

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

*Spring Meeting*

**May 31, 2025**

**University of San Diego**

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**Program**

*\* – Denotes eligibility for the Ingolf Dahl student paper award.  
All events held in the Executive Classroom in Mother's Rosalie Hill Hall.*

**8:30am–9:00am**      Registration / Breakfast Reception

**9:00am–10:30am**      **Session I – 18<sup>th</sup> and 19<sup>th</sup> Centuries**  
Chair: TBD

“Building the Band: Parish Music in the Changing World of the Nineteenth Century Philippines”

*David Kendall (La Sierra University)*

“The Tortoise and The Herr: Dismemberment and Transfiguration in German Baroque Passion Meditations”

*Malachai Bandy (Pomona College)*

“The Visual Ethnography of Korean Culture and Music in Chosŏn-Era Folk Painting: Focus on Hong-do Kim and Yun-Bok Shin”

*Mi Kyung Hwang (Lawson State Community College)*

**10:30am–10:45am**      Break

**10:45am–11:45pm**      **Session II – Rock Music in the 1960s and 1970s**  
Chair: TBD

“Ice Cream for Crow: Captain Beefheart and rock's promise as outsider art”

*Amy Bauer (University of California, Irvine)*

“Breaking Free from the Ball and Chain: Janis Joplin, Gender Norms, and Women in Rock Music”

Natalie Saucedo (California State University at Fullerton) \*

**11:45am–1:15pm** Lunch Break

**1:15pm–1:30pm** Business meeting (open to all PSC-AMS members)

**1:30pm–3:00pm** **Session III – Classical Music Today**  
Chair: TBD

“Orientalism, Exoticism, and Musical Transculturation in Manuel M. Ponce’s *Eight Cycles for Voice and Piano*”

Ricardo Reyes Paz (University of California, Riverside) \*

“Resonance Logic: Tuning In to K-pop’s Classical Memory”

Tiffany Ta (University of California, Santa Barbara) \*

“Redoing Opera Through the Ears of Babes: *NOOMA* (2019) and *BambinO* (2017)”

Molly Hennig (University of California, Los Angeles) \*

**3:00pm–3:15pm** Break

**3:15pm–4:45pm** **Session IV – Authenticity in Performance and Listening**  
Chair: TBD

“Bringing the Outside In: A Theory of Listening Derived from ‘Outsider Music’”

Collin Felter (University of California, Irvine) \*

“Rethinking Authenticity in Shakespeare’s Musical Comedies”

Carly O’Rear (University of San Diego) \*

“Sonora Dinamita: an analysis”

Eloy Neira de la Cadena (University of California, Riverside) \*

**4:45–5:00pm** Break

**5:00–6:00pm** Wine and Cheese Reception

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### Chapter Officers

Joel Haney – President      Stephen S. Hudson – Vice President

Elizabeth Lindau – Secretary      John Koegel – Treasurer

*David Madrid – Student Representative to the AMS Council (2023–25)*

*Tiffany Ta – Student Representative to the AMS Council (2024–26)*

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A special thanks to Charissa Noble (University of San Diego) who has volunteered to organize local arrangements, and to the University of San Diego for hosting our meeting.

## Abstracts

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

### “Building the Band: Parish Music in the Changing World of the Nineteenth Century Philippines”

*David Kendall (La Sierra University)*

The celebration of the liturgy is inconceivable without music. Over the centuries, worshipers have come to expect such music to include not only voices, but also instruments—this was an expectation in the Catholic Philippines as it was everywhere else. Parish churches strove to celebrate the liturgy and the sacraments with all possible solemnity, pomp, and grandeur, performing the latest sacred music and utilizing the best and most modern instruments. The nineteenth century was witness to an explosive growth in the number, variety, range, and stability of wind and brass instruments due to technological advancements gained in the wake of the ongoing Industrial Revolution.

While military bands were the earliest adopters of most of these new instruments, studies of parish canonical records (account books and inventories, with additional pictorial and photographic evidence) show a simultaneous transition in parish bands, from ones made up of a few string and woodwind instruments—an instrumentation belonging to the eighteenth century—to ensembles comprised primarily of newly-invented wind and brass instruments. From mid-century onward, inventories begin to fill with keyed bugles, ophicleides, saxhorns, bombardons, and *requinto* clarinets, followed by saxophones, valved cornets, bombardinos, and tubas of every size and description.

