

Bibliothèque et Archives Canada

Section de la musique

LE FONDS PAUL BLEY

Répertoire numérique

par

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LE FONDS PAUL BLEY

« Au fond, toute la musique existante est comme une rivière qui rencontre un barrage – constamment en train de s’accumuler. Elle finira par trouver un point faible, percer le mur et poursuivre sa course – mais ce sera toujours une rivière. La musique est inéluctable, elle ne peut s’arrêter; elle n’a jamais *pu* s’arrêter. Elle va *continuer* d’évoluer et de couler, car les germes de solution sont toujours au cœur même de la musique. » [traduction]

Paul Bley, cité par Don Heckman dans *Down Beat*, le 12 mars 1964.

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INTRODUCTION

Le présent instrument de recherche, qui décrit le fonds au niveau des dossiers, fait partie de la catégorie des répertoires numériques. Des notices descriptives ont été rédigées pour la présentation générale du fonds ainsi que pour chaque série. Ces différents niveaux de description permettent aux chercheurs de repérer l'information désirée en procédant du général au particulier.

La notice descriptive de chaque dossier comprend une cote, le titre, les dates extrêmes, le genre de document (documents textuels, enregistrements sonores, photographies, etc.), le nombre ou la quantité linéaire de documents textuels, le nombre de documents iconographiques, le nombre et la durée des enregistrements sonores ou des images en mouvement (vidéo et film), une description du contenu du dossier lorsqu'il est composé de plusieurs genres de documents, ainsi qu'une section réservée aux notes, qui contient d'autres renseignements tels que les restrictions à la consultation et la nature des documents (originaux ou copies); dans le cas des enregistrements sonores, des films et des vidéos, on indique le numéro de référence. Outre ces éléments, la section « présentation » du fonds et des séries comprend une notice biographique (pour la présentation du fonds seulement) ainsi que des commentaires relatifs à la portée des documents et au mode de classification de certaines séries.

Cet instrument de recherche ne contient aucun dossier portant la mention « sans date ». Chaque fois que nous avons rencontré des documents non datés, nous leur avons attribué une date en respectant les normes suivantes : [1969?] : date probable; [ca 1978] : date approximative; [197-] : décennie certaine; [197-?] : décennie incertaine.

La cote du dossier, qui en permet un repérage rapide et précis, est structurée de la façon suivante :

MUS 297/C1/1,21

MUS : Dépôt (Section de la musique)

297 : Fonds (Fonds Paul Bley)

C : Série (Documents d'affaires)

1 : Sous-série (Dossiers géographiques)

1 : Sous-sous-série (Pays et régions)

21 : Dossier (Canada. Festival international de jazz de Montréal)

Le répertoire numérique est complété par un index reliant les cotes des dossiers aux numéros des boîtes. Pour alléger l'index, les deux premiers éléments de la cote du dossier ont été retirés (exemple : MUS 297/C1/1,21 devient C1/1,21).

La conception de cet instrument de recherche s'appuie sur les normes prescrites dans les *Règles pour la description des documents d'archives* du Bureau canadien des archivistes.

LISTE DES ABRÉVIATIONS ET DES SIGLES

ASCAP	American Society of Composers, Authors and Publishers
b&w	black and white
BMI	Broadcast Music, Inc.
ca.	circa
CBC	Canadian Broadcasting Corporation
CCIR	Consultative Committee for International Radio
CD	compact audio disc recording
cm	centimetre(s)
col.	coloured
hr(s)	hour(s)
IAI	Improvising Artists Inc.
ips	inches per second
LP	long-playing audio disc recording (33 revolutions per minute)
m	metre(s)
min.	minute(s)
NAB	National Association of Broadcasters
NY	New York State, United States of America
NYC	New York City, United States of America
sec.	second(s)
UK	United Kingdom
USA	United States of America

PRÉSENTATION DU FONDS

MUS 297 FONDS PAUL BLEY. – [ca 1934]-2000. – 4,41 m de documents textuels. – 502 photographies : n&b et coul.; 30,5 x 24 cm ou plus petit. – 1 négatif : n&b; 3 x 24 cm. – 1 dessin : encre noire sur papier blanc; 20 x 27 cm (irrég.). – 1 montage : coul.; 42,5 x 28 cm. – 706 bobines sonores (env. 381 hres). – 113 cassettes audio (env. 102 hres) : analogiques et numériques. – 21 vidéocassettes (env. 35 hres). – 1 bobine de film (6 min. 12 sec.).

Notice biographique

Paul Bley est né à Montréal en 1932. Il est l'un des rares musiciens de jazz canadiens de sa génération à jouir d'une reconnaissance internationale autant sur la scène que sur disque. Durant son enfance à Montréal, Paul Bley étudie d'abord le violon, puis le piano; au cours de la deuxième moitié des années 1940, il dirige à Montréal et dans la région divers ensembles de jazz où il est également pianiste. En 1949, il remplace Oscar Peterson à l'Alberta Lounge. Paul Bley entreprend des études au Juilliard School of Music de New York en 1950 et se fait connaître sur la scène du jazz de cette ville. Son premier microsillon, intitulé *Introducing Paul Bley*, paraît en 1953. Bien que résidant à New York, Paul Bley demeure très actif sur la scène montréalaise. En 1952, il est un des fondateurs à Montréal du Jazz Workshop, une organisation qui présente des concerts mettant en vedette des solistes de New York accompagnés par des musiciens locaux. Le Jazz Workshop organise, en février 1953, la venue à Montréal de Charlie Parker, qui donnera un concert diffusé en direct à la télévision de CBFT (accompagné par Paul Bley au piano) et au club de nuit Chez Patee.

Au milieu des années 1950, Paul Bley joue en tournée avec son propre trio ainsi qu'avec divers autres groupes, dont ceux de Lester Young, Chet Baker et Jackie McLean. En 1957, il s'installe à Los Angeles où il joue entre autres, pendant une longue période, au Hillcrest Club. C'est là qu'il dirige, en octobre 1958, un quintette réunissant Ornette Coleman (saxophone alto), Don Cherry (trompette), Billy Higgins (batterie) et Charlie Haden (contrebasse). À l'instar de plusieurs artistes de jazz des années 1950, Paul Bley s'inscrit dans le style « bebop », dominant à l'époque. C'est à l'occasion de ses performances à Los Angeles avec le quintette de Coleman et Cherry, et en duo libre avec le trompettiste Herbie Spanier, qu'il adopte ce qu'on appelle maintenant le style jazz libre. En 1957, Paul Bley épouse sa première femme, la compositrice Karen Borg, connue sous le nom de Carla Bley.

De retour à New York en 1959, Paul Bley joue et enregistre avec des groupes dirigés notamment par Charles Mingus, George Russell et Don Ellis. En 1961-1962, il fait partie d'un trio avec Jimmy Giuffrè (instruments à anche) et Steve Swallow (contrebasse), et de quelques autres trios, aussi avec Swallow. En 1963-1964, il joue avec le quartet de Sonny Rollins et part en tournée avec le groupe au Japon en 1963. Paul Bley et Carla Bley sont parmi les membres fondateurs, en 1964, de la Jazz Composers Guild (JCG), une organisation contrôlée par des artistes et qui présente ses propres membres dans une série de concerts d'avant-garde et de jazz libre à New York. C'est à cette époque que Paul Bley et quelques autres de la JCG commencent à explorer le jazz « free time ». Durant les années soixante, l'influence du trio de Paul Bley est marquante, d'abord aux États-Unis, puis en Europe, surtout à partir de 1965. Paul Bley commence à fréquenter sa deuxième épouse, la compositrice et chanteuse Annette Peacock, vers le milieu de cette décennie; ils se marient après son divorce avec Carla Bley en 1967.

La carrière de Paul Bley prend un tournant important en 1969, au moment où il commence à utiliser des instruments électriques dans ses concerts et ses enregistrements. En plus du piano électrique, il joue du synthétiseur (Moog et ARP); il est l'un des premiers grands artistes à explorer ces nouveaux instruments. Jouant parfois avec Annette Peacock, ses spectacles durant la période 1969-1972 sont souvent appelés les « Paul Bley (ou Bley-Peacock) Synthesizer Show ». Après sa séparation d'avec Peacock, il dirige un groupe de jazz fusion électrique, le « Paul Bley and Scorpio ». Malgré la priorité qu'il accorde aux instruments électriques durant cette période, Paul Bley enregistre en 1972, *Open, To Love*, le premier de ses nombreux et influents albums de piano solo; à partir de 1974, il délaisse à peu près complètement les instruments électriques.

En 1973, Paul Bley rencontre la vidéaste Carol Goss qui deviendra, en 1980, sa troisième femme. Ensemble, ils fondent en 1974 la compagnie Improvising Artists Inc. (IAI). Cette compagnie est très active durant les années 1970; elle produit, notamment, un catalogue des œuvres enregistrées par Paul Bley et par d'autres musiciens de jazz, et organise une série de concerts pour promouvoir ces divers artistes. Outre les enregistrements sonores, Goss, Bley et IAI produisent aussi des vidéos musicaux, sous forme de captation de performances ou d'interprétations plus abstraites. L'entreprise IAI, ainsi que le couple Goss-Bley, déménagent de New York à Cherry Valley, dans l'État de New York, au début des années 1980.

À partir de 1974, Paul Bley effectue des tournées et enregistre des disques, souvent en Europe; il se produit en solo ou avec divers autres artistes (habituellement en duo ou en trio, rarement plus qu'en quartet), et presque toujours comme leader ou coleader. Bien que les combinaisons de musiciens changent souvent, Paul Bley entretient plusieurs collaborations de longue date et il ressuscite d'anciennes formations telles que le trio Bley-Gary Peacock-Barry Altschul pour une importante tournée au Japon en 1976, de même que le trio Bley-Giuffre-Swallow durant les années 1989-1995. En plus de ses propres compositions et de certains classiques du jazz, Paul Bley est un interprète majeur et un promoteur des compositions d'Ornette Coleman, Carla Bley et Annette Peacock; il improvise aussi de nouvelles compositions en spectacle ou lors de sessions d'enregistrement. S'il vient peu souvent au Canada durant les décennies 1960 et 1970, les contacts de Paul Bley avec la scène canadienne du jazz augmentent à partir de 1980. Il enregistre avec de nombreux musiciens canadiens, dont Jane Bunnett, Sonny Greenwich, Yannick Rieu, Herbie Spanier et Kenny Wheeler, sous étiquette Justin Time ou autres étiquettes canadiennes. Il se produit aussi lors de nombreux festivals canadiens de jazz ou de musique actuelle, incluant le Festival international de jazz de Montréal, qui lui fait l'honneur d'une série de concerts en 1992 et lui remet le prix Oscar-Peterson en 1994. Au début des années 1990, Paul Bley ajoute l'enseignement à une carrière déjà bien remplie, alors qu'il accepte un poste au New England Conservatory of Music. En collaboration avec David Lee, il rédige son autobiographie intitulée *Stopping Time: Paul Bley and the Transformation of Jazz* (1999). Ses nombreux enregistrements font l'objet d'une discographie par Henk Kluck : *Bley Play: The Paul Bley Recordings* (1996).

Portée et contenu

Le fonds se compose de documents témoignant des aspects personnels et professionnels de la vie et de la carrière de Paul Bley en tant que musicien de jazz au Canada, aux États-Unis, en Europe, au Japon et ailleurs dans le monde. Le fonds réunit des documents sur : la formation musicale de Paul Bley et ses premières années de carrière à Montréal; sa carrière d'artiste de scène en tournée; ses projets d'enregistrements (devant public ou en studio), y compris les

étapes suivant l'enregistrement telles que le montage, l'assemblage et le mixage; les autres musiciens avec qui il a fait des tournées et des enregistrements; les compositions de Paul Bley et celles d'autres musiciens faisant partie de son répertoire; les activités de la compagnie Improvising Artists Inc. (IAI), notamment la production, la promotion et la distribution des enregistrements de cette compagnie, l'organisation de tournées d'autres artistes sur la liste de IAI et le rôle de Carol Goss dans l'entreprise; les négociations, contrats et autres ententes relatives aux tournées, aux sessions d'enregistrement et aux émissions de radio et de télévision; l'édition, les droits d'auteur et les redevances de sa musique; les relations avec d'autres musiciens de jazz et avec diverses organisations telles que l'Europe Jazz Network; ses activités d'enseignement au New England Conservatory of Music; des enregistrements sonores d'autres musiciens, dont ceux réalisés pour l'IAI et d'autres enregistrements d'archives recueillis par Paul Bley; les écrits de Paul Bley et ceux d'autres personnes, dont son autobiographie; et divers documents traitant de questions d'ordre personnel, familial et autres. Les documents contenus dans ce fonds se présentent sous diverses formes : enregistrements sonores et vidéo; film; correspondance; spicilèges renfermant des coupures, des imprimés, des photographies et autres souvenirs; esquisses et partitions musicales (manuscrites et imprimées) et transcriptions (principalement des solos improvisés); documents promotionnels tels que des affiches, des programmes de concerts, des discographies et des communiqués; contrats et ententes; itinéraires; notes; listes; rapports de ventes et de redevances, et autres documents financiers; documents légaux; fiches Rolodex et autres dossiers contenant les coordonnées de ses contacts; photographies et dessin; écrits sous forme de manuscrits et de dactylogrammes; entrevues et conversations enregistrées et transcrites; coupures de presse, périodiques, catalogues de disques et autres imprimés.

Le fonds comprend les séries suivantes : MUS 297/A Documents biographiques et spicilèges; MUS 297/B Correspondance personnelle et professionnelle; MUS 297/C Documents d'affaires; MUS 297/D Documents relatifs aux performances et tournées de Paul Bley; MUS 297/E Enregistrements de Paul Bley et documents afférents; MUS 297/F Compositions de Paul Bley; MUS 297/G Écrits de Paul Bley; MUS 297/H Imprimés concernant Paul Bley; MUS 297/I Photographies et dessin; MUS 297/J Enregistrements d'autres musiciens et documents afférents; MUS 297/K Compositions et transcriptions d'œuvres d'autres compositeurs et improvisateurs, et autres partitions musicales; MUS 297/L Écrits d'autres auteurs; MUS 297/M Autres imprimés; MUS 297/N Varia.

Notes

Le fonds a été acquis de Paul Bley en 2001.

Plusieurs boîtes originales contenant des bobines d'enregistrements sonores ont été endommagées par le feu ou l'eau, et certains de ces enregistrements ont été relogés dans de nouvelles boîtes par Paul Bley lui-même ou par un assistant, avant le transfert du fonds à la Section de la musique en 2001. En règle générale, l'information inscrite sur les boîtes originales a été conservée, en plaçant dans les nouvelles boîtes, avec les enregistrements, des fragments des boîtes originales contenant cette information; de plus, le texte a été retranscrit sur les nouvelles boîtes. Afin d'en assurer une meilleure conservation, les enregistrements contenus dans les boîtes endommagées (incluant ceux qui avaient déjà été changés de boîtes par Paul Bley) ont été relogés dans de nouveaux contenants à la Section de la musique. Le texte inscrit sur la boîte originale (ou sur les boîtes, dans le cas des enregistrements ayant déjà été relogés avant leur transfert à la Section de la musique) est conservé comme un document

textuel et décrit avec l'enregistrement correspondant; au besoin, on conserve une photocopie de la ou des boîtes originales dans la nouvelle boîte.

Certaines pièces de correspondance reçues sous forme de télécopies sur papier thermique (lesquelles s'estompent rapidement), ont été reproduites sur un support plus stable et plus permanent. Ces télécopies sur papier thermique ont généralement été remplacées par les reproductions plus stables; celles qui contenaient des annotations à l'encre ou au crayon ont toutefois été conservées avec les reproductions. Quelques-unes des reproductions sont de mauvaise qualité, en raison de l'effacement partiel du document original.

Certains dossiers et séries font l'objet de restrictions à la consultation pour une période indéterminée. Pour y avoir accès, les chercheurs doivent au préalable obtenir une autorisation écrite de l'administrateur des archives Paul Bley (cette autorisation, sous forme de lettre postale ou de courriel, devra être expédiée directement à Bibliothèque et Archives Canada [BAC] par l'administrateur des archives Paul Bley). Des restrictions s'appliquent, notamment, aux documents financiers et légaux, aux contrats, aux journaux personnels et aux dossiers médicaux, ainsi qu'à toute la correspondance ayant trait à ces documents. On trouvera de l'information plus précise concernant ces restrictions dans la présentation des séries. Les coordonnées de l'administrateur des archives Paul Bley peuvent être obtenues auprès des membres du personnel de la Section de la musique de Bibliothèque et Archives Canada.

Les chercheurs doivent détenir une autorisation écrite de l'administrateur des archives Paul Bley pour obtenir une copie de tout enregistrement sonore, vidéo ou filmique du fonds Paul Bley. Les chercheurs peuvent demander des copies de documents sur d'autres supports (documents textuels ne comportant aucune restriction et documents graphiques) seulement à des fins d'études privées, de recherches, de rédaction d'une critique, d'un compte rendu ou d'études pour un journal; la reproduction de documents à des fins commerciales, pédagogiques, ou de publication est interdite sans l'autorisation de l'administrateur des archives Paul Bley. Les chercheurs ayant obtenu une autorisation écrite de l'administrateur des archives Paul Bley (sous forme d'une lettre postale ou d'un courriel expédié directement à BAC par ce dernier) pour consulter les documents comportant des restrictions doivent également obtenir une autorisation écrite de l'administrateur pour commander des photocopies ou d'autres reproductions de ces mêmes documents. La Section de la musique de BAC ne possède pas les droits d'auteur des documents dont elle a la garde. De même, Paul Bley ne détient pas les droits d'auteur de tous les documents contenus dans son fonds d'archives. Par conséquent, les chercheurs doivent respecter les dispositions de la *Loi sur le droit d'auteur* relative à toute reproduction ou utilisation de documents contenus dans ce fonds.

Originaux et copies.

DESCRIPTION DU FONDS

MUS 297/A BIOGRAPHICAL RECORDS AND SCRAPBOOKS. – [ca. 1934]-1997. – 25 cm of textual records. – 149 photographs: b&w and col.; 20.5 x 25.5 cm or smaller.

Series containing scrapbooks documenting Bley's life and musical career, and other biographical records. The scrapbooks illustrate all phases of his career and contain such records as photographs, press clippings, promotional material, correspondence, contractual records, itineraries, and programmes.

The scrapbooks were originally kept in ring binders. They have been unbound for conservation reasons. Where possible, the photographs have been separated for storage in a photograph container.

Originals and copies.

File MUS 297/A,2 is subject to access restrictions.

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- | | |
|-------------|---|
| MUS 297/A,1 | Biographical records. – 1993-1997. – 8 textual records.
File containing proofs of <i>Who's Who</i> entries on Bley, related correspondence, and other biographical sketches.
Copies. |
| MUS 297/A,2 | Certificates. – 1974-1976, [197-?]. – 4 textual records.
File containing a photocopy of Paul Bley's birth certificate, a related form and letter, and a form accompanying his USA social security card.
Originals and copies.
Records subject to access restrictions. |
| MUS 297/A,3 | Scrapbook. – [ca. 1934]-1954. – 1 textual record. – 120 photographs: b&w; 20.5 x 25.5 cm or smaller.
File containing a scrapbook of photographs, press clippings, promotional material, business cards, tickets, and other memorabilia predominantly concerning Paul Bley's early life and early musical career in and around Montreal. Included are photographs and other records concerning Bley's family, friends, social gatherings, vacations, Baron Byng High School, performances by Bley and other musicians in and around Montreal, summer resorts where Bley's groups were employed, and the Juilliard School of Music in NYC. In addition to Bley himself, musicians in the photographs include Tony Amor, Danny Birman, Eddie Caine, Gaston Charron, John Birks "Dizzy" Gillespie, Billy Graham, Irene Graham, Hy "Blackie" Herman, Teo Macero, Charles Mingus, and Ernie Royal.
Some of the photographs are published (and identified) in <i>Stopping Time</i> . |

The photographs remain attached to the scrapbook pages.
Originals and copies.

- MUS 297/A,4 Scrapbook. – [ca. 1948]-1996. – 1 textual record. – 4 photographs: b&w; 25 x 20 cm or smaller.
File containing a scrapbook of press clippings, a fragment of a record album cover, a résumé, a concert schedule, photographs, and other memorabilia. The documentation predominantly pertains to two phases of Bley's musical career: first, engagements in and around Montreal, Ontario, and the northeast, west, and midwest of the USA during the period 1948-1956; and second, his concerts and recordings with Annette Peacock using the synthesizer during 1969-1970 (including tours of Europe, as well as Canada and the USA). Three of the photographs (which have been separated to a photograph container) are individual portraits of Bley; the fourth, which has been left attached to the original scrapbook page, depicts a Bley trio.
Originals and copies.
- MUS 297/A,5 Scrapbook: Book 1. – 1949-1964, 1986. – 1 textual record. – 15 photographs: b&w; 20.5 x 25.5 cm or smaller. – 1 photograph: col.; 20 x 25.5 cm.
File containing a scrapbook of photographs, press clippings, promotional material, and a list of Bley's concert appearances and LPs. The records pertain to Bley's musical career, including appearances in and around Montreal (including the Jazz Workshop), Long Island, Vancouver (The Cellar), Los Angeles (Hillcrest Club), Japan, and Paris (1986). In addition to Bley himself, the musicians in the photographs include Karen Borg (later known as Carla Bley), Hal Gaylor, Charlie Haden, Clarence Jones, Lennie McBrowne, Jackie McLean, Neil Michaud, Dave Pike, and Sonny Rollins; two photographs document a 1953 performance by the Bley Trio in the film *Canadian Cameo Spotlight No. 5*.
Originals and copies.
Some of the photographs are published (and identified) in *Stopping Time*.
- MUS 297/A,6 Scrapbook. – 1955-1960. – 1 textual record.
File containing a scrapbook of press clippings, fragments of record album covers, a list of concert appearances, promotional material, and other records concerning Bley's musical career, including engagements in San Francisco, Los Angeles (including the Hillcrest Club), Vancouver (The Cellar), Denver, and Hartford. Also included are promotional material and articles concerning Carla Borg (later known as Carla Bley).
Originals and copies.
- MUS 297/A,7 Scrapbook. – 1960-1994. – 1 textual record. – 1 photograph: b&w; 19.5 x 25.5 cm.

- File containing a scrapbook of press clippings, correspondence, promotional material, and a photograph concerning Paul Bley's musical career in and around NYC, elsewhere in the USA, Canada, Europe, and Asia. Included are records concerning the Jazz Composers Guild and the concerts it presented in NYC during 1964-1965. The photograph is a portrait of Bley and the bassist Gary Peacock [196-?].
Originals and copies.
- MUS 297/A,8 Scrapbook. – 1960-1994. – 1 textual record. – 5 photographs: b&w; 19.5 x 25.5 cm or smaller.
File containing a scrapbook of press clippings, promotional material, programmes, contractual records, draft LP liner notes, a discography, and photographs predominantly concerning Paul Bley's musical career in and around NYC, elsewhere in the USA, Canada, and Europe. The contractual records consist of a 1969 contract with the Lincoln Centre for the Performing Arts (NYC) for a Paul Bley-Annette Peacock Moog synthesizer concert and a 1971 letter of understanding modifying Bley's 1967 agreement with BMI. The photographs are portraits of Bley, including a copy of Mary Beach's painting of Bley.
Originals and copies.
- MUS 297/A,9 Scrapbook. – 1963-1995. – 1 textual record. – 1 photograph: b&w; 25 x 19 cm.
File containing a scrapbook of press clippings, press releases, correspondence, a touring schedule, a biographical sketch, and a photograph concerning Paul Bley's musical career in and around NYC, elsewhere in the USA, Canada, Europe, and Japan. The photograph is a portrait of Bley at the piano [ca. 1973].
Originals and copies.
- MUS 297/A,10 Scrapbook. – 1964-1996, predominant 1964-1978. – 1 textual record. – 1 photograph: col.; 9 x 12.5 cm.
File containing a scrapbook of press clippings, itineraries, promotional material, a photograph, and a programme pertaining predominantly to Paul Bley's musical career in and around NYC, elsewhere in the USA, Iceland, and Europe. The photograph is a portrait of Bley, Paul Motian, and possibly Jimmy Giuffre, ca. 1990.
Originals and copies.
- MUS 297/A,11 Scrapbook. – 1964, 1984-1996. – 1 textual record.
File containing a scrapbook of press clippings concerning Paul Bley and other musicians.
Copies.
- MUS 297/A,12 Scrapbook: Bley. – 1971-1995. – 1 textual record. – 1 photograph: b&w; 4.5 x 3.5 cm.

File containing a scrapbook of press clippings, programmes, promotional material, a production schedule, a photograph, and correspondence concerning Bley's musical career in the USA, Canada, Asia, and Europe. The photograph is a portrait of Bley, probably first used in a passport, ca. 1984.
Originals and copies.

- MUS 297/A,13 Scrapbook: Bley. – 1974-1996. – 1 textual record.
File containing a scrapbook of press clippings, programmes, promotional material, correspondence, and a concert pass concerning Bley's musical career in Canada, Europe, the USA, and Japan.
Originals and copies.
- MUS 297/A,14 Scrapbook. – 1986-1996. – 1 textual record.
File containing a scrapbook of press clippings, programmes, and promotional material, predominantly concerning Bley's musical career in Canada, Europe, and the USA.
Copies.
- MUS 297/A,15 Scrapbook pages. – [ca. 1952-198-?]. – 8 textual records.
File containing stray scrapbook pages found in the Bley fonds. Included are press clippings and promotional material concerning his musical career.
Copies.

**MUS 297/B PERSONAL AND PROFESSIONAL CORRESPONDENCE. –
[197-?]-1997. – 14 cm of textual records. – 5 photographs: b&w;
12.5 x 17.5 cm or smaller.**

Series containing incoming and outgoing correspondence concerning Bley's career as a professional jazz musician as well personal and family matters. Included is extensive fax correspondence exchanged between Bley and his family (Carol Goss, Vanessa Goss-Bley, and Angelica Goss-Bley) during Bley's tours. In addition to family and personal matters, this correspondence discusses musical matters (such as concerts, tours, recording sessions, and contacts with other musicians) and business matters concerning Improvising Artists Inc. (IAI).

In cases where the fonds included both the outgoing and incoming versions of faxes between Bley and his family, only the most original and stable format was retained in cases where the other less stable format contained no further information.

Originals and copies.

All files in series MUS 297/B are subject to access restrictions. Concerning file MUS 297/B,2, only the the textual records are restricted; the photographs in that file are open.

MUS 297/B,1	Personal and professional correspondence. – 1983-1986. – 2 textual records. Originals.
MUS 297/B,2	Personal and professional correspondence. – 1987. – 6 textual records. – 5 photographs: b&w; 12.5 x 17.5 cm or smaller. File containing incoming correspondence, including a letter dated 15 December 1987 from Jacky Lepage of Dinant, Belgium, enclosing four photographs of Bley (including images from his November 1987 concert in Brussels), and a photograph of Lepage himself. Originals.
MUS 297/B,3	Personal and professional correspondence. – 1988. – 7 textual records. Originals.
MUS 297/B,4	Personal and professional correspondence. – 1989. – 13 textual records. Originals.
MUS 297/B,5	Personal and professional correspondence. – 1990. – 0.5 cm of textual records. Originals.
MUS 297/B,6	Personal and professional correspondence. – 1991. – 1 cm of textual records.

- Originals.
- MUS 297/B,7 Personal and professional correspondence. – 1992. – 1 cm of textual records.
Originals.
- MUS 297/B,8 Personal and professional correspondence. – 1993. – 2.5 cm of textual records.
Originals.
- MUS 297/B,9 Personal and professional correspondence. – 1994. – 1 cm of textual records.
Originals and copies.
- MUS 297/B,10 Personal and professional correspondence. – 1995. – 1 cm of textual records.
Originals and copies.
- MUS 297/B,11 Personal and professional correspondence. – 1996. – 0.5 cm of textual records.
Originals.
- MUS 297/B,12 Personal and professional correspondence. – 1997. – 2 textual records.
Originals.
- MUS 297/B,13 Personal and professional correspondence. – [197-?], [ca. 1987-1997]. – 1.5 cm of textual records.
Originals and copies.

MUS 297/C BUSINESS RECORDS. – 1960-1999. – 2.46 m of textual records. – 13 photographs: b&w and col.; 25.5 x 20.5 cm or smaller.

Series containing records predominantly concerning business aspects of Bley's career as a professional jazz musician, including the operations of Improvising Artists Inc. (IAI). The series documents Bley's activities as a performing and recording artist in Canada, the USA, Europe, Japan, and elsewhere, including: discussions and negotiations with concert presenters, tour organizers, recording companies, broadcasters (including the CBC), and other musicians for Bley concerts and tours, recording sessions, and broadcast performances; arrangements for concerts and tours for other artists on the IAI roster; the promotion and distribution of sound and video recordings, particularly those in the IAI catalogue by Bley himself and by other IAI artists; the licensing of recordings; the publishing of compositions; royalties for the sale of Bley recordings; publishing royalties for compositions owned by Bley's publishing company, Pablo Music; contacts with other musicians and with other individuals and organizations in the jazz community; Bley's membership in the Europe Jazz Network; and administrative and financial aspects of Bley's teaching at the New England Conservatory of Music. The types of records include: correspondence; recording and performance contracts; licensing agreements; sales and royalty statements; clearance, registration, and other forms concerning compositions; financial and legal records; photographs; itineraries; programmes; press releases, discographies, reprints of articles and reviews, and other promotional material for Bley and IAI; Rolodex card files and other contact information records; database print outs; notes; record catalogues and other print matter; student rosters and evaluations; and minutes. While the files pertain predominantly to business matters, a few also contain personal correspondence.

The series contains the following sub-series: MUS 297/C1 Geographical Files; MUS 297/C2 Record Label Files; MUS 297/C3 Publishing Files; MUS 297/C4 General Files; MUS 297/C5 Contact Information Files.

The records now in the "General business correspondence" files (part of MUS 297/C4, General files) were received unfiled; they have been sorted and filed chronologically. The "General business correspondence" files relate to all business aspects of Bley's professional career, ca. 1974-1999 (predominantly 1988-1996), including some areas that are also documented in other sub-series of the Business records series.

All textual records in all files in sub-series MUS 297/C1, MUS 297/C2, MUS 297/C3, and MUS 297/C4 are subject to access restrictions; however, photographs in files in these sub-series are not subject to access restrictions. Files MUS 297/C5,13 and MUS 297/C5,14 are also subject to access restrictions.

Originals and copies.

MUS 297/C1 GEOGRAPHICAL FILES

MUS 297/C1/1 Specific Countries and Regions

MUS 297/C1/1,1 Africa. – 1967-1968. – 2 textual records.

- File containing letters from the Haitian composer and lawyer Gerald A. Merceron, residing in Upper Volta.
Originals.
- MUS 297/C1/1,2 Argentina. – 1976-1981. – 5 textual records.
File containing correspondence concerning the distribution of recordings and possible engagements.
Originals.
- MUS 297/C1/1,3 Argentina. – 1979-1981. – 4 textual records.
File containing correspondence concerning the distribution of recordings and possible engagements.
Originals.
- MUS 297/C1/1,4 Australia. – 1975-1978. – 0.5 cm of textual records.
File containing correspondence concerning the distribution of recordings.
Originals.
- MUS 297/C1/1,5 Australia. – [1976?]-1978. – 2 textual records.
File containing a letter concerning a possible tour and a booking brochure.
Original and copy.
- MUS 297/C1/1,6 Austria. –1974-1989. – 0.5 cm of textual records.
File containing correspondence, contracts, financial records, itineraries, and other records relating predominantly to performances and the organizing of tours. Included is a typescript article by Bley on Bix Beiderbecke.
Originals.
- MUS 297/C1/1,7 Austria. Thomas Stöwsand and Saudades – Tourneen. – 1989-1991. – 1 cm of textual records.
File containing correspondence, predominantly with Thomas Stöwsand and Saudades – Tourneen of Vienna, and itineraries concerning performances and tours.
Originals.
- MUS 297/C1/1,8 Austria. – 1989-1993. – 0.5 cm of textual records.
File containing correspondence, predominantly with Thomas Stöwsand of Saudades – Tourneen (Vienna), contracts, and other records concerning performances and recording sessions involving Bley.
Originals.
- MUS 297/C1/1,9 Austria. Thomas Stöwsand and Saudades – Tourneen. – 1993. – 0.5 cm of textual records.
File containing correspondence predominantly concerning tours organized by Saudades – Tourneen; also includes correspondence concerning the Spoleto Festival USA.

Originals.

- MUS 297/C1/1,10 Bahamas. – 1975. – 1 textual record.
File containing a letter to the International House of Music Limited concerning the distribution of recordings.
Original.
- MUS 297/C1/1,11 Belgium. – 1966-1979. – 0.5 cm of textual records.
File containing correspondence, predominantly concerning performances, broadcasts, recordings, and record promotion.
Correspondents include the drummer Barry Altschul.
Originals.
- MUS 297/C1/1,12 Belgium. – 1975-1976. – 7 textual records.
File containing correspondence and promotional material concerning record distribution.
Originals and copy.
- MUS 297/C1/1,13 Brazil. – 1975. – 1 textual record.
File containing a letter concerning record distribution.
Original.
- MUS 297/C1/1,14 Brazil. – 1987. – 2 textual records.
File containing letters from the musician Claudio Caribé.
Originals.
- MUS 297/C1/1,15 Bulgaria. – 1975. – 1 textual record.
File containing a letter concerning record promotion and distribution.
Original.
- MUS 297/C1/1,16 Canada. – 1965-1986. – 0.5 cm of textual records.
File containing correspondence, contracts, and a press clipping pertaining to such topics as proposed engagements, musical and other contacts, Bley's application for a Canada Council grant, and the release of the recordings of Charlie Parker in Montreal, 1953.
The CBC is a principal correspondent.
Originals and copies.
- MUS 297/C1/1,17 Canada. Radio Canada. – 1968-1992. – 4 textual records.
File containing correspondence and contracts.
Originals.
- MUS 297/C1/1,18 Canada. CBC Radio Contracts. – 1989-1994. – 0.5 cm of textual records.
File containing correspondence and agreements regarding recordings and performances.
Originals.

- MUS 297/C1/1,19 Canada. Festival International de Jazz de Montréal. – 1989. – 9 textual records.
File containing notes, a set list, a schedule, correspondence, and an artists' information sheet.
Originals and copy.
- MUS 297/C1/1,20 Canada. Festival International de Jazz de Montréal. – 1989-1994. – 0.5 cm of textual records.
File containing correspondence, contracts and related records, information sheets, a programme, financial records, a press release, and other records.
Originals and copies.
- MUS 297/C1/1,21 Canada. Festival International de Jazz de Montréal. – 1991-1992. – 0.5 cm of textual records.
File containing correspondence, concert contracts and an audio licensing agreement (all unsigned), a schedule, and other records concerning Bley performances at this festival. Also included is correspondence with Justin Time concerning a duo recording with Jon Ballantyne.
Originals and copies.
- MUS 297/C1/1,22 Canada. Festival International de Jazz de Montréal. Bley concert series. – 1992. – 7 textual records.
File containing correspondence, lists of compositions and of the production crew, and other records concerning the series of concerts featuring Bley (including contractual arrangements, publishers, and recordings of the concerts).
Originals.
- MUS 297/C1/1,23 Canada. Festival International de Jazz de Montréal. – 1992-1997. – 1 cm of textual records.
File containing correspondence, concert and recording contracts, financial records, notes, and other records predominantly concerning the Paul Bley concert series at the 1992 FIJM, as well as associated topics such as an appearance on Radio Québec. Also includes correspondence concerning a proposed 1997 concert engagement in London, Ontario.
Originals and copies.
- MUS 297/C1/1,24 Caribbean. – 1987-1992. – 9 textual records.
File containing personal and business correspondence with Carol Goss and Thomas Stöwsand concerning performances by Bley in Martinique and Guadeloupe and other topics.
Originals.
- MUS 297/C1/1,25 Chile. – 1972. – 1 textual record.
File containing an incoming letter concerning the jazz scene in Chile, and discussing a possible Bley tour.
Original.

- MUS 297/C1/1,26 Czechoslovakia. – 1974-1976. – 6 textual records.
File containing correspondence concerning possible performances by Bley.
Originals.
- MUS 297/C1/1,27 Denmark, Sweden, Norway, Finland, and Leningrad, Union of Soviet Socialist Republics. – 1965-1990. – 0.5 cm of textual records.
File containing correspondence and contracts concerning performances, broadcasts, recording sessions, record distribution, and other aspects of the jazz scene in Scandinavia and the USSR.
File originally titled “Denmark”.
Originals.
- MUS 297/C1/1,28 Denmark. – 1975-1991. – 1 cm of textual records.
File containing: correspondence concerning performances, record distribution, and other topics; notes; a recording contract; and a record catalogue.
Originals and copy.
- MUS 297/C1/1,29 Finland. – 1974-1976. – 0.5 cm of textual records.
File containing a contract and correspondence, predominantly concerning performances and record distribution and promotion.
Originals.
- MUS 297/C1/1,30 Finland. – 1975-1977. – 6 textual records.
File containing outgoing correspondence from IAI concerning record distribution.
Originals.
- MUS 297/C1/1,31 France. – 1966-1993. – 2 cm of textual records.
File containing correspondence, contracts, and a record catalogue, predominantly concerning performances, tour arrangements, tour packages by artists on IAI’s roster, the distribution and promotion of recordings, and the jazz scene in France.
Originals and copy.
- MUS 297/C1/1,32 France. – 1972-1990. – 0.5cm of textual records.
File containing correspondence and contracts, predominantly concerning performances and the distribution and promotion of recordings.
Originals.
- MUS 297/C1/1,33 Germany. – 1965-1993. – 2 cm of textual records.
File containing correspondence, notes, and a concert recording request form, predominantly pertaining to performances, contractual arrangements, recording sessions and rights, and the distribution and promotion of recordings. Correspondents include:

the musician Gebhard Ullman; Enja Records; and Manfred Eicher and other representatives of ECM Records.
Originals.

- MUS 297/C1/1,34 Germany (West). – 1974-1991. – 1 cm of textual records.
File containing correspondence, contracts, and record catalogues predominantly concerning tours, performances, recording sessions, and the distribution and promotion of recordings. Correspondents include the musicians Tony Oxley and Hans Lüdemann.
Originals and copies.
- MUS 297/C1/1,35 Greece. – 1979. – 2 textual records.
File containing correspondence concerning record distribution.
Originals.
- MUS 297/C1/1,36 Hungary. – 1976. – 1 textual record.
File containing a letter requesting IAI recordings and assistance.
Original.
- MUS 297/C1/1,37 Hungary. – 1977-1979. – 3 textual records.
File containing correspondence concerning record distribution, tours, and other topics. The correspondents include the musician Alberto Zuckermann, living in Budapest.
Originals.
- MUS 297/C1/1,38 India. – 1976. – 4 textual records.
File containing correspondence concerning a possible tour, proposed employment with IAI, and immigration to the USA.
Originals.
- MUS 297/C1/1,39 India. – 1977-1978, [197-]. – 13 textual records.
File containing correspondence and an annual report concerning requests for information and assistance, Jazz India, and the jazz scene in that country.
Originals and copies.
- MUS 297/C1/1,40 Israel. – 1977. – 2 textual records.
File containing correspondence concerning the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,41 Israel. – 1978-1979. – 4 textual records.
File containing correspondence with the Israel Jazz Society concerning record distribution and a proposed visit and performance by Bley.
Originals.
- MUS 297/C1/1,42 Italy. – 1966-1993. – 2.5 cm of textual records.
File containing correspondence, contracts, social security records, itineraries, financial records, and a record catalogue, predominantly

concerning performances, tour arrangements, tour packages by artists on IAI's roster (including the IAI Festival in Como, 1977), recording sessions, broadcasts, the distribution and promotion of recordings, and other aspects of the jazz scene in Italy.
Originals and copy.

- MUS 297/C1/1,43 Italy. – 1974-1988. – 0.5 cm of textual records.
File containing correspondence, contracts, notes, and social security records predominantly concerning tours, performances, recording sessions, and the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,44 Japan. – 1970-1978. – 0.5 cm of textual records.
File containing correspondence, a contract, unsigned contract forms, promotional material, memoranda, and a list of attorneys concerning such topics as tours of Japan, performances, and the licensing, distribution, promotion of recordings, 'Hara International Inc., and other firms with which IAI did business.
Originals and copies.
- MUS 297/C1/1,45 Japan. – 1975-1976. – 1 cm of textual records.
File containing correspondence, notes, memoranda, and other records concerning: the licensing, promotion, and distribution of recordings; a recording session; and a performance tour.
Originals and copies.
- MUS 297/C1/1,46 Japan. – 1976. – 0.5 cm of textual records.
File containing correspondence, notes, a visa application, court reporter's minutes, business cards, telephone messages, and other records concerning such topics as a tour of Japan, promotion and a proposed article on IAI, record production, and a proposed recording session.
Originals and copies.
- MUS 297/C1/1,47 Japan Correspondence. – 1976-1979. – 0.5 cm of textual records.
File containing correspondence, notes, and business cards concerning a possible tour and the licensing, promotion, and distribution of recordings.
Originals and copies.
- MUS 297/C1/1,48 Japan Tour. – 1976-1991. – 0.5 cm of textual records. – 2 photographs: b&w; 17.5 x 12.5 cm.
File containing correspondence, a contract, photographs, receipts, and other financial records predominantly concerning performances and tours of Japan. The two photographs (portraits of the bassist Jesper Lundgaard) were enclosed with his letter of 13 June 1989 to Carol Goss.
Originals.

- MUS 297/C1/1,49 Mexico. – 1975-1977. – 3 textual records.
File containing correspondence concerning the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,50 The Netherlands. – 1965-1991. – 2 cm of textual records.
File containing correspondence, contracts, a discography, notes, and other records concerning performances and tours (including the Paul Bley Synthesizer Show, the IAI Festival, and the October Meeting), recording sessions, broadcasts, contacts with other musicians, and the promotion and distribution of recordings. Included is correspondence concerning performances in the 1960s in other European countries, organized by Bley's representative in The Netherlands.
Originals and copies.
- MUS 297/C1/1,51 The Netherlands. – 1975-1991. – 1 cm of textual records.
File containing correspondence, a contract, a list of musicians, notes, a newsletter, reports, and other records concerning such topics as performance tours (including the 1987 and 1991 October Meeting) and the promotion and distribution of recordings.
Originals and copies.
- MUS 297/C1/1,52 New Zealand. – 1976-1977. – 6 textual records.
File containing correspondence concerning the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,53 Norway. – 1969-1977. – 0.5 cm of textual records.
File containing correspondence, an invoice, notes, and track sheets pertaining to such topics as tours, performances, recording sessions, contractual arrangements, contacts with other musicians, and the promotion and distribution of recordings. Includes personal correspondence from Bley (in Amsterdam, The Netherlands) to Annette Peacock.
Originals.
- MUS 297/C1/1,54 Norway. – 1975. – 1 textual record.
File containing an outgoing letter concerning the promotion and distribution of recordings.
Original.
- MUS 297/C1/1,55 Panama. – 1975. – 2 textual records.
File containing correspondence concerning the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,56 Poland. – 1969-1979. – 0.5 cm of textual records.

- File containing correspondence concerning such topics as performances, tours, and the licensing, promotion, and distribution of recordings.
Originals.
- MUS 297/C1/1,57 Poland. – 1975-1982. – 15 textual records.
File containing correspondence concerning such topics as performances, tours, and the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,58 Portugal. – 1974-1977. – 7 textual records.
File containing correspondence and a contract concerning performances and tours.
Originals.
- MUS 297/C1/1,59 Puerto Rico. – 1975. – 3 textual records.
File containing outgoing correspondence concerning the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,60 Romania. – 1974. – 2 textual records.
File containing outgoing correspondence concerning a tour and possible engagements.
Originals.
- MUS 297/C1/1,61 Russia. – [ca. 1968]-1978. – 7 textual records.
File containing correspondence concerning such topics as a tour and possible engagements, contacts with other musicians and jazz fans, comments on Bley's music, and the exchange of recordings.
Originals.
- MUS 297/C1/1,62 Singapore. – 1975. – 9 textual records.
File containing outgoing correspondence concerning the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,63 South Africa and South America. – 1965-1976. – 7 textual records.
File containing correspondence concerning such topics as: possible tours and engagements in South America, contacts with South American musicians, and the jazz scene in that continent; and the promotion and distribution of recordings in South Africa.
Originals.
- MUS 297/C1/1,64 South Africa, Republic of. – 1975-1978. – 24 textual records.
File containing correspondence and notes concerning the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,65 Spain. – 1974-[ca. 1992]. – 8 textual records.

- File containing correspondence and notes concerning tours and possible engagements.
Originals.
- MUS 297/C1/1,66 Spain. – [ca. 1978-1988]. – 7 textual records.
File containing correspondence and promotional material concerning tours, performances, and the promotion and distribution of recordings.
Originals and copy.
- MUS 297/C1/1,67 Sweden. – 1975-1990. – 11 textual records.
File containing correspondence concerning performances, the promotion and distribution of recordings, and other topics.
Originals.
- MUS 297/C1/1,68 Sweden. – 1975-1990. – 0.5 cm of textual records.
File containing correspondence, itineraries, notes, and contracts concerning tours, performances, recording sessions, record production, contacts with other musicians, and the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,69 Switzerland. – 1966-1989. – 1 cm of textual records. – 2 photographs: col.; 8.5 x 12.5 cm.
File containing correspondence, contracts, photographs, and a programme concerning such topics as tours, performances, broadcasts, contacts with other musicians, comments on Bley's music, the promotion and distribution of recordings, and legal and financial matters. The two photographs depict the proposed performance space in the Schössli Götzentel, and were enclosed with the letter from René Stettler to Bley, 15 November 1988.
Originals and copy.
- MUS 297/C1/1,70 Switzerland. – 1976, [197-?]. – 2 textual records.
File containing contracts for performances.
Originals.
- MUS 297/C1/1,71 Turkey. – 1989, [198-?]. – 2 textual records.
File containing outgoing correspondence concerning record licensing and a programme for the 17th International Istanbul Festival.
Original and copy.
- MUS 297/C1/1,72 United Kingdom. – 1965-1978. – 0.5 cm of textual records.
File containing correspondence and a contract concerning such topics as tours, performances, technical and other aspects of the production of Bley recordings, the promotion and distribution of recordings, contacts with other musicians, recording sessions, the jazz scene in the UK, the Freeman synthesizer, and the British

musicians' union and rules concerning work permits for visiting artists.

Originals.

- MUS 297/C1/1,73 United Kingdom. – 1975-1979. – 1 cm of textual records.
File containing correspondence, memoranda, and a press clipping predominantly concerning the promotion and distribution of recordings.
Originals and copy.
- MUS 297/C1/1,74 United Kingdom. – 1979-1993. – 0.5 cm of textual records.
File containing correspondence, predominantly concerning performances and recording engagements. Includes a letter from Bley's daughter, Solo Apache Peacock.
Originals.
- MUS 297/C1/1,75 USA Concerts. – 1966-1992. – 1 cm of textual records.
File containing correspondence, contracts, a lease, questionnaires, and other records concerning such topics as performances and tours, contacts with and assistance provided to other musicians, recording sessions, possible assistance under the USA Department of State's international arts affairs programme, real estate, and personal matters.
Originals and copies.
- MUS 297/C1/1,76 USA Concerts. – 1973-1995. – 0.5 cm of textual records.
File containing correspondence, contracts (including a recording agreement), a set list, and other records predominantly concerning performances in the USA. Also included are contracts concerning performances in Italy, Yugoslavia, and Israel.
Originals and copies.
- MUS 297/C1/1,77 USA. – 1978-1997. – 7 textual records.
File containing correspondence and contracts concerning performances.
Originals.
- MUS 297/C1/1,78 USA Hawaii. – 1976. – 1 textual record.
File containing an incoming letter inquiring about record distribution.
Original.
- MUS 297/C1/1,79 USA Washington DC. – 1976-1979. – 9 textual records.
File containing correspondence, contracts, and a purchase order predominantly concerning performances.
Originals.
- MUS 297/C1/1,80 USA Washington (State). – 1976. – 2 textual records.
File containing outgoing correspondence concerning the promotion and distribution of recordings.

Originals.

- MUS 297/C1/1,81 Union of Soviet Socialist Republics. – 1975. – 2 textual records.
File containing outgoing correspondence concerning the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,82 Venezuela. – 1975. – 2 textual records.
File containing outgoing correspondence concerning the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,83 Virgin Islands. – 1975. – 1 textual record.
File containing an outgoing letter concerning the promotion and distribution of recordings.
Original.
- MUS 297/C1/1,84 Yugoslavia. – 1974-1978. – 11 textual records.
File containing correspondence, a contract, programmes, and press clippings concerning such topics as performances, the promotion and distribution of recordings, and the jazz scene in Yugoslavia and elsewhere.
Originals and copies.
- MUS 297/C1/1,85 Yugoslavia. – 1975-1987. – 8 textual records.
File containing correspondence and contracts concerning performances and the promotion and distribution of recordings.
Originals.
- MUS 297/C1/1,86 Yugoslavia. – 1977-1979. – 0.5 cm of textual records.
File containing correspondence, contracts, press clippings, a programme, and other records concerning such topics as performances, magazine articles on Bley, and record promotion.
Originals and copies.

MUS 297/C1/2 General Countries Alphabetical Files

- MUS 297/C1/2,1 Countries alphabetical file: C. – 1993. – 9 textual records.
File containing correspondence predominantly concerning Bley recording sessions in Canada with Justin Time. The correspondents include musician Jane Bunnett.
Originals.
- MUS 297/C1/2,2 Countries alphabetical file: D. – 1991-1992. – 9 textual records.
File containing correspondence predominantly concerning Bley performances and recording sessions in Denmark.
Originals.
- MUS 297/C1/2,3 Countries alphabetical file: E. – 1991. – 1 textual record.

