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Author

Powers, William K.

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typographical errors to mar our pleasure; those that I found were, oddly enough, in several of the orthographic descriptions. The success of the poetic format for translation leaves me wishing that other translators had experimented with this form. Given that one of these selections was an autobiography, often the most unimaginative of genres, I cannot help but wonder what a less prosaic treatment of the fictive and mythic—the legends, fables, and tales—might have yielded, especially with a format that increased our access to the native language (an appendix perhaps?).

Heather Hardy
North Texas State University

The Musical Life of the Blood Indians. Canadian Ethnology Service Paper No. 86. By Robert Witmer. Ottawa: National Museum of Man Mercury Series, 1982. 167 pp. Gratis.

Frances Densmore, the *grande dame* of American Indian music, and the most prolific writer on the subject, completed her work without ever having to become embroiled in bitter arguments over her research methodology. True, musicologists were critical of her musicology, but only posthumously. Anthropologists were kinder toward her ethnographic contributions (she outdid most of them); and literary luminaries were ecstatic over the poetic sense she exhibited in translating song texts. But she never had to contend with petty pot-shooting over the theoretical and methodological compatibility between *ethno* and *musicology* in her work. She was freed from this hyphenated dilemma because she was largely untrained in all the fields she excelled in. Perhaps, this is why she was so prolific.

Nowadays, someone attempting to write an ethnomusical treatise on a tribal music must be acutely aware of the potential schism between *ethno* and *musicology* that promises to widen into a full-blown chasm everytime another reconsideration of the problem appears in a distinguished journal.

For those unfamiliar with the argument, it goes like this. In any musical study of a tribal people (or any other population, but the argument fades as we approach "art" or "classical" musics) there should be a balance between the musical description and

analysis, and the ethnographic description and analysis, here, ethnographic pertaining to everything left over once the music has been extirpated from its roots. This creates an obvious dilemma for those cultural anthropologists who have no rhythm and in fact hate the sound of any music including their own, or musicologists who frequently prefer to *see* their music rather than *hear* it (possibly for the same reason the anthropologist does). But I know of no scientific means to test whether or not this ideal balance can be achieved; I suspect it cannot. But just when one is ready to become acutely bored with the prospect of still other criticisms of works that are *too* anthropological or *too* musicological (the latter is the present day case, I think), it happens. One stumbles upon even more evidence in print that there is something to say about balance between what is often perceived to be two enemy camps about ready to assault each other, rather than allies in the process of forming a unified front.

The argument, and the reason for its persistence is best examined in light of a recently-published work on the musical life of the Blood Indians of Alberta. The Bloods are a constituent member of what was once called the Blackfeet Confederacy comprising additionally the Siksika or Blackfeet proper, Piegans, and Sarsi. With respect to the question of balance, the work was done originally as a masters thesis in *musicology* at the University of Illinois, but the publisher of the work is the Canadian Ethnology Service, of the National Museum of Man in Ottawa. This is all well enough. However, the Mercury Series of which this work is a part, describes itself as being a publication "designed to permit the rapid dissemination of information pertaining to those disciplines for which the National Museum of Man is responsible" (p. ii): a statement of policy followed by an apologia for abbreviated procedures, potential errata, and a begging of the reader's indulgence in order to bring about the objectives of the series. Yet the field work was done in 1968, accepted as a thesis in 1970, and then with some minor revisions, published in 1982. Hardly hasty.

Now this work purports to contribute to the balance by examining:

the musical values and behavior of the contemporary Blood Indian against the background of reservation life, and where possible, in the framework of non-musical values and behavior, both past and present. p. 5

I take it that the "non-musical values" refer to what otherwise might be called the ethnographic. But what is even more astonishing is that this ethno-musicological research was done in only seven weeks of fieldwork. It seems to me things should have been reversed, that is, the fieldwork should have taken longer and the time between completion and publishing shorter.

Be that as it may, the monograph is divided into 6 chapters with seven appendices; it is well organized in terms of its intent. It is structured as a thesis should be and as such holds up fairly well as long as it is scrutinized by relatively few experts who expect that a thesis is not intended to solve all the problems of the problems undertaken. And to this end, the appendices, most of which comprise interviews with Blood singers, are perhaps the strongest part of the work given that it is generally recognized that biographical sketches of musicians in an ethnographic setting are badly needed in this teetering field.

But whereas the structure is strong, the same cannot be said for the content and this largely owes to the fact that it is presumptuous to believe that any aspect of music in an ethnographic setting, no matter what the training, theory, or method, can be accomplished in such an abbreviated field period.

What is worse is that the author is quite authoritative about musical facts and their symbolic contexts uncovered during his short stay, despite the fact that "One limiting condition was the low-level of proficiency in English among the Bloods" and the "difficulty in locating potential informants—who were scattered over an area of some 540 square miles. . . ." and "competent interpreter-assistants were not easily engaged" and the field schedule had to be arranged according to the "availability of the few individuals . . . both linguistically competent for the job and interested in doing it" (p. 1). In all fairness, a more mature ethnographer (or musicologist) might have admitted to his own "low-level proficiency" in the native language and would have been aware that most "potential informants" are not really interested in the fleeting peregrinations of an itinerant fieldworker. Although it may not be absolutely necessary in some cases to know the native language, it *always* requires a minimal amount of time to simply get acquainted with another culture. Seven weeks is unspeakably inadequate.

