beginnings in rough-and-tumble Dartford, Kent, which was heavily bombed during WWII; through his serendipitous meeting of Mick Jagger, Brian Jones, Charlie Watts, and Bill Wyman, and their formation of the Rolling Stones in 1962; to lifelong international stardom.

The blues, drugs, and complicated women are the major characters in Life. A love of the blues, especially Chicago and Southern blues, was what initially pulled the band together. According to Richards, “There’s a very light kind of blues, there’s a very swamp kind of blues, and it’s the swamp basically where I exist” (p. 85). The blues permeate every musical story, from Richards’s first songwriting attempts with Mick Jagger to his adoption of open guitar tuning. There is a general awareness throughout the memoir of the black musical landscape in America and the social hardships endured by his fellow musicians that distinctly sets Richards and the Stones apart from their British contemporaries. Not so with drugs. Richards had a remarkable ability to create and perform under the influence of everything from alcohol to heroin, as did all the members of the Stones, save Brian Jones. Subsequently, there are lots of drug adventures in Life, including trashed hotels, border police, and broken hearts.

Researchers will find an entire canon of material on the history of the Rolling Stones, including memoirs by Ronnie Wood and Bill Wyman. An important work is Stephen Davis’s Old Gods Almost Dead (New York: Broadway, 2001), which covers 40 years of band’s history. In addition, Richards, Jagger, Watts, and Wood all contributed to According to the Rolling Stones (San Francisco: Chronicle, 2003), and as 2012 marks the fiftieth anniversary of the Rolling Stones, the band is releasing Rolling Stones 50 (London: Thomas and Hudson, 2012), a collection of photographs and stories. None of these works can substitute for Richard’s memoir—they merely complement it. Life is required reading for anyone researching Keith Richards or the Rolling Stones, and an essential purchase for all music libraries.

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The standard texts for the study of performance practice have been historically based in the era of the “High Baroque,” 1680–1750. While this
may have served as a necessary point of departure for the initial stages of
the early music movement, we have since seen its expansion to include
the other major periods of music history, not the least of which is the
seventeenth century. Stewart Carter’s characterization of its reputation as
“an awkward stepchild . . . either overripe Lasso or incipient Bach” (p. xv)
remains a poignant case for the necessity of a dedicated volume such as
this: to provide a clear explanation of the differences between the perfor-
ance of seventeenth-century music and the traditional notion of “Baroque
performance practice.”

According to Jeffery Kite-Powell’s preface, the first edition (edited by
Carter and published in 1997 by Schirmer) received a limited print run as
a result of Schirmer’s decision to discontinue the Performer’s Guide series,
even before editor Ross Duffin’s medieval volume had been submitted; thus,
worldwide holdings of the seventeenth-century volume are significantly
lower than the medieval or Renaissance guides (p. xi). Similarly, I was only
able to locate one review for the first edition [Clare Fontijn, Historic Brass
Society Journal 10 (1998): 168–172], which logically focuses on the appro-
priate instruments for that publication but also notes some editorial issues
details of foreign languages and citation formats, paucity of musical exam-
examples in certain chapters) that Kite-Powell addresses in his preface, noting that
outside readers for the second edition were able to examine the entire book,
and that he lobbied the publisher extensively to include as many illustrations
and musical examples as possible. Aside from this, the main differences
from the first edition are the addition of three new articles (“Trombone”/
Stewart Carter, “Historical Approaches to Playing the Violin”/Julie Andrijeski,
and “Violoncello and Violone”/Marc Vanscheeuwijck) and the revision of
articles by three-quarters of the original contributors, and the growth of
scholarship (and digital resources) over the past thirteen years.

The value of this book has multiple layers, the foremost being that the
chapters are written (for the most part) by either scholar-performers or vice
versa, which is to say that the prose is often aimed at the curious modern
musician or ensemble director who is interested in beginning his or her
study of historically informed performance practice techniques. This is not
to suggest that the text is elementary by any stretch of the imagination; I
have been a Baroque violist exclusively for more than a decade, and I made
note of many ideas and citations for my own purposes while reading for
this review. The second layer of value lies in the in-text and chapter-ending
bibliographic citations for primary and secondary sources, which present
the reader with the highest amount of potential worth: authoritative recom-
endations for further reading and research, a vital component to being an
“early musician.” While clearly not meant to be read from cover to cover,
the book is ideally situated for music history courses pertaining to the sev-
teenth century and historical performance practice; students will find the
chapters regarding their own instruments engaging, and the more universal
chapters (ornamentation, basso continuo, meter and tempo, tuning and temperament, pitch and transposition) are relevant to anyone considering the century’s music.

