” and contemporary, Troutman gives us insight into the ways American Indians resist oppression and hold fast to their heritage, even as traditions evolve. In concentrating on the most-forced assimilative reservation period, Troutman shows us that music and dance became, for many groups and individuals, a mode of survivance. Additionally, Troutman points to ways that American Indians began to “speak back” to federal policies through music and performance, and actually have an impact.

Troutman begins by examining the Omaha dance complex as it manifested among the Lakota reservations of South Dakota. The chapter highlights the ways in which Lakotas were able to subvert and challenge ideas of citizenship and allegiance in order to gain some direction and sway over the forced assimilative policies and agendas they faced at the hands of US government officials. From here Troutman broadens the discussion by revealing the machinations perpetrated by the Office of Indian Affairs and Commissioner Charles Burke to suppress what Burke described as “the dance evil.” This section is quite enlightening and also reveals the complex social and political tenor of the press, bureaucracy, and “national audience” regarding the suppression of Native American music and dance in the early 1920s (66). Troutman illustrates the perceptions that most reservation agents held: traditional music and dance were threats. When the national media became involved in the debate about whether Native peoples had the right to sing and dance, the editorials raged and soon public opinion supported the Native people. Troutman’s incisive inclusion of these primary sources is invaluable—including the editorial cartoons (86).

The boarding schools’ influence on American Indian music and dance is also explored in *Indian Blues*. In this section Troutman shows us that the Office of Indian Affairs could assert maximum control over young Native people including the performative parameters students were allowed. In the boarding schools Native students were instructed in “civilized” Euro-American forms, with European instrumentation. Almost every boarding school

managed to incorporate regimented marching bands in order to help “instill discipline” and control Native bodies and movement while playing music. These music programs, Troutman reveals, were heavily propagandized by the schools and promoted as a “civilizing tool.” Interestingly, however, many Native students quickly began to adapt and improvise; mixing their own tribal sensibilities and tastes with those they were forced to learn. Given that the turn of the century was such a fertile time for emergent “American” forms of music, such as blues and jazz, we can begin to understand that American Indians certainly had some influence in the direction those musical styles would eventually take.

Perhaps the most intriguing and captivating section is the portion that focuses on individual American Indian musicians, many of whom came out of the boarding school system. These professional Native musicians of the early twentieth century came from a wide array of tribal backgrounds and cultures, and Troutman admits that selecting just a few to focus on was an arduous task (202). From a personal standpoint, I felt this was the strongest writing and the most insightful portion of the book. The five vignettes Troutman chose are well-researched and provide a window into the lives and talents of Angus Look Around (Menominee), Fred Cardin (Quapaw), Joe Morris (Blackfoot), Tsianina Redfeather Blackstone (Creek/Cherokee), and Kiutus Tecumseh (Yakama-Cherokee). These musicians and performers traveled internationally in the early twentieth century and were widely respected and recorded. Blackstone, for example, toured the United States and Europe, and also studied music for a year in Italy (233), while Tecumseh (also known as Herman W. Roberts) took to the airwaves broadcasting through the newly available radio technologies in conjunction with his tour performances. This section also looks at the ways in which these esteemed musicians were expected to perform “Indianness” for their audiences—sometimes wearing regalia for one part of a concert, and then appearing in “civilized dress” for the remaining part, something the boarding school student musicians were instructed to do as well. Despite the complicated and contradictory meanings behind this, many Native performers were able to implement such play to their advantage, politically and professionally.

Granted, there’s been much scholarship in American Indian music, but much of it is given over to powwow and “traditional” or ceremonial music, and these are vital works (and an area that still needs attention). However, only a few books and articles about contemporary American Indian music or musicians are available—Brian Wright-McLeod’s *The Encyclopedia of Native Music* (2005), a reference work, and David Samuels’ anthropological work *Putting a Song on Top of It* (2004) are two very useful ones. But *Indian Blues*, as a history, is instrumental in revealing the productive ways that Native people incorporated non-Native music and performance into their lives and adapted it to invoke change in the political status quo. It is important to remember that this is still happening; many contemporary Native musicians tour the world today following the trails set out by the earlier musicians Troutman features in his work. Troutman’s research on this topic is timely and much needed. This book helps clear a path to more research regarding the role that music

plays in American Indian survival—and how contemporary Native music and musicians are important to acknowledge, listen to, and study.

Troutman, an assistant professor at the University of Louisiana–Lafayette and a musician, has dug deep into the archives of this era and availed himself of contemporary research, bringing to us stories and information that have been long overlooked or ignored. Troutman’s research and teaching interests include multiple facets of American Indian history as well as studies of race, culture, and music in the United States during the twentieth century. This work, his first book, is insightful, well documented, and will no doubt enrich our understanding about American Indian music and musicians. We can look forward to his new research on the cultural history of Hawaiian steel guitar.

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Indian Work: Language and Livelihood in Native American History. By Daniel H. Usner Jr. Cambridge, MA: Harvard University Press, 2009. 200 pages. \$49.95 cloth.

In his new book, Daniel Usner uses the phrase *Indian work* with two different meanings. Most concretely, it refers to work performed by Native Americans, but it is also the term used in the late nineteenth century by philanthropists, government officials, and reformers to describe the work that they carried out for and with Indian people in order “to assimilate them into dominant European American society, culture, and values” (2). More generally, this manner of “Indian work” amounts to constructing certain images of Indians that ultimately, Usner argues, shape the real opportunities for Indians to work. “Indian work” as image making is thus far older than the use of the phrase; it is as old as the first accounts of North American indigenous peoples produced by Europeans. Through five case studies, Usner explores the relationship between the two realms of Indian work, synthesizing and critiquing, along the way, significant bodies of historical, ethnohistorical, and anthropological scholarship.

The five case studies selected for this study span the course of US history, beginning with the late-eighteenth-century ideas of Thomas Jefferson and others who ignored the evidence before their eyes in constructing an image of Native peoples that suited their vision of the new nation. Each case study highlights the remarkable ability of public officials, philanthropists, artists, and writers to construct their own versions of how Indians should earn their livelihood, none of which bore much resemblance to the realities of Native peoples’ lives. Because of the power of these Indian workers to publicize their views, in policy making, the press, visual arts, and literature, however, these misconstructions ended up shaping not only the general public’s assumptions about Indians but also affecting Indian peoples’ ability to make a living. At the same time, Usner demonstrates that Native peoples made their own responses to these images and used the opportunities created by “Indian workers,” as Usner calls them, to their benefit.