- File containing a letter from Annette Peacock, living in England, requesting information.
Original.
- MUS 297/C1/2,4 Countries alphabetical file: F. – 1981-1993. – 18 textual records.
File containing correspondence and financial records, predominantly concerning Bley performances and recording sessions in France, and contacts with musicians in that country (including Doudou Gouirand, Jeff Gardner, and Dan Rose).
Originals.
- MUS 297/C1/2,5 Countries alphabetical file: G. – 1991-1993, [199-?]. – 14 textual records.
File containing, predominantly, correspondence with musicians in Germany (Gebhard Ullman, Hans Lüdemann, and Theo Jörgensmann) concerning such topics as recording sessions and possible engagements; also, correspondence with Jane Bunnett concerning a German duo engagement, and incoming correspondence concerning financial matters.
Originals.
- MUS 297/C1/2,6 Countries alphabetical file: I J. – 1988-1993. – 22 textual records.
File containing correspondence concerning: Bley performances and recording sessions in Italy and the licensing and distribution of IAI recordings in that country; Bley's membership in the Europe Jazz Network (based in Ravenna, Italy); and contact with the Yugoslavian musician Bosko Petrovic.
Originals.
- MUS 297/C1/2,7 Countries alphabetical file: N. – 1991. – 7 textual records.
File containing correspondence, a programme, and contracts concerning: Bley's participation the 1991 October Meeting in The Netherlands; and contact with the musicians Karin Krog and John Surman (based in Norway and England).
Originals.
- MUS 297/C1/2,8 Countries alphabetical file: S. – 1991. – 2 textual records.
File containing: a postcard concerning a possible Bley visit to Madrid, Spain, and other topics; and a letter from Hakan Friberg of Sweden.
Originals.
- MUS 297/C1/2,9 Countries alphabetical file: UV. – 1991-1993. – 1 cm of textual records.
File containing correspondence, contracts, record inventories, discographies, a programme, and other records concerning such topics as: Bley performances and recording sessions in the USA and in other countries (with USA-based musicians); the possible licensing or purchase of the rights to IAI recordings; CD production; medical matters; and contacts with musicians based in

the USA and elsewhere, including Jimmy Giuffre, Gerry Hemingway, D.D. Jackson, Jon Ballantyne, Gary Peacock, Kenny Millions, Steve Swallow, Doudou Gouirand, and Franz Koglmann. Originals and copies.

MUS 297/C2 RECORD LABEL FILES

- MUS 297/C2,1 Arista. – 1975. – 5 textual records.
File containing correspondence and licensing agreements.
Originals and copy.
- MUS 297/C2,2 Artemis. – 1967-1977. – 0.5 cm of textual records.
File containing correspondence, royalty statements, and a licensing agreement.
Originals.
- MUS 297/C2,3 BYG Records. – 1966-1977. – 5 textual records.
File containing correspondence, agreements, agreement outlines, and notes.
Originals.
- MUS 297/C2,4 Capitol Records. – 1976. – 1 textual record.
File containing a statement of mechanical royalties.
Original.
- MUS 297/C2,5 Concord Jazz, Inc. – 1996-1997. – 0.5 cm of textual records.
File containing correspondence, recording agreements, and notes.
Originals and copies.
- MUS 297/C2,6 DIW. – 1991. – 1 textual record.
Royalty statement.
Original.
- MUS 297/C2,7 ECM Records. – 1970-1996. – 2.5 cm of textual records.
File containing correspondence, contracts, royalty statements, financial records, and other records.
Originals and copies.
- MUS 297/C2,8 ECM Records. – 1986-1988. – 0.5 cm of textual records.
File containing, predominantly, royalty and remittance statements.
Originals and copies.
- MUS 297/C2,9 ECM Records. – 1988-1995. – 3 textual records.
File containing a confirmation of payment and royalty and remittance statements.
Originals.
- MUS 297/C2,10 Enja Records. – 1980. – 1 textual record.
File containing a letter.
Original.

- MUS 297/C2,11 Evidence Music, Inc. – 1997. – 7 textual records.
File containing notifications of compulsory licenses.
Copies.
- MUS 297/C2,12 G N P Crescendo Records. – 1988-1989. – 2 textual records.
File containing royalty statements.
Originals.
- MUS 297/C2,13 Gramavision Inc. Paul Bley Sideman Contract. – 1980-1981. – 3 textual records.
File containing correspondence concerning Bley’s appearance on a Ralph Simon LP and subsequent publishing matters.
Original and copies.
- MUS 297/C2,14 Hat Hut Records. – 1989-1993. – 1 cm of textual records.
File containing correspondence, recording agreements, a draft addition to the IAI catalogue, and other records.
Originals and copies.
- MUS 297/C2,15 Justin Time. – 1990-1995. – 5 textual records.
File containing publishing royalty statements.
Originals and copies.
- MUS 297/C2,16 Labor Records. – 1996. – 1 textual record.
File containing correspondence and a recording agreement.
Copies.
- MUS 297/C2,17 Mercury Record Corporation. – 1968-1969. – 0.5 cm of textual records.
File containing correspondence, agreements, a royalty statement, and an invoice.
Originals and copies.
- MUS 297/C2,18 Milestone Records. – 1973-1978. – 0.5 cm of textual records.
File containing royalty statements, correspondence, and a recording agreement.
Original and copies.
- MUS 297/C2,19 Musidisc-Europe. – 1971-1977. – 5 textual records.
File containing correspondence, an agreement, and photocopies of cancelled cheques.
Originals and copies.
- MUS 297/C2,20 Owl Records. – 1977-1995. – 2 cm of textual records.
File containing correspondence, recording agreements, sales statements, and tax records.
Originals and copies.
- MUS 297/C2,21 Owl Records. – 1992. – 3 textual records.

- File containing sales statements.
Originals.
- MUS 297/C2,22 Philips' Phonographic Industries. – 1965-1966. – 6 textual records.
File containing correspondence and agreements concerning Philips,
and also Debut Records (Denmark).
Originals and copies.
- MUS 297/C2,23 Polydor Incorporated. – 1975. – 2 textual records.
File containing royalty statements.
Originals.
- MUS 297/C2,24 Polygram Records, Inc. (USA). – 1990-1994. – 6 textual records.
File containing correspondence, a mechanical license, and
publishing royalty statements.
Originals.
- MUS 297/C2,25 Polygram. – 1993. – 1 textual record.
File containing a letter enclosing an agreement concerning the Paul
Bley and Charlie Haden performance at the 1989 Festival
International de Jazz de Montréal.
Original.
- MUS 297/C2,26 Red Record. – 1990-1995. – 5 textual records.
File containing correspondence.
Originals.
- MUS 297/C2,27 Savoy Records Inc. and Xanadu Records Ltd. – 1962-1986. – 1 cm
of textual records.
File containing agreements, royalty statements, correspondence, a
catalogue, draft liner notes for the Charlie Parker in Montreal
recording, and a discography.
Originals and copies.
- MUS 297/C2,28 Sonet. – 1977-1991. – 0.5 cm of textual records.
File containing correspondence, an agreement, and a royalty
statement.
Originals and copies.
- MUS 297/C2,29 SteepleChase Productions ApS. – 1985-1997. – 1.5 cm of textual
records.
File containing agreements, correspondence, and royalty
statements.
Originals and copies.
- MUS 297/C2,30 SteepleChase Productions ApS. – 1985-1991. – 3 textual records.
File containing sales royalty statements and a statement of account.
Originals.
- MUS 297/C2,31 Verve. – 1996. – 1 textual record.

File containing a form concerning a compulsory license.

Original.

- MUS 297/C2,32 Wacoal Art Center Co., Ltd. – 1993. – 1 cm of textual records.
File containing correspondence, agreements, and other records.
Originals and copies.
- MUS 297/C3 PUBLISHING FILES**
- MUS 297/C3,1 American Mechanical Rights Association. – 1971-1982. – 2.5 cm of textual records.
File containing correspondence, royalty statements, articles of association, and other records.
Originals and copies.
- MUS 297/C3,2 American Society of Composers, Authors & Publishers. – 1973-1978. – 4 textual records.
File containing correspondence, application forms, and other records.
Originals and copies.
- MUS 297/C3,3 Artemis B.V. (The Netherlands). – 1978-1994. – 0.5 cm of textual records.
File containing correspondence and royalty statements.
Originals and copies.
- MUS 297/C3,4 Australian Mechanical Copyright Owners Society Ltd. – 1991-1992. – 2 textual records.
File containing royalty statements.
Originals.
- MUS 297/C3,5 BMI (USA). – [ca. 1982-1993]. – 0.5 cm of textual records.
File containing correspondence, royalty statements, and other records.
Originals and copies.
- MUS 297/C3,6 BMI (USA) Composer Agreements. – 1960-1988. – 1.5 cm of textual records.
File containing agreements, correspondence, and other records.
Originals and copies.
- MUS 297/C3,7 BMI (USA) Composer's Clearance Forms. – 1976-1979. – 1.5 cm of textual records.
File containing composer's clearance forms, correspondence, notes, and other records.
Originals.
- MUS 297/C3,8 BMI (USA) Correspondence. – 1974-1993. – 2 cm of textual records.

- File containing correspondence and other records.
Originals and copies.
- MUS 297/C3,9 BMI (USA) Form F-1. – 1976-1977. – 9 textual records.
File containing F-1 forms and related correspondence and notes.
Originals and copies.
- MUS 297/C3,10 BMI (USA) Publisher Agreements. – 1969-1989. – 1 cm of textual records.
File containing agreements, correspondence, and other records.
Originals and copies.
- MUS 297/C3,11 BMI (USA) Publisher Clearance Forms. – 1970-1985. – 3 cm of textual records.
Originals and copies.
- MUS 297/C3,12 BMI (USA) Disputed Compositions. – 1970-1978. – 1 cm of textual records.
File containing correspondence, notes, publisher clearance forms, and other records.
Originals and copies.
- MUS 297/C3,13 BMI (USA) Bley Royalties Statement. – 1969-1978. – 8 textual records.
Originals.
- MUS 297/C3,14 BMI (USA) Bley Foreign Royalties Statement. – 1968-1989. – 1 cm of textual records.
Originals and copies.
- MUS 297/C3,15 BMI (USA) Pablo Royalties Statement. – 1969-1989. – 1 cm of textual records.
Originals and copies.
- MUS 297/C3,16 Canadian Musical Reproduction Rights Agency Limited. – 1986-1988. – 0.5 cm of textual records.
File containing correspondence, licences, and a report.
Originals and copies.
- MUS 297/C3,17 Canadian Musical Reproduction Rights Agency Limited. – 1989-1993. – 5 textual records.
File containing correspondence and licences.
Originals.
- MUS 297/C3,18 Composers Questionnaire. – [197-]. – 4 textual records.
File containing an IAI form sent to musicians who recorded and performed with IAI, ca. 1978.
Originals and copy.
- MUS 297/C3,19 Eckart Rahn Publishing. – 1977-1982. – 4 textual records.

- File containing correspondence and a contract.
Originals and copies.
- MUS 297/C3,20 GEMA (German Federal Republic). – 1975-1980. – 0.5 cm of textual records.
File containing correspondence, royalty statements, and other records.
Originals and copies.
- MUS 297/C3,21 GEMA (German Federal Republic). – 1986-1992. – 5 textual records.
File containing royalty statements.
Originals.
- MUS 297/C3,22 Grammex (Denmark). – 1975. – 3 textual records.
File containing correspondence and an application for membership.
Originals and copies.
- MUS 297/C3,23 The Harry Fox Agency Inc. (USA). – 1975-1994. – 2.5 cm of textual records.
File containing correspondence, booklets, royalty statements, and other records.
Originals and copies.
- MUS 297/C3,24 Horo Records / Fly Music Publishing (Italy). – 1977-1981. – 1 cm of textual records.
File containing correspondence, an agreement, publishing forms, and other records.
Originals and copies.
- MUS 297/C3,25 Intersong. – 1977. – 1 textual record.
File containing an outgoing letter to BMI, copied to Intersong-France.
Copy.
- MUS 297/C3,26 IREC S.p.A. (Italy). – 1985-1989. – 1 cm of textual records.
File containing correspondence, an agreement, artist and mechanical copyright royalty statements, and other records.
Originals and copies.
- MUS 297/C3,27 IREC S.p.A. (Italy). – 1992-1993. – 0.5 cm of textual records.
File containing artist and mechanical copyright royalty statements.
Originals and copies.
- MUS 297/C3,28 Mechanical-Copyright Protection Society Limited (UK). – 1975-1976. – 0.5 cm of textual records.
File containing correspondence, an agreement, and a booklet.
Originals and copies.

- MUS 297/C3,29 Mechanical-Copyright Protection Society Limited (UK). – 1993. – 1 textual record.
File containing a joint notification (works) form for the composition *Someone for You*.
Original.
- MUS 297/C3,30 Miscellaneous publishing records. – [197-?], [198-?]. – 0.5 cm of textual records.
File containing computer print outs of titles and publishing information, notes, press clippings, and other print matter.
Originals and copies.
- MUS 297/C3,31 Nordisk Copyright Bureau (Scandinavia). – 1975-1989. – 1.5 cm of textual records.
File containing correspondence, agreements, royalty statements, and other records.
Originals and copies.
- MUS 297/C3,32 Nordisk Copyright Bureau (Scandinavia). – 1987-1989. – 6 textual records.
File containing correspondence and royalty statements.
Originals.
- MUS 297/C3,33 Pablo Music – BMI (USA) Catalogue and Computer Lists. – 1975-1982. – 2.5 cm of textual records.
File containing lists (typescript and computer print outs) of compositions published by Pablo, as well as royalty statements.

Originals and copies.
- MUS 297/C3,34 Pablo Music Catalogue – Compacts discs: New releases and current re-issues. – [ca. 1991]. – 1 textual record.
Original.
- MUS 297/C3,35 Pablo Music – Composition Registration Forms. – 1978. – 0.5 cm of textual records.
File containing Pablo forms for registering compositions, by Paul Bley and by other IAI artists, that were performed on IAI recordings.
Originals.
- MUS 297/C3,36 Pablo Music – Composers by Country. – 1976-1978. – 1 cm of textual records.
File containing completed copies of the Pablo form “List of Copyrighted Music Compositions Owned or Controlled by the Applicant” in various territories, as well as catalogues, mechanical royalty statements, and notes.
Originals and copies.

- MUS 297/C3,37 Pablo Music Correspondence. – 1970-1981. – 1 cm of textual records.
Originals and copies.
- MUS 297/C3,38 Pablo Music – Partnership Agreement and Blank Registration Forms. – 1979. – 4 textual records.
Copies.
- MUS 297/C3,39 Pablo Music Publisher / Composer Performance Notification. – 1977-1983. – 0.5 cm of textual records.
Originals.
- MUS 297/C3,40 Pablo Music – Publisher’s Contracts and Composer Biographies. – 1978-1986. – 0.5 cm of textual records.
Originals and copies.
- MUS 297/C3,41 Pablo Music – Radio Air Play. – 1976-1981. – 1.5 cm of textual records.
File containing playlists, related correspondence, and other records.
Originals and copies.
- MUS 297/C3,42 Pablo Music – Receipts and Banking. – 1978-1985. – 1 cm of textual records.
File containing royalty statements, financial records, and related correspondence.
Originals and copies.
- MUS 297/C3,43 Pablo Music – Société des auteurs compositeurs et éditeurs de musique (France). – 1978. – 4 textual records.
File containing a royalty statement and forms.
Originals and copy.
- MUS 297/C3,44 Performing Rights Organization of Canada Limited. – [197-?]. – 1 textual record.
File containing a note to file.
Original.
- MUS 297/C3,45 The Simkins Partnership (UK). – 1977-1978. – 1 cm of textual records.
File containing correspondence, an agreement, royalty statements, and other records concerning the ownership of compositions.
Originals and copies.
- MUS 297/C3,46 Société des auteurs compositeurs et éditeurs de musique / Société pour l’administration du droit de reproduction mécanique des auteurs compositeurs et éditeurs (France). – 1988-1991. – 3 textual records.
File containing royalty statements.
Originals.

- MUS 297/C3,47 Stainless Music / Emile Music. – 1993. – 1 textual record.
File containing a royalty statement.
Original.
- MUS 297/C3,48 Sun Records Music Publishing (France). – 1979. – 0.5 cm of textual records.
File containing correspondence and an agreement.
Originals and copies.
- MUS 297/C3,49 Yamaha Music Foundation (Japan). – 1990-1992. – 4 textual records.
File containing royalty statements.
Originals.

MUS 297/C4 GENERAL FILES

- MUS 297/C4,1 Biographical Information. – [ca. 1973]-1990. – 14 textual records.
File containing biographical sketches, galley proofs of *Who's Who* entries on Bley, correspondence, and other biographical records on Bley.
Originals and copies.
- MUS 297/C4,2 Canadian Academy of Recording Arts and Sciences. – [before 1993]. – 1 textual record.
Bley's membership card.
Original.
- MUS 297/C4,3 Cash flow summary, first quarter 1992. – 1993. – 1 textual record.
Original.
- MUS 297/C4,4 Catalogues and order forms. IAI records and videos. – [197-]-[199-]. – 9 textual records.
Copies.
- MUS 297/C4,5 Concertbüro Schreiner and Claus Schreiner. – 1985-1990. – 5 textual records.
File containing a *zustellungsurkunde* (writ of summons) and other records concerning financial matters.
Originals and copies.
- MUS 297/C4,6 Contracts. – 1971-1987. – 0.5 cm of textual records.
File containing, predominantly, contracts and related correspondence concerning tours and performances in the USA, Canada, Japan, and Europe; also includes other correspondence, a waybill, and notes concerning the performances recorded during Charlie Parker's 1953 visit to Montreal.
Originals.
- MUS 297/C4,7 Contracts. – 1980-1986. – 1 cm of textual records.

- File containing, predominantly, contracts for performances in Europe and the USA, and related correspondence; also includes other correspondence, itineraries, notes, travel memorabilia, receipts, and other records.
Originals and copies.
- MUS 297/C4,8 Contracts. Europe. – 1973-1977, [197-].– 4 textual records.
File containing contracts and related financial records for performances.
Originals.
- MUS 297/C4,9 Signed Contracts. – 1973-1985. – 11 textual records.
File containing, predominantly, contracts and related financial records for performances in the USA and Italy; also includes production notes for editing tape “M.M.” of a Giuffre / Konitz / Connors / Bley recording.
Originals.
- MUS 297/C4,10 Contracts. Gigs. – 1978-1996. – 0.5 cm of textual records.
File containing contracts for performances, recordings, and a broadcast in the USA, Canada, and Europe. Also included are related correspondence and financial records, and a rental agreement for real estate in Cherry Valley, NY.
Originals and copies.
- MUS 297/C4,11 Contracts. – 1979-1989. – 6 textual records.
File containing contracts for performances, broadcasts, and recordings in Canada, Switzerland, and France.
Originals.
- MUS 297/C4,12 Contracts. – [198-?]-1996. – 3 textual records.
File containing a recording agreement (unsigned), a blank BMI live foreign performance report form, and correspondence concerning an interview release.
Originals and copy.
- MUS 297/C4,13 Contracts. – 1990-1996, [199-?]. – 1 cm of textual records.
File containing contracts for performances, recordings, and broadcasts in several countries.
Originals and copies.
- MUS 297/C4,14 Discography. – [ca. 1968-1988]. – 1 cm of textual records.
File containing discographies, notes, correspondence, promotional material, release schedules, a list of master tapes, and other records pertaining to Bley’s recordings and IAI recordings by other artists.
Originals and copies.
- MUS 297/C4,15 Discography. – 1976, [197-]. – 6 textual records.
File containing discographies, notes, and correspondence concerning Bley’s recordings.

- Originals and copies.
- MUS 297/C4,16 Discography. – [197-?]-1989. – 0.5 cm of textual records.
File containing discographies, notes, press clippings, and other records pertaining to Bley's recordings.
Originals and copies.
- MUS 297/C4,17 Discography. – [198-?], 1990. – 6 textual records.
File containing discographies, press clippings, and an itinerary, predominantly concerning Bley's recordings.
Originals and copies.
- MUS 297/C4,18 Europe Jazz Network. – 1994. – 0.5 cm of textual records.
File containing a handbook, correspondence, information sheets, reports on concert presenters, and notes.
Originals and copies.
- MUS 297/C4,19 Europe Jazz Network. Agent Proposals. – [ca. 1990-1994]. – 4 textual records.
File containing listings of agents and the groups touring with those agents, printed out from the Europe Jazz Network databases.
Originals.
- MUS 297/C4,20 Europe Jazz Network. Agents. – [ca. 1990-1994]. – 5 textual records.
File containing reports of name and contact information concerning agents, printed out from the Europe Jazz Network databases.
Originals.
- MUS 297/C4,21 Europe Jazz Network. July 1990. – [1990]. – 1 textual record.
File containing a listing of agent proposals during the month of July 1990, printed out from the Europe Jazz Network databases.
The listing includes agents, groups, and the date.
Original.
- MUS 297/C4,22 Europe Jazz Network. Musicians. – [ca. 1990-1994]. – 3 textual records.
File containing reports of name and contact information concerning musicians, printed out from the Europe Jazz Network databases.
Originals.
- MUS 297/C4,23 Europe Jazz Network. Press. – [ca. 1990-1994]. – 1 textual record.
File containing a listing of media outlets, such as publishers and broadcasters, printed out from the Europe Jazz Network databases.
Original.
- MUS 297/C4,24 Europe Jazz Network. Promoters. – [ca. 1990-1994]. – 1 textual record.
File containing a listing of concert promoters, printed out from the Europe Jazz Network databases.

- Original.
- MUS 297/C4,25 Finances. – 1996. – 1 textual record.
Spreadsheet comparing Goss-Bley business and personal income and expenses for 1994 and 1995.
Original.
- MUS 297/C4,26 Financial records concerning concerts, tours, and recording sessions. – 1978-1996. – 0.5 cm of textual records.
File containing tour accounts, receipts for payments, correspondence, and other records concerning financial transactions for concert tours and recording sessions.
Originals and copies.
- MUS 297/C4,27 General business correspondence. – [197-?], 1974-1984. – 0.5 cm of textual records.
Originals and copies.
- MUS 297/C4,28 General business correspondence. – 1985-1987. – 18 textual records.
Originals.
- MUS 297/C4,29 General business correspondence. – 1988. – 0.5 cm of textual records.
File containing general business correspondence, including correspondence enclosing a contract.
Originals and copies.
- MUS 297/C4,30 General business correspondence. – 1989. – 0.5 cm of textual records.
File containing general business correspondence, including correspondence contracts.
Originals and copies.
- MUS 297/C4,31 General business correspondence. – 1990. – 1 cm of textual records.
Originals and copies.
- MUS 297/C4,32 General business correspondence. – 1991. – 1 cm of textual records.
Originals and copies.
- MUS 297/C4,33 General business correspondence. – 1992. – 4 cm of textual records.
File containing general business correspondence, including letter agreements with the New England Conservatory.
Originals and copies.
- MUS 297/C4,34 General business correspondence. – 1993. – 4 cm of textual records.

- Originals and copies.
- MUS 297/C4,35 General business correspondence. – 1994. – 4 cm of textual records.
Originals and copies.
- MUS 297/C4,36 General business correspondence. – 1995. – 4 cm of textual records.
Originals and copies.
- MUS 297/C4,37 General business correspondence. – 1996. – 1 cm of textual records.
Originals and copies.
- MUS 297/C4,38 General business correspondence. – 1997-1999. – 5 textual records.
Originals and copy.
- MUS 297/C4,39 General business correspondence. – [ca. 1985-1995]. – 1 cm of textual records.
Originals and copies.
- MUS 297/C4,40 Independent Music Producers Syndicate. *IMPS Journal*. – 1993. – 1 textual record.
May 1993 issue of this periodical, including a questionnaire for a survey of independent record labels, completed by Bley with information for IAI.
Original.
- MUS 297/C4,41 Itinerary. – 1973-1994. – 2.5 cm of textual records.
File containing itineraries (many annotated) for Paul Bley tours, business correspondence concerning such topics as tours and recording sessions, notes, promotional material, and financial records (including tour accounts).
Originals and copies.
- MUS 297/C4,42 New England Conservatory. – 1990-1998. – 0.5 cm of textual records.
File containing a poster for the jazz studies programme and other promotional material, policy records, career planning guides for students, notes, an incomplete student evaluation, and other records.
Originals and copies.
- MUS 297/C4,43 New England Conservatory. – 1992. – 3 textual records.
File containing records concerning the 1991-1992 academic year, including a class roster, student evaluations, and a schedule to Bley's contract.
Originals.

- MUS 297/C4,44 New England Conservatory. – 1992-1993. – 0.5 cm of textual records.
File containing class rosters, minutes and other administrative records, faculty and student lists, and promotional material, pertaining to the 1992-1993 academic year.
Originals and copies.
- MUS 297/C4,45 New England Conservatory. – 1992-1995. – 1 cm of textual records.
File containing correspondence, student evaluations and lists, administrative records, and other records.
Originals and copies.
- MUS 297/C4,46 New England Conservatory. – 1993-1994. – 0.5 cm of textual records.
File containing class rosters, minutes and other administrative records, faculty and student lists, promotional material, and a calendar, pertaining to the 1993-1994 academic year.
Originals and copies.
- MUS 297/C4,47 New England Conservatory. – 1994-1995. – 1 cm of textual records.
File containing correspondence, student rosters, student and faculty lists, minutes and other administrative records, and other records pertaining to the 1994-1995 academic year.
Originals and copies.
- MUS 297/C4,48 New England Conservatory. – 1995-1996. – 5 textual records.
File containing a student rosters, student and faculty lists, and other records pertaining to the 1995-1996 academic year.
Originals and copies.
- MUS 297/C4,49 NY state corporation franchise tax. – 1977-1982. – 0.5 cm of textual records.
File containing corporation franchise tax returns and related records.
Originals and copies.
- MUS 297/C4,50 NY state sales and use tax. – 1974-1980. – 0.5 cm of textual records.
File containing correspondence, financial and legal records, forms, a certificate, and other records.
Originals and copies.
- MUS 297/C4,51 NY state unemployment insurance (payroll). – 1975-1980. – 0.5 cm of textual records.
File containing correspondence, financial records, a subpoena, a notice, and other records.
Originals and copies.

- MUS 297/C4,52 Payroll forms 1099 filed. – 1978-1979. – 13 textual records.
File containing “miscellaneous income” forms documenting payments to artists by IAI and MasterSession Inc.
Originals and copies.
- MUS 297/C4,53 Press. – 1993. – 2 textual records.
File containing correspondence with *Down Beat* magazine.
Originals.
- MUS 297/C4,54 Promotional material. – [ca. 1968-1971]. – 1 textual record.
File containing a kit of Bley’s promotional material, including an itinerary, discography, and reprints of articles.
Original and copies.
- MUS 297/C4,55 Promotional material. – 1972-1979, [197-?]. – 22 textual records. – 2 photographs: b&w; 25 x 20 cm.
File containing promotional material (such as reprints of reviews and articles) for Bley and other IAI artists issued by IAI or by Carol Goss Personal Management, as well as photographs of the cover of *Down Beat* magazine featuring Bley.
Copies.
- MUS 297/C4,56 Promotional material. IAI roster. – [ca. 1974-1978]. – 0.5 cm of textual records. – 7 photographs: b&w; 25.5 x 20.5 cm.
File containing a kit of reprints of reviews and articles, photographs, biographical sketches, draft promotional text, and other promotional material for the IAI roster of touring and recording artists. The photographs are individual portraits of Barry Altschul, Ran Blake, Paul Bley, Steve Lacy, Gary Peacock, and Sun Ra.
Originals and copies.
- MUS 297/C4,57 Promotional material. – [ca. 1984-1995]. – 0.5 cm of textual records.
File containing reprints of articles, business cards, and other IAI promotional material.
Copies.
- MUS 297/C4,58 Promotional material. IAI website. – [ca. 1996]. – 6 textual records.
File containing print outs (some with handwritten additions and corrections) from the IAI website.
Originals.
- MUS 297/C4,59 Publishing Statements. IAI. – 1978. – 3 textual records.
File containing IAI’s mechanical royalty statements for recordings for the period 1976-1978, for payment to Pablo Music.
Originals.
- MUS 297/C4,60 Travel documents. – 1986-1994. – 15 textual records.

- File containing work permits, copies of passports, international social security records, and other records.
Originals and copies.
- MUS 297/C4,61 Video Classics, Australia. – 1979-1980. – 8 textual records.
File containing correspondence, a rolodex card, and a press clipping concerning the possible licensing and distribution of IAI videos.
Originals and copy.
- MUS 297/C4,62 Video distribution. – 1979-1992. – 1 cm of textual records.
File containing correspondence, press clippings and other print matter, inventories, notes, and other records concerning video and IAI's use of this medium.
Originals and copies.
- MUS 297/C4,63 Westbeth, The Artists Community, NYC. – 1985-1992. – 0.5 cm of textual records.
File containing correspondence, lease renewals, invoices, a legal notice, and notes concerning space leased by Bley and IAI.
Originals and copies.
- MUS 297/C4,64 Zolt & Loomis. – 1977-1980. – 0.5 cm of textual records.
File containing correspondence, financial and legal records, notes, and other records concerning IAI's finances and accounting.
Originals and copies.

MUS 297/C5 CONTACT INFORMATION FILES

- MUS 297/C5,1 Business cards. – [197-?]-[199-?]. – 4 cm of textual records.
File containing business cards collected by Bley, documenting contacts with musicians, promoters, festivals, broadcasters, journalists, record companies, instrument dealers, jazz societies, recording studios, and others involved in the music business, predominantly in the USA, Canada, and Europe.
Originals and copies.
- MUS 297/C5,2 Fax machine and telephone lists. – 1989-1995. – 0.5 cm of textual records.
File containing the names and numbers of individuals and organizations, predominantly in the music industry.
Originals.
- MUS 297/C5,3 Press USA. – [197- or 198-?]. – 1 textual record.
File containing a list of individuals in the American jazz media, and their contact information.
Copy.
- MUS 297/C5,4 Rolodex. Concerts International. – [ca. 1970-1979]. – 5 cm of textual records.

- File containing Rolodex reference cards, arranged alphabetically by country, of contact information for concert promoters and venues outside the USA. Also included are related notes, such as capacity of the venue, fees, pricing, and bookings of Bley and other artists. Originals.
- MUS 297/C5,5 Rolodex. Concerts International. – [ca. 1970-1981]. – 7 cm of textual records.
File containing Rolodex reference cards, arranged alphabetically by country, of contact information for concert promoters and venues outside the USA. Also included are related notes, such as capacity of the venue, negotiations, fees, pricing, and bookings of Bley and other artists. Originals.
- MUS 297/C5,6 Rolodex. Concerts USA. – [ca. 1975-1979]. – 5 cm of textual records.
File containing Rolodex reference cards, arranged alphabetically by state, of contact information for concert promoters and venues in the USA. Also included are related notes, such as brand of piano at the venue, its capacity, fees, pricing, and bookings of Bley and other artists. Originals.
- MUS 297/C5,7 Rolodex. Concerts USA. – [ca. 1975-1979]. – 6 cm of textual records.
File containing Rolodex reference cards, arranged alphabetically by state, of contact information for concert promoters and venues in the USA. Also included are related notes, such as capacity, fees, pricing, and bookings of Bley and other artists. Originals.
- MUS 297/C5,8 Rolodex. Distribution. – [ca. 1976-1978]. – 5 cm of textual records.
File containing Rolodex reference cards of contact information for record stores and distributors in the USA and other countries. Also included are notes concerning the distribution of IAI recordings and other topics. The cards are arranged alphabetically by company name in two sequences, with a small number of cards pertaining to NYC at the end. Originals.
- MUS 297/C5,9 Rolodex. Distribution. – [ca. 1977-1979]. – 2 cm of textual records.
File containing Rolodex reference cards of contact information for record stores and distributors in the USA and other countries. Also included are notes concerning the distribution of IAI recordings and other topics. The cards are arranged alphabetically by company name. Originals.
- MUS 297/C5,10 Rolodex. IAI. – [ca. 1974-1979]. – 3.5 cm of textual records.

- File containing Rolodex reference cards (“A” to “N” and “Y” only) of contact information and related notes, predominantly concerning general aspects of IAI’s operations in the NYC area that are not covered in more specific Rolodex files.
Originals.
- MUS 297/C5,11 Rolodex. IAI. – [ca. 1976-1979]. – 13 cm of textual records.
File containing Rolodex reference cards of contact information and related notes, predominantly concerning general aspects of IAI’s operations in the NYC area that are not covered in more specific Rolodex files.
Originals.
- MUS 297/C5,12 Rolodex. IAI. – [ca. 1976-1980]. – 13.5 cm of textual records.
File containing Rolodex reference cards of contact information and related notes, predominantly concerning general aspects of IAI’s operations in the NYC area that are not covered in more specific Rolodex files.
Originals.
- MUS 297/C5,13 Rolodex. Musicians. – [ca. 1977-1981]. – 5 cm of textual records.
File containing Rolodex reference cards of contact information and related notes concerning musicians in the USA and other countries. The cards generally indicate the instrument(s) played, and often also include references, itineraries, and other information. There are also cross-reference cards listing musicians according to their instrument.
Originals.
Records subject to access restrictions.
- MUS 297/C5,14 Rolodex. Musicians. – [ca. 1979]. – 4.5 cm of textual records.
File containing Rolodex reference cards of contact information and related notes concerning musicians in the USA and other countries. The cards generally indicate the instrument(s) played, and often also include references, engagements, and other information. There are also cross-reference cards listing musicians according to their instrument, and a small number of cards for video artists.
Originals.
Records subject to access restrictions.
- MUS 297/C5,15 Rolodex. Press. – [ca. 1975-1978]. – 6 cm of textual records.
File containing Rolodex reference cards of contact information concerning the music and jazz press in the USA and other countries. Included are notes on the distribution of IAI recordings to periodicals (presumably for review) and on other topics. The cards are largely arranged alphabetically by name of the contact person or publication.
Originals.
- MUS 297/C5,16 Rolodex. Press. – [ca. 1976-1980]. – 8 cm of textual records.

File containing Rolodex reference cards of contact information concerning the music and jazz press in the USA and other countries. Included are notes on the distribution of IAI recordings to periodicals (presumably for review) and on other topics. The cards are generally arranged alphabetically by name of the contact person or publication, with a few miscellaneous cards concerning NYC and the USA at the beginning.
Originals.

- MUS 297/C5,17 Rolodex. Radio. – [ca. 1979]. – 1 cm of textual records.
File containing Rolodex reference cards of contact information and related notes concerning radio stations, personnel, and jazz programming in the USA and other countries. The file begins with cards on the USA, which are arranged alphabetically by state; these are followed by cards concerning other countries, arranged alphabetically by country.
Originals.
- MUS 297/C5,18 Rolodex. Record Companies. – [ca. 1976-1978]. – 4.5 cm of textual records.
File containing Rolodex reference cards of contact information and related notes concerning record companies in the USA and other countries. The cards are arranged alphabetically by company.
Originals.
- MUS 297/C5,19 Rolodex. Miscellaneous. – [ca. 1976-1978]. – 2 cm of textual records.
File containing miscellaneous Rolodex reference cards of contact information concerning such topics as recording companies, distribution, the music and jazz press, and other aspects of IAI's operations.
Originals.
Unfiled cards placed in file created by archivist.
- MUS 297/C5,20 Sharp Wizard Electronic Organizer. – 1992-1993. – 1 cm of textual records.
File containing computer printouts of contact information from Bley's Sharp Wizard Electronic Organizer files, and an advertising leaflet for the organizer. Three printouts are labelled "Musicians, "Press", and "Gigs-Euro[pe]".
Originals and copy.
- MUS 297/C5,21 Sharp Wizard Electronic Organizer. – [ca. 1992-1993]. – 0.5 cm of textual records.
File containing computer printouts of contact information, believed to be from Bley's Sharp Wizard Electronic Organizer files.
Originals.
- MUS 297/C5,22 Telephone and address book: New York (USA). – [197-?]. – 1 textual record.

Telephone and address book listing Bley's musical, business, family, and personal contacts, predominantly in the USA.
Original.

MUS 297/C5,23 Telephone and address book: Europe, Japan (international). – [ca. 1976-1985]. – 1 textual record.

Telephone and address book listing Bley's musical, business, family, and personal contacts in countries other than the USA, as well as travel memorabilia. The listing is organized alphabetically by country.
Original.

MUS 297/C5,24 Telephone and address information. – [197-?]-1994. – 2 cm of textual records.

File containing pages from telephone and address books, address lists, a mailing list of music collections, and related notes concerning Bley's musical, business, family, and personal contacts.
Originals and copies.

MUS 297/D RECORDS CONCERNING PAUL BLEY PERFORMANCES AND TOURS. – [ca. 1954]-1999. – 30 cm of textual records.

Series containing concert programmes and other promotional material, posters, itineraries, and other records concerning Bley performances and tours.

Files MUS 297/D,26 to MUS 297/D,31 are subject to access restrictions.

Originals and copies.

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- | | |
|-------------|---|
| MUS 297/D,1 | Concert programmes and promotional material. – [ca. 1954-1956]. – 1 textual record.
Promotional leaflet, intended for mailing, for a tour by the Paul Bley trio.
Copy. |
| MUS 297/D,2 | Concert programmes and promotional material. – [1968?]. – 1 textual record.
Notice for a Bley concert at Town Hall, NYC.
Copy. |
| MUS 297/D,3 | Concert programmes and promotional material. – 1971. – 2 textual records.
Copies. |
| MUS 297/D,4 | Concert programmes and promotional material. – [1974]. – 1 textual record.
Programme for the Paul Bley and Scorpio “Switched on Universe” show at the Miami Space Transit Planetarium, Museum of Science, Miami, USA, April 1974.
Copy. |
| MUS 297/D,5 | Concert programmes and promotional material. – 1976. – 2 textual records.
Copies. |
| MUS 297/D,6 | Concert programmes and promotional material. – 1979. – 2 textual records.
Copies. |
| MUS 297/D,7 | Concert programmes and promotional material. – [1981]. – 1 textual record.
Copy. |
| MUS 297/D,8 | Concert programmes and promotional material. – 1982. – 2 textual records.
Copies. |

MUS 297/D,9	Concert programmes and promotional material. – 1983. – 3 textual records. Copies.
MUS 297/D,10	Concert programmes and promotional material. – 1984. – 2 textual records. Copies.
MUS 297/D,11	Concert programmes and promotional material. – 1985. – 3 textual records. Copies.
MUS 297/D,12	Concert programmes and promotional material. – 1986. – 1 textual record. Copy.
MUS 297/D,13	Concert programmes and promotional material. – 1987. – 1 textual record. Copy.
MUS 297/D,14	Concert programmes and promotional material. – 1989, [ca. 1989?]. – 21 textual records. Copies.
MUS 297/D,15	Concert programmes and promotional material. – 1990. – 26 textual records. Copies.
MUS 297/D,16	Concert programmes and promotional material. – 1991. – 20 textual records. Copies.
MUS 297/D,17	Concert programmes and promotional material. – 1992. – 33 textual records. Copies.
MUS 297/D,18	Concert programmes and promotional material. – 1993. – 31 textual records. Copies.
MUS 297/D,19	Concert programmes and promotional material. – 1994. – 25 textual records. Copies.
MUS 297/D,20	Concert programmes and promotional material. – 1995. – 17 textual records. Copies.
MUS 297/D,21	Concert programmes and promotional material. – 1996. – 16 textual records.

- Copies.
- MUS 297/D,22 Concert programmes and promotional material. – 1997. – 2 textual records.
Copies.
- MUS 297/D,23 Concert programmes and promotional material. – [198- or 199-?]. – 4 textual records.
Copies.
- MUS 297/D,24 Concert tickets. – 1992. – 7 textual records.
File containing tickets for: concerts featuring Bley with various other artists in the Jazz dans la nuit series at the Festival International de Jazz de Montréal; and a Bley - Jimmy Giuffre - Steve Swallow concert in Munich, Germany.
Copies.
- MUS 297/D,25 Information kits for artists. – 1992-1993. – 2 textual records.
File containing promotional material and concert and local information for the Bley – Jimmy Giuffre – Steve Swallow group on tour in Europe.
Originals and copies.
- MUS 297/D,26 Itineraries. – 1973-1977, [197-]. – 6 textual records.
File containing itineraries and related financial notes for tours by Bley and other IAI artists.
Originals and copies.
Records subject to access restrictions.
- MUS 297/D,27 Itineraries. – 1990-1992. – 7 textual records.
File containing itineraries and related financial accounts for tours by Bley and his groups.
Originals and copies.
Records subject to access restrictions.
- MUS 297/D,28 Itineraries. – 1991-1992. – 1.5 cm of textual records.
File containing itineraries and related financial accounts for tours by Bley and his groups.
Originals and copies.
Records subject to access restrictions.
- MUS 297/D,29 Itineraries. – 1993. – 5 textual records.
File containing itineraries and related financial accounts for tours by Bley and his groups.
Originals and copies.
Records subject to access restrictions.
- MUS 297/D,30 Itineraries. – 1994-1996. – 1 cm of textual records.
File containing itineraries and related financial accounts for tours by Bley and his groups.

- Originals and copies.
Records subject to access restrictions.
- MUS 297/D,31 Itineraries. – [198- or 199-]. – 2 textual records.
File containing itineraries and related financial notes for tours by Bley and his groups.
Originals.
Records subject to access restrictions.
- MUS 297/D,32 Le Mans Jazz Festival (France). – 1995. – 1 textual record.
Form listing the titles and composers of compositions performed by Paul Bley, Jimmy Giuffre, and Steve Swallow at the Abbaye de l'Epau, and which were broadcast on 30 April 1995.
Copy.
- MUS 297/D,33 Lists of compositions. – [198- or 199-], 1987-1992. – 7 textual records.
File containing lists of compositions (believed to be set lists for performances), including titles, sketches, keys, and other information.
Originals.
- MUS 297/D,34 New England Conservatory. Thelonius Monk Institute of Jazz Performance: Jazz Generations concert. – 1994. – 10 textual records.
File containing a programme, schedule, media kit, promotional leaflet, and correspondence concerning the Jazz Generations concert, in which Paul Bley performed solo and in trio with Ted Moses and Cecil McBee.
Originals and copies.
- MUS 297/D,35 Performer's passes. – 1992-1999, [199-?]. – 10 textual records.
File containing Bley's passes identifying him as a performing artist at various festivals and other events in Europe and the USA.
Originals.
- MUS 297/D,36 Posters for concerts and tours. – [1973-1974]. – 3 textual records.
Copies.
- MUS 297/D,37 Posters for concerts and tours. – 1977-1989. – 4 textual records.
The Bley-Richard Poole poster is dated 5 May [1989].
Copies.
- MUS 297/D,38 Posters for concerts and tours. – [1990-1992]. – 9 textual records.
Copies.
The Bley-Haden-Motian concert poster is dated 21 January [1990]; the Giuffre-Bley-Swallow "Life of a Trio" poster is probably dated 1991; the Bley-Peacock NDR concert poster is dated 11 April [1992].

- MUS 297/D,39 Posters for concerts and tours. – 1993. – 8 textual records.
Copies.
- MUS 297/D,40 Posters for concerts and tours. – 1994-1995. – 13 textual records.
The poster for the Bley solo concert at the Campus de Cadiz is dated 29 November [1995].
Copies.
- MUS 297/D,41 Posters for concerts and tours. – [1996]-1997. – 10 textual records.
The poster for the Bley-Parker-Phillips concert at Parthenay is dated 30 March [1996].
Copies.
- MUS 297/D,42 Posters for concerts and tours. – [198-?], [199-?]. – 3 textual records.
Copies.

MUS 297/E PAUL BLEY RECORDINGS AND RELATED RECORDS. – [ca. 1953]-2000. – 41 cm of textual records. – 7 photographs: b&w; 20 x 25 cm or smaller. – 1 negative: b&w; 3 x 24 cm. – 1 montage: col.; 42.5 x 28 cm. – 524 audio reels (ca. 296 hrs). – 19 audio cassettes (ca. 19 hrs 48 min.). – 2 videocassettes (ca. 1 hr 52 min.).

Series containing, predominantly, sound and video recordings of live and studio performances by Paul Bley (solo and with other musicians), comprising both concerts and recording sessions that are also documented (in whole or in part) in issued recordings and those that are entirely unissued; also included are related textual and graphic records. Among the sound recordings are: masters, including edited and unedited unmixed masters; safety masters and sub-masters; trial and final assemblies, including assemblies of unmixed masters; master mixes; and unmixed, mixed, and other copies. In the case of sound recordings related to projects issued by IAI and other record labels, many steps of the process between performance and publication are documented (for example, the original recording process, evaluation, selection, editing, titling, composer credits, assembly, mixing, and arrangements for pressing). Many recordings concerning issued projects also contain additional music that was not issued. Bley often made significant annotations on audio reel boxes, such as: his comments on and assessment of the performance, the piano, and technical aspects of the recording; and his subsequent decisions concerning the selection of performances to be issued, editing, assembly, mixing, and titling. Among the related records are: take sheets, track sheets, and other listings of personnel, titles, and other contextual and technical information concerning recorded concerts and studio recording sessions; empty audio reel boxes, and fragments of boxes; notes; sketches of assemblies; correspondence; forms, such as purchase and work orders; photographs; promotional material, including concert posters and programmes; draft liner notes; transcriptions of Bley's recorded solos; and dubs of radio broadcasts featuring Bley recordings. In addition to performances by Bley, some recordings also contain performances by groups that do not include Bley.

The series contains the following sub-series: MUS 297/E1 Live Recordings of Paul Bley and Related Records; MUS 297/E2 Studio Recordings of Paul Bley and Related Records; MUS 297/E3 Combined Studio and Live Recordings of Paul Bley and Related Records; MUS 297/E4 Other Records Concerning Paul Bley Recordings. In cases where the place of recording is not known, but there are no indications of a live audience, the recording has been described in MUS 297/E2. MUS 297/E3 contains: individual recordings that include both live and studio performances; and recordings, which while individually are either live or studio, are related to larger projects that combined both studio and live recordings. Related records found with a recording are described with that recording, and other related records are described in sub-series MUS 297/E4. The recordings in each sub-series are arranged according to the date of Bley's performance, which is generally (but not always) the same as the date of creation.

The descriptions in this series generally include (where known) the performers, instrumentation, titles, the place and date of the recorded performance, and the generation or stage of the recording. In order to minimize repetition, the names of composers have generally been omitted from the descriptions. A comprehensive listing of the compositions in Bley's recorded repertoire, and their composers, is available in Henk Kluck's discography, *Bley Play: The Paul Bley Recordings* (Emmen, The Netherlands, 1996).

Dub copies of Bley recordings are not described in this series. While many dubs are simply direct copies of described recordings, the boxes for some (particularly audio reels) often contain additional information on the recording, including song titles (and changes thereto), composer credits, editing and mixing decisions, and commentaries on the performances and on technical aspects of the recording. The existence of dubs with significant textual information is noted in the relevant descriptions.

Sound recordings pertaining to Sun Ra's *St Louis Blues: Solo Piano*, IAI 37.38.58, are described as part of MUS 297/E1 because of their integral connection with the unmixed masters and unmixed copies of the Bley-Sun Ra performances at Axis-in-Soho, July 1977, which are also described in MUS 297/E1.

File MUS 297/E1,97 is subject to access restrictions.

Originals and copies.

MUS 297/E1 LIVE RECORDINGS OF PAUL BLEY AND RELATED RECORDS

- MUS 297/E1,1 Bird [Charlie Parker] in Montreal. – 1986-[ca. 1993]. – 1 audio reel (31 min. 39 sec.): polyester, 38 cm/sec.; reel: 25 cm. – 4 textual records.
File containing: a sound recording (“safety copy of edited master”) of live performances (by: Charlie Parker, alto saxophone; Paul Bley, Valdo Williams, and Steep Wade, piano; Hal Gaylor, Bob Rudd, and Neil Michaud, double bass; Billy Graham, Bobby Malloy, and Ted Paskert, drums; Dick Garcia, guitar; Brew Moore, tenor saxophone); related listings and notes (originals), including titles, personnel, instrumentation, dates, locations, durations, and information on edits and splicing; Keith White’s draft liner notes (original) for the 1993 CD issue of these recordings; and a business card (copy). The compositions performed are *Ornithology*, *Cool Blues* (two versions), *Moose the Mooche*, *Embraceable You*, *Now’s the Time*, *Don’t Blame Me*, and *Wahoo* (some incomplete). The performances took place on CBC television on 5 February 1953 and at the Chez Paree nightclub on 7 February 1953.
Safety copy created 8 October 1986.
Reference number: T10 4083.
- MUS 297/E1,2 Paul Bley, Herbie Spanier, Charlie Haden, and F. Gruber, Los Angeles, USA; Paul Bley quintet, Live at the Hillcrest Club, Los Angeles; Bley, Ornette Coleman, Don Cherry, Billy Higgins, and Charlie Haden, Hillcrest Club. – 1958. – 3 audio reels (ca. 3 hrs 3 min.): polyester, 19 cm/sec.; reels: 18 cm. – 3 textual records.
Sound recordings (copies) of: live performances by Bley (piano), Spanier (trumpet), Haden (double bass), and F. Gruber of *Bemsha Swing* (T. Monk; two takes, the second split between two reels), *These Foolish Things*, *Bernie’s Tune*, and *Salt Peanuts* at the Caprice Club, 1958; and live performances by Bley (piano),

Coleman (alto saxophone), Cherry (trumpet), Charlie Haden (double bass), and Billy Higgins (drums) at the Hillcrest Club, October 1958, of *When Will the Blues Leave*, *If I Should Lose You*, *Confirmation* (C. Parker), *Blues*, *Cherry's Dream* (a contrafact over *All the Things You Are* changes), an unidentified piece, *Ruby My Dear* (Monk), *Tri*, *Compassion for Paul Bley*, *Presence*, *Blessing*, *Compassion*, *How Deep Is the Ocean*, *Free*, *I Got Rhythm*, *Focus on Sanity*, and *Rejoicing* (some incomplete, some multiple takes).

Some or all mono.

Re-boxed; original boxes in a textual folder.

Reference numbers: T7 6071 to T7 6073.

