

Joseph Auner, "Texture, Timbre, Loops, and Layers," in *Music in the Twentieth and Twenty-First Centuries* (New York: W.W. Norton / Company, 2013), 235–255.

This article seems to be a survey of post-Integral Serialism music. It seems to be attempting to push the term "texture music" to describe this kind of music. I wish that I had a better understanding of the differences between modern music and postmodern music because it seems to me that this is what the author is really talking about. It seems that the push away from a traditional melodic/harmonic/rhythmic sensibility, this includes 12-tone as it is really the furthest one can take these traditions, is indicative of the postmodern turn. Auner takes the stance that the postmodern turn is displayed by what he calls "texture music."

I wish that Auner would have talked more about Gubaydulina and some of the other proto-minimalists. It seems to me that he mentioned Gubaydulina as a token female composer. Also surprising is the lack of discussion of Nadia Boulanger who really seems to have had the most profound impact on twentieth and twenty-first century musics.

Jonathan W. Bernard, "Minimalism, Postminimalism, and the Resurgence of Tonality in Recent American Music," *American Music* 21, no. 1 (Spring 2003): 112–133.

It is interesting to read this article after reading the above article. It seems that the (post)minimalist turn is still a turn away from the traditions of 12-tone and integral serialism. It is a turn away from melodic sensibilities toward a stronger sense of harmony. It seems to be about vehicles. In previous traditions of western art music, melody seems to me to have been the primary vehicle driving a composition. Rhythm and harmony take a backseat to melody. In minimalist and postminimalist music, harmony, either tonal, post- or quasi-tonal, drives the vehicle while rhythm is in the trunk and melody is standing at the street corner.

Here is another article in which women are left out. I am quite surprised to see some composer I have never heard of (Michael Torke) while a composer whom I believe fits quite neatly into the conversation on postminimalism — Joan Tower. I can't help but wonder why some people are considered in a canon and others are not. I would be curious to find more composers who fit into a minimalist or postminimalist framework who are not white men.