

month-by-month from January 1975 through December 1976—before exploring the mass media's role in bringing punk to all of England.

The final section of the book discusses the emergence of post-punk styles in Manchester, Liverpool, and Sheffield. Crossley starts with a narrative historical account of each city's punk and post-punk music world through the late 1970s, briefly describing notable bands, promoters, venues, record labels, and internal factions. Applying the same model used for London's punk world, he demonstrates that each post-punk world emerged out of a motivated and well-connected social network; the heterogeneous nature of post-punk musical and visual styles, he suggests, can be tied directly to each city's specific set of resources and personnel. As before, he ends by discussing the transition of these post-punk worlds from the regional to the national level.

Crossley concludes with a discussion of agency, summarizing his answer to the book's opening question: "Punk happened because enthusiastic, resourceful and creative young people made it happen. However, this was collective enthusiasm, resourcefulness and creativity. Nobody was acting in isolation and nobody's innovations arose in a vacuum. Punk took shape in a network of interaction" (p. 244).

By emphasizing the individual actors responsible for the emergence of new musical styles, *Networks* has radical implications for reframing who we value in popular music historiography. The significance of Crossley's model lies in how it can revalue *all* members, even seemingly peripheral ones, as part of a social network; yet this sig-

nificance is hampered by the book's reliance on select "key participants" taken from standard historical narratives. The majority of Crossley's data comes from canonical oral histories, autobiographies, and biographies of punk figures, and commentary from music critics. While obviously important to consult, these sources provide an isolated, already-filtered version of events, one that is not likely to include (or deem important) the fringe actors that Crossley's model has the potential to reclaim. For instance, *Networks* omits any discussion of the Sex Pistols's February 1976 performance at Andrew Logan's "Valentine's Ball." As work by Peter York and Benjamin Court has shown, this early performance points to another, often-overlooked social network for punk, the British avant-garde art world, and reframes it as foundational to the Sex Pistols's aesthetic and media persona. Omitting these and other stories ultimately undercuts the radical, inclusive potential of Crossley's social network analysis. Such omissions, however, simply demonstrate that there are more stories left to tell.

Networks provides a nuanced and novel explanation of British punk and post-punk in the 1970s. Crossley's sociological approach sheds new light on the great variety of actors responsible for each genre, even if his conclusions mostly reinforce the standard historical narrative. This book should appeal ultimately not just to scholars of punk or post-punk, but also to anyone interested in the process through which musical styles emerge.

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MIGRATIONS

Music and Traditions of the Arabian Peninsula: Saudi Arabia, Kuwait, Bahrain, and Qatar. By Lisa Urkevich. New York: Routledge, 2015. [xiv, 356 p. ISBN 9780415888707 (hardcover), \$160; ISBN 9780415888721 (paperback), \$63.95.] CD, music examples (with text transcriptions), illustrations, lyrics and terms in Arabic script (transliterations), translations, tables, notes, appendix, glossary, bibliography, index.

Not often does such tremendously-needed, well-grounded scholarship come to an academic and general readership as *Music and Traditions of the Arabian*

Peninsula: Saudi Arabia, Kuwait, Bahrain, and Qatar by Lisa Urkevich. The fact that permission to enter and exit Saudi Arabia is significantly restricted, as is traveling be-

tween provinces within it, and the fact that social mores greatly limit contact between the sexes outside of family life, only make Urkevich's navigation of the processes required to accomplish her research among men and women in their various contexts and locales all the more remarkable. Stemming in part from the teaching associated with her professorship at the American University of Kuwait, and based on two decades of research during which she mostly resided in Saudi Arabia and Kuwait while negotiating the challenges in conducting the supporting fieldwork, this book by design combines the attributes of an ethnographic monograph and a textbook for a wide readership.

In a succinct refutation of outsider stereotyping of Arabia as "musicless," the opening of the preface points to the region's "extraordinarily rich and diverse music traditions" before going on to describe the goal of the book as introducing and celebrating "Arabian Peninsula musical arts" with a focus on "folk and traditional urban music" (p. ix). This section also provides valuable contextualization of the book, including coverage of its utility and methodology with specificity and candor. For example, occasional problematic suggestions came with the helpful contributions that Urkevich received from external reviewers, and she points out, for instance, that addressing "certain social issues like gender and religion from a western anthropological standpoint would have offended many regional citizens, which was inconceivable" (p. xi).

