As musical and performance practices have evolved over the last half-century, the realm of the solo flautist has expanded to encompass an extensive array of emerging techniques and technologies. This paper examines the impact of electronics on the flautist. It explores and confronts this expanding musicological nexus through forwarding the voice of the performer: defining the search for knowledge through the actuality of performance, reflection and narrative.

The structure for the research is based on the model of this experience, a journey of evolving understanding corresponding to the processes of performance: conception, preparation, presentation and reflection. This model proposes a framework for musicological investigation incorporating a comprehensive survey of repertoire and literature, considerations of technological functionality, and personal engagement with specific music, techniques and performance. The use of electronics to reveal elements of electroacoustic performance informs and positions the research, and raises questions for analysis and further explorations and understanding.

The project draws together historical perspectives, performance and reflective critiques, documentation of the processes of performance, the connections to technology, to others and the self. The embodiment of music through learning, rehearsal and performance is a journey that leads to the revelation of otherwise inaccessible performance knowledge. This revelation is approached here through centering the research on this very act. It is the doing, the experience, and the observation of performance with electronics that creates the responses and material of this discourse. The instrumentalist, electronics and space become an entity, a meta-instrument, incited by the microphone to construct new sounds, new expression and new identities. Renewed playing perspectives and actions, the disclosure of intuitive responses and newly evolving partnerships emerge with the knowledge of process and defined approaches.