

Contents

Acknowledgments	xiii
Introduction	I
1. Themes and Debates	13
2. Prehistory: Modernism, Postmodernism, and Music	40
3. Background: IRCAM's Conditions of Existence	66
4. The Institution of IRCAM: Culture and Status	102
5. Power, Institutional Conflict, Politics	143
6. Music: Uncertainty, the Canon, and Dissident Musics	164
7. Science, Technology, the Music Research Vanguard	180
8. A Composer's Visit: Mediations and Practices	223
9. Aporias: Technological and Social Problems around Production	252
10. Subjectivities: Difference and Fragmentation	279
11. Conclusions: IRCAM, Cultural Power, and the Reproduction of Aesthetic Modernism	308
Appendix: IRCAM Workers and Visitors as Introduced in the Text, by Acronym	331
Glossary of terms and acronyms in the text	333
Notes	339
General Bibliography	365
Bibliography of Music-Related References	375
Index	385

Illustrations

PHOTOGRAPHS

(following page 222)

1. IRCAM: external view
2. IRCAM: entrance, 1984
3. "Musicians keep out!" sign on 4X studio door
4. The 4X prototype
5. Flight cases in corridor
6. Mechanic's workshop
7. Technicians' area
8. Experimental clarinet
9. Trussed up trumpet
10. Interconnected speaker system in a research office
11. Main corridor with glass roof and two rows of glass-walled offices
12. Outside glass-walled office looking in
13. Inside glass-walled office looking out
14. Terminal: VDU and keyboard
15. Collaboration: socializing the technology

FIGURES

- | | |
|---|-----|
| 1. The antagonistic counterpoint of musical modernism and postmodernism | 63 |
| 2. IRCAM's organization: <i>Organigramme</i> for 1982 | 108 |

3. IRCAM's sexual division of labor in 1984	120
4. Production and reproduction: two status domains within IRCAM culture	134
5. Pay and security among IRCAM workers	136
6. Inverse correlation between status and stratification among research and production workers	137
7. IRCAM's canon: approximate distribution of composers by number of their works played in the <i>Passage du Vingtième Siècle</i> concert series, 1977	173
8. Structure of oppositions in IRCAM's intellectual work culture, 1984	220
9. Vertical mediation: the hierarchy of computer codes in IRCAM's computer music system	227
10. AV's project: technological configuration and main contributions of tutors	242
11. The frustrated author: AV's computer mail messages	246
12. Systems messages aimed at managing space on the overloaded VAX, summer 1984	255
13. Differentiation of IRCAM subjects on aesthetics and technology, 1984	280
14. Guide to aesthetic differentiation between IRCAM and non-IRCAM musics	303