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the reliability of the monochord as being capable of demonstrating rationally conceived intervals that are acceptable to the senses.

In addition to the half-dozen personages mentioned above, Creese includes citations or quotations of more than seventy Greek writers, fitting them into his narrative as contributors or contradictors of some six centuries of theoretical and instrumental evolution. The pages are littered with passages in Greek for which, for the most part, he supplies his own translations. As the reader might have guessed from the prior comment about absence of monochord archeology, this is a work for those interested in the intricacies of Greek musical theory. The only references to music are to intervals and scale patterns, and only in the later sections, particularly in the Ptolemaic segments, do any real discussions of the instrument appear.

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Sabine Katherina Klaus. *Trumpets and Other High Brass, A History Inspired by the Joe R. and Joella F. Utley Collection. vol. I, Instruments of the Single Harmonic Series.* Vermillion, SD: National Music Museum, 2012. 333 pp.: c. 700 color and 100 black and white illus., DVD with musical examples played on instruments from the Utley Collection. ISBN 978-0-9848269-0-2. \$120 (hardbound).

Every once in awhile it falls to some historian with depth of knowledge and consummate skill to take the research tidbits of an era and put them tidily in their place. This publication is that kind of an event by just such an author and historian.

The situation in which such a work can be produced also happens rarely, and the conditions that made this book possible are unique. The National Music Museum began as the Shrine to Music Museum, a dream first brought into existence at the University of South Dakota in Vermillion by Arne Larson, professor of music and inveterate collector of musical instruments. It was continued with extraordinary success by his son, André Larson, who gathered not only instruments of historical interest, but financial support and professional staff to enlarge, manage, conserve, and research a world-class collection. The acquisition of the Joe R. and Joella F. Utley trumpet collection and associated resources completed the setting that has made this publication possible.

Instruments of the Single Harmonic Series recounts what is known about the history of natural soprano, lip-vibrated musical instruments and the cultural, material, technical, decorative, political, musical, and professional factors that influenced it. Vivid illustrations, mostly in color, illuminate the text on nearly every page, and the large 8½" x 11" format allows room for them to be of adequate size. From conch shells, animal horns, hollow wooden tubes, and even human bones, to magnificent brass and precious metal instruments that were symbols of royal power; from signaling and warning noises and religious symbolism, to the thrilling baroque trumpet parts of Bach and Handel; here is the story of the natural trumpet as presently understood, with reference to all the pertinent sources. Particularly informative are chapters on early ethnic examples; the Nuremberg makers; bugles, hunting horns and post horns, and a chapter dealing with modern reproductions of the Baroque trumpet and the "myth" of vent holes. Although it is an expensive book, it is the equivalent of several books and dozens of articles: a reference work as well as a readable narrative.

There are brief chapters on mutes and kettledrums and an illustrated checklist of examples from the Joe R. and Joella F. Utley collection with an index of where they are discussed in the text. Also included is a copy of the Nuremberg city ordinances related to trumpet making with translation, and a glossary of terms including illustrated explanations of component features and acoustical concepts. An exhaustive bibliography and a general index complete the work.

The author's rigorous use of only evidence-based material presents the best picture to date of the history of these instruments and may challenge some commonly held assumptions. For example, this writer has always assumed that the single-wound bugle preceding the keyed bugle was a common military instrument with a long history of use. It was surprising to learn that the earliest known example dates from c. 1800 and could have been made no earlier than 1793.

The book comes with a DVD formatted on one side for American and the other for European DVD standards which allows one to see and hear several of the instruments played. Jeff Nussbaum opens with a call to prayer on a shofar. Especially fun are the H. I. F. Biber duets played by Barry Bauguess and Nathaniel Cox on original Nuremberg trumpets by Johann Leonhard Ehe II and Johann Leonhard Ehe III, as well as the calls and signals on various instruments by Richard and Celeste Seraphinoff, and the superb playing of coach horn calls and even a walking stick trumpet by Crispian Steele-Perkins.

For anyone wondering what Klaus has been doing down there in North Carolina all these years, here is the answer: a first volume work that has confirmed her as a leading scholar in the field, and four additional volumes in preparation. These will include volume II, *Ways to Expand the Harmonic Series*; volume III, *Valves Evolve*; volume IV, *Heyday of the Cornet*; and volume V, *The Modern Trumpet*. The continuation of this series is eagerly awaited.

This is a magnificent story. Which bones can be made into a traditional Tibetan trumpet? What part did trumpet making play in the seventeenth-century Nuremburg Guild of Glitter Makers? Who produced thousands of bicycle buglets in the nineteenth century? The answers to these and practically any other question about lip vibrated natural soprano brass are found in these pages.

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James Clark, *Connecticut's Fife and Drum Tradition*. A Driftless Connecticut Series book. Middletown, CT: Wesleyan University Press, 2011. xiii, 165 pp.: 63 illus., 14 music examples. ISBN: 9780819571410. \$29.95 (hardbound). ISBN: 978-0-8195-7142-7, \$23.99 (Ebook).

James Clark, a musicologist and music theorist, documents a remarkable regional tradition of fife and drum playing in *Connecticut's Fife and Drum Tradition*, published in 2011 by Wesleyan University Press. The 165 page hardcover book, is illustrated with ample black and white photographs and musical examples, and is written from the perspective of an insider who has spent his life in the fife and drum community. It is replete with information about the literature, technique, and history of the corps, as well as biographical information and anecdotes about many of the musicians who have been a part of this tradition. New England, and specifically Connecticut, has been home to a tradition of fife and drum playing that dates back to colonial days. At times, this music has played an integral role in important national events, and the community militias and drum corps themselves have served often as important social institutions. The very idea of fife and drum music has even come to represent larger ideas about national identity and the foundational stories about the creation of the country. Connecticut still boasts a large number of active corps, is home to some of the most important annual gatherings of fife and drum corps (called musters), and is the site of the The Museum of the Fife & Drum in Ivoryton.