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MOORE, ROBIN D. *Music and Revolution: Cultural Change in Socialist Cuba*. Berkeley: U of California P, 2006. 350 pp.

As political change in Cuba continues to make headlines worldwide, Robin D. Moore's latest book *Music and Revolution: Cultural Change in Socialist Cuba* offers a detailed study on how legislative policies impact and are impacted by the arts. In his acclaimed 1997 work *Nationalizing Blackness: Afrocubanismo and Artistic Revolution in Havana, 1920-1940*, Moore focuses on *Afrocubanismo*'s impact on the arts in decades well before the revolution. In contrast, with his new work he concentrates on a noteworthy area of Cuban Studies: moving beyond the revolution, he examines the "slippage" (2) between Cuban socialism's evolving official regulations on the arts and their impact on performers and spectators. The author posits the centrality of the arts and music to the "revolutionary experiment from the outset" (7), since Cuba's leadership, like that of many socialist governments, encouraged education and privileged ideas over material goods to "foster cohesion" (8). Moore illustrates how the country's revolution has impacted artists and artistic production both positively and negatively: on the one hand, the government increased support for artists, provided more musical training and educational opportunities, sought to expand the public's involvement in and exposure to art, and promoted appreciation for Afro-Cuban culture; on the other hand, the government enacted policies that shut down and/or nationalized performance venues, controlled the content of artistic productions, restricted personal freedoms, and discouraged religious musical expressions. Through careful research Moore substantiates these claims and many others, and proves that the arts were indeed central to the revolution.

This well-written work consists of two main sections: the first details developing policies, and the second focuses on a series of case studies. After an insightful introduction that presents the book's framework and major themes, Moore's first three chapters establish historical context, which proves helpful in understanding the complexity of Cuba—and specifically its arts policy—before, during, and after the revolution. In chapter one, subtitled "The Paradox of the 1950s," he describes growing tensions and sets the stage for the uprising. At the same time as bloody "clashes with Batista's forces" (27) were occurring, "domestic musical entertainment achieved an absolute

peak" (27) and the country was musically "vibrant, creative, and influential" (52). In the next two chapters the author further examines the changes that the revolution brought. He describes how artists such as Celia Cruz and Carlos Puebla drew musical inspiration from events such as Batista's overthrow and the enactment of social reforms, as initiatives such as the 1960s "Amateurs' movement" attempted to "directly involve as many people as possible in the arts" (85). Moore also points out some of the downsides of government involvement, such as the evident privileging of the classical repertoire, the "crash censorship" of the late 60s and early 70s (104), and the "gradual decline of mass arts education" (94).

The second section of chapters, four through seven, concentrates on specific themes including dance music, *nueva trova*, Afro-Cuban folklore, and sacred music. In the fourth chapter, "Dance Music and the Politics of Fun," Moore highlights controversies surrounding dance music, which some critics at the time viewed as a "throwback to times of decadence" (107), and he also details specific reactions to jazz, salsa, and *timba*. He explores in depth the "music most closely associated with the Cuban Revolution" (135), *nueva trova,* in the next chapter, and explains how this music "contests boundaries," (167) at every turn. In six and seven the author explores the state's attitudes toward Afro-Cuban folklore and religious music. Although the government funded institutions devoted to the "performance of national folklore" (185), some critics suggest that such support came at a high cost. The eighth and final chapter focuses on changes in Cuba's economy and society after the Soviet Union's fall, and discusses the effects of current socio-economic developments.

The text has much to recommend it. Each carefully documented chapter provides the reader with a deeper understanding of how policies impacted Cuban society in general and the arts in particular. For example, the last chapter focuses first on the day-to-day reality of less support from the USSR, and then its very real impact on artistic production. The chapters are interconnected and build on each other, but each one could also be studied individually. Another merit of the work is how, although it is undoubtedly complex, all of the chapters are also quite accessible: thorough introductions and conclusions frame each chapter, while a fair sprinkling of lyrics and musical examples highlight discussions of rhythm and form, and unfamiliar vocabulary is nearly always put into context. In addition, extensive

endnotes as well as a glossary help make the book approachable for readers who may know little of the topic and/or are unfamiliar with specific slang or musical terms. Although the author points out that he hardly discusses some genres such as Cuban rock or rap, he does examine a broad range of musical expressions—from popular music to music of the academy to sacred music. In these discussions Moore points out the pros and cons of specific policies and situations, and cites numerous personal interviews from those both inside and outside of Cuba; these commentaries and his own awareness of biases serve him in presenting a balanced view of these divisive topics.

There are also some faults to the book that must be noted; for instance, the reality of Cuba's political situation impacted Moore's research in the country, and in some cases, as the author himself points out, data was inaccessible in Cuba, which made important documentation and statistics that could expand arguments and strengthen conclusions unavailable. At the same time, a more geographically expansive approach, one less centered on Havana, would have made for a stronger study. Also, the book's structure, with its different research approaches to the first and second sections, might seem a bit confusing as readers reach the later "case study" chapters, with their more specific focus and at times non-chronological approach.

Despite these limitations, the book is replete with important and fascinating information and analysis, and will serve as a significant contribution to many fields, including Ethnomusicology, Caribbean Studies, and inter-American Studies. While music in Cuba draws a great deal of attention, this particular aspect has not received the treatment that it deserves until now. Moore's work adds greatly to the knowledge of both scholars and students who seek to better understand the relationship between ideology and music in Cuba's past, present, and future, and gain a broader understanding of particular musical movements. Once again the author has produced a text that proves to be a challenging, fascinating read that will most certainly spark further discussion and investigation.

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