The introductory chapter describes the geo-cultural makeup of the Arabian Peninsula along with national groupings, associated tribal ties, extent of historical influence by inbound migrant cultures, and intersection of traditional and modern lifestyles. Within the contrasting backgrounds lies a well-established distinction between Bedouin, or tribal nomads, and their descendants on the one hand and *ḥaḍar*, or settled peoples, and their descendants on the other hand, with each having their own music and traditions. Urkevich points out that in distinctions such as this, the line between the two is sometimes blurry. Further, in terms of four large categorizations of traditional musical arts, those of the Bedouin and *ḥaḍar* can be seen to overlap in an association with land, along-

side those that are associated with sea, with incoming immigrant cultures, and with urban classicism (p. 4). Another general introductory issue has to do with certain negative connotations of music within society. Owing both to tribal perceptions of music making as being akin to manual labor, and thus degrading, as well as to some religious interpretations of Islam that see musical arts as indicative of "poor moral values," music can carry a stigma for those making and listening to it. This can be all the more so for women, and of particular value here is Urkevich's coverage of the changes in gender relations and perceptions of music making since the late nineteenth century, when women and men more often attended musical gatherings in mixed company and before music came under the more pointed religio-political attacks of the twentieth century (pp. 5-7).

Following the introduction, the book unfolds in two large parts, each of which covers the sizable geo-musical areas under study: "Part I: The Najd and Upper Gulf Region" and "Part II: The Hijaz and Southwest Region." The peoples of the Najd or central Arabia have cultural ties with those of the Upper Gulf Region or upper Arabian Peninsula, which includes Kuwait, Bahrain, and Qatar along the Arabian/Persian Gulf. The Najd sweeps eastward from the Sarawat Mountain range, which runs along the western coast of the peninsula from Jordan in the north through Saudi Arabia to Yemen in the south. The Hijaz Mountains make up the northern formation of the range and the Asir Mountains comprise the southern portion, which is home to the highest point on the peninsula at a peak of over 12,000 feet. The peoples of these mountains and the areas lying on the west along the Red Sea similarly have shared traditions of musical culture between them. While the book does not investigate the southern regions of the Arabian Peninsula including the United Arab Emirates, Oman, and Yemen, some coverage of Yemeni music is included due to its larger influence in the area.

The eight chapters of Part I cover "Bedouin Arts," "Bedouin Women's Music and Dance," "*Ṭaḡḡāḡāt*: Female Drumming Bands," "*Ḥaḍar* Arts from the Najd: Songs with Drums," "*Ḥaḍar* (*Khammāri*) Arts in the Upper Gulf," "Gulf Wedding Practices and Songs," "Incoming Arts: African and

Persian,” and “Sea Music Traditions, and *Ṣaūl*.” Playing out artistically in the song and dance of the Bedouin are the strong values they historically have placed upon competition and chivalry as well as the central role of the camel and desert animals in their livelihood. For example, Bedouin dance traditionally is called “play” (*la’ib*) owing in part to this sense of competition and association with concepts of valor in battle (p. 15). Similarly, rhythms and other musical elements as well as movements and other visual behaviors associated with camels and horses have factored prominently in their song and dance. The Bedouin also are well-known for their sophistication in poetry and for the importance that they accord to it, which, Urkevich points out, ties functionally in part to the central place that oral history long has occupied within their society. In contrast to traditional Bedouin musical culture, the artistic traditions of the *ḥaḍar* show more variety between the Najd and Gulf. In the Upper Gulf particularly, the arts of the *ḥaḍar* have engaged in borrowing and adaptation to the extent that formal organization has become increasingly complicated (p. 95). While the book generally proceeds, by design, from case to case without developing very much of an extended, narratively-connected story, the coverage of Gulf wedding practices provides a relatively sustained sociomusical look at the rituals surrounding this particular rite of passage (pp. 121–37). The treatment of sea musical traditions takes a similar tack but without the benefit of an associated music example from among the thirty-one tracks on the accompanying compact disc (pp. 152–77).

The ten chapters of Part II cover “Hijazi Folk Traditions,” “Ṭā’if and Music,” “Art Music of the Hijazi Cities,” “Hijazi Women and Music Making,” “Distinguished Hijazi Artists,” “Introduction: Southwestern Arabia,” “Asīr Genres and Traditions,” “Bīsha and Bāḥa Arts,” “Jīzān Music and Dance,” and “Musical Aspect of Najrān.” The musical arts of the Hijaz Mountain region in northwestern Saudi Arabia have long absorbed characteristics from external musical cultures and influenced them as well. The extensive interaction between the inhabitants of the Hijaz and incoming visitors and migrants from myriad outside cul-

tures has come with the provinces of Mecca and Medina being home to the birthplace and geographic heart of Islam and with the region’s inviting and strategic location along the northern Red Sea coast. This exchange has led to diverse and highly developed folk and urban art music traditions that further have interacted substantially between themselves. In addition to the combination of important urban centers and rural areas, the juxtaposition in the region of the mountains and the sea as well as the presence of Bedouin and settled lifestyles have further added to the richness of the musical arts of the region (pp. 182–83). As in the past, the Hijaz region remains “the most highly musical area” in Saudi Arabia (p. 220). The coverage of Ṭā’if presents an especially moving entrée into the vibrant traditions of musical arts in this locale and into their larger sphere of influence (pp. 205–18). The treatment of urban art music in the Hijaz similarly imparts a compelling sense of the great depth and historical impact of this region’s music. Accordingly, it is featured on six of the accompanying audio tracks, along with some discussion of the region’s melodic modes (*maqām*), which Urkevich points out are in need of much more research and study (pp. 219–41). Further, many readers likely will return for further reference to the practical listing of biographical entries that treat distinguished artists (pp. 247–60). While southwestern Arabia shares certain characteristics of musical culture with the Hijaz, the Asir Mountains and surrounding areas are more isolated and primarily feature folk genres of music and dance.

