

**025:250 Composition: Electronic Media I**

**Sept. 12, 2005**

**Radio Programs, Sample Form Letter for Submission, Sample Program Notes and Bio**

<p>WKNC NCSU Mail Center Box 8607 Raleigh, NC 27695-8607</p> <p>WXYC 89.3 FM CB 5210 Carolina Union Chapel Hill, NC 27599</p> <p>WKSU Offices: 1613 East Summit Street Kent, Ohio 44242</p> <p>WUSB 90.1 FM Union Building University at Stony Brook Stony Brook, NY 11794-3263 U.S.A.</p> <p>KDVS 90.3 FM UC Davis 14 Lower Freeborn Hall Davis, CA 95616</p> <p>WNUR 89.3 FM 1920 Campus Drive Evanston, IL 60201</p> <p>KBGA 89.9 FM University Center 208 University of Montana Missoula MT 59812</p> <p>Stichting Concertzender P.O. Box 275 1200 AG Hilversum The Netherlands</p> <p>Matthew Packwood Associate Producer Art of the States WGBH Radio 125 Western Avenue Boston MA 02134 USA</p>	<p>WITR 89.7 FM 32 Lomb Memorial Drive Rochester, NY 14623-0563</p> <p>WRVO Stations Oswego, NY 13126-3599</p> <p>WMBR-Radio 3 Ames Street Cambridge, MA 02142</p> <p>KCR College Radio San Diego State University 5200 Campanile Drive San Diego, CA 92182</p> <p>Sergey Tutov Back to the Universe Independent Radio Journalist &amp; Producer, p.o.box 38 Moscow 115184 russia</p> <p>WPRB Music Director 30 Bloomberg Hall Princeton, NJ 08544</p> <p>Steven M. Miller Attn.: OVOS Contemporary Music Program College of Santa Fe 1600 St. Michaels Drive Santa Fe, New Mexico 87505 USA</p> <p>Tom Lopez Foldover 77 W. College St. Oberlin Conservatory Oberlin, Ohio 44074</p> <p>WFHB Bloomington Community Radio Melody Unasked For P.O. Box 1973 Bloomington, IN 47402</p>
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September 11, 2005

WFHB Bloomington Community Radio  
Melody Unasked For  
P.O. Box 1973  
Bloomington, IN 47402

Greetings:

I would like to submit my recent stereophonic tape work, *The Boy Kicked the Ball* for programming consideration on your radio program. The work was composed in 2005 and is 10:02 in duration.

I have enclosed a CD of the piece, program notes, and bio.

Cordially,

Lawrence Fritts

## Notes for **The Boy Kicked the Ball**

The expression “The Boy Kicked the Ball” is used by linguists to exemplify the notion that elaborations of noun phrases and verb phrases generate natural languages out of a single kernel located in the intellect. This idea of a universal grammar, theoretically constructed by MIT linguist Noam Chomsky, has a remarkable similarity to Viennese music theorist Heinrich Schenker’s belief that music is an art of elaboration and generation. The need to use such an elaborative process in my own music arose from working with very small grains or wavelets of sound. For these to coalesce into the kinds of musical gestures that I was seeking meant that I needed a very rich system of transformations acting on microscopically sonic events. The structure of these transformations was derived from an area of mathematics known as group theory, which possesses very complex sets of generators and relations that can create large, dense, even viscous gestures that in turn grow into form as the music develops. I am enormously indebted to the late linguist Karen Landahl for many discussions on the subject and to Guerino Mazzola for encouraging me to apply group- theoretical methods to the wavelet-based approach to sound synthesis used here in **The Boy Kicked the Ball**.

### Composer Bio

Lawrence Fritts was born in Richland, Washington. He received his PhD in Composition at the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is Associate Professor and Area Head of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994. His music is recorded on the Frog Peak, Innova, Tempo Primo, Albany, and Southport labels. His writings appear in *Papers Presented to the American Mathematical Society*, *Systems Research and the Arts*, *the Computer Music Journal*, *Music Theory Spectrum*, *Proceedings of the International Computer Music Association*, and in the forthcoming book, *Interdisciplinary Perspectives on Musicality*. He serves as National Director of Conferences for the Society for Electro-Acoustic Music in the US (SEAMUS) and on the editorial board of *The Journal of Mathematics and Music*. He has been a composer-in-residence at Lawrence University, the Moscow Tchaikovsky Conservatory of Music, and New York University, where Esther Lamneck recently premiered a new work for clarinet and electronics. Last month Fritts was interviewed on NPR’s Science Friday for a segment about the life and contributions of synthesizer pioneer Robert Moog.