Native American, African Instruments to be featured
Winter $2 + 2 + 2$ speakers chosen

With the beginning of 1988 and the Winter Term quickly approaching at the School of Music, The Stearns has selected its speakers from the January and February offerings in the $2 + 2 + 2$ lecture/demonstration series.

On Sunday, January 10 at 2:00 p.m., Professor David McAllester, formerly of Wesleyan University, will speak about the musical instruments of native Americans. Professor McAllester, a founder of the Society for Ethnomusicology, is considered by many to be the world's best known scholar on American Indian music. A graduate of Harvard and Columbia with degrees in anthropology, in 1947 McAllester joined the anthropology faculty at Wesleyan, where he became a professor of anthropology and music in 1972. His books include "Peyote Music" and "Enemy Way Music: A study of social and esthetic values as seen in Navaho music."

In the foreword to "Enemy Way Music," Dr. Clyde Kluckhohn states: "Dr. McAllester has treated music...it as an aspect of culture which can be fully understood only if...its

...musicology appears for the first time as a highly significant social science."

This lecture will be followed on Sunday, February 14 at 2:00 p.m. by the final presentation of The Stearns 1987-88 $2 + 2 + 2$ series. Professor Lois Anderson of the University of Wisconsin will be the speaker; she will present a lecture/demonstration entitled, "Royal Musical Instruments in the Courts of the Great Lakes region of East Africa." Professor Anderson has taken many trips to Africa to study the music and culture; she utilizes her expertise in the field as director of the African music performance group at Wisconsin. Her demonstration for The Stearns will be based on both her performance and research skills.

Professors McAllester and Anderson will speak in the McIntosh Vocal Arts Center at the School of Music, located in the Margaret Dow Towsley wing. As always, both events are free and open to the public.

Guided tours provide "special look" at Stearns

Often, people aren't quite sure how to approach a visit to a museum. Sure, there are a lot of exotic and interesting things to see, but what do they mean? How can they be related to our lives? It is easy to feel lost in such unfamiliar surroundings.

At The Stearns, that need not be a problem. In addition to the printed descriptions of collection pieces located in each display, guided tours are available for groups of any size or any interest. These tours provide visitors to The Stearns with fascinating background information on the instruments on display.

Kim Keen, a graduate student in ethnomusicology, currently gives many of the group guided tours. There are approximately forty to fifty organized tours a year, and Kim divides the duties with Prof. William Malm, director of the collection, and Prof. James Borders, curator of the collection. In the near future, Paul Ranzini, another research assistant, may help out as well, but Kim doesn't mind the extra hours spent.

"I enjoy giving tours: each group provides its own challenge." Kim states. "People of every age and almost every nationality have toured The Stearns. I have led groups ranging from a first grade Brownie troop to a conference of ear, nose and throat specialists, and I try to tailor each tour to the group that I have. For instance, a group of string musicians will have very different interests than a convention of engineers, but all are welcome."

A tour lasts about forty-five minutes, and begins with a general introduction to The Stearns. Then the guide leads the visitors down into the new galleries, open since 1985, where they learn about the different displays and have a chance to play the "hands-on" instruments. Visitors can ask any questions they like about what they see, and, according to Kim, "there is always one tough question that I can't answer. People have wonderful imaginations: they think of the most fascinating things to ask."

Members of the Tuesday Musicafe from Jackson, Michigan, recently toured The Stearns. Tuesday Musicafe Program Director Rosalyn Anderson stated. "Last year Professor Malm came to speak to us about Japanese music, and mentioned the guided tour as a possible activity, so I decided to include it in our yearly schedule. Kim seems so enthusiastic about the collection: it's really a wonderful way to spend a morning!"

Other members of the organization seemed to agree. Some obviously enjoyed playing the Phillipine kulintang, while others were enchanted by the nineteenth-century (continued on page 3)
The Flight of The Raven

Rattles reflect Native American cultures

One of the most fascinating aspects of any collection of artifacts from a culture different than our own is always the research into how each culture was important in the society to which it belonged. The Stearns is no exception to this rule. The music, and therefore the popular culture, of many diverse peoples is represented in the over two thousand instruments in the collection. A study of a few of the more elaborate artifacts in The Stearns yields fascinating insights into the lives and beliefs of these highly creative societies.

