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STUDIES IN CONTEMPORARY MUSIC AND CULTURE  
VOLUME 4

POSTMODERN MUSIC/  
POSTMODERN THOUGHT

EDITED BY  
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ROUTLEDGE  
NEW YORK AND LONDON

(2002)

Lochhead, Judy. Postmodern Music / Postmodern Thought. Eds. Judy Lochhead and Joseph Auner. New York: Routledge, 2002. Print.

CHAPTER 1  
**Introduction**  
Judy Lochhead

Critical writings on issues of philosophical, cultural, and aesthetic postmodernism have played a prominent if not dominant role in a wide variety of humanistic disciplines during the last twenty years. Occasionally, this “postmodern debate” has migrated into the domains of the natural and mathematical sciences, raising questions about the foundations of scientific explanation. The debate has been vital, contentious, and nearly ubiquitous in a wide variety of disciplinary discussions. Within the domain of musical studies, issues of postmodernism have trickled into the discourse with little sustained discussion about how the term might apply and to what kinds of musical phenomena it might refer. Of the writing that has occurred, three types may be discerned: English-language writing about popular music, German-language writing about concert music, and English-language writing about concert music.

Of the three types, discussion of the postmodern aspects of music within popular culture has been the most prevalent. A wide variety of authors have contributed to an understanding of the new genre of music video and about how music is used in and affected by postmodern cultural forms. Some examples include: Goodwin 1987, [1988] 1990, 1992; Kaplan 1987; Lipsitz 1990, 1994; Straw [1988] 1993. In German-language musicology there was a relatively sustained response to the issues raised by Jürgen Habermas’s 1981 essay “Modernity—An Incomplete Project” with respect to the compositional work of composers within the concert tradition, addressing the music of John Cage, George Rochberg, György Ligeti, Wolfgang Rihm, and Peter Ruzicka (Habermas [1981] 1987). (See also Joakim Tillman’s essay in this volume for more on the “German debate” in music.) And finally, English-language musicology has recently begun to address questions of postmodernism in the concert tradition over the last decade (see, for instance, J. Kramer 1995; Morgan 1992; McClary 1989; Hartwell 1993; Pasler 1993; Watkins 1994).

The authors within these three types of discussion all address music written after World War II, employing concepts from the wide domain of postmodern thought. Since the mid-1980s another and mostly different group of authors have developed a "postmodern" musicology, defining new paradigms of understanding music in general. The resulting "New Musicology" has indeed generated a vital debate whose ripples have been felt beyond the discipline itself (see, for instance, L. Kramer 1995; McClary 1991; Tomlinson 1993). Motivated on the one hand by Foucauldian notions of cultural power and on the other by Gadamerian hermeneutics, the New Musicology typically focuses on historical music of the concert tradition (music composed before 1945) or on music outside the concert traditions (music of the popular and jazz traditions). In the New Musicology, the focus on historical music confirms what some have described as a postmodern engagement with the past through twentieth-century technological developments—notably recording technologies for music—that bring the past palpably into the present. Further, it provides critique of the various ways that music functions in social settings as a tool either of social power or affirmation<sup>1</sup> and as a consequence paves the way for the scholarly study of musical traditions which had typically been excluded. The influx of ideas from the various strands of postmodern thought has enacted a flattening of traditional hierarchies, effectively broadening the canon. Ironically, however, the focus on historical music within New Musicology has a conservative—perhaps even neo-conservative—effect of reinscribing the canon. This new postmodern musicology entails on one hand, a methodological shift in its approach to canonic works of the Western concert tradition and on the other, an embrace of music in the popular and jazz traditions as well as music outside of the West. In the latter case, the music may be approached with either the new methods or more traditional, "modernist" ones.<sup>2</sup>

A vigorous scholarly interest in recent practices in the concert tradition has not arisen as a response to postmodern methodologies in the New Musicology or to postmodern thought in humanistic studies generally. Such a seeming reluctance to study and write about recent practices does not occur in the sister arts where there is a strong tradition of writing about recent work. A quick survey of books devoted to contemporary art confirms a serious scholarly interest (see, for instance, Foster 1996; Krauss 1985; Kuspit 1993). It may be that music scholars have been concerned to let "time be the test" of musical value or to avoid the appearance of advocacy. But such attitudes contradict postmodern theories of "situated knowledge" and "institutional power" which maintain that value, not an absolute quality, arises in a context of beliefs and that the choices writers make necessarily amount to advocacy. In fact, the newly affirmed interest in writing on popular music and jazz within academic musicology entails advocacy based on revised notions of value.

