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European musicians in favor of the valve cornet, but in America it was developed and refined to serve as the most popular solo wind instrument in military bands and dance orchestras. The three soloists most responsible for the bugle's popularity were Richard Willis, who first introduced it to a wide public audience, Francis Johnson, who continued and added to its fame, and Ned Kendal, probably its greatest virtuoso. Of the three the most interesting is the black band leader Francis Johnson, whose story is told in this extremely well researched and documented study. The widespread influence of Johnson's band and his many compositions may well place him among the most important American musicians of his time. A larger work on Johnson including his collected works and more detailed information will also be available soon from the author.

Unfortunately Mr. LaBrew has had to publish this important work himself and it lacks the grammatical smoothness and organization a good editing could have provided. There are typographical errors, and the illustrations are xerographic copies. In spite of these shortcomings the work is important for anyone who is seriously interested in the music of mid-nineteenth-century America.

ROBERT E. ELIASON

Theodor H. Podnos. *Bagpipes and Tunings*. Detroit Monographs in Musicology, Number 3. Detroit: Information Coordinators, Inc., 1974. \$8.00.

Mr. Podnos presents a summary of the state of research in bagpipe studies, giving in English information which previously was available only in foreign-language publications. He begins with a chart listing the locations, names, constructions, and sources of bagpipe types found throughout the world. Then follows a discussion of tunings, chronology (in Chart II), and etymology and a country-by-country description of the instruments.

Mr. Podnos presents many problems and ideas without carrying them through to any conclusive endings. The area of tunings is a prime example. Tunings from various areas of Eurasia are given

with some detail in regards to neutral thirds and pentatonicism. However, he does not offer comparisons between more than just a few of these nor does he attempt to set up a geographic pattern of tunings or to hypothesize about the development and relationships of the various types of scales. The same is true of his etymologies.

The two charts are also disturbing. Chart II especially seems to be lacking in detail and direction. It purports to be "A Selective Chronology of Bagpipes." However, the author seems to have selected only minor examples as compared with the details he gives in the text. The first chart, although impressive in the information it provides, is not as well documented as one would like; for some of the instruments, names and details of construction are given, but the source of these data is lacking. Some of his basic statements, although probably true, are not well documented. The idea that the bagpipe developed in India and spread west through Europe cites Gustav Reese's *Music in the Middle Ages* as the source. A quick check of this reference indicates only parenthetical mention of the origin of the bagpipe and no mention of its spread to Europe. Certainly there are better, primary sources to document this type of statement.

The country-by-country descriptions of various types of bagpipes is the best part of the text. Mr. Podnos has drawn on many sources for this information and his summaries appear to be quite accurate. Unfortunately the same data were not always available for each instrument, nor does he always transfer this information to Chart I. The index of "Bagpipe Names" is a convenient and helpful list of nomenclature for this instrument from India to Scotland.

Despite its weaknesses this study presents important information previously scattered among many sources, and does much to promote the cause of the bagpipe as a significant folk instrument.

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