One of the newest exhibits in The Stearns galleries is the Native American instrument collection. The thirty-one pieces in this collection were purchased with money contributed by the Tsimshian themselves, as they were among his original donations to The University. The majority of the instruments on display were made and used by the peoples of the Northwest Coast Indian tribes. Most date from before 1950; in fact, similar items were documented by explorers as early as 1800.

In the Northwest coast region, the carving of rattles into shapes of cultural icons began with the Tsimshian Indians, a tribe with settlements on the coast of British Columbia near the Queen Charlotte Islands and along the banks and tributaries of the Nass and Skeena rivers. The Tsimshian seem to have been the most progressive tribe in the region, as many of the cultural and social practices of the neighboring tribes were first documented in Tsimshian villages.

The symbols and iconography on three of the tribal rattles owned by The Stearns particularly merit special study. Indeed, a look into the stories and customs behind the use of these rattles gives us remarkable insight into a different way of life.

The three rattles in question are numbers 37, 38, and 39 in the collection catalog. Although none of these three are attributed to the Tsimshian tribe, they are all from other tribes settled nearby, societies which undoubtedly were affected by the ingenuity and creativity of the Tsimshian people, and in turn created their own beautiful instruments for their ceremonies.

The raven rattle (number 37, see Illus. 1) was crafted by the Haida Indians, a tribal located on the Queen Charlotte and Prince of Wales Islands of the Tsimshian off the coast of British Columbia. The rattle was constructed from one piece of red cedar, a sturdy wood found throughout the Northwest coast geographical area, which was split and hollowed out. The space inside was filled with pebbles, and then the two pieces of wood were reconnected. As a rule, each rattle was carved into the shape of a bird or other animal important to the rituals and religion of the people. Then, along this surface, other figures were carved in relief, although usually not interrupting the main theme. These surface carvings were often painted in many bright colors to supplement and highlight the images. Red, yellow, blue, blue-green, black and white pigments were commonly mixed with fish egg oils to create the different colors of paint.

Most of the rattles constructed by the Haida, Tsimshian and neighboring tribes were used by the tribal shamans, or medicine men. The more elaborate, larger instruments were called "chiefs' rattles" in contrast to the more common small shaman rattles, but were actually owned by shamans as well, often given as gifts by the local chiefs to the medicine men who best understood their powers. These shaman were supposed to have the ability to cure disease, find lost souls, and speak to the gods through their guardian spirit powers over the tribal villagers; they also used the rattles in ceremonies marking the changing of the seasons. Since each rattle held the shape of some sort of spirit, it represented to the shaman the transfer of spiritual power into earthly power.

The raven was an extremely important symbol to the Northwest peoples; in Northwest Indian mythology, the raven created the world, and was often used by the Indians to explain the creation of anything important to their existence. Far from the perfect being, the bird was a player of tricks who could also transform himself into any shape. While representing the supernatural, he also had within him a very human side. Many stories about the raven were handed down through the generations to explain the creation of the sun and many other natural occurrences.

According to native legend, the raven was playing in the house of a rival (the under-world) when he saw a box sitting in a corner. Being curious, he pried open the box, and inside found the sun. When no one was looking, he flew to the ceiling of the house and took the sun out with him through a smokehole in the roof. Although the rival pursued him, the raven could not be caught, and the sun was permanently placed in the sky: however, the bird was badly burned by the sun's heat, and turned black.

Many animals and even humans were created by the raven, according to tribal stories. He discovered humankind in a clam-shell, liberating man to the world, and married the Frog-Woman after a long journey in the mouth of a whale: their first offspring was the salmon (a vital component to Northwest tribal life).