One might construe the reticence of professional music scholars to write about recent music in the concert tradition as in fact advocacy not only of a particular music but of traditions of thinking about music. The more established pathways of thought about historical music—especially music of the canon—may offer more satisfying intellectual rewards for scholars, thus confirming personal and professional goals. Furthermore, those established pathways of critical and analytical appraisal which have worked for Beethoven and Mozart apply relatively well to Coltrane and the Beatles. This applicability allows an opening up of the canonic repertoire without requiring new critical/analytical methodologies. Further, one may observe that recent composers themselves write infrequently about their own or others' music—an absence that strands in stark contrast to the practices of the prior generation.<sup>3</sup>

The relative silence in print about recent concert music in various sorts of specialist and non-specialist scholarly venues has complex sources. It is not, however, the goal of this volume to analyze the motivations for this silence. Rather, the intent is multi-faceted: to stimulate a sustained scholarly discussion of recent musical practices, to broaden discussion of the implications of postmodern thought for music scholarship, and further to encourage conversations about music that participate in the issues and debates confronting society *today*. In other words, we hope to overcome the tendency for music to "lag behind the other arts." Our goals build upon and extend work begun at a conference, "Postmodernism and Music," held at the State University of New York at Stony Brook in March 1999 under the auspices of the Department of Music and the Greater New York Chapter of the American Musicological Society.<sup>4</sup>

Several of the essays here were delivered at the conference, while the remaining were solicited for the volume. They are grouped into four categories. In Section I, "Theoretical Foundations and Debates," the essays address general issues of musical postmodernism and engage a broad range of prior thought about postmodern thought generally. In Section II, "Scaling the High/Low Divide," the essays take into consideration music from domains of music making that have been considered separate and in hierarchical terms, exploring the implicit relations between these domains in postmodern practices. The essays of Section III, "Compositional Voices," investigate in some detail particular works of specific composers with respect to questions of postmodern aesthetics. And finally, the essays in Section IV, "Linking the Visual and Aural Domains," focus on how film and music are entwined in the construal of meaning in a postmodern context.

## POSTMODERNISM 2000?

The question of why in the 1980s the postmodern debate never fully captured the imaginations of musicologists in English-language scholarship

might well be understood as incidental to the question of why it should be necessary or relevant to raise the question of postmodernism at all in the new millennium. Two responses are relevant to this project. First, any number of writers in musical and other domains have questioned the usefulness of the term, remarking on its conceptual slipperiness and its broadstroke and hence feeble descriptive powers. While it might be attractive to refuse the term as some have suggested in various others fields, that response continues the self-imposed exclusionary practices of music scholars with respect to issues in the rest of the humanities. If musicology and music theory hope to be more than parasitic on intellectual developments in other fields, they must take up the debates, showing how musical production is implicated in its social context—how it reflects *and* constructs that context. And while such study of music should rightly consider how music of the past is used in the context of contemporary consumer society, it should also consider the musics that are produced in all of the various traditions of music-making—popular, jazz, and concert music.

The second response is practical yet equally central: the term “postmodern” freely circulates in various types of informal and formal writings about music. Consider these examples:

From the *New York Times*, Arts and Leisure Section, July 12, 1998, the headline of an article on George Rochberg reads: “From an Early Postmodernist, a Day of Overdue Vindication”

From the promotional blurb about Glenn Watkins’s 1994 historical study of 20th century music, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists*: “A rich and revealing picture of twentieth-century music and the arts, Watkins’ work shows us what our present Postmodern aesthetic owes to our Modernist past.”

From a review in *Spin* of Sonic Youth’s covers of twentieth-century avant-garde works, *Goodbye 20th Century*: “Expressway to yr skull? More like a stairway to postmodernist heaven, the two CD *Goodbye* finds SY and pals rifling through scores by venerable odd ball composers.” (Hermes 2000)

The term “postmodern” is in full use in descriptions of musical practice, and its growing prevalence suggests a responsibility to demarcate the dimensions of its meanings. Further, refusal to address the term would simply amount to a refusal of postmodern linguistic theory which claims the undecidability and fluidity of meaning.

