

Summary of the Tenets of Radical Modernism (1945-1970s)

- A reaction to the horrors of WWII and the failure of the morality of the Enlightenment
- Rejection of popular music as easily coopted by Fascist philosophies
- The artist must lead the people towards the construction of a new society
- Each composer develops and stays within his/her self-designed language.
- Music is equivalent to the highest intellectual and scientific pursuit
- Highest musical research supported by American universities and the European states
- The composers destroy what remains of 19th century musical culture and each one creates a new and individual language. This style is unified within itself even as it tries to differ from others.
- The imperative of originality and the supremacy of the composer in the hierarchy of musicians
- Rise of electronic music as an independent language and repertoire
- Melody- no lyricism, subsidiary to other musical parameters (such as texture, timbre), atonality, controlled or free aleatorism, serialism, self-designed scales and modes, non-Western modes, extra-musical factors (like birdsong, plain speech, *sprechstimme*, mathematical constructions, etc.)
- Harmony- no functional harmony, verticalities are subsidiary to other musical parameters, derived from self-designed scales and modes, non-Western modes, aleatoric behavior, extra-musical factors
- Rhythm- avoidance of weighted meters or dance rhythms of the common practice, subsidiary to other musical parameters, importing non-Western systems or non-musical experiences (such as stratifications, non-retrogradable modes, additive mathematical constructions, aleatoric behavior, etc.)
- Texture-Rises to a position of dominance, achieved by the intricate designs of other parameters (such as micropolyphony) or by controlled or free aleatorism, representing transcendental or extraneous psychological experiences, extended instrumental and vocal techniques
- Form- Avoidance of common practice forms; designed uniquely per piece; affected by architectural, visual, or extra-disciplinary ideas; affected by aleatoric behavior
- Notation- Emergence of graphic notation, spatial scores, time/space alignments, influenced by architectural or mathematical symbols, equivalences with artistic design; the need for a lexicon at the beginning of the score.

Summary of the Tenets of Post-Modernism (1980s to the present)

- A reaction against the supremacy of Western-European culture
- A sense of irony with all aspects of culture.
- Increased influence of non-Western philosophies and religions, especially Christian Orthodoxy and Buddhism
- Establishment of a dialogue, opposition or integration between modernist techniques and traditional materials and cultures, including repertoires from the distant past
- Adoption of all achievements of modernism but as parts of a larger whole with a “collage” attitude, mixing with common practice and non-Western European languages in a composer’s unique synthesis.
- Embrace of so-called “world” music in all its aspects, both in musical materials and practices
- Embrace of urban-popular and root musics as sources of material and practices
- Return of tonal centers and even functional tonality
- Return of lyricism in melodic construction
- Rejection of complexity for its own sake. Examples of extraordinary transparency and simplicity
- Rise of minimalism and an attitude of contemplation rather than argumentative discourses
- Integration of electronic with acoustic music
- Co-creativity with the performers and the musical context. Acceptance that the composer may not be supreme but part of a cycle that includes [composer – performer – context – spectator]
- Emergence on intermedia, multi-sensory and interdisciplinary genres