Despite these restrictions, there are others more serious, I think, that deal with the state of the ethnomusicological art in general. The author recognizes that very few comprehensive

studies on American Indian musical life exist (citing Merriam's Flathead work, Nettl's Blackfoot (sic) study, and McAllester's Navajo "Enemy Way Music" as notable exceptions). Partially blaming the "music-use," i.e., "functional" approach to studying "music events," the author promises a "multilateral presentation of data wherever appropriate" (p. 21). This of course is a tall order for a seven-week hitch, no knowledge of the language, and only a vague familiarity with a relatively large reservation.

The first serious blunder however comes when the author classifies Blood musical life into three categories: modern-traditional, traditional, and non-Indian. The distinction between the first two is not clear, but the former is described as "spectator-oriented—a 'show' for whites and non-participating Indians" (p. 24). Traditional music is exemplified by Sun dancing and bundle transfer ceremonies. However, the "'veracity' or 'authenticity' of traditional Indian ceremonies . . . is something difficult to evaluate" (p. 45). In fact during one ceremony (the author did not witness any Sun dance, and only one bundle transfer) two musicians admitted that "a considerable amount of musical 'faking' was going on during the ceremony" (p. 45). Further veracity is questioned when the author applies a rather surreptitious method of data collection:

The informants knew that I spoke no Blackfoot, and they probably did not know or even imagine that I would subsequently go to the trouble of having translated transcriptions prepared from their taped Blackfoot dialogue. It can be assumed that informants felt they enjoyed complete linguistic isolation from me when speaking Blackfoot, and that their Blackfoot conversation was completely candid. (p. 57)

Here the imbalance is clearly between trust and mistrust, or perhaps moral and immoral, allowing the author to make a later claim that in trying to determine typologies of songs "native designations (are) somewhat unreliable" (p. 77). Sneaky business, this ethno-musicology.

But it is the non-Indian category (mainly country/western and rock and roll) that preoccupies the remainder of the monograph, in which the author attempts to convince the reader that traditional Blood music is highly influenced by non-Indian music. A lengthy interview between him and Blood singers (p. 82-87)

presents one of the most outrageous examples of directed interviews that I have ever read. Despite the fact that the informants under interrogation cannot explain why a then-popular song ("Crying in the Chapel") has inspired one singer to make a traditional song from it, the author concludes that the gibberish of verbal exchange actually points *unequivocally* to the fact that Indian music is succumbing to outside forces.

The last chapters on musical acculturation are an attempt to document what some of us already know—that American Indians today (or in 1968) have been exposed to white music through radio, television, school and formal instruction as if this exposure *proves* that whites have systematically influenced traditional Indian music. But since the author has no *anthropological* understanding of the concept of cultural compartmentalization, his rather naive acceptance of some of the more destructive aspects of acculturation are embarrassingly contrived and misleading. In studying the musical accomplishments of a Blood country western band, he gives an unmerciful critique of their playing ability, as if a one-night stand during a seven-week stint can be used at all as an example of Blood musical life. The same critique could have been applied to a fledgling white high school ensemble.

Despite this doomsday approach the author admits that traditional music will probably not die out on the Blood reserve because "Traditionalism may thus be seen as one possible adaptation to the process of growing old on the reserve" and "Reversion to 'Indian ways' (on a temporary vicarious basis) could also become an intra-reserve hobby among individuals who are highly acculturated" (p. 119). And finally, at whatever time that Bloods are assured of "realizing their goals within the context of reservation domiciliation," the "amount of frustration-induced backsliding will decrease" (p. 120). Backsliding, it should be remembered is a missionary term reserved for "Christian" Indians who have "reverted" to their "pagan" ways.

In short, this monograph on contemporary musical life of the Blood Indians tells us little about what a total musical culture is supposed to comprise. But it does certainly tell us that we have not yet reached the capacity of integrating the context of social living with the content of cultural singing. With more time, the author is probably quite capable of learning something about Indian (or other cultural) musical life and of transmitting this

knowledge to others. To this extent then this monograph is instructive. It has not demonstrated to us theoretically or methodologically just what a balance between *ethno* and *musicology* is. But it certainly has shown what it is not.

William K. Powers
Rutgers University

History of the Ojibway People. By William Whipple Warren. Introduction by W. Roger Buffalohead. St. Paul, Minnesota: Historical Society Press, 1984. xvii + 411 pp. Preface, Index. \$11.95 Paper.

This invaluable early history of the Ojibwe people was first published one hundred years ago in 1885 as Volume 5 of the *Collections of the Minnesota Historical Society*. Its re-issue by the Society is especially welcome; it has been relatively inaccessible for too long.

The book is a source of tremendous richness regarding Ojibwe history and culture in mid-nineteenth century. The original work carried the subtitle "based upon traditions and oral statements," a phrase that suggests its particular uniqueness. Ojibwe people themselves contributed the information that comprises the work. As such, *History of the Ojibway People* can be considered one of the earliest attempts at a tribal history. The author, William Whipple Warren, seems uniquely qualified to record tribal traditions. Of Ojibwe, French and Euramerican descent, Warren spoke fluently in both Ojibwe and English. In addition, he had a good Euramerican education. These attributes combined to make him an effective, articulate, and sympathetic chronicler of Ojibwe history.

The title *History of the Ojibway People* is somewhat misleading. Although Warren does structure the Ojibwe past in terms of a Euroamerican linear chronology, the book encompasses much more than a narration of the events nineteenth century Euroamericans considered of historical importance—tribal wars, assessments of political leaders and Ojibwe contact with various European nationalities. It contains a wealth of information on Ojibwe social and political organization, and on traditional