MUS 297/E1,3 Paul Bley, Ornette Coleman, Don Cherry, Charlie Haden, and Billy Higgins [Los Angeles, USA]. – [1958]. – 1 audio reel (24 min. 38 sec.): acetate, 19 cm/sec.; reel: 18 cm.

Sound recording (“copy master”) of live performances, ca. October 1958, by Bley (piano), Coleman (alto saxophone), Cherry (trumpet), Haden (double bass), and Higgins (drums) of a blues and two other unidentified compositions. The last piece is cut off.

Reference number: T7 6074.

MUS 297/E1,4 Paul Bley, Ornette Coleman, Don Cherry, Billy Higgins, and Charlie Haden [Los Angeles, USA]. – [1958]. – 1 audio reel (20 min. 4 sec.): acetate, 19 cm/sec.; reel: 18 cm.

Sound recording of live performances, ca. October 1958, by Bley (piano), Coleman (alto saxophone), Cherry (trumpet), Haden (double bass), and Higgins (drums) of an unidentified composition and of *Free* (Coleman). The unidentified piece is incomplete (the recording begins during the alto solo).

Reference number: T7 6075.

MUS 297/E1,5 Paul Bley small groups: Live the Hillcrest Club, Los Angeles, USA. – [1958]. – 1 audio reel (27 min. 38 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 1 textual record.

Sound recording of live performances, ca. October 1958, by Bley (piano), Ornette Coleman (alto saxophone), Don Cherry (trumpet), Charlie Haden (double bass), and Billy Higgins (drums) of *Compassion* (by O. Coleman; fragment), *Free*, two contrafacts over *I Got Rhythm* chord changes (one by Charlie Parker, the other by Coleman; late start on the Parker piece), and *If I Should Lose You*. Includes a spoken introduction of the band by Bley.

The box listing indicates that the recording once also held *How Deep Is the Ocean*.

Re-boxed; original box in a textual folder.

Reference number: T7 6076.

MUS 297/E1,6 Paul Bley small groups: Live the Hillcrest Club, Los Angeles, USA. – [1958]. – 1 audio reel (4 min. 20 sec.): acetate, 19 cm/sec.; reel: 18 cm. – 1 textual record.

Sound recording of a live performance, ca. October 1958, by Bley (piano), Ornette Coleman (alto saxophone), Don Cherry (trumpet), Charlie Haden (double bass), and Billy Higgins (drums) of *I Remember Harlem*.

The box listing indicates that the recording once also held *Ramblin'*, *Klacktoveedsedstene*, *The Blessing*, and *Free*.

Re-boxed; original box in a textual folder.

Reference number: T7 6077.

- MUS 297/E1,7 Ornette Coleman, Don Cherry, Billy Higgins, Charlie Haden, and Paul Bley [Los Angeles, USA]. – [1958]. – 1 audio reel (3 min. 44 sec.): acetate, 19 cm/sec.; reel: 18 cm.

Sound recording of live performances, ca. October 1958, by Bley (piano), Coleman (alto saxophone), Cherry (trumpet), Haden (double bass), and Higgins (drums) of *When Will the Blues Leave* (fragment consisting of part of the closing head) and *If I Should Lose You* (incomplete).

Reference number: T7 6078.

- MUS 297/E1,8 [Paul Bley quintet, Los Angeles, USA]. – [1958]. – 1 audio reel (23 min. 2 sec.): acetate, 19 cm/sec.; reel: 18 cm.

Sound recording of live performances of *Ramblin'* and an unidentified composition by musicians on piano, alto saxophone, trumpet, double bass, and drums.

Re-boxed (no relevant accompanying documentation); evidently a recording of Bley's October 1958 quintet with Ornette Coleman (alto saxophone), Don Cherry (trumpet), Charlie Haden (double bass), and Billy Higgins (drums).

Reference number: T7 6079.

- MUS 297/E1,9 [Paul Bley quintet, Los Angeles, USA]. – [1958]. – 1 audio reel (ca. 1 hr 30 min.): acetate, 19 cm/sec., 2 track, ½ track mono; reel: 25 cm. – 3 textual records.

File containing: a sound recording of live performances by musicians on piano, alto saxophone, trumpet, drums, and double bass of an unidentified blues, a contrafact over *All the Things You Are* chord changes, *Free* (Coleman), *Ruby My Dear* (Thelonius Monk), *When Will the Blues Leave* (Coleman) combined with another unidentified composition, *Little Rootie Tootie* (Monk), and other unidentified compositions; and fragments from audio reel boxes, found separated from the recording, which are evidently related to part of the recording (originals).

No relevant accompanying documentation; clearly a recording of the October 1958 quintet led by Bley (piano) with Ornette Coleman (alto saxophone), Don Cherry (trumpet), Charlie Haden (double bass), and Billy Higgins (drums).

The boxes for two smaller (18 cm) audio reels, found separated from this recording, correspond closely to (and provide additional information on) the first three pieces: the blues, which is attributed to Coleman (untitled); the contrafact of *All the Things You Are*,

which is also attributed to Coleman, and which is titled *Cherry's Dream* on one box; and *Free*. It is possible that the present recording is an assembly of one of these two smaller audio reels (which appear to be different generations of the same recording) and another undocumented recording of the same quintet.
Reference number: T10 4084.

- MUS 297/E1,10 [Paul Bley quintet, Los Angeles, USA]. – [1958]. – 1 audio reel (27 min. 53 sec.): acetate, 19 cm/sec.; reel: 18 cm.
Sound recording predominantly of live performances of *The Blessing* (O. Coleman) and three other unidentified compositions by musicians on piano, alto saxophone, trumpet, drums, and double bass; also includes a fragment from another jazz ensemble.
Re-boxed (no accompanying documentation); first group is no doubt Bley's October 1958 quintet with Ornette Coleman (alto saxophone), Don Cherry (trumpet), Charlie Haden (double bass), and Billy Higgins (drums).
Reference number: T7 6080.
- MUS 297/E1,11 [Paul Bley quintet, Los Angeles, USA]; Debussy preludes. – [1958]. – 1 audio reel (30 min. 43 sec.): acetate, 19 cm/sec., mono; reel: 18 cm. – 2 textual records.
Sound recording of performances by musicians on alto saxophone, trumpet, piano, double bass, and drums of *Focus on Sanity* (fragment starting during trumpet solo) and *Rejoicing* (both by Ornette Coleman), and a fragment of an unlisted third composition. Also contains broadcast dubs of Debussy preludes.
Re-boxed; original boxes in a textual folder. The name of the group is not listed, but this is no doubt a recording of Bley's October 1958 quintet with Ornette Coleman (alto saxophone), Don Cherry (trumpet), Charlie Haden (double bass), and Billy Higgins (drums).
Reference number: T7 6081.
- MUS 297/E1,12 Paul Bley quintet. – [ca. 1957-1958]. – 1 audio reel (ca. 1 min. 35 sec.): acetate, 19 cm/sec.; reel: 18 cm.
Sound recording of a live performance (fragment) of Ornette Coleman's *When Will the Blues Leave* (and possibly other blues heads) by musicians on piano, alto saxophone, trumpet, drums, and double bass (begins during piano solo, closing head is cut off).
Re-boxed (no original box information); original reel labelled "Bley, Quintet 1957 / fast blues in F. chart fragment / delicate tape (tails out)".
Although labelled 1957, this may be the October 1958 quintet with Coleman (alto saxophone), Don Cherry (trumpet), Charlie Haden (double bass), and Billy Higgins (drums).
Reference number: T7 6082.

- MUS 297/E1,13 Paul Bley, Ornette Coleman, Don Cherry, Charlie Haden, and Billy Higgins [Los Angeles, USA]. – [1958]. – 1 audio reel (16 min. 29 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of a performance, ca. October 1958, by Bley (piano), Coleman (alto saxophone), Cherry (trumpet), Haden (double bass), and Higgins (drums) of *Ramblin'* (complete version, and a fragment of the same take).
Originally stored on an 18 cm reel; moved to a 25 cm reel for conservation reasons. Label with identifying information will be removed from the original reel, and in due course preserved with the new reel.
Reference number: T10 4085.
- MUS 297/E1,14 Paul Bley quintet, Hillcrest Club, Los Angeles, USA: *Coleman Classics*, IAI 37.38.52. – 1975. – 2 audio reels (35 min. 12 sec.): polyester, 38 cm/sec., 2 track, mono; reels: 25 cm.
Sound recordings (“C.M.M [copies of master mixes] ... safety master”) of the live performances, ca. October 1958, by Bley (piano), Ornette Coleman (alto saxophone), Don Cherry (trumpet), Charlie Haden (double bass), and Billy Higgins (drums) issued as sides A and B of this LP: *Ramblin', How Deep Is the Ocean, When Will the Blues Leave, and Crossroads*.
Copies created on 7 November 1975.
Reference numbers: T10 4086, T10 4087.
- MUS 297/E1,15 [Paul Bley quintet, Los Angeles, USA]; and other unidentified music. – [1958?], [196- to 198-?]. – 1 audio reel (16 min. 3 sec.): polyester, 19 cm/sec.; reel: 13 cm.
Sound recording containing fragments of performances of jazz and popular music, mostly unidentified. Included is a fragment of *Ramblin'*, apparently by the October 1958 led by Bley (piano) with Ornette Coleman (alto saxophone), Don Cherry (trumpet), Billy Higgins (drums), and Charlie Haden (double bass), as well as other music by this ensemble.
No accompanying documentation.
Reference number: T5 1720.
- MUS 297/E1,16 Paul Bley quintet [Los Angeles, USA]. – [1958]. – 1 audio reel (25 min. 34 sec.): acetate, 19 cm/sec.; reel: 18 cm. – 2 textual records.
File containing: a sound recording of a concert by Bley (piano) and unidentified musicians on trumpet, vibraphone, double bass, and drums, performing *I Remember Harlem, The Donkey*, and other compositions (possibly *Rejoicing, Free Imp. / Free One, and Compassion for Paul Bley*); and the take sheets on two empty damaged audio reel boxes that once held recordings of a concert by Bley's quintet with Bobby Hutcherson (vibraphone), Don Cherry (trumpet), Billy Higgins (drums), and Charlie Haden (double bass) on 30 November 1958 at the Pasadena Museum, Los Angeles, USA (originals).
Bley is announced in a spoken introduction.

Re-boxed (no accompanying documentation); the music corresponds closely to the take sheets on the two audio reel boxes (found separately), which are believed to describe the same concert.

Reference number: T7 6083.

MUS 297/E1,17 [Paul Bley trio]. – [ca. 1958-1961?]. – 1 audio reel (ca. 1 hr 1 min.): acetate, 19 cm/sec., mono; reel: 18 cm.

Sound recording of live performances by a trio (piano, double bass, and drums) of *When Will the Blues Leave*, *I Remember Harlem*, *Long Ago and Far Away*, *Ramblin'*, and other unidentified compositions.

No accompanying documentation; almost certainly a recording of a Bley trio.

Reference number: T7 6084.

MUS 297/E1,18 Paul Bley, Gary Peacock, and Don Michaels; and Annette Peacock. – 1962-1963, [ca. 1962-1963?]. – 1 audio reel (ca. 1 hr 12 min.): acetate, 9.5 and 19 cm/sec., 4 track, ¼ track mono; reel: 18 cm. – 2 textual records.

Sound recording predominantly of performances (some or all live) by Bley (piano), Gary Peacock (double bass), and Michaels (drums) of *Darn That Dream*, a blues by Thelonius Monk (incorrectly listed as *Blue Monk*), *Overtoned*, *Sweet and Lovely*, *Long Ago and Far Away*, *Blues*, *Crossroads* (“chart only”), and other unidentified compositions. Also includes a performance by Annette Peacock (solo piano) of an unidentified composition. Recorded at the Lamp Post Restaurant, Tarrytown, NY, USA, December 1962 and January 1963, and also possibly at other locations and on other dates.

Re-boxed; original boxes in a textual folder.

Reference number: T7 6085.

MUS 297/E1,19 Paul Bley trio: Radio Free Berlin broadcast. – 1965. – 1 audio reel (31 min. 26 sec.): acetate and polyester, 19 cm/sec.; reel: 18 cm. – 2 textual records.

Sound recording of live performances by Bley (piano), Barry Altschul (drums), and Kent Carter (double bass) of *Touching* (two takes, one incomplete), *Start* (two takes), *Albert I Love You* (Annette Peacock), *Music Matador*, *Closer*, and *Sideways in Mexican*, October 1965.

Re-boxed; original boxes in a textual folder.

Reference number: T7 6086.

MUS 297/E1,20 Paul Bley trio. – 1965, 1966, [ca. 1965-1966?]. – 1 audio reel (ca. 1 hr 18 min.): acetate and polyester, 19 cm/sec.; reel: 18 cm. – 2 textual records.

Sound recording of live performances by Bley (piano), Mark Levinson (double bass), and Barry Altschul (drums) in Europe and the USA. Included are: *Both*, *Mazatalan*, *Albert's Love Theme*,

Ramblin', Mr Joy, and Crossroads ("set call" short take), at the B-14 Club, Rotterdam, The Netherlands, probably ca. 1965-1966; *Floater* and *Touching*, performed with A. [Attila] Zollar and the Norddeutscher Rundfunk (NDR) orchestra, 25 October 1965; and two takes of *Mazatalan*, recorded on 20 February 1966 at Columbia University and on 9 March 1966 at Hunter College. Also includes additional performances by a Bley trio (piano, double bass, and drums) that are not listed on the box, including *Ida Lupino* and two unidentified pieces, probably ca. 1965-1966. Re-boxed; original boxes in a textual folder. Reference number: T7 6087.

MUS 297/E1,21 Paul Bley trio. – [ca. 1965-1969, 197- or 198-?]. – 2 audio reels (ca. 1 hr 4 min.): polyester, 19 cm/sec.; reels: 18 cm. Sound recordings of live performances by Bley (piano), a bassist, and a drummer of *The Turnaround, Ramblin'*, and other unidentified compositions. First reel labelled "Paul Bley 1"; otherwise undocumented. Described as a set because of similar physical characteristics and content. Reference numbers: T7 6088, T7 6089.

MUS 297/E1,22 Paul Bley trio, Columbia University and Hunter College, NYC. – 1966. – 1 audio reel (57 min. 44 sec.): acetate, 19 cm/sec., 4 track, ¼ track stereo, 2 sides; reel: 18 cm. – 2 textual records. Sound recording of concert performances by Bley (piano), Mark Levinson (double bass), and Barry Altschul (drums). The trio performs *Both, Mazatlan, Albert's Love Theme, Syndrome, and Inside Out* at Columbia University, 20 February 1966, and *Ida Lupino, Ending, King Korn, Albert's Love Theme, and Blues Song* at Hunter College, 9 March 1966. Re-boxed; original boxes in a textual folder. Reference number: T7 6090.

MUS 297/E1,23 Paul Bley trio, Wayne State University, Detroit, USA. – 1966. – 1 audio reel (59 min. 48 sec.): acetate, 19 cm/sec., mono; reel: 18 cm. – 3 textual records. Sound recording of performances by Bley (piano), a bassist, and a drummer of *Ida Lupino, Crossroads, Mazatalan, Both*, possibly *Ictus*, and other unidentified compositions, at a concert sponsored by the Wayne Artist Society, 21 February 1966. Re-boxed; original boxes in a textual folder. Reference number: T7 6091.

MUS 297/E1,24 Paul Bley trio. – 1966. – 2 audio reels (ca. 1 hr 16 min.): polyester, 19 cm/sec., stereo; reels: 18 cm. – 2 textual records. Sound recordings of live performances of unidentified compositions by Bley (piano), Barry Altschul (drums), and a bassist, 23 September 1966. Altschul is listed as the drummer on only one of the boxes.

- Re-boxed; original boxes in a textual folder.
Reference numbers: T7 6092, T7 6093.
- MUS 297/E1,25 Paul Bley trio. – [ca. 1966-1969]. – 1 audio reel (16 min. 20 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of a concert performance of *Blood* by Bley (piano), Barry Altschul (drums), and Mark Levinson (double bass), preceded by a spoken introduction.
Re-boxed (no accompanying documentation).
Reference number: T7 6094.
- MUS 297/E1,26 Paul Bley trio, University of Penna [Pennsylvania, USA?]. – 1967. – 2 audio reels (50 min. 41 sec.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings of live performances by Bley (piano), Mark Levinson (double bass), and Barry Altschul (drums) of *Touching*, *Only Sweetly*, *Mazatlan*, *So Hard It Hurts*, and *Mr Joy*, 31 March 1967, preceded by a spoken introduction.
Possibly incomplete; there may have been three reels.
Reference numbers: T10 4088, T10 4089.
- MUS 297/E1,27 Paul Bley trio: Assembly. – 1968. – 1 audio reel (23 min. 32 sec.): polyester, 38 cm/sec., 2 track, stereo; reel: 25 cm.
Sound recording of a concert by Bley (piano), Barry Altschul (drums), and a bassist, performing *Blood*, *Isis*, and *Touching*.
Reference number: T10 4090.
- MUS 297/E1,28 Paul Bley trio, Town Hall [NYC]. – 1968. – 2 audio reels (58 min. 41 sec.): polyester, 19 cm/sec., 2 track, stereo; reels: 18 cm. – 4 textual records.
Sound recordings of live performances by Bley (piano), Barry Altschul (drums), and Mark Levinson (double bass) of *Miracles*, *Albert's Love Theme*, *Only Sweetly*, *Mr Joy*, *So Hard It Hurts*, and *Ida Lupino*, 21 January 1968.
"Reel 2" and "Reel 3".
Re-boxed; original boxes in a textual folder.
Reference numbers: T7 6095, T7 6096.
- MUS 297/E1,29 Paul Bley trio, Montreal. – 1968. – 3 audio reels (ca. 1 hr 5 min.): acetate and polyester, 19 cm/sec., 4 track, ¼ track stereo, 1 side; reels: 18 cm. – 6 textual records.
Sound recordings of live performances at the Café Campus by Bley (piano), Barry Altschul (drums), and Mark Levinson (double bass) of *When Will the Blues Leave*, *So Hard It Hurts* (false start and complete take), *Ida Lupino*, *Blood*, *Cousins*, *Crossroads*, *Only Sweetly*, and *Miracles*, 14 February 1968.
Re-boxed; original boxes in a textual folder.
Reels "#1", "#3" and "4".
Reference numbers: T7 6097 to T7 6099.

- MUS 297/E1,30 Paul Bley Synthesizer Show: Live at Town Hall. – 1969. – 1 audio reel (32 min. 42 sec.): acetate, 38 cm/sec., stereo; reel: 25 cm.
Sound recording of performances by the Paul Bley Synthesizer Show (Bley, RMI and Moog synthesizers; Bill Folwell, electric bass; Barry Altschul, drums and electric cymbals) of *The Archangel*, *Snakes*, *Cartoon*, *Wings of the Morning*, *Dreams*, and *Blood* (assembled into sides A and B of a proposed LP, apparently unissued).
Information on the types of synthesizers taken from dub copy box.
Reference number: T10 4091.
- MUS 297/E1,31 Paul Bley, Annette Peacock, Steve Haas, and Michael Smith, Munich or Düsseldorf, German Federal Republic. – [ca. 1969-1971]. – 2 audio reels (39 min. 49 sec.): polyester, 38 cm/sec., stereo; reels: 18 cm. – 4 textual records.
Sound recordings of live performances by Bley (ARP synthesizer and RMI electric piano), Peacock (voice, ARP synthesizer, and electric vibraphone), Haas (drums), and Smith (keyboard bass) of *Pig Foot*, *Only Lovely*, *Free Electronic*, *Ramblin'*, *Albert's Love Theme*, and possibly other compositions. Included are spoken introductions by Bley.
Boxes numbered “#3” and “#4”.
Re-boxed; original boxes in a textual folder.
Reference numbers: T7 6100, T7 6101.
- MUS 297/E1,32 Paul Bley Jazz Workshop, Boston, USA. – [ca. 1969-1972]. – 1 audio reel (ca. 35 min. 41 sec.): polyester, 19 cm/sec., 2 track, stereo; reel: 18 cm. – 1 textual record.
Sound recording of performances by Bley (ARP synthesizer, piano, and RMI electric piano) and unidentified musicians on drums and electric bass of *Started*, *Pig Foot*, and other unidentified compositions.
Re-boxed; original box in a textual folder.
Reference number: T7 6102.
- MUS 297/E1,33 Paul Bley trio. – [ca. 1969-1974?]. – 1 audio reel (11 min. 39 sec.): polyester, 19 cm/sec.; reel: 13 cm.
Sound recording of performances by Bley (electric piano) and unidentified musicians on electric bass and drums of *Blood*, *Olhos de Gato*, *Ida Lupino*, and possibly other unidentified compositions.
Reference number: T5 1721.
- MUS 297/E1,34 Paul Bley Jazz Workshop. – 1970. – 2 audio reels (ca. 1 hr 10 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 18 cm. – 2 textual records.
File containing: sound recordings of performances by Bley (synthesizer and possibly other keyboards) and unidentified musicians on drums, percussion, and electric bass of *Ida Lupino* (two takes), *Cartoon*, *The Archangel* (two takes), *Mr Joy*, *Nothing Ever Was*, *Anyway*, and *Pig Foot*; and two take sheets (originals).

Recorded 15 and 16 August 1970 (second day by Don Richardson, Cambridge, Massachusetts, USA).

Reference numbers: T7 6103, T7 6104.

- MUS 297/E1,35 [Paul Bley solo?]. – [197- or 198-?]. – 1 audio reel (40 min. 7 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of a live solo piano concert, including *Ramblin'*, *All the Things You Are*, and other unidentified compositions.
No accompanying documentation; likely a Bley recording.
Reference number: T10 4092.
- MUS 297/E1,36 Paul Bley trio. – [197- or 198-?]. – 1 audio reel (ca. 1 hr 0 min.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording of live performances by Bley (piano), a bassist, and a drummer of *Around Again*, *Ictus*, *Ramblin'*, and other unidentified compositions. Bley is announced over the applause during one break.
Re-boxed (no accompanying documentation).
Reference number: T10 4093.
- MUS 297/E1,37 Paul Bley and Arild Anderssen, Oslo, Norway. – 1973. – 3 audio reels (ca. 1 hr 10 min.): polyester, 38 cm/sec., 4 track, multitrack, CCIR; 2.5 cm, reels: 25 cm.
Sound recordings of live performances by Bley (piano), both solo and in duo with Anderssen (double bass), of *Olhos de Gato*, *Ida Lupino*, *Mr Joy*, and other unidentified compositions. Recorded 11 August 1973, possibly at Sonja Heines Og Niels Onstads Stiftelser.
Reference numbers: T10 W1 109 to T10 W1 111.
- MUS 297/E1,38 Paul Bley and Arild Anderssen, Oslo, Norway. – 1973. – 1 audio reel (ca. 1 hr 9 min.): polyester, 19 cm/sec., 2 track; reel: 25 cm.
Sound recording (“master/copy?”) of live performances on 12 August 1973 by Bley (piano) and Anderssen (double bass) at the Sonja Henie / Niels Onstad Stiftelser of *Eyes of the Cat (Olhos de Gato)*, *Touching*, *Goodbye Pork Pie Hat* (C. Mingus), *El Cordobes*, *Batterie*, *How Long Has This Been Going On*, *Carla*, *Crossroads*, *Ida Lupino*, *Violin* (“chart rewritten”), *And Now*, *the Queen*, *Syndrome*, *Closer*, and *Mr Joy*.
Reference number: T10 4094.
- MUS 297/E1,39 Paul Bley solo, Helsinki, Finland, and Oslo, Norway. – 1973, 1974. – 1 audio reel (59 min. 44 sec.) : polyester, 19 cm/sec., 2 track, stereo; reel: 25 cm.
Sound recording (copy) of performances by Bley (piano) at: Finlandia Hall / Chamber Music Hall, Helsinki, 8 or 23 August 1974; and the Henie Centre, Oslo, 12 August 1973 and/or 11 November 1973 (some possibly studio). At Finlandia Hall: *Alone Again*, *Eyes of the Cat (Olhos de Gato)*, *Ida Lupino*, *Lorraine*, *Started*, *Don't Explain*, *Batterie*, *Porgy*, *Mr Joy*, *Ictus* / *Compassion For Paul Bley*, *Carol*, *Crossroads*, *When Will the*

Blues Leave, So Hard It Hurts, Imp. Melody, All the Things You Are, I Remember Harlem, Seven (Carla Bley), and other unidentified compositions. The Oslo titles may include *One Long Song, Violin, Circles*, and possibly others.
Reference number: T10 4095.

- MUS 297/E1,40 Paul Bley and Scorpio, New York University, NYC. – 1973. – 2 audio reels (ca. 1 hr 26 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings of live performances by Bley (piano and electric piano) and Scorpio (Barry Altschul, drums and percussion; Dave Holland, bass; James Blood Ulmer, electric guitar), 13 December 1973, of *So Hard It Hurts, Blood, El Cordobes, Syndrome, Floater, Pig Foot* (two takes), *Seven, And Now, the Queen, Eyes of the Cat (Olhos de Gato), Mr Joy, Ida Lupino, Only Sweetly, Started, Free Piece*, and *Closer*. Bley introduces the band at the end of the concert.
Reference numbers: T10 4096, T10 4097.
- MUS 297/E1,41 [Paul Bley trio]. – [ca. 1973-1976?]. – 1 audio reel (24 min. 55 sec.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording of live performances by a trio (piano, double bass, drums) of *Olhos de Gato* and other unidentified compositions.
No relevant accompanying documentation; clearly a recording of a Bley trio.
Reference number: T10 4112.
- MUS 297/E1,42 [Paul Bley and Scorpio]. – [ca. 1974]. – 1 audio reel (48 min. 0 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording predominantly of live performances by musicians on electric piano, drums, electric bass, and electric guitar of *Donkey, Ramblin', Pigfoot, Mr Joy, Ida Lupino, Olhos de Gato*, and two other unidentified compositions (one complete take, one fragment). Also contains a partial dub of a popular song, possibly *It Had to Be You* as sung by Ray Charles.
No accompanying documentation; clearly a Scorpio live recording.
Reference number: T7 6105.
- MUS 297/E1,43 [Paul Bley and Scorpio]; and jazz quartet. – [1974]. – 1 audio reel (25 min. 25 sec.): acetate, 19 cm/sec.; reel: 18 cm. – 1 textual record.
Sound recording of a medley, apparently live, of *Blood* and other compositions (possibly *Batterie* and *King Korn*) by musicians on electric piano, electric bass, electric guitar, and drums (ca. 4 min. 15 sec.). Also contains performances of unknown compositions by a quartet of piano, drums, double bass, and male voice.
The electric group is no doubt Scorpio (the 1974 version with Jaco Pastorius, Bruce Ditmas, and either Pat Metheny or Ross Traut). Original reel was labelled “Jaco 1 Tune [Only?]”.

Re-boxed. The original box is preserved in a textual folder; however, its labelling is for a different 1974 studio session by Bley, Pastorius, Traut, and Ditmas.
Reference number: T7 6106.

- MUS 297/E1,44 Paul Bley and Scorpio [Miami, USA; NYC?]. – [1974]. – 1 audio reel (ca. 1 hr 21 min.): polyester, 19 cm/sec., 4 track, ¼ track, 2 sides; reel: 18 cm.
Sound recording of live performances by Bley and Scorpio (drums and percussion, electric bass, electric guitar) at: the Miami Space Transit Planetarium, Museum of Science, Coral Gables (Miami); and possibly at the Café Wha, NYC. At the Planetarium (Bley: electric piano, synthesizer): *Ramblin'*, *Olhos de Gato*, rocketship countdown and blastoff seguing into *Mr Joy*, *Pigfoot*, and spoken announcements. At other location (Café Wha?; Bley: electric piano): *The Turnaround*, *Olhos de Gato* (two versions), unidentified slow blues, *Ramblin'*, *Blood*, *Ida Lupino*, and talk. Also contains *Jesus Christ Superstar* and fragments of other orchestral music.
Although not listed, announcements and other content make clear that one side contains a Scorpio performance at the Planetarium. Box label gives Café Wha as the location, and lists Ross Traut (guitar), Jaco Pastorius (electric bass), and Bruce Ditmas (drums) as the other musicians; however, the listed song titles do not agree with either side, so this recording may be in an unrelated box.
Reference number: T7 6107.
- MUS 297/E1,45 Paul Bley quartet, WPBT-TV, Miami, USA. – 1974. – 1 audio reel (29 min. 9 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording (“audio tape copy of a 2” [5.1 cm] colo[u]r videotape”) of a live television performance by Paul Bley (ARP 2500 synthesizer, Fender and RMI electric pianos), Danny Rose (electric guitar), and unknown musicians on bass and drums. Included are *Olhos de Gato* and other unidentified compositions.
Reference number: T10 4098.
- MUS 297/E1,46 Paul Bley quartet, Miami, USA. – 1974. – 1 audio reel (ca. 2 hrs 9 min.): polyester, 19 cm/sec., 4 track, ¼ track stereo, 2 sides; reel: 25 cm.
Sound recording of live performances by Bley (ARP 2500 synthesizer and Fender electric piano), Bruce Ditmas (drums), Danny Rose (rhythm guitar and drums), Tom Malone (bass), and Mark Egan (bass) at the Miami Space Transit Planetarium, Museum of Science, Coral Gables (Miami), of *Olhos de Gato* and other unidentified compositions.
Reference number: T10 4099.
- MUS 297/E1,47 Paul Bley and Scorpio [Miami, USA]. – [1974]. – 1 audio reel (48 min. 10 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 1 textual record.

Sound recording of live performances by Bley (ARP synthesizer and Fender electric piano), Ross Traut (electric guitar), and unidentified musicians on drums and electric bass of *Pig Foot*, *Olhos de Gato*, and other unidentified compositions. Includes a spoken rocket-launch countdown.

A spoken introduction identifies the group as Scorpio. Content indicates that the performance took place at the Miami Space Transit Planetarium, Museum of Science, Coral Gables (Miami).

Originally two channels, but one contains only noise and silence: "Chan 1 – blown / Chan 2 - only".

Re-boxed; original box in a textual folder.

Reference number: T7 6108.

MUS 297/E1,48 Paul Bley and Scorpio, Columbia University, NYC. – 1974. – 4 audio reels (ca. 3 hrs 16 min.): polyester, 19 cm/sec.; reels: 25 cm.

Sound recordings of live performances by Bley (piano and electric piano) and Scorpio (Bruce Ditmas, drums; Steve Kahn, electric guitar; Dave Holland, bass), 28 February 1974, of *Harlem*, *Mr Joy*, *Syndrome*, *Started*, *When Will the Blues Leave*, *Ida Lupino*, *Closer*, *Sweetly*, *Pig Foot*, *So Hard It Hurts*, *Around Again*, *Eyes of the Cat* (*Olhos de Gato*), *Mazatlan*, *Touching* and *Ictus*. Included are unmixed masters (ca. 1 hr 23 min. in duration; apparently incomplete) and unmixed copies (ca. 1 hr 53 min.).

Masters: 2 track, stereo.

Reference numbers: T10 4100 to T10 4103.

MUS 297/E1,49 Paul Bley and Scorpio, Miami, USA. – 1974. – 1 audio reel (ca. 1 hr 20 min.): polyester, 19 cm/sec., 2 track, stereo; reel: 25 cm.

Sound recording of live performances by Bley (ARP synthesizer and Fender electric piano) and Scorpio (Bruce Ditmas and Danny Gottlieb, drums; Danny Rose, guitar; Tom Malone and Mark Egan, bass) at the Miami Space Transit Planetarium, Museum of Science, Coral Gables (Miami), 12 April 1974, of *Olhos de Gato* and other unidentified compositions.

Reference number: T10 4104.

MUS 297/E1,50 Paul Bley and Scorpio, NYC. – 1974. – 1 audio reel (39 min. 0 sec.): polyester, 19 cm/sec., 4 track, ¼ track stereo, 1 side; reel: 18 cm. – 2 textual records.

Sound recording of performances by Paul Bley and Scorpio (Bley, Fender electric piano "with WhaWha"; Pat Metheny, electric guitar; Jaco Pastorius, electric bass; Bruce Ditmas, drums) at Café Wha, NYC, of *Free Ballad*, *Mr Joy*, *Pig Foot*, *Ida Lupino*, *Ramblin'*, *Donkey*, *Eyes of the Cat*, *Ictus-Blood*, and *The Turnaround* (some multiple takes), 15 May 1974. The music is performed as a non-stop set.

The Turnaround incorrectly listed as *When Will the Blues Leave* on box.

Re-boxed; original boxes in a textual folder.

Reference number: T7 6109.

- MUS 297/E1,51 Paul Bley and Scorpio, NYC; Bley trio, *Blood*. – [ca. 1966], [1974]. – 1 audio reel (ca. 1 hr 8 min.): polyester, 19 cm/sec.; reel: 18 cm.
 Sound recording containing: live performances by Paul Bley and Scorpio (Bley, Fender electric piano; Ross Traut?, guitar; Jaco Pastorius, electric bass; Bruce Ditmas, drums) at Café Wha, NYC, 18 May [1974] (ca. 44 min.); and a partial dub of the Bley trio's LP *Blood*. Scorpio performs *Cynic*, *Dr Jeckle*, *Ramblin'*, *Mr Joy*, *Blood*, *Ida Lupino*, *The Donkey*, and other unidentified compositions.
 Notes on the audio reel box indicate that Ross Traut is the guitarist; however, a label on the reel states "Jaco / Pat [Metheny?] / Paul / Bruce".
 Scorpio performance incorrectly dated 18 May 1972 on box.
 Reference number: T7 6110.
- MUS 297/E1,52 Paul Bley and Scorpio [NYC]. – 1974. – 1 audio reel (24 min. 54 sec.): polyester, 19 cm/sec., 4 track, ¼ track stereo, 1 side; reel: 18 cm.
 Sound recording of performances by Paul Bley and Scorpio (Bley, Fender electric piano; Ross Traut, guitar; Jaco Pastorius, electric bass; Bruce Ditmas, drums) of *Dreams*, *Dr Jeckel*, *Rejoicing* (two takes), *Ictus*, *Turns*, *Batterie*, *King Korn*, *Blood*, *Mr Joy*, *4/4 Free*, and *Syndrome*. Recorded at Café Wha [NYC], 18 May 1974.
 Reference number: T7 6111.
- MUS 297/E1,53 Paul Bley solo and trio, Helsinki, Finland. – 1974. – 2 audio reels (ca. 2 hrs 15 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 25 cm. – 2 textual records.
 File containing: a sound recording (master) of a live performance by Bley (piano) at Finlandia Hall / Chamber Music Hall, August 1974, playing *Alone Again*, *Eyes of the Cat (Olhos de Gato)*, *Ida Lupino*, *Lorraine*, *Started*, *Don't Explain*, *Batterie*, *Porgy*, *Mr Joy*, *Ictus / Compassion For Paul Bley*, *Carol*, *Crossroads*, *When Will the Blues Leave*, *So Hard It Hurts*, *Imp. Melody*, *All the Things You Are*, *I Remember Harlem*, *Seven* (Carla Bley), and other unidentified compositions; a sound recording (master) of a live performance by Bley (piano and other keyboards), Edward Wesala (drums and percussion), and Arild Anderssen (bass), at the N-Club, 24 August 1974 (possibly broadcast by TV-2), playing *Octavia*, *Birds*, *Your There*, and *Blue* (all by Paul Bley), *Can't Get Started*, *Olhos de Gato*, *Mr Joy*, *Donkey*, *Batterie*, *Oleo*, and *Ida Lupino*; and listings of titles, instrumentation, personnel, and other contextual and technical information (originals).
 Some song titles from dub copies. Significant comments on dub boxes.
 The listing and notes on the boxes give variously 8 and 23 August 1974 as the date of the solo performance.
 Reference numbers: T10 4105, T10 4106.

- MUS 297/E1,54 Paul Bley and William Burroughs, New York University Loeb Student Center, NYC. – 1975. – 4 audio reels (ca. 2 hrs 2 min.): polyester, 19 and 38 cm/sec.; reels: 25 cm. – 1 textual record. Sound recordings (unmixed masters) of a live performance by Bley (piano) and Burroughs (spoken word) on 22 March 1975. Bley performs *Batterie*, *Blood*, *Blues*, *Blues for Roy*, *Cherry Valley* (a blues by Bley), *Compassion / Compassion for Paul Bley* (O. Coleman), *Crash*, *Don't Explain*, *Eyes of the Cat (Olhos de Gato)*, *Free*, *I Remember Harlem*, *Ictus*, *Ida Lupino*, *Lorraine*, *Mr Joy* (“sneak in *Crossroads*”), *Music Matador*, *Please Don't Ever Leave Me*, *Porgy*, *Ramblin'*, *Rejoicing*, *Seven*, *Started*, and other unidentified compositions (some multiple takes and medlies). Also includes piano and voice sound checks. Some song titles from dub copies. Significant comments on some dub copy boxes. One dub copy re-boxed; original box in a textual folder. Bley was recorded on 2 tracks at 38 cm/sec., and Burroughs at 19 cm/sec. Some reels include both speeds. Reference numbers: T10 4107 to T10 4110.
- MUS 297/E1,55 Paul Bley solo, Bordeaux, France. – 1975. – 1 audio reel (29 min. 5 sec.): polyester, 19 cm/sec.; reel: 25 cm. Sound recording (unmixed master) of a concert by Bley (piano), performing *Blues in F*, *Mr Joy*, *I Can't Get Started*, *Please Don't Ever Leave Me*, *Syndrome*, and *Ida Lupino*, November 1975. Song titles from dub copy. “European curve”. Reference number: T10 4111.
- MUS 297/E1,56 Paul Bley solo, Japan Radio. – [1976?]. – 1 audio reel (7 min. 34 sec.): polyester, 19 cm/sec., stereo; reel: 18 cm. Sound recording of a live performance by Bley (piano) of *Ballade*, with talk preceding and following the music. Probably from the 1976 Japan tour. Reference number: T7 6112.
- MUS 297/E1,57 Paul Bley, Gary Peacock, and Barry Altschul, Tokyo. – [1976]. – 1 audio reel (ca. 1 hr 2 min.): polyester, 19 cm/sec., 1 track, mono; reel: 25 cm. Sound recording of a concert at Kosei Nenkin Hall by Bley (piano), Peacock (double bass), and Altschul (drums), performing *Harlem*, *Turns*, *Dr Solo*, *Syndrome*, *And Now, the Queen*, *Please Don't Ever Leave Me*, and *Vashkar*. Notes on the box indicate that the location, personnel, and compositions were identified after the fact by Bley. No doubt from the 1976 Japan tour. Reference number: T10 4113.

- MUS 297/E1,58 Paul Bley, Gary Peacock, and Barry Altschul, Kyoto, Japan: *Japan Suite*, IAI 37.38.49. – 1976. – 2 audio reels (ca. 2 hrs 9 min.): polyester, 19 cm/sec., 4 track, ¼ track, 2 sides; reels: 18 cm. Sound recordings of a concert by Bley (piano), Peacock (double bass), and Altschul (drums), performing *Mr Joy*, *Ida Lupino*, and other unidentified compositions, 23 July 1976. Not issued on *Japan Suite*. Reference numbers: T7 6113, T7 6114.
- MUS 297/E1,59 Paul Bley, Gary Peacock, and Barry Altschul, Yamaha Music Festival, Nemu-No-Satu, Japan: *Japan Suite*, IAI 37.38.49. – 1976. – 2 audio reels (ca. 1 hr 6 min.): polyester, 38 cm/sec., 16 track, multitrack; 5.1 cm, reels: 25 cm. Sound recordings (masters) of a concert by Bley (piano), Peacock (double bass), and Altschul (drums), 25 July 1976, performing unidentified compositions. Reference numbers: T10 W2 709, T10 W2 710.
- MUS 297/E1,60 Paul Bley, Gary Peacock, and Barry Altschul, Yamaha Music Festival, Nemu-No-Satu, Japan: *Japan Suite*, IAI 37.38.49. – [1976 or 1977]. – 2 audio reels (31 min. 44 sec.): polyester, 38 cm/sec.; reels: 25 cm. Sound recordings (“Copy Master ... Unmixed”) of performances by Bley (piano), Peacock (double bass), and Altschul (drums) of *Japan Suite*, from the 25 July 1976 concert. Reference numbers: T10 4114, T10 4115.
- MUS 297/E1,61 Paul Bley, Gary Peacock, and Barry Altschul, *Japan Suite*, IAI 37.38.49. – [1976 or 1977]. – 1 audio reel (31 min. 50 sec.): polyester, 19 cm/sec.; reel: 25 cm. Sound recording (unmixed copy) of performances by Bley (piano), Peacock (double bass), and Altschul (drums) of unidentified compositions. Reference number: T10 4116.
- MUS 297/E1,62 Paul Bley, Gary Peacock, and Barry Altschul, Yamaha Music Festival, Nemu-No-Satu, Japan: *Japan Suite*, IAI 37.38.49. – 1977. – 1 audio reel (32 min. 27 sec.): polyester, 38 cm/sec., 2 track, stereo; reel: 25 cm. Sound recording of performances by Bley (piano), Peacock (double bass), and Altschul (drums) of *Carla*, *Mr Joy*, *Please Don't Ever Leave Me*, and *Ida Lupino*, from the concert of 25 July 1976. Generation of the recording unclear; created on 11 January 1977, and variously labelled “Mixed Master”, “Master Mix”, and “U.M” (unmixed master). Reference number: T10 4117.
- MUS 297/E1,63 Paul Bley, Gary Peacock, and Barry Altschul, Yamaha Music Festival, Nemu-No-Satu, Japan: *Japan Suite*, IAI 37.38.49. – 1977,

[1977?]. – 2 audio reels (31 min. 43 sec.): polyester, 38 cm/sec.; reels: 25 cm. – 1 textual record.

File containing: sound recordings (“Master Mix”) of the performances from the 25 July 1976 concert by Bley (piano), Peacock (double bass), and Altschul (drums) proposed for sides A and B of this LP (probably mixed in 1977); and a letter, 27 January 1977, from Bley to Wakefield Mfg, Phoenix, USA, concerning the manufacturing of the LP (original).

Reference numbers: T10 4118, T10 4119.

MUS 297/E1,64 Paul Bley, Gary Peacock, and Barry Altschul, Yamaha Music Festival, Nemu-No-Satu, Japan: *Japan Suite*, IAI 37.38.49. – 1977, [1977]. – 2 audio reels (31 min. 48 sec.): polyester, 38 cm/sec., stereo; reels: 25 cm. – 3 textual records.

File containing: sound recordings (“Copy of Master Mix #1. No Applause”) of Bley (piano), Peacock (double bass), and Altschul (drums) performing *Japan Suite I* and *Japan Suite II*, from the 25 July 1976 concert; unused examples of the labels for sides A and B of the LP (copies); and an IAI purchase order for a test pressing of the second mix (copy).

“Mix from 16 Track Master ... Mixed ... 1/2/76 [sic: 1977]”.

Reference numbers: T10 4120, T10 4121.

MUS 297/E1,65 Paul Bley, Gary Peacock, and Barry Altschul, Nemu-No-Satu, Japan: *Japan Suite*, IAI 37.38.49. – 1977. – 2 audio reels (32 min. 30 sec.): polyester, 38 cm/sec., stereo; reels: 25 cm.

Sound recordings (“Master Mix #2”) of the performances of 25 July 1976 by Bley (piano), Peacock (double bass), and Altschul (drums) that became sides A and B of this LP: *Japan Suite I* and *Japan Suite II*.

“Totally New Mix from 16 Track Master ... 3/30/77”.

Reference numbers: T10 4122, T10 4123.

MUS 297/E1,66 Paul Bley, Gary Peacock, and Barry Altschul, Nemu-No-Satu, Japan: *Japan Suite*, IAI 37.38.49. – [1976 or 1977]. – 1 audio reel (31 min. 48 sec.): polyester, 19 cm/sec.; reel: 18 cm.

Sound recording (copy) of performances by Bley (piano), Peacock (double bass), and Altschul (drums), apparently from the Nemu-No-Satu concert of 25 July 1976.

Labelled “C.M.M.” (copy master mix), but not identical to master mixes (e.g., order different).

Reference number: T7 6115.

MUS 297/E1,67 Paul Bley, Gary Peacock, and Barry Altschul concerts, Tokyo. – 1976. – 4 audio reels (ca. 3 hrs 7 min.): polyester, 19 cm/sec., mono; reels: 25 cm.

Sound recordings (unmixed masters) of two concerts at Kosei Nenkin Hall by Bley (piano), Peacock (double bass), and Altschul (drums). Performed at the first concert (26 July 1976) are *Please Don't Ever Leave Me*, *The Turnaround*, *I Can't Get Started*,

Syndrome / Batterie, Music Matador, Ida Lupino, and other unidentified compositions, and at the second concert (2 August 1976) *Ida Lupino, King Korn, All the Things You Are, Syndrome*, and other unidentified compositions.

Most song titles taken from dub copies.

“Japanese curve”.

Reference numbers: T10 4124 to T10 4127.

- MUS 297/E1,68 Paul Bley, Gary Peacock, and Barry Altschul, Hakata-Ku, Fukuoka City, Japan. – 1976. – 2 audio reels (ca. 1 hr 36 min.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings (unmixed masters) of a concert by Bley (piano), Peacock (double bass), and Altschul (drums), 30 July 1976. The compositions performed are not known.
These two reels may not constitute the entire concert. See also the third reel recorded on this date (MUS 297/E1,69).
Reference numbers: T10 4128, T10 4129.
- MUS 297/E1,69 Paul Bley, Gary Peacock, and Barry Altschul, Fukuoka City, Japan: *Japan Suite*, IAI 37.38.49. – 1976. – 1 audio reel (14 min. 2 sec.): polyester, 38 cm/sec., 2 track; reel: 18 cm.
Sound recording (“original”) of part of a concert at Dai Hakata Hall by Bley (piano), Peacock (double bass), and Altschul (drums), 30 July 1976. The compositions performed are not known.
Not issued on *Japan Suite*.
See also MUS 297/E1,68.
Reference number: T7 6116.
- MUS 297/E1,70 Paul Bley, Gary Peacock, and Barry Altschul radio concert, Tokyo. – 1976. – 2 audio reels (47 min. 35 sec.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings (unmixed masters) of a live radio concert for the Tokyo FM Broadcasting Co. by Bley (piano), Peacock (double bass), and Altschul (drums), performing *Meeting, Please Don't Ever Leave Me (Kyoto Kicks), Beginnings*, and *Japanese Suite*, 1 August 1976. Also includes an interview.
Reference numbers: T10 4130, T10 4131.
- MUS 297/E1,71 Paul Bley, Gary Peacock, and Barry Altschul, Hirosaki, Japan. – 1976. – 1 audio reel (ca. 1 hr 31 min.): polyester, 19 cm/sec., 4 track, ¼ track, 2 sides, DBX; reel: 25 cm.
Sound recording (unmixed master) of live performances at the Hirosaki Plaza Hotel by Bley (piano), Peacock (double bass), and Altschul (drums) of *Syndrome, King Korn, Blood*, and possibly other unidentified compositions, 3 August 1976.
Reference number: T10 4132.
- MUS 297/E1,72 Paul Bley, Gary Peacock, and Barry Altschul, Sendai, Japan. – 1976. – 1 audio reel (ca. 1 hr 30 min.): polyester, 19 cm/sec., stereo; reel: 25 cm.

- Sound recording of live performances by Bley (piano), Peacock (double bass), and Altschul (drums) of *So Hard It Hurts*, *The Turnaround*, and other unidentified compositions, 4 August 1976.
 “Unmixed master? (Yamaha Foundation??)”
 Reference number: T10 4133.
- MUS 297/E1,73 Paul Bley, Gary Peacock, and Barry Altschul, Sendai, Japan: *Japan Suite*, IAI 37.38.49. – [1976]. – 3 audio reels (ca. 1 hr 29 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 18 cm.
 Sound recordings of a concert on 4 August [1976] by Bley (piano), Peacock (double bass), and Altschul (drums), performing *Mr Joy* and other unidentified compositions.
 Not issued on *Japan Suite*.
 Reference numbers: T7 6117 to T7 6119.
- MUS 297/E1,74 Paul Bley, Gary Peacock, and Joe Fields, San Francisco, USA. – 1976. – 2 audio reels (ca. 1 hr 45 min.): polyester, 19 cm/sec., 4 track, ¼ track stereo, 2 sides; reels: 18 cm. – 2 textual records.
 Sound recordings (masters) of a concert at the Great American Music Hall by Bley (piano), Peacock (double bass), and Fields (drums), with performances of *Olhos de Gato*, *Carla*, *Long Ago and Far Away*, and other unidentified compositions, 20 August 1976.
 Re-boxed; original boxes in a textual folder.
 Reference numbers: T7 6120, T7 6121.
- MUS 297/E1,75 Paul Bley trio, Willisau, Switzerland. – 1976. – 2 audio reels (ca. 1 hr 7 min.): polyester, 38 cm/sec.; reels: 25 cm.
 Sound recordings (unmixed masters) of performances by Bley (piano), Gary Peacock (double bass), and Stu Martin (drums) of *The Turnaround* (incorrectly listed as *When Will the Blues Leave*), *Ictus*, *Ida Lupino*, *King Korn*, *Ramblin’*, and other unidentified compositions, 28 August 1976. Recorded by Radio Bern.
 Some song titles from dub copy.
 Reference numbers: T10 4134, T10 4135.
- MUS 297/E1,76 Paul Bley solo, Bosendorfer Festival, New York University, NYC. – 1976. – 2 audio reels (ca. 1 hr 28 min.): polyester, 19 and 38 cm/sec., 2 track, stereo; reels: 25 cm.
 Sound recordings of live performances by Bley (Bosendorfer Imperial grand piano) of *Bosendorfer Imperial Blues*, *Eyes of the Cat (Olhos de Gato)*, *Please Don’t Ever Leave Me*, *Rejoicing*, *So Hard It Hurts*, *Batterie*, *Compassion*, *Lorraine*, *Closer*, *Ida Lupino* and *Bob Allen*, 5 October 1976. The first reel is an incomplete unmixed master (box notes indicate that there were two master reels), while the second reel is an unmixed copy that includes music not on the unmixed master.
 Some song titles from dub copy. Significant comments on box of dub copy.
 Reference numbers: T10 4136, T10 4137.

