

Appendix I.B. Writings

Meta / Hodos: A Phenomenology of 20th Century Music and an Approach to the Study of Form; June, 1961; published by the Inter-American Institute for Musical Research; Tulane U.; New Orleans, 1964.

M H has long been out-of-print, but is available from Tenney and is rather widely circulated.

"On Certain Entropy-Relations in Musical Structure"; privately printed, Bell Telephone Labs; Feb. 1962.

"On the Discriminability of Differences in the Rise-Time of a Tone"; J. Acoust. Soc. Amer. 34/5 (abstract); 1962.

"Sound-Generation by Means of a Digital Computer"; Journal of Music Theory 7/1; 1963.

This was one of the first, if not the first explanation of computer synthesis available to composers and musicians. It is of tremendous historical importance in this regard.

"Sound and Cinema" (with Stan Brakhage); Film Culture #29; 1963.

Program Notes on the music of Ives, Feldman, Cage, Ruggles, and Varèse: Tone Roads Concert, Dec. 20, 1963; NYC.

"The Physical Correlates of Timbre", Gravesaner Blatter #26 (studio Hermann Scherchen, Gravesano, Switzerland), 1965.

"Edgard Varèse", East Side Review, Jan. 1966; reprinted in Soundings: Ives, Ruggles, Varèse, 1974.

Tenney was Music Editor of the Review, 1966.

"Computer Study of Violin Tones" (with Mathews, Miller and Pierce); J. Acoust. Soc. Amer. 38/5 (abstract), 1966.

"An Experimental Investigation of Timbre---The Violin"; unpublished report to the N.S.F.; 1966.

"Music and Computers"; in 1967 McGraw-Hill Encyclopedia of Science and Technology.

A House of Dust (computer poetry with Alison Knowles)
See Alison Knowles in Appendix IV.

"Computer Music Experiences, 1961-64"; Electronic Music Reports #1; Institute of Sonology, Utrecht; 1969.

"Form"; in Dictionary of Contemporary Music; John Vinton, ed.; N.Y.; E.P. Dutton; 1971.

"Some Notes on the Music of Charles Ives"; liner notes for Folkways recordings; 31 Songs by Charles Ives (1966); reprinted in Soundings: Ives, Ruggles, Varese: 1974.
(Earlier version in Program notes to May, 1963 all Ives Tone Roads concert.)

"META Meta ≠ Hodos"; Journal of Experimental Aesthetics 1/1; A.R.C. Publications; Vancouver; 1977.

"Conlon Nancarrow's Studies for Player Piano"; in Conlon Nancarrow: Selected Studies for Player Piano; edited by Peter Garland; Soundings Press; Berkeley, Cal.; 1977, Portions of this have been reprinted as liner notes for the 1750 Arch recordings of the complete Studies.

"The Chronological Development of Carl Ruggles' Melodic Style"; Perspectives of New Music 16/1; fall-winter; 1977.

Program notes to Evenings for New Music Concert; Three Pieces for Drum Quartet; Albright-Knox Art Gallery; Buffalo; 1978.

Program notes to "Two Evenings of Music by James Tenney"; Reich Foundation Concerts; 1978; N.Y.C.
Useful autobiographical commentary.

"Temporal Gestalt Perception in Music"; (with Larry Polansky); Journal of Music Theory 24/2; Fall, 1980.
This is a condensed version of the paper I call HGPM (chapter XVI).

A History of 'Consonance' and 'Dissonance'; June, 1980; as yet unpublished.

"John Cage and the Theory of Harmony"; April, 1982; to be published in Soundings, Fall, 1983.
This is a remarkable paper concerned with the "theoretical" bases for Cage's works, relating them to a theory of aggregate and harmonic space formation.

"Introduction" to Americas; Peter Garland; Soundings Press, Santa Fe; 1982.