

Dear 5680 students:

Composer Roger Reynolds has long been known for works involving electroacoustic music and live performance. In the early 1980's he developed a set of four works, Transfigured Wind I - IV, for flute solo, flute with orchestra and tape, flute with chamber ensemble and tape, and flute solo with tape. In collaboration with the Library of Congress he has created an unique set of web-based materials exploring the development of this project. It is located at:

<http://memory.loc.gov/diglib/ihas/html/rreynolds/twgen-home.html>

For this project, you will study the score (the solo part is the same for I and IV; the music should be on the reserve carrell for this course within the next day or two), recordings of the work (Transfigured Wind II is available on-line from DRAM via the library; III and IV are posted on the web site above); and the web materials themselves. You may also consult the literature more broadly (some relevant selections can be found on the reserve carrell, in fact).

Choose an aspect of the work that is of particular interest to you - one that can be discussed specifically in terms of techniques, aesthetics, and/or history of electroacoustic music. Referring to your research, write an essay of approximately four (pithy and concise) pages supporting a *well-defined thesis*: an insight about this piece (or its relationship to other repertoire or to the field as a whole) that you believe is true, interesting, and supported by the evidence at hand.

Examples:

The tape music in this work draws structurally on solo flute literature and techniques, notably Debussy's Syrinx and Reynolds' earlier work Ambages.

Technological tools take on structural significance in this work; techniques including SPLITZ, SPIRLZ, STRATA, etc were developed to support creation and modification of sound, but in the end the algorithms themselves played strong roles in determining the compositional process and the form of the piece.

Collaboration is essential to the process of developing this sort of work; the contributions of flutist Sollberger and researchers at IRCAM and UCSD can be shown to have substantially influenced the direction and form of the project.

You get the idea...

Due date: April 10 (a week from Friday - note this is 4 days later than originally projected in the revised course plan)