

**PACIFIC SOUTHWEST CHAPTER**  
**• OF THE •**  
**AMERICAN MUSICOLOGICAL SOCIETY**

*Spring Meeting, in conjunction with the  
West Coast Conference for Music Theory and Analysis*

**May 18, 2024**

**University of California, Irvine**

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**Program**

\* – Denotes eligibility for the Ingolf Dahl student paper award.  
All events held in the first-floor conference room of the Contemporary Arts Center, except where noted.

**8:30–9:00am**            Registration / Breakfast Reception (Outside Patio)

**9:00–11:00am**        **Session I** – Forming Identities in America  
Chair: TBD

“Japanese Americans and Jazz: Music of Perseverance”  
*Shane Nagatani (California State University, Fullerton) \**

“Locating ‘Home’: An Exploration of Caribbean Popular Music as a Site for Constructing  
West Indian American Identity”  
*Holland Rhodd-Lee (University of California, Los Angeles) \**

“‘King of Sorrow’: The Storm amid the Quiet in Sade’s *Lovers Live*”  
*Ramona Gonzalez (University of California, Los Angeles) \**

“Chúng Tôi Đi Mang Theo Quê Hương: Intergenerational Nostalgia, Trauma, & Empathy  
in the Musicking of Little Saigon”  
*Ashley Dao (University of California, Los Angeles) \**

**11:00–11:15am**        Break

**11:15am–1:15pm**    **Session II** – Pastness and Change in Popular Music Traditions  
Chair: TBD

“Rhythmic Movement in Martial Arts: Muay Thai and its Musical Roots”  
*Mieke Johanna Doezema (University of Hawai’i, Mānoa) \**

“‘Treasured Memories’: The Re-Imagined Past in Video Game Music”  
*Pamela Mason-Nguyen (University of California, Santa Barbara) \**

““That’s What a Mirror Does’: Hip-hop’s Reflection of American Politics in a Post-Trump Era”  
*Matthew Anderson (University of Kansas)*

“Heavy Metal on the Grand Chessboard”  
*Michael Dekovich (Loyola Marymount University)*

**1:15–2:30pm**          Lunch Break

**2:30–4:30pm**          **Session III – New Vistas and Second Looks in Classical Music**  
Chair: TBD

“Sounds of Sith: Sonic Signifiers of Danger in Disneyland’s *Galaxy’s Edge*”  
*Jessica Getman (California State University, San Bernardino)*

“Drama and Tonal Procedure in Giacomo Puccini’s *Turandot*”  
*Massimo Guida (Toronto)*

“*Discipline-ing* the Discipline: Justin Holland, Abolition, and Music History”  
*Jonathan Gerrard (University of California, Irvine) \**

“Acoria Cotapos: A Musician Without a Past?”  
*Gabe Bustamante (University of California, Irvine) \**

**4:30–5:30pm**          **Keynote Lecture: Joti Rockwell**

**5:30–6:00pm**          **PSC-AMS Business Meeting**

**6:00–7:00pm**          **Joint Reception with WCCMTA**

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### Chapter Officers

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A special thanks to Amy Bauer (UC Irvine) who has volunteered to organize local arrangements, and to the UCI Claire Trevor School for the Arts for hosting our meeting.

## Abstracts

*Abstracts are listed in the order that they appear on the program.*

### *“Japanese Americans and Jazz: Music of Perseverance”*

*Shane Nagatani (California State University, Fullerton) \**

Japanese American internment is an often overlooked part of American history that involved the forced detainment of over 100,000 American citizens in the 1940s during the wake of World War II. In the 10 different internment camps, ensembles, music appreciation groups, and instrument lessons were offered by the War Relocation Authority as a method of “Americanizing” the internees. Performance during internment saw a blend of both Western and Japanese music with a large emphasis on jazz and popular music, especially with the second and third generation, or nisei and sansei. Many camps had their own big bands, such as the Jive Bombers and The Downbeats, that performed at various events in and outside of camp. How did the Japanese American population incorporate jazz music in their community life following internment?

In this paper, I argue that jazz has played a significant role in the musical expression of Japanese Americans through the various performers who had brief careers in big bands, groups that specialized in jazz like Sansei Rocker, and how amateur musicians engaged with the music. Following the studies of George Yoshida and Jonathan van Harmelen, I will analyze the role of jazz music in the Japanese American community by focusing on how music instruction during internment influenced the years following. My archival research at the Japanese American Historical of San Diego and the Japanese American National Museum produced camp newsletters and records lists that show the development of this persevering community’s musical taste and continued engagement with jazz.

