

Preamble

[1]

Christopher Small,

*Musicking:
The Meanings of
Performing and
Listening*

Wesleyan University
Press, 1998.

« Music isn't a thing at all, it is an activity first and foremost. »^[1]

This was our common starting point, which Christopher Small, musician, composer and teacher, theorized in his invitation to «music», (in the verbal sense) in the 1960s. As we began researching the relationship between design, music, and technology, the divergence of views on the musical experience among ourselves became clear. As such, it revealed a common desire. It was key for us to study the meaning of the musical experience as a human activity in its own right, and to confront it with the challenges of today's technological age.

We kept *musicking* in our collection's title, because it refers to the musical experience as a set of organized relationships not only between sounds but also between the people who participate in them. Moreover, .exe reveals our intention to mix our participative posture and algorithmic creation. This file extension also hints to the notion of a computer program, and evokes the stakes and uses of current technological devices. In this collection of theses, three research axes are questioned, that of the interface, the performance, as well as that of the ritual, in order to explore the potential of digital tools in the musical experience, whether individual or collective. We analyze different contexts and uses in regards to the many relationships that we imagine, celebrate or realize when we play music^[2]: from composition to improvisation, from scholarly or popular, amateur or professional dimensions, or from the phenomena of sound immersion to the effects that music produces on bodies and minds. These modalities of musical activity interest and fascinate us because they are at the crossroads of technical, social, aesthetic, psychological and many other issues.

[2]

Ibid.

The research on *Musicobricology* will introduce this collection and explore the notion of the interface in the music creation process. The analysis of different forms of dialogue between interface and music creator will raise questions surrounding the grasping of tools, in order to lead us to the question of the *Participatory performance* as a device for both social and musical experimentation. This study will draw on the field of performative and interactive arts in order to conceptualize the idea of a «performative design». Imagining new devices for participatory musical creations will eventually lead us to *Trance and auralization of light and smoke*, which will suggest how disorientation structures can be put into sound. The idea of «letting go» will then be put forward as a common issue: how can we use digital tools to make music by designing a collective musical experience?

Before being a word that designates a fast-moving vehicle in the French language, «bolide» was originally an astronomical term defining celestial bodies that would cross the sky and disappear too quickly from for us to understand them. We have made it the name of our collective, and thus seek to define ourselves by our dynamics and our synergy.

Our questions are anchored in a concrete desire to make, to manufacture and to create something. This collection of theses is the starting point of our project. As such, this collection will lead us to combine our theoretical and practical research into experiments that will deal with different kinds of answers to the issues we have raised.