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
20700 McBean Parkway
Valencia, CA 91355-2397

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, 11 boxes (5 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

Restrictions of Use Copying restriction and policies are available from the CalArts Department of Special Collections / Archives.

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.
American Musical Digest, v.1, n.6
Aperiodical, v.2, n.1 (Spring 1988) (2 copies)
    “Points of Arrival: Mel Powell at 65”
Caterpillar, n.3/4
Chelsea 20/21, May 1967.
Contact! (international), 2.5 (May 1989)
Contact! (international), 3.4 (March 1990)
Contact!, 6.2 (December 1992)
El Corno emplumado [The Plumed horn], n.7 (July 1963)
Current Musicology, Spring 1966.
Descant 73, v.22, n.2 (Summer 1991)
Evergreen Review, n.49 (October 1967)
Ex tempore : A Journal of Compositional and Theoretical Research in Music, v.6, n.2 (Fall 1993)
Experimental Musical Instruments, v. 5, n. 4 (December 1990)
Experimental Musical Instruments, v. 8, n. 2 (December 1992)
Fylkingen: International bulletin, 1 (1967)

Box 2  Periodicals

Gravesanger Blatter, v. 23/24, (1962)
Kon, n.6 (Oct.-Nov. 1968)
International Alliance for Women in Music. Journal, v. 2, n. 3 (October 1996)

Box 3  Periodicals

IS Journal, no.0, 1986.
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   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)

Box 4 Periodicals

Konzerte Mit Neuer Musik, (July-September 1961)
KunstMusik, n.1 (2 copies)
KunstMusik, n.2
KunstMusik, n.3

Box 5 Periodicals

Location, v.1, n.1 (Spring 1963)
Merge, n.9 (Summer 2000)
La Monnaie de Munt. Magazine. v.12 (April/May 1994)
Music Analysis, v.1, n.3 (October 1982)
Musicworks, n.27 (Spring 1984)  3 copies.
   “A tradition of experimentation: James Tenney in conversation with Udo
   Kasemets and Musicworks,” pp.2-9, 20.
Musicworks, n.50 (Summer 1991)
Musicworks, n.51 (Autumn 1991)
Musicworks, n.52 (Spring 1992) “An Homage to John Cage.”
Musicworks, n.64 (Spring 1996)
   “James Tenney: Transparent to sound,” conversation with Gayle Young, pp.8-18.
Musicworks, n.81 (Fall 2001)
Musicworks, n.101 (Summer 2008)
MusikText: Zeitschrift fur Neue Musik, n.78 (March 1999)
MusikText: Zeitschrift fur Neue Musik, n.83 (March 2000)
MusikText: Zeitschrift fur Neue Musik, n.92 (February 2002)
New sound. v.10 (1997)
New sound. v.11 (1998)
Box 6  Periodicals

**Odda Tala**, n.2 (1968)
**Percussionist**, v.12, n.3 (Spring 1975)
**Percussionist**, v.18, n.3 (Summer 1981)
**Perspectives of New Music**, v.16, n.1 (Fall-Winter 1977)
**Perspectives of New Music**, v.25, nos.1&2 (Winter/Summer 1987)
  Gilmore, Bob. “On Harry Partch’s *Seventeen Lyrics by Li Po.*”
**Poetry**, v.50, n.2 (May 1937)
**Poetry**, v.71, n.1 (October 1947)
**Portents**, n.8 (1967)
**Resonance**, v.7, n.1
**Set**, n.1 (1961)
**Some/thing**, v.1, n.2 (Winter 1965)
**Soundings**, book1 (Spring 1973) “Music is dangerous” by Paul Nouge. “Silence is golden” by Andre Breton. 2 copies.
**Stefan Wolpe Society Newsletter**, v.1 (1991)
**Trobar 3** (1961)
**VH 101 : revue trimestrielle**, n.4 (Winter 1970-71)
**Yeah**: A Tonic in Type for Young and Old, n.10 (July 1965)
**Yugen** 8 (1962)
**Zero**, v.5.

Box 7

**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
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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  
v.16, n.2 (May 1991)

Box 8

Open Space Magazine
  n.1 (Spring 1999) 2 copies  
n.2 (Spring 2000)  
n.3 (Spring 2001)  
n.4 (Fall 2002)  
n.5 (Fall 2003)  
n.7 (Fall 2005)

Box 9

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.2 (Feb 1999)  
v.6, n.3 (Mar 1999)  
v.6, n.4 (Apr 1999)  
v.6, n.5 (May 1999)  
v.6, n.6 (Jun 1999)  
v.6, n.7 (Jul 1999)  
v.6, n.8 (Aug 1999)  
v.6, n.9 (Sep 1999)


Riches, Martin. “Musikmaschinen.”


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.

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.

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.

Envelope 6

Catalog ONCE.
Donaueschinger musiktage, 1971.
Kodo, August 1982.
1977 International computer music conference, abstracts.
“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