

The James Tenney Collection
CalArts Library and Information Resources, Department of Special Collections

Tenney, James

Processed by Susan Lowenberg

California Institute of the Arts
Division of Library and Information Resources,
Department of Special Collections
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URL: <http://calarts.edu/library/whatwehave/collections/sc/tenney.html>

Descriptive summary

Title The James Tenney Collection

Creator James Tenney (1934-2006)

Extent 459 books, 237 scores, 105 audio CDs, periodicals, 2 manuscripts,
8 boxes (3 1/2 linear feet)

Repository California Institute of the Arts
Division of Library and Information Resources
Department of Special Collections

Biography James Tenney was a celebrated composer, performer and computer music pioneer. He held the Roy E. Disney Family Chair in Musical Composition at California Institute of the Arts (CalArts) School of Music.

Full biography is available at
<http://www.calarts.edu/news/pressrelease/2006/8.29.06tenney.html>

Abstract The James Tenney Collection consists of books, scores, audio CDs, periodicals and some ephemeral materials.

Physical location Stored in the Department of Special Collections.

Language English

Administrative Information

Source Gift of the family of James Tenney, 2006.

Access Available for use at the Department of Special Collections of the California Institute of the Arts Division of Library and Information Resources.

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Access Terms The following terms have been used to index the description of this collection in the library's online public access catalog:
James Tenney Collection

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Preferred Citation [Identification of item], The James Tenney Collection, California Institute of the Arts, Division of Library and Information Resources, Department of Special Collections, Valencia, California.

Scope and Contents The James Tenney Collection consists XX books, XX scores, XX audio CDs, periodicals, 2 manuscripts, 2 boxes (1 linear foot)

Genres and Forms of Material

Books
Scores
Audio compact discs
Periodicals
Film festival catalogs
Manuscripts

Organization Books, scores and audio CDs are fully cataloged. Most of the books are available in the open stacks. Some more fragile items are housed in special collections. The other materials are arranged in archival boxes.

Box 1 Periodicals

AWC News/Forum, v. 9 (Spring/Summer 1991)
AWC News/Forum, v. 10 (Spring/Summer 1992)
AWC News/Forum, v. 11 (Spring/Summer 1993)
American Council of Learned Societies, Newsletter, special supplement, June 1966.
 Tenney mentioned on p. 45.
Chelsea 20/21, May 1967.
College Music Society. CMS Proceedings: The national and regional meetings, 1987.
Contact! (international), 2.5 (May 1989).
Contact! (international), 3.4 (March 1990).
Contact!, 6.2 (December 1992).
Current Musicology, Spring 1966.
 White, John R. Review of James Tenney's Meta (+) Hodos: a phenomenology of twentieth-century musical materials and an approach to the study of form, pp. 89-92.
Descant 73, v.22, n.2 (Summer 1991).
Ex tempore : A Journal of Compositional and Theoretical Research in Music, v. 4, n. 2 (Spring-Summer), 1987-88.
Experimental Musical Instruments, v. 5, n. 4 (December 1990).

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Experimental Musical Instruments, v. 8, n. 2 (December 1992).

Fylkingen: International bulletin, 1 (1967).

Gravesanger Blatter, v. 23/24, (1962).

Institute for Studies in American Music. Newsletter, v. 18, n. 2 (May 1989).

Institute for Studies in American Music. Newsletter, v. 19, n. 1 (May 1990).

Institute for Studies in American Music. Newsletter, v. 20, n. 1 (November 1990).

Institute for Studies in American Music. Newsletter, v. 22, n. 1 (Fall 1992).

Box 2 Periodicals

International Alliance for Women in Music. Journal, v. 1, n. 1 (June 1995).

International Alliance for Women in Music. Journal, v. 1, n. 2 (October 1995).

International Alliance for Women in Music. Journal, v. 2, n. 1 (February 1996).

International Alliance for Women in Music. Journal, v. 2, n. 2 (June 1996).

International Alliance for Women in Music. Journal, v. 2, n. 3 (October 1996).

International Alliance for Women in Music. Journal, v. 3, n. 1 (February 1997).

International Alliance for Women in Music. Journal, v. 8, n. 1/2 (2002).

International Alliance for Women in Music. Journal, v. 9, n. 2 (2003).

International Alliance for Women in Music. Journal, v. 10, n. 2 (2004).

International Alliance for Women in Music. Journal, v. 11, n. 1 (2005).

International Alliance for Women in Music. Journal, v. 11, n. 2 (2005).

International Alliance for Women in Music. Journal, v. 12, n. 2 (2006).

League of Women Composers Newsletter, 1977-1979.

International Women Composers Newsletter, 1980-1988.

International Women Composers Journal, 1994-1995.

Interval: Exploring the Sonic Spectrum, 1982-1986.

Box 3 Periodicals

IS Journal, no.0, 1986.

Journal of Experimental Aesthetics, v.1, n.1 (1977)

Tenney, James. "META Meta + Hodos", pp.1-10.

Journal of Music Theory, v.10 n.1 (1966).

Slawson, A. Wayne. Review of James Tenney's Meta (+) Hodos: a phenomenology of twentieth-century musical materials and an approach to the study of form, pp.156-163.

Journal of the Arnold Schoenberg Institute, v.15, n.1 (June 1992).

Journal of the Arnold Schoenberg Institute, v.15, n.2 (November 1992).

Journal of the Arnold Schoenberg Institute, v.16, n.1 and 2 (June and November 1993).

Journal of the Arnold Schoenberg Institute, v.17, n.1 and 2 (June and November 1994).

