

of *James Reese Europe* (Oxford University Press, 1995). Likewise Brooks's chapter on Polk Miller and the Old South Quartette owes a great deal to the research and writings of independent researcher Doug Seroff, whose two articles on this group appeared in the *JEMF Quarterly* and the *78 Quarterly*, which can be found in only a handful of college and public libraries.

The real strengths of *Lost Sounds* clearly lie not only in having so much information in one volume, but also in the author's solid primary research. Although Johnson leads off the book, the chapters (short as they are) about Cousins and Moss, the Unique Quartette, and Daisy Tarpley provide three examples of the new research that make this book so rewarding. Even with my decades-long interest in the early recording industry, I learned that the Broome Special Phonograph Company based in Medford, Massachusetts, was the first black-owned record company, predating Black Swan's much acclaimed 1921 debut by about one year. I am also grateful to Brooks for renewing my interest in the early careers of Noble Sissle and Eubie Blake, both of whom recorded before 1920.

The hesitations that I have in unreservedly recommending *Lost Sounds* are few and minor. The only real quibble that I have is that Brooks occasionally engages in unnecessary speculation when he might simply let the facts or primary or secondary printed sources do the speaking. One example relates to the death of Charley Case due to what was an apparent suicide. Rather than musing on the reasons for this accidental shooting, Brooks would have been better off quoting from the newspaper accounts and letting readers interpret the facts and draw their own conclusions. Such unnecessary speculation occurs only a few times in this book and rarely distracts from Brooks's excellent work.

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*Journal of the Society for American Music* (2010) Volume 4, Number 3, pp. 371–374.  
© The Society for American Music 2010 doi:10.1017/S1752196310000209

*Music of the First Nations: Tradition and Innovation in Native North America.* By Tara Browner, ed. Urbana: University of Illinois Press, 2009.

This new anthology edited by Tara Browner is a significant contribution to Native American music scholarship for several reasons. It includes material from communities (Inuit, Dene, Passamaquoddy, Fort Sill Apache) in both Canada and the United States that have been underrepresented in other anthologies.<sup>1</sup> All of the chapters are new with the exception of Draper's piece on contexts for Choctaw

<sup>1</sup> Among these anthologies are regionally delimited volumes such as Charlotte Frisbie, ed., *Southwestern Indian Ritual Drama* (Albuquerque: University of New Mexico Press, 1980); others thematically organized, e.g., Richard Keeling, ed., *Women in North American Indian Music: Six Essays*, Special Monograph Series no. 6 (Bloomington, Ind.: Society for Ethnomusicology, 1989); or Charlotte Heth's *Native American Dance: Ceremonies and Social Traditions* (Washington, D.C.: Smithsonian Institution,

performance.<sup>2</sup> Four of the eleven authors/collaborators are Native American. Perhaps most importantly, as noted by Browner in her introduction, the anthology illustrates “the many ways of doing contemporary ethnomusicology in Indian country” (2). Among these ways are detailed music analysis, dialogic interviewing, performance ethnography, reconsideration of categorization, and exploration of new interpretive questions.

Although diverse, the anthology marks a return to detailed textual analysis in more than half the chapters (Conlon, Lafferty/Keillor, Sercombe, Draper, Vander). Arguably, scholars in the last two decades have tried to avoid the Eurocentric biases of Western transcription, but these authors re-embrace music/lyric notation to explore genre categories and performance variants. Furthermore, they all use both archival resources and their own fieldwork materials, thus achieving historical depth to variable degrees. The aims of the analyses vary. Whereas Conlon and Draper are primarily concerned with describing the definitive stylistic features of Iglulik Inuit drum dance and Choctaw jump dance songs, respectively, other authors configure their objectives in broader social terms. Lafferty and Keillor explore how certain genres of Dene song reinforce the peoples’ relationship to the land. In a chapter that complements her landmark book on the *Shoshone Ghost Dance Religion*, Judith Vander moves toward the question of how the power of Ghost Dance songs relates to their aesthetics (revealed in her nuanced analysis of “inexact repetition”), although she stops short of an answer.<sup>3</sup> I found those chapters in which musical details are noted simply to illustrate the salient features of a style or to distinguish subcategories of a genre less compelling than those that explored how variant performances recreated or re-enacted some teaching or power that was socially needed at certain points in time. In this regard, Laurel Sercombe’s presentation of the story of Dirty Face is an outstanding example. In a meticulous historical account of variants, she uncovers the kinds of power embodied in the narrative songs and demonstrates the role of ritual performance in bridging the mythic and everyday worlds, a bridging that often has both spiritual and practical environmental import.