- MUS 297/E1,77 Paul Bley and Gary Peacock concert, Radio France ORTF, Paris. – 1977. – 4 audio reels (ca. 1 hr 36 min.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings (unmixed masters) of radio broadcast performances by Bley (piano) and Peacock (double bass) of *The Turnaround*, *When Will the Blues Leave*, *Mr Joy*, *I Can't Get Started*, *Ictus*, *Harlem*, *More Moor*, *Only Sweetly*, *Vashkar*, *Music Matador*, *Closer*, and an untitled composition, 30 January 1977, at the Espace Cardin.
Some song titles from dub copies. Significant comments on dub copy boxes.
First three reels: "European Curve"; fourth reel stereo, possibly European curve.
Reference numbers: T10 4138 to T10 4141.
- MUS 297/E1,78 Paul Bley and Gary Peacock concert, Padova, Italy. – 1977. – 1 audio reel (ca. 1 hr 36 min.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording (unmixed master) of live performances by Bley (piano) and Peacock (double bass) of unidentified compositions at the Palasport Arcella, Padova University, possibly on 1 February 1977.
Reference number: T10 4142.
- MUS 297/E1,79 Paul Bley and Gary Peacock, Graz, Austria. – 1977. – 1 audio reel (ca. 1 hr 12 min.): polyester, 19 cm/sec., 4 track, ¼ track stereo, 2 sides; reel: 25 cm.
Sound recording (unmixed master) of live performances at Haus der Jugend Hall by Bley (piano) and Peacock (double bass) of *Mr Joy* and other unidentified compositions, 9 February 1977.
Originally on an 18 cm reel; moved to a 25 cm reel for conservation reasons.
Reference number: T10 4143.
- MUS 297/E1,80 Paul Bley and Gary Peacock radio concert, Bremen, German Federal Republic. – 1977. – 3 audio reels (ca. 1 hr 42 min.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings (unmixed masters) of live performances for Radio Bremen by Bley (piano) and Peacock (double bass) of *Mr Joy*, *Harlem*, *Around Again*, *Turns*, *Syndrome*, *Vashkar*, *Goodbye*, *Music Matador*, *Closer*, *Ida Lupino*, *I Can't Get Started*, *Ramblin'*, *Only Lovely*, *So Hard It Hurts*, *Please Don't Ever Leave Me*, *Moor*, and *Carla*, 21 February 1977.
"Master (original master still at Radio Bremen) ... copy master".
Some song titles from dub copy; significant comments on dub copy boxes.
Reference numbers: T10 4144 to T10 4146.

- MUS 297/E1,81 Paul Bley and Gary Peacock, Münster, German Federal Republic. – 1977. – 1 audio reel (ca. 1 hr 37 min.): polyester, 19 cm/sec., 4 track; reel: 25 cm.
 Sound recording (unmixed master) of live performances at the Landesmuseum by Bley (piano) and Peacock (double bass) of *All the Things You Are*, *Rejoicing*, *Ramblin'*, *Around Again*, *Syndrome*, *The Turnaround*, *I Can't Get Started*, *Ida Lupino*, and other unidentified compositions, 22 February 1977.
 Some song titles from dub copy.
 One dub copy box also includes notes for a sample edit of a "listening copy" of IAI 37.38.45, *Pyramid*.
 Reference number: T10 4147.
- MUS 297/E1,82 IAI Festival, Udine, Italy. – 1977. – 4 audio reels (ca. 3 hrs 3 min.): polyester, 19 and 38 cm/sec.; reels: 25 cm. – 1 textual record.
 File containing: sound recordings of live performances by the IAI Festival (Paul Bley, piano; Lee Konitz, alto and soprano saxophones, voice; Jimmy Giuffre, soprano saxophone, alto and bass flutes, clarinet; Bill Connors, acoustic guitar) of *What Is This Thing Called Love?*, *Ramblin'*, *If I'm Lucky*, *Shortnin' (Bley)*, *Porgy*, *Ida Lupino*, and other unidentified compositions, ca. June 1977; and a listing of personnel, instruments, and titles (found with the 4th reel).
 There are two versions of this concert, both labelled "UM" (unmixed masters). One version (T10 4151, ca. 1 hr 36 min. in duration, 19 cm/sec.) includes a spoken introduction in Italian, but is damaged with a splice; the other version (T10 4148 to T10 4150, ca. 1 hr 27 min., 38 cm/sec., apparently stereo, Dolby A, possibly CCIR) is in better condition, but is lacking the introduction.
 Reels 1 and 2: "1st generation tape".
 Some information taken from dub copy.
 Reference numbers: T10 4148 to T10 4151.
- MUS 297/E1,83 IAI Festival, Italy. – 1977. – 2 audio reels (ca. 2 hrs 4 min.): polyester, 19 cm/sec.; reels: 25 cm.
 Sound recordings (unmixed masters) of live performances by the IAI Festival (Paul Bley, piano; Lee Konitz, alto saxophone, vocal; Jimmy Giuffre, soprano saxophone, bass flute, clarinet; Bill Connors, electric and acoustic guitars) of *Music Matador*, *Olhos de Gato*, *So Hard It Hurts*, *Batterie*, *King Korn*, *Howard Duff*, *Closer*, *Mr Joy*, *The Train and the River*, *Blues in the Closet*, *What Is This Thing Called Love?*, and other unidentified compositions at Lake Como on 17 June 1977, and possibly at Udine on another date.
 Includes a spoken introduction by Franco Fayenz.
 Although both reels are labelled "Como 1977", notes on the box of the second reel indicate that it may have been recorded at Udine.
 First reel: "mono tape / recorded on left channel only".
 Reference numbers: T10 4152, T10 4153.

- MUS 297/E1,84 IAI Festival, Lake Como, Italy. – 1977. – 2 audio reels (ca. 3 hrs 10 min.): polyester, 19 cm/sec.; reels: 25 cm.
 Sound recordings (unmixed copies, one labelled “pirate copy”) of live performances by the IAI Festival (Paul Bley and Ran Blake, piano; Bill Connors, acoustic and electric guitars; Jimmy Giuffre, soprano saxophone, clarinet, and bass flute) of *Round Midnight*, *You’ve Got It Bad [Girl]* (Stevie Wonder), *Little Boat*, *Good Morning Heartache*, *Lover*, *Lush Life*, *Please Don’t Ever Leave Me*, *Goodbye*, *When Will the Blues Leave*, and other unidentified compositions, probably ca. June 1977. Spoken introductions by Franco Fayenz.
 Pirate copy labelled “Televised by RAI”.
 Reference numbers: T10 4154, T10 4155.
- MUS 297/E1,85 Paul Bley and Sun Ra, Axis-in-Soho, NYC. – 1977. – 13 audio reels (ca. 8 hrs 13 min.): polyester, 38 cm/sec.; reels: 25 cm.
 Sound recordings (edited unmixed masters) of live performances by Bley (piano), Sun Ra (piano, bells, synthesizer, space instrument, and voice), and other artists at Axis-in-Soho, 1-3 July 1977 (audio producer, Paul Bley).
 For a listing of the compositions performed and of the other personnel, see the description for the unedited unmixed copy of the Axis-in-Soho sessions (MUS 297/E1,86). The edited unmixed masters and the unedited unmixed copies usually, but do not always, proceed in the same sequence.
 Several pieces were removed from these edited unmixed masters. Removed tracks were reassembled on three new reels, which became the basis of the issued LPs, Bley’s *Axis* (IAI 37.38.53) and Sun Ra’s *St Louis Blues* (IAI 37.38.58). See also the descriptions for the unmixed master assemblies for these LPs (MUS 297/E1,87 and MUS 297/E1,92).
 Some reels labelled stereo.
 Reference numbers: T10 4156 to T10 4168.
- MUS 297/E1,86 Paul Bley and Sun Ra, Axis-in-Soho, NYC. – 1977. – 9 audio reels (ca. 9 hrs 33 min.): polyester, 19 cm/sec.; reels: 25 cm.
 Sound recordings (unedited unmixed copies) of live performances by Bley (piano) and Sun Ra (piano, bells, synthesizer, space instrument, and voice) at Axis-in-Soho, 1-3 July 1977. Bley and Sun Ra played alternate sets, performing both solo and with other artists (including: Ahmed Abdullah, trumpet; Danny Davis, alto saxophone and flute; John Gilmore, tenor saxophone and voice; Glen Moore, double bass; Eddie Thomas, voice, Yamaha rhythm box, and drums; June Tyson, voice); Bley was also the audio producer of the recordings. Bley performs *52nd Street Theme*, *Axis*, *Batterie*, *Carla*, *Compassion*, *El Cordobes*, *Harlem*, *I Can’t Get Started*, *Ictus*, *Ida Lupino*, *Inside*, *Lorraine*, *Lucky*, *Mr Joy*, *Music Matador*, *Only Sweetly*, *Please Don’t Ever Leave Me*, *Porgy*, *Ramblin’*, *Rejoicing*, *So Hard It Hurts*, *Started*, *Syndrome*, *Take the A Train*, *Turns*, *Vashkar*, *When Will the Blues Leave*, and other

unidentified compositions. Sun Ra performs *21st Century*, *All God's Chillun Got Rhythm*, *Bye Bye Blackbird*, *Different Kind of Blues*, *Do the Intergalactic Thing*, *Going to Kansas City*, *Gone with the Wind*, *Greetings From Century 21*, *Honeysuckle Rose*, *How About You*, *How Am I to Know*, *I Cover the Waterfront*, *I Got Rhythm*, *Journey to Saturn*, *Lullaby in Rhythm*, *The Sky Is a Sea of Darkness When There Is No Sun*, *Sometimes I Feel Like a Motherless Child*, *Sophisticated Lady*, *Space Is the Place*, *Space Ship Earth*, *St Louis Blues*, *Stompin' at the Savoy*, *Street of Dreams*, *Take the A Train*, *World of Outer Space*, *Yesterdays*, and other unidentified compositions. There are multiple takes of several pieces, and numerous medleys.
Reference numbers: T10 4169 to T10 4177.

- MUS 297/E1,87 Paul Bley solo: *Axis*, IAI 37.38.53. – 1977. – 1 audio reel (30 min. 13 sec.): polyester, 38 cm/sec.; reel: 25 cm. – 1 textual record.
File containing: a sound recording (“Assembled 1st Generation Master”) of live performances by Bley (piano) of *Axis*, *Porgy*, *Music Matador*, and *El Cordobes / Please Don't Ever Leave Me*; and a listing of composition titles, composers, publishers, and other technical and contextual information (copy).
Assembled from selections removed from the unmixed masters of the Bley-Sun Ra performances, 1-3 July 1977, Axis-in-Soho.
Reference number: T10 4178.
- MUS 297/E1,88 Paul Bley solo: *Axis*, IAI 37.38.53. – 1977. – 2 audio reels (ca. 1 hr 41 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings (“U.C. [unmixed copy] assembly # 1”) of selected live performances by Bley (piano) at Axis-in-Soho during 1-3 July 1977. Included are *Porgy*, *Batterie*, *Mr Joy*, *Please Don't Ever Leave Me*, *Music Matador*, *Ramblin'*, *Axis*, *Roy's Blues*, *When Will the Blues Leave*, *Lorraine*, *Harlem*, *Compassion*, *Vashkar*, *El Cordobes*, *Turns*, *Inside*, *So Hard It Hurts*, and other unidentified compositions (multiple takes of some pieces).
Audio reel boxes are heavily annotated, including detailed notes concerning the editing of these recordings.
Second reel: music starts at each end, with a gap in the middle.
Reference numbers: T10 4179, T10 4180.
- MUS 297/E1,89 Paul Bley solo: *Axis*, IAI 37.38.53. – 1977. – 1 audio reel (49 min. 27 sec.): polyester, 19 cm/sec., 2 track, stereo; reel: 25 cm.
Sound recording (“U.C. [unmixed copy] ass[embly] 2”) of selected live performances by Bley (piano) at Axis-in-Soho during 1-3 July 1977, including possibly *El Cordobes*, *Please Don't Ever Leave Me*, *Inside*, *Porgy*, *Music Matador*, *Ramblin'*, *Axis*, *Roy's Blues*, *Lucky*, and other unidentified compositions (multiple takes of some pieces).
This second assembly was copied from the “U.C. assembly # 1”.
The audio reel box is heavily annotated, including detailed notes concerning the editing of these recordings.

Reference number: T10 4181.

- MUS 297/E1,90 Paul Bley solo: *Axis*, IAI 37.38.53. – 1977. – 2 audio reels (30 min. 16 sec.): polyester, 38 cm/sec., 2 track, Dolby; reels: 25 cm. – 1 textual record.
File containing: sound recordings (copies) of the live performances by Bley (piano) at Axis-in-Soho during 1-3 July 1977 that were issued as sides A and B of this LP: *Axis, Porgy, Music Matador*, and *El Cordobes / Please Don't Ever Leave Me*; and a note about reversing channels during cutting and copying (original).
Reference numbers: T10 4182, T10 4183.
- MUS 297/E1,91 Paul Bley solo: *Axis*, IAI 37.38.53. – 1977. – 2 audio reels (29 min. 53 sec.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings (copies of master mixes) of the live performances by Bley (piano) at Axis-in-Soho during 1-3 July 1977 that were issued on sides A and B of this LP: *Axis, Porgy, Music Matador*, and *El Cordobes / Please Don't Ever Leave Me*.
“NAB tape copy of disk settings / no noise reductions ... copied by Wakefield [Manufacturing Inc.]” (record manufacturer, Phoenix, USA).
Reference numbers: T10 4184, T10 4185.
- MUS 297/E1,92 Sun Ra: *St Louis Blues: Solo Piano*, IAI 37.38.58. – 1977. – 2 audio reels (46 min. 4 sec.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings (“assembled un-mixed masters (edited)”) of the live performances by Sun Ra (piano and synthesizer) proposed for sides A and B of this LP: *Free (Ohosnisixaeht)*, *St Louis Blues*, *Three Little Words*, *Honeysuckle Rose*, *Sky and Sun*, *I Am We Are I*, *Thoughts on Thoth*, and an unidentified composition on piano and synthesizer.
These reels were assembled from selections removed from the unmixed masters of the Paul Bley-Sun Ra performances of 1-3 July 1977 at Axis-in-Soho. The piano/synthesizer piece was not issued on the LP.
One reel labelled “2 tr[ack]”.
“This [side A] is a complete set of a live videotaped concert.”
Reference numbers: T10 4186, T10 4187.
- MUS 297/E1,93 Sun Ra: *St Louis Blues: Solo Piano*, IAI 37.38.58. – 1978. – 2 audio reels (40 min. 18 sec.): polyester, 38 cm/sec., Dolby A; reels: 25 cm.
Sound recordings of live performances by Sun Ra (piano) of the compositions issued as sides A and B of this LP: *Free (Ohosnisixaeht)*, *St Louis Blues*, *Three Little Words*, *Honeysuckle Rose*, *Sky and Sun*, *I Am We Are I*, and *Thoughts on Thoth*. Copy created 18 July 1978, RPM Sound.
Labelled both “M.M.A.” (master mix assembly?) and “Safety Master”.
Reference numbers: T10 4188, T10 4189.

- MUS 297/E1,94 Sun Ra: *St Louis Blues: Solo Piano*, IAI 37.38.58. – 1977. – 2 audio reels (ca. 40 min. 18 sec.): polyester, 38 cm/sec., 2 track, stereo, Dolby A; reels: 25 cm.
Sound recordings of live performances by Sun Ra (piano) of the compositions issued as sides A and B of this LP: *Free (Ohosnisixaeht)*, *St Louis Blues*, *Three Little Words*, *Honeysuckle Rose*, *Sky and Sun*, *I Am We Are I*, and *Thoughts on Thoth*.
Reference numbers: T10 4190, T10 4191.
- MUS 297/E1,95 Sun Ra: *St Louis Blues: Solo Piano*, IAI 37.38.58. – 1977. – 2 audio reels (40 min. 3 sec.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings (copies of master mixes; “NAB Copy of Disk Settings / No Noise Reduction”) of live performances by Sun Ra (piano) of the compositions issued as sides A and B of this LP: *Free (Ohosnisixaeht)*, *St Louis Blues*, *Three Little Words*, *Honeysuckle Rose*, *Sky and Sun*, *I Am We Are I*, and *Thoughts on Thoth*.
Reference numbers: T10 4192, T10 4193.
- MUS 297/E1,96 Sun Ra: *St Louis Blues: Solo Piano*, IAI 37.38.58. – 1977, [ca. 1977?]. – 1 audio cassette (50 min. 16 sec.): polyester.
Sound recording predominantly of live performances by Sun Ra (piano) of the compositions issued as sides A and B of this LP: *Free (Ohosnisixaeht)*, *St Louis Blues*, *Three Little Words*, *Honeysuckle Rose*, *Sky and Sun*, *I Am We Are I*, and *Thoughts on Thoth*; also includes unidentified talk.
Sound quality of the talk is poor. It may be an interview.
Reference number: C 2781.
- MUS 297/E1,97 Sun Ra, Axis-in-Soho, NYC. – 1977, [ca. 1977?]. – 3 audio cassettes (ca. 4 hrs 43 min.): polyester.
Sound recordings predominantly of performances by Sun Ra (piano, synthesizer) and members of the Arkestra (including John Gilmore, tenor saxophone and voice; June Tyson, voice; Eddie Thomas, voice), apparently copied from the unedited recordings of the Axis-in-Soho sessions of 1-3 July 1977. The compositions include: *Bye Bye Blackbird*, *I Got Rhythm*, *Yesterdays*, *Space Is the Place*, *The Sky Is a Sea of Darkness When There Is No Sun*, *Space Ship Earth*, *World of Outer Space*, *Goin’ to Kansas City*, *I Cover the Waterfront*, *Sophisticated Lady*, *Take the A Train*, *All God’s Chillun Got Rhythm*, *Lullaby in Rhythm*, *Stompin’ at the Savoy*, *Journey to Saturn*, *St Louis Blues*, *How About You*, *Gone with the Wind*, *Different Kind of Blues*, *21st Century*, *Do the Intergalactic Thing*, and other unidentified compositions (multiple takes of some pieces). Also includes a brief business conversation (1st cassette, side marked R/2).
There were originally four audio cassettes in this set. One cassette was removed from the fonds and returned to Paul Bley.
Reference numbers: C 2782, C 2783, C 2785.

Records subject to access restrictions.

- MUS 297/E1,98 Sun Ra and John Gilmore. – [1977]. – 1 audio cassette (38 min. 52 sec.): polyester.
Sound recording of live performances by Sun Ra (piano), John Gilmore (tenor saxophone), and other musicians (including trumpet, flute, voice, and percussion) of *Different Kind of Blues*, *The Sky Is a Sea of Darkness When There Is No Sun*, *Space Is the Place*, and other unidentified compositions.
Although not so labelled, these performances were no doubt part of the 1-3 July 1977 sessions at Axis-in-Soho, NYC.
Reference number: C 2786.
- MUS 297/E1,99 Paul Bley solo, Washington, DC, USA: National Public Radio broadcast. – 1977. – 3 audio reels (ca. 1 hr 19 min.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings of a live performance and radio broadcast by Bley (piano), recorded at the Blues Alley jazz club, 2 October 1977. Included are *Please Don't Ever Leave Me*, *Compassion*, *Lorraine*, *Harlem*, *Batterie*, *King Korn*, *Rejoicing*, *Blood*, *How Long*, *Ida Lupino*, *El Cordobes*, *Syndrome*, *Goodbye*, *Music Matador*, *My Old Flame*, *Porgy*, *Ramblin'*, *Olhos de Gato*, and other unidentified compositions. Also includes a spoken introduction.
“Unmixed master (1st Generation owned by N.P.R., Wash. D.C.)”.
Song titles from dub copy; significant comments on dub copy box.
Reference numbers: T10 4194 to T10 4196.
- MUS 297/E1,100 National Public Radio (USA) programme featuring Paul Bley and the Alvin Battiste ensemble. – 1980-1981. – 1 audio reel (ca. 1 hr 2 min.): polyester, 19 cm/sec.; reel: 25 cm. – 1 textual record.
File containing: a sound recording of a National Public Radio *Jazz Alive!* programme, hosted by Billy Taylor, assembled in 1980 and intended for broadcast during February 1981; and the NPR Tape Service's description of the recording, including programme information, cues, duration, an overview of contents, and broadcast rights (copy). The show features live performances by: Bley (piano), playing *Olhos de Gato* and other unidentified compositions at the Blues Alley jazz club in Washington, DC, USA, possibly on 2 October 1977; and an ensemble led by Alvin Battiste (clarinet) at the Jazz and Heritage Festival, New Orleans, USA, in 1979. Also includes a promotion of the group Old and New Dreams.
Reference number: T10 4197.
- MUS 297/E1,101 Paul Bley and Sun Ra, Italy. – 1977. – 2 audio reels (ca. 2 hrs 0 min.): polyester, 19 cm/sec.; reels: 25 cm. – 2 textual records.
File containing: sound recordings (unmixed masters) of a concert by Sun Ra and Bley, with each artist performing a set of unidentified compositions on solo piano, somewhere in Italy; and

related notes indicating the date (25 November 1977), order of performance, and technical information (originals).

Notes on the audio reel boxes give the date as December 1977.

Reference numbers: T10 4198, T10 4199.

- MUS 297/E1,102 IAI Festival, San Francisco, USA. – 1978. – 9 audio reels (ca. 2 hrs 58 min.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm. Sound recordings (unmixed “Assembled [i.e., edited] Nagra Masters”) of a concert by the IAI Festival (Lee Konitz: alto saxophone; Jimmy Giuffre: soprano and tenor saxophones, flute, bass flute, clarinet; Bill Connors: acoustic guitar; Paul Bley: piano) at the Great American Music Hall, 19 May 1978. Included are warm-up pieces, in addition to the actual live performance. The listed titles include: *My Old Flame*, *Invitation*, *Duet for 2 Horns*, *Conference*, and *I’ll Remember April*, in addition to numerous untitled or unidentified pieces. Some pieces were apparently removed (“extracted”) to assemblies of unmixed masters (including an assembly for the IAI LP, *IAI Festival / Great American Music Hall / San Francisco*). All that remains on the 7th and 8th reels is talk, applause, and test tones. This concert was recorded twice. This version (recorded with a Nagra recorder) was considered the master. The other version (Otari recorder) was considered the back-up safety master, and is described separately (MUS 297/E1,104). Notes on the audio reel boxes for this version of the concert attribute the role of co-leaders to Konitz and Giuffre, performing with Bley and Connors. Reference numbers: T10 4200 to T10 4208.
- MUS 297/E1,103 IAI Festival, San Francisco, USA. – 1978. – 1 audio reel (28 min. 52 sec.): polyester, 38 cm/sec.; reel: 25 cm. Sound recording (unmixed master assembly) containing excerpts from the unmixed masters of this concert, including fragments from pieces, applause, a false start, announcements, and a performance by Konitz and Bley of *I’ll Remember April*. The contents of this assembly were apparently out-takes, and not issued. “Rec[orded] on 2 Nagra Stereo Tape Rec[order]”. Reference number: T10 4209.
- MUS 297/E1,104 IAI Festival, San Francisco, USA. – 1978. – 4 audio reels (ca. 2 hrs 52 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 25 cm. Sound recordings (unmixed Otari safety master) of a concert by the IAI Festival (Lee Konitz: alto saxophone, voice; Jimmy Giuffre: soprano and tenor saxophones, flute, bass flute, clarinet; Bill Connors: acoustic guitar; Paul Bley: piano) at the Great American Music Hall, 19 May 1978. Included are warm-up pieces, in addition to the actual live performance.

The titles listed on the audio reel boxes include: *My Old Flame*, *Blues in the Closet*, and *How Long*, in addition to numerous untitled or unidentified pieces.

This concert was recorded twice. This version (recorded with an Otari recorder) was considered the back-up safety master, and apparently it was not edited. The other version (Nagra recorder; see MUS 297/E1,102) was considered the master.

Notes on the audio reel boxes for this version of the concert indicate that all four musicians were co-leaders. The notes also include instructions for editing and mixing.

Reference numbers: T10 4210 to T10 4213.

MUS 297/E1,105 [IAI Festival, San Francisco, USA]. – [1978]. – 1 audio reel (25 min. 58 sec.): polyester, 19 cm/sec.; reel: 18 cm.

Sound recording of live performances of *From Then to Then* (duet of alto and tenor saxophones) and other unidentified compositions. Other instrumentation includes flute, piano, and acoustic guitar. Includes talk between songs.

Re-boxed (no accompanying documentation); clearly part of the concert by the IAI Festival (Lee Konitz, Jimmy Giuffre, Bill Connors, and Paul Bley) at the Great American Music Hall, 19 May 1978.

Reference number: T7 6122.

MUS 297/E1,106 *IAI Festival / Great American Music Hall / San Francisco*, IAI 37.38.59. – 1978. – 1 audio reel (35 min. 55 sec.): polyester, 38 cm/sec.; reel: 25 cm. – 1 textual record.

Sound recording (unmixed master assembly) of the performances that became sides A and B of this LP: *Blues in the Closet*, *The Sad Time*, *Spanish Flames*, *Enter Ivory*, and *From Then to Then*; and the empty audio reel box for side B, including mixing, editing, and titling information. Recorded 19 May 1978.

This unmixed master assembly was originally held on two reels, which were combined into one reel.

Reference number: T10 4214.

MUS 297/E1,107 *IAI Festival / Great American Music Hall / San Francisco*, IAI 37.38.59; and solo piano music. – 1978, [ca. 1978?]. – 1 audio reel (ca. 1 hr 24 min.): polyester, 19 cm/sec.; reel: 25 cm.

Sound recording containing: an unmixed copy of an assembly of performances from the 19 May 1978 concert proposed for sides A and B of this LP, including *Blues in the Closet* and untitled compositions; and solo music by an unidentified pianist (possibly Bley), including *All the Things You Are* and other unidentified compositions.

Although labelled 2 track stereo, the recording is apparently ¼ track stereo, with 2 sides.

Reference number: T10 4215.

- MUS 297/E1,108 *IAI Festival / Great American Music Hall / San Francisco, IAI 37.38.59. – 1978. – 2 audio reels (35 min. 46 sec.): polyester, 38 cm/sec., Dolby A; reels: 25 cm.*
 Sound recordings (“M.M.”; master mixes) of the performances from the 19 May 1978 concert issued as sides A and B of this LP: *Blues in the Closet, The Sad Time, Spanish Flames, Enter Ivory, and From Then to Then.*
 Reference numbers: T10 4216, T10 4217.
- MUS 297/E1,109 *IAI Festival / Great American Music Hall / San Francisco, IAI 37.38.59. – 1978. – 2 audio reels (ca. 35 min. 46 sec.): polyester, 38 cm/sec., Dolby A; reels: 25 cm.*
 Sound recordings of the performances from the 19 May 1978 concert issued as sides A and B of this LP: *Blues in the Closet, The Sad Time, Spanish Flames, Enter Ivory, and From Then to Then.*
 Reference numbers: T10 4218, T10 4219.
- MUS 297/E1,110 *IAI Festival / Great American Music Hall / San Francisco, IAI 37.38.59. – 1978. – 2 audio reels (35 min. 30 sec.): polyester, 38 cm/sec.; reels: 25 cm.*
 Sound recordings (“NAB copy of Disk Settings / No Noise Reduction”) of the performances from the 19 May 1978 concert issued as sides A and B of this LP: *Blues in the Closet, The Sad Time, Spanish Flames, Enter Ivory, and From Then to Then.*
 Reference numbers: T10 4220, T10 4221.
- MUS 297/E1,111 *IAI: Paul Bley solo and Badal Roy / Perry Robinson duo, NYC. – 1978. – 4 audio reels (ca. 2 hrs 20 min.): polyester, 38 cm/sec., 4 track, multitrack; 1.3 cm, reels: 25 cm.*
 Sound recordings of performances by Bley (solo piano) and by Roy (percussion and voice) and Robinson (clarinet) of unidentified compositions at the Public Theater, 29 September 1978.
 Bley’s solo sets are on the 2nd and 4th reels; the Roy/Robinson sets are on the 1st and 3rd reels.
 Reference numbers: T10 W5 340 to T10 W5 343.
- MUS 297/E1,112 *Paul Bley solo, Ottawa. – 1978. – 1 audio reel (ca. 1 hr 27 min.): polyester, 19 cm/sec., 4 track, ¼ track, 2 sides; reel: 25 cm.*
 Sound recording of performances by Bley (piano) of *Music Matador, Ida Lupino, Olhos de Gato*, and other unidentified compositions, 19 October 1978, in a concert presented by Jazz Ottawa and the Carleton University Students’ Association.
 Reference number: T10 4222.
- MUS 297/E1,113 *Paul Bley solo, Grinnell, Iowa, USA. – 1979. – 2 audio reels (ca. 1 hr 22 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 25 cm.*
 Sound recordings (masters) of a concert at Grinnell College by Bley (piano and synthesizer), performing *Olhos de Gato* and other unidentified compositions, 5 May 1979.
 Concert may have been broadcast; boxes marked “KDIC-FM”.

Reference numbers: T10 4223, T10 4224.

- MUS 297/E1,114 Paul Bley, Zagreb, Yugoslavia. – 1979. – 2 audio reels (ca. 1 hr?): polyester.
Sound recordings of performances by Bley at the 10. Muzicki Biennale Zagreb, probably 14 May 1979.
Box gives date as June 1979; description otherwise based on box labelling.
Flangeless recordings on non-standard European hubs.
Reference numbers: T10 4225, T10 4226.
- MUS 297/E1,115 [Paul Bley quartet?]. – [198-?]. – 1 audio reel (33 min. 31 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of live performances by a jazz quartet (piano, electric bass, drums, and electric guitar) of *When Will the Blues Leave*, *Turning*, and two unidentified compositions.
No accompanying documentation; probably a recording of a Bley group.
Reference number: T10 4227.
- MUS 297/E1,116 Paul Bley quartet, Public Theater [NYC?]. – 1980. – 3 audio reels (ca. 1 hr 20 min.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings (unmixed masters) of performances by Bley (piano, Fender electric piano), Ross Traut, Mark Egan, and Danny Gottlieb (electric guitar, electric bass, drums) of unidentified compositions, 1 June 1980.
Reference numbers: T10 4228 to T10 4230.
- MUS 297/E1,117 Paul Bley solo, Miami, USA. – 1981. – 2 audio reels (ca. 1 hr 7 min.): polyester, 38 cm/sec., 2 track, stereo, DBX; reels: 25 cm – 1 textual record.
File containing: sound recordings of performances by Bley (piano) at Gusman Hall, University of Miami, of *Porgy, I Can't Get Started*, *Ida Lupino*, and other unidentified compositions, 27 February 1981; and a take sheet (original).
Reference numbers: T10 4231, T10 4232.
- MUS 297/E1,118 Paul Bley solo, Verona, Italy. – 1981. – 1 audio reel (45 min. 12 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of performances by Bley (piano) of *Music Matador* and other unidentified compositions, 4 April 1981.
Reference number: T10 4233.
- MUS 297/E1,119 Paul Bley and other musicians, Festival Mar Del Plata, Argentina. – 1982. – 2 audio reels (ca. 3 hrs 10 min.): polyester, 19 cm/sec.; reels: 25 cm.
Sound recordings of performances by Bley (Bosendorfer Imperial piano) and other musicians of unidentified compositions, March 1982. Other instrumentation includes trumpet, flute, saxophones, voice, electric bass, guitars, vibraphone, percussion, and drums.

Reference numbers: T10 4234, T10 4235.

- MUS 297/E1,120 Paul Bley solo, Vienna Festival. – 1982. – 2 audio reels (35 min. 28 sec.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings of performances by Bley (Bosendorfer Imperial grand piano) of *Ostinato* and *Ballade* (both by Bley), as well as *Porgy*, *Inside Piano*, *Donkey*, and an unidentified composition.
A box that apparently once held a third Bley audio reel from the Vienna Festival indicates that the performance took place on 21 March 1982.
Reference numbers: T10 4236, T10 4237.
- MUS 297/E1,121 Paul Bley, Paris. – 1982. – 1 audio reel (ca. 1 hr?): polyester.
Sound recording of performances of *Angelica Suite (Parts 1 to 6)* and possibly other compositions by Bley at the Théâtre de Paris, 28 October 1982.
Description based on box labelling.
Flangeless recording on non-standard European hub.
Reference number: T10 4238.
- MUS 297/E1,122 Paul Bley solo, Caen, France. – 1982. – 3 audio reels (ca. 1 hr 45 min.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings of performances by Bley (piano) of unidentified compositions, 2 November 1982.
Reference numbers: T10 4239 to T10 4241.
- MUS 297/E1,123 Paul Bley solo, Avignon, France. – 1982. – 3 audio reels (ca. 1 hr 20 min.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings of performances by Bley (piano) of *Music Matador* and other unidentified compositions, 2 November 1982.
Reel 3 originally on an 18 cm reel; moved to a 25 cm reel for conservation reasons.
Reference numbers: T10 4242 to T10 4244.
- MUS 297/E1,124 Paul Bley solo, St Remy, Mans, France. – 1983. – 1 audio reel (52 min. 46 sec.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording of performances by Bley (piano) of unidentified compositions, 20 July 1983.
Reference number: T10 4245.
- MUS 297/E1,125 Paul Bley solo, Le Mans, France. – 1983. – 1 audio reel (52 min. 6 sec.): polyester, 19 cm/sec., 2 track; reel: 25 cm. – 1 textual record.
File containing: a sound recording of performances by Bley (piano) of unidentified compositions, 10 December 1983; and a note providing contextual and technical information (original).
Reference number: T10 4246.
- MUS 297/E1,126 Paul Bley solo, Montbeliard, France. – 1984. – 1 audio reel (48 min. 31 sec.): polyester, 38 cm/sec., 2 track, stereo; reel: 25 cm.

Sound recording (unmixed master) of performances by Bley (piano) of *Mr Joy* and other unidentified compositions at the Centre d'action culturelle, 25 May 1984.
Reference number: T10 4247.

- MUS 297/E1,127 Paul Bley solo, Festival International de Jazz de Montréal. – 1984. – 2 audio reels (ca. 1 hr 30 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 25 cm. – 2 textual records.
File containing: sound recordings (copies of 38 cm/sec. masters) of live performances by Bley (piano), at the Bibliothèque nationale on 3 July 1984, of *Tango Palace*, *Impro Tempo*, *Beautiful*, *Ostinato Two*, *Montreal Blues*, *Woogie*, *Valentine*, *Medley*, *Romance*, *Neon Tango*, *Ida Lupino*, *Music Matador*, *Ramblin'*, and an unidentified composition; and listings (originals) of information on these recordings, including titles, composers, publishers, location, date, and technical data.
Master recordings held by CBC Stereo.
Reference numbers: T10 4248, T10 4249.
- MUS 297/E1,128 Paul Bley, John Scofield, Barry Altschul, and Steve Swallow [NYC]. – [1985]. – 1 audio reel (11 min. 1 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of a live performance by Bley (piano), Scofield (electric guitar), Altschul (drums), and Swallow (bass) of *Mazatlan*, and short fragments of other music.
This is no doubt the engagement of 10 March 1985 at Lush Life, NYC.
Mazatlan: “complete take was used on SOUL NOTE CD”.
Reference number: T10 4250.
- MUS 297/E1,129 Paul Bley solo, Geneva, Switzerland. – 1985. – 1 audio reel (ca. 1 hr 1 min.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording of performances by Bley (piano) of *Syndrome*, *Porgy*, *Batterie* (“includes Compassion + Dirge vamp then Lorraine ... Mazatlan, then Ostinato”), *Blues Waltz*, *Tears* (“contains Ictus”), *Long* (“contains Tango Palace”), and *King Korn* (“opens with Rejoicing, Crossroads, Ictus”), and *Woogie* (“retitled”) at Sud des Alpes, 8 May 1985.
Box includes editing instructions.
Reference number: T10 4251.
- MUS 297/E1,130 Paul Bley solo, Geneva, Switzerland. – 1986. – 3 audio reels (ca. 1 hr 27 min.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings of performances by Bley (piano) of *Some Day My Prince Will Come* and other unidentified compositions at the Festival A.M.R., Sud des Alpes, 22 March 1986.
Reference numbers: T10 4252 to T10 4254.
- MUS 297/E1,131 Paul Bley solo, Edmonton, Alberta. – 1986. – 2 audio reels (ca. 1 hr 4 min.): polyester, 38 cm/sec.; reels: 25 cm. – 1 textual record.

File containing: sound recordings of performances by Bley (piano) of unidentified compositions at the Jazz City Festival, 4 July 1986; and a receipt for the purchase of these recordings (original).
Reference numbers: T10 4255, T10 4256.

- MUS 297/E1,132 Paul Bley quartet. – 1987. – 1 audio reel (ca. 47 min.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of performances, probably live, by Bley (piano) and his quartet (including drums and probably soprano saxophone) of unidentified compositions.
The recording level is very low.
Reference number: T10 4257.
- MUS 297/E1,133 Paul Bley quartet, Kreuzberg, German Federal Republic. – 1987. – 2 audio reels (55 min. 22 sec.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings (“original master”) of live performances by Bley (piano), John Surman (bass clarinet, soprano and baritone saxophones), Bill Frisell (electric guitar), and Paul Motian (drums) of *I Remember Harlem*, *Ostinato*, *Seven* (Carla Bley), *Ictus*, and *Lucky* (fragment).
Reference numbers: T10 4258, T10 4259.
- MUS 297/E1,134 Paul Bley quartet [France?]. – [ca. 1987]. – 1 audio reel (56 min. 7 sec.): polyester, 19 and 38 cm/sec.; reel: 25 cm.
Sound recording predominantly of performances by an ensemble including Bley (piano), John Surman (soprano saxophone and other reeds), and unidentified musicians on electric guitar and drums (19 cm/sec., at the beginning of the reel). The compositions performed include *English* (Surman), *Frizzied* (by “FRZ” [probably Bill Frisell]), *Lucky* (Bley), another Bley composition (title illegible), and *In Motian* (composer not attributed). Also includes ca. 4 min. of music by an unidentified guitarist and bassist, possibly recorded in a studio (at 38 cm/sec., after the Bley ensemble).
This ensemble is no doubt the ca. 1987 Bley quartet which also included Bill Frisell and Paul Motian. The band is announced in French at the beginning, but only Surman’s name is audible. The audio reel box has a label from Radio France, and the address of an individual in Marseilles.
Reference number: T10 4260.
- MUS 297/E1,135 Paul Bley Group, Wales. – 1987. – 1 audio reel (10 min. 35 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of performances by Bley (piano), John Surman (reeds), Bill Frisell (electric guitar), and Paul Motian (drums) of unidentified compositions, October 1987.
Labelled “mic[rophone] in the audience”.
Reference number: T10 4261.

- MUS 297/E1,136 Paul Bley quartet, Martinique, France. – 1987. – 1 audio reel (ca. 1 hr 1 min.): polyester, 19 cm/sec., stereo; reel: 25 cm. – 1 textual record.
File containing: a sound recording of live performances of unidentified compositions by Bley (piano), Bill Frisell (electric guitar), Paul Motian (drums), and John Surman (reeds), 27 October 1987; and a programme for the series that included this concert (copy).
Reference number: T10 4262.
- MUS 297/E1,137 Paul Bley ensemble, Guadeloupe, France. – 1987. – 1 audio reel (ca. 1 hr 29 min.): polyester, 19 cm/sec., stereo; reel: 25 cm.
Sound recording of live performances of unidentified compositions by Bley (piano) and his group, 28 October 1987.
Although unlisted, the other personnel are no doubt Bill Frisell (electric guitar), Paul Motian (drums), and John Surman (reeds).
Reference number: T10 4263.
- MUS 297/E1,138 Paul Bley quartet, Bergamo, Italy. – 1987. – 2 audio reels (ca. 1 hr 47 min.): polyester, 19 cm/sec.; reels: 25 cm.
Sound recordings of live performances by Bley (piano), Bill Frisell (electric guitar), Paul Motian (drums), and John Surman (reeds) of a medley (including *Diane*, *All the Things You Are*, and other unidentified compositions (“20 other tunes also”) at the Club Bobadilla / Bobadilla Feeling Club, 4 and 5 November 1987.
Reel 1: “P. Bley personal copy.”
Reel 2: “original master / 2 track stereo”.
Reference numbers: T10 4264, T10 4265.
- MUS 297/E1,139 Paul Bley, John Surman, Bill Frisell, and Paul Motian. – [ca. 1987-1988]. – 1 audio reel (ca. 5 min?): polyester.
Sound recording of performances by this ensemble.
Labelled “1988-Nov tour”, but possibly from November 1987 tour of this quartet. Description otherwise based on box labelling.
Flangeless recording on non-standard European hub.
Reference number: T5 1735.
- MUS 297/E1,140 Paul Bley solo, Milan, Italy. – 1988. – 1 audio reel (38 min. 45 sec.): polyester, 38 cm/sec.; reel: 25 cm. – 2 textual records.
File containing: a sound recording of performances by Bley (piano) of *Ostinato*, *Blues Waltz*, *Diane*, *Long Ago and Far Away*, *Love Hurts*, *Ida Lupino*, and an unidentified composition, at the VII Festival Internazionale del Jazz, Teatro Ciak, 17 March 1988; a programme for the series that included this concert and a review of the concert (copies).
“EQ European?”
Reference number: T10 4266.
- MUS 297/E1,141 Paul Bley trio, Tricasse, Italy. – 1989. – 1 audio reel (ca. 4 hrs 30 min.): polyester, 9.5 cm/sec., 4 track, ¼ track, 2 sides; reel: 25 cm.

- Sound recording of: live performances by Bley (piano), Kent Carter (double bass), and Barry Altschul (drums) of *Mr Joy* and other unidentified compositions, 3 February 1989; and unidentified popular music (dubs).
Reference number: T10 4267.
- MUS 297/E1,142 Paul Bley solo, Banlieues Bleues, Paris. – 1989. – 1 audio reel (57 min. 49 sec.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording of performances by Bley (piano) of unidentified compositions, 1 March 1989. Recorded by ORTF Radio France.
Reference number: T10 4268.
- MUS 297/E1,143 Paul Bley solo and Richard Poole solo, Boston, USA. – 1989. – 3 audio reels (57 min. 35 sec.): polyester, 38 cm/sec.; reels: 25 cm. – 1 textual record.
File containing: sound recordings of solo performances by Bley (piano) and Poole (vibraphone and percussion) of unidentified compositions, at The Presbyterian Church in Brookline, 5 May 1989; and a poster for this concert (copy).
Reference numbers: T10 4269 to T10 4271.
- MUS 297/E1,144 Quartet with Paul Bley and Doudou Gouirand. – [199-?]. – 1 videocassette (ca. 1 hr 26 min.): polyester, PAL; 8 mm.
Video recording predominantly of concert performances by Bley (piano), Gouirand (alto and soprano saxophones), a bassist, and a drummer of *Long Ago and Far Away*, *I Can't Get Started*, *Ramblin'*, *When Will the Blues Leave*, and other unidentified compositions. In addition to the full quartet, there are solo performances on double bass, saxophones, and piano, and a piano/soprano saxophone duet. Ends with a fragment of a conversation involving Gouirand.
Reference number: V 8MM 15.
- MUS 297/E1,145 Paul Bley trio, Bologna, Italy. – 1990. – 2 audio reels (ca. 1 hr 37 min.): polyester, 19 cm/sec.; reels: 25 cm. – 2 textual records.
File containing: sound recordings of performances by Bley (piano), Ken [*sic*: Kent] Carter (double bass), and Billy Elgart (drums) of unidentified compositions at the Teatro Testoni, 9 April 1990; a programme for the series that included this concert and a business card (copies). Bley announces the band at the end of the concert.
Reference numbers: T10 4272, T10 4273.
- MUS 297/E1,146 Paul Bley, Jimmy Giuffre, and Steve Swallow, Reggio Emilia, Italy. – 1991, [ca. 1990-1991]. – 2 audio reels (ca. 1 hr 1 min.): polyester, 38 cm/sec., CCIR; reels: 25 cm. – 7 photographs: b&w; 20 x 25 cm or smaller. – 5 textual records.
File containing: sound recordings of performances by Bley (piano), Giuffre (soprano saxophone, clarinet, and possibly other instruments), and Swallow (bass) of *Carla* and other unidentified compositions, at the Teatro Ariosto, 5 March 1991; photographs

(depicting: Bley performing solo and in trio with an unknown bassist and drummer; Bley with Hano Koch; and a piano); concert programmes (including one for another performance on this tour; copies); and an incoming letter and a note (originals).
Reference numbers: T10 4274, T10 4275.

- MUS 297/E1,147 Paul Bley, Jimmy Giuffre, and Steve Swallow, German Federal Republic. – 1991. – 1 audio reel (ca. 1 hr?): polyester.
Sound recording of a concert by Bley, Giuffre (clarinet, soprano saxophone), and Swallow (electric bass) at the Burghausen Festival, 16 March 1991. Recorded by Bayerischer Radio.
Description based on box labelling.
Flangeless recording on non-standard European hub.
Reference number: T10 4276.
- MUS 297/E1,148 Paul Bley, Jimmy Giuffre, and Steve Swallow, Paris. – 1991. – 2 audio reels (ca. 1 hr?): polyester, 19 cm/sec.
Sound recordings of a concert by Bley (piano), Giuffre (clarinet, soprano saxophone), and Swallow (electric bass) at the Maison de la Radio ORTF, 18 March 1991.
Description based on box labelling.
Flangeless recordings on non-standard European hubs.
Reference numbers: T10 4277, T10 4278.
- MUS 297/E1,149 Paul Bley and Gary Peacock, Angers, France. – 1993. – 2 audio reels (53 min. 25 sec.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings of performances by Bley (piano) and Peacock (double bass) of *Free*, *Indian Summer*, *Flame*, *When Will the Blues Leave*, and other unidentified compositions, 23 October 1993.
Boxes are labelled “Chanzy”, no doubt meaning the Théâtre Chanzy in Angers.
Reference numbers: T10 4279, T10 4280.
- MUS 297/E1,150 Paul Bley with Cecil McBee and Bob Moses, Boston, USA. – 1994. – 1 videocassette (26 min. 9 sec.): polyester.
Video recording (“Unedited Dub of Master”) of performances by Bley (piano), McBee (double bass), and Moses (drums) of *Monk’s Dream* (Thelonius Monk) and other unidentified compositions, as part of the New England Conservatory of Music’s Jazz Generations concert, 3 December 1994. Included is a spoken introduction by Marian McPartland.
Reference number: V VHS 301.
- MUS 297/E1,151 Paul Bley, Jimmy Giuffre, and Steve Swallow [Paris]. – 1995. – 1 audio cassette (ca. 56 min.): polyester.
Sound recording of a concert by Bley (piano), Giuffre (soprano saxophone and possibly other instruments), and Swallow (electric bass) of *All the Things You Are* and other unidentified compositions, at TBB [Théâtre de Boulogne Billancourt, Paris], 5 May 1995.

Reference number: C 2787.

MUS 297/E2

STUDIO RECORDINGS OF PAUL BLEY AND RELATED RECORDS

- MUS 297/E2,1 Paul Bley trio: *Introducing Paul Bley*, Debut DLP-7; Jay McShann Orchestra; and other artists. – [ca. 1953?], [196- or 197-?]. – 1 audio reel (39 min. 7 sec.): polyester, 9.5 and 19 cm/sec.; reel: 18 cm. – 2 textual records.
Sound recording containing a compilation of: selections from the LP *Introducing Paul Bley*, recorded in NYC in 1953 with Charles Mingus (double bass), Art Blakey (drums), and Bley on piano (*Opus 1, Teapot [Walkin’], Like Someone in Love, Spontaneous Combustion, Split Kick, and I Can’t Get Started*); and performances by various unlisted artists, including *Hootie Blues* by the Jay McShann Orchestra, solo piano in the boogie woogie style, and a News Orleans-style ensemble.
Re-boxed; original boxes in a textual folder.
Reference number: T7 6123.
- MUS 297/E2,2 Paul Bley quartet with Herbie Spanier, NYC. – [1953 or 1957?]. – 1 audio reel (ca. 1 hr 53 min.): acetate, 19 cm/sec., 4 track, ¼ track, mono; reel: 25 cm.
Sound recording (master) of performances of *I Wish I Knew* and other unidentified compositions by a quartet led by Bley (piano), with Herbie Spanier (trumpet) and possibly Arthur Phipps (double bass) and Al Levitt (drums).
Although later marked “live recording”, there is no indication of an audience. False starts and talk suggest that this is a studio recording.
Reference number: T10 4281.
- MUS 297/E2,3 Paul Bley quartets with Herbie Spanier. – [1953?]-[ca. 1994]. – 1 audio reel (ca. 1 hr 14 min.): acetate, 19 and 38 cm/sec.; reel: 25 cm.
Sound recording of performances by quartets led by Bley (piano). One quartet (recorded at 38 cm/sec., 26 July 1957) included Herbie Spanier (trumpet) and possibly Hal Gaylor (double bass) and Lennie McBrowne (drums); the other quartet (recorded at 19 cm/sec., possibly in 1953) includes Spanier (trumpet), and possibly Peter Ind (bass) and Al Levitt (drums). Some performances are in duo or trio, and others with the full quartet. The listed compositions include *I Can’t Get Started, Porgy, Little Girl Blue, Carla, I Wish I Knew, Crazy Rhythm, You Go to My Head, If I Had You, Everything Happens to Me*, and a piece possibly titled *Free Sound with Trumpet* (some multiple takes and false starts; not clear which pieces are by which quartet).
Bley’s notes on the box with identifying information (personnel, titles, and dates) were apparently added much later (including in

- 1994). One note indicates that Arthur Phipps may be one of the bassists.
Reference number: T10 4282.
- MUS 297/E2,4 Paul Bley and Howie Kadison. – [196-?]. – 1 audio reel (27 min. 53 sec.): acetate, 19 cm/sec., mono and stereo; reel: 18 cm. – 2 textual records.
Sound recording of duo performances by Bley and Kadison on piano and drums of *Take the A Train* (fragment), *I Can't Get Started*, and *Blue Monk*, and solo piano interpretations of unidentified compositions.
Re-boxed; original boxes in a textual folder.
Reference number: T7 6124.
- MUS 297/E2,5 Paul Bley / Attila Zollar quartet. – [1962?]. – 1 audio reel (18 min. 20 sec.): acetate, 38 cm/sec., mono; reel: 25 cm.
Sound recording of performances by Bley (piano), Zollar (electric guitar), Steve Swallow (double bass), and Pete La Roca (drums) of *Overtone*, *Ups*, *Around Again*, and *Spew*. Recorded at Lynn Oliver Studios, NYC.
“Never released.”
Reference number: T10 4283.
- MUS 297/E2,6 Paul Bley trio: *With Gary Peacock*, ECM 1003. – 1963. – 3 audio reels (55 min. 50 sec.): acetate, 19 and 38 cm/sec.; reels: 25 cm.
Sound recordings of performances by Bley (piano), Peacock (double bass), and Paul Motian (drums) of *Blues (The Turnaround)*, *Getting Started*, *When Will the Blues Leave*, *Long Ago and Far Away*, *Moor* (two takes), *Albert's Love Theme*, *Big Foot (Pig Foot)*, and *Gary*. Recorded at Mirasound Studios, 13 April 1963.
Apparently proposed assemblies for this LP; songs are divided into sides A and B. Included are performances not issued on the LP.
Reel 3 (19 cm/sec.) is largely a duplicate of reel 1 (38 cm/sec.); reel 3 also contains a second unlisted version of *Moor*.
Some pieces: “mono?”
Reference numbers: T10 4284 to T10 4286.
- MUS 297/E2,7 Paul Bley trio: *Closer*, ESP 1021. – 1965. – 2 audio reels (55 min. 28 sec.): polyester, 38 cm/sec., 4 track, multitrack; 1.3 cm, reels: 25 cm.
Sound recordings of studio performances by Bley (piano), a bassist, and a drummer of *Sideways in Mexico*, *Closer*, *Batterie*, *Violin*, *Start*, *And Now*, *the Queen*, *Fig Foot*, and *Crosswinds*. There are multiple takes of some pieces, false starts, and studio talk.
Recorded on 20 May 1965, possibly at Epic-Pop Studio A-711.
Labelled “Paul Bley Audition.”
Reference numbers: T10 W5 344, T10 W5 345.