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Box 4 Periodicals

Just Intonation Network. Journal, v. 1, n. 1 (Winter 1985).

Just Intonation Network. Journal, v. 1, n. 2 (Spring 1995).

Just Intonation Network. Journal, v. 1, n. 4 (Autumn 1985) – v. 10, n. 3 (Fall 2000).

Merge, n.9 (Summer 2000).

Music Analysis, v.1, n.3 (October 1982).

Musicworks, n.27 (Spring 1984). 2 copies.

“A tradition of experimentation: James Tenney in conversation with Udo Kasemets and Musicworks,” pp.2-9, 20.

“Bridge,” pp.10-13.

Tenney, James. “John Cage and the theory of harmony,” pp.13-17.

Musicworks, n.51 (Autumn 1991).

Musicworks, n.64 (Spring 1996).

“James Tenney: Transparent to sound,” conversation with Gayle Young, pp.8-18.

MusikText: Zeitschrift fur Neue Musik, n.92 (February 2002)

Numus West, 1974-1975.

Box 5 Periodicals

Open Space Magazine, n.5 (Fall 2003).

Percussionist, v.12, n.3 (Spring 1975).

Tenney, James. “Postal pieces (1954-71),” pp.100-108.

Percussionist, v.18, n.3 (Summer 1981).

Perspectives of New Music, v.30, n.2 (Summer 1992): 22-58. Reprint.

Gilmore, Bob. “On Harry Partch’s *Seventeen Lyrics by Li Po*.”

Soundings, book1 (Spring 1973). “Music is dangerous” by Paul Nougé. “Silence is golden” by Andre Breton. 2 copies.

Stefan Wolpe Society Newsletter, v.1 (1991)

Zero, v.5.

Miscellaneous

Envelope 1

Letters from John Adams, dated 23•VIII•77 and December 9, '85; accompanied score for Rainbow Snow.

Envelope 2

Letter from Robert Ashley on Mills College stationary (undated), regarding composition Complete with Heat.

Envelope 3

“4 ideas juxtaposed” by Philip Corner.

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Envelope 4

“Lecture from Sunday Performance” by Philip Corner. Holograph.

Envelope 5

Letter from Malcolm Goldstein, dated August 14, 1979, regarding score for Song of Thunder/Rainbow, becoming (piano solo) for Jim Tenney.

Catalog ONCE.

Chinese Opera. Program for the National Chinese Opera Theatre from the Republic of China.

Collaboration Two: David Dunn and Kenneth Gaburo discuss: Publishing as Eco-System. Ramona, CA: Lingua Press, n.d.

Kodo, August 1982.

1977 International computer music conference, abstracts.

Music at York: the founding generation, 1970-2000. Department of Music, Faculty of Fine Arts, York University.

“Music beyond the boundaries,” by Robert Sheff and Mark Slobin.

Stefan Wolpe International Festival Symposium April 30-May 2, 1993, Toronto, Canada.

Women’s Work

Box 6

EAR: Magazine of New Music.

v.7, n.5 (Nov-Jan 1982/83)

v.8, n.4 (Sep-Nov 1983), 3 copies

v.9, n.1 (May-Jun 1984)

v.9, n.2 (Jul-Aug 1984)

v.9, n.3 (Nov/Dec 1984)

v.9, n.3 (March 1985)

Sun Times, special publication of EAR Magazine, June 21, 1985

v.9, n.5/v.10, n.1 (Fall 1985)

v.10, n.3 (Jan-Mar 1986)

v.13, n.5 (Jul-Aug 1988)

v.13, n.9 (Dec/Jan 1989)

v.14, n.1 (March 1989)

v.14, n.5 (Jul/Aug 1989)

v.14, n.10 (Feb 1990)

v.15, n.2 (Apr 1990)

v.15, n.3 (May 1990), 2 copies

v.15, n.5 (Jul-Aug 1990)

v.15, n.7 (Nov 1990)

v.15, n.9 (Feb 1991)

v.15, n.10 (March 1991), 2 copies

Garland, Peter. “American maverick: James Tenney,” pp.30-35.

v.16, n.2 (May 1991)

Box 7

20th Century Music

- v.5, n.7 (Jul 1998)
- v.5, n.8 (Aug 1998)
- v.5, n.9 (Sep 1998)
- v.5, n.10 (Oct 1998)
- v.5, n.11 (Nov 1998)
- v.5, n.12 (Dec 1998)
- v.6, n.1 (Jan 1999)
- v.6, n.3 (Mar 1999)
- v.6, n.5 (May 1999)
- v.6, n.6 (Jun 1999)
- v.6, n.7 (Jul 1999)
- v.6, n.9 (Sep 1999)
- v.6, n.10 (Oct 1999)
- v.6, n.11 (Nov 1999)

Box 8 Manuscripts

- Clarkson, Austin. "Stefan Wolpe's Berlin years." A contribution to the Paul Henry Lang Festschrift to be published by W.W. Norton and Co., New York. March 1982.
Signed by the author.
- Kayser, Hans. Textbook of harmonics [pre-publication 1st draft not for public distribution]. Translated by Ariel Godwin; edited by Joscelyn Godwin.
[Idyllwild, CA]: Sacred Science Institute, 2005. 2 vols.
- Polansky, Larry. "A hierarchical gestalt analysis of Ruggles' Portals." July 1978.
- Tenney, James. "A history of consonance and dissonance." June 1980.
- Wolpe, Stefan. "On new (and not-so-new) music in America." Translated by Austin Clarkson.
- Wright, James. "Auditory object perception: counterpoint in a new context." Submitted to the Faculty of Music and the Faculty of Graduate Studies, McGill University, August 1986.