A number of factors influenced this trend, apart from the technological advancements that made the new instruments possible. Steam engines allowed ships to travel to the distant Philippine colony at any time of year. The Spanish colonial government began opening up port cities to international trade around the middle of the century. And perhaps most importantly, the 1869 opening of the Suez Canal dramatically reduced travel times between Europe and Asia, making the shipping of goods quicker, safer, and cheaper. These factors allowed new instruments to pour into the colony, where they highly influenced the practice of parish liturgical and devotional music. While there were debates and controversies about the use of parish funds, including expenditures for music, the parish band nonetheless remained an integral part of parish and community life in the Philippines throughout the nineteenth century and beyond.

### “The Tortoise and The Herr: Dismemberment and Transfiguration in German Baroque Passion Meditations”

*Malachai Bandy (Pomona College)*

Dieterich Buxtehude’s *Membra Jesu nostri* (1680) comprises a cycle of seven Passion works, each a meditation on an isolated body part of the crucified Jesus. The manuscript source—one of few to survive in Buxtehude’s hand—also contains a scoring irregularity: only five of his estimated 122 extant vocal works call for the viola da gamba, and this is one of just two to employ full viol-consort texture. Buxtehude reserves this special scoring only for the sixth cantata: “Ad Cor” (To [Jesus’s] Heart). While no source indicates that Buxtehude played stringed instruments, intriguingly, a 1674 painting containing his only known image depicts him not at the organ, but the viol.

Eva Linfield has written extensively about the seventeenth-century viol consort as steward of the Italian *lamento* style in Bach-era Germany. Isabella van Elferen, meanwhile, demonstrates the thematic

centrality of Petrarchan *dolendi voluptas* (pleasant agony) within this repertoire, in which musical-textual paradox symbolizes a Lutheran mystical “ambivalence” conflating life and death, sorrow and joy. These paradoxes recall two viol-related myths present in seventeenth-century viol treatises, including those by Simpson (1659/1667) and Rousseau (1687): Hermes’s invention of the first lyre out of the shell and sinews of a tortoise, and the Orpheus legend, both of which feature eroticized, and redemptive, physical dismemberment. The viol itself connects these threads in its seventeenth-century Latin name: *chelys*, meaning “lyre,” from the Greek word for “tortoise.” Scientific iconography, too, confirms the viol’s ideological ties to death and transfiguration, when the engraver Senlecque places the instrument among psalm quotes, Hermes, and tortoises in Basil Valentine’s *Revelation des mystères des teintures essentielles des sept métaux* (1646/1668).

These artifacts necessitate recognition of the viol as a Christian musical icon, an “Instrument of the Passion” (*Arma Christi*) simultaneously embodying Christ’s redemptive death and *Harmonia*, the life-in-death “healing spiritual medicine” of Paracelsian alchemy. Rejoining the viol with *chelys* symbolism therefore uncovers a literally “crucial” theological discourse in Buxtehude’s *oeuvre*—one that survives into the eighteenth century, in J. S. Bach’s crucifixion scorings in his Passions works.

### “The Visual Ethnography of Korean Culture and Music in Chosŏn-Era Folk Painting: Focus on Hong-do Kim and Yun-Bok Shin”

Mi Kyung Hwang (*Lawson State Community College*)

This paper aims to explore the intersection of Korean culture, music, and visual art through the lens of Chosŏn-era folk paintings, specifically focusing on the works of two of Korea’s most representative painters—Kim Hong-do (1745-1806?) and Shin Yun-bok (1758-1814?). By analyzing their famous paintings, this study will investigate how these artists depicted the political, economic, social, and cultural dynamics of the Chosŏn dynasty (1392-1897), with particular emphasis on the role and status of musicians.

