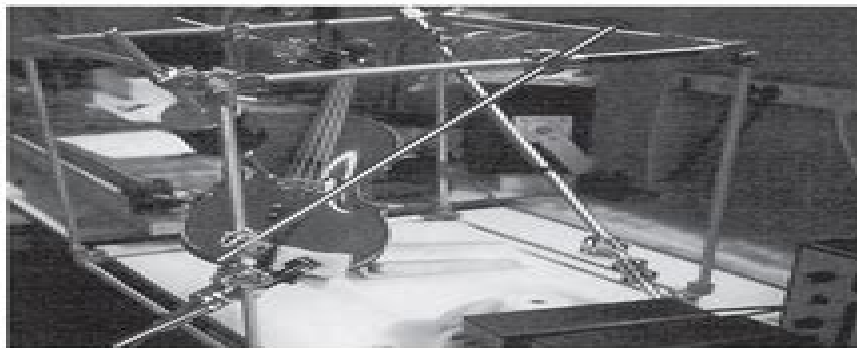


# **RATIONALIZING CULTURE**

**IRCAM, Boulez,  
and the  
Institutionalization  
of the  
Musical  
Avant-Garde**



**GEORGINA  
BORN**

# Rationalizing Culture Ircam Boulez And The Institutionalization Of The Musical Avant Garde

**Eva Mantzourani, Costas  
Tsougras, Petros Vouvaris**



## **Rationalizing Culture Ircam Boulez And The Institutionalization Of The Musical Avant Garde:**

*Rationalizing Culture* Georgina Born, 2023-09-01 Anthropologist Georgina Born presents one of the first ethnographies of a powerful western cultural organization the renowned Institut de Recherche et de Coordination Acoustique Musique IRCAM in Paris As a year long participant observer Born studied the social and cultural economy of an institution for research and production of avant garde and computer music She gives a unique portrait of IRCAM s composers computer scientists technicians and secretaries interrogating the effects of the cultural philosophy of the controversial avant garde composer Pierre Boulez who directed the institute until 1992 Born depicts a major artistic institution trying to maintain its status and legitimacy in an era increasingly dominated by market forces and in a volatile political and cultural climate She illuminates the erosion of the legitimacy of art and science in the face of growing commercial and political pressures By tracing how IRCAM has tried to accomodate these pressures while preserving its autonomy Born reveals the contradictory effects of institutionalizing an avant garde Contrary to those who see postmodernism representing an accord between high and popular culture Born stresses the continuities between modernism and postmodernism and how postmodernism itself embodies an implicit antagonism toward popular culture Anthropologist Georgina Born presents one of the first ethnographies of a powerful western cultural organization the renowned Institut de Recherche et de Coordination Acoustique Musique IRCAM in Paris As a year long participant observer Born studied *Rationalizing Culture* Georgina Born, 1995 This is an ethnography of a powerful western cultural organization the renowned Institut de Recherche et de Co ordination Acoustique Musique IRCAM in Paris As a year long participant observer Born studied the social and cultural economy of an institution for research and production of avant garde and computer music

**The Routledge Research Companion to Electronic Music: Reaching out with Technology** Simon Emmerson, 2018-05-16 The theme of this Research Companion is connectivity and the global reach of electroacoustic music and sonic arts made with technology The possible scope of such a companion in the field of electronic music has changed radically over the last 30 years The definitions of the field itself are now broader there is no clear boundary between electronic music and sound art Also what was previously an apparently simple divide between art and popular practices is now not easy or helpful to make and there is a rich cluster of streams of practice with many histories including world music traditions This leads in turn to a steady undermining of a primarily Euro American enterprise in the second half of the twentieth century Telecommunications technology most importantly the development of the internet in the final years of the century has made materials practices and experiences ubiquitous and apparently universally available though some contributions to this volume reassert the influence and importance of local cultural practice Research in this field is now increasingly multi disciplinary Technological developments are embedded in practices which may be musical social individual and collective The contributors to this companion embrace technological scientific aesthetic historical and social approaches and a host of hybrids but most importantly they try to show how these