- MUS 297/E2,8 Paul Bley trio: *Closer*, ESP 1021. – [ca. 1965]. – 1 audio reel (ca. 25 min. 33 sec.): acetate, 19 cm/sec.; reel: 18 cm.
Sound recording of studio performances of unidentified compositions on piano, double bass, and drums.
Reference number: T7 6125.
- MUS 297/E2,9 Paul Bley trio: *Closer*, ESP 1021. – [ca. 1965]. – 1 audio reel (13 min. 40 sec.): acetate, 19 cm/sec., stereo; reel: 18 cm. – 1 textual record.
Sound recording of performances by Bley (piano), Gary Peacock (double bass), and Barry Altschul (drums) of *Mazatalan* and *Albert's Love Theme*.
“Rec[orded] as part of the *Closer* LP” (but not issued on that LP).
Re-boxed; original box in a textual folder.
Reference number: T7 6126.
- MUS 297/E2,10 Paul Bley trio: *Touching*, Fontana 68860ZL. – 1965. – 1 audio reel (45 min. 50 sec.): acetate, 19 cm/sec., 2 track; reel: 25 cm.
Sound recording of studio performances by Bley (piano), Kent Carter (double bass), and Barry Altschul (drums) of *Cartoon*, *Touching*, *Start*, *Mazatlan*, *Closer*, *Both*, and *Pablo*. Includes studio talk. Recorded 4 November 1965, Copenhagen, Denmark.
Published sources give 5 November 1965 as date of recording.
Reference number: T10 4287.
- MUS 297/E2,11 [Paul Bley trio?]. – [ca. 1965-1969 or 197-?]. – 1 audio reel (ca. 31 min.): polyester, 38 cm/sec., 4 track, multitrack; 1.3 cm, reel: 25 cm.
Sound recording of performances by musicians on piano, double bass, and drums of unidentified compositions. Included are studio talk and performances of short sections of compositions intended as inserts.
No accompanying documentation; almost certainly a Bley trio.
Reference number: T10 W5 346.
- MUS 297/E2,12 Paul Bley and Barry Altschul. – [ca. 1965-1974?]. – 1 audio reel (4 min. 31 sec.): acetate, 19 cm/sec.; reel: 18 cm.
Sound recording of a performance by Bley (piano), Altschul (drums), and a bassist of an unidentified composition. Also contains a fragment of music from another ensemble.
Re-boxed (no relevant accompanying documentation on box); reel labelled “C Minor”.
Reference number: T7 6127.
- MUS 297/E2,13 Paul Bley, Gary Peacock, and Barry Altschul. – [ca. 1965-1976?]. – 1 audio reel (18 min. 35 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of a performance of *Both* by Bley (piano), Peacock (double bass), and Altschul (drums).
Reference number: T7 6128.

- MUS 297/E2,14 Paul Bley and Barry Altschul. – [ca. 1965-1976?]. – 1 audio reel (15 min. 47 sec.): polyester, 19 cm/sec., stereo; reel: 18 cm.
Sound recording of a performance by Bley (piano), Altschul (drums), and a bassist of *Miracles*.
Reference number: T7 6129.
- MUS 297/E2,15 Paul Bley and Barry Altschul. – [ca. 1965-1976?]. – 1 audio reel (23 min. 0 sec.): polyester, 19 cm/sec., stereo; reel: 18 cm. – 1 textual record.
Sound recording of performances by Bley (piano), Altschul (drums), and a bassist of *Miracles* (multiple takes).
Re-boxed; original box in a textual folder.
Reference number: T7 6130.
- MUS 297/E2,16 [Paul Bley trio]. – [ca. 1965-1976?]. – 1 audio reel (42 min. 46 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of studio performances of unidentified compositions by musicians on piano, double bass, and drums. Included are false starts and studio talk.
No accompanying documentation; clearly a recording of a Bley trio.
Reference number: T7 6131.
- MUS 297/E2,17 [Paul Bley trio]. – [ca. 1965-1976?]. – 1 audio reel (24 min. 40 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of studio performances of unidentified compositions by musicians on piano, double bass, and drums. Included are studio talk and at least one false start.
No accompanying documentation; clearly a recording of a Bley trio.
Reference number: T7 6132.
- MUS 297/E2,18 [Paul Bley trio]. – [ca. 1965-1976?]. – 1 audio reel (21 min. 47 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of studio performances of unidentified compositions by musicians on piano, double bass, and drums. Includes studio talk.
No accompanying documentation; clearly a recording of a Bley trio.
Reference number: T7 6133.
- MUS 297/E2,19 [Paul Bley trio]. – [ca. 1965-1976?]. – 1 audio reel (11 min. 50 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of a performance (possibly incomplete) of *Both* by musicians on piano, double bass, and drums.
No accompanying documentation; clearly a recording of a Bley trio.
Reference number: T7 6134.

- MUS 297/E2,20 [Paul Bley trio]. – [ca. 1965-1976?]. – 1 audio reel (15 min. 25 sec.): polyester, 38 cm/sec.; reel: 18 cm.
Sound recording of performances of *Ramblin'* and another unidentified composition by musicians on piano, double bass, and drums.
No relevant accompanying documentation; clearly a recording of a Bley trio.
Reference number: T7 6135.
- MUS 297/E2,21 [Paul Bley trio]. – [ca. 1965-1976?]. – 1 audio reel (19 min. 52 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of performances of *Ramblin'*, *Touching, Blood*, and *Mr Joy* by musicians on piano, double bass, and drums.
No relevant accompanying documentation; clearly a recording of a Bley trio.
Reference number: T7 6136.
- MUS 297/E2,22 Paul Bley, Mark Levinson, and Barry Altschul, Baarn, The Netherlands: Fontana. – [1966]. – 1 audio reel (52 min. 18 sec.): acetate, 19 cm/sec., 4 track, ¼ track, 2 sides; reel: 18 cm. – 1 textual record.
Sound recording predominantly of performances by Bley (piano), Levinson (double bass), and Altschul (drums) of *Mr Joy*, *Pigfoot*, *Blood*, and other unidentified compositions. Also contains *Bemsha Swing* (T. Monk), performed by an unidentified jazz ensemble.
Re-boxed; original box in a textual folder.
“Stereo?”
Reference number: T7 6137.
- MUS 297/E2,23 Paul Bley trio and quartet, Columbia University. – 1966. – 1 audio reel (ca. 1 hr 4 min.): acetate, 19 cm/sec., 4 track, ¼ track stereo, 2 sides; reel: 18 cm. – 2 textual records.
Sound recording (copy) of performances by Bley (piano), Mark Levinson (double bass), Barry Altschul or Bill Elgart (drums), and Warren Chiasson (vibraphone) of *Cartoon* (three takes), *Ending* (three takes), *Ramblin'*, *Kid Dynamite*, *Rise* (retitled as *Saint Gary*), and *Three and Four* (retitled as *Skippy*; three takes).
Recorded 28 March 1966.
Re-boxed; original boxes in a textual folder.
Reference number: T7 6138.
- MUS 297/E2,24 Paul Bley, Mark Levinson, and Barry Altschul, Baarn, The Netherlands. – 1966. – 1 audio reel (52 min. 25 sec.): 19 cm/sec.; reel: 18 cm. – 3 textual records.
Sound recording of performances by Bley (piano), Levinson (double bass), and Altschul (drums) of *Nothing Ever Was*, *Anyway*, *New Love*, *Ending*, *Seven*, *Pig Foot*, *Kid Dynamite*, and *Butterflies* (multiple takes of most pieces). Recorded 21 September and 11 October 1966, Baarn, The Netherlands.
Re-boxed; original boxes in a textual folder.

Reference number: T7 6139.

- MUS 297/E2,25 Paul Bley trio: GTA. – 1966. – 1 audio reel (31 min. 40 sec.): polyester, 19 cm/sec., mono; reel: 25 cm.
Sound recording (copy) of performances by Bley (piano), Mark Levinson (double bass), and Barry Altschul (drums) of *Butterflies*, *Mr Joy*, *Ending*, *Seven*, *Circles*, *Donkey*, and *Blood*. Recorded 29 August 1966, Cinelandia Fonorama Studios, Milan, Italy, for the GTA di Cichellero label, except *Circles*, “from ECM LP from Milan Studio 1966”.
Never issued.
“Mono copy / is the only copy / Master in Italy”.
Reference number: T10 4288.
- MUS 297/E2,26 Paul Bley, Gary Peacock, and Barry Altschul. – [ca. 1966-1969 or 197-?]. – 1 audio reel (14 min. 14 sec.): polyester, 19 cm/sec., stereo; reel: 18 cm. – 1 textual record.
Sound recording of a performance of *Butterflies* by Bley (piano), Peacock (double bass), and Altschul (drums), as well as false starts and studio talk.
Re-boxed; original box in a textual folder.
Reference number: T7 6140.
- MUS 297/E2,27 [Paul Bley trio]. – [ca. 1966-1969 or 197-?]. – 1 audio reel (34 min. 24 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 1 textual record.
Sound recording of performances by musicians on piano, double bass, and drums of *Blood* (late start) and an unidentified ballad.
Re-boxed; original box in a textual folder. No identifying information on original box; clearly a recording of a Bley trio.
Reference number: T7 6141.
- MUS 297/E2,28 [Paul Bley trio]. – [ca. 1966-1969 or 197-?]. – 1 audio reel (31 min. 6 sec.): polyester, 38 cm/sec., 4 track, multitrack; 1.3 cm, reel: 25 cm.
Sound recording of performances by musicians on piano, double bass, and drums of *Blood*, *Touching*, and other unidentified compositions. Included are studio talk and false starts.
No accompanying documentation; clearly a recording of a Bley trio.
Reference number: T10 W5 347.
- MUS 297/E2,29 [Paul Bley trio]. – [ca. 1966-1970?]. – 1 audio reel (26 min. 16 sec.): acetate, 19 cm/sec.; reel: 18 cm.
Sound recording of studio performances of *Mr Joy* and other unidentified compositions by musicians on piano, double bass, and drums. Included are studio talk and false starts.
No accompanying documentation; clearly a recording of a Bley trio.
Reference number: T7 6142.

- MUS 297/E2,30 Paul Bley, Gary Peacock, and Barry Altschul. – [ca. 1966-1976?]. – 1 audio reel (ca. 1 hr 10 min.): polyester, 19 and 38 cm/sec.; reel: 18 cm.
Sound recording predominantly of studio performances by Bley (piano), Peacock (double bass), and Altschul (drums) of *Blood* and possibly other compositions, as well as studio talk. Also includes fragments of unidentified country music.
Reference number: T7 6143.
- MUS 297/E2,31 [Paul Bley trio]. – [ca. 1966-1976?]. – 1 audio reel (ca. 25 min. 31 sec.): polyester, 38 cm/sec., 4 track, multitrack; 1.3 cm, reel: 25 cm.
Sound recording of performances by musicians on piano, double bass, and drums of *Kid Dynamite*, *Mr Joy*, and at least two other unidentified compositions. Includes multiple and incomplete takes, and studio talk.
No accompanying documentation; clearly a recording of a Bley trio.
Reference number: T10 W5 348.
- MUS 297/E2,32 [Paul Bley trio]. – [ca. 1966-1976?]. – 1 audio reel (23 min. 29 sec.): acetate and polyester, 19 and 38 cm/sec.; reel: 18 cm.
Sound recording predominantly of performances of *Mr Joy* and other unidentified music by a trio of piano, double bass, and drums. There are false starts, multiple takes, and studio talk. Also includes some spoken word (a speech about life insurance by an unidentified person).
Re-boxed (no relevant accompanying documentation); clearly a recording of a Bley trio.
Reference number: T7 6144.
- MUS 297/E2,33 Paul Bley, Gary Peacock, and Barry Altschul. – [1967?]. – 1 audio reel (15 min. 4 sec.): acetate, 19 cm/sec., stereo; reel: 18 cm. – 1 textual record.
Sound recording (copy) of a performance by Bley (piano), Gary Peacock (double bass), and Barry Altschul (drums) of *Ending*.
“ECM date” (1967 *Ballads* LP?).
Re-boxed; original box in a textual folder.
Reference number: T7 6145.
- MUS 297/E2,34 Paul Bley, Barry Altschul, and Mark Levinson. – [1967?]. – 1 audio reel (12 min. 20 sec.): acetate, 19 cm/sec.; reel: 18 cm. – 1 textual record.
Sound recording of a performance by Bley (piano), Levinson (double bass), and Altschul (drums) of *So Hard It Hurts*.
“[F]rom ECM date” (1967 *Ballads* LP?).
Re-boxed; original box in a textual folder.
Reference number: T7 6146.

- MUS 297/E2,35 Paul Bley and Barry Altschul. – [1967?]. – 1 audio reel (27 min. 28 sec.): polyester, 19 cm/sec., stereo; reel: 18 cm.
Sound recording of studio performances by Bley (piano), Altschul (drums), and a bassist of *Miracles* and *So Hard It Hurts*.
“Miracles ... sold to Douglas Records (unreleased.) So Hard It Hurts ... from ECM date [1967 *Ballads* LP?] / Douglas Records. unreleased”.
Reference number: T7 6147.
- MUS 297/E2,36 Paul Bley trio, New Haven, Connecticut, USA. – 1967. – 1 audio reel (ca. 1 hr 24 min.): acetate, 19 cm/sec., 3 track, mono; reel: 18 cm. – 2 textual records.
Sound recording predominantly of performances by Bley (piano), Mark Levinson (double bass and recording engineer), and Billy Elgart (drums) of *Mazatalan*, *Start, Ending, Rejoicing, So Hard It Hurts, Isis, Albert's Love Theme* (two takes), *Ramblin', Only Sweetly, Mr Joy*, and *Blood*. Recorded 5 January 1967. Also includes (on track 3) ca. 13 min. of unlisted music by a free jazz ensemble (including clarinet, trumpet, guitar, and percussion).
Re-boxed; original boxes in a textual folder.
Reference number: T7 6148.
- MUS 297/E2,37 Paul Bley trio. – 1967. – 1 audio reel (ca. 20 min.): polyester, 19 cm/sec., stereo; reel: 18 cm. – 1 textual record.
Sound recording of performances by Bley (piano), Mark Levinson (double bass), and Billy Elgart (drums) of *Isis* (four takes), *Mr Joy*, and *Blood*. Recorded 21 January 1967 at Upsurge Productions, NYC.
Re-boxed; original box in a textual folder.
Reference number: T7 6149.
- MUS 297/E2,38 Paul Bley trio. – 1967. – 1 audio reel (28 min. 22 sec.) : acetate, 19 cm/sec., 4 track, ¼ track stereo, 1 side; reel: 18 cm. – 2 textual records.
Sound recording of performances by Bley (piano), Mark Levinson (double bass), and Billy Elgart (drums) of *Ramblin', Mr Joy*, and *So Hard It Hurts*. There are multiple takes and false starts. Recorded 21 January 1967 at “Tom Di Pietros' Studio / Upsurge”, NYC.
Re-boxed; original boxes in a textual folder.
Reference number: T7 6150.
- MUS 297/E2,39 Paul Bley trio: *Ballads*, ECM 1010. – 1967. – 2 audio reels (32 min. 52 sec.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings (sub-masters) of the performances by Bley (piano), Mark Levinson or Gary Peacock (double bass), and Barry Altschul (drums) that were released as sides A and B of this LP: *Ending, Circles*, and *So Hard It Hurts*. Side B recorded on 31 March 1967.
Reference numbers: T10 4289, T10 4290.

- MUS 297/E2,40 Paul Bley, Mark Levinson, and Barry Altschul, NYC. – 1967. – 2 audio reels (ca. 1 hr 15 min.): polyester, 38 cm/sec., 4 track, multitrack; 1.3 cm, reels: 25 cm.
Sound recordings (masters) of performances of *Blood* (three takes) and *Ending* by Bley (piano), Levinson (double bass), and Altschul (drums). Includes studio talk and false starts. Recorded 1 June 1967 at RLA Studios, NYC.
Reference numbers: T10 W5 349, T10 W5 350.
- MUS 297/E2,41 Paul Bley trio; and Barry Altschul, Paul Bley, and Gary Peacock: Nolas. – 1967. – 3 audio reels (ca. 1 hr 4 min.): acetate, 38 cm/sec.; reels: 25 cm.
Sound recordings (some or all masters) of studio performances by Bley (piano), Peacock (double bass), and Altschul (drums). Recorded at Nola Studios, NYC, 28 June 1967 and 28 July 1967.
The audio reel boxes indicate that the recordings originally held *Mr Joy*, *Ending*, *One Long Song*, *Miracles*, *Wings of the Morning*, and *Running* (including alternate takes of some); however, some pieces are marked as “removed”.
Some or all 2 track stereo.
Reference numbers: T10 4291 to T10 4293.
- MUS 297/E2,42 Paul Bley trio; and Barry Altschul, Paul Bley, and Gary Peacock: Nolas. – 1967. – 2 audio reels (ca. 1 hr 11 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings (copies) of performances by Bley (piano), Peacock (double bass), and Altschul (drums) of *Gary* (“Nola Studios NYC 1959”), *Miracles* (“July 28, 1967, Nola Studios”), *Mr Joy*, *Ending* (two takes), *The Cynic*, *Wings of the Morning*, *One Long Song*, and *Running*. Other titles recorded at Nola Studios, probably ca. July 1967.
Boxes also labelled “C.M.M.” (copies of master mixes).
Reference numbers: T10 4294, T10 4295.
- MUS 297/E2,43 Paul Bley trio; and Barry Altschul, Paul Bley, and Gary Peacock. – 1967. – 2 audio reels (46 min. 19 sec.): acetate, 38 cm/sec.; reels: 25 cm.
Sound recordings (master assemblies) of performances by Bley (piano), Peacock (double bass), and Altschul (drums) of various compositions, including *Ending*, *The Cynic*, *Gary*, *Butterflies*, and *Mr Joy*.
These are apparently performances from the sessions of 28 June 1967 and 28 July 1967 at Nola Studios, NYC, of which *Ending* was released on the ECM LP *Ballads*, and two other titles on the IAI LP *Virtuosi*.
Reference numbers: T10 4296, T10 4297.

- MUS 297/E2,44 Paul Bley trio; and Barry Altschul, Paul Bley, and Gary Peacock: *Ballads*, ECM Europe only. – 1967. – 1 audio reel (ca. 1 hr 12 min.): polyester, 19 cm/sec., stereo; reel: 25 cm.
Sound recording (copy) of studio performances by Bley (piano), Peacock (double bass), and Altschul (drums) of various compositions, including *Ending*, *The Cynic*, *Gary*, and *Butterflies*. These are apparently performances from the sessions of 28 June 1967 and 28 July 1967 at Nola Studios, NYC, of which *Ending* was released on the ECM LP *Ballads*, and two other titles on the IAI LP *Virtuosi*. Box notes indicate editing decisions.
Reference number: T10 4298.
- MUS 297/E2,45 [Barry Altschul, Paul Bley, and Gary Peacock: *Virtuosi*, IAI 37.38.44]. – [1967]. – 1 audio reel (20 min. 17 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of a complete performance of *Gary* by musicians on piano, double bass, and drums, as well as false starts and studio talk.
The complete take was issued on *Virtuosi*. Recorded at Nola Studios, NYC, 28 June 1967.
No accompanying documentation.
Reference number: T7 6151.
- MUS 297/E2,46 Paul Bley, Gary Peacock, Mark Levinson, and Barry Altschul, RLA Studios, NYC. – 1967. – 2 audio reels (34 min. 6 sec.): polyester, 38 cm/sec., stereo; reels: 25 cm.
Sound recordings of performances by Bley (piano) and Altschul (drums) of: *Miracles* (stereo submaster, “edited version”), with Peacock on double bass (recorded at A&R Studios, 29 June 1967, and “mixed equalized and edited from ½” master... Mix by Richard Alderson of RLA”); and *Blood* (2 track stereo submaster, possibly mixed), with Levinson on double bass (recorded 1 June 1967 at RLA).
Reference numbers: T10 4299, T10 4300.
- MUS 297/E2,47 Gary Peacock, Paul Bley, and Barry Altschul, NYC. – 1967. – 1 audio reel (7 min. 48 sec.): acetate, 38 cm/sec., 2 track, stereo; reel: 25 cm.
Sound recording (“master?”) of performances by Bley (piano), Peacock (double bass), and Altschul (drums) of *Butterflies*. Recorded 28 July 1967, Nola Studios, NYC.
Box notes indicate that the reel originally held two takes of *Butterflies*, about 24 minutes in extent, and that these takes were edited and spliced together. Labelled “reel # 4”.
Reference number: T10 4301.
- MUS 297/E2,48 Paul Bley trio. – [ca. 1967-1969?]. – 1 audio reel (18 min. 37 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 2 textual records.
Sound recording of performances by Bley (piano) and unidentified musicians on double bass and drums of *Miracles*.

“Friday Master ¼ track stereo (mistaken erasure of ¼ track of original master ½ track)”.

Re-boxed; original boxes in a textual folder.

Reference number: T7 6152.

MUS 297/E2,49 Paul Bley and Barry Altschul. – [ca. 1967-1969?]. – 1 audio reel (31 min. 58 sec.): polyester, 19 cm/sec., stereo; reel: 18 cm. – 1 textual record.

Sound recording of performances by Bley (piano), Altschul (drums), and a bassist of *Miracles* (complete take and false start).

Re-boxed; original box in a textual folder.

Reference number: T7 6153.

MUS 297/E2,50 Paul Bley trio. – [ca. 1967-1973?]. – 1 audio reel (16 min. 18 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 1 textual record.

Sound recording of performances by Bley (piano) and unidentified musicians on double bass and drums of *Wings of the Morning*.

Re-boxed; original box in a textual folder.

Reference number: T7 6154.

MUS 297/E2,51 Paul Bley: Assembly. – 1968-1969. – 1 audio reel (16 min. 9 sec.): acetate, 38 cm/sec., 2 track; reel: 25 cm.

Sound recording containing an assembly of studio performances by Bley (piano), Barry Altschul (drums), and a bassist of *So Hard It Hurts* (“used on ECM 1023 LP”) and *The Cynic*.

“April 25, 1969 mixed by Jack McMahan, Mercury Rec.”

Reference number: T10 4302.

MUS 297/E2,52 Paul Bley: Assembly. – 1968. – 1 audio reel (27 min. 58 sec.): acetate, 38 cm/sec., 2 track, stereo; reel: 25 cm.

Sound recording containing an assembly of studio performances by Bley (piano), Barry Altschul (drums), and Mark Levinson (double bass) of *Wings of the Morning*, *Nothing Ever Was*, *Anyway*, and *Blood*, as well as false starts.

“Mercury Sound Studios ... All tunes from same session”.

Reference number: T10 4303.

MUS 297/E2,53 Paul Bley: Assembly. – 1968. – 1 audio reel (35 min. 13 sec.): acetate and polyester, 19 and 38 cm/sec., 2 track, stereo; reel: 25 cm.

Sound recording containing an assembly of studio performances by Bley (piano), Mark Levinson (double bass), and a drummer (including Barry Altschul on at least one piece) of *Butterflies* (two takes, 19 and 38 cm/sec.) and *Albert's Love Theme* (19 cm/sec.).

Reference number: T10 4304.

MUS 297/E2,54 Paul Bley, Gary Peacock, and Barry Altschul, Double Ballad Album. – [ca. 1968]. – 1 audio reel (30 min. 44 sec.): acetate, 19 cm/sec.; reel: 18 cm. – 1 textual record.

- Sound recording of studio performances by Bley (piano), Peacock (double bass), and Altschul (drums) of *Butterflies* and two other unidentified compositions, for a proposed but unrealized double ballad LP project.
Re-boxed; original box in a textual folder.
Reference number: T7 6155.
- MUS 297/E2,55 Paul Bley trio: Double Ballad LP. – 1968. – 1 audio reel (22 min. 24 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of studio performances by Bley (piano), Mark Levinson (double bass), and Barry Altschul (drums) of *Butterflies* (“mix 1”) and *Albert’s Love Theme* (“mix”), for a proposed but unrealized LP project.
Reference number: T10 4305.
- MUS 297/E2,56 Paul Bley trio, Boston, USA. – 1968. – 1 audio reel (28 min. 46 sec.): polyester, 19 cm/sec., 2 track, stereo; reel: 18 cm. – 2 textual records.
Sound recording (copy) of studio performances by Bley (piano), Mark Levinson (double bass), and Peter Donald (drums) of *Both* and *Albert’s Love Theme*, as well as a false start. Recorded 22 March 1968 at the New Music Association.
Re-boxed; original boxes in a textual folder.
Reference number: T7 6156.
- MUS 297/E2,57 Paul Bley trio, Boston, USA. – 1968. – 1 audio reel (20 min. 44 sec.): polyester, 19 cm/sec., 4 track, ¼ track, 1 side; reel: 18 cm. – 1 textual record.
Sound recording (copy) of studio performances by Bley (piano), Mark Levinson (double bass), and Peter Donald (drums) of *Miracles* and *Butterflies*, as well as false starts. Recorded 22 March 1968 at the New Music Association.
Re-boxed; original box in a textual folder.
Reference number: T7 6157.
- MUS 297/E2,58 Paul Bley trio, Boston, USA. – 1968. – 1 audio reel (25 min. 41 sec.): acetate, 19 cm/sec., 4 track, ¼ track stereo, 1 side; reel: 18 cm. – 1 textual record.
Sound recording (copy) of two studio performances by Bley (piano), Mark Levinson (double bass and engineer), and Peter Donald (drums) of *Both*. Recorded 22-24 March 1968 at the New Music Center.
Re-boxed; original box in a textual folder.
Reference number: T7 6158.
- MUS 297/E2,59 Paul Bley trio, Boston, USA. – 1968. – 1 audio reel (29 min. 47 sec.): polyester, 19 cm/sec., 4 track, ¼ track stereo, 1 side; reel: 18 cm. – 2 textual records.
Sound recording (copy) of two performances by Bley (piano), Mark Levinson (double bass and engineer), and Peter Donald

- (drums) of *Miracles*, as well as false starts. Recorded 22-24 March 1968 at the New Music Center.
Re-boxed; original boxes in a textual folder.
Reference number: T7 6159.
- MUS 297/E2,60 Paul Bley trio [Boston, USA?]. – [1968?]. – 1 audio reel (11 min. 24 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 2 textual records.
Sound recording (master) of a studio performance by Bley (piano) and other musicians on double bass and drums of *Butterflies*.
Possibly part of the March 1968 sessions at the New Music Association / Center. Labelled “Friday” [22 March 1968?].
Re-boxed; original boxes in a textual folder.
Reference number: T7 6160.
- MUS 297/E2,61 Paul Bley trio [Boston, USA]. – [1968?]. – 3 audio reels (50 min. 55 sec.): polyester, 19 cm/sec.; reels: 18 cm. – 5 textual records.
Sound recordings (masters) of studio performances by Bley (piano) and other musicians on double bass and drums of *Both* (complete take, #3, and a false start), *Butterflies* (complete take, #2, and at least one false start), and an unidentified composition.
Labelled “NMA ... Saturday” and “NMA...Sunday”; no doubt the New Music Association, Boston; probably 23 and 24 March 1968.
Re-boxed; original boxes in a textual folder.
Reels 1 and 2 also labelled: “½ track ... Sub-Master”.
Reference numbers: T7 6161 to T7 6163.
- MUS 297/E2,62 Paul Bley with Lawrence Cooke and Mario Pavone. – 1968. – 1 audio reel (32 min. 19 sec.): acetate, 38 cm/sec., 4 track, multitrack; 1.3 cm, reel: 25 cm. – 1 textual record.
File containing: a sound recording (“original master”) of performances by Bley (piano), Cooke (drums), and Pavone (double bass) of *Miracles* and other unidentified compositions; and a take sheet (original). Recorded at Mercury Sound Studios, NYC, 19 July 1968.
Reference number: T10 W5 351.
- MUS 297/E2,63 Paul Bley [with Lawrence Cooke and Mario Pavone?: *Latin Book?*]. – 1968. – 1 audio reel (4 min. 52 sec.): acetate, 38 cm/sec., 4 track, multitrack; 1.3 cm, reel: 25 cm
Sound recording of a performance of *Touching* by Bley (piano) and possibly Cooke (drums) and Pavone (double bass). Possibly recorded at Mercury Sound Studios, NYC, 19 July 1968.
Recording may be in a completely unrelated box. The take sheet lists Cooke and Pavone as the other musicians, and the title of the project as “Latin Book (mix 1)”; *Miracles* is the only song title listed. However, a note attached to the reel itself states: “‘Touching’ E [flat] overdub – 8-29-68”.
Reference number: T10 W5 352.

- MUS 297/E2,64 Paul Bley trio, CBC International Transcription Service. – 1968. – 2 audio reels (56 min. 24 sec.): polyester, 19 cm/sec., stereo; reels: 18 cm. – 3 textual records.
Sound recordings (masters) of performances by Bley (piano), Mario Pavone (double bass), and Barry Altschul (drums) of *Paul, Nothing Ever Was, Anyway, Blood, Fig Foot, and Touching*. Includes false starts and studio talk. Recorded 3 December 1968. Re-boxed; original boxes in a textual folder.
“Full Track Stereo”.
Reference numbers: T7 6164, T7 6165.
- MUS 297/E2,65 Paul Bley trio, Radio Canada International 305. – 1968. – 1 audio reel (28 min. 46 sec.): acetate, 38 cm/sec., 2 track, stereo; reel: 25 cm.
Sound recording (sub-master) of performances by Bley (piano), Mario Pavone (double bass), and Barry Altschul (drums) of *Fig Foot, Touching*, and possibly other unlisted pieces. Recorded December 1968 at a CBC studio in Montreal.
“Issued as an LP Transcription on RCI stereo 305.... Master owned by CBC Canada.”
Reference number: T10 4306.
- MUS 297/E2,66 Paul Bley, Gary Peacock, and Barry Altschul. – [ca. 1969]. – 1 audio reel (18 min. 12 sec.): acetate and polyester, 38 cm/sec.; reel: 25 cm. – 1 textual record.
File containing: a sound recording of studio performances by Bley (RMI electric piano), Peacock (electric bass), and Altschul (drums) of *Miracles* and possibly other pieces; and related notes on the personnel, instrumentation, titles, location, and technical aspects (original).
Although the outside label of the audio reel box indicates that this recording forms part of the 1969 Bley-Peacock-Altschul Nola Studios session, the notes indicate that the recording took place at Scepter Studios. Notes in file MUS 297/E2,72 also indicate that the recording was at Scepter.
Reference number: T10 4307.
- MUS 297/E2,67 Paul Bley trio, Apostolic Studios, NYC. – 1969. – 9 audio reels (ca. 4 hrs 53 min.): acetate and polyester, 19 and 38 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings predominantly of various takes (mixed versions) of *The Archangel, Dreams, Miracles*, and other unidentified compositions, performed by a trio led by Bley (electric piano), with electric bass and drums. Also includes a mixed solo interpretation (female voice) of *Dreams*. Most pieces were recorded at Apostolic Studios, except four versions of *Miracles*, which were recorded on 21 April 1969 at Scepter Studios, NYC.
The bassist and drummer are listed as Gary Peacock and Barry Altschul on most of the boxes.

Some reels were found stored in the wrong boxes. The 5th and 8th reels were found in each other's box, and have now been returned to their correct boxes. It is possible that other reels are still not in the correct boxes, and researchers should not assume that the contents of a reel are as listed on its box.

Reel 9 is 19 cm/sec.; others are 38 cm/sec.

Reference numbers: T10 4308 to T10 4316.

- MUS 297/E2,68 Paul Bley trio, Apostolic Studios, NYC. – 1969. – 1 audio reel (28 min. 50 sec.): acetate and polyester, 38 cm/sec., stereo; reel: 25 cm. Sound recording of performances by Bley (electric piano), Gary Peacock (electric bass), and Barry Altschul (drums) of *Miracles* and *Both*.
Reference number: T10 4317.
- MUS 297/E2,69 Paul Bley trio, Apostolic Studios, NYC. – 1969. – 1 audio reel (25 min. 45 sec.): acetate, 38 cm/sec., stereo; reel: 25 cm. Sound recording of performances by Bley (electric piano), Gary Peacock (electric bass), and Barry Altschul (drums) of *Both* and *Miracles*. Recorded 15 April 1969. Recording was apparently an assembly for an LP; the list of song titles is divided into sides A and B. Deletions from the list indicate that the reel once also held *The Archangel* and *Blood*.
Reference number: T10 4318.
- MUS 297/E2,70 Paul Bley and Barry Altschul, Apostolic Studios, NYC. – [1969?]. – 1 audio reel (17 min. 52 sec.): polyester, 76 cm/sec.; 2.5 cm, reel: 25 cm. Sound recording of performances by Bley (electric piano and/or synthesizer), Altschul (drums), electric bass, and female voice of *The Archangel*, *Blood*, and other unidentified compositions.
Reference number: T10 W1 112.
- MUS 297/E2,71 Paul Bley with Gary Peacock and Barry Altschul. – 1969. – 3 audio reels (ca. 1 hr 23 min.): acetate, 19 cm/sec.; reels: 18 cm. – 5 textual records. Sound recordings of performances of *Archangel*, *Dreams*, *Wings of the Morning*, *The Cynic*, and *Running* by Bley (piano and electric piano), Peacock (double bass), and Altschul (drums and percussion). Recorded at Scepter Studios, NYC, 17 April 1969. Included are studio talk, false starts, incomplete takes, and performances of short excerpts intended as inserts. First reel: “master copy”. Apparently incomplete; original numbering scheme indicates at least 4 reels. Reels 1 and 3 re-boxed; original boxes in a textual folder. Reel 2 apparently re-boxed prior to its transfer to Music Division; its original box also in the textual folder.
Reference numbers: T7 6166 to T7 6168.

- MUS 297/E2,72 Paul Bley, Gary Peacock, and Barry Altschul: Nola Studios and Scepter Studios sessions. – 1969, [ca. 1973?]. – 1 audio reel (6 min. 47 sec.): acetate, 38 cm/sec., stereo; reel: 25 cm. – 1 textual record. File containing: a sound recording (master) of performances by Bley (piano), Peacock (double bass), and Altschul (drums), recorded at Nola Studio, NYC, 17 April 1969; and a set of handwritten notes by Bley (original, 6 p.), probably written ca. 1973, listing the musicians, instrumentation, titles, durations, dates, and other information concerning the Bley-Peacock-Altschul recording sessions at Nola Studios and Scepter Studios, ca. 1967-1969. The box label and the notes indicate that the recording originally contained *Ending* (two takes), *The Cynic*, *Wings of the Morning*, and *Gary*; however, several pieces are marked “removed”, and the remaining duration is much less than the listed original duration. Reference number: T10 4319.
- MUS 297/E2,73 Paul Bley: Limelight LP. – 1969. – 1 audio reel (ca. 29 min. 5 sec.): acetate, 19 cm/sec., 2 track, stereo; reel: 18 cm. – 2 textual records. Sound recording (copy) containing mixed versions (one of “Mix 4” and two of “Mix 5”) of *Miracles*, performed by Bley (keyboards), Gary Peacock (electric bass), and Barry Altschul (electric drums). Mixed 18 June 1969. Re-boxed; original boxes in a textual folder. Reference number: T7 6169.
- MUS 297/E2,74 Paul Bley ensemble. – [ca. 1969-1974?]. – 1 audio reel (25 min. 43 sec.): polyester, 19 cm/sec.; reel: 18 cm. Sound recording of performances of *Mr Joy*, *Eyes of the Cat* (*Olhos de Gato*), and other unidentified compositions by Bley (electric piano and/or ARP synthesizer) and unidentified musicians (including electric bass, electric guitar, and drums). There are multiple takes, false starts, and studio talk. Reference number: T7 6170.
- MUS 297/E2,75 [Paul Bley trio]. – [ca. 1969-1974]. – 1 audio reel (ca. 17 min. 44 sec.): polyester, 38 cm/sec., 4 track, multitrack; 1.3 cm, reel: 25 cm. Sound recording of performances of unidentified compositions by musicians on synthesizer, piano, double bass, electric bass, and drums. Included are studio talk, false starts, and repetitions of excerpts from composed heads. No accompanying documentation; clearly a recording of a Bley group from the Synthesizer Show / Scorpio period. Reference number: T10 W5 353.
- MUS 297/E2,76 [Paul Bley trio]. – [ca. 1969-1974]. – 1 audio reel (27 min. 3 sec.): polyester, 19 cm/sec.; reel: 18 cm.

Sound recording of complete and incomplete studio performances by musicians on electric piano, drums/percussion, and electric bass of various pieces, including *Ictus* (“roll 2 insert”), *El Cordobes* (take 5), *Butterflies* (take 7), and *King Korn* (take 8). Also included is studio talk.

No accompanying documentation; clearly a recording of a Bley trio.

Apparently a copy; studio talk implies that the master was of “two inch” (5.1 cm) width.

Reference number: T7 6171.

MUS 297/E2,77 Paul Bley trio. – [ca. 1969-1974?]. – 4 audio reels (ca. 50 min. 20 sec.): polyester, 38 and 76 cm/sec.; 2.5 cm, reels: 25 cm.

Sound recordings of studio performances of *Blood*, *The Archangel*, *Miracles*, and unidentified compositions by musicians on electric keyboards (possibly synthesizer), piano, electric bass, and drums. Included are studio talk and false starts.

Boxes labelled “Bley”; no other accompanying documentation. Described as a group because of similar content and physical characteristics.

First and second reels are 76 cm/sec., others 38 cm/sec.

Reference numbers: T10 W1 113 to T10 W1 116.

MUS 297/E2,78 Paul Bley solo; Lee Konitz solo. – [197- or 198-?]. – 1 audio reel (10 min. 14 sec.): polyester, 19 cm/sec.; reel: 18 cm.

Sound recording of performances of unidentified compositions on piano and electric piano and on soprano saxophone.

Reference number: T7 6172.

MUS 297/E2,79 *The Paul Bley Synthesizer Show*: Milestone MSP 9033. – 1970-1971. – 1 audio reel (43 min. 38 sec.): polyester, 19 cm/sec.; reel: 25 cm. – 2 textual records.

File containing: a sound recording (possibly a mixed assembly) of performances by the Paul Bley Synthesizer Show (Bley, synthesizer and piano; Frank Tusa, Glen Moore, and Richard Youngstein, bass; Bob Moses and Steve Haas, drums) of *Circles*, *Mr Joy*, *Gary*, *The Archangel*, *Better Get It*, *Nothing Ever Was*, *Anyway*, and probably *Snakes*; and two recording studio take sheets (original and copy). Recorded 9 December 1970, 21 January 1971, and 9 March 1971, Advantage Studios, NYC.

Reference number: T10 4320.

MUS 297/E2,80 *The Paul Bley Synthesizer Show*: Milestone MSP 9033. – 1970-1971, [ca. 1974]. – 2 audio reels (40 min. 54 sec.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm. – 2 textual records.

File containing: sound recordings (apparently assemblies) of the performances by the Paul Bley Synthesizer Show (Bley, synthesizer and piano; Frank Tusa, Glen Moore, and Richard Youngstein, bass; Bob Moses and Steve Haas, drums) issued as sides A and B of this LP: *Mr Joy*, *Nothing Ever Was*, *Anyway*, *The*

Archangel, Gary, Snakes, Better Get It, and Circles; handwritten notes (original) by Bley concerning editing and mixing decisions; and an example of the cover for this LP (copy). Recorded 9 December 1970, 21 January 1971, and 9 March 1971, Advantage Studios, NYC.

Reference numbers: T10 4321, T10 4322.

- MUS 297/E2,81 Paul Bley Synthesizer Show, with Annette Peacock: *Ballads* project, Milestone. – 1972. – 1 audio reel (56 min. 38 sec.): polyester, 19 cm/sec.; reel: 25 cm. – 2 textual records.
File containing: a sound recording of performances by Bley (synthesizer, electric keyboard, and piano), Peacock (piano and/or electric keyboard), and Barry Altschul (percussion and drums), recorded at Advantage Studios, NYC, 30 May 1972; a listing (original) of compositions performed, durations, and notes concerning this recording; and an audio reel box, found separated from this recording and believed once to have held this or a related recording. The pieces performed are *Prelude, Albert the Great, A Day in the Life of a Butterfly, Open, To Love, You've Left Me, and Gesture without Plot* (multiple or incomplete takes of some). Other possible instrumentation includes “clav.” (clavinet?).
Date of recording session taken from the box found separately.
The listing includes, on the reverse, notes for a land and building contract between Bley-Peacock and another party.
Reference number: T10 4323.
- MUS 297/E2,82 Paul Bley solo: *Open, To Love*, ECM 1023. – 1972. – 3 audio reels (ca. 1 hr 38 min.): polyester and acetate, 19 cm/sec.; reels: 25 cm.
Sound recordings of performances (assemblies and alternate takes) by Bley (piano) of *Closer, Open, To Love, Seven* (two takes), *Ida Lupino* (two takes), *Ballad, Started, Nothing Ever Was, Anyway, Harlem, and I Remember Harlem*. Recorded 11 September 1972, Arne Bendiksen Studio, Oslo, Norway.
Some duplication between the first two reels (both polyester), of which the first is a sub-master and the second a copy of a sub-master; the third reel (alternate takes; acetate) is a copy of a copy of a sub-master.
Some or all 2 track stereo.
Reference numbers: T10 4324 to T10 4326.
- MUS 297/E2,83 Paul Bley solo: *Open, To Love*, ECM 1023. – [1972]. – 1 audio reel (ca. 43 min. 8 sec.): polyester, 9.5 and 19 cm/sec.; reel: 18 cm.
Sound recording of the performances of 11 September 1972 by Bley (piano) that were issued on this LP. Also includes unidentified talk and noise.
Bley music recorded at 19 cm/sec. Some ½ track mono.
Reference number: T7 6173.
- MUS 297/E2,84 [Paul Bley trio]. – [1972?], 1972. – 1 audio reel (20 min. 33 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 1 textual record.

File containing: a sound recording of studio performances by a trio of piano/electric piano, bass, and drums/percussion of *Syndrome* (multiple takes, including studio talk and false starts); and a fragment of an audio reel box (original) for a studio recording by Bley (piano and electric piano) and other unidentified musicians of *Syndrome* (7 takes), recorded at Advantage Studios, NYC, on 22 October 1972.

No accompanying documentation; clearly a recording of a Bley trio. Believed to belong with this audio reel box fragment.

Reference number: T7 6174.

- MUS 297/E2,85 Paul Bley trio: Milestone. – 1972. – 1 audio reel (49 min. 17 sec.): acetate, 19 cm/sec., mono; reel: 25 cm.
Sound recording (“copy of 7 ½ ips copy”) of performances by Bley (ARP 2500 synthesizer, Fender and RMI electric pianos), Dave Holland (bass), and Barry Altschul (drums) of *Syndrome*, *And Now, the Queen* (two takes), and *Ictus*. Recorded on 22 October 1972, Advantage Studios, NYC.
Reference number: T10 4327.
- MUS 297/E2,86 Paul Bley trio, NYC. – 1972. – 1 audio reel (24 min. 34 sec.): polyester, 19 cm/sec., stereo; reel: 18 cm. – 1 textual record.
Sound recording (unmixed sub-master) of performances by Bley (Fender and RMI electric pianos, piano, and probably ARP synthesizer), a bassist, and a drummer of *And Now, the Queen* (two takes). Recorded on 22 October 1972, Advantage Studios, NYC (produced by Bley).
Re-boxed; original box in a textual folder.
Reference number: T7 6175.
- MUS 297/E2,87 Paul Bley trio, NYC. – 1972. – 1 audio reel (13 min. 2 sec.): polyester, 19 cm/sec., stereo; reel: 18 cm. – 2 textual records.
Sound recording (unmixed sub-master) of performances by Bley (Fender electric piano and other keyboards), [Dave] Holland (bass), and Barry Altschul (percussion) of *Ictus* (including false starts, a complete take, and multiple takes of the tag). Also includes studio talk. Recorded at Advantage Studios (produced by Bley).
“Roll 3”.
Re-boxed; original boxes in a textual folder.
Reference number: T7 6176.
- MUS 297/E2,88 Paul Bley Synthesizer Show: Milestone. – 1972. – 1 audio reel (ca. 1 hr 2 min.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording of performances by Bley (piano, ARP 2500 synthesizer, Fender and RMI electric pianos), Dave Holland (bass), and Barry Altschul (percussion) of *Capricorn*, *Gesture without Plot* (two takes), *Dreams*, *Butterflies*, and *And Now, the Queen*. Recorded 22 October 1972 and 24 November 1972, Advantage Studios, NYC.
Apparently an assembly (copy) of performances from other reels.

Reference number: T10 4328.

- MUS 297/E2,89 *Paul Bley and Scorpio*: Milestone 9046. – 1972. – 1 audio reel (56 min. 38 sec.): polyester, 19 cm/sec., mono; reel: 25 cm.
Sound recording (copy of sub-master) of performances by Bley (piano, Fender and RMI Electric pianos, and ARP synthesizer), Dave Holland (acoustic bass with amplified pick up), and Barry Altschul (percussion) of pieces issued on this LP, including possibly *Syndrome*, *Gesture without Plot*, *Ictus*, *Capricorn*, *King Korn*, and *Batterie*. Recorded 22 October 1972 and 24 November 1972, Advantage Studios, NYC. Also includes a dub of a radio jazz programme.
Bley music is “mono, full track”.
Reference number: T10 4329.
- MUS 297/E2,90 *Paul Bley and Scorpio*: Milestone 9046. – 1972. – 2 audio reels (42 min. 48 sec.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings (master mixes) of performances by Bley (piano, Fender and RMI Electric pianos, and ARP synthesizer), Dave Holland (bass), and Barry Altschul (percussion) of the pieces issued on this LP: *Syndrome*, *Gesture without Plot*, *Ictus*, *El Cordobes*, *Capricorn*, *King Korn*, and *Dreams*. Recorded 22 October 1972 and 24 November 1972, Advantage Studios, NYC.
Reference numbers: T10 4330, T10 4331.
- MUS 297/E2,91 [Paul Bley solo]; classical music. – [ca. 1972-1989?]. – 1 audio reel (ca. 1 hr 17 min.): polyester, 19 and 38 cm/sec., 4 track, ¼ track, 2 sides; reel: 25 cm.
Sound recording of: solo performances on piano of *Olhos de Gato* and other unidentified compositions, as well as studio talk; and studio performances of unidentified classical music, also with studio talk.
No accompanying documentation; the solo piano music is clearly Bley.
Reference number: T10 4332.
- MUS 297/E2,92 Barry Altschul, Paul Bley, and Gary Peacock. – [1973?]. – 1 audio reel (51 min. 50 sec.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording of studio performances by Bley (piano), Peacock (double bass), and Altschul (drums) of various compositions, possibly including *Forgotten Fantasy*, *Lookout Farm*, *One Long Song*, *Wings of [the Morning?]*, and *Running*.
Notes on the box give the date 15 May 1973; however, some information on the box (such as playing speed) is inaccurate, and it is possible that this recording is in an unrelated box or that not all box information is relevant.
Reference number: T10 4333.