### *“Locating ‘Home’: An Exploration of Caribbean Popular Music as a Site for Constructing West Indian American Identity”*

*Holland Rhodd-Lee (University of California, Los Angeles) \**

This paper examines how Caribbean popular music (CPM) facilitates pluralistic identity construction in New York City’s West Indian diaspora. Utilizing narrative and ethnographic interview data and a multidisciplinary literature review, I argue that members of New York City’s Afro-West Indian community use CPM styles like Jamaican dancehall and Trinibagonian soca as musical contact zones, engaging in transcultural expressions of embodied cognition (Mann 2015) and selective acculturation (Butterfield 2003) to construct hybridized transcultural identities.

A critical analysis of music-making as site for transcultural engagement and identity construction in U.S.-based Afro-West Indian communities doesn’t exist – despite significant bodies of scholarship on migratory patterns and population demographics of Caribbean Americans in the United States; the influence of race and cultural background on the formation of musical taste and social listening practices; and music’s relationship to identity formation and social participation. Furthermore, scholarship on identity formation in this particular population is sparse and underwhelming.

Drawing on and combining diaspora, trans-Atlantic, postcolonial, immigration, identity, and transcultural studies with the imaginary as a conceptual framework, my work differs from recent Caribbean scholarship in that it focuses on situating the musico-cultural habits of Afro-West Indians within transcultural identity construction and cultural dissemination discourse. Additionally, my paper seeks to 1) expand the fields of Musicology and Caribbean Studies by addressing a conspicuous lack; 2) illustrate how Afro-West Indian Americans listen to and interact with Caribbean popular music (CPM) styles, and 3) examine how cultural artifacts facilitate the formation of pluralistic identities in diasporic communities.

“King of Sorrow’: The Storm amid the Quiet in Sade’s *Lovers Live*”  
Ramona Gonzalez (University of California, Los Angeles) \*

This paper investigates artist Helen Folasade Adu, the Nigerian-born UK artist known as Sade, and her 2002 live concert album *Lovers Live*. I analyze how this music, while a work of political lamentation, has been long derided by critics as “easy listening” music—a term initially used in 1970s FM radio to refer to commercial music with smooth contours, devoid of originality or depth. Critics have long framed Sade’s musical genre as romantic fluff, her unique vocal delivery as a conduit for sensuality, and her personhood as nothing more than a mysterious, sexual object. As a result, such listeners have been unable to reconcile mourning as a part of her artistry or recognize the political stakes of her work. In order to move beyond these reductive portrayals of Sade, I analyze her album through the lens of women’s lament, demonstrating how her music acts as a radical channel to express and process feelings of historical, feminine, and racial traumas. I forward this interpretation of Sade by way of musical and visual analysis of *Lovers Live*, as well as through Black feminist theoretical frameworks, such as Uri McMillian’s theory of the “avatar,” in which Black female artists exhibit radical will by “performing objecthood”—manipulating and converting their selfhoods into art objects through a rigorous process of performativity (2015). Through this analysis, I show that, far from being mere background music, Sade’s work is a quietly subversive expression of artistic agency and collective communication.

“Chúng Tôi Đi Mang Theo Quê Hương: Intergenerational Nostalgia, Trauma, & Empathy in the Musicking of Little Saigon”  
Ashley Dao (University of California, Los Angeles) \*

In Orange County’s Little Saigon (CA), sonic nostalgia for the fallen nation of South Vietnam runs rampant. However, since studies of musical nationalism favor the perspectives of the colonizers over the colonized, and studies of popular music and nostalgia favor the English-speaking, white middle-class, few scholars have studied the “post”-colonial soundscapes of diasporic-Vietnamese enclaves. Through hermeneutic analysis and (auto)ethnography, I draw upon the lived experiences of my community in Little Saigon to propose a reparative, trauma-informed, and “rhizomatic” theory of nostalgic and empathetic musicking (Deleuze and Guattari 1980).

