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various names this potter used through the years. These include the following: "Marie," "Marie and Julian," "Marie-Popovi," "Maria Poveka," or "Poh've'ka," and so on. Dates are sometimes included in an interesting way; for example, later pieces are marked "561," which indicates May 1961. This was Popovi Da's idea.

Spivey saw to it that his book was well illustrated. Styles of painting, designs, or other pertinent points discussed in the book are beautifully illustrated, largely in color, with full-page examples of pots. Too, the work of different persons involved with Maria's pottery is well represented in color and black-and-white. There are also black-and-white photographs of significant people, of individuals making, decorating, and firing pottery, as well as other pertinent subjects.

After reading the texts of both Spivey and Maria, and perusing the illustrations, one closes this book with the satisfied feeling of having met Maria and other potters of San Ildefonso.

Clara Lee Tanner
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Blackfoot Musical Thought: Comparative Perspectives. By Bruno Nettl. Kent, OH, and London: The Kent State University Press, 1989. 198 pages. \$21.00 Cloth.

While the subjects of Bruno Nettl's *Blackfoot Musical Thought* are Blackfoot concepts and performance practice, the book is more precisely an investigation of the processes by which we learn what those concepts and practices are. The intended audience, therefore, is not only the specialist in American Indian music but also the reader interested in broader notions of musical culture as a "coherent system of sounds and ideas" (page x). Nettl uses frequent cross-references to the musical traditions of Iran, India, and western Europe (hence the subtitle) as one means of increasing the accessibility of ethnomusicological premises and Blackfoot material for this larger audience. In focusing on methodology as well as description, the author hopes "to provide an interpretation that emphasizes the relationships between music and other domains of culture, between ideas about music and the themes that broadly characterize the life of the Blackfoot" (page ix).

The introduction and opening chapter outline how Nettl came to this study and explain its starting points: ethnomusicological presumptions and methods, the history of Blackfoot ethnography (a most useful summary), Nettl's own fieldwork experience, a general survey of types of Blackfoot music characteristic of the past century and of occasions on which it was and is prominent. In these pages and throughout the book, Nettl is careful to analyze his own presumptions, to show which questions did not make sense to his consultants, and to point to what is speculative—an engaging self-awareness that immediately evokes the author's voice for those who have had the opportunity to hear him speak.

Chapter 2, "Fundamentals," asks and attempts to answer a series of questions about Blackfoot perceptions of the general character of music. Is there a concept of some form of human sound production that is different from speech? What are the basic units of music? Is there a hierarchy into which those units are structured? What are the boundaries of music? What are the main characteristics of musical sound? What is the relationship of music to language? What kinds of music are there? How are humans and objects categorized in the musical world? Nettl's summary statement sets the stage for the remainder of the book:

The general character of music in Blackfoot thought is essentially vocal rather than a tool for imparting words: it is human-specific and consists of integral and indivisible units—songs—that are identified by uses, persons, and events. An unlimited resource, it takes its place among the domains of culture in sharing with them an informal yet complex taxonomy closely related to the Blackfoot methods of grouping people and things. Yet in certain ways it stands outside the culture (pages 87–88).

Chapter 3 investigates Blackfoot music history, noting that the origins of music, unlike ritual, are not particularly specified. The sources of individual songs are known, however, and are often linked to visions in which songs are given to humans in completed form. Thus in the Blackfoot world, composition is akin to learning rather than to creation of new material. The author notes that such an idea of cultural learning is potentially compatible with an understanding of Blackfoot culture as a confluence of

elements from many sources, a product, in part, of borrowing. Nettl goes on to investigate known changes in Blackfoot repertory and to probe for underlying attitudes toward cultural change and stability.

Some of Nettl's most intriguing conclusions are drawn in chapter 4, "Music in Human and Supernatural Societies." Pointing to discrepancies between theory and practice concerning which particular songs must be sung on specific occasions, he observes the ongoing strength of the idea that activities *must* be accompanied by song in order to be Blackfoot. Based on such observations, he suggests that songs validate actions and, further, that they mediate between Blackfoot people and other beings. Song is the vehicle by which the supernaturals address humans in visions and origin stories, and one way in which Blackfoot people assert their difference from the dominant Anglo society. "[The content of music] is culture, but its structure is in a sense outside it, something that humans use to communicate their culture, a vehicle more than substance. The energies of music making are directed outside the tribe" (page 122). Nettl goes on to discuss issues of power within songs, control of songs, and the role of humor.

The final chapter, "Musicianship," examines musical terminology, form, solo and ensemble traditions, performance evaluation, and possible juxtapositions of musical and cultural values. Nettl concludes with a list of eighteen statements by Blackfoot people (pages 171-72) that constitute a potential Blackfoot equivalent to the formal theoretical texts found in other cultures.

The end matter includes a useful discography of recordings made between 1897 and 1986 (pages 174-78) and a list of song types found in each collection. In the case of field recordings, Nettl indicates the current location of the originals but not of all the publicly accessible listening copies. The rather lengthy list of recent commercial recordings aimed largely at an Indian audience testifies to the vitality of contemporary Blackfoot music-making.

The purpose of appendix B, simply identified on page 181 as "Three Blackfoot Songs," is not immediately apparent. The table of contents, however, includes an explanatory subtitle: "methods of text setting."

The specialist in American Indian studies may wish to compare this book with Nettl's four-part "Studies in Blackfoot Indian Musical Culture," published in *Ethnomusicology* in 1967-68 (vol.

11, pages 141–60 and 292–309; vol. 12, pages 11–48 and 192–207). While part 3 was a basic musicological analysis of three song genres by Nettl and Stephen Blum, the remainder of the series (“Traditional Uses and Functions”; “Musical Life of the Montana Blackfoot, 1966”; “Notes on Composition, Text Settings, and Performance”) contained material and earlier forms of some of the same questions to which Nettl has returned in this monograph.

Blackfoot Musical Thought, like the earlier series as well as most ethnomusicological studies, is the product of an outsider’s analysis and speculation. It is based on personal fieldwork but also on earlier ethnologies and recordings gathered, for the most part, by other outsiders with their own biases and limited technological resources. One of the most helpful aspects of this book is the consistent reminder of the differences between insider and outsider perceptions and verbalizations, and of the possibility that disparate conclusions can be drawn from the same information. At several points, the author compares the outsider’s attempt to describe musical culture accurately to the task of a paleontologist working with dinosaur bones, in terms of the process and potential errors of trying to determine a whole structure from its visible parts. Nettl thus contributes to epistemological studies at the same time as he shares with the reader his sense of the consistency and complexity underlying Blackfoot musical culture.

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The Powhatan Indians of Virginia: Their Traditional Culture. By Helen C. Rountree. Norman, OK and London: University of Oklahoma Press, 1989. 230 pages. \$18.95 Cloth.

This account of the “traditional culture” of the Algonquian peoples of Virginia’s coastal plain (1607–1610) is written in a traditional ethnographic format that proceeds from chapters on environment, technology and subsistence, and settlement patterns through a central set of chapters on social structure, and concludes with two chapters on politics and religion. The volume is presented as an “historical ethnography” (page vii), but it