

The Inter-Centre Research Exchange Funding has been used for a 4-month research stay at IRCAM [Institut de recherche et coordination acoustique/musique] in Paris. The research conducted was part of my doctoral research in musicology on French electronic music pioneer Éliane Radigue. Since 2001, Radigue has turned to working solely with instrumentalists, using an intuitive and collaborative compositional process akin to oral transmission of ancient traditional music. Radigue's compositions are thus never written down on a score, and their interpretation by instrumentalists present a fair amount of what could arguably be called improvisation. For the past two years, as part of my doctoral research in musicology, I have analyzed the creative collaboration between the Montreal-based Quatuor Bozzini and Radigue.

My interest in alternative means of musical transmission has led me to join the APM [Analyse des pratiques musicales] team and intern, in the fall of 2019, on the ANR-MICA project at IRCAM. The MICA [Musial Improvisation and Collective Action] project “looks at collective action through the lens of musical improvisation, particularly in situations of so-called ' free ' improvisation,” in order to provide the research community with a “major overhaul of current thinking on collective creativity, social cognition, and collective action.” Headed by IRCAM and CNRS [Centre National de la Recherche Scientifique], the goal of the MICA project is to understand how we can act together in a creative and spontaneous way, addressing this issue through a detailed analysis of various musical practices that include an improvisation dimension. As a member of the multidisciplinary research team involved in MICA — composed of some of the top researchers in the field (musicologist Clément Canonne and Nicolas Donin, philosopher Pierre Saint-Germier, psychologist Louise Goupil) — I collected dense and precise descriptions of collectively improvised musical actions through an ethnographic survey of improvisation ensembles. During my 4 months stay, I “followed” members of the ONCEIM ensemble [Orchestra of New Musical Creation, Experimentation and Improvisation], namely during their rehearsals and performances of Éliane Radigue's orchestral piece, *Occam Océan*. I have also had the chance to document ONCEIM artistic director and Frédéric Blondy's rehearsals and performance of Radigue's organ piece, *Occam XX*, on the Paris Philharmonie organ. The data collected during this ethnographic work has provided me with first-hand insight into how different performers react and adjust to Radigue's musical transmission and, in comparison, has informed my preceding

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research on the Quatuor Bozzini and their relationship with Éliane Radigue's collaborative practices.

Also during my stay in Paris, I have had the extraordinary chance to exchange, talk, and meet regularly with composer Éliane Radigue. One of the outcomes of this more sustained collaboration between Radigue and I has been my writing of her complete "dossier" for the IRCAM B.R.A.H.M.S documentation database, including her biography, her "parcours d'œuvre," and her complete "effectif d'œuvre." Through contacts that were for the most part given to me by my fellow APM colleagues, I have also been in touch, have received help or have interviewed some of Radigue's collaborators and important actors of the French experimental music scene: electro-acoustic musician and composer Jérôme Noetinger, video artist Gilles Paté, as well as composer and musician Kasper T. Toeplitz.

During my research stay at IRCAM, I have secured a new collaboration between IRCAM, the Panthéon de Paris and, through my Inter-Centre Research Exchange Funding, CIRMMT. Between March 14 and 16 2020, Quatuor Bozzini will perform their Éliane Radigue piece, *Occam Delta XV*, at the Panthéon de Paris. Quatuor Bozzini's performance will be annotated in real time using electronic tools developed at IRCAM. This performance will be followed by data collection in the form of interviews and written questionnaires. The study will be led by a multidisciplinary team of researchers (of which I will be part), combining philosophy, cognitive sciences and musicology. The data collected will be crucial to my thesis research on Quatuor Bozzini and Éliane Radigue, and will also be used as part of the broader MICA project. The data collected through this said collaboration will be used to set up a series of experimental protocols, embedded in experimental psychology and social cognition, which will aim to highlight certain fundamental aspects of improvised interaction. The results of the survey will be compared with the different philosophical theories of joint action. This theoretical elaboration work will lead either to the proposal of revisions for the existing theories that best suit the case of collective improvisation, or, if necessary, to a new theory of collective action based on the empirical data obtained within the MICA project, aimed at fully reflecting the improvised dimension of collective action.

Other upcoming projects arising from my research stay at IRCAM include the documentation of Frédéric Blondy's performance and rehearsals of Radigue's organ

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piece (already performed at the Paris Philharmonie), this time on the Jèsu organ in Montreal, for the 2020 Suoni per il Popolo Festival. As Radigue's pieces are highly instrument specific, documentation of the rehearsal in Montreal will certainly prove to be highly useful in my study of Radigue's collaboration with instrumentalists.

Given that my dissertation focuses on collaboration and creativity in the compositions of Éliane Radigue, the transmission of these works to performers, and how the subsequent interaction of composer and performers shapes the performance of the work, the centrality of this research stay to my doctoral thesis cannot be overstated. My collaboration with IRCAM research team on the MICA project has expanded my range of research methodologies, adding the approach of perception and cognition to the ethnographical and historical basis of my previous work. I would like to thank CIRMMT for this important opportunity. My thanks go as well to my CIRMMT supervisor, Robert Hasegawa, as well as my thesis supervisors, David Brackett and Lisa Barg. My heartfelt gratitude goes to the APM research team members. It was an honour and a joy to develop professional and intellectual relationships with such leaders in the field. And last but not least, as always, my deep thanks to composer Éliane Radigue.