Kim Hong-do’s 25 paintings from Album of Folk Paintings and Shin Yun-bok’s 36 paintings from Album of Genre Paintings and Yeosokdo Album offer rich visual documentation of daily life, festivals, and music during the Chosŏn period. These works provide insight into the lives of common people, aristocrats, and performers, reflecting the broader societal structures. By carefully analyzing the details in these paintings, the paper will uncover how politics, the economy, and social stratification shaped the lives of musicians—how their social status was either elevated or constrained by class distinctions, and how their roles within society were defined by these influences. Through this visual ethnography, the paper will not only shed light on Chosŏn-era music and the performers who contributed to its vibrant culture but also explore the multifaceted relationship between art and society. This analysis will contribute to a deeper understanding of the musical culture of the time and the complexities surrounding the roles and social positioning of musicians, enhancing our broader knowledge of Korean history and cultural expression.

### “Ice Cream for Crow: Captain Beefheart and rock’s promise as outsider art”

Amy Bauer (*University of California, Irvine*)

James Grier’s conclusion that Frank Zappa’s early albums establish clearly his bona fides as an aspiring art music composer settles on 1969’s *Uncle Meat* as a pivotal LP. We might also burden 1969—the year of Woodstock, Altamont, and the Beatles’ final concert—with another distinction: the year in which rock

with progressive aspirations bifurcated into minimalist and maximalist strains, from the formation of the Plastic Ono Band to the debut of King Crimson. Captain Beefheart and his Magic Band's *Trout Mask Replica* sits uncomfortably in this divide, equally lionized for its unconventional approach and derided for the dictatorial manner in which the Captain, aka Don Van Vliet, created his magnum opus. But it is Beefheart's final three albums that bring the musical promise of *Trout Mask* to fruition, in the context of new ensembles and van Vliet's transition to life as a hermit painter and environmentalist. This paper will attempt to mediate the conflicting cultural conversation around Beefheart by taking seriously the accomplishments of those albums, as exceptional expressions of an American original acutely in touch with his surroundings.

I deal first with two issues that bedevil anyone who chooses to write about Beefheart's musical trajectory: the "troubled psyche" who often encouraged a cult-like atmosphere within his bands, and *Trout Mask Replica* as emblem of permanent revolution, in the words of Carl Dahlhaus, the quality of "incipient beginning" made permanent against which all future recordings might be judged. I will briefly sketch the trajectory of Beefheart's story through his final album, paying close attention to the reception history of each recording before taking a closer look at the methodology that informed *Shiny Beast (Bat Chain Puller)* (1978), *Doc at the Radar Station* (1980) and *Ice Cream for Crow* (1982), with analyses of select tracks. As a corollary I address the fervid academic discourse which—as is often the case with masculine cult figures of the American periphery—focuses on the ludic and abject aspects of van Vliet's poetry and self-presentation. I close with an argument for Captain Beefheart as an icon of the American experimental tradition.

## "Breaking Free from the Ball and Chain: Janis Joplin, Gender Norms, and Women in Rock Music"

Natalie Saucedo (California State University at Fullerton)

Janis Joplin and her band, Big Brother and The Holding Company, shocked many at the 1967 Monterey Pop festival with their rendition of "Ball and Chain". Her electrifying vocals, flamboyant style, powerhouse of emotion exploded into her blues interpretation. She poured life and soul into her performance that shook not only the world of rock but challenged the expectations surrounding female musicians. The festival launched her broader recognition as a rock artist but also came with criticism centered on her performance as a woman in rock. Women were still confined to traditional values which included expectations of appearances, mannerisms, and especially, social position. Joplin confronted these norms through her performances by her unconventional gender expression and her tough and husky vocals. But considering that she was defying mainstream gender expectations, how did she manage to achieve stardom in the world of rock?

This paper analyzes how Janis Joplin broke into the world of rock as a female artist. It traces how her gender expression and explosive vocals as aligned with rock's emphasis on authenticity (as analyzed by Moore) which led to her greater credibility as a rock artist. Her approach to gender roles drew on an aspect of authenticity in relation to honesty while her vocal methods concern themselves with the artistic tradition that is important to an "authentic" rock artist. Joplin recalls many techniques and songs from the blues that further index a truth to be heard behind the microphone. This paper examines different perspectives on the topic of authenticity and how Joplin fit into that philosophy, analyzing what about her stage person was viewed as authentic, and most importantly, addressing how her artistry in the rock world set the stage for future women musicians.