The essays included in this volume attest to both a certain unease about the term and the various ways it has been utilized. They also demonstrate the kind of category the term “postmodernism” implies: it is not a cate-

gory defined by simple “binaries” as the prefix “post” implies, and it is a category whose defining features remain elusive. Such conceptual slipperiness is not the exclusive domain of postmodernism, however. Contemplating the concept of time in the fourth century St. Augustine remarked: “What, then, is time? I know well enough what it is, provided that nobody asks me; but if I am asked what it is and try to explain, I am baffled” (Augustine 1977, 264). Not one to be deterred by such difficulties of understanding, Augustine proceeded to write persuasively on time, his thoughts serving as the beginning point for several centuries of writers wishing to “pin down” a concept of time. Like Augustine, the authors included in this text have taken on the challenge not necessarily to “pin down” and hence make static a meaning of musical postmodernism, but rather to demarcate the various kinds of significances the term may have in current thinking about musical practices.

If the scholarship on music included here is to mark an engagement with current humanistic thought about musical practices in the present, then it needs to be cognizant of the issues that have been the focus of debates in literature, art, philosophy, and cultural studies generally. And while it will not be practical nor intellectually necessary to give a thorough overview of the postmodern debate, it is helpful to delineate for readers its broad outlines and to articulate some important sources of information.<sup>5</sup>

#### POSTMODERNITY/POSTMODERNISM: THE ISSUES

The “postmodern debate” that so dominated thinking in humanistic disciplines in the 1980s necessarily engaged questions of basic definitions. Its prefix of “post” implies a link to the modern, another term that has taken a variety of differing meanings. If the link is understood as a temporal demarcator, then questions arise as to how clear a break is implied and to how the postmodern responds to the modern. Hal Foster argues for two kinds of responses: a postmodernism of resistance that “seeks to deconstruct modernism and resist the status quo” and a postmodernism of reaction that “repudiates” modernism in order to “celebrate” the status quo (Foster [1983]1998, xii). The general issue revolves around whether the postmodern is discontinuous or continuous with the modern trajectory and whether the modern is figured in negative or positive terms. Such issues of response further engage the question of whether the postmodern marks an underlying change of paradigm with respect to social order and intellectual thought or whether it denotes stylistic changes that apply to surface mannerisms.

General questions about what the postmodern might entail have been fueled by a wide variety of thought in the humanities. Work by scholars in the more traditional disciplines of philosophy, English, and comparative studies have defined new areas of thought focused on gender, sexuality, and culture which have resulted in the transformation of existing disciplines and the creation of new ones. Questions that had been central in the tradi-

tional disciplines have been replaced or radically transformed by such recent work and by technological developments. Here I sketch out some of the changes central to the postmodern debate that are relevant for thinking about music.

Concepts of time and temporality have been transformed in the wake of theories of indeterminacy and chaos in the sciences and mathematics, of technological developments that affect the speed of travel and communication, and of a general questioning of teleology. Time and temporal processes in general are no longer understood to imply a futurally-directed progress in which events are causally related. Lyotard makes the link to historical thinking in *The Postmodern Condition*, arguing that the postmodern attitude eschews "grand narratives" and embraces instead local stories of understanding (Lyotard [1979] 1997). Extrapolating further from teleological notions of history, postmodern theorists understand such grand narratives as reductive and exclusionary and as having negative social and economic implications for those groups whose "stories" have been erased.

Concepts of space have been similarly transformed. The rapidity of world travel and the visual accessibility of far away places and long-ago times through electronic media are coordinated with changing perceptions and conceptions of physical and social distance. These changes register in our bodily interactions with cultural difference in terms of place and time. The far away may now be physically close and the past may be palpably here through sound and sight technologies. Further, changing perceptions and conceptions of distance draw attention to issues of perspective that affect epistemology. Knowledge is understood as "situated" not "absolute," as Donna Haraway has argued in "Situated Knowledges" (1988). And the bodily basis of knowledge has been articulated through numerous studies in fields ranging from philosophy to gender studies to performance studies (see in particular, Merleau-Ponty [1962] 1978; Johnson 1987; Case 1996; Phelan 1993).

The epistemological changes that are linked with changing conceptions of time and space have manifested themselves in philosophical thought generally. Conceptions of perspectival knowledge have called into question the idea of truth and more generally the binary nature of understanding. If all knowledge reflects the cultural and historical place and time of the one who knows, then no single perspectival knowledge is privileged and hence no particular way of understanding the world is true in any absolute sense. Such a non-foundational epistemology has resulted in a number of differing philosophical formulations. Derrida demonstrates the implicitly binary nature of thought and identifies its exclusionary and hence negative social implications (see Derrida 1976, 1982). Rorty seeks a philosophical goal in the concept not of "truth" but of "edification" (see Rorty 1979); and a variety of post-phenomenological philosophers offer experiential understanding as sufficiently foundational (Ihde 1976; Casey 1987).