- MUS 297/E2,93 Paul Bley and Niels-Henning Ørsted Pedersen, Steeplechase Records. – 1973. – 3 audio reels (ca. 1 hr 53 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 25 cm. – 1 textual record.
File containing: sound recordings (copies of masters) of studio performances by Bley (piano and Fender electric piano) and NHØP (double bass) of *Meeting, Mating of Urgency, Summer, My Funny Valentine, Eyes of the Cat* (or, *Olhos de Gato / Sad Song*), *Reverb, Gesture without Plot, Long Ago and Far Away, Turns, Vashkar, Carla, Free, And Now, the Queen, Stride*, and *Eternity*; and a listing (original) of song titles, composers, publishers, take numbers, and other information concerning these recording sessions. Recorded 24 June and 1 July 1973, Sound Track Studios, Copenhagen, Denmark.
Some listed titles (*Later (Goodbye), Sweet And Lovely, Floater, Sweet Sorrow, Alone, Upstairs, Paradise Island, Strung Out*, and alternate takes of some other pieces) are marked as “removed”.
Reference numbers: T10 4334 to T10 4336.
- MUS 297/E2,94 Paul Bley and Niels-Henning Ørsted Pedersen, Steeplechase Records. – 1973. – 1 audio reel (47 min. 36 sec.): polyester, 19 cm/sec.; reel: 25 cm. – 3 textual records.
Sound recording (assembly copy) of studio performances by Bley (piano and Fender electric piano) and NHØP (double bass) of *Long Ago and Far Away, Eyes of the Cat* (or, *Olhos de Gato / Sad Song*), and other compositions, possibly including *Summer, Later (Goodbye), Sweet And Lovely, My Funny Valentine, Gesture without Plot, How Long Has This Been Going On, Turns*, and *Vashkar*. There are several takes (including false starts) of some pieces, and others are marked as “removed”. Recorded 24 June and 1 July 1973, Sound Track Studios, Copenhagen, Denmark.
Labels on the box listing the contents of this reel have become detached, and are now preserved as textual records (photocopies in the box).
Reference number: T10 4337.
- MUS 297/E2,95 *Paul Bley / Niels-Henning Ørsted Pedersen*, Steeplechase Records, SCS 1005. – 1973. – 1 audio reel (ca. 1 hr 8 min.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording (apparently an assembly) of studio performances by Bley (piano and Fender electric piano) and NHØP (double bass) of *Meeting, Mating of Urgency, Carla, Eyes of the Cat, Paradise Island, Upstairs, Later, Summer, Gesture without Plot, Strung Out, Floater*, and *Stride*. Recorded 24 June and 1 July 1973, Sound Track Studios, Copenhagen, Denmark.
First nine titles were issued on the LP.
Reference numbers: T10 4338.
- MUS 297/E2,96 Paul Bley “solos and duos”, Oslo, Norway. – 1973. – 2 audio reels (ca. 1 hr 59 min.): polyester, 19 cm/sec., 2 track; reels: 25 cm.

Sound recordings (copies) of studio performances by Bley (piano) and Arild Anderssen (double bass) of *Albert's Love Theme*, *Eyes of the Cat (Olhos de Gato)*, *One Long Song*, *The Cynic*, *Violin*, *Circles*, *Without Two*, *Here's That Rainy Day*, *Alone Again*, *If I'm Lucky*, *Open*, *To Love*, *Space Age* (Paul Bley), *How Long Has This Been Going On*, *Autumns Back* ('based on "Autumn Leaves"'), *Vashkar*, *Donkey*, *Touching*, and other unidentified compositions. There are multiple takes of some pieces. Also includes recitations of poems (speaker unidentified), unaccompanied and with music. The recording took place on 11 November 1973 at the Henie-Onstad Art Centre.

Reference numbers: T10 4339, T10 4340.

- MUS 297/E2,97 Paul Bley and Scorpio. – [ca. 1973-1974]. – 1 audio reel (3 min. 30 sec.): polyester, 19 cm/sec.; reel: 13 cm. – 1 textual record.
Sound recording of performances by Bley (ARP synthesizer and Fender electric piano) and unidentified musicians on Fender electric bass, electric guitar, and drums of *Pigfoot* and *Ida Lupino*. Labelling includes contact information for Carol Goss P[ersonal] M[anagement].
Re-boxed; original box in a textual folder.
Reference number: T5 1722.
- MUS 297/E2,98 Paul Bley and Pat Metheny. – [ca. 1974]. – 1 audio reel (6 min. 0 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of performances by a quartet (Bley, electric piano; Pat Metheny, electric guitar; and unidentified musicians on electric bass and drums) of *The Turnaround*, *Batterie*, *King Korn*, and *Blood*.
The Turnaround is incorrectly listed as *When Will the Blues Leave* on the label on the reel.
Reference number: T7 6177.
- MUS 297/E2,99 Jaco Pastorius, Paul Bley, Pat Metheny, and Bruce Ditmas. – [ca. 1974]. – 1 audio reel (5 min. 13 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of a performance of *Pigfoot* by Bley (electric piano), Pat Metheny (electric guitar), Pastorius (electric bass), and Ditmas (drums), as well as false starts.
"[N]ever released".
Reference number: T7 6178.
- MUS 297/E2,100 [Paul Bley and Scorpio?]. – [ca. 1974]. – 1 audio reel (48 min. 46 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording predominantly of studio performances by musicians on electric piano, electric guitar, electric bass, and drums of *Mr Joy* (two takes), *Blood* (two takes), *The Turnaround*, *Ida Lupino* (two takes), *Pigfoot* (two takes), *Ictus*, *Ramblin'*, and other unidentified compositions. Includes false starts and studio talk. Also contains dubs of Billie Holiday performing with an orchestra.

No accompanying documentation; clearly a recording of a Bley electric group (probably Scorpio).

Reference number: T7 6179.

- MUS 297/E2,101 Jaco Pastorius, Paul Bley, Bruce Ditmas, and Pat Metheny; Fats Waller; Richard Twardzik; and Bill Evans. – [ca. 1974]. – 1 audio reel (52 min. 29 sec.): acetate, 19 cm/sec.; reel: 18 cm. – 1 textual record.

Sound recording of: studio performances by Pastorius (electric bass), Bley (electric piano), Ditmas (drums), and Metheny (electric guitar) of *Freerock*, *Ramblin'*, *Mr Joy*, and possibly other pieces, ca. 1974; and performances by groups led by Fats Waller, Richard Twardzik, and Bill Evans of *Long Ago and Far Away*, *But Not for Me*, and other unidentified pieces.

Re-boxed; original box in a textual folder.

Bley music stereo.

Reference number: T7 6180.

- MUS 297/E2,102 Paul Bley quartet, Miami, USA. – 1974. – 2 audio reels (58 min. 37 sec.): polyester, 38 cm/sec., 16 track, multitrack, Dolby; 5.1 cm, reels: 25 cm. – 4 textual records.

File containing: sound recordings (masters) of performances by Bley (Rhodes electric piano and synthesizer) and unidentified musicians (electric guitar, electric bass, and drums) of *Pigfoot*, *Ida Lupino*, *Better Get It*, *Mr Joy*, *Eyes of the Cat (Olhos de Gato)*, and *Blues in G*; and lists (originals) indicating the assignment of instruments to tracks on each composition. The recordings include false starts and multiple takes. Recorded at Criteria Recording Studios, 9 April 1974.

Reference numbers: T10 W2 711, T10 W2 712

- MUS 297/E2,103 Paul Bley quartet, Miami, USA. – 1974. – 1 audio reel (7 min. 6 sec.): polyester, 19 cm/sec., 2 track, stereo; reel: 18 cm. – 1 textual record.

Sound recording (unmixed sub-master) of a performance of *G Blues (i.e., Blues in G)*, track 20 from this recording session) by Bley (ARP 2500 synthesizer and Fender electric piano), Danny Rose (electric guitar), Bruce Ditmas (drums), and Tom Malone (electric bass). Recorded at Criteria Recording Studios, 9 April 1974.

Bley's notes on the take sheet give the personnel at this session and his assessment of the music.

Re-boxed; original box in a textual folder.

Reference number: T7 6181.

- MUS 297/E2,104 Paul Bley and Scorpio, Miami, USA. – 1974. – 1 audio reel (7 min. 12 sec.): polyester, 19 cm/sec., 2 track, stereo; reel: 18 cm.

Sound recording (unmixed sub-master) of performances of *Pigfoot* and *Ida Lupino* Bley (ARP synthesizer and Fender electric piano), Danny Rose (electric guitar), Bruce Ditmas (drums), and Tom

Malone (electric bass). Recorded at Criteria Recording Studios, [19?] April 1974.

Although labelled 19 April 1974, this recording may in fact be from the 9 April 1974 session.

Reference number: T7 6182.

MUS 297/E2,105 Paul Bley and Scorpio: *Jaco*, IAI 37.38.46. – [1974?]. – 1 audio reel (19 min. 43 sec.): polyester, 19 cm/sec.; reel: 18 cm.

Sound recording of performances by an ensemble consisting of electric piano, electric bass, electric guitar, and drums of *When Will the Blues Leave*, *Eyes of the Cat*, *Free Ballad*, *Ictus*, *Turns*, *Batterie*, *King Korn*, *Blood*, *Ramblin'*, and unidentified solo pieces on Fender electric piano, electric guitar, and electric bass.

The box includes take information for other Paul Bley and Scorpio recording sessions during May 1974, in addition to notes on song titles concerning the present recording.

Reference number: T7 6183.

MUS 297/E2,106 Paul Bley and Scorpio: *Jaco*, IAI 37.38.46. – 1974. – 1 audio reel (39 min. 22 sec.): polyester, 19 and 38 cm/sec., stereo; reel: 25 cm.

Sound recording (unmixed master) predominantly of performances by Bley (electric piano), Jaco Pastorius (electric bass), Ross Traut (electric guitar), and Bruce Ditmas (drums) of *Dreams*, *Compassion*, *So Hard It Hurts*, and *Donkey*. Also includes studio performances of unidentified classical violin music. The Bley music was recorded at Blue Rock Studios, NYC.

Spine of the box gives 20 May 1974 as the date of recording; the take sheet incorrectly gives 20 May 1975.

Reference number: T10 4341.

MUS 297/E2,107 Paul Bley, Pat Metheny, Bruce Ditmas, and Jaco Pastorius. – 1974. – 1 audio reel (33 min. 11 sec.): polyester, 38 cm/sec.; 2.5 cm, reel: 25 cm.

Sound recording predominantly of performances by Bley (electric piano), Pastorius (electric bass), Metheny (electric guitar), and Ditmas (drums) of *Butterflies* and other unidentified compositions. Also contains a performance of a piece with the lyrics “I said hey diddle diddle” by another ensemble.

A label on the reel itself states “Paul Bley & Scorpio 5/20/74”, while the box lists the musicians, year, and recording studio (Blue Rock Studios).

Reference number: T10 W1 117.

MUS 297/E2,108 Paul Bley and Scorpio, NYC. – 1974. – 4 audio reels (ca. 1 hr 31 min.): polyester, 39.4 cm/sec., 8 track, multitrack; 2.5 cm, reels: 25 cm. – 2 textual records.

File containing: sound recordings (apparently edited unmixed masters) of performances by Bley (Fender electric piano), Jaco Pastorius (Fender bass), Pat Metheny (electric guitar), and Bruce Ditmas (drums) of *Vashkar*, *Syndrome*, *Shafted*, *Fuzz Bass Solo*,

Pigfoot, *Mr Joy*, and other unidentified compositions; and take sheets for recordings by Scorpio (Ross Traut instead of Metheny on guitar) on 20 May 1974 at the same studio (originals). Recorded 16 June 1974, Blue Rock Studios, NYC, and produced by Bley; there are multiple takes and false starts.

Some performances (including *Donkey*, *Violin*, and one take of *Vashkar*) are marked as “removed”, no doubt to builder or assembly reels.

First three reels labelled as “15 ½ ips” (39.4 cm/sec.) playing speed; other reel assumed to be the same.

Original numbering schemes indicate that there may have been five or six reels in the set.

Reference numbers: T10 W1 118 to T10 W1 121.

- MUS 297/E2,109 Paul Bley and Scorpio, NYC. – 1974, 1976. – 1 audio reel (ca. 24 min. 33 sec.): polyester, ca. 38 cm/sec.; 2.5 cm, reel: 25 cm.
Sound recording (apparently an assembly) of performances by Bley (electric piano), Jaco Pastorius (electric bass), Pat Metheny (electric guitar), and Bruce Ditmas (drums) of *Blood* and other compositions, including possibly *Free*, *Overtone*, *Ostinato*, *Batterie*, *King Korn*, and a piece listed as “bass solo”. Recorded 16 June 1974, Blue Rock Studios, NYC.
“Builder Reel #2 – 5/6/76. Mixed by D. Baker.”
Although labelled “7½ ips COPY slop mix of 8 tr. master”, it is possible that this is an assembly created from the 8-track masters. If this is the case, the playing speed would be 39.4 (and not 38) cm/sec.
Reference number: T10 W1 122.
- MUS 297/E2,110 Jaco Pastorius, Pat Metheny, Bruce Ditmas, and Paul Bley: *Jaco*, IAI 37.38.46. – 1974. – 2 audio reels (36 min. 34 sec.): polyester, 38 cm/sec., 2 track, stereo, Dolby A; reels: 25 cm.
Sound recordings (copy of unmixed master) of the performances by Bley (electric piano), Pastorius (electric bass), Metheny (electric guitar), and Ditmas (drums) that were released as sides A and B of this LP: *Vashkar*, *Poconos*, *Donkey*, *Vampira*, *Overtone*, *Jaco*, *Batterie*, *King Korn*, and *Blood*. Recorded 16 June 1974, Blue Rock Studios, NYC, and produced by Bley.
Reference numbers: T10 4342, T10 4343.
- MUS 297/E2,111 Jaco Pastorius, Pat Metheny, Bruce Ditmas, and Paul Bley: *Jaco*, IAI 37.38.46 and DIW 25010. – 1974, 62 [1987]. – 2 audio reels (36 min. 35 sec.): polyester, 38 cm/sec., Dolby A; reels: 25 cm. – 2 textual records.
File containing: sound recordings (master mixes) of the performances by Bley (electric piano), Pastorius (electric bass), Metheny (electric guitar), and Ditmas (drums) that were released as sides A and B of this LP: *Vashkar*, *Poconos*, *Donkey*, *Vampira*, *Overtone*, *Jaco*, *Batterie*, *King Korn*, and *Blood*; and technical data forms (originals) concerning the DIW label re-release of this

recording [1987]. Recorded 16 June 1974, Blue Rock Studios, NYC, and produced by Bley.

Textual records dated in accordance with the Japanese calendar.

Reference numbers: T10 4344, T10 4345.

- MUS 297/E2,112 Paul Bley solo, Oslo, Norway. – 1974. – 4 audio reels (ca. 1 hr 35 min.): polyester, 38 cm/sec., stereo, Dolby A, CCIR; reels: 25 cm. – 1 textual record.

File containing: sound recordings (masters) of studio performances by Bley (piano) of *Don't Explain*, *Eyes of the Cat (Olhos de Gato)*, *Rejoicing*, *Compassion*, *Lorraine*, *When Will the Blues Leave*, *All the Things You Are*, *Lover Man*, *Ida Lupino*, *Freedom*, *So Hard It Hurts*, *Ode to Billie*, *King Korn*, *Batterie*, *Turns*, *Blood*, *Porgy*, *And Now*, *the Queen*, *Goodbye Pork Pie Hat*, *Ictus*, *Ballade*, *Dreams*, *I'm Glad There Is You*, *Butterflies*, *Mr Joy*, *How Long*, and other unidentified compositions (some multiple takes); and an empty box that once contained a copy of reels 1 and 4, with Bley's notes on these recordings. Recorded 28 and 29 August 1974, Arne Bendiksen Recording Studio.

Published sources give the dates of these sessions as 8 and 9 August 1974, but the audio reel boxes clearly indicate 28 and 29 August 1974.

Several pieces were released on the LP *Alone, Again* (IAI 37.38.40), some with title changes.

See also the box for a dub copy of reels 2 and 3 for other notes by Bley on these recordings.

Reference numbers: T10 4346 to T10 4349.

- MUS 297/E2,113 Paul Bley solo, Oslo, Norway: *Alone, Again*, IAI 37.38.40. – 1974. – 1 audio reel (8 min. 36 sec.): polyester, 19 cm/sec., stereo; reel: 25 cm.

Sound recording (unmixed copy) of studio performances by Bley (piano) of *Porgy*, *Overtoned*, and *Goodbye Pork Pie Hat*.

“Stereo copy of bad submaster ... / Excerpt copied from ‘Oslo 74’ / submaster reel 3”. A note (possibly added later) gives 8 and 9 August 1974 as the date of recording.

Reference number: T10 4350.

- MUS 297/E2,114 Paul Bley solo, Oslo, Norway: *Alone, Again*, IAI 37.38.40. – 1974. – 2 audio reels (ca. 1 hr 41 min.): polyester, 19 cm/sec., 4 track, ¼ track stereo, 1 side, CCIR; reels: 25 cm.

Sound recordings (non-Dolby copies of Dolby masters) containing two different assemblies of pieces selected from the masters recorded on 28 and 29 August 1974, including *Don't Explain / Ode to Billie*, *Eyes of the Cat (Olhos de Gato)*, *Lover Man*, *Freedom*, *King Korn*, *Turns*, *Blood*, *And Now*, *the Queen*, *Goodbye Pork Pie Hat*, *Ballade*, *Dreams*, *I'm Glad There Is You*, *Butterflies*, and *How Long Has This Been Going On*.

The listing of titles and other notes on the boxes provide important information on the selection, order, editing, titling, and mixing of

pieces for the LP *Alone Again*. Both boxes are marked “Ass[embly] 1” on the spine, although one is clearly the second assembly from the more detailed notes on the back.

Reference numbers: T10 4351, T10 4352.

- MUS 297/E2,115 Paul Bley solo, Oslo, Norway: *Alone, Again*, IAI 37.38.40. – 1974. – 1 audio reel (10 min. 27 sec.): polyester, 38 cm/sec.; reel: 25 cm. Sound recording of performances by Bley (piano) of *I’m Glad There Is You* and *Butterflies*. Box variously labelled “MM” (master mix) and “assembled masters”, and mis-numbered with the catalogue number IAI 37.38.39. Reference number: T10 4353.
- MUS 297/E2,116 Paul Bley solo, Oslo, Norway: *Alone, Again*, IAI 37.38.40, DIW 25019, and DIW 319. – 1974, [ca. 1975, ca. 1992]. – 2 audio reels (36 min. 47 sec.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm. Sound recordings (master mixes) of the performances by Bley (piano), recorded on 28 and 29 August 1974, that were issued as Sides A and B of this LP: *Eyes of the Cat, Ballade, And Now, the Queen, Glad, Lovers, Dreams, and Explanations*. One box includes references to DIW re-releases. Reference numbers: T10 4354, T10 4355.
- MUS 297/E2,117 Paul Bley solo, Oslo, Norway: *Alone, Again*, IAI 37.38.40, DIW 25019, and DIW 319. – 1974, [ca. 1975, ca. 1992]. – 2 audio reels (ca. 36 min. 47 sec.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm. Sound recordings (safety masters) of the performances by Bley (piano), recorded on 28 and 29 August 1974, that were issued as Sides A and B of this LP: *Eyes of the Cat, Ballade, And Now, the Queen, Glad, Lovers, Dreams, and Explanations*. One box includes references to DIW re-releases. One reel also labelled “C.M.M.” (copy of master mix). Reference numbers: T10 4356, T10 4357.
- MUS 297/E2,118 Paul Bley quartet, NYC. – 1974. – 3 audio reels (ca. 1 hr): polyester, 38 cm/sec., 16 track, multitrack, Dolby; 5.1 cm, reels: 25 cm. – 5 textual records. File containing: sound recordings (masters) of performances by Bley’s quartet (acoustic and electric pianos, electric bass, electric guitar, and drums) from the recording session of 14 November 1974 at Generation Sound Studios, NYC; and track/take sheets, indicating instrumentation, track assignment, and some song titles (originals). The quartet performs *Ramblin’, Kickoff (Pigfoot)*, and *Please*. There are multiple takes of some pieces, false starts, and studio talk.

In addition to music on these reels, the track/take sheets list other 8 track recordings (probably from the *Quiet Song* trio sessions recorded the same day; see MUS 297/E2,119).

The spines of the boxes indicate that there were four reels, but the take sheets on the sides indicate that there were only three.

Reference numbers: T10 W2 713 to T10 W2 715.

MUS 297/E2,119 [Paul Bley, Bill Connors, and Jimmy Giuffre: *Quiet Song*, IAI 37.38.39 ?]. – [1974?]. – 3 audio reels (47 min. 3 sec.): polyester, 38 cm/sec., 8 track, multitrack; 2.5 cm, reels: 25 cm.

Sound recordings (apparently edited masters) of performances of untitled or unidentified compositions, and possibly of *Goodbye*, by musicians on piano, electric piano, reeds, flute, and guitar. Includes studio talk.

Personnel and date not listed; almost certainly the *Quiet Song* trio session recorded 14 November 1974, Generation Sound Studios, NYC. See description of the 16-track masters from the same date for track/take sheets probably related to these recordings (MUS 297/E2,118).

Reference numbers: T10 W1 123 to T10 W1 125.

MUS 297/E2,120 Paul Bley, Bill Connors, and Jimmy Giuffre: *Quiet Song*, IAI 37.38.39. – 1974. – 1 audio reel (25 min. 5 sec.): polyester, 38 cm/sec., Dolby; reel: 25 cm.

Sound recording of performances of *Kickoff (Pigfoot)*, *Please*, and *Ramblin'*, from the recording session of 14 November 1974 at Generation Sound Studios, NYC.

Although labelled “UM” (unmixed master), this may be a copy from the 16 track masters. Two pieces marked “edited”.

Reference number: T10 4358.

MUS 297/E2,121 Paul Bley and Bill Connors: *Quiet Song*, IAI 37.38.39. – [1974]. – 1 audio reel (18 min. 12 sec.): polyester, 19 cm/sec.; reel: 18 cm.

Sound recording of performances on piano, electric piano, electric bass, electric guitar, and drums of *Please Don't Ever Leave Me*, *Kickoff*, and *Ramblin'*.

Reference number: T7 6184.

MUS 297/E2,122 Paul Bley and Bill Connors: *Quiet Song*, IAI 37.38.39. – 1974-1975. – 1 audio reel (39 min. 37 sec.): polyester, 19 cm/sec., 2 track, stereo; reel: 25 cm.

Sound recording (copy) predominantly of performances from the recording session of 14 November 1974 at Generation Sound Studios, NYC, by Bley (electric piano), Connors (electric guitar), Lee (probably John Lee, electric bass), and a drummer of *Pig Foot*, *Ramblin'*, and *Please Don't Ever Leave Me*, and possibly other unidentified pieces. Also contains a promotional spot, probably intended for radio, for the Paul Bley – William Burroughs concert of 22 March 1975 at New York University.

“King?” is listed with the personnel.

Reference number: T10 4359.

- MUS 297/E2,123 Paul Bley, Bill Connors, and Jimmy Giuffre: *Quiet Song*, IAI 37.38.39. – [1974]. – 2 audio reels (34 min. 51 sec.): polyester, 38 cm/sec.; 2.5 cm, reels: 25 cm.
Sound recordings (assemblies, apparently from edited 8 track masters) of performances proposed for sides A and B of this LP: *Goodbye, Quiet Song*, and other pieces identified only by the instrumentation.
Although not labelled *Quiet Song*, the first reel is clearly an assembly for this LP.
Reference numbers: T10 W1 126 to T10 W1 127.
- MUS 297/E2,124 Paul Bley, Bill Connors, and Jimmy Giuffre: *Quiet Song*, IAI 37.38.39. – [1974]. – 3 audio reels (ca. 2 hrs 36 min.): polyester, 19 cm/sec.; reels: 25 cm.
Sound recordings (“Ass[embly]. 1”) of performances by Bley (piano and electric piano), Connors (acoustic and electric guitars), Giuffre (flutes, clarinet, and tenor saxophone), a drummer, and an electric bassist of *Kickoff (Figfoot)*, *Please Don’t Ever Leave Me*, other untitled compositions, and pieces identified by their instrumentation.
“Mono / direct from board of studio the night of the record date.”
Reference numbers: T10 4360 to T10 4362.
- MUS 297/E2,125 Paul Bley, Bill Connors, and Jimmy Giuffre: *Quiet Song*, IAI 37.38.39. – 1974. – 6 audio reels (ca. 4 hrs 20 min.): polyester, 19 cm/sec.; reels: 25 cm.
Sound recordings (assemblies) containing different combinations of the performances by Bley (piano and electric piano), Connors (acoustic and electric guitars), and Giuffre (flutes, clarinet, and tenor saxophone) that were recorded at Generation Sound Studios, NYC, on 14 November 1974. The compositions include *Quiet Song*, *Yeah Guitar*, *Goodbye*, *Spanish Song*, *Please Don’t Ever Leave Me*, *Free (Blues)*, other untitled compositions, and pieces identified by their instrumentation.
The assemblies are numbered 2 to 7 on the spines of the boxes, although number 6 is renumbered as 8 on the side.
Assembly # 2: “2nd Generation copy of mixdown of 16 track master.”
Assembly #6 (8?): “...home made copy”.
Assemblies #2 and #6 (8?): 4 track, ¼ track stereo, 1 side.
In addition its own track list on the outside, the inside of the box for the fifth reel has additional (possibly obsolete) listings from this session.
Reference numbers: T10 4363 to T10 4368.
- MUS 297/E2,126 Paul Bley, Bill Connors, and Jimmy Giuffre: *Quiet Song*, IAI 37.38.39. – 1975. – 1 audio reel (55 min. 41 sec.): polyester, 38 cm/sec.; reel: 25 cm. – 1 textual record.

File containing: a sound recording (“rough listening copy”) of performances, recorded on 14 November 1974, that were left over after the assembly session of 21 May 1975 (the compositions include fragments of *Goodbye, Blue*, and other untitled pieces); and notes (3 p.; originals) describing three other reels from this session, including take numbers, durations, whether released, and other remarks.

Labelled both “Mix Remains” and “Assembly Remains”.

Reference number: T10 4369.

- MUS 297/E2,127 Paul Bley, Bill Connors, and Jimmy Giuffre: *Quiet Song*, IAI 37.38.39. – [ca. 1974-1975]. – 1 audio reel (17 min. 40 sec.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording containing, apparently, an alternate assembly of side A of this LP, drawn from the performances recorded on 14 November 1974. The pieces are titled *Flight, Piano, Snake Dance, Yeah Guitar, Guitar*, and *Everglide*.
“Mix 1 ... non-dolby copy of dolby master.”
Reference number: T10 4370.
- MUS 297/E2,128 Paul Bley, Bill Connors, and Jimmy Giuffre: *Quiet Song*, IAI 37.38.39. – [ca. 1974-1975]. – 1 audio reel (19 min. 57 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of performances of unidentified compositions, drawn from the sessions recorded on 14 November 1974.
“Complete Master Reel # 1. Mixed ...”
Reference number: T10 4371.
- MUS 297/E2,129 Paul Bley, Bill Connors, and Jimmy Giuffre: *Quiet Song*, IAI 37.38.39. – [ca. 1974-1975?]. – 1 audio cassette (56 min. 22 sec.): polyester.
Sound recording predominantly of performances from the *Quiet Song* recording session (including piano, flute, clarinet, and guitars). Also contains unidentified music on the reverse side.
Contains more music from this session than was issued on the LP.
Reference number: C 2788.
- MUS 297/E2,130 Paul Bley, Bill Connors, and Jimmy Giuffre: *Quiet Song*, IAI 37.38.39. – 1975. – 2 audio reels (32 min. 30 sec.): polyester, 38 cm/sec., 2 track, stereo, Dolby; reels: 25 cm.
Sound recordings (master mixes) of the performances, recorded on 14 November 1974 and mixed on 10 June 1975, that became sides A and B of this LP: *Solo, Duet, Play Blue, Clarinet, Yeah Guitar/Carol, Trio, Goodbye, Laurent, Quiet Song*, and two untitled pieces.
Reference numbers: T10 4372, T10 4373.
- MUS 297/E2,131 Bley Elec[tric] Assem[bly]. – 1975. – 1 audio reel (37 min. 17 sec.): polyester, 19 cm/sec., 2 track, stereo; reel: 25 cm.

Sound recording containing a compilation of performances by Bley (synthesizer, electric piano, and piano) and other musicians of *Please Don't Ever Leave Me* ("unreleased"), *Sweet Earth Flying* ("Marion Brown, Impulse"), *Improvisie* ("America LP"), *Mating of Urgency* ("NHOP Steeplechase LP"), *Gesture without Plot*, and *Capricorn* (both "Scorpio LP Milestone").

Reference number: T10 4374.

MUS 297/E2,132 Paul Bley, Barry Altschul, Gary Peacock: *Japan Suite*, IAI 37.38.49. – [1976]. – 1 audio reel (15 min. 59 sec.): polyester, 38 cm/sec.; reel: 18 cm.

Sound recording of performances on piano, double bass, and drums of unidentified compositions, as well as extensive studio talk in English and Japanese, ca. July-August 1976.

Reference number: T7 6185.

MUS 297/E2,133 Paul Bley solo, Tokyo. – 51 [1976]. – 2 audio reels (52 min. 40 sec.): polyester, 38 cm/sec., 16 track, multitrack, Dolby A; 5.1 cm, reels: 25 cm.

Sound recordings (masters) of performances by Bley (Yamaha grand electric piano) of unidentified compositions at a Yamaha studio in Tokyo on 7 August 1976.

Dated in accordance with the Japanese calendar.

Reference numbers: T10 W2 716, T10 W2 717.

MUS 297/E2,134 Paul Bley solo, Tokyo. – 1976. – 2 audio reels (50 min. 6 sec.): polyester, 38 cm/sec., 2 track, stereo, Dolby A; reels: 25 cm.

Sound recordings ("original master") of performances by Bley (Yamaha electric piano, possibly at the Yamaha Music Foundation studios) of *Free*, *Heart Beat*, *Blues*, *Major*, *Wa*, *Please*, *Syndrome*, and *Sweetly*, 9 August 1976.

Reference numbers: T10 4375, T10 4376.

MUS 297/E2,135 Paul Bley, Lee Konitz, and Bill Connors; NYC: *Pyramid*, IAI 37.38.45. – 1977. – 6 audio reels (ca. 1 hr 52 min.): polyester, 38 cm/sec., 8 track, multitrack, Dolby; 2.5 cm, reels: 25 cm. – 1 textual record.

File containing: sound recordings (masters; edited) of performances on acoustic guitar, alto saxophone, piano, and possibly other instruments of *Please* (two takes), *Sweet and Lovely*, *Final Blues*, and other unidentified compositions; and a recording studio work order (copy). Includes extensive studio talk. Recorded at Electric Lady Studios, 11 June 1977.

Some pieces are marked as "removed", no doubt to master assembly reels.

Reference numbers: T10 W1 128 to T10 W1 133.

MUS 297/E2,136 Lee Konitz, Paul Bley, and Bill Connors, NYC: *Pyramid*, IAI 37.38.45. – 1977. – 3 audio reels (ca. 2 hrs 24 min.): polyester, 19 cm/sec., 2 track; reels: 25 cm.

Sound recordings (unmixed, “listening copy of master tapes”) of the solo, duo, and trio performances by Konitz (alto and soprano saxophones), Bley (piano and electric piano), and Connors (acoustic and electric guitars) recorded on 11 June 1977 at Electric Lady Studios. While most pieces are identified only by the instrumentation, some are titled: *Quiet Song*, *Please, Sweet and Lovely*, and *The Final Blues / Jews Blues*.

Notes on one take sheet indicate that one reel of this copy may have been edited.

Reference numbers: T10 4377 to T10 4379.

MUS 297/E2,137 Lee Konitz, Paul Bley, and Bill Connors, NYC: *Pyramid*, IAI 37.38.45. – 1977. – 1 audio reel (43 min. 11 sec.): polyester, 19 cm/sec.; reel: 25 cm.

Sound recording (unmixed copy) of some of the performances recorded on 11 June 1977.

Possibly an alternate assembly; selections are organized into sides A and B. Order is different from the released recording, and duration is longer.

Reference number: T10 4380.

MUS 297/E2,138 Lee Konitz, Paul Bley, and Bill Connors, NYC: *Pyramid*, IAI 37.38.45. – 1977. – 2 audio reels (41 min. 35 sec.): polyester, 38 cm/sec., 8 track, multitrack, Dolby; 2.5 cm, reels: 25 cm.

Sound recordings (masters) of performances recorded 11 June 1977, in addition to a false start and studio talk.

Apparently an assembly of the performances proposed for sides A and B of this LP.

Reference numbers: T10 W1 134 to T10 W1 135.

MUS 297/E2,139 Lee Konitz, Paul Bley, and Bill Connors, NYC: *Pyramid*, IAI 37.38.45. – [1977]. – 2 audio reels (35 min. 34 sec.): polyester, 38 cm/sec., 2 track, Dolby; reels: 25 cm.

Sound recordings (safety masters, apparently assemblies) of performances proposed for sides A and B of this LP.

Also labelled “U.M.” (unmixed master).

Reference numbers: T10 4381, T10 4382.

MUS 297/E2,140 Lee Konitz, Paul Bley, and Bill Connors, NYC: *Pyramid*, IAI 37.38.45. – 1977, [199-?]. – 2 audio reels (40 min. 42 sec.): polyester, 38 cm/sec., 2 track, Dolby; reels: 25 cm.

Sound recordings (master mixes) of the performances released as sides A and B of this LP, as well as one piece that was omitted from the issued recording.

Boxes include references to a digital audio cassette (DAT) copy, presumably made [199-?].

Reference numbers: T10 4383, T10 4384.

- MUS 297/E2,141 Paul Bley Electric Quartet, NYC, and IAI 37.38.60. – 1979. – 6 audio reels (ca. 3 hrs 0 min.): polyester, 38 cm/sec., 8 track, multitrack, DBX; 2.5 cm, reels: 25 cm. – 8 textual records.
File containing: sound recordings (unmixed masters) of performances of unidentified compositions by Bley (piano, electric piano), Mark Egan (electric bass, double bass), Ross Traut (electric guitar), and Danny Gottlieb (drums), as well as studio talk; and take sheets for this session (originals). Recorded 27 November 1979 at Right Track Recording, NYC.
Only reels 5 and 6 are labelled as unmixed masters; the others are clearly part of the same set.
Reels 5 and 6 are identified with the catalogue number IAI 37.38.60 (unissued).
Some of this music subsequently issued in video format on *Neon* (IAI V007).
Reference numbers: T10 W1 136 to T10 W1 141.
- MUS 297/E2,142 Paul Bley Master Session Electric Quartet; and *Neon*, IAI V007. – [1980?]. – 2 audio reels (31 min. 24 sec.): polyester, 38 cm/sec., 2 track, stereo, DBX; reels: 25 cm.
Sound recordings of performances by an electric quartet (electric piano, drums, electric bass, and electric guitar) of unidentified compositions.
The reels are labelled “A Side” and “B Side”, and were apparently assemblies for a proposed LP.
Apparently contains music from the 27 November 1979 session with Bley, Mark Egan, Ross Traut, and Danny Gottlieb. Probably assembled at Traks Inc., Miami, USA, February 1980.
Dub safety copies are labelled “Neon”.
Reference numbers: T10 4385, T10 4386.
- MUS 297/E2,143 Paul Bley [Master Session Electric Quartet], Trio Out Takes. – [1980?]. – 1 audio reel (31 min. 19 sec.): polyester, 38 cm/sec., 2 track, stereo, DBX; reel: 25 cm.
Sound recording (master) of trio performances of unidentified compositions by Mark Egan (electric bass), Ross Traut (electric guitar), and Danny Gottlieb (drums), from unmixed master reel 5 of the 27 November 1979 quartet session with Bley.
Clearly part of the unissued IAI 37.38.60 project, although not labelled with that catalogue number.
Reference number: T10 4387.
- MUS 297/E2,144 Paul Bley [Master Session Electric Quartet], Trio Out Takes, IAI 37.38.60. – 1980. – 1 audio reel (31 min. 19 sec.): polyester, 38 cm/sec., 2 track, stereo, DBX; reel: 25 cm.
Sound recording of trio performances of unidentified compositions by Mark Egan (electric bass), Ross Traut (electric guitar), and Danny Gottlieb (drums), from unmixed master reel 5 of the 27 November 1979 quartet session with Bley.

“Master Mix Safety Copy ... mixed at Traks Studio, Miami, FL. Feb 25, 1980”.

IAI 37.38.60 unissued.

Reference number: T10 4388.

- MUS 297/E2,145 Paul Bley and Geordie McDonald, Toronto: *State of the Heart*. – [198-?]. – 1 audio reel (15 min. 58 sec.): polyester, 38 cm/sec., 2 track, stereo; reel: 25 cm.
Sound recording (master) of performances by Bley (including synthesizer) and McDonald (percussion and drums). Recorded at Sound Design Studios.
Reference number: T10 4389.
- MUS 297/E2,146 R[alph] Simon [*Time Being*, Gramavision Inc. GR8002]. – [1980]. – 1 audio reel (34 min. 39 sec.): polyester, 19 and 38 cm/sec.; reel: 25 cm.
Sound recording of performances by Simon (saxophones), Paul Bley, John Scofield (guitars), and other musicians of: an unidentified composition (solo acoustic guitar; not issued on the LP); *August 19* (composed by Bley and Scofield, and performed by them on piano and acoustic guitar); *Regina Gabriella* (Simon), including Bley on piano and Fender Rhodes electric piano; and *Blood of the Dove* (Simon), on which Bley does not perform. Recorded August 1980 at Vanguard Recording Studios, NYC.
Blood of the Dove recorded at 19 cm/sec.; the other pieces are 38 cm/sec.
The issued recording has been used to identify the compositions, the musicians, and the date and place of recording.
Reference number: T10 4390.
- MUS 297/E2,147 Paul Bley, Ft Lauderdale, USA. – 1982. – 1 audio reel (15 min. 39 sec.): polyester, 38 cm/sec., 2 track, DBX; reel: 18 cm.
Sound recording of performances by Bley (Oberheim OBX synthesizer) of *Where's the Romance* and *Oberheim Suite (Open Wide, This Tooth Has Gotta Go, and Slo Mo)*. Recorded at Prisma Productions.
Reference number: T7 6186.
- MUS 297/E2,148 Paul Bley and Geordie McDonald, Ft Lauderdale, USA. – 1982. – 1 audio reel (23 min. 25 sec.): polyester, 38 cm/sec., 16 track, multitrack, DBX; 5.1 cm, reel: 25 cm. – 3 textual records.
File containing: a sound recording of performances by Bley and McDonald on mini-Moog and Oberheim OBX synthesizers, Rhodes and Yamaha electric pianos, and vibraphone; a take sheet and a track sheet (originals); and a promotional leaflet for the recording studio (copy). Recorded at Prisma Productions, 4 March 1982.
The song titles are variously given as: *The Tooth Will Have to Go* and *Slo Mo Open Wide It's for You* (take sheet); and *Oberheim Suite* and *Where's the Romance* (audio reel box).

Reference number: T10 W2 718.

- MUS 297/E2,149 Paul Bley ensemble: ECM. – 1986. – 1 audio cassette (ca. 1 hr 26 min.): polyester.
Sound recording of performances on piano, electric guitar, reeds, and drums of *Memories*, an untitled composition by Bill Frisell, *Double Dutch* (John Surman), *Seven* (Paul Bley), *Closer*, *Dance around the Park* (Paul Motian), *Hand Dance*, *For the Love of Sarah* (Motian), and *Nothing Ever Was, Anyway*. Recorded 14 and 15 January 1986, Oslo, Norway.
Although not listed, the other personnel are no doubt Surman (reeds), Frisell (guitar), and Motian (drums).
Reference number: C 2789.
- MUS 297/E2,150 Paul Bley solo, NYC. – 1989. – 4 audio reels (55 min. 27 sec.): polyester, 76 cm/sec., 2 track; reels: 25 cm.
Sound recordings (masters) of performances by Bley (piano) of compositions titled *Solo # 1* to *Solo # 14*. Recorded at RPM Sound Studios Inc., 5 June 1989.
Reference numbers: T10 4391 to T10 4394.
- MUS 297/E2,151 Paul Bley, Jimmy Giuffre, and Steve Swallow; and WRPI radio jazz programme. – 1989. – 1 audio cassette (57 min. 20 sec.): polyester.
Sound recording (copy) of: performances by Bley (piano), Giuffre (soprano saxophone and clarinet), and Swallow (bass) of unidentified compositions (ca. 18 min.); and a jazz programme from the station WRPI, featuring recordings by Cecil Taylor and Steve Tibbets (broadcast dub).
The Bley-Giuffre-Swallow music (on side A) is labelled “Reel #2 copy 89”, and is likely from the 16 and 17 December 1989 sessions at Sound on Sound Studio, NYC.
Reference number: C 2790.
- MUS 297/E2,152 Paul Bley 3: Coleman. – [199-?]. – 1 audio cassette (ca. 58 min. 30 sec.): polyester.
Sound recording of performances on piano (Bley), double bass, and drums of *The Turnaround*, *When Will the Blues Leave* (both by Ornette Coleman), and other unidentified compositions.
Reference number: C 2791.
- MUS 297/E2,153 Paul Bley solo: Justin Time. – 1993. – 1 audio cassette (51 min. 53 sec.): polyester.
Sound recording of performances by Bley (piano) of unidentified compositions.
Reference number: C 2792.
- MUS 297/E2,154 Paul Bley solo: Postcards. – 1993. – 1 audio cassette (49 min. 19 sec.): polyester.

Sound recording of performances by Bley (piano and synthesizer) of unidentified compositions, 2 September 1993, apparently for the record label Postcards (USA).
Reference number: C 2793.

MUS 297/E2,155 Paul Bley ensemble, NYC: Venus Records. – 1994. – 3 audio cassettes (ca. 2 hrs 35 min.): polyester.
Sound recordings predominantly of performances on piano and synthesizer, cello, drums, wood flute, and bass clarinet ([Jimmy] Giuffre) of *Slippin*, *Free Time*, *Appalatia*, *Shaka*, *Ballade*, *Russell*, *Voodoo*, *Suite Spot*, *Hum Hymn*, and *Spiral*, in addition to untitled compositions. Recorded 17 September 1994. Also contains other unidentified music.
First cassette: “Choice takes from DAT 1.”
Reference numbers: C 2794 to C 2796.

MUS 297/E2,156 [Ralph] Simon with Paul Bley: Postcards. – 1996. – 1 audio cassette (45 min. 49 sec.): polyester.
Sound recording of ensemble performances (including piano, soprano saxophone, strings, brass, and drums) of unidentified compositions.
Reference number: C 2797.

MUS 297/E2,157 Kent Cooper: Paul Bley Improvises the Blues 4/28/96. – 1996. – 1 audio cassette (38 min. 14 sec.): polyester.
Sound recording containing a compilation of performances (predominantly voice, acoustic guitar, and harmonica) of Cooper’s compositions: *Walk All Over Georgia*, *Without You I’m Lost*, *I Been Down So Long*, *Standing at Your Door*, *Look at the Children Run*, *Cold Feeling*, *Tall White Horse*, *Cold Wind Blowing* (including piano), *Have What You Give*, and *Bad Case of the Blues*. Despite the title, Bley’s contribution, if any, to this recording is not clear. There is little or no piano outside of *Cold Wind Blowing*.
Reference number: C 2798.

MUS 297/E2,158 Paul Bley: Postcards. – 2000. – 1 audio cassette (ca. 1 hr 41 min.): polyester.
Sound recording predominantly of solo performances by Bley (piano and synthesizer) of unidentified compositions; also contains group performances (piano, female voice, acoustic bass, and trumpet) of unidentified compositions.
Apparently recorded for the Postcards (USA) label.
Reference number: C 2799.

MUS 297/E3 **COMBINED STUDIO AND LIVE RECORDINGS OF PAUL BLEY AND RELATED RECORDS**

MUS 297/E3,1 Paul Bley quintet, Los Angeles, USA; Bley trio and quartet; quartet with tenor saxophonist. – [1958], 1962, [1963?], [196-?]. – 1 audio

reel (ca. 1 hr 45 min.): acetate, 19 cm/sec., 4 track, ¼ track mono, 2 sides; reel: 18 cm. – 2 textual records.

Sound recording of: performances, some or all live, of *Free* and other compositions by a quintet of piano, alto saxophone, trumpet, double bass, and drums (no doubt the October 1958 Bley quintet with Ornette Coleman, Don Cherry, Billy Higgins, and Charlie Haden); a concert by a group announced as the “Paul Bley quintet”, consisting of piano, vibraphone, trumpet, double bass, and drums, including *I Remember Harlem*, a blues (possibly *The Donkey*), and other pieces; performances by Bley’s quartet (A. Zollar, guitar; Pete LaRoca, drums; S. Swallow, double bass) of *Overtoned*, *Ups*, and *Spew* (all by Carla Bley), and a false start, recorded October 1962 at Lyn Oliver Studios; performances by Bley’s trio (Gary Peacock, double bass; Paul Motian, drums) of *Ornette’s Blues* (O. Coleman; also known as *The Turnaround*), *I Can’t Get Started*, *Moor* (Peacock), *When Will the Blues Leave* (Coleman), and *Long Ago and Far Away*, possibly recorded at Mirasound Studios, NYC, probably 13 April 1963; and a live performance of *Orig[inal] Blues* by a quartet of tenor saxophone (“from L.A.”), piano, double bass, and drums, [196-?].

Quintet with vibraphone and trumpet: probably the 30 November 1958 concert at the Pasedena Museum, Los Angeles (Bobby Hutcherson, vibraphone; Cherry, trumpet; Higgins, drums; Haden, double bass).

Music from 1958 not listed on the box.

Re-boxed; original boxes in a textual folder.

Reference number: T7 6187.

MUS 297/E3,2

MasterSession Records Assembly Tape; *Quiet Song*, IAI 37.38.39. – [after 1973]. – 1 audio reel (ca. 17 min. 46 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 1 textual record.

File containing: a sound recording consisting of a compilation of Paul Bley performances; and notes on the content and editing of a recording, possibly an audio reel from the *Quiet Song* session (originals). The music includes: Bley (piano, electric piano), Bill Connors (acoustic guitar), and Jimmy Giuffre (clarinet, flute), performing *Yeah Guitar* and possibly other music from the 1974 *Quiet Song* studio recording session; Bley, Connors (electric guitar), an electric bassist, and a drummer, possibly from the unissued electric portion of the *Quiet Song* date; Ornette Coleman (alto saxophone), Don Cherry (trumpet), Billy Higgins (drums), Charlie Haden (double bass), and Bley (piano) performing an unidentified blues (no doubt from the October 1958 engagement at the Hillcrest Club, Los Angeles, USA); and live solo piano by Bley.

Reference number: T7 6188.

MUS 297/E3,3

[Paul Bley trio]. – [196- or 197-?]. – 1 audio reel (37 min. 58 sec.): polyester, 19 cm/sec.; reel: 18 cm.

Sound recording of performances on piano, double bass, and drums of: *Kid Dynamite*, *Mr Joy*, and other unidentified music (apparently recorded in a studio); and *Pig Foot* and an unidentified ballad (live).

No accompanying documentation; clearly a recording of a Bley trio.

Reference number: T7 6189.

MUS 297/E3,4

[Paul Bley solo and trio?]; female vocalist with orchestra. – [196- or 197-?]. – 1 audio reel (ca. 1 hr 5 min.): acetate and polyester, 9.5 and 19 cm/sec.; reel: 18 cm.

Sound recording of: live performances of unidentified compositions by a trio of piano, double bass, and drums; solo performances, probably in a studio, of unidentified compositions by a pianist; and performances of popular songs by a female vocalist with orchestra.

No relevant accompanying documentation; the trio is probably a Bley group; the solo pianist is possibly Bley.

Reference number: T7 6190.

MUS 297/E3,5

Paul Bley trio and quartet, and other music. – [1964], [196-?]. – 1 audio reel (ca. 2 hrs 23 min.): polyester, 9.5 and 19 cm/sec., 2 track, ½ track mono; reel: 18 cm.

Sound recording of studio performances by: the Bley trio (Bley, piano; Steve Swallow, double bass; Pete LaRoca, drums); the Bley quartet (Bley, piano; John Gilmore, tenor saxophone; Paul Motian, drums; Gary Peacock, double bass); the Cal Tjader and Stan Getz sextet; the Bill Evans quintet (selections from the LP *Interplay*); and the John Coltrane quartet (a fragment of *A Love Supreme*). The Bley trio plays *When Will the Blues Leave*, *Floater*, *Turns*, *Around Again*, *Syndrome*, *Cousins*, *King Korn*, and *Vashkar*; the Bley quartet plays *Around Again*, *Ida Lupino*, *Ictus*, *Turns*, *Calls*, and *King Korn*.

Bley trio sessions are probably copied from LPs resulting from the recording sessions of 17 August 1962 and 12 September 1963.

Bley quartet performances may be from the unissued session of 9 February 1964, and not from the 9 March 1964 session issued on *Turning Point* (IAI 37.38.41).

The Tjader/Getz, Evans, and Coltrane recordings are no doubt dubs of commercially available music.

Reference number: T7 6191.

MUS 297/E3,6

Paul Bley ensembles. – 1963-1965. – 1 audio reel (57 min. 15 sec.): polyester, 19 cm/sec., 4 track, ¼ track mono, 2 sides; reel: 18 cm. – 2 textual records.

Sound recording of performances, mostly live, by various groups led by or including Bley (piano). Included are: *Batterie* and *And Now, the Queen*, performed in concert at Judson Hall, NYC, on 29 December 1964 by Bley's quintet with Marshall Allen (alto saxophone), Manny Smith (trumpet), Eddie Gomez (double bass),

and Milford Graves (drums); *Sweet and Lovely*, performed by Bley, Gary Peacock (double bass), and Don Michaels (drums), at the Lamp Post Restaurant, Tarrytown, NY, USA, January 1963; *Rejoicing* (O. Coleman), performed by Bley, Peacock (double bass), and Howie Arnold (drums) at Mike Snow's loft, NYC, May 1964; *Three Little Words*, performed by Sonny Rollins (tenor saxophone), Bley, Henry Grimes (double bass), and Roy McCurdy (drums) at the New School, NYC, 30 June 1963 ("TV Show"), and *Remember*, performed by the same group (possibly the same date and place); and *Sideways in Mexican*, performed by Bley, Barry Altschul (drums), and Bill Folwell (double bass), 1 May 1965.

The 1 May 1965 recording may have been a studio date; there is no indication of an audience.

Re-boxed; original boxes in a textual folder.

Reference number: T7 6192.