join up Thus the intention has been to allow a wide variety of new practices to have voice unified through ideas of reaching out and connecting together and in effect showing that there is emerging a different kind of global music *Postmodernism in Music* Kenneth Gloag, 2012-06-21 What is postmodernism How does it relate to music This introduction clarifies the concept providing ways of interpreting postmodern music *Background Music Cultures in Finnish Urban Life* Heikki Uimonen, Kaarina Kilpiö, Meri Kytö, 2024-04-30 This Element focuses on how music is experienced articulated and reclaimed in urban commercial environments Special attention is paid to listeners spaces and music co and re produced continuously in their triangular relationship affected by social legal economic and technological factors The study of the historical development of background music industries construction of contemporary sonic environments and individual meaning making is based on extensive data gathered through interviews surveys and fieldwork and supported by archival research Due to the Finnish context and the ethnomusicological approach this study is culture sensitive providing a fresh factory to consumer perspective on a phenomenon generally understood as industry lead behavioral and global This title is also available as Open Access on Cambridge Core *The Sound Studies Reader* Jonathan Sterne, 2012 The Sound Studies Reader is a groundbreaking anthology blending recent work that self consciously describes itself as sound studies with earlier and lesser known scholarship on sound *Perspectives on Greek Musical Modernism* Eva Mantzourani, Costas Tsougras, Petros Vouvaris, 2025-03-24 This is the first book to investigate systematically the diverse aspects and compositional approaches of Greek musical modernism The volume contributes to ongoing discussions about aesthetic modernism in general and the epistemological issues that pertain to its historiography especially with respect to challenging the centre periphery dichotomy that has previously informed its conceptual framework The book strikes a balance between offering thematically focused contributions and serving as a reference source for scholars interested in looking more thoroughly into unexamined or overlooked aspects of musical modernism To do so it encompasses a variety of case studies presented in a series of 13 chapters that cover a wide array of methodological approaches from historical and critical to analytical and philosophical These chapters are organised along the lines of a historical narrative that traces the reception of musical modernism in Greece ranging from downright rejection during the mid war period to affirmative institutionalisation in the post war years In this context the book will interest not only musicians musicologists and music theorists but also cultural historians and other scholars involved in studying the emergence development and dissemination of modernism worldwide **György Ligeti's Cultural Identities** Amy Bauer, Márton Kerékfy, 2017-10-02 Since György Ligeti's death in 2006 there has been a growing acknowledgement of how central he was to the late twentieth century cultural landscape This collection is the first book devoted to exploring the composer's life and music within the context of his East European roots revealing his dual identities as both Hungarian national and cosmopolitan modernist Contributors explore the artistic and socio cultural contexts of Ligeti's early works including composition and music theory the influence of East European folk music notions of home and identity

his ambivalent attitude to his Hungarian past and his references to his homeland in his later music. Many of the valuable insights offered profit from new research undertaken at the Paul Sacher Foundation Basel while also drawing on the knowledge of long time associates such as the composer's assistant Louise Duchesneau. The contributions as a whole reveal Ligeti's thoroughly cosmopolitan milieu and values and illuminate why his music continues to inspire new generations of performers, composers and listeners.

**The Business of Opera** Anastasia Belina-Johnson, Derek B. Scott, 2016-03-23. The study of the business of opera has taken on new importance in the present harsh economic climate for the arts. This book presents research that sheds new light on a range of aspects concerning marketing, audience development, promotion, arts administration and economic issues that beset professionals working in the opera world. The editors' aim has been to assemble a coherent collection of essays that engage with a single theme, business, but differ in topic and critical perspective. The collection is distinguished by its concern with the business of opera here and now in a globalized market. This includes newly commissioned operas, sponsorship, state funding and production and marketing of historic operas in the twenty first century.

The Cambridge Companion to Recorded Music Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson, John Rink, 2009-11-26. From the cylinder to the download, the practice of music has been radically transformed by the development of recording and playback technologies. This Companion provides a detailed overview of the transformation encompassing both classical and popular music. Topics covered include the history of recording technology and the businesses built on it, the impact of recording on performance styles, studio practices viewed from the perspectives of performer, producer and engineer and approaches to the study of recordings. The main chapters are interspersed by short takes, short contributions by different practitioners ranging from classical or pop producers and performers to record collectors. Combining basic information with a variety of perspectives on records and recordings, this book will appeal not only to students in a range of subjects from music to the media but also to general readers interested in a fundamental yet insufficiently understood dimension of musical culture.

The Routledge Research Companion to Modernism in Music Björn Heile, Charles Wilson, 2018-10-29. Modernism in music still arouses passions and is riven by controversies. Taking root in the early decades of the twentieth century, it achieved ideological dominance for almost three decades following the Second World War, before becoming the object of widespread critique in the last two decades of the century, both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology. Yet these critiques have failed to dampen its ongoing resilience. The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of debate well into the twenty first century. This Research Companion does not seek to limit what musical modernism might be. At the same time, it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period. In addition to addressing issues already well established in modernist studies such as aesthetics, history, institutions, place, diaspora, cosmopolitanism, production and performance, communication technologies and the interface with

postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of the people In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence *Music in Print and Beyond* Craig A. Monson, Roberta Montemorra Marvin, 2013 Fresh and innovative takes on the dissemination of music in manuscript print and now electronic formats revealing how the world has experienced music from the sixteenth century to the present This collection of essays examines the diverse ways in which music and ideas about music have been disseminated in print and other media from the sixteenth century onward Contributors look afresh at unfamiliar facets of the sixteenth century book trade and the circulation of manuscript and printed music in the seventeenth to nineteenth centuries They also analyze and critique new media forms showing how a dizzying array of changing technologies has influenced what we hear whom we hear and how we hear The repertoires considered include Western art music from medieval to contemporary as well as popular music and jazz Assembling contributions from experts in a wide range of fields such as musicology music theory music history and jazz and popular music studies *Music in Print and Beyond* Hildegard von Bingen to The Beatles sets new standards for the discussion of music's place in Western cultural life Contributors Joseph Auner Bonnie J Blackburn Gabriela Cruz Bonnie Gordon Ellen T Harris Lewis Lockwood Paul S Machlin Roberta Montemorra Marvin Honey Meconi Craig A Monson Kate van Orden Susan L Youens Roberta Montemorra Marvin teaches at the University of Iowa and is the author of *Verdi the Student Verdi the Teacher* Istituto Nazionale di Studi Verdiani 2010 and editor of *The Cambridge Verdi Encyclopedia* Cambridge University Press 2013 Craig A Monson is Professor of Musicology at Washington University St Louis Missouri and is the author of *Divas in the Convent Nuns Music and Defiance in Seventeenth Century Italy* University of Chicago Press 2012 *International Relations, Music and Diplomacy* Frédéric Ramel, Cécile Prévost-Thomas, 2018-01-22 This volume explores the interrelation of international relations music and diplomacy from a multidisciplinary perspective Throughout history diplomats have gathered for musical events and musicians have served as national representatives Whatever political unit is under consideration city states empires nation states music has proven to be a component of diplomacy its ceremonies and its strategies Following the recent acoustic turn in IR theory the authors explore the notion of musical diplomacies and ask whether and how it differs from other types of cultural diplomacy Accordingly sounds and voices are dealt with in acoustic terms but are not restricted to music per se also taking into consideration the voices speech of musicians in the international arena Read an interview with the editors here <https://www.sciencespo.fr/ceri/en/content/international-relations-music-and-diplomacy-sounds-and-voices-international-stage> **Music and Digital Media** Georgina Born, 2022-09-12 Anthropology has neglected the study of music and this needs to be redressed This book sets out to show how and why It does so by bringing music to the subfield of digital anthropology arguing that digital anthropology has much to gain by expanding its horizons to music becoming more

interdisciplinary by reference to digital media studies music and sound studies Music and Digital Media is the first comparative ethnographic study of the impact of digital media on music worldwide It offers a radical and lucid new theoretical framework for understanding digital media through music showing that music is today where the promises and problems of the digital assume clamouring audibility while acting as a testing ground for innovations in the digital cultural industries The book contains ten chapters eight of which present comprehensive original ethnographies The chapters between them addresses popular folk and art musics in the global South and North including Kenya Argentina India Canada and the UK Europe with each chapter providing a different regional or digital focus The book is unique in bringing ethnographic research on popular folk and art musics from the global North and South into a comparative framework on a large scale and creates an innovative new paradigm for comparative anthropology Praise for Music and Digital Media This exciting volume forges new ground in the study of local conditions institutions and sounds of digital music in the Global South and North The book's planetary scope and its commitment to the messiness of ethnographic sites and concepts amplifies emergent configurations and meanings of music the digital and the aesthetic Marina Peterson University of Texas Austin The global drama of music's digitisation elicits extreme responses from catastrophe to piratical opportunism but between them lie more nuanced perspectives This timely absolutely necessary collection applies anthropological understanding to a deliriously immersive field bringing welcome clarity to complex processes whose impact is felt far beyond what we call music David Toop London College of Communication Spanning continents and academic disciplines the rich ethnographies contained in Music and Digital Media makes it obligatory reading for anyone wishing to understand the complex contradictory and momentous effects that digitization is having on musical cultures Eric Drott University of Texas Austin This superb collection with an authoritative overview as its introduction represents the state of the art in studies of the digitalisation of music It is also a testament to what anthropology at its reflexive best can offer the rest of the social sciences and humanities David Hesmondhalgh University of Leeds Music and Digital Media is a groundbreaking update to our understandings of sound media digitization and music Truly transdisciplinary and transnational in scope it innovates methodologically through new models for collaboration multi sited ethnography and comparative work It also offers an important defense of and advancement of theories of mediation Jonathan Sterne McGill University Music and Digital Media is a nuanced exploration of the burgeoning digital music scene across both the global North and the global South Ethnographically rich and theoretically sophisticated this collection will become the new standard for this field Anna Tsing co editor of Feral Atlas The More than Human Anthropocene