“Orientalism, Exoticism, and Musical Transculturation in Manuel M. Ponce’s *Eight Cycles for Voice and Piano*”

Ricardo Reyes Paz (University of California, Riverside)

Manuel M. Ponce (1882–1948), a leading 20<sup>th</sup>-century Mexican composer, conceived of Mexican song as a melodious expression of the nation’s soul and essence. For Ponce, popular music was not a fusion of mixed cultural and ethnic heritages but a transculturation of European music in Mexico. In 1925, Ponce traveled to Paris to update his musical language and to delve into the latest in European culture and art. Enrolling in Paul Dukas’s composition course at the École Normale de Musique fundamentally altered Ponce’s musical aesthetics. During this period, Ponce produced a distinctive solo-vocal works including his eight *Ciclos* (Cycles), which are closely linked to the Latin American *Modernismo*, a pre-revolutionary literary movement in late 19<sup>th</sup> and early 20<sup>th</sup> century with orientalist and exotic attributes. These important yet largely neglected songs represented a giant leap forward in his compositional style and technique. After arriving in Paris, Ponce finished the second cycle for voice and piano, *Tres poemas* on verses by the Russian writer Mikhail Lermontov. Although the texts that Ponce chose as the basis for the composition of six of his eight cycles belong to poets influenced by the *Modernismo* movement, the music written for them corresponds precisely to this artistic trend. At the end of 1931, he wrote *Granada*, using a poem by Mariano Brull. Ponce also began the *Five Poésies chinoises*, and *Poemas Melancólicos*. He concluded this series in Mexico, where he wrote the *Cuatro poemas de Icaza* in 1936; *Seis poemas arcaicos* in 1938; and *Tres poemas* by González Martínez, two of them in 1939 and the last, in 1940. I will analyze and contextualize these pieces, considering historical and interdisciplinary aesthetic tendencies through the lenses of Latin-American *Modernismo*, and Paul Dukas’s musical style. This highly diverse collection reveals an eclectic composer who diverged from an evolutionary and teleological creation process. By studying Ponce’s transcultural influences, we can see broader trends of orientalism and exoticism in 20<sup>th</sup>-century Mexican music, which remain understudied in musicology.

“Resonance Logic: Tuning In to K-pop’s Classical Memory”

Tiffany Ta (University of California, Santa Barbara)

South Korean society enforces rigid gender norms and discriminatory double standards, discouraging overt challenges to patriarchal structures. Even within the highly visible realm of Korean pop music (K-pop), female artists often lack the freedom to explicitly address feminist discourse. Instead, they engage in a form of “subtle feminism,” strategically alluding to feminist principles without invoking the term itself. Through the juxtaposition of traditionally gendered fashion codes, they construct complex identities that resist prescriptive notions of femininity.

This paper examines how K-pop girl groups further subvert gender norms through intertextual sampling of classical melodies, repurposing established musical signifiers to amplify themes of female strength and resistance to heteronormativity. In certain instances, the sampled work is so integral to the song’s message that it is embedded throughout, serving as both a sonic and ideological foundation. I identify key compositional strategies by which artists adapt classical phrase structures to align with K-pop’s harmonic and rhythmic frameworks—such as abridgment, repetition, and the modification of cadences and metrical patterns.

Two case studies illustrate this process through what Lean (2004) terms “symbolic distinction”:

Blackpink’s *Shut Down* (2022), which samples Niccolò Paganini’s *La Campanella* (Violin Concerto No. 2), and (G)I-DLE’s *NXDE* (2022), which draws from Georges Bizet’s *Habanera* (*Carmen*). In *Shut Down*, Blackpink reconstructs *La Campanella*’s formal structure, transforming its antecedent phrase into a

truncated basic idea (BI) which functions as a contrasting idea (CI) within a two-bar framework. This CI is reiterated twice, forming a compound antecedent that concludes with a half cadence, while the subsequent compound consequent incorporates Paganini's original CI. Lyrically, the song asserts the group's dominance in the industry, directly confronting critics while reinforcing their status as formidable musicians. Moreover, the invocation of Paganini—a figure synonymous with virtuosity and technical brilliance—strategically reclaims his legacy, positioning Blackpink as the contemporary inheritors of musical excellence. Through this intertextual engagement, Blackpink not only subverts gendered hierarchies in music but also symbolically reverses historical power dynamics, asserting that women now occupy the role of the ultimate virtuoso.