MUS 297/E3,7 [Paul Bley, John Gilmore, Paul Motian, and Gary Peacock: *Turning Point*, IAI 37.38.41]. – [1964]. – 2 audio reels (ca. 47 min. 55 sec.): acetate, 38 cm/sec., 4 track, multitrack; 1.3 cm, reels: 25 cm.

Sound recordings of studio performances of *Calls*, *Turning*, *Ida Lupino*, *Ictus*, and other compositions (including a piece possibly announced as *Five*) by a quartet of piano, double bass, drums, and tenor saxophone. Also included are studio talk, false starts, and incomplete and multiple takes.

No relevant accompanying documentation; clearly recordings of this 1964 quartet.

Reference numbers: T10 W5 354, T10 W5 355.

MUS 297/E3,8 [Paul Bley, John Gilmore, Paul Motian, and Gary Peacock: *Turning Point*, IAI 37.38.41]. – [1964 or 1975?]. – 1 audio reel (ca. 35 min. 20 sec.): polyester, 19 cm/sec.; reel: 25 cm.

Sound recording of studio performances of *Ida Lupino*, *Ictus*, *Turning*, *Calls*, *King Korn*, and an unidentified composition that was not released on this LP, by a quartet of piano, double bass, drums, and tenor saxophone.

No relevant accompanying documentation; clearly a recording of this 1964 quartet.

Generation of the recording not clear; possibly an assembly for the recording issued in 1975?

Reference number: T10 4395.

MUS 297/E3,9 Paul Bley, John Gilmore, Paul Motian, and Gary Peacock: *Turning Point*, IAI 37.38.41. – 1964. – 1 audio reel (5 min. 24 sec.): acetate, 19 cm/sec., mono; reel: 18 cm.

Sound recording (master) of a performance of *Ida Lupino* ("alternate to the one used on IAI 373841") by Bley (piano), Gilmore (tenor saxophone), Peacock (double bass), and Motian (drums). Recorded at Mirasound Studio, NYC, 1964.

Reference number: T7 6193.

- MUS 297/E3,10 Paul Bley, John Gilmore, Paul Motian, and Gary Peacock: *Turning Point*, IAI 37.38.41. – 1964, 1968, [ca. 1975]. – 1 audio reel (39 min. 14 sec.): acetate, 19 and 38 cm/sec.; reel: 25 cm. – 1 textual record.
 File containing: a sound recording of performances by Bley (piano), Gilmore (tenor saxophone), Motian (drums; replaced by Billy Elgart on at least two pieces), and Peacock (double bass) of: *Ida Lupino*, *Ictus*, *Turns (Turning)*, *Calls*, *King Korn*, *Mr Joy*, *Kid Dynamite* (two takes), and *Around Again* (fragment); and a listing of the compositions, durations, playing speeds, and other contextual information, as well as a sketch of the selection and order of pieces on the LP (original). Recorded at Mirasound Studio, NYC, 9 March 1964, and live at the University of Washington, Seattle, USA, 11 May 1968; probably assembled ca. 1975.
 The fragment of *Around Again* and the shorter take of *Kid Dynamite* were not released on the LP.
 The generation of the recording is not clear. The audio reel box is labelled “MM” (master mix), while the listing/sketch is marked “original”. It may be an assembly, possibly of unmixed masters (the music is recorded at two playing speeds, sections of the recording are leaded and spliced together, and there are different types of tape stock on the assembled reel).
 Reference number: T10 4396.
- MUS 297/E3,11 Paul Bley, John Gilmore, Paul Motian, and Gary Peacock: *Turning Point*, IAI 37.38.41. – [ca. 1975]. – 2 audio reels (35 min. 59 sec.): polyester, 38 cm/sec., 2 track, Dolby; reels: 25 cm.
 Sound recordings (master mixes) of the pieces that were issued as sides A and B of this LP: *Calls*, *Turns* (released as *Turning*), *King Korn*, *Ictus*, *Mr Joy*, *Kid Dynamite*, and *Ida Lupino*.
 These audio reels, containing performances recorded on 9 March 1964 and 11 May 1968, were probably assembled and mixed ca. 1975, when this LP was issued by IAI.
 One reel labelled “mono”.
 Reference numbers: T10 4397, T10 4398.
- MUS 297/E3,12 Paul Bley, John Gilmore, Paul Motian, and Gary Peacock: *Turning Point*, IAI 37.38.41; and Barry Altschul, Bley, and Peacock, *Virtuosi*, IAI 37.38.44. – [ca. 1975]. – 1 audio reel (35 min. 8 sec.): polyester, 19 cm/sec., mono; reel: 18 cm.
 Sound recording of the pieces that were released as the B side of these LPs: *Ictus*, *Mr Joy*, *Kid Dynamite*, and *Ida Lupino (Turning Point)*; and *Gary (Virtuosi)*; also contains a fragment of music from an unidentified electric jazz combo.
 Probably created ca. 1975, from recordings originally made on 9 March 1964, 28 June 1967, and 11 May 1968.
 Reference number: T7 6194.

- MUS 297/E3,13 Paul Bley: Assembly. – 1968. – 1 audio reel (16 min. 47 sec.): acetate and polyester, 38 cm/sec., stereo; reel: 25 cm.
Sound recording (master) containing an assembly of performances by trios with Bley (piano), Barry Altschul or Billy Elgart (drums), Gary Peacock (double bass), and possibly others of *Mazatalan* (“University of Penna?” [live?]), *Albert’s Love Theme* (“mix 2 ... Mr Joy LP not used ... studio Seattle Wash.”, with Elgart and Peacock), and *Circles* (“mix 1 ... rec. in Milan Italy GTA 1966”).
Reference number: T10 4399.
- MUS 297/E3,14 Paul Bley trio, Seattle, USA. – 1968. – 5 audio reels (ca. 1 hr 53 min.): acetate, 19 and 38 cm/sec., 2 track; reels: 18 cm. – 12 textual records.
Sound recordings of performances by Bley (piano), Billy Elgart (drums), and Gary Peacock (double bass) of *El Cordobes*, *Albert’s Love Theme*, *Mr Joy*, *Kid Dynamite*, *Only Lovely*, possibly *Only Sweetly*, *Blood*, and *Touching*. Includes studio talk, multiple takes, and false starts (including a false start on *Long Ago and Far Away*). Recorded at Audio Recording Inc., 10, 11, and 12 May 1968.
Re-boxed; original boxes in a textual folder. The box fragments labelled “Reel 4 Continued” and “Reel 5 ... Kid Dynamite ... Used on Limelight” were found separated from these recordings; they are clearly part of this set.
All songs 19 cm/sec. “unmixed copy of 3 channel stereo one inch, 15 ips [38 cm/sec.] master”, except “Mr Joy 15 ips (mix) leadered” (on reel 5).
Some reels: “stereo”.
Reference numbers: T7 6195 to T7 6199.
- MUS 297/ E3,15 Paul Bley trio, Seattle, USA. – 1968, 1975. – 2 audio reels (17 min. 9 sec.): acetate, 38 cm/sec., 2 track; reels: 25 cm.
Sound recordings (edited) of performances by Bley (piano), Billy Elgart (drums), and Gary Peacock (double bass) of *Mr Joy*, *Nothing Ever Was*, *Anyway*, and a fragment of an unidentified composition. Recorded live at the University of Washington, 11 May 1968.
“Reel II” and “Reel III”.
The take sheets on the boxes indicate that the recordings originally also held *Kid Dynamite*, *Only Lovely*, *Touching*, *Big Foot*, a second version of *Mr Joy*, and *Gary*. In the case of the second *Mr Joy* and *Kid Dynamite*, they were removed in 1975 to *Turning Point*, IAI 37.38.41. See also the sound recordings concerning *Turning Point* in this sub-series.
Reference numbers: T10 4400, T10 4401.
- MUS 297/E3,16 Paul Bley trio, Seattle, USA. – 1968. – 2 audio reels (39 min. 35 sec.): acetate, 19 cm/sec., 2 track, stereo; reels: 18 cm. – 4 textual records.
File containing: sound recordings (“dub from 2 tr[ac]k master”; “Reel II” and “Reel III”) of performances by Bley (piano) and

unlisted musicians on drums and double bass (no doubt Gary Peacock and Billy Elgart) of *Mr Joy* (2 takes), *Nothing Ever Was*, *Anyway*, *Kid Dynamite*, *Only Lovely*, and *Touching*, as well as false starts (recorded on 11 May 1968); and a fragment of an audio reel box for “Reel I” of this set of recordings.

Although Reels II and III are labelled “live”, many takes were apparently recorded in a studio.

Notes on the Reel III box indicate that the recording originally also held performances of *Big Foot* and *Gary*, which were removed.

Re-boxed; original boxes in a textual folder.

Reference numbers: T7 6200, T7 6201.

MUS 297/E3,17 Paul Bley trio, Seattle, USA: *Mr Joy*, Limelight 86060. – [1968]. – 3 audio reels (ca. 1 hr 3 min.): acetate and polyester, 19 cm/sec., stereo; reels: 18 cm. – 2 textual records.

Sound recordings of performances by Bley (piano), Billy Elgart (drums), and Gary Peacock (double bass) of *Blood*, *Only Sweetly*, *Ramblin’*, *Kid Dynamite*, and other unidentified compositions. Some or all recorded live at the University of Washington [on 11 May 1968].

Reels 2 and 3 re-boxed; original boxes in a textual folder.

Reference numbers: T7 6202 to T7 6204.

MUS 297/E3,18 Paul Bley trio: *Mr Joy*, Limelight 86060. – [1968], 1975. – 1 audio reel (21 min. 28 sec.): acetate, 19 and 38 cm/sec., 2 track, stereo; reel: 25 cm. – 1 textual record.

File containing: a sound recording of performances by Bley (piano), Billy Elgart (drums), and Gary Peacock (double bass) of *Mr Joy* (two mixes) and a fragment of another piece (possibly *Long Ago and Far Away*, which is listed on the box); and notes concerning the mixing, editing, and assembly of the LP *Mr Joy* (originals).

Numerous false starts and studio talk suggest that at least some of this recording is from the studio sessions of 10-12 May 1968, although the University of Washington (the location of the 11 May 1968 concert) is listed on the box.

Notes on the box indicate that the reel once also contained an “alternate take mix” of *Kid Dynamite*, which was removed in 1975 to *Turning Point*, IAI 37.38.41.

Incorrectly dated 1966 on the spine of the box.

“Reel I”.

Reference number: T10 4402.

MUS 297/E3,19 Paul Bley trio: *Mr Joy*, Limelight 86060. – 1968. – 1 audio reel (26 min. 30 sec.): polyester, 38 cm/sec., stereo; reel: 25 cm.

Sound recording (“cut-out mixes”) of performances by Bley (piano), Billy Elgart or Barry Altschul (drums), and Gary Peacock or Mark Levinson (double bass) of *El Cordobes* (“mix 3 ... used on LP”), *Blood*, *Mr Joy*, and *Albert’s Love Theme* (“not used on LP”).

It is not clear if the performances by Elgart and Peacock are from either the 11 May 1968 concert at the University of Washington, or the studio sessions of 10-12 May 1968. Notes on the box indicate that Altschul and Levinson play on *Albert's Love Theme*, for which the date of recording is unknown.

Reference number: T10 4403.

- MUS 297/E3,20 Paul Bley trio: *Mr Joy*, Limelight 86060. – 1968. – 1 audio reel (15 min. 43 sec.): acetate, 38 cm/sec., 2 track, stereo; reel: 25 cm. Sound recording (“Assembled Masters”) of performances by Bley (piano), Billy Elgart (drums), and Gary Peacock (double bass) of some of the pieces issued on one side of this LP: *Ramblin’*, *Touching*, and *Blood*. Recorded in Seattle, USA, 11 May 1968. The list on the box indicates that the recording once also held *Mr Joy*.
Reference number: T10 4404.

- MUS 297/E3,21 Paul Bley trio: *Mr Joy*, Limelight 86060. – 1968. – 2 audio reels (36 min. 55 sec.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm. Sound recordings containing mixed versions of the performances by Bley (piano), Billy Elgart (drums), and Gary Peacock (double bass) of pieces proposed for sides A and B of this LP: *Only Lovely*, *Kid Dynamite*, *Albert's Love Theme*, *El Cordobes*, *Ramblin’*, *Touching*, *Blood*, and *Mr Joy*. The second reel also includes, at the end, fragments from various unidentified pieces. Recorded at the University of Washington (live) and at Audio Recording Inc. (studio), Seattle, USA, 11 May 1968. Evidently not the final mixed assembly; *Albert's Love Theme* not issued on this LP.
Reference numbers: T10 4405, T10 4406.

- MUS 297/E3,22 Paul Bley, Gary Peacock, and Billy Elgart, Seattle, USA. – [1968?]. – 1 audio reel (17 min. 26 sec.): acetate, 19 cm/sec.; reel: 18 cm. – 1 textual record. Sound recording of studio performances by Bley (piano), Peacock (double bass), and Elgart (drums) of *Only Sweetly* (false start), *Mr Joy* (false start and complete take), and possibly another composition. Includes studio talk. Probably from the sessions at Audio Recording Inc., 10-12 May 1968. Re-boxed; original box in a textual folder.
Reference number: T7 6205.

MUS 297/E4 OTHER RECORDS CONCERNING PAUL BLEY RECORDINGS

- MUS 297/E4,1 Audio reel boxes. – [1958]-1974. – 22 textual records. File containing fragments of boxes for audio reel recordings that evidently were once in the Bley fonds.

Some of these boxes may be related to undocumented recordings (described in this numerical list) that have been attributed to Bley. Originals.

- MUS 297/E4,2 *Introducing Paul Bley*. – [199-?]. – 1 textual record.
Promotional wrapper for a CD re-issue of this recording.
Copy.
- MUS 297/E4,3 *The Life of a Trio*. – [ca. 1990]. – 1 textual record.
Promotional release concerning this recording.
Copy.
- MUS 297/E4,4 *Mr Joy*. – 1968. – 3 textual records.
File containing: a list of composition titles (apparently an assembly for this LP), with instructions for mixing and editing; autograph manuscript draft liner notes by Paul Bley for an LP (evidently *Mr Joy*), September 1968; and two examples (one annotated) of a photocopy of a typescript dialogue titled ‘Notes to “Mr. Joy” L.P.’
Originals and copy.
- MUS 297/E4,5 *The Paul Bley Double Album*, ESP Disk 1070. – [ca. 1967-1968]. – 3 textual records. – 1 negative: b&w; 3 x 24 cm.
File containing: a negative caption, apparently for proposed promotional material for this unreleased recording; and fragments of three audio reel boxes, listing song titles, durations, mix numbers, and other information (originals).
- MUS 297/E4,6 Radio broadcast featuring the Paul Bley quintet; and other music. – [after 1963]. – 1 audio reel (20 min. 39 sec.): polyester, 9.5 and 19 cm/sec.; reel: 18 cm.
Sound recording containing: a radio broadcast of *And Now, the Queen*, as performed by the Paul Bley quintet on the *ESP Barrage* LP (recorded in 1964), preceded by a spoken introduction by the radio announcer; dubs of other jazz and blues music; and a brief fragment of recording studio talk.
No relevant accompanying documentation.
Reference number: T7 6206.
- MUS 297/E4,7 Radio broadcast featuring Paul Bley recordings and interview; [Paul Bley ensemble?]; and other music. – [1976], [197-?]. – 1 audio reel (ca. 1 hr 42 min.): polyester, 19 cm/sec., 4 track, ¼ track, 2 sides; reel: 25 cm.
Sound recording of: a radio show [broadcast on 4 October 1976] featuring Bley recordings (including *Alone Again*, *Quiet Song*, and *Live at the Hillcrest Club*) and an extended interview with Bley (including a discussion of his career, the promotion of IAI recordings, and references to his appearance the next day [5 October 1976] at the Bosendorfer Festival, New York University); performances (including piano and electric piano [possibly Bley],

and percussion) of unidentified compositions; and various other unidentified instrumental jazz music.

The box is labelled “IAI 849 / August 1st/1976 at FM Radio Broadcast / Japan Suite FM Tokyo ... 17:47”; however, this may be entirely unrelated to the contents of the recording (the duration of the music that is possibly Bley’s does not agree with the listed duration).

Reference number: T10 4407.

- MUS 297/E4,8 Radio broadcast on WRPI featuring Paul Bley trios. – [197- or 198-?]. – 1 audio cassette (ca. 1 hr 0 min.): polyester.
Sound recording (broadcast dub) predominantly of a jazz programme broadcast on WRPI, Troy, USA, with selections from the *Mr Joy* LP (including *Kid Dynamite*) and from the *Ramblin’* LP (including the title track, *Touching*, and *Mazatlan*). Also includes: a short discussion by the announcer of Bley and his music; and a fragment of music from Jim Alcorn and the Alcorn Trio.
Reference number: C 2800.
- MUS 297/E4,9 Recording session lists. – [ca. 1967-1994]. – 0.5 cm of textual records.
File containing studio take sheets and similar lists of compositions, composers, musicians, durations, locations, technical data, and other information concerning recording sessions (mostly studio) involving Bley as a musician, composer, or producer.
Originals and copies.
- MUS 297/E4,10 Transcription by Matt Mitchell of Paul Bley’s introduction to *Interplay*. – [after 1986]. – 1 textual record.
Photocopy with ink corrections of Mitchell’s manuscript transcription of Bley’s introduction to his own composition *Interplay* (3 p.).
- MUS 297/E4,11 Transcription of Paul Bley solo on *All the Things You Are*. – [198- or 199-?]. – 1 textual record.
Photocopy of a manuscript transcription of Bley’s solo on the 1963 recording *Sonny Meets Hawk!* (7 p.)
The transcription is unattributed.
- MUS 297/E4,12 Transcription of Paul Bley solo on *When Will the Blues Leave* – [198- or 199-?]. – 1 textual record.
Manuscript transcription (original; 2 p.) of a Bley solo on this Ornette Coleman composition, which Bley recorded several times between 1958 and 1992.
The transcription is unattributed.
- MUS 297/E4,13 Transcriptions of Paul Bley solos by Andreas Schmidt. – 1994. – 1 textual record.
File containing a letter (original) from Andreas Schmidt, Berlin, Germany, to Bley enclosing copies of Schmidt’s manuscript

transcriptions (13 p.) of Bley's recorded solos on *Closer*, *Spontaneous Composition/B flat Blues*, *Beau Diddley*, *Nothing Ever Was*, *Anyway*, and *All the Things You Are* (from the 1963 *Sonny Meets Hawk!* recording). Also enclosed is a copy of a printed score for Schmidt's composition *Panther Line* (2 p.).

MUS 297/E4,14 [Videos of IAI recordings]. – [197- or 198-?]. – 1 montage: col.; 42.5 x 28 cm.
Montage of reproductions of seven photographic images, believed to be taken from IAI videos, including *IAI Festival / Great American Music Hall / San Francisco* (on which Bley performs) and Sun Ra's *St Louis Blues*.
Copy.

MUS 297/F **COMPOSITIONS BY PAUL BLEY. – [ca. 1962-198-?]. – 12 textual records.**

Series containing manuscripts and sketches of Paul Bley compositions, compositions by others that are on the same sheet, and notes.

Originals and copies.

- MUS 297/F,1 *Annette*. – [ca. 1970?]. – 1 textual record.
Sketch (original; 1 p.).
- MUS 297/F,2 *Cousins*; and *Understanding* (Carla Bley). – 1962. – 1 textual record.
Original manuscript of *Cousins* [by Paul Bley] and a copy of a manuscript of Carla Bley's *Understanding* (2 p.).
The two manuscripts were originally on separate sheets, which were glued together to form one leaf.
- MUS 297/F,3 *Improvisie*. – [ca. 1971?]. – 1 textual record.
Sketch and miscellaneous notes (original; 7 p.).
- MUS 297/F,4 *Mazatalan*. – [ca. 1965-1985]. – 1 textual record.
Autograph manuscript (original; 1 p.).
- MUS 297/F,5 *Only Lovely*. – 1968. – 1 textual record.
Autograph manuscript (original; 1 p.).
"Recorded by Paul Bley, Mercury Limelight 624,822 'Mr Joy' (LP)".
- MUS 297/F,6 *Only Sweetly*. – 1966. – 1 textual record.
Copy of a manuscript (probably autograph; 1 p.).
- MUS 297/F,7 *Pig Foot* and *So Hard It Hurts* (Annette Peacock). – 1965-[ca. 1967?]. – 3 textual records.
File containing: copies of a manuscript (probably autograph) of Bley's *Pig Foot* (1 p. each); and, on opposite sides of the same sheet, fragments of a guitar part for *Pig Foot* and of a manuscript of Annette Peacock's *So Hard It Hurts* (copy with ink additions; 2 p.).
- MUS 297/F,8 *Please Don't Ever Leave Me*. – [197-?], [198-?]. – 2 textual records.
File containing a sketch (original; 1 p.) and an autograph manuscript, with parts for keyboard and bass (original produced on transparent paper; 1 p.).
- MUS 297/F,9 *Seven*. – [196- or 197-?]. – 1 textual record.
Copy of a manuscript (probably autograph) of this composition, signed in ink (1 p.).

Paul Bley's *Seven* is not to be confused with Carla Bley's composition of the same title.

MUS 297/G WRITINGS BY PAUL BLEY. – [ca. 1974-1994]. – 3.5 cm of textual records. – 11 audio cassettes (ca. 8 hrs 24 min.): polyester, digital.

Series containing: records concerning *Stopping Time: Paul Bley and the Transformation of Jazz*, including correspondence, a partial draft, an interview transcript, and sound recordings of conversations between Bley and his co-author David Lee; and records concerning proposed film and book projects by Bley, including sketches and draft text.

Originals and copies.

- MUS 297/G,1 Bley's Book. – 1974-1984, [197-?], [198-?]. – 0.5 cm of textual records.
File containing records concerning a proposed book by Paul Bley, including: text and a draft press release for a proposed book, "Thoughts on Improvisation,"; paragraphs, ideas, sketches, reminders, and word play in the form of typescript and manuscript notes; a set of seven short manuscript statements titled alphabetically "AOEM" to "GOEM", written by Bley in August 1974; and a letter from David Lee concerning Bley's autobiography.
Originals and copy.
- MUS 297/G,2 Sketch for a film. – [ca. 1979-1980]. – 1 textual record.
File containing a sketch by Paul Bley and related notes for a possible biographical/documentary film about Bley and jazz. The sketch was contained in an envelope labelled "What You Need to Know to Succeed in the Arts," which may have been a working title.
Original.
- MUS 297/G,3 *Stopping Time: Paul Bley and the Transformation of Jazz*: Bley interview by David Lee. – [1985 or 1986]. – 0.5 cm of textual records.
File containing a transcript of an interview.
Original.
- MUS 297/G,4 *Stopping Time: Paul Bley and the Transformation of Jazz*: Partial draft. – 1992. – 1 textual record.
File containing a letter from David Lee to Paul Bley enclosing a draft (27 p.) of the first part of *Stopping Time*, annotated by Lee with questions.
Original.
- MUS 297/G,5 *Stopping Time: Paul Bley and the Transformation of Jazz*: Conversations between Paul Bley and David Lee. – 1994. – 11 audio cassettes (ca. 8 hrs 24 min.): polyester, digital.
Sound recordings ("production master") of conversations between Bley and Lee in which they review and discuss an existing draft of *Stopping Time*, make structural and editorial decisions, clarify and

expand some points, add more detail and content, and otherwise discuss Bley's life and career and the autobiography project. The conversations took place on 13, 14, and 15 November 1994.

There is a gap of about 12 minutes in the middle of the 1st cassette. The 9th cassette includes fragments of other conversations and background noise, since the recorder was inadvertently left on after the Bley-Lee autobiography conversation.

Reference numbers: DAT 187 to DAT 197.

MUS 297/G,6

Stopping Time: Paul Bley and the Transformation of Jazz: Illustrations. – [198- or 199-]. – 1 cm of textual records.

File containing photocopies of scrapbook pages, photographs, and other records with textual and graphic content.

Many of these items were published in *Stopping Time*.

Copies.

MUS 297/H PRINT MATTER CONCERNING PAUL BLEY. – [ca. 1964]-2000. – 36 cm of textual records.

Series containing print matter with references to Paul Bley, or to related topics (such as his company, Improvising Artists Inc.), including: foreign periodicals; one Canadian periodical with an inscription to him; press clippings and copies of articles from newspapers, other periodicals, and other publications; and other print matter, such as record catalogues, a record label poster, and programmes.

The series contains the following sub-series: MUS 297/H1 Periodicals with Paul Bley References; MUS 297/H2 Press Clippings and Copies from Periodicals and Other Publications with Paul Bley References; MUS 297/H3 Other Print Matter with Paul Bley References.

Only foreign periodicals that are not collected by Library and Archives Canada's print collections have been retained in this series.

Originals and copies.

MUS 297/H1	PERIODICALS WITH PAUL BLEY REFERENCES
MUS 297/H1,1	<i>Black Music & Jazz Review</i> (Great Britain). – 1978. – 1 textual record. Copy.
MUS 297/H1,2	<i>Cadence</i> (USA). – 1992-1994. – 2 textual records. Copies.
MUS 297/H1,3	<i>Desrives Magazine</i> (France). – 1990. – 1 textual record. Copy.
MUS 297/H1,4	<i>Jazz Forum: The Magazine of the International Jazz Federation</i> . – 1990-1991. – 2 textual records. Copies.
MUS 297/H1,5	<i>Jazz Life</i> (Japan). – 1991. – 1 textual record. Copy.
MUS 297/H1,6	<i>Jazz Magazine</i> (France). – 1976-1996. – 16 textual records. Copies.
MUS 297/H1,7	<i>Jazz Magazine</i> and <i>Jazz: The Magazine</i> (Great Britain). – 1993-1994. – 2 textual records. Copies.
MUS 297/H1,8	<i>Jazz Magazine</i> (USA). – 1978. – 1 textual record. Copy.

- MUS 297/H1,9 *Jazz Podium* (German Federal Republic, Germany). – 1971, 1991. – 2 textual records.
Copies.
- MUS 297/H1,10 *Jazz Special* (Denmark). – 1992. – 1 textual record.
Copy.
- MUS 297/H1,11 *Jazz Swing Journal* (France). – 1991. – 1 textual record.
Copy.
- MUS 297/H1,12 *Jazz Times* (USA). – 1991-1996. – 5 textual records.
Copies.
- MUS 297/H1,13 *Jazz Zeitung* (Germany). – 1992. – 1 textual record.
Copy.
- MUS 297/H1,14 *Jazzit!* (Finland). – 1990. – 1 textual record.
Copy.
- MUS 297/H1,15 *Jazziz* (USA). – 1992-1997. – 2 textual records.
Copies.
- MUS 297/H1,16 *Jazzman* (France). – 1993-1996. – 2 textual records.
Copies.
- MUS 297/H1,17 *Jazzthetik* (German Federal Republic). – 1987. – 1 textual record.
Copy.
- MUS 297/H1,18 *MM* (probably Denmark). – 1973. – 1 textual record.
Copy.
- MUS 297/H1,19 *Musica Jazz* (Italy). – 1988-1996. – 2 textual records.
Copies.
- MUS 297/H1,20 *Musica Oggi* (Italy). – 1990. – 1 textual record.
July 1990 issue, inscribed with a dedication to Bley from his interpreter.
Copy and original.
- MUS 297/H1,21 *New England Conservatory Notes*. – 1994-1998. – 2 textual records.
Copies.
- MUS 297/H1,22 *Performing Arts Network* (Italy). – 1992-1994. – 3 textual records.
Copies.
- MUS 297/H1,23 *Qalembour: Idee per la Cultura* (Italy). – 1996. – 1 textual record.
Copy.
- MUS 297/H1,24 *Shades* (Canada). – [ca. 1974-1979]. – 1 textual record.

Issue number 4 of this periodical, including the article “Why Don’t We Try It My Way: An Interview with Paul Bley,” by Geordie MacDonald and Sheila Wawanash. Annotated with an inscription to Bley from Wawanash.
Copy and original.

MUS 297/H1,25 *Wire / The Wire* (Great Britain). – 1986-1992. – 7 textual records.
Copies.

MUS 297/H2 PRESS CLIPPINGS AND COPIES FROM PERIODICALS AND OTHER PUBLICATIONS WITH PAUL BLEY REFERENCES

MUS 297/H2,1 Press clippings and copies with Paul Bley references. – [196-?]. – 0.5 cm of textual records.
Copies.

MUS 297/H2,2 Press clippings and copies with Paul Bley references. – 1966-1968. – 10 textual records.
Copies.

MUS 297/H2,3 Press clippings and copies with Paul Bley references. – [197-?]. – 0.5 cm of textual records.
Copies.

MUS 297/H2,4 Press clippings and copies with Paul Bley references. – 1970-1979. – 1 cm of textual records.
Copies.

MUS 297/H2,5 Press clippings and copies with Paul Bley references. – [198-?]. – 0.5 cm of textual records.
Copies.

MUS 297/H2,6 Press clippings and copies with Paul Bley references. – 1980-1989. – 1 cm of textual records.
Copies.

MUS 297/H2,7 Press clippings and copies with Paul Bley references. – [199-?]. – 1.5 cm of textual records.
Copies.

MUS 297/H2,8 Press clippings and copies with Paul Bley references. – 1990-1997. – 2 cm of textual records.
Copies.

MUS 297/H2,9 Press clippings and copies with Paul Bley references. – 2000. – 1 textual record.
Copy.

- MUS 297/H2,10 Dossier de presse du 8ième Festival international musique actuelle Victoriaville 1990. – 1990-1991. – 0.5 cm of textual records.
File containing copies of articles concerning the 1990 FIMAV, including articles referring to Paul Bley's appearance.
Copies.
- MUS 297/H2,11 *Time Will Tell*, ECM 1537. – 1995. – 1 cm of textual records.
File containing two sets of reviews of this Bley/Evan Parker/ Barre Phillips recording, forwarded to Bley by ECM, and two covering notes.
Originals and copies.
- MUS 297/H3 OTHER PRINT MATTER WITH PAUL BLEY REFERENCES**
- MUS 297/H3,1 ESP Disk poster. – [ca. 1964-1969]. – 1 textual record.
Promotional poster for the record label ESP Disk, depicting and naming Paul Bley and other musicians who recorded with that label.
The poster is in imperfect condition. It has been cut into pieces, and a section from the middle is missing.
Copy.
- MUS 297/H3,2 Greenwich Village Jazz Festival (NYC). – 1982-1983. – 2 textual records.
File containing two programmes for the festival, which included screenings of *Imagine the Sound* (a film about Bley and other members of the Jazz Composers Guild).
Copies.
- MUS 297/H3,3 *Jazz Piano Today* (Japan). – [197-]. – 1 textual record.
In Japanese, with alternate English title.
Damaged.
Copy.
- MUS 297/H3,4 Record catalogues. – [ca. 1971-1996]. – 16 textual records.
File containing foreign and Canadian record catalogues listing recordings by Bley and by other artists. Includes catalogues from companies distributing the entire IAI catalogue.
Copies.

MUS 297/I PHOTOGRAPHS AND DRAWING. – [ca. 1950-1996]. – 327 photographs: b&w and col.; 30.5 x 24 cm or smaller. – 1 drawing: black ink on white paper; 20 x 27 cm (irreg.).

Series containing primarily individual photographic portraits of Bley in performance and in other settings, as well as group portraits of him with other musicians, family portraits, and other photographs. Includes one drawing, possibly of Bley.

Series contains the following sub-series: MUS 297/I1 Portraits of Paul Bley; MUS 297/I2 Group Portraits of Paul Bley with Other Musicians; MUS 297/I3 Family Portraits and Other Photographs.

MUS 297/I1

PORTRAITS OF PAUL BLEY

- MUS 297/I1,1 Paul Bley. – [196-?]. – 26 photographs: b&w; 25.5 x 20.5 cm or smaller.
File containing individual portraits of Bley in performance on the piano and in other settings. While none of the images is identified as to place, the photographers' stamps suggest that some may have been taken in The Netherlands, Denmark, the German Federal Republic, and Italy.
- MUS 297/I1,2 Paul Bley. – [ca. 1964-1969]. – 6 photographs: b&w and col.; 25.5 x 20.5 cm and smaller.
File containing individual portraits of Bley in NYC, and possibly in Paris and elsewhere.
Two of the photographs are published (and identified) in *Stopping Time*.
- MUS 297/I1,3 Paul Bley. – [ca. 1965-1972?]. – 10 photographs: b&w; 29.5 x 24 cm or smaller.
File containing individual portraits of Bley in performance on piano and in other settings. While none of the images is identified as to place, a photographer's stamp indicates that one of the photographs may have been taken in The Netherlands.
- MUS 297/I1,4 Paul Bley, Moog synthesizer, and electric piano. – [1969]. – 6 photographs: b&w; 25 x 20.5 cm.
File containing individual portraits of Bley performing on his Moog synthesizer in "keyboard sandwich" configuration with a Fender Rhodes electric piano at the Black Bottom, Montreal.
Another image from this engagement is published in *Stopping Time*.
- MUS 297/I1,5 Paul Bley, Moog synthesizer, and electric piano. – [ca. 1969-1970]. – 22 photographs: b&w and col.; 25.5 x 20.5 cm or smaller.
File containing individual portraits of Bley performing on, or depicted with, his Moog synthesizer (both on its own and in

“keyboard sandwich” configuration with an electric piano). One photograph shows Bley performing on the Moog synthesizer at Philharmonic Hall, NYC, 26 December 1969.

Another image from the same Philharmonic Hall concert is published (and identified) in *Stopping Time*.

- MUS 297/I1,6 Paul Bley and the ARP synthesizer. – [ca. 1970-1973]. – 11 photographs: b&w and col.; 20.5 x 25.5 cm or smaller.
File containing, predominantly, individual portraits of Bley performing on, or depicted with, the ARP synthesizer; also, one close-up photograph of the console of that instrument. Two of the photographs may have been taken in Switzerland, and one of these includes an unidentified second person in the background.
- MUS 297/I1,7 Paul Bley. – [ca. 1970-1985]. – 15 photographs: b&w and col.; 19 x 16.5 cm or smaller.
File containing, predominantly, individual portraits of Bley in settings other than performance. While none of the images is identified as to place, a photographer’s stamp indicates that some may have been taken in the German Federal Republic.
- MUS 297/I1,8 Paul Bley. – [ca. 1970-1985]. – 134 photographs: b&w; 30.5 x 24 cm or smaller.
File containing, predominantly, individual portraits of Bley in performance (on piano, Fender Rhodes electric piano, and Yamaha electric piano) and in other settings. While few of the images are identified as to place, the photographers’ stamps indicate that some may have been taken in the USA, France, Denmark, Italy, and the German Federal Republic.
- MUS 297/I1,9 Paul Bley. – 1973-1978. – 10 photographs: b&w; 20 x 25 cm or smaller.
File containing portraits of Bley (mostly individual) in performance on the piano and in other settings. While none of the images is identified as to place, the photographers’ stamps indicate that some may have been taken in the USA and France.
- MUS 297/I1,10 [Paul Bley performing at the Muzicki Biennale Zagreb festival?] / drawn by Gabrielle. – 1979. – 1 drawing: black ink on white paper; 20 x 27 cm (irreg.).
Drawing depicting a man [Bley?] performing at the piano, with another person kneeling nearby. Dated at Zagreb [Yugoslavia] on 14 May 1979.
Bley performed at the Muzicki Biennale Zagreb on the same day. The drawing was found with a programme for this festival (available in the “Records Concerning Paul Bley Performances and Tours” series).
- MUS 297/I1,11 Paul Bley. – 1984-[1996]. – 9 photographs: b&w and col.; 25.5 x 20 cm or smaller.

File containing individual portraits of Bley in performance on the piano and in other settings, in Germany, France, and possibly other places.

One of the photographs is published (and identified) in *Stopping Time*.

MUS 297/I1,12 Paul Bley. – [ca. 1985-1996]. – 29 photographs: b&w and col.; 30 x 20 cm or smaller.

File containing, predominantly, individual portraits of Bley in performance on the piano and in other settings; one photograph shows Bley with an unidentified man. While none of the images is identified as to place, the photographers' stamps indicate that some may have been taken in Belgium, Italy, and Germany.

MUS 297/I2

GROUP PORTRAITS OF PAUL BLEY WITH OTHER MUSICIANS

MUS 297/I2,1 Teo Macero / Juilliard Jazz Orchestra. – [ca. 1950-1953]. – 1 photograph: b&w; 19 x 21 cm.

Group portrait of a big band identified as the Teo Macero Orchestra / Juilliard Jazz Orchestra, including Paul Bley on piano and Speros Karas on drums.

MUS 297/I2,2 Paul Bley and Gary Peacock. – [196-?]-[199-]. – 9 photographs: b&w and col.; 19.5 x 25 cm or smaller.

File containing group portraits of Bley and Peacock, possibly in Germany, Italy, and elsewhere. Two photographs include an unidentified third man; the out-of-focus bassist in one colour photograph is possibly Peacock.

MUS 297/I2,3 Paul Bley, Mark Levinson, and Barry Altschul. – [ca. 1965-1966]. – 2 photographs: b&w; 17 x 19.5 cm.

File containing portraits of Bley in performance with Levinson and with Levinson and Altschul.

MUS 297/I2,4 Paul Bley, Barry Altschul, and Gary Peacock. – [197-]. – 2 photographs: b&w; 25 x 20.5 cm or smaller.

File containing a group portrait and an IAI promotional montage of Bley, Altschul, and Peacock; the group portrait also includes an unidentified fourth person.

MUS 297/I2,5 Paul Bley trio. – [197-?]. – 1 photograph: b&w; 13 x 12.5 cm.

Photograph depicting Bley in performance on the piano and electric piano, with a bassist and a drummer.

MUS 297/I2,6 Paul Bley and Niels-Henning Ørsted Pedersen. – [1973?]. – 6 photographs: b&w; 25 x 20 cm or smaller.

File containing group portraits of Bley and NHØP in performance settings, possibly in Copenhagen, Denmark, 1973; also, individual portraits of Bley at one of these engagements.

- MUS 297/I2,7 Yamaha Music Festival. – 1976. – 5 photographs: b&w; 20 x 25.5 cm.
File containing a group portrait of Paul Bley, Gary Peacock, and Barry Altschul in performance at the Yamaha Music Festival, Nemu No Sato, Japan, in addition to photographs of other performers, the audience, and stage.
- MUS 297/I2,8 Paul Bley and Jesper Lundgaard. – [1986?]. – 1 photograph: b&w; 17.5 x 12.5 cm.
Portrait of Bley and Lundgaard in performance.
- MUS 297/I2,9 Paul Bley and John Surman. – [199-?]. – 2 photographs: b&w; 8 x 12 cm or smaller.
File containing group portraits of Bley and Surman.
- MUS 297/I2,10 Paul Bley, Jimmy Giuffre, and Steve Swallow. – 1991-[ca. 1995]. – 8 photographs: b&w and col.; 20 x 25.5 cm or smaller.
File containing group portraits of Bley, Giuffre, and Swallow on tour in Europe, including the Jazz Café, London (March 1991), Essen (1993), Köln, and Italy. Some of the images are of performances.
One of the photographs is published (and identified) in *Stopping Time*.

MUS 297/I3

FAMILY PORTRAITS AND OTHER PHOTOGRAPHS

- MUS 297/I3,1 Family and other portraits. – 1974-1992, [199-?]. – 9 photographs: b&w and col.; 25.5 x 20 cm or smaller.
File containing group and individual portraits of Paul Bley, Carol Goss, Angelica Goss-Bley, Vanessa Goss-Bley, Solo Peacock, and others, in Miami, USA, Vienna, Austria, London, England, and other places.
One of the photographs is published (and identified) in *Stopping Time*.
- MUS 297/I3,2 Goss Acrylic on Linen. – [198- or 199-?]. – 1 photograph: col.; 12.5 x 9 cm.
Photographic reproduction of a work of visual art.
- MUS 297/I3,3 Other musicians. – [196- or 197-?]. – 2 photographs: b&w; 20.5 x 25 cm or smaller.
File containing individual portraits of a bassist and of a man sitting at, and possibly playing, keyboards and piano.

MUS 297/J RECORDINGS OF OTHER MUSICIANS AND RELATED RECORDS.
– [194-?], [1946?], [1958?]-1998. – 8 cm of textual records. – 177 audio
reels (ca. 82 hrs). – 75 audio cassettes (ca. 64 hrs): analog and digital. – 16
videocassettes (ca. 31 hrs). – 1 film reel (ca. 6 min. 12 sec.).

Series containing sound recordings, video recordings, and a film of musicians other than Paul Bley, and related records. Included are extensive studio recordings (including edited and unedited unmixed masters, unmixed copies, assemblies, and master mixes), predominantly made for Bley's company, Improvising Artists Inc., many of which were subsequently issued in whole or in part. Bley's notations on the audio reel boxes of IAI recordings often record his comments on the music and on technical aspects of the recording, and also indicate decisions regarding such aspects as the selection of performances to be issued, editing, assembly, mixing, and song titling. Also included are: unissued promotional and demonstration recordings received by Bley; unissued recordings by Bley's musical acquaintances and collaborators; dubs of music broadcast on television or radio and other copies and compilations of music copied or accumulated by Bley. Among the related records are: take sheets, track sheets, and other listings of personnel, titles, and other contextual and technical information; notes; correspondence; promotional material, such as résumés and a poster; and empty audio reel boxes and fragments of boxes.

Sound recordings pertaining to Sun Ra's *St Louis Blues: Solo Piano*, IAI 37.38.58, are described as part of MUS 297/E (Paul Bley recordings and related records), and not as part of the present series, because of their integral connection with the unmixed masters and unmixed copies of the Bley-Sun Ra performances at Axis-in-Soho, July 1977, which are also described in MUS 297/E.

The recordings are arranged according to the date of performance, which is generally (but not always) the same as the date of creation.

Originals and copies.

-
- MUS 297/J,1 Nat King Cole trio; Stan Kenton documentary; and musical comedy. – [1946?], [194-?]. – 1 film reel (ca. 6 min. 12 sec.): acetate, positive, release print, b&w; 16 mm. – 1 textual record.
Film containing a compilation of: a performance by the Nat King Cole trio (Cole, piano, and unidentified musicians on double bass and guitar) of *Errand Boy for Rhythm*, accompanied by a dancer [probably 1946]; an excerpt from a dramatized biographical documentary on Stan Kenton, including references to his 1941 *Artistry in Rhythm*; and a jazz-oriented work of musical comedy, performed by unidentified musicians in cowboy attire. The Cole performance is followed by the credit "An Official Film".
The film has been moved, for conservation reasons, to a film canister (text from the original box now in a textual folder).
Reference number: F 96.
- MUS 297/J,2 Ornette Coleman, Don Cherry, [Charlie Haden?], and Billy Higgins. – [1958?]. – 1 audio reel (ca. 1 hr 2 min.): acetate, 19 cm/sec.; reel: 18 cm. – 1 textual record.

Sound recording of live performances by Coleman (alto saxophone), Cherry (trumpet), possibly Haden (double bass), Higgins (drums), and an unlisted pianist of *The Blessing* (by Coleman; announced), an announced piece possibly titled *Jayne*, *When Will the Blues Leave* (Coleman), and other unidentified compositions.

Embraceable You is announced and listed on the box, but apparently only a fragment is on the recording.

A note on the audio reel box indicates that this recording may be related to a Coleman LP on the Contemporary label, probably *Something Else!!!!* (recorded 1958, Contemporary C 3551). If this is the case, the bassist may be Don Payne (not Haden), and the pianist may be Walter Norris.

Re-boxed; original box in a textual folder.

Reference number: T7 6207.

MUS 297/J,3 Song by female voice; and advertising. – [196-?]. – 1 audio reel (6 min. 26 sec.): acetate, 9.5 and 38 cm/sec.; reel: 18 cm.

Sound recording of performances of song by a female vocalist (language not known) and several takes of spoken-word advertisements for a cold remedy.

Reference number: T7 6208.

MUS 297/J,4 [Vytautas Barkauskas?]. – [ca. 1960-1975?]. – 1 audio reel (10 min. 40 sec.): acetate and polyester, 19 cm/sec.; reel: 18 cm.

Sound recording of a performance of an unidentified modern orchestral work, with various parts including drums, percussion, strings, and flute.

The name of the Lithuanian composer, Vytautas Barkauskas, is written in ink on the leader at the heads end, and consequently the recording is believed possibly to contain a Barkauskas composition.

Reference number: T7 6209.

MUS 297/J,5 Jazz ensemble and other music. – [ca. 1960-1975?]. – 1 audio reel (ca. 42 min. 7 sec.): acetate and polyester, 19 cm/sec.; reel: 25 cm.

Sound recording of a variety of music, including: a jazz ensemble (piano, double bass, drums, flute, trumpet, and saxophone) giving live performances of *Nica's Dream* (Horace Silver) and another unidentified composition; and ensembles of voice, percussion, and other instruments (including strings) performing unidentified music.

No accompanying documentation.

Originally stored on an 18 cm reel; moved to a 25 cm reel for conservation reasons.

Reference number: T10 4408.

MUS 297/J,6 Lenny Breau. – [196- or 197-?]. – 1 audio reel (ca. 1 hr 8 min.): polyester, 9.5 cm/sec.; reel: 18 cm.

Sound recording of performances on acoustic guitar and voice of *My Foolish Heart* and other unidentified compositions. One vocal piece begins with the lyrics: "Is anybody going to New York City ...".

Reference number: T7 6210.

MUS 297/J,7

Compilation: solo guitar; guitar, voice, and tenor saxophone; and various jazz. – [196- or 197-?]. – 1 audio reel (ca. 2 hrs 33 min.): polyester, 19 cm/sec., 4 track, ¼ track mono, 2 sides; reel: 18 cm.

Sound recording of: performances on solo acoustic guitar of unidentified compositions in classical and flamenco styles; performances on acoustic guitar, voice, and (on some pieces) tenor saxophone [possibly Stan Getz] of songs (in Portuguese?) in a latin/samba style; and various vocal and instrumental jazz pieces (swing and New Orleans), including *How Long Has This Been Going On*.

Re-boxed (no relevant accompanying documentation).

Reference number: T7 6211.

MUS 297/J,8

Free jazz ensemble. – [196- or 197-?]. – 1 audio reel (ca. 26 min.): polyester, 19 cm/sec.; reel: 25 cm.

Sound recording of performances of unidentified music in the free jazz idiom by an ensemble including saxophones, flute, other wind instruments, electric guitar, and drums.

Levels are very faint.

No accompanying documentation.

Reference number: T10 4409.

MUS 297/J,9

Jazz ensemble. – [196- or 197-?]. – 1 audio reel (32 min. 57 sec.): acetate, 19 cm/sec.; reel: 18 cm.

Sound recording of performances by a large jazz ensemble (including vibraphone, piano, double bass, drums, strings, guitar, and flute) of unidentified music.

Re-boxed (no relevant accompanying documentation).

Reference number: T7 6212.

MUS 297/J,10

Sambas; classical guitar; Mildred Bailey, *I'll Close My Eyes*. – [196- or 197-?]. – 1 audio reel (ca. 10 min. 49 sec.): polyester, 19 cm/sec., 4 track, ¼ track mono, 2 sides; reel: 18 cm.

Sound recording containing: fragments of live performances of two sambas (guitar, voice; in Portuguese?); solo classical guitar music; and a dub of Bailey's *I'll Close My Eyes*.

Reference number: T7 6213.

MUS 297/J,11

Solo piano; dramatic dialogue; Terry Gibbs. – [196- or 197-?]. – 1 audio reel (16 min. 3 sec.): acetate and polyester, 19 cm/sec.; reel: 18 cm.

Sound recording of: solo piano interpretations of unknown compositions; dramatic dialogue; and *Julie and Jake*, as performed at the 1958 Newport Jazz Festival by an ensemble led by the

- vibraphonist Terry Gibbs (fragment, apparently a broadcast dub), followed by an announcement.
Re-boxed (no accompanying documentation).
Reference number: T7 6214.
- MUS 297/J,12 Larry [Karish?] solo. – [196-, 197-, or 198-?]. – 1 audio reel (29 min. 35 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 1 textual record. Sound recording of live solo piano performances of unidentified compositions, by a musician possibly named Larry Karish. Re-boxed; original box in a textual folder. “Vanguard solo ... Weds Nite” (Village Vanguard jazz club, NYC?).
Reference number: T7 6215.
- MUS 297/J,13 Don Cherry and Sonny Rollins; Don Cherry and Albert Ayler. – [ca. 1962-1965?]. – 1 audio reel (ca. 1 hr 8 min.): acetate, 19 cm/sec., 4 track, ¼ track, 2 sides; reel: 18 cm. – 1 textual record. Sound recording of performances by ensembles with Cherry (trumpet), Sonny Rollins or Albert Ayler (tenor saxophone), and unidentified musicians on drums and double bass. Rollins’ *Doxy* and other unidentified compositions are performed. At least some of the music is apparently dubbed from a vinyl LP. Re-boxed; original box in a textual folder.
Reference number: T7 6216.
- MUS 297/J,14 [New York Art Quartet with LeRoi Jones?]; free jazz ensemble(s); orchestral music. – [after 1963?]. – 1 audio reel (ca. 1 hr 16 min.): acetate, 19 cm/sec., 4 track, ¼ track mono, 2 sides; reel: 18 cm. Sound recording of: a recitation (male voice) of the poem *Black Dada Nihilismus*, accompanied by double bass, drums, trombone, and alto saxophone [probably the poet LeRoi Jones (Amiri Baraka) with the NY Art Quartet; possibly a dub of ESP Disk 1004, 1964]; other unidentified music in the free jazz idiom, including trombone, trumpet, alto saxophone, flute, clarinet, double bass, and drums; and unidentified modern orchestral music, with choir and electronic instruments. Re-boxed (no relevant accompanying documentation).
Reference number: T7 6217.
- MUS 297/J,15 Joe Tessler. – 1966. – 1 audio reel (12 min. 58 sec.): acetate, 38 cm/sec., 4 track, multitrack; 1.3 cm, reel: 25 cm. Sound recording (master) of performances by unidentified musicians on reeds, bass, electric guitar, drums, and voice of *Why* and *Controversy*. Included are studio talk, false starts, and multiple takes. Recorded 14 December 1966, probably at Criteria Recording Studio, Miami, USA.
Reference number: T10 W5 356.
- MUS 297/J,16 Jeffrey Israel. – [after 1967]. – 1 audio reel (26 min. 0 sec.): polyester, 19 cm/sec., stereo; reel: 18 cm.