**Sound in the Ecstatic-Materialist Perspective on Experimental Music** Riccardo D. Wanke, 2021-08-10 What does a one hour contemporary orchestral piece by Georg Friedrich Haas have in common with a series of glitch noise electronic tracks by Pan Sonic This book proposes that despite their differences they share a particular understanding of sound that is found across several quite distinct genres of

contemporary art music the ecstatic materialist perspective Sound in the ecstatic materialist perspective is considered as a material mass or element unfolding in time encountered by a listener for whom the experience of that sound exceeds the purely sonic without becoming entirely divorced from its materiality It is material by virtue of the focus on the texture consistency and density of sound it is ecstatic in the etymological sense that is to say that the experience of this sound involves an instability an inclination to depart from material appearance an ephemeral and transitory impulse in the very perception of sound to something beyond but still related to it By examining musical pieces from spectralism to electroacoustic domains from minimalism to glitch electronica and dubstep this book identifies the key intrinsic characteristics of this musical perspective To fully account for this perspective on sonic experience listener feedback and interviews with composers and performers are also incorporated Sound in the ecstatic materialist perspective is the common territory where composers sound artists performers and listeners converge **Producing Music** Russ

Hepworth-Sawyer, Jay Hodgson, Mark Marrington, 2019-03-28 During the last two decades the field of music production has attracted considerable interest from the academic community more recently becoming established as an important and flourishing research discipline in its own right Producing Music presents cutting edge research across topics that both strengthen and broaden the range of the discipline as it currently stands Bringing together the academic study of music production and practical techniques this book illustrates the latest research on producing music Focusing on areas such as genre technology concepts and contexts of production Hepworth Sawyer Hodgson and Marrington have compiled key research from practitioners and academics to present a comprehensive view of how music production has established itself and changed over the years **The Oxford Handbook of Spectral Music** Amy Bauer, Liam Cagney, William Mason, 2025

The handbook presents a cross section of current scholarly research on the spectral music movement and its legacy from its founding in the mid 1970 s to the present It will appeal to scholars composers and students desiring to become better acquainted with the broad influence of spectral music *Audience Experience and Contemporary Classical Music* Gina Emerson, 2023-03-03 This book responds to recent debates on cultural participation and the relevance of music composed today with the first large scale audience experience study on contemporary classical music Through analysing how existing audience members experience live contemporary classical music this book seeks to make data informed contributions to future discussions on audience diversity and accessibility The author takes a multidimensional view of audience experience looking at how sociodemographic factors and the frames of social context and concert format shape aesthetic responses and experiences in the concert hall The book presents quantitative and qualitative audience data collected at twelve concerts in ten different European countries analysing general trends alongside case studies It also offers the first large scale comparisons between the concert experiences and tastes of contemporary classical and classical music audiences Contemporary classical music is critically discussed as a high art subculture rife with contradictions and conflicts around its



cultural value This book sheds light on how audiences negotiate the tensions between experimentalism and accessibility that currently define this genre It provides insights relevant to academics from audience research in the performing arts and from musicology as well as to institutions practitioners and artists      **Composing Women** Elfriede Reissig, Leon

Stefanija, 2022-12-02 This volume presents fifteen musicological perspectives on the creativity of women composers and the question of femininity in Southeastern European musical cultures from 1918 on In the questions about and beyond a female aesthetics socio cultural approaches to the lives of creative women prove to be indispensable for contemporary musicological gender research because highly complex facts of musical life and social realities in political systems cannot be separated from each other By this means the exclusion and marginalization of women composers in the national and international music establishment as well as strategies for overcoming these systems are made visible and brought to consciousness This volume therefore focusses on the social cultural and biological preconditions of cultural action and intends to arouse curiosity for multi layered realities it aims to increase the reception of the compositional oeuvre of women composers from Southeastern Europe by the global music scene the musicological discourse and an engaged audience      **Live Electronic Music**

Friedemann Sallis, Valentina Bertolani, Jan Burle, Laura Zattra, 2017-11-20 During the twentieth century electronic technology enabled the explosive development of new tools for the production performance dissemination and conservation of music The era of the mechanical reproduction of music has rather ironically opened up new perspectives which have contributed to the revitalisation of the performer's role and the concept of music as performance This book examines questions related to music that cannot be set in conventional notation reporting and reflecting on current research and creative practice primarily in live electronic music It studies compositions for which the musical text is problematic that is non-existent incomplete insufficiently precise or transmitted in a nontraditional format Thus at the core of this project is an absence The objects of study lack a reliably precise graphical representation of the work as the composer or the composer-performer conceived or imagined it How do we compose perform and study music that cannot be set in conventional notation The authors of this book examine this problem from the complementary perspectives of the composer the performer the musical assistant the audio engineer the computer scientist and the musicologist

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