The remainder of the chapters are ethnographic in nature. Franziska von Rosen’s interview with Margaret Paul (Passamaquoddy), an important singer in the context of cultural revitalization in the province of New Brunswick, stands alone as both a notable instance of collaboration and a relatively unmediated encounter.<sup>4</sup> Subheadings serve to help organize the content of their conversation and orient the reader.

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1992); and still others generically focused, such as Clyde Ellis et al., eds., *Powwow* (Lincoln: University of Nebraska Press, 2005).

<sup>2</sup> An earlier version entitled “Occasions for the Performance of Native Choctaw Music” was previously published in UCLA’s *Selected Reports in Ethnomusicology* (1980): 147–74.

<sup>3</sup> Judith Vander, *Shoshone Ghost Dance Religion: Poetry Songs and Great Basin Context* (Urbana: University of Illinois Press, 1997).

<sup>4</sup> An interview with Margaret Paul that is not specifically focused on song culture has been published in Peter Kulchyski et al., eds., *In the Words of Elders: Aboriginal Cultures in Transition* (Toronto: University of Toronto Press, 1999), 3–36.

Chris Aplin's ethnography of the Fire Dance of the Fort Sill Chiricahua Warm Springs Apache is a rich description of this masked ceremonial dance as it relates to belief and reflects the way this group coped with resettlement, incarceration, and violence. The Fort Sill Apache were brought to Oklahoma as prisoners of war in the 1890s. The first part of his essay describes the symbolism that relates, to a large extent, to the *Gahe*: spirit beings of the mountains. The second part illustrates how contemporary performance reinfects those historical and mythological dimensions and facilitates adaptation to new contexts.

Editor Tara Browner contributes a piece that will have widespread importance in powwow studies. Author of *Heartbeat of the People* and champion dancer herself, Browner has published numerous historical, ethnographic, and analytic studies of powwow music and dance.<sup>5</sup> Here she takes on the common categorization of Northern and Southern styles, arguing that "a new taxonomy of pow-wow song" must necessarily "examine the music more rigorously than the simple binary of Northern and Southern, but less specifically than the level of individual tribal cultures" (132). A number of studies of regional powwow traditions (e.g., Hoefnagels, Tulk, and Goertzen) have similarly demonstrated the varied histories of how powwow reached certain communities—particularly in eastern North America—as well as the complexity of repertoire sharing and local modes of indigenization, all of which similarly challenge the Northern–Southern style binary.<sup>6</sup> Browner's keen attention to modeling the big picture, however, is a welcome addition to this literature.

Finally, another ethnographic gem in this anthology is David Samuels's chapter on country music on the San Carlos Apache reservation in Arizona. Complementing his book *Putting a Song on Top of It*, this chapter poses a fundamental question: What counts as culture?<sup>7</sup> Samuels advocates a shift from asking "How is it possible" to "What does it accomplish?" More specifically, he queries "What kinds of participation and expression does the choice of country music style make possible for Native people?" (147). He makes an elegant case for the way cover versions re-enact listening experiences, for the resonance between narratives of loss in country music and Apache life, and for the way listeners connect repertoire to land and place or indigenize songs (through the translation of the texts or the incorporation of local instruments) to make them locally meaningful. Country, he contends, is the "sound of memory" (155).

This book is elegantly produced with particularly clear musical transcriptions. Regrettably, there are few photos. One could quibble over a few details: the fact that the "First Nations" in the anthology title does not, in Canada, include the Inuit

<sup>5</sup> Tara Browner, *Heartbeat of the People: Music and Dance of the Northern Powwow* (Urbana: University of Illinois Press, 2002).

<sup>6</sup> Anna Hoefnagels, "The Dynamism and Transformation of 'Tradition': Factors Affecting the Development of Powwows in Southwestern Ontario," *Ethnographies* 29/1–2 (2007): 107–42; Janice Esther Tulk, "'Our Strength Is Ourselves': Identity, Status, and Cultural Revitalization among the Mi'kmaq in Newfoundland," Ph.D. dissertation, Memorial University of Newfoundland, 2008; and Chris Goertzen, "Purposes of North Carolina Powwows," in Ellis et al., *Powwow*, 275–302.

<sup>7</sup> David Samuels, *Putting a Song on Top of It: Expression and Identity on the San Carlos Apache Reservation* (Tucson: University of Arizona Press, 2004).

or the fact that some of the reference lists were not updated in the course of the editorial process. Overall, the diversity of approaches in *Music of the First Nations*, as well as the different decades in which various authors worked (a number of the chapters have a 1980s feel about them), create a certain unevenness. Certainly a sharp divide is evident between the textualist and ethnographic contributions. Browner has cleverly turned this diversity, however, into the anthology's *raison d'être*: an illustration of the many ways to approach the study of Native American and Inuit music. This new anthology, then, is a welcome addition to the literature on Native American music.

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