The Haida raven rattle (number 37, Illus. 1) has the head of a raven and the body of a sparrow hawk. The tail forms the head of an eagle, and on the raven's back a man lies; the tongues of the man and the eagle are touching. It was believed at this time that a shaman could derive power by sucking poison out of the mouth of certain animals, among them the eagle, frog, and land otter. The joining of tongues, more often depicted on period rattles with a man and a frog, symbolized this transfer of power.

Rattle number 38 is in the shape of a water fowl, and was created by one of the Tlingit Indians. The Tlingit people lived north of the Tsimshian on the British Columbian coast, their borders extending as far south as the Portland Canal. While the water fowl rattle does have relief carvings on the wings, it is totally unpainted, an unusual condition for these instruments (Illus. 2). As these water birds were adept on the surface of the water, in the air, and underwater, they were considered shamanic messengers between the different levels of the universe. Especially valuable was their ability to search underwater for human souls and knowledge of the dead.

The oystercatcher rattle (number 39, Illus. 3) is from the Auk Indians, a subdivision of the Tlingit located still farther north on the Pacific North American coast, near the present site of Juneau, Alaska. The wings represent sparrow hawks, and the tail feathers are in the shape of a killer whale, another common character in tribal mythology. The oystercatcher acts as a guardian of the people in tribal lore; this is undoubtedly due to the fact that of all the water birds, it is the first to cry out and react in a danger situation. Combined with its great skills as a diver and a flyer, this made the oystercatcher a very powerful bird in the eyes of the Auk people.

It has been stated that this style of instrument represents the most accomplished small-scale wooden sculpture produced by any culture, a fact that underlies its symbolic and ritual importance to the Northwest coast tribes. However, as the Northwest coast became more of a tourist spot in the 1920's and 1930's, the rattles began to be constructed for the pleasure of visitors instead of for tribal ceremonies, and they are now only existent in the culturally diminished state of a tourist item.

The entire Native American Instrument collection was recently put on display in the lower galleries of The Stearns, and the January lecture in The Stearns 2+2 series will be about the collection (see related article, page 1). Hopefully, visitors to The Stearns will take advantage of this rare opportunity to learn more about the original inhabitants of our continent and their way of life.
Special look
continued from page 1
Swiss music box. As is the case with most
tour groups, the visitors had widely differ-
ent levels of musical background. One
member of the group who pursues a musical
career is Karen Annable, organist at the First
Congregational Church in Jackson. As an
organist, Annable was most impressed by
the eighteenth-century portable organ.
"It's amazing how the organist could pack
up the instrument and take it with him," she
said, "and the organ itself is so beautiful. It
reminds me of a Christmas card of an old
Medieval organ."

Many of the women eagerly read each
statement describing the displays, with
reactions ranging from interested nods to
nervous laughter (the latter upon discover-
ing the Tibetan drum constructed from
human skulls.) One woman was heard to
say, "It's certainly quite an education when
you think of the music that goes back for
centuries." and Kim emphatically concurs.

"If people leave realizing that instruments
don't necessarily fit into neat little
categories such as brass, woodwinds, and
strings, and that there are worlds of music
that they may have never considered, then
I think that we have accomplished our
goal."

Tours can be arranged for any size of
organization and for any time of year, and
it is not necessary to schedule a tour dur-
ing the normal operating hours of The
Stearns. To schedule a tour for your family,
friends, or organization, contact The Stearns
at (313) 763-4389.

1987-1988 Friends of The Stearns

BOARD MEMBERS
Ms. Sue E. Barber
Prof. and Mrs. Allen P. Britton
Mr. Marvin M. Epstein
Mr. Thomas H. Fitzgerald
Mrs. Virginia J. Howard
Mr. George J. Huebner
Mrs. Alice M. Langerhausken
Mrs. Virginia F. Moss
Mr. Verne M. Primack
Mr. Helmut F. Stern

PATRONS
Mrs. Lee Helfman
(In memory of M. Manuel Helfman)
Mr. and Mrs. E.E. Meader
Mr. James A. Walgreen