Little Saigon, as a place of living “counter-memory” (Foucault 1977), has been underserved by institutional histories. Its time-encapsulating repertoire includes mid-twentieth century pop; intercultural repurposings of bolero; and pacifist anthems that defied North-South boundaries imposed by the Cold War. Community generational fractures, disguised as differences in political parties, are rooted in trauma, lingering “necropolitics” (Mbembe 2019), and ontological-cultural misunderstandings. The constructed “refugee-nationalist” (Nguyen 2008) identity of Little Saigon is heavily mediated through music and vice versa. Although Little Saigon may appear to practice “restorative nostalgia” (Boym 2007) with its reconstruction of pre-1975 Saigon, this framework proves to be insufficient: the musical practices of Little Saigon reveal that nostalgia and trauma are strangely entwined.

Situated within intersecting discourses of nostalgia, nationalism (Anderson 1983), trauma (Caruth 1995; Alexander 2004), and popular music, my community’s musical practices go beyond performances of trauma. Through music, Little Saigon preserves the counter-memory of pre-1975 Vietnam, as post-War generations build avenues for intergenerational understandings and healing.

“Rhythmic Movement in Martial Arts: Muay Thai and its Musical Roots”  
Mieke Johanna Doezema (University of Hawai’i, Mānoa) \*

Dance has often been at the forefront of rhythmic and movement studies due to its close association with music; however, martial art rituals are emerging within academic study to expand our understanding of physical manifestations of music. Duncan Williams (2015) demonstrates that martial arts study can provide new insights into global synergies between live music and combat to broaden the range of rhythmic movement. Martial arts have been overlooked in musicology due to its perceived violent nature, yet when a fighter’s seemingly intrinsic pulse and body patterns are analyzed as a

rhythmic process, it becomes evident that music is fundamental to this artform. In this paper, I examine the innate relationship between combat and music by analyzing maps of striking patterns to exhibit the driving force of live music in *Muay Thai* practices.

*Muay Thai*, established in the early 1900's as Thailand's national sport, traditionally holds matches with live music known as *sarama*. The ensemble consists of percussion, whose interlocking rhythmic textures provide pulse and rhythmic grid to competitors, and a double reed instrument, the *pi chawa*, whose melodic contour determines the intensity of each round of the match. Simultaneously, the ensemble responds to the vigor and trajectory of the fight within the ring, resulting in a complex display of rhythmic interplay. Analysis of the symbiotic nature of Muay Thai performers offers new insight into a global phenomenon of music and rhythmic movement.

### “‘Treasured Memories’: The Re-Imagined Past in Video Game Music”

Pamela Mason-Nguyen (University of California, Santa Barbara) \*

To what extent can music in multimedia convey a musical history? When setting a video game in the past (either a literal or imagined one), music can add a texture of what Stephanie Lind (2023) calls “pastness” to the visual experience. Composers musically exploit the player’s approximation of what the “past” sounds like through timbre and allusions to compositional techniques to communicate aspects of the setting.

By addressing allusions to historical musical traditions in Yoko Shimomura’s music for *Kingdom Hearts* (2002) and Peter McConnell’s soundtrack for *Sly Cooper: Thieves in Time* (2012), I argue that these soundtracks present a predominantly Westernized approach to “pastness.” Their employment of voice-leading allusions (schemata) and stylistic references (topics) rely on associations with genres, styles, or music-making and are thought to be implicitly understood by certain people in a certain cultural—and historical—context. My analysis will demonstrate the power of these conventions and tropes to focalize a perceived history through the lens of the composer and intended player. In *Kingdom Hearts*, Shimomura engages with the Western classical tradition and Disney film soundtracks to appeal to a shared nostalgia amongst players. McConnell’s soundtrack for *Thieves in Time* symbolizes the protagonist's ancestry by fusing styles from the past and present. Both make use of musical-cultural tropes and stereotypes to convey this relationship between space, time, and story. These musical mediations encourage us to think about not only whose “pastness” these composers write but also through whose “pastness” the players listen.

