

Jonathan Kramer, *The Nature and Origins of Musical Postmodernism* (2002):

Postmodernism:

1. is not simply a repudiation of modernism or its continuation, but has aspects of both a break and an extension
2. is, on some level and in some way, ironic
3. does not respect boundaries between sonorities and procedures of the past and of the present
- 4. challenges barriers between 'high' and 'low' styles**
- 5. shows disdain for the often unquestioned value of structural unity**
6. questions the mutual exclusivity of elitist and populist values
7. avoids totalizing forms (e.g., does not want entire pieces to be tonal or serial or cast in a prescribed formal mold)
8. considers music not as autonomous but as relevant to cultural, social, and political contexts
- 9. includes quotations of or references to music of many traditions and cultures**
10. embraces contradictions
- 11. distrusts binary oppositions**
12. includes fragmentations and discontinuities
13. encompasses pluralism and eclecticism
14. presents multiple meanings and multiple temporalities
- 15. locates meaning and even structure in listeners, more than in scores, performances, or composer**

Modernity (Modernism):

Absolute truth and objective knowledge are possible and discoverable through rationality

Progress/expansion in knowledge, technology, economy is key to improving society

Artistic influence is linear

The work of art is autonomous

The intentions of the author are knowable through interpretation

Postmodernism:

Skepticism toward possibility of objective knowledge, rationality and absolute truth

Skeptical toward modern notion of progress

Artistic influence is lateral

Questions the very identity and inviolability of the artwork

Questions the *authority* of the author; the audience / culture / society participates in the construction of meaning