Appendix I.B.  Writings

Meta d 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.


"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, Gravesaner, Switzerland), 1963.


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"An Experimental Investigation of Timbre—The Violin"; unpublished report to the N.S.F.; 1966.


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


"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 Oread 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 26/2; Fall, 1980. This is a condensed version of the paper I call HAPM (chapter XVI).

A History of 'Cacophonance' and 'Dissonance': June, 1980; as yet unpublished.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