Non-foundational philosophical perspectives have further resulted in a focus on knowing as interpretive. If knowledge is understood as perspectival, then whatever is known must be a result of interpretive understanding. In such a framework, lived experience—in other words, perception of the world—is the embodiment of cultural convention. And while it finds a basis in the world as cultural construct, perception is a creative act, not simply the apprehension of absolute givens. Various authors have taken up issues concerning the interpretive nature of knowledge, linking the change to larger philosophical shifts in the twentieth century that have focused on the constitutive role of language (see Rabinow and Sullivan 1987; Ricoeur 1976; Taylor [1971] 1987). The interpretive function may also be observed in Roland Barthes's landmark essay, "The Death of the Author" (1977), which relocates the source of meaning from the author to an interaction between creator and receiver (reader, listener, viewer), each of whom is understood as part of an intersubjective context that confers meaning.

Another distinct yet related entry into questions of knowledge occurs in Michel Foucault's several influential books. His later work in particular demonstrates in great empirical detail how knowledge arises out of the historically situated discursive practices of social institutions. He argues that social discourses and practices fundamentally shape what can be construed as knowledge and give rise to social power. Foucault's non-foundational epistemology and its focus on social power has become a springboard for various studies of constituencies marginalized by discursive and institutional practices. These include not only human constituencies as exemplified in studies focusing on the construction of gender, on "queer" practices, on ethnicity, and on class, but also hierarchical artistic categories which segregate on the basis of "high" and "low" practices (see, in particular, Foucault 1972, 1979, 1980).

Issues of social power and discursive practices have also focused attention on the nature of representation, that is on how various linguistic, visual, and aural depictions do the work of constructing social attitudes and behaviors. While various authors have shown how linguistic, visual, and aural images work within a discursive practice, one example from gender studies illustrates how behaviors are inscribed in and read from bodily action. In "Throwing Like a Girl," Iris Marion Young (1990) demonstrates both how physical actions of throwing may bear the marks of female embodiment as socially inscribed within a patriarchal culture and how the physical action itself may be read as a sign of physical inferiority within that culture. Her focus on the significances of bodily action and gesture are suggestive for thinking about the aural domain that is often characterized in terms of gesture.

## EXCURSIONS INTO MUSIC

This sketch of the central concepts of postmodern thought provides a touchstone for the essays on music included in this volume, each of the which takes up one or more of these issues with respect to the disciplinary concerns of music. For present purposes, these issues may be understood as clustering around a series of questions which I offer here as a way of helping readers to focus the broad range of postmodern thought into sharper points for the excursions into music.

How might a postmodern musical practice be construed: in terms of aesthetic and stylistic issues, in terms of how people use music, or how music is promoted in consumer culture?

How has postmodern thought affected modes of musical understanding: have new analytic methodologies been created or have new categories of musical concepts arisen?

How has postmodern thought affected issues of value with respect to questions of listening and scholarly choices: have listener interests been transformed by postmodern thought, or has the canon been replaced or expanded in music scholarship?

How has postmodern thinking about time and space affected musical composition or scholarship: do expectations of historical development still operate in our understandings of musical practice, or have expectations about "originality" been overcome with respect to musical creation?

How has the idea of postmodern interpretation affected issues of creation, performance, and scholarship: does musical understanding still rely on composer-information as the absolute source, do composer/creators build interpretation into their music?

How have postmodern ideas of social power affected musical creation: are composers and performers less concerned with the expression of an individual voice and more concerned with the idea of music as social communication, or how does a composer write music that flattens the hierarchy between composer and listener?

## NOTES

1. McClary's *Feminine Endings* (1991) is notable for its observation of music's role in the operation of social dominance with respect to gender and class. And a noteworthy example of understanding music as a tool of ethnic affirmation occurs in Lipsitz 1990 and 1994.

2. Susan McClary has addressed recently composed music and works of the canonic literature. However, the musicological discipline as a whole responded most vigorously to her writings on the canonic literature, such response itself a signal of a still firmly entrenched canon of music and thought about it.

3. For instance, composers such as Milton Babbitt, Pierre Boulez, Karlheinz Stockhausen, and John Cage have extensive bibliographies. Two notable exceptions from the "Generation of the 1950s" are Wolfgang Rihm and Brian Ferneyhough, each with a substantial body of writings.

4. The conference received financial support from Stony Brook's College of Arts and Sciences, Dean Paul Armstrong, and the Humanities Institute, E. Ann Kaplan, Director.

5. Readers are directed to the other essays in this volume for bibliographies that complement the one given here. See, in particular, Taylor's essay in chapter 5 and Brackett's essay in chapter 10.

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