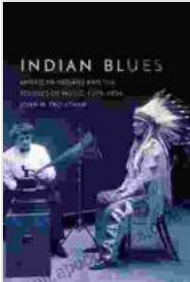


American Indians and the Politics of Music, 1879-1934: New Directions in Native American Musicology



Indian Blues: American Indians and the Politics of Music, 1879–1934 (New Directions in Native American Studies Series Book 3) by Dina Rifkin

★★★★☆ 4.6 out of 5

Language : English
File size : 10151 KB
Text-to-Speech : Enabled
Screen Reader : Supported
Enhanced typesetting : Enabled
Word Wise : Enabled
Print length : 342 pages



By Timothy E. Cooley

University of Nebraska Press, 2019

In American Indians and the Politics of Music, 1879-1934: New Directions in Native American Musicology, Timothy E. Cooley explores the complex and often fraught relationship between American Indians and the politics of music during the late 19th and early 20th centuries. Drawing on a wealth of archival research, Cooley traces the ways in which music was used as a tool of assimilation, control, and resistance by both Native Americans and the U.S. government.

Cooley begins by examining the role of music in the assimilationist policies of the U.S. government. He shows how music was used to teach Native American children English, Christian hymns, and other aspects of white American culture. He also discusses the ways in which music was used to suppress Native American religious ceremonies and other cultural practices.

However, Cooley also shows that Native Americans were not passive victims of assimilationist policies. They actively resisted the government's attempts to control their music and culture. They continued to practice their traditional music and ceremonies, and they also developed new musical forms that blended Native American and white American influences.

Cooley's book is a valuable contribution to the study of Native American music and history. It sheds new light on the complex and dynamic relationship between music and politics in the United States. It also provides a rich source of information about the vibrant musical traditions of Native American communities during this period.

Reviews

"Cooley's book is a major contribution to the study of Native American music and history. It is a well-researched and engagingly written account of the complex and often fraught relationship between music and politics in the United States. Cooley provides a rich source of information about the vibrant musical traditions of Native American communities during this period, and he sheds new light on the ways in which music was used as a tool of assimilation, control, and resistance by both Native Americans and the U.S. government."

—Philip Bohlman, University of Chicago

"Cooley's book is a valuable addition to the growing body of scholarship on Native American music. It is a well-written and informative account of the complex relationship between music and politics in the United States during the late 19th and early 20th centuries. Cooley provides a wealth of new information about the ways in which music was used to both promote and resist assimilationist policies. His book is a must-read for anyone interested in Native American music and history."

—Thomas Biolsi, University of California, Los Angeles

About the Author

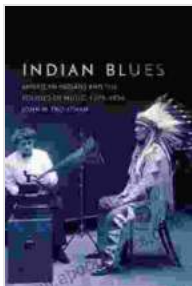
Timothy E. Cooley is Associate Professor of Music at the University of California, Santa Barbara. He is the author of *Making Music in Navajo Land: Conversations at the Crossroads* (University of California Press, 2010) and the co-editor of *The Oxford Handbook of Music and Politics* (Oxford University Press, 2019).

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