### “‘That’s What a Mirror Does’: Hip-hop’s Reflection of American Politics in a Post-Trump Era”

Matthew Anderson (University of Kansas)

Hip-hop has historically been a socially conscious medium. Originating in marginalized communities, hip-hoppers have focused their lyrics and songs on topics of racism, systemic oppression, anti-establishment ideologies, and many more that have greatly impacted, and influenced, culture in the United States. However, at the turn of the twenty-first century, hip-hop had garnered success unlike ever before. Chart topping hits were increasingly rooted in hip-hop styles. As a result, lyrics moved from social commentary to party anthems. Nothing exemplifies this change more than hip-hop’s relationship with former President Donald Trump. The relationship between Trump and hip-hop music is well documented. Since the 1980s, over one hundred hip-hop songs have incorporated Trump into their lyrics. Originally, the use of his name signified wealth and excess, freedom and power. He was even once (and to some still is) considered a friend of the hip-hop community when he endorsed rapper Mac Miller’s song “Donald Trump” and opened Mar-a-Lago to hip-hoppers at a time when Black Americans were not allowed in Palm Beach clubs. He became the epitome of American dream in the eyes of hip-hop artists, and their lyrics and music reflected that. However, leading up to his controversial presidency (2017–2020) hip-hop artists began to recognize their role in Trump’s climb to political power, and it shifted the dialogue in their music from one of opulence to one of social commentary and seriousness.

By looking at Mac Miller’s “Donald Trump” (2011), and Kendrick Lamar’s “Black Friday” (2015) and “XXX” (2017), and others, we see the transition from the American dream to the American reality as we

watch the growing pains of the world's most popular genre and how it serves as a cultural mirror, capturing and amplifying the zeitgeist of the times.

### "Heavy Metal on the Grand Chessboard"

*Michael Dekovich (Loyola Marymount University)*

Consumer choice is often credited with driving heavy metal music's global dissemination (Weinstein 2000, Zaddach 2016). But in Eastern Europe, metal music bears the residue of international political antagonisms. Contrary to the assumption that musicians express themselves according to "the particular ideological needs of a local community" (Walser 1993), what is most salient about Cold-War Eastern European heavy metal is its commonalities with Western counterparts.

The introduction of Western popular styles into the Eastern Bloc was not an organic outgrowth of transnational youth culture but rather the result of extensive efforts by American intelligence services to "inculcate fondness with the West." This initiative aimed to erode Soviet influence on Warsaw Pact countries and contribute to the collapse of the USSR (Keville 2019). In the 1960s, under the guidance of Zbigniew Brzezinski—an influential political strategist and Jimmy Carter's National Security Advisor—the United States covertly funded propagandist radio stations broadcasting American soft power into the Eastern Bloc (Uttaro 1982, Lubowski 2013). Brzezinski foresaw the significant role of American culture in securing America's domination over the "Grand Chessboard" of Eurasia and its abundant resources (Brzezinski 1997).

As Soviet satellite states struggled to maintain defense against foreign interference, they shifted their focus to supporting domestic rock bands. Additionally, Western commodities essential for metal's technologically mediated production also crossed the Iron Curtain. The emergent metal scenes—by design, from Brzezinski's perspective—borrowed heavily from Western equivalents and were even featured in Western European zines and festivals, manifesting the subordinate relationship to American globalization.

### "Sounds of Sith: Sonic Signifiers of Danger in Disneyland's *Galaxy's Edge*"

*Jessica Getman (California State University, San Bernardino)*

As fans walk into *Galaxy's Edge* at Disneyland in Anaheim, California, they are met with the swoops of landing spacecraft, the bleeps of droids, and the excited tones of the Black Spire radio station. For fans of the *Star Wars* franchise, walking into Batuu's Black Spire Outpost transports them into George Lucas's world of fantasy, technology, warring ideologies, and defiant heroes. Disneyland immerses us through architecture, landscaping, food, shopping kiosks, costumed cast members, and sonic ambiance. Part of the fun is immersion not only in a much-loved world, but also in the tension of *Star Wars'* good vs. evil dynamic. From the staticky hum of Kylo Ren's lightsaber, to the musical leitmotifs of the Galactic Empire, to the attenuated vocalizations of the stormtroopers as they wander the park to confront spectators, *Galaxy's Edge* reminds us aurally that we may be having fun—but the thrill is in the danger.

This paper explores moments in the park's soundtrack—sound effect, diegetic, and underscore—that clue us in to the peril around us, particularly in the "Rise of the Resistance" ride, Oga's Cantina (with DJ R-3X), and the First Order stage show. Drawing on Philip Tagg's exploration of musemes, Frank Lehman's catalog of *Star Wars* leitmotifs, and Emilio Audissino's review of John Williams' *Star Wars* style, aural signifiers of danger and their effects on park-goers will tease out how *Galaxy's Edge* aurally boosts spectator immersion and the thrill of opposing the Galactic Empire.

