

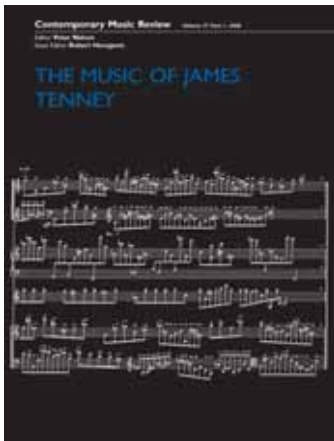
Contemporary Music Review

SPECIAL ISSUE

The Music of James Tenney

Guest Edited by Robert Hasegawa

Volume 27, Number 1, February 2008



In August 2006, the new music world lost one of its most adventurous and brilliant composers. James Tenney (1934 – 2006) was a pioneer of computer music, the author of witty yet profound verbal scores, and a composer of everything from piano rags to orchestral explorations of subtle microtonal harmonies. A more diverse or accomplished oeuvre is hard to imagine, Tenney was driven by a constant curiosity about the universe, describing himself as 'a composer and amateur cosmologist' (Polansky, 2006).

In tribute to Tenney's remarkable musical accomplishments, *Contemporary Music Review* brings together articles on Tenney's music by musicologists and composers, including several of his former students and colleagues. The articles range from aesthetic reconsiderations to detailed analyses of specific works and compositional extensions of Tenney's ideas. An important article by Tenney, 'On "Crystal Growth" in Harmonic Space', is published here for the first time in English. Also, in a 2006 interview with Donnacha Dennehy, Tenney looks back on his compositional career, with emphasis on his various approaches to intonation and the influence of Harry Partch and John Cage.

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Volume 27, 2008
6 issues per year
Print ISSN: 0749-4467
Online ISSN: 1477-2256

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About the Journal

Contemporary Music Review is a contemporary musicians' journal. It provides a forum where new tendencies in composition can be discussed in both breadth and depth. Each issue focuses on a specific topic. The main concern of the journal is composition today in all its aspects - its techniques, aesthetics and technology and its relationship with other disciplines and currents of thought. The publication may also serve as a vehicle to communicate actual musical materials.

