

OFFERED ONLY THIS MAYMESTER!

Music in Post-Revolutionary Cuba

MUSI 4270 - 6270



MAYMESTER • 2:00 - 4:45 pm DAILY

A COURSE PRESENTED BY VISITING SCHOLAR

Joaquín Borges-Triana

(Cuban journalist and musicologist)

AND

Susan Thomas

(UGA Hugh Hodgson School of Music and the Institute for Women's Studies)

This course examines Cuban music after the 1959 revolution and examines relationship between the arts, ideology, and the Cuban state. We'll listen to and discuss the impact of contemporary forms such as hip hop, reggaetón, timba and other urban dance musics, and traditional Afro-Cuban religious and secular musics, as well as Cuba's internationally known jazz, political song, and concert music movements. We'll examine the unique ways in which politics, institutionalism, education, international cultural exchange, economic scarcity, and other factors have impacted and shaped Cuban musical production. The course will also examine the impact of migration on Cuban music making, both on the island and abroad, and will explore how both emigré and Cuban-based musicians' negotiation of their new transnational reality has helped instigate a reexamination of the meaning of "Cuban" music is and, ultimately Cuban citizenship.



DR. JOAQUÍN BORGES-TRIANA has been one of Cuba's leading music critics for the last two decades, writing for the newspapers *Juventud Rebelde* and *El Caimán Barbudo*. As both a journalist and musicologist, he has been at the forefront of both the recognition and study of alternative music genres in Cuba. He is the author of a number of books on Cuban popular music, alternative genres, and Cuban music and migration. His most recent book, *Músicos de Cuba y del mundo: Nadie se va del todo*, examines the impact of Cuban musicians in the diaspora.

DR. SUSAN THOMAS holds a joint appointment at UGA in Music and Women's Studies. She has been researching and writing about Cuban music for fifteen years. Her research interests include music in the Cuban diaspora, Cuban popular music and gender, and Cuban musical theater. She is the author of *Cuban Zarzuela: Performing Race and Gender on Havana's Lyric Stage* (Univ. of Illinois, 2009) and is currently completing a book on the transnationalization of Cuban alternative music.



This course is made possible through the Summer 2013

FRANKLIN INTERNATIONAL SCHOLARS PROGRAM (FISP)



The purpose of the *Franklin International Scholars Program* is to move beyond traditional paradigms of student study abroad and pursue substantive faculty collaborations with partner institutions throughout the world. In this sense Franklin College shares the mission of UGA's Office of International Education, and *FISP* is a key element of that mission. Since teaching and research are indissolubly linked, participants in the *Franklin International Scholars Program* will always be expected to teach as well as to conduct research. Teaching a class will allow international scholars to rehearse their research agendas before an enthusiastic and critical audience of UGA students. As a means of promoting interdisciplinarity, when possible the international scholars will teach split-level graduate/undergraduate classes, or cross-listed courses at either level.

Support for FISP in 2013 has been provided by:

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