Evaluating the quality of the texts can be rather difficult, as organological developments and contemporary primary sources can vary widely, depending on the instrument or concept; even the simple selection of the seventeenth century as a period of study can be complicated by the developmental fickleness of concepts such as musical style and the diffusion of instruments across geographical boundaries that were codified in later centuries—concepts that are noted by several authors. However, many chapters do stand out as notable: Julianne Baird’s chapter on the bel canto singing style reads like a vocal performance from the woman herself, unproblematic in its language and yet laden with in-text bibliographic references that display a considerable amount of comfort with primary sources. On the other hand, all of Herbert Myers’s chapters (“Woodwinds,” “Tuning and Temperament,” “Pitch and Transposition”) feature copious amounts of scholarly prose and read like the most well-prepared course lectures, complete with impressively vast end notes. Those by Bruce Dickey (“Cornett and Sackbut,” “Ornamentation”) and Paul O’Dette (“Plucked String Instruments,” “Basso Continuo”) are again reminiscent of the authors’ performing talents: one senses a very deep understanding of the content (especially with Dickey on ornamentation), and yet the prose communicates an easy approach to what can admittedly be some of the most difficult instruments and concepts to learn when studying this century’s repertoire.

Regarding the new chapters for this edition, Andrijeski’s contains a healthy amount of primary source references for performance techniques, especially the differences between early Italian and French (“Lullist”) bowing styles; there is also an extensive end note section, with repertoire and suggested listening. Vanscheeuwijck’s chapter explores the multifaceted nature of what the terms violoncello and violone actually meant in the various areas of seventeenth-century Europe, as well as their manifold performance techniques, depending heavily on geographical area and specific time.

Aside from a handful of details that only a seasoned performance practitioner (or, indeed, librarian) might question in statements or approaches by the authors, perhaps the one aspect of this volume that is slightly problematic is the importance of rhetoric that Stewart Carter mentions in his preface to the first edition (pp. xv–xvi), but which never seems to surface to a meaningful extent in any of the chapters. However, several references are made to oratory and the “Doctrine of the Affections” throughout the book, and useful resources [such as Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln, NE: University of Nebraska Press, 1997)] are cited in the bibliography, so perhaps that is enough for the goals of the volume.
In the end, this new edition is a welcome update to a highly valuable resource for the study of performance practice, and should be a staple for any collection supporting a curriculum of music history and/or historically informed approaches to performing music of the seventeenth century.

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*Sounds American* provides important and useful insights into the cultural formation of a national identity during the period known as the early American republic. Ann Ostendorf uses the Lower Mississippi River Valley region as her focal region because she sees this environment as a richly diverse location. The region and time studied offer Ostendorf the opportunity to explore the challenges of forging a unified, and unique American culture against the reality of social, ethnic, and cultural diversity. In book Ostendorf uses the debates over music and the cultural exchanges between cultural critics and intellectuals to demonstrate how diversity threatened national unity. This heterogeneity offered opportunities to mitigate that diversity by continuing to question and redefine what American culture was and should become.

One of the significant strengths of this work rests on the way that Ostendorf frames her story using race and ethnicity. Using specific themes, such as the War of the Quadrilles (violent Creole vs. Anglo disturbances in the ballrooms of New Orleans), allows the author to demonstrate the importance of the kinds of music that were being played in the public sphere. The divergent groups that lived in the region and the newcomers provided their own separate forms of entertainment in order to vie for the patronage of the citizens and other residents of the area. These activities and the increasing nationalistic control over this region resolved into a cultural place where the antagonism between groups became less apparent. Instead, through “choice of inclusion, exclusion and accommodation in music culture” an ethnically diverse population shared in the patriotic experiences of public festivals; as a result, Ostendorf claims these “patriots of adoption” defined, and redefined American nationality (p. 106).

Ostendorf does not provide a traditional interpretive of the meaning of the music that was being listened to and played in the region. Instead,