Organized largely around principles and examples of musical cultures in the subject geographic areas, the book is formulated for readers to appreciate chapters and even sections within chapters independently of each other. The recurring investigations of genre are accompanied by vibrant case studies that add clarity, nuance, and ethnographic dimension. The presentation, discussion, and analysis are multidimensional in approach and integrate geographic identification, sociopolitical history, government relations, tribal affiliation, occupational factors, social customs, gender roles, religious dynamics, trance inducement, significance of dress, mythology and functionality of music and dance, instrumental and

dance technique, musical instrument design, performance practices, theoretical frameworks of pitch and rhythm, makeup of poetic and song texts, and relation between tradition and modernity. While the need for some editing, primarily to address typographical errors in transliterations, is immediately visible in the misspelling of "Saudi" on the cover, this is a well-researched, well-rounded investigation that is chock full of examples and that will benefit students and scholars of wide-ranging disciplines.

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Torn Between Cultures: A Life of Kathi Meyer-Baer. By David Josephson. (Lives in Music Series, vol. 9.) Hillsdale, NY: Pendragon Press, 2012. [xiv, 323 p. ISBN 9781576471999. \$36.] Illustrations, selective bibliography of the writings of Meyer-Baer, bibliography, index.

Kathi Meyer-Baer (1892–1977) was a Jewish-German musicologist and librarian. She was a productive scholar, publishing five books and numerous articles from 1917 to 1975 on topics as wide-ranging as choral music, aesthetics, musical incunabula, and the *basse danse*. Like many scholars in her generation, she immigrated to the United States via France during the Second World War, and was one of the seventeen musicians and music scholars helped by the Emergency Committee in Aid of Displaced Foreign Scholars. Yet, unlike the others aided by the committee, such as Alfred Einstein and Edward Lowinsky, she never found a permanent academic position—perhaps because she was the only woman—and knowledge of her life and works seems to have vanished from the records. Although important enough for inclusion in *The New Grove Dictionary of Music and Musicians* and in *Baker's Biographical Dictionary of Musicians*, these entries are cursory and outdated. What David Josephson has uncovered in this in-depth biographical monograph is a narrative that tells us not only about Meyer-Baer's life and career, but also is an engaging case study of

musical émigrés, German and American musicological institutions, and academic miscommunications.

Josephson focuses primarily on Meyer-Baer's life, rather than her works, dividing the book chronologically and geographically: the first section, entitled "Germany," details her education and the beginning of her career; "France," the slimmest section, focuses on the Baer family's two years in France; the third and largest section, "America," delves into her life in the U.S.A., her search for an academic position, and her continued research. Josephson relies on archival material from three main sources: the Baer Family Collection in Santa Maria de Xalostoc, Mexico; the Rare Book, Manuscript, and Special Collections Library at Duke University; and the Paul Hirsch Collection at the British Library in London. The items cited by Josephson are primarily letters, from which he quotes extensively, letting Meyer-Baer and her colleagues, especially Paul Hirsch and Sophie Drinker, speak for themselves.

As Josephson notes, Meyer-Baer's gender did influence her career, especially at the beginning: Professor Hermann Kretschmar blocked her dissertation at Berlin University in 1915, claiming that "to accept her dissertation would be to give a female student an unfair advantage in wartime over her male counterparts" (p. 8). In order to complete her doctorate, Meyer-Baer transferred to Leipzig University, a move sponsored by Hugo Reimann, where she spent just a single day taking exams. After her struggle to submit her dissertation, it is not surprising that she faced the same resistance a few years later, when her *Habilitation* application, necessary to qualify for a university job, was rejected. In the meantime, Meyer-Baer strung together a few lectures and began publishing articles.

After a chance introduction at an after-concert party, she came in touch with Jewish-German businessman Paul Hirsch (1881–1951) and visited his impressive private music collection. Shortly thereafter, he offered her a position as librarian, thus beginning "the most stimulating decade of her professional life" (p. 24). Josephson suggests that it was "no accident" (p. 294) that Meyer-Baer found employment with a Jewish patron, given the anti-Semitic climate of 1920s Berlin. Meyer-Baer enjoyed

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