*"Redoing Opera Through the Ears of Babes: NOOMA (2019) and BambinO (2017)"*  
*Molly Hennig (University of California, Los Angeles)*

In recent years, opera companies have attempted to reach formerly unconventional audience demographics through producing and performing "baby operas," which are marketed as multimodal and multisensory operatic experiences curated for young infants, often from six to eighteen months of age. Two outstanding examples of these baby operas include *BambinO* (2017), which premiered at the Scottish Opera and has since moved to The Met and LA Opera, and *NOOMA* (2019), which has been performed at Carnegie Hall, the San Francisco Opera and the Minnesota Opera. Both *BambinO* and *NOOMA* demonstrate how opera companies package opera as hypermedium (Havelková 2021) by simultaneously naturalizing and de-naturalizing the operatic practice (Eidsheim 2015) when bearing responsibility for solidifying social and cultural expectations within infants-as-audience. Referring to arts and education scholars such as Nita Baxani (2024) and Dennie Palmer Wolf (2016), opera companies market these musical performances as socially beneficial to young infants. Beneath the caregiver's responsibility to bring their infants into social-musical experiences lies the assumption that standard opera limits embodiment for adult audiences yet can and must forego these limits for the sake of infants; this both allows adults to witness nonstandard opera vicariously through their infants and perpetuates the marginalization of babies as a historically underrepresented opera audience (Steigerwald Ille 2024).

In this paper, I synthesize childhood studies and infant psychology with opera and sound studies, revealing a hidden goal of these baby operas: for adults to experience both de-naturalized opera and what Laurie Custodero theorizes as the "wonder" (2024) of watching a baby's ostensibly vulnerable body (Christensen 2000) attune to standard operatic practice. In turn, producers and parents ascribe indexical value to opera as a cultural landmark (Michaels 2013, Eidsheim 2015), especially for infants whose ears seem flexible (Trehub 2023) and whose lives symbolically assure communal advancement (Christensen 2000). I challenge opera companies to continue reimagining artistic spaces for audiences across ages. At the same time, I ask opera companies to critically question their own sense of sociocultural responsibility to children when knowing their opera practices come from their own perceptions of optimal childhood experience in Euro-American arts and culture.

*"Bringing the Outside In: A Theory of Listening Derived from 'Outsider Music'"*  
*Collin Felter (University of California, Irvine)*

According to Irwin Chusid's progenitorial text, *Songs in the Key of Z: The Curious Universe of Outsider Music* (2000), "there's no universal formula" to outsider music; it "could be the product of damaged DNA...or alien abduction...possession by the devil - or submission to Jesus." Chusid states that



unpredictability is the single characteristic that defines outsider music. The genre encompasses artists ranging from The Shaggs, a group of sisters led by their psychic-informed father, to Wild Man Fischer, a schizophrenic street musician signed to Frank Zappa's *Bizarre* label. Despite outsider music's frequent presentation as an amusing oddity, there is a community that enjoys the repertoire. To enter into the fandom one must prioritize criteria that expands beyond the in-or-out dichotomy of stylistic conformity native to typical modes of listening.

In this paper I define outsider music and grapple with a set of problems inherent in the appreciation of this repertoire. Problems of primitivism, disenfranchisement, and capitalistic exploitation have been dissected in the world of outsider art by the likes of Jesse Prinz in his "Against Outsider Art (2017)," and such arguments are mapped onto the musical medium in my paper. When Prinz offers a solution to these critiques, he looks to Shelley Tremain's work in disability studies (2015). I follow a similar path as Prinz and place musical alterity in conversation with disability studies to arrive at a similar solution – bring outsiders in. I culminate with a method for such inclusion through a theory of listening which aims to bring the "outside" in through close engagement with popular aesthetics, the philosophy of alterity, and *art brut*. The listening steps detailed in this paper - wandering, reflection, and repetition - all work to understand personal biases and fight against their devaluation of foreign musical experiences. Drawing on scholarly insights and personal experiences, I argue that this theory of listening fosters a deeper appreciation for outsider music's unique potential to challenge our overall understanding of musical value while offering the field of musicology an entryway to carefully consider the previously neglected curious universe of outsider music.