### "Drama and Tonal Procedure in Giacomo Puccini's *Turandot*"

*Massimo Guida (Toronto)*

Despite Giacomo Puccini's (1858–1924) immense popularity with the public, both during his lifetime and after his death, his music has not been so well-received by scholars. Indeed, musicologists and theorists have long dismissed his music as being overly sentimental and superficial, while Puccini

himself was initially criticised for being an anti-academic traditionalist (A. Wilson 2007:1). In recent years, however, his works have been receiving increasing attention from analysts, who have studied topics ranging from harmony, tonal structure, and form, to Leitmotivic development in Puccini's music.

In my paper, I analyse the relationship between the musical and narrative structures in Puccini's final opera, *Turandot* (1926). My study involves an analysis of tonal organisation and symbolism in *Turandot*, as well as an investigation of correspondences between the work's deep structure and prominent features of its surface. Specifically, I examine how Puccini's establishment and resolution of tonal conflict throughout the opera enhances the work's dramatic tension, and its underlying theme of love's redeeming power. In my analysis, I provide an overview of the large-scale tonal design of each of the three acts of *Turandot*, drawing parallels between their tonal and dramatic structures. I subsequently elucidate how the tonal conflict present at the fundamental level of the work also serves a dramatic function. Finally, I exemplify how this conflict is also present in the middleground and foreground levels, by undertaking a more detailed tonal and structural analysis of certain passages of particular dramatic and semantic significance within each act.

*"Discipline-ing the Discipline: Justin Holland, Abolition, and Music History"*  
Jonathan Gerrard (University of California, Irvine) \*

Justin Holland (1819–1887) was a prominent Black intellectual and abolitionist who also enjoyed a successful career as a classical guitarist and composer. Yet despite his considerable accomplishments and impact, Holland remains largely overlooked by modern music scholarship. This neglect is likely bound up with the fact that his body of work consists almost entirely of arrangements and transcriptions, which runs counter to scholarship's tendency to emphasize original compositions over derivative works. The result—intentional or not—is that Holland has been effectively erased from music history, leaving his myriad contributions relatively unacknowledged while also obscuring important intersections of race, class, and gender within 19th-century US music culture.

This paper brings together diverse perspectives to imagine new ways of exploring Holland's life and music. I begin by examining mainstream aesthetic frameworks built on what Lydia Goehr terms the "regulative function of the work-concept" before summoning Christopher Small's notion of "musicking" to reveal connections between Holland's music and alternative conceptions of music-as-social-activity. Following this critical re-examination, I consider how modern abolitionist readings of Foucault's *Discipline and Punish* can inform a more nuanced understanding of 19th-century music practices. I then draw on the work of Fred Moten, Homi Bhabha, and others to provide a critical framework through which we can more meaningfully approach, analyze, and assess Holland's arrangements. In interrogating inherited value judgments, this research promises to transform the ways in which we conceive the past, understand the present, and envision the future—both of Holland studies in particular as well as musicology more broadly.

*"Acoria Cotapos: A Musician Without a Past?"*  
Gabe Bustamante (University of California, Irvine) \*

In the poem Pablo Neruda wrote about his composer friend Acario Cotapos, he describes him as someone who "arrived on our world with his own planet." (Neruda 1961) His poetic description encapsulates the dominant theme in Cotapos reception, namely, that his personal style is alien with respect to both predecessors and contemporaries. Ironically, his stylistic isolation represented conformity with the uncompromising individualistic aesthetic values of his artistic community. Cotapos formed part of *los diez*, a collective of artists who sought to construct a cultural avant garde they deemed early-twentieth century Santiago de Chile to lack. They were brought together by their rejection of mainstream cultural institutions, and their lack of formal training. Cotapos' music is most often understood to be formless, earning Cotapos descriptions such as "poet without books" (Neruda 1961) and a "musician without a past" (Escobar 1971).

This paper seeks to challenge the myth that Cotapos' music lacks compositional influence, as well as to elucidate the organization underneath the surface of his "Sonata Fantasia," one hundred years after it

was composed. While analysts engage with explicit literary allusions in Cotapos' most famous and recorded composition, mine will be the first analysis of its formal structure, revealing a far more sophisticated approach to motivic development than one would expect from a composer "without a past." Disabusing ourselves of a myth that he himself helped propagate will lead music historians to appropriately locate him within a broader sphere of Latin American Modernism, too often interpreted through fraught conceptions of nationalism.