

1. Introduction

- a. Background
 - a.1. Historical
- b. Context
 - a.2. Field mapping (current state of affairs)
 - a.3. Explored musical style/genre/area
- c. Questions
 - c.1. Main question
 - c.2. Secondary questions
- d. Brief overview of methods
- e. Expected outcomes
- f. Personal statement

2. Methods/ Process

- a. Musical language (stylistic considerations)
 - a.1. Flute sounds vocabulary (glossary, written overview)
 - a.1.1. with pitch
 - a.1.2. without pitch
 - rhythmical
 - non-rhythmical
 - a.1.3. Demonstrations
 - a.2. Vocal technique (from a storytelling perspective)
 - a.2.1. Romanian Folk Singing style
 - a.2.2. Demonstrations
 - a.3. Prepared piano (choice explanation) → a.3.1. Experiments + Demonstration
 - a.4. Electronic means of conveying a message
 - a.4.1. Audio
 - a.4.1.1. Fixed electronics
 - a.4.1.1.1. Working with text
 - a.4.1.1.2. Demonstration
 - a.4.1.2. Live electronics
 - a.4.1.2.1. Audience participation
 - a.4.1.2.2. Demonstration
 - a.4.2. Video (using visual aids in communicating meaning) → a.4.2.1 Demonstration
- b. Notation
 - b.1. How much does one need to notate in improvised music? → b.1.1. Experiments - same piece with only verbal cues, minimal notation, strict notation
 - b.2. Traditional vs. graphical vs. video scores → b.2.1. Personal choices explained
- c. Working with text
 - c.1. Integrating text in music
 - c.1.1. Lyrics - setting words to music
 - c.1. Narration
 - c.2. Using text as a source of inspiration

3. Case Studies

- a. *Transhumanța* for flute, vocals, pipa, djembe, jazz drumkit and electronics (based on an ancient Romanian folk ballad)
 - 1. Personal considerations
 - 2. Analysis (language, style, notation)
 - 3. Performance notes
 - 4. Performance video
- b. *Odă cesiului și celor de pe urmă* for flute, vocals, prepared piano and video (based upon a poem by Ioana Vintilă)

4. Conclusions

Main Question:

How do I use the musical tools available to me (previous knowledge, education and experience with different types of music - classical, rock, electronic) in order to facilitate storytelling through music and communication with an audience?

Secondary Questions:

- What do the sounds that I create on the flute express to me and how do they fit within the atmosphere I am trying to create?
- How much should I rely on text or other sources of inspiration?
- How can I communicate my intentions clearly and effectively?
- Why do I choose specific instrumentation and what does it mean in the context of my work?
- Do my electronic music and video production skills serve the performative outcomes and if so, how?
- How important is staging in the context of storytelling?

Notes:

1. All demonstrations refer to video/audio material;
2. Presentation is circular, all chapters will include links to referenced material, especially experiments that ultimately appeared in a finished song;
3. The project does not need to be perceived in a linear way.