

Danielle Fosler-Lussier. *Music on the Move*. Ann Arbor: University of Michigan Press, 2020. 322 pages. \$70.00. ISBN 978-0-472-07450-1 (Hardcover). \$24.95. ISBN 978-0-472-05450-3 (Paper). Free Open Educational Resource, DOI: 10.3998/mpub.9853855.

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Danielle Fosler-Lussier's *Music on the Move* marks the intersection of two important movements in contemporary music pedagogy. On the one hand, it is an open educational resource (OER), published under a Creative Commons (CC) license and freely available to read online or download as a PDF or EPUB file. On the other, it transcends the traditional categories of "classical," "popular," and "non-Western" that many music history instructors are eager to be rid of, exploring instead diverse musical practices on equal terms in the context of coherent, argument-driven chapters. As a result, *Music on the Move* is a remarkable text that will not only prove invaluable in a range of pedagogical contexts but should also serve as a model for other authors.

University of Michigan Press is emerging as a leader in the field of open access publishing. As of this writing, the Press offers 268 open access titles, twelve of which have music as their subject. However, the Press recently announced plans to convert at least 75 percent of their monographs to open access by the end of 2023—an ambitious undertaking that will be funded by library subscriptions. In advance of this initiative, *Music on the Move* was supported through funding from Ohio State University Libraries and TOME (Toward an Open Access Monograph Ecosystem), an initiative of the Association of American Universities. Although *Music on the Move* is currently the only music textbook published by Michigan (the other eleven titles are monographs), I certainly hope that many more will follow. OERs offer numerous benefits to instructors and students, granting both improved access and the right to adapt or reimagine elements of the resource. The copyright license applied to *Music on the Move* (CC Attribution-NonCommercial 4.0 International) means that users are at liberty, per the language of the license, not only to "copy and redistribute

the material in any medium or format” but also to “remix, transform, and build upon the material,” so long as the source is attributed and the material is not put to commercial use. This opens the door for instructors and students to create and publish accompanying educational resources such as slides, videos, or podcasts based on the volume, allowing all to take ownership of the curriculum in a way that is prohibited by traditional copyright restrictions.

Music on the Move would be an innovative and compelling textbook under any publication terms. The volume is marvelously nuanced. In the introduction, Fosler-Lussier follows a typical consideration of music’s role in everyday life with a clear presentation of the book’s unique concerns. The goal to blur boundaries and disturb categories is clear from the beginning; this book will take nothing at face value. Fosler-Lussier states that the aim is “to work out some of the ways in which human connections made through migration and media have shaped music-making,” and does so by taking a deep dive into three thematic areas that structure the book’s large sections: Migration, Mediation, and Mashup.

Part 1: Migration includes three case studies concerning musical identity in the context of colonialism and diaspora. Chapter 1 takes the musical traditions of Indonesia as its topic, exploring the impacts of Dutch occupation on both Indonesian and European music-making. Fosler-Lussier emphasizes heterogeneity and change while criticizing notions of “authenticity” and “heritage.” For example, the gamelan occupied cultural spaces shared by indigenous people and Dutch colonizers, in which it took on mutually shaped forms and meanings. Fosler-Lussier then explores modes of stylistic influence in the Javanese *tanjidor* tradition, which uses European brass band instruments and forms. This discussion is followed by one on the piano works of Claude Debussy, which famously reflect the experience of hearing gamelan music at the 1889 Universal Exposition in Paris. This information is frequently included in music textbooks, but Fosler-Lussier finally gives due consideration to the colonial dynamics that shaped the Exposition, asking questions about why Indonesian music was featured, how it was presented, and what it meant for Debussy to respond as he did. This eye-opening passage will become required reading in my own survey courses. The chapter concludes with a consideration of Balinese *kecak*, a music-theatrical form that, although it has roots in religious practice, was largely invented by the German musician and artist Walter Spies and persists only as a commercial product for tourists.

The next two chapters take similarly wide-ranging and critical approaches to their respective subjects. Chapter 2 addresses music of the Romani diaspora, examining several vernacular and popular styles before considering the long history of Romani influence on European classical music. The chapter concludes with a thoughtful consideration of Romani Hungarian singer Joci

Pápai's participation in the 2017 Eurovision contest. Chapter 3, which takes on music of the African diaspora in the United States, is evenly split between the blues and the Negro Spiritual, each of which is represented by diverse musical examples. Fosler-Lussier takes the blues as a starting point for complex discussions of cultural appropriation and authenticity, both of which are revealed to be slippery concepts. The chapter ends with a consideration of piano works by Florence Price and Margaret Bonds, superbly performed by Samantha Ege.