SUSTAINING MEMBERS
Dr. J. Bunker Clark
Dr. and Mrs. Edward Domino
Mrs. Roberta Frisbee
Mr. Frederick Huetwell
Mr. James K. Malm
Mihl Rachmien
Mr. and Mrs. Richard Sarns
Dr. and Mrs. Myron Rosenbloom
President and Mrs. Harold T. Shapiro
Mr. and Mrs. Marc von Wyss

FRIENDS
Ms. Lynne Abbey-Lea
Mr. and Mrs. William S. Benjaminoff
Lisa Byers
Dr. Ruth Cantieny
Mr. and Mrs. Raymond S. Chase
Dr. Paul J. Christiant
Charles and Joanne Clayman

Percy and Frances Danforth
Ms. Bonnie Dixon
Ms. Beth Dochinger
Mr. and Mrs. Fred J. Flom
Mr. Steven Glass
Mr. and Mrs. Robert Gockel
Mr. Frank Harary
Mr. H.J. Hedlund
Mrs. Jolene Herlman
Dale Higbee
Mr. Whit Hilyer
Mrs. Jane E. Mahan
Ms. Jill W. McGowan
Ms. Rebecca McGowan
Dr. Robert M. O'Neill
Mrs. Patsy C. Peterson
Ada Almank Swireell
Mr. Michael B. Staebler
Mr. Paul D. Stein
John and Alice Teachout
Mr. and Mrs. Joseph F. Wansong
Mr. and Mrs. Wendell W. Weber
Dr. Rowena Wilhelm
Marion T. Wilker
Charlotte Wolfe

1987-1988
Stearns Collection Staff
William P. Malm,
Director of the Collection
James M. Borders,
Curator of the Collection
Kim Reen,
Research Assistant
Paul Ranzini,
Research Assistant
Charles F. Eversole,
Editor, News from the Stearns

Be A Friend to The Stearns Collection of Musical Instruments

Enrich your life — Join the Friends of the Stearns Collection of Musical Instruments.

Ensure the growth and maintenance of the University's internationally recognized and respected musical instrument collection.

Enjoy your commitment to the cultural community. With your help, additional instruments may be restored, played, displayed and appreciated by the musical public.

By becoming a Friend, you will receive News from the Stearns, invitations to the new 2+2 lecture series and announcements of upcoming exhibits and performances. Your contribution will help support all activities of the Stearns Collection.

Membership in the Friends of the Stearns Collection is available in the following categories:

Benefactor $1,000
Patron $500
Sustaining $100
Friends $50

Beyond 200 miles

I (We) want to support the Stearns Collection of Musical Instruments.

I enclose my check for $__________ made payable to the University of Michigan Stearns Collection.

Mr., Mrs., Dr.,
Miss, Ms.,

Please circle title(s) and print your name above as you would like it to appear on donor lists.

Spouse's name if not given above

Phone number

Street
State
Zip Code

Please mail this form with your check to Friends of the Stearns Collection, The University of Michigan School of Music,
Moore Building, Ann Arbor, Michigan 48109.
How Do I Get to The Stearns?

The Stearns Collection of Musical Instruments is located in the new Margaret Dow Towsley wing at the south end of the Earl V. Moore School of Music on Bolts Dr. in the University of Michigan North campus area. Enter through the doors nearest to the parking lot. The McIntosh Vocal Arts Center is just across the hall and to the right of the entrance, and The Stearns galleries are down the stairs at the end of the hall to the right.

**Admission:** Free at all times.

**Exhibit hours:** Thursday and Friday 10 a.m.-5 p.m., Saturday and Sunday 1 p.m.-8 p.m.

**Group visits and tours:** To arrange for group visits or guided tours by members of The Stearns collection staff, please call (313) 763-4389.

**Parking:** Metered parking is available south of the entrance doors.

---

News from The Stearns Vol. 2, No. 2

---

The Stearns
University of Michigan
School of Music
Ann Arbor, Michigan 48109-2085