

ENDNOTES

UNIT II

¹ Joshua 5:13 - 6:27; Michael David Coogan, Marc Zvi Brettler, Carol A. (Carol Ann) Newsom, and Pheme Perkins, *The New Oxford Annotated Bible: With the Apocrypha*. Fully rev. 4. ed. (New York: Oxford University Press, 2010), HB 315, 323-324.

² “These Vintage Threads Are 30,000 Years Old.” Heard on *All Things Considered*, National Public Radio, *September 10, 2009*.

<https://www.npr.org/templates/transcript/transcript.php?storyId=112726804>

³ Jackson J. Spielvogel, *Western Civilization*, Eighth Edition, (Boston: Wadsworth, 2012), 4-6.

⁴ Jeremy Montagu, *The Shofar: Its History and Use*, (Lanham: Rowman & Littlefield, 2015), 49-59. Sol Finesinger nicely summarizes the sound of the *shofar* by observing that, “like any other sound [it] is produced primarily for its effect upon its hearers. It may be either to attract them to those producing it, or it may frighten and repel them.” Sol. B. Finesinger, “The Shofar,” *Hebrew Union College Annual*, Vol. 8/9 (1931-32), pp. 193-228, 193. See also Frederick Martens, “The Influence of Music in World History,” *The Music Quarterly*, Vol. 11, No.2 (Apr., 1925), pp. 196-218, 203; J. Alberto Soggin, “The Conquest of Jericho Through Battle: Note on a Lost Biblical Tradition,” *Eretz-Israel: Archaeological, Historical and Geographical Studies*, Harry M Orlinsky Volume, 1982, pp. 215-217; William R. Trotter, “The Music of War,” *Military History* Vol. 22.3 (June 2005) pp. 58-64. Finally, it is worth noting (as students may ask) that some scientists have claimed that huge sound waves are strong enough to move walls. “Biblical Story Rerun in a Laboratory,” *Current Events*, Vol. 84, 10, (Jan 22, 1999), pp. 12-13.

⁵ Montagu, *The Shofar*; Finesinger, “The Shofar”; David Wulstan, “The Sounding of the Shofar,” *The Galpin Society Journal*, Vol. 26 (May, 1973), pp. 29-46 ; John Wallace and Alexander McGrattan, *The Trumpet*, The Yale Music Instrument Series, (New Haven and London: Yale University Press, 2011), 7.

⁶ Numbers 10:1-10; Coogan et al. *The New Oxford Annotated Bible*, HB 200-201. There is sometimes confusion about references in the Old Testament to horns since it is unclear whether it is referring to the *shofar* or *hassrah*. However, scholars have argued that the *hassrah* was first used primarily in rituals and peaceful marshalling, and the *shofar* used for military purposes. Later on (in the last century or so BCE) the roles were reversed, and the *shofar* became used for ceremonial purposes. See Finesinger, 212; Wulstan, 31; Wallace and McGrattan, 7, Montagu, 53.

⁷ Spielvogel, 4-32.

⁸ *The Epic of Gilgamesh* was written in cuneiform c. 2,000 BCE. See Andrew George, Trans. *The Epic of Gilgamesh: the Babylonian Epic Poem and Other Texts in Akkadian and Sumerian*, (London: Penguin Books, 1999).

⁹ The Old Testament is the Hebrew Bible, written and compiled between c.1400-450 BCE. See Michael David Coogan, *The Old Testament: A Very Short Introduction*, (Oxford; New York: Oxford University Press, 2008); John Kenneth Riches, *The Bible: A Very Short Introduction*, (Oxford; New York: Oxford University Press, 2000); Coogan et al., *The New Oxford Annotated Bible*, HB 1-1373.

¹⁰ The *Rig Veda* is a collection of sacred Hindu hymns, written c.1900 BCE. See Wendy Doniger O’Flaherty, ed., *The Rig Veda: An Anthology*, Penguin Classics, (Harmondsworth: Penguin,

1981); Kim Knott, *Hinduism: A Very Short Introduction*, (Oxford: New York: Oxford University Press, 2000).

¹¹ Wallace and McGrattan, 5-35.

¹² Sabine Katharina Klaus, Mark Olencki, Barry Bauguess, and National Music Museum (U.S.). *Trumpets and Other High Brass: A History Inspired By the Joe R. and Joella F. Utey Collection*, Vol. I, (Vermillion, S.D.: National Music Museum, 2012); Jeremy Montagu, *Horns and Trumpets of the World: An Illustrated Guide*. New York and Plymouth: Rowman & Littlefield, 2014.