### "Rethinking Authenticity in Shakespeare's Musical Comedies"

Carly O'Rear (University of San Diego)

During England's Tudor period, 1558-1603, music and theater thrived under the patronage of Queen Elizabeth I. English madrigals emerged as a popular genre, and Shakespearean musical comedies often incorporated these songs into their productions, such as Thomas Morley's "A Lover and his lass" in *As You Like It*. This relationship between artforms promoted the music and play alike. Today, many productions of Shakespeare's musical comedies feature what theater pedagogy has termed word-perfect Shakespeare, which is the performance of texts with fidelity to the original wording and punctuation. Similarly, music performer-scholars associated with a tradition often termed Historically Informed Performance Practice (HIPP) have studied historical instruments, tunings, and performance techniques of music from this time period. Although both of these traditions prioritize textual and historical fidelity in their respective performance areas, contemporary productions of Shakespeare's musical comedies rarely combine the knowledge repositories and pedagogical applications of word-perfect Shakespeare and HIPP, complicating the definition of "authentic performance." However, by comparing HIPP and word-perfect Shakespeare, we expose how textual fidelity contributes to an artistic siloing between the disciplines of theater and music, producing gaps in modern interpretations of music's function in Shakespearean productions.

In this study, I highlight three case studies (Cal Shakes' *As You Like It*, MiraCosta College's *Much Ado About Nothing*, and Cincinnati Shakes' *Twelfth Night, or what you will*), focusing on the tensions that arise when productions distribute efforts toward historical authenticity unevenly between text and music. Yet, drawing from discourses on authenticity and hermeneutics, such as in the work of Stephen Davies and Hans Georg Gadamer respectively, I discuss how these performances might exemplify a more dynamic concept of authenticity, facilitating meaningful engagement with the past while acknowledging the historical intent and contextual meaning of artistic works. By creating dialogue

between artistic pedagogy and philosophical interrogations of authenticity, I argue for a holistic approach in exploring the role of music in Shakespeare's comedies while simultaneously dissecting authenticity in relation to each story and production.

*"Sonora Dinamita: an analysis"*

*Eloy Neira de la Cadena (University of California, Riverside)*

Before my Ph.D. studies, I was a touring musician with cumbia bands. These bands would play the same songs and share the same name: La Sonora Dinamita (LSD). LSD was created in Colombia (1960). As part of the Cumbia—or Tropical Music—boom (1968-1974) and economic and political crisis, LSD's sound and members migrated to North America, first to Mexico and later to Los Angeles. In Los Angeles, these musicians began to "reproduce" many bands with the same name. Since then, LSD's cumbia has been part of the soundscape of Latinidad in California, and weddings and quinceañeras fiestas are unimaginable without the music of LSD. I want to explore how Latinidad and creating a sense of belonging (or unbelonging) happen with the help of sonic technologies such as LSD(s)' sound. My main contention is that one becomes LatinX in the US. This label has two sides. First, it is a way of othering families with ancestry in Latin America; second, despite its discriminatory origin, it is a label that is embraced and has become a mechanism to create bonds but also affirms differences. This new feeling of belonging happens through the molding of affects through concrete objects such as music and dance. In this regard, I would like to explore how LSD(s)' music has become a playlist that creates intimate affective spaces for the performance of Latinidad in Southern California and the US. The creation of these "social sonic spaces" has little to do with the "authenticity" of the band(s) but with what their sound evokes and (re)creates. This paper is in dialogue with the ideas of inauthenticity and unbelonging (Ramos 2023), how music and sound can create intimacy on the dance floor (Garcia Mispireta), and how ensembles engage with issues of authenticity (Bendix 1997).