Part 2: Mediation marks a dramatic change in approach. Chapter 4 addresses the role of sound recording technology and recorded music markets in shaping the production and circulation of music. The chapter offers a smorgasbord of topics (how else could one discuss the significance of sound recording in only a few dozen pages?) ranging from turntablism to early twentieth-century field recordings to the invention of styles and genres for the "world beat" market. The musical examples, although less tightly bound by a theme than those of earlier chapters, would all be delightful to teach, and each is used to illustrate an important point in the text. Chapter 5 takes on state uses of media, and is divided conceptually into considerations of cultural "pushing" and "pulling." In the case of cultural "pushing," a state promotes products on the international stage for the purpose of securing influence and support, as exemplified in Fosler-Lussier's text by Cold War-era musical diplomacy and the development and export of Mexico's Ballet Folklórico. Cultural "pulling," on the other hand, takes place when states adopt international forms or practices, such as the intentional importation of European classical music by Japan and Turkey at the turn of the twentieth century.

Part 3: Mashup examines recent cases in order to understand how migration and mediation work together to shape musical practices on a global scale. Chapter 6 begins by introducing the concept of "the mediated self." This concept derives from the work of media scholar Marshall McLuhan and anthropologist Tomas de Zengotita, and reflects their ideas about how the proliferation of media has changed the ways human beings conceive of and represent their individual identities. Fosler-Lussier first turns the reader's attention to Paul Simon's *Graceland* project, considering the ways in which Simon both appropriated from and collaborated with South African musicians. As is the case with every example in *Music on the Move*, there are no easy answers. Next, Fosler-Lussier addresses two generations of American classical composers (broadly defined), considering the ways in which they blend musical traditions that are not their own with a modernist or experimental sensibility. Although the discussion begins with the usual suspects—Terry Riley and Lou Harrison—Fosler-Lussier includes the African American composer Olly Wilson in this cohort. The younger group of composers that blend musical traditions are all women: Barbara Benary, Asha Srinivasan, and Courtney Bryan. Fosler-Lussier

draws no attention to the race or gender of any of these individuals, instead working from the assumption that these are unremarkable features. I endorse this approach, which normalizes composition as a field open to all despite the very real challenges that non-white and non-male composers continue to face.

Chapter 7 addresses copyright and intellectual property, with an emphasis on the ways in which international copyright law favors the rights of a few corporations based in wealthy countries while criminalizing local music economies and practices. Fosler-Lussier illustrates the argument with a consideration of Brazilian politics and music-making. This chapter is unusual in that it contains only a single musical example; the emphasis, rather, is on the structure and enforcement of copyright agreements, not the impact on specific musical traditions. Chapter 8, however, returns to the local, with case studies on the diverse musical practices of the Korean diaspora and the use of hip-hop by artists based in South Africa, Morocco, and Egypt. Again, Fosler-Lussier has chosen to focus on women musicians, and the example of a US hip-hop artist is Queen Latifa. A thoughtful conclusion reiterates Fosler-Lussier's overarching point that "culture" is not easily bounded or defined. The author presents models for hierarchical and heterogenous organizations of cultural value, and considers the social and political implications that accompany the favoring of one or the other. Even in the final pages, Fosler-Lussier offers questions, not answers.

Throughout, Fosler-Lussier names the scholars on whom she draws, describing both their methodologies and ideas. Doing so grounds the narrative in individual and subjective perspectives, hopefully revealing to students that this volume is not an authoritative collection of unassailable "facts" but rather a balanced account of current thinking on challenging topics. In Chapter 2, for example, instead of writing broadly about the roots of blues music in West Africa, Fosler-Lussier traces the research program of ethnographer Gerhard Kubik, explains how Kubik arrived at specific conclusions, and then considers the limitations of Kubik's work. The reader comes away understanding the profound complexities of influence and authenticity in the world of music-making.

Although this volume was developed in conjunction with a specific class that Fosler-Lussier has been refining since 2005, it can be used in diverse pedagogical settings. Each chapter is an independent unit, and terms are re-defined as they appear in new contexts. The writing is entirely devoid of jargon and clearly targets an audience of non-specialists, but the ideas are sophisticated enough to fascinate and stimulate advanced music majors.

The fifty-two audio examples and forty-six video examples are hyperlinked in the text. I happened to read the PDF version of *Music on the Move* on my phone (as I expect many students will do as well), and I was able to effortlessly access examples with a tap. Most of the audio and video files are hosted on

Fulcrum, the e-book platform used by Michigan, but a few are provided as links to exterior resources (e.g., Spotify and YouTube). The videos hosted on Fulcrum are fully captioned, including both spoken/sung text and descriptive information. Among the more extraordinary resources that accompany *Music on the Move* are seven maps produced by Eric Fosler-Lussier. As static images in the text, these maps provide valuable insights into the ways that people and music move around the world. In the online text, however, most of the maps are interactive, allowing users to manually control timelines or display settings. I spent quite a bit of time with Figure 3.2, “Concert Tours of the Fisk Jubilee Singers, 1871–80,” first “watching” the group travel around the United States and Europe by manipulating the range of years and then zooming in on individual regions to see details about each performance.

I encourage all instructors of what might be broadly described as “the academic study of music” to read this book. It contains something relevant to your teaching activities, and will spark new ideas about how to approach prominent topics. Ideally, it will inspire you to develop and publish your own Open Educational Resources with the same generosity exhibited by Fosler-Lussier.