- Sound recording of performances by Israel (acoustic guitar) of *Cavatina* (Alexandre Tansman), *Prelude # 4* (Heitor Villa-Lobos), and *Canto* (John McCabe).
Reference number: T7 6218.
- MUS 297/J,17 Electronic music. – [197-?]. – 1 audio reel (ca. 21 min. 12 sec.): acetate, 9.5 cm/sec.; reel: 13 cm.
Sound recording of unidentified electronic music.
Reference number: T5 1723.
- MUS 297/J,18 Steven Gorn and Badal Roy: *Indian Music*. – [197-?]. – 1 audio cassette (48 min. 3 sec.): polyester.
Sound recording of performances by Gorn (bansuri bamboo flute) and Roy (tabla) of *Dhun*, *Rag Chandrakauns*, *Rag Lalit*, *Rag Bhairagi*, and *Rag Bahiravi*.
The box information sheet was found separated from the cassette; it is believed to belong with this recording.
Reference number: C 2801.
- MUS 297/J,19 Big band and vocalist. – [197- or 198-?]. – 1 audio reel (51 min. 13 sec.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording of performances by a jazz big band and female vocalist of *You Are the Sunshine of My Life* (S. Wonder), *Prelude to a Kiss* (Ellington), and other unidentified compositions.
No relevant accompanying documentation; box labelled “Bley ... Mar 21, 1982 ... Vienna Festival”.
Reference number: T10 4410.
- MUS 297/J,20 Jacob Burkhardt. – [197- or 198-?]. – 1 audio reel (31 min. 29 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 1 textual record.
Sound recording (“L.L.B. rough mix”) of studio performances by an orchestra, apparently of film music.
Re-boxed; original box in a textual folder.
Reference number: T7 6219.
- MUS 297/J,21 Jacob Burkhardt. – [197- or 198-?]. – 4 audio reels (55 min. 22 sec.): polyester, 38 cm/sec.; reels: 18 cm. – 4 textual records.
File containing: sound recordings (“final mixdown”) of studio performances by an orchestra of *Short for Viscuzo*, *Hitman Takes Position*, *Scene 10*, *Hooker Cue*, *Vescuso Break*, *Drunk Scene*, *1st Office Break*, *Slum Goddess*, *Chase Scene*, *Last Office Break*, *Section C*, *Ending C*, *She’s an Expert Sting*, *Section D*, *C as A Final Break In*, *I Want Them out of There FAST!!!*, *Top of Dinner Scene Ba Du Bu Da*, and *Shake Your Booty*; and lists of composition titles, durations, cues, and other information. There are multiple versions of some pieces, and some studio talk (including announcements of takes).
Although apparently film music, the title of the film is not known.
The fourth reel is not labelled “final mixdown”, but appears to be part of the same set of tapes.

Reference numbers: T7 6220 to T7 6223.

- MUS 297/J,22 [Frank Arthur or John Chapman?]. – [197- or 198-?]. – 1 audio reel (3 min. 38 sec.): polyester, 19 cm/sec.; reel: 10 cm. – 1 textual record.
Sound recording, variously labelled “Frank Arthur ... *Amy on My Mind*” and “original vocal compositions by john chapman 1. *i'll be there to love* 2. *never more*”.
Re-boxed; original box in a textual folder.
Reference number: T4 45.
- MUS 297/J,23 Clarinet and guitar. – [197- or 198-?]. – 1 audio reel (3 min. 57 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of a performance of an unidentified composition on acoustic guitar and clarinet.
No accompanying documentation.
Reference number: T10 4411.
- MUS 297/J,24 Classical music. – [197- or 198-?]. – 3 audio reels (34 min. 59 sec.): polyester, 19 and 38 cm/sec.; reels: 18 cm.
Sound recordings of complete and incomplete studio performances of classical music for orchestra and small groups, as well as studio talk between takes. Included are a “Schumann romance”, “Chopin variations”, a work by Ravel, and a composition for piano and flute titled *Joyeuse*.
Little accompanying documentation; physical characteristics and content suggest that these three recordings are related.
Reference numbers: T7 6224 to T7 6226.
- MUS 297/J,25 Compilation. – [197- or 198?]. – 1 audio reel (ca. 1 hr 1 min.): polyester, 9.5 cm/sec., 4 track, ¼ track, 2 sides; reel: 18 cm.
Sound recording containing a compilation, predominantly of music and also spoken-word comedy. Included are jazz ensembles (including groups with soprano saxophone, piano, drums, and guitar playing in a free jazz idiom), country, popular, and other music.
Reference number: T7 6227.
- MUS 297/J,26 Composition for percussion, drums, and guitar. – [197- or 198-?]. – 1 audio reel (42 min. 47 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of a live performance of a modern composition for percussion, drums, and acoustic guitar.
No accompanying documentation.
Reference number: T7 6228.
- MUS 297/J,27 Danny DeSantis and Glenn Stallcop. – [197- or 198-?]. – 1 audio reel (18 min. 12 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of performances by DeSantis (violin) and Stallcop (piano) of *Discount Disco*, *Waltz*, and *Got a Light*.
“Selections from Demo Tape”.

Reference number: T7 6229.

- MUS 297/J,28 Electronic music; Benjamin Britten: *Simple Symphony for String Orchestra, Opus No. 4.* – [197- or 198-?]. – 1 audio reel (51 min. 52 sec.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording predominantly of unidentified electronic music; also contains a performance by the English Chamber Orchestra of the Britten symphony, conducted by the composer (apparently dubbed from a broadcast by the radio station WMCM), and commercial announcements from that station.
Reference number: T10 4412.
- MUS 297/J,29 Electronic music. – [197- or 198-?]. – 1 audio reel (31 min. 42 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of unidentified percussive electronic music.
No relevant accompanying documentation.
Reference number: T10 4413.
- MUS 297/J,30 Electronic music. – [197- or 198-?]. – 1 audio reel (32 min. 11 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of unidentified electronic music, possibly performed on synthesizer.
No accompanying documentation.
Reference number: T7 6230.
- MUS 297/J,31 Ensemble with strings, percussion, piano, clarinet, and flute. – [197- or 198-?]. – 1 audio reel (47 min. 49 sec.): polyester, 19 cm/sec.; reel: 25 cm.
Sound recording of a performance of an unidentified modern composition.
Reference number: T10 4414.
- MUS 297/J,32 Ensemble with voices, piano, and drums. – [197- or 198-?]. – 1 audio reel (8 min. 46 sec.): polyester, 19 cm/sec.; reel: 13 cm.
Sound recording of performances of two unidentified jazz compositions by an ensemble including piano, drums, male voice, and female voice, preceded by a spoken legal warning concerning copyright.
No accompanying documentation.
Reference number: T5 1724.
- MUS 297/J,33 Flutes and other instruments; and other music. – [197- or 198-?]. – 1 audio reel (ca. 45 min.): polyester, 9.5 and 19 cm/sec., 2 track, mono; reel: 18 cm.
Sound recording containing a performance of an unidentified composition for flutes and other instruments, fragments of dubs of commercial recordings, fragments of music on saxophone and vibraphone, and unidentified music that is possibly electronic.
No accompanying documentation.
Reference number: T7 6231.

- MUS 297/J,34 Instrumental ensemble. – [197- or 198-?]. – 2 audio reels (ca. 52 min. 39 sec.): polyester, 19 cm/sec., 2 track; reels: 18 cm.
Sound recordings of performances of minimalist music.
No accompanying contextual documentation; technical labelling suggests European origins.
Reference numbers: T7 6232, T7 6233.
- MUS 297/J,35 Alvaro Is solo, Stockholm. – [197- or 198-?]. – 1 audio cassette (8 min. 0 sec.): polyester.
Sound recording of performances by Is (piano) of unidentified compositions.
Reference number: C 2802.
- MUS 297/J,36 Midwest Noise Ensemble. Quad-Master. Michael Grey. – [197- or 198-?]. – 1 audio reel (47 min. 35 sec.): polyester, 19 cm/sec.; reel: 18 cm. – 1 textual record.
Sound recording of performances of *Puppet Show*, *Ballad of India*, *Geki Suite*, *Woodhead Polka*, and *Alkutu*.
Re-boxed; original box in a textual folder.
Reference number: T7 6234.
- MUS 297/J,37 Musical theatre. – [197- or 198-?]. – 1 audio reel (29 min. 2 sec.): polyester, 9.5 cm/sec.; reel: 13 cm.
Sound recording of performances on male voice (spoken word and song) accompanied by piano, apparently an audition of an unidentified work of musical theatre.
Reel labelled “C. Goss vocal”.
Reference number: T5 1725.
- MUS 297/J,38 Musical theatre, theatrical dialogue, and talk. – [197- or 198-?]. – 1 audio reel (ca. 1 hr 29 min.): polyester, 19 cm/sec., 4 track, ¼ track mono, 2 sides; reel: 13 cm.
Sound recording of performances of song with piano (possibly practising a work of musical theatre), theatrical dialogue, and a monologue (male voice) concerning insurance and other business topics.
Reel labelled “Apache” (Solo Apache Peacock?), although this may be unrelated to contents of the recording.
Reference number: T5 1726.
- MUS 297/J,39 Nashville Artist & Repertoire, Inc. – [197- or 198-?]. – 1 audio reel (7 min. 58 sec.): polyester, 19 cm/sec., stereo; reel: 13 cm. – 1 textual record.
Sound recording of live performances by H.C. Barnard of *Happy Ending*, Sandy Barker of *Baby Talk*, and Layne Barrett of *Cabin High*.
Re-boxed; original box in a textual folder.
Reference number: T5 1727.

- MUS 297/J,40 Jet Nero and Jeff Palmer. – [197- or 198-?]. – 1 audio reel (9 min. 23 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording (master) of unidentified music, possibly on synthesizer (or other keyboards) and flute.
Take sheet is from the Production Department of ZETA 94.9 FM QUAD, Miami, USA.
“Full Track ... Quad” (4 track?).
Reference number: T7 6235.
- MUS 297/J,41 Solo tenor saxophone. – [197- or 198-?]. – 1 audio reel (19 min. 4 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of two performances of a composition on solo tenor saxophone.
Re-boxed (no relevant accompanying documentation).
Reference number: T7 6236.
- MUS 297/J,42 Song by male voices. – [197- or 198-?]. – 1 audio reel (ca. 11 min. 44 sec.): polyester, 38 cm/sec.; reel: 18 cm.
Sound recording of performances of unidentified songs by male voices (language unknown), accompanied by acoustic guitar.
Re-boxed (no relevant accompanying documentation).
Reference number: T7 6237.
- MUS 297/J,43 Soprano saxophone and piano. – [197- or 198-?]. – 1 audio reel (7 min. 32 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of a duo jazz performance of an unidentified composition.
Reference number: T7 6238.
- MUS 297/J,44 Soprano saxophone and piano; and [Chick] Corea. – [197- or 198-?]. – 1 audio cassette (ca. 1 hr 26 min.): polyester.
Sound recording containing: part of a duo concert by a soprano saxophonist (possibly Steve Lacy) and a pianist, performing unidentified compositions; and dubs of various ensembles with Chick Corea.
Reference number: C 2803.
- MUS 297/J,45 R. John Lewis, Spindrift. – [197- or 198-?]. – 1 audio reel (17 min. 21 sec.): polyester, 19 cm/sec., stereo; reel: 18 cm. – 1 textual record.
Sound recording of a performance of an orchestral composition.
Re-boxed; original box in a textual folder.
Reference number: T7 6239.
- MUS 297/J,46 Tenor saxophone and vibraphone; classical woodwinds. – [197- or 198-?]. – 1 audio reel (ca. 30 min.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of: a jazz-oriented composition performed on tenor saxophone and vibraphone, preceded by studio talk; and classical music for woodwinds and piano.

Re-boxed (no accompanying documentation).
Reference number: T7 6240.

- MUS 297/J,47 Trombone and drums; and ensemble with strings and wind instruments. – [197- or 198-?]. – 1 audio reel (6 min. 22 sec.): polyester, 19 cm/sec.; reel: 13 cm.
Sound recording of incomplete performances of unidentified music by two groups: a jazz duo of trombone and drums; and an ensemble of wind and string instruments (including an instrument that drones).
No accompanying documentation.
Reference number: T5 1728.
- MUS 297/J,48 Horacee Arnold ensemble, *Tales of the Exonerated Flea*, NYC; and Billie Holiday. – [ca. 1973], [197-?]. – 1 audio reel (ca. 1 hr 38 min.): polyester, 19 cm/sec., 4 track, ¼ track, 2 sides; reel: 25 cm.
Sound recording containing: a live performance at the nightclub Boomers, ca. 1973, by the Horacee Arnold ensemble of Arnold's suite *Tales of the Exonerated Flea*, as broadcast on the NYC radio station WRVR, as well as spoken introductions by announcer Les Davis and a short interview between Davis and Arnold; other unidentified jazz music; and dubs of various Billie Holiday recordings, including *You've Changed* and *Blue Moon*. The Arnold ensemble includes Jan Hammer.
Reference number: T10 4415.
- MUS 297/J,49 Karl Berger quintet; and other music. – [ca. 1974?]. – 1 audio reel (ca. 1 hr 4 min.): polyester, 9.5 and 19 cm/sec.; reel: 25 cm.
Sound recording containing: a live performance by a quintet consisting of Berger (vibraphone and piano), Ingrid (voice), and unidentified musicians on tenor saxophone, flute, double bass, and drums; a duet of unidentified musicians on drums/percussion and trombone; and dubs of big band jazz.
Reference number: T10 4416.
- MUS 297/J,50 Lee Konitz, Chet Baker, Jimmy Giuffre, and Karl Berger ensembles, Creative Music Society. – [1974?]. – 1 audio reel (ca. 1 hr 14 min.): polyester, 9.5 and 19 cm/sec.; reel: 25 cm.
Sound recording (unmixed copy) of live performances by various ensembles, including: Konitz (alto saxophone), Baker (trumpet), a bassist, and a drummer; Giuffre (soprano saxophone and other reeds), Berger (vibraphone), Ingrid (voice), and a drummer; and Konitz, Berger (piano), and D. Holland (bass).
Notes on the audio reel box indicate that the Konitz-Baker session was recorded at the "Creative Music Society – Karl Berger, director". The date and geographical location are not given, but the Konitz-Baker session is probably that of 14 April 1974, recorded at Berger's Creative Music Studio in Woodstock, NY, USA (later released on India Navigation IN 1052).
Reference number: T10 4417.

- MUS 297/J,51 [Jaco] Pastorius with [Alex?] Darqui and [Bobby?] Economou. – [ca. 1974-1976?]. – 1 audio cassette (33 min. 33 sec.): polyester. Sound recording of performances of unidentified compositions by musicians on electric bass (Pastorius), keyboard, and drums. Reference number: C 2804.
- MUS 297/J,52 Lester Young Festival, WKCR-FM, NYC. – [ca. 1974-1983?]. – 1 audio reel (ca. 2 hrs 44 min.): polyester, 9.5 cm/sec., 4 track, ¼ track mono, 2 sides; reel: 25 cm. Sound recording containing excerpts from WKCR's radio broadcast festival of Lester Young's music, including his recordings with numerous groups and commentaries by the festival's host. Reference number: T10 4418.
- MUS 297/J,53 Solos, Lester Young Festival, WKCR-FM, NYC; tenor saxophone, vibraphone, and flute. – [ca. 1974-1983?], [197- or 198-?]. – 1 audio reel (ca. 58 min. 54 sec.): polyester, 9.5 cm/sec., 4 track, ¼ track, 2 sides; reel: 25 cm. Sound recording containing: fragments excerpted from recordings broadcast during the WKCR Lester Young festival, probably ca. 1974-1983, consisting largely of his tenor saxophone solos; and performances of jazz-oriented compositions on solo flute and solo tenor saxophone, and on tenor saxophone and vibraphone in duo, [197- or 198-?]. No relevant accompanying documentation. Recording and box (which lists only the Young solos from WKCR festival) were found separately; they are believed to be related. Reference number: T10 4419.
- MUS 297/J,54 Don Friedman trio. – 1975. – 3 audio reels (ca. 45 min. 50 sec.): polyester, 38 cm/sec.; 2.5 cm, reels: 25 cm. Sound recordings of performances by musicians on piano and electric piano (no doubt Friedman), double bass, electric bass, and drums of *Paula's Wish* and other unidentified compositions. Included are multiple takes and studio talk. Recorded 8 and 9 July 1975. Reels numbered 1, 3, and 5. Reference numbers: T10 W1 142 to T10 W1 144.
- MUS 297/J,55 Ran Blake solo: *Breakthru*, IAI 37.38.42. – 1975. – 5 audio reels (ca. 1 hr 30 min.): polyester, 38 cm/sec., stereo, Dolby, CCIR; reels: 25 cm. – 1 textual record. File containing: sound recordings (masters) of performances by Blake (piano) of unidentified compositions; and a listing of compositions on two reels from these sessions, including assessments and other comments (original). Recorded 2 and 5 December 1975, Arne Bendiksen Studios, Oslo, Norway.

These masters were apparently edited, with certain pieces removed to assemblies.

Reference numbers: T10 4420 to T10 4424.

MUS 297/J,56 Ran Blake solo: *Breakthru*, IAI 37.38.42. – 1975. – 2 audio reels (ca. 2 hrs 14 min.): polyester, 19 cm/sec., stereo; reels: 25 cm.

Sound recordings (copies) of performances by Blake (piano) of various compositions, including *No More, Don't Explain, Spinning Wheel, Alone Together, Sophisticated Lady, A Foggy Day, Ja-Da*, an unidentified blues, *Round Midnight, I've Got You Under My Skin*, and *What Are You Doing for the Rest of Your Life*. Recorded at Arne Bendiksen Studios, Oslo, Norway, on 2 and 5 December 1975.

Probably an unmixed copy of the masters (made prior to editing and removal of tracks from the masters).

Reference numbers: T10 4425, T10 4426.

MUS 297/J,57 Ran Blake solo: *Breakthru*, IAI 37.38.42. – 1975. – 2 audio reels (42 min. 26 sec.): polyester, 38 cm/sec., Dolby A; reels: 25 cm.

Sound recordings (unmixed, apparently assemblies) of the performances by Blake (piano) that became sides A and B of this LP: *Breakthru, You Stepped Out of a Dream, If Dreams Come True, No Good Man, All the Things You Are, Wish I Could Talk to You Baby, Grey December, Spinning Wheel, Sophisticated Lady, Manhattan Memories, All About Ronnie, What Are You Doing for the Rest of Your Life, Parker's Mood*, and *Tea for Two*. Recorded at Arne Bendiksen Studios, Oslo, Norway, 2 and 5 December 1975 (Paul Bley, producer; jacket and artwork, Carol Goss).

Reference numbers: T10 4427, T10 4428.

MUS 297/J,58 Ran Blake solo: *Breakthru*, IAI 37.38.42. – 1975. – 2 audio reels (42 min. 9 sec.): polyester, 38 cm/sec., 2 track, stereo, Dolby A; reels: 25 cm. – 1 textual record.

File containing: sound recordings (master mixes) of the performances by Blake (piano) issued as sides A and B of this LP: *Breakthru, You Stepped Out of a Dream, If Dreams Come True, No Good Man, All the Things You Are, Wish I Could Talk to You Baby, Grey December, Spinning Wheel, Sophisticated Lady, Manhattan Memories, All About Ronnie, What Are You Doing for the Rest of Your Life, Parker's Mood*, and *Tea for Two*; and a listing of song titles (a sketch of an alternate assembly?), with an added unsigned note, apparently from Blake, to Carol [Goss] (original). Recorded at Arne Bendiksen Studios, Oslo, Norway, on 2 and 5 December 1975 (Paul Bley, producer; jacket and artwork, Carol Goss).

Reference numbers: T10 4429, T10 4430.

MUS 297/J,59 Ray Anderson and Mark Dresser. – 1975, [ca. 1975]. – 1 audio reel (20 min. 58 sec.): polyester, 19 cm/sec.; reel: 13 cm. – 2 textual records.

File containing: a sound recording of Anderson (trombone) and Dresser (double bass) performing Anderson's compositions *Hockher*, *Fatelet*, and *It Ain't Nothing But a Meatball*, and two folk/spiritual melodies, *Afro Montuno* and *I Wish I Know How It Feels to Be Free*, dated 20 December 1975; and a letter (original) from Anderson to Bley, enclosing and commenting on the recording.

Re-boxed; original box in a textual folder.

Reference number: T5 1729.

MUS 297/J,60 Jim McNeely: National Endowment for the Arts Demo Tape. – 1976, [ca. 1976]. – 1 audio reel (35 min. 11 sec.): polyester, 19 cm/sec., 4 track, ¼ track, 1 side; reel: 18 cm. – 1 textual record.

File containing: a sound recording of performances by McNeely (piano, electric piano, thumb piano, agogo), Larry Schneider (tenor and soprano saxophones), Mike Richmond (bass), Bob Merigliano (drums), and Sam Jacobs (congas, shaker) of *Bali Shuffle*, *Wishful Thinking*, *Little Green Men / Tipe Tizwe*, and *Flying Carpets (Tipe Tizwe*, traditional African song; other compositions by McNeely); and McNeely's résumé (copy).

Music copyright 1976.

Reference number: T7 6241.

MUS 297/J,61 David Pritchard: *Sierra*. – 1976-1977. – 1 audio reel (27 min. 50 sec.): polyester, 19 cm/sec., 4 track, ¼ track, 1 side; reel: 18 cm. – 2 textual records.

File containing: a sound recording of performances by Pritchard (guitar), Charles Orena (tenor and soprano saxophones), Larry Klein (double bass), and John Hernandez (percussion) of *Glider*, *Dry Lake*, and *Mirage* (all by Pritchard) and *Break Tune* (Orena); and a take sheet with contact information and a covering letter from Pritchard to Paul [Bley] (originals).

Music copyright 1976.

Reference number: T7 6242.

MUS 297/J,62 *Sam Rivers, Dave Holland and Sam Rivers, Dave Holland Vol. 2*, IAI 37.38.43 and 37.38.48. – 1976, 1992. – 6 audio reels (ca. 2 hrs 28 min.): polyester, 38 cm/sec., Dolby A; reels: 25 cm.

Sound recordings (masters) of performances by Holland (double bass) and Rivers (soprano and tenor saxophones, flute, and piano) of *Waterfall*, *Weirdness*, and other compositions identified only by the instrumentation. Also includes studio talk. Recorded on 17 and 18 February 1976, possibly at the Basement Recording Studio Incorporated, NYC, and produced by Paul Bley.

The numbering indicates that there were originally eight reels.

Fourth reel: "Pno & bass now complete 9/17/92 db".

Reels 1 to 4: 4 track, multitrack, 1.3 cm width.

Reels 5 and 6: 2 track, 0.6 cm width.

Reference numbers: T10 W5 357 to T10 W5 360, T10 4431, T10 4432.

- MUS 297/J,63 *Sam Rivers, Dave Holland*, IAI 37.38.43. – 1976. – 2 audio reels (ca. 38 min. 27 sec.): polyester, 38 cm/sec., stereo, Dolby A; reels: 25 cm.
 Sound recordings (copies of master mixes) of the performances by Holland (double bass) and Rivers (tenor and soprano saxophones) released as sides A and B of this LP: *Waterfall* and *Cascade*. Recorded on 17 February 1976 and produced by Paul Bley; jacket and cover by Carol Goss.
 According to the take sheets on the boxes, the recording took place at Big Apple Studios, NYC; however, the masters use take sheets from the Basement Recording Studio, NYC.
 Reference numbers: T10 4433, T10 4434.
- MUS 297/J,64 [*Sam Rivers, Dave Holland?*] and *Sam Rivers, Dave Holland Vol. 2*, IAI [37.38.43?] and 37.38.48. – 1976. – 2 audio reels (ca. 1 hr 47 min.): polyester, 19 cm/sec., 2 track; reels: 25 cm. – 1 textual record.
 File containing: sound recordings of performances by Holland (double bass) and Rivers (flute, piano, and saxophone) of unidentified compositions, as well as studio talk; and notes on durations and instrumentation (original). Recorded on 17 February 1976 at the Basement Recording Studio Incorporated, NYC, and produced by Paul Bley.
 Generation of recordings not clear; variously labelled “master”, “copy”, and “safety monitor mix”. Although labelled as IAI 37.38.48, the recordings possibly also contain music from IAI 37.38.43.
 Reference numbers: T10 4435, T10 4436.
- MUS 297/J,65 *Sam Rivers, Dave Holland Vol. 2*, IAI 37.38.48. – 1976. – 2 audio reels (47 min. 12 sec.): polyester, 38 cm/sec., 2 track, stereo, Dolby A; reels: 25 cm.
 Sound recordings (copy master) of performances by Holland (double bass) and Rivers (flute and piano) of unidentified compositions.
 Copy created on 1 December 1976.
 Apparently an assembly; labelled “side A” and “side 2”.
 Reference numbers: T10 4437, T10 4438.
- MUS 297/J,66 Michael Smith and Steve Lacy: *Sidelines*, IAI 37.38.47. – 1976. – 2 audio reels (47 min. 24 sec.): polyester, 38 cm/sec., stereo, Dolby A, CCIR; reels: 25 cm.
 Sound recordings (master mixes) of the performances by Smith (piano) and Lacy (soprano saxophone) issued as sides A and B of this LP: *Existence, Utah, Austin Stream* (Smith), *Sideline, Beeline, Time II* (Smith), and *Worms* (other compositions by Lacy). Recorded on 1 September 1976, Arne Bendiksen Studios, Oslo, Norway.
 Reference numbers: T10 4439, T10 4440.

- MUS 297/J,67 Michael Smith and Steve Lacy: *Sidelines*, IAI 37.38.47. – 1977. – 2 audio reels (47 min. 22 sec.): polyester, 38 cm/sec., stereo, Dolby A; reels: 25 cm. – 1 textual record.
File containing: sound recordings (“1:1 copy of original”) of performances by Smith (piano) and Lacy (soprano saxophone) issued as sides A and B of this LP (*Existence, Utah, Austin Stream* [Smith], *Sideline, Beeline, Time II* [Smith], and *Worms* [other compositions by Lacy]); and an IAI purchase order with special instructions for the record manufacturer (copy). The recording and purchase order were created in March 1977 (the recording session was on 1 September 1976, at Arne Bendiksen Studios, Oslo, Norway).
Reference numbers: T10 4441, T10 4442.
- MUS 297/J,68 Michael Smith solo: *A Ballad for “K”*. – 1976. – 2 audio reels (48 min. 30 sec.): polyester, 38 cm/sec., stereo, Dolby A, CCIR; reels: 25 cm.
Sound recordings (“original ... master”) of performances by Smith (piano) of his own compositions: *Karleksjaga, A Ballad for “K”, Innuendo, Portent (Omen), A Pink Tinged Tour, Hermetic Harmony (Mystic Friendship), Epinikion (Victory Song), Varium Et Mutabile Semper Femina (Woman Is Ever Fickle And Inconstant), Sunny Days*, and *Qui s’excuse s’accuse*. Recorded 2 September 1976, Arne Bendiksen Studios, Oslo, Norway.
“Geo Music (Series 3600)”; unissued?
Reference numbers: T10 4443, T10 4444.
- MUS 297/J,69 Michael Smith solo. – 1976. – 2 audio reels (48 min. 57 sec.): polyester, 38 cm/sec.; reels: 25 cm.
Sound recordings (“M.M.A.”; master mix assemblies) of performances by Smith (piano) of his own compositions: *Karleksjaga, A Ballad for “K”, Innuendo, Portent (Omen), A Pink Tinged Tour, Hermetic Harmony (Mystic Friendship), Epinikion (Victory Song), Varium Et Mutabile Semper Femina (Woman Is Ever Fickle And Inconstant), Sunny Days*, and *Qui s’excuse s’accuse*. Recorded 2 September 1976, Arne Bendiksen Studios, Oslo, Norway.
“Geo Music Series 3600”; unissued?
Reference numbers: T10 4445, T10 4446.
- MUS 297/J,70 *Sun Ra / Solo Piano*, IAI 37.38.50. – 1977. – 7 audio reels (ca. 2 hrs 43 min.): polyester, 38 cm/sec., 2 track; reels: 25 cm.
Sound recordings (edited unmixed masters) of performances by Sun Ra, recorded on 20 May 1977 at Generation Sound Studios, NYC, and produced by Paul Bley. Most pieces are listed simply as *Opus*, followed by a sequential number, with some tracks marked as “removed”. In addition to *Opus*, the following song titles are listed: *Romance of Two Planets* (“removed”), *Sound Structures*, *Sometimes I Feel Like a Motherless Child* (“removed”), *Don’t*

Blame Me, Gone with the Wind, Street of Dreams, and Yesterdays (“removed”).

Removed tracks were reassembled as two new reels of unmixed masters, which became the basis of the issued LP (see MUS 297/J,73).

Several of the pieces provisionally titled *Opus* were subsequently given new titles.

The music on reels 1 and 2 was also recorded simultaneously on 4 tracks; see also MUS 297/J,71 for the 4 track version of reel 1.

Some or all reels stereo; some Dolby A.

Reference numbers: T10 4447 to T10 4453.

- MUS 297/J,71 *Sun Ra / Solo Piano*, IAI 37.38.50. – 1977. – 1 audio reel (25 min. 41 sec.): polyester, 38 cm/sec., 4 track, multitrack; 1.3 cm, reel: 25 cm.
Sound recording (unmixed master) of performances by Sun Ra of *Opus # 1* to *Opus # 4*, recorded 20 May 1977, Generation Sound Studios, NYC.
Several of the pieces provisionally titled *Opus* were subsequently given new titles.
This recording is a 4 track version of the music recorded simultaneously on reel 1 of the unmixed (and subsequently edited) 2 track masters; see also MUS 297/J,70.
The fonds also included an empty box for a 4 track version of reel 2 of the 2 track unmixed masters, although not recording itself. This empty box has been re-used to contain an unrelated recording (MUS 297/E3,7; T10 W5 354).
Reference number: T10 W5 361.
- MUS 297/J,72 *Sun Ra / Solo Piano*, IAI 37.38.50. – 1977. – 3 audio reels (ca. 3 hrs 29 min.): polyester, 19 cm/sec.; reels: 25 cm.
Sound recordings (unedited unmixed copies) of performances by Sun Ra of two sets of five compositions provisionally titled *Opus #1* to *Opus #5*, *Blue Haven*, *Sound Structures*, *Equation Infinity Interpreter*, *Sometimes I Feel Like a Motherless Child*, *Romance of the Two Planets*, *Sea of Trees*, *Following the Comos [Cosmos?]* *Sentry*, *Dance of the Comos [Cosmos?]* *Masters*, *Often Times I Reminisce*, *Irregular Galaxy*, *People of the Niger*, *To a Friend*, *Don't Blame Me*, *Gone with the Wind*, *How Am I to Know*, *Yesterdays*, and other untitled compositions. Recorded 20 May 1977, Generation Sound Studios, NYC (produced by Paul Bley).
These unmixed copies are a reproduction of the performances as they took place in the studio, prior to the editing of the unmixed masters.
Some or all 2 track stereo, Dolby.
Reference numbers: T10 4454 to T10 4456.
- MUS 297/J,73 *Sun Ra / Solo Piano*, IAI 37.38.50. – 1977. – 2 audio reels (37 min. 14 sec.): polyester, 38 cm/sec.; reels: 25 cm.

Sound recordings (unmixed master assembly) of the performances that became sides A and B of this LP. The listed titles are *Sometimes I Feel Like a Motherless Child*, *Opus 3*, *Yesterdays*, *Romance of Two Planets*, *Irregular Galaxy*, and *To a Friend*. Recorded 20 May 1977, Generation Sound Studios, NYC (produced by Paul Bley).

These selections were apparently removed from the unmixed 2 track masters, and reassembled on these new reels (see also the separate description for the edited unmixed masters; MUS 297/J,70).

Opus 3 released as *Cosmo Rhythmic*.

All songs except *To a Friend* Dolby A.

Reference numbers: T10 4457, T10 4458.

MUS 297/J,74 *Sun Ra / Solo Piano*, IAI 37.38.50. – 1977. – 4 audio reels (ca. 1 hr 7 min.): polyester, 38 cm/sec.; reels: 25 cm. – 1 textual record.

Sound recordings (master mixes) of the performances, recorded on 20 May 1977 at Generation Sound Studios (NYC) and produced by Paul Bley, that became sides A and B of this LP, as well as mixes of other pieces. The listed titles are *Sometimes I Feel Like a Motherless Child*, *Opus 3*, *Yesterdays*, *Romance of Two Planets*, *Irregular Galaxy*, *To a Friend*, *Sound Structures*, *Equation Infinity Interpreter*, *Dream in Blue Sequential*, and *The Love That Time Forgot*. These mixed versions were created on 2 June 1977.

The boxes for first two reels are labelled “UM” (unmixed master) on the spine, but other more detailed labelling indicates that each is in fact a “master mix”.

Opus 3 released as *Cosmo Rhythmic*.

The take sheet for the first box was torn and became separated from the set of recordings. It is now preserved as a textual record.

All songs Dolby A, except *The Love That Time Forgot*.

Reference numbers: T10 4459 to T10 4462.

MUS 297/J,75 *Sun Ra / Solo Piano*, IAI 37.38.50. – 1977. – 2 audio reels (37 min. 13 sec.): polyester, 38 cm/sec., 2 track, Dolby; reels: 25 cm. – 1 textual record.

File containing: sound recordings of the performances that became sides A and B of this LP (*Sometimes I Feel Like a Motherless Child*, *Cosmo Rhythmic*, *Yesterdays*, *Romance of Two Planets*, *Irregular Galaxy*, and *To a Friend*); and a listing of the final titles, durations, and order (original).

Although labelled “master”, the generation of these recordings is not clear.

List of song titles on first box is incorrect.

Reference numbers: T10 4463, T10 4464.

MUS 297/J,76 *Sun Ra / Solo Piano*, IAI 37.38.50. – 1977. – 1 audio reel (19 min. 20 sec.): polyester, 38 cm/sec.; reel: 25 cm.

Sound recording (“MM”; master mix) of the performances that became Side A of this LP: *Sometimes I Feel Like a Motherless Child*, *Cosmo Rhythmic*, and *Yesterdays*.
Reference number: T10 4465.

- MUS 297/J,77 *Sun Ra / Solo Piano*, IAI 37.38.50; and jazz ensemble. – 1977, [197-?]. – 1 audio cassette (42 min. 6 sec.): polyester.
Sound recording (copy) of: Sun Ra’s performances of *Don’t Blame Me*, *Gone with the Wind*, *How Am I to Know*, and *Yesterdays*, from the 20 May 1977 Generation Sound Studios session; and performances by a jazz ensemble (including double bass, drums, and alto saxophone) of unidentified compositions.
The ensemble may be The Fringe.
Reference number: C 2805.
- MUS 297/J,78 Ron [Kuivila]: *Rons Rhythm Mix* and *In the Woods*. – [ca. 1977-1984?]. – 1 audio reel (36 min. 9 sec.): polyester, 19 and 38 cm/sec.; reel: 25 cm.
Sound recording predominantly of electronic music by Kuivila. Also includes a fragment of classical music for piano and flute, followed by studio talk.
Labelled “Ron Kuiviula”; no doubt the performance and installation artist Ron Kuivila.
Reference number: T10 4466.
- MUS 297/J,79 Dan Carillo. – 1978. – 1 audio reel (16 min. 37 sec.): polyester, 19 cm/sec., stereo; reel: 13 cm.
Sound recording (copy) of performances of Carillo’s compositions *Rahjia*, *Song for Jean*, *Ghost Dance*, and *Candice*. Produced by Carillo and Fred Kramer.
Reference number: T5 1730.
- MUS 297/J,80 Lester Bowie and Phillip Wilson: *Duet*, IAI 37.38.54. – 1978. – 3 audio reels (ca. 1 hr 2 min.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm. – 1 textual record.
File containing: sound recordings (unmixed masters) of performances by Bowie (trumpet and voice) and Wilson (drums, percussion, and voice) of *Birth Sounds*, *Gong* (Bowie and Wilson, Pablo Music BMI), and other unidentified compositions; and a take sheet from this session (original). Recorded at Blue Rock Studio, NYC, 14 January 1978 (produced by Paul Bley).
Reference numbers: T10 4467 to T10 4469.
- MUS 297/J,81 Lester Bowie and Phillip Wilson: *Duet*, IAI 37.38.54. – 1978. – 3 audio reels (ca. 40 min. 29 sec.): polyester, 38 cm/sec., 2 track, stereo, Dolby; reels: 25 cm. – 1 textual record.
File containing: sound recordings (unmixed masters) of performances by Bowie (trumpet and voice) and Wilson (drums, percussion, and voice) of *Rally*, *Bowie Announcement*, *Old Man River*, and *One Like That*, and other untitled compositions; and an

empty audio reel box for a fourth reel from this recording session. Recorded at Blue Rock Studio, NYC, 19 January 1978 (produced by Paul Bley).

Reference numbers: T10 4470 to T10 4472.

- MUS 297/J,82 Lester Bowie and Phillip Wilson: *Duet*, IAI 37.38.54. – 1978. – 2 audio reels (ca. 2 hrs 11 min.): polyester, 19 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings (unmixed copies) of performances by Bowie (trumpet and voice) and Wilson (drums, percussion, and voice) of *Gong*, *Old Man River*, *Series of Short Pieces Dedicated to Your Mamma* (spoken word), and other unidentified compositions. Recorded 14 and 19 January 1978, Blue Rock Studio, NYC (produced by Paul Bley).
“All compositions by L. Bowie + P. Wilson (Pablo Music).”
Reference numbers: T10 4473, T10 4474.
- MUS 297/J,83 Lester Bowie and Phillip Wilson: *Duet*, IAI 37.38.54. – 1978. – 2 audio reels (29 min. 50 sec.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm.
Sound recordings (copy master) of performances by Bowie (trumpet) and Wilson (percussion), possibly including pieces issued on this LP. The compositions are titled *Rally*, *Madrid*, *TBM*, and *Elephant Walk*. Recorded 19 January 1978, Blue Rock Studio, NYC (produced by Paul Bley).
“Assembly # 1 by D. Baker and P. Wilson”.
“All compositions by L. Bowie and P. Wilson, Pablo Music BMI.”
Some Dolby.
Reference numbers: T10 4475, T10 4476.
- MUS 297/J,84 Lester Bowie and Phillip Wilson: *Duet*, IAI 37.38.54. – 1978. – 2 audio reels (29 min. 47 sec.): polyester, 38 cm/sec., Dolby; reels: 25 cm. – 1 textual record.
File containing: sound recordings (“A.M.”; assembled masters?) of the performances by Bowie (trumpet) and Wilson (percussion) that were issued as sides A and B of this LP: *Duet*, *T.B.M.*, and *Finale*; and an IAI purchase order with special instructions to the record manufacturer (original).
Reference numbers: T10 4477, T10 4478.
- MUS 297/J,85 Lester Bowie and Phillip Wilson: *Duet*, IAI 37.38.54. – [1978]. – 2 audio reels (29 min. 52 sec.): polyester, 19 cm/sec.; reels: 18 cm.
Sound recordings of the performances by Bowie (trumpet) and Wilson (percussion) that were issued as sides A and B of this LP: *Duet*, *T.B.M.*, and *Finale*.
Reference numbers: T7 6243, T7 6244.
- MUS 297/J,86 Marion Brown and Gunter Hampel: *Reeds ‘n Vibes*, IAI 37.38.55. – 1978. – 4 audio reels (ca. 1 hr 2 min.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm. – 1 textual record.

File containing: sound recordings (unmixed masters, edited) of performances by Brown (alto saxophone and flute) and Hampel (vibraphone and flute) of *Duet (Vibes/Alto)* (Hampel; “not on LP”), *And Then They Embraced, Solo Alto Sax* (Brown), *Folksong: The Meeting* (Hampel; two takes), *Folksong: Dance* (Hampel), *Suite* (Brown), *New Ending* (Brown; “Alternate Ending to Solo Piece M. Brown on B Side”), *Angel Eyes*, and *Flute Solo* (Hampel); and the empty audio reel box for a fifth reel, from which the only music (*Improvisation*, by Brown and Hampel) was removed. Recorded 30 January 1978, Blue Rock Studio, NYC (produced by Paul Bley). Second reel may also contain *Arrow in the Wind* (Hampel); not clear whether this piece was removed.

Some Dolby A.

Reference numbers: T10 4479 to T10 4482.

MUS 297/J,87 Marion Brown and Gunter Hampel: *Reeds ‘n Vibes*, IAI 37.38.55. – 1978. – 2 audio reels (ca. 41 min. 56 sec.): polyester, 38 cm/sec., Dolby; reels: 25 cm.

Sound recordings (“A.M.”; assembled masters?) of the performances by Brown (alto saxophone and flute) and Hampel (vibraphone and flute) that were issued as sides A and B of this LP: *And Then They Embraced, Solo, Arrow in the Wind, Flute Suite*, and *Improvisation*. Recorded 30 January 1978, Blue Rock Studio, NYC (produced by Paul Bley).

Reference numbers: T10 4483, T10 4484.

MUS 297/J,88 Perry Robinson, Badal Roy, and Nana Vasconcelos: *Kundalini*, IAI 37.38.56. – 1978. – 6 audio reels (ca. 2 hrs 40 min.): polyester, 38 cm/sec.; reels: 25 cm.

Sound recordings (unmixed masters) of performances by Robinson (clarinet, wood flute, and melodica), Roy (tablas, claves, shaker, log block, other percussion, and voice), and Vasconcelos (birembau, shells, congas, tambourine, and African talking squeeze drums); Cory Cohen plays harmonium on one piece. Recorded at Longtoe Studios, NYC, 2 and 9 February and 22 March 1978 (produced by Paul Bley). In addition to pieces identified only by personnel and instrumentation, the compositions include: *Kundilini [ie, Kundalini]*; *Oh Shanandoa, How I Long to See You*; *Cooking Camel*; *Mountain Soup*; *Dandelion Wine*; and *That’s Enough*.

Reels 1 and 4: 4 track (multitrack), with only 3 tracks recorded.

Reference numbers: T10 4485 to T10 4490.

MUS 297/J,89 Perry Robinson, Badal Roy, and Nana Vasconcelos: *Kundalini*, IAI 37.38.56. – 1978. – 2 audio reels (ca. 40 min. 41 sec.): polyester, 38 cm/sec.; reels: 25 cm.

Sound recordings (mixed masters) of performances by Robinson (clarinet), Roy (tablas, claves, shaker, log block, and voice), and Vasconcelos (birembau, congas, African talking drum, and guika) of *Cooking Camel, Mountain Soup, Dandelion Wine*, and an

untitled trio piece. Recorded 2 and 9 February 1978, Longtoe Studios, NYC (produced by Paul Bley).
Although mixed, these recordings were not issued on the LP.
Reference numbers: T10 4491, T10 4492.

- MUS 297/J,90 Perry Robinson, Badal Roy, and Nana Vasconcelos: *Kundalini*, IAI 37.38.56. – [1978]. – 1 audio cassette (30 min. 44 sec.): polyester. Sound recording of performances by Robinson, Roy, and Vasconcelos of *Trio*, *Kundalini*, *Shenandoah*, *Drone*, *Dixie*, and *Blues*.
Reference number: C 2806.
- MUS 297/J,91 Perry Robinson, Badal Roy, and Nana Vasconcelos: *Kundalini*, IAI 37.38.56. – [1978]. – 2 audio reels (33 min. 56 sec.): polyester, 19 cm/sec.; reels: 18 cm. Sound recordings predominantly of performances by Robinson (clarinet), Roy (tablas, claves, shaker, and log block), and Vasconcelos (congas, African talking drum, guika, birembau, shaker) of the pieces issued on sides A and B of this LP: *Shenandoah*, *Kundalini*, and *Always Backwards*. First reel also contains studio talk, possibly unrelated to *Kundalini*.
Reference numbers: T7 6245, T7 6246.
- MUS 297/J,92 Perry Robinson, Badal Roy, and Nana Vasconcelos: *Kundalini*, IAI 37.38.56. – 1978. – 2 audio reels (32 min. 33 sec.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm. Sound recordings (“master mix # 1”) of performances by Robinson (clarinet), Roy (tablas, claves, shaker, and log block), and Vasconcelos (congas, African talking drum, guika, birembau, shaker) of the pieces issued on sides A and B of this LP: *Shenandoah*, *Kundilini* (released as *Kundalini*), and *Always Backwards*.
Reference numbers: T10 4493, T10 4494.
- MUS 297/J,93 Perry Robinson, Badal Roy, and Nana Vasconcelos: *Kundalini*, IAI 37.38.56. – 1978. – 2 audio reels (32 min. 36 sec.): polyester, 38 cm/sec.; reels: 25 cm. Sound recordings (“NAB copy of disk settings”) of performances by Robinson (clarinet), Roy (tablas, claves, shaker, and log block), and Vasconcelos (congas, African talking drum, guika, birembau, shaker) of the pieces issued on sides A and B of this LP: *Shenandoah*, *Kundalini*, and *Always Backwards*.
Reference numbers: T10 4495, T10 4496.
- MUS 297/J,94 [Perry Robinson and Badal Roy]. – [1978]. – 1 audio reel (8 min. 40 sec.): polyester, 38 cm/sec.; reel: 25 cm. Sound recording of performances by musicians on clarinet and tablas of *Kundalini* and another unidentified composition (fragments).

No relevant accompanying documentation; no doubt a recording of Robinson and Roy.

Reference number: T10 4497.

MUS 297/J,95 Jazz ensemble. – [1978?]. – 1 audio reel (9 min. 35 sec.): polyester, 19 cm/sec.; reel: 13 cm. – 1 textual record.
Sound recording of performances of unidentified compositions by a jazz group, including soprano saxophone, vibraphone, and bass.
Re-boxed; original box (possibly unrelated to the recording) in a textual folder.

Reference number: T5 1731.

MUS 297/J,96 Michael Gregory Jackson duo: *Karmonic Suite*, IAI 37.38.57. – [1978]. – 4 audio reels (ca. 1 hr 18 min.): polyester, 38 cm/sec.; reels: 25 cm.

Sound recordings (edited unmixed masters) of performances by Jackson and Oliver Lake of untitled compositions identified generally by their instrumentation, which includes electric and acoustic guitars, voice (song and spoken word), drums, percussion, alto and soprano saxophones, and flutes.

Some pieces are marked as “removed” (presumably to an assembly reel).

According to the issued recording, recorded 5 May 1978, NYC (produced by Paul Bley).

Reference numbers: T10 4498 to T10 4501.

MUS 297/J,97 Michael Gregory Jackson duo: *Karmonic Suite*, IAI 37.38.57. – [1978]. – 1 audio reel (31 min. 44 sec.): polyester, 19 cm/sec.; reel: 25 cm.

Sound recording (“unmixed copy ... of 15 ips [38cm/sec] 2 track master”) of performances by Jackson and Oliver Lake of unidentified compositions.

Copy of unmixed master reels 3 and 4.

Reference number: T10 4502.

MUS 297/J,98 Michael Gregory Jackson duo: *Karmonic Suite*, IAI 37.38.57. – [1978]. – 2 audio reels (36 min. 55 sec.): polyester, 38 cm/sec., 2 track, stereo; reels: 25 cm.

Sound recordings (“master mix # 1”) of the performances by Jackson (acoustic and electric guitars, wood flute, drums) and Oliver Lake (alto and soprano saxophones, flute) issued as sides A and B of this LP: *When We Get There, Still (Transitory Ancestry), Something I Had to Tell You, Karmony (Love for Life), Dance for You People, Spirit, We Have the Power, Co-operative Development*, and *Spirit (Afterthought)*.

Reference numbers: T10 4503, T10 4504.

MUS 297/J,99 Michael Gregory Jackson duo: *Karmonic Suite*, IAI 37.38.57. – [1978]. – 2 audio reels (36 min. 57 sec.): polyester, 38 cm/sec.; reels: 25 cm.

Sound recordings (“NAB copy of disk settings”) of the performances by Jackson (acoustic and electric guitars, wood flute, drums) and Oliver Lake (alto and soprano saxophones, flute) issued as sides A and B of this LP: *When We Get There, Still (Transitory Ancestry)*, *Something I Had to Tell You*, *Karmony (Love for Life)*, *Dance for You People*, *Spirit, We Have the Power*, *Co-operative Development*, and *Spirit (Afterthought)*.
Reference numbers: T10 4505, T10 4506.

- MUS 297/J,100 Steve Lacy and Michael Smith, NYC. – 1978. – 5 audio reels (ca. 3 hrs 0 min.): polyester, 38 cm/sec., 2 track, stereo, Dolby; reels: 25 cm. – 1 textual record.
File containing: sound recordings of live performances by Lacy (soprano saxophone) and Smith (piano) on 19 and 20 May 1978; and a poster for the New Jazz at the Public series that included these concerts (copy). The compositions performed include: *Wasted*, *Follies*, *Art*, *Prospectus*, and *Lumps* (all by Lacy); *Art*, *Prospectus*, *Torments*, *The Wane*, and *Lumps* (“all comp. S. Lacy except Piano Solos”); and other unidentified pieces.
Reference numbers: T10 4507 to T10 4511.
- MUS 297/J,101 Jhaaim Schaperow and Charles Farrell duo. – 1979. – 1 audio reel (32 min. 28 sec.): polyester, 19 cm/sec., 4 track, ¼ track stereo, 1 side; reel: 18 cm. – 1 textual record.
Sound recording (copy) of a performance of an unidentified composition by Schaperow (drums) and Farrell (piano). Recorded 4 August 1979, Dimension Sound, Jamaica Plain, Massachusetts, USA, and mixed 13 August 1979, RBY Studio.
Re-boxed; original box in a textual folder.
Reference number: T7 6247.
- MUS 297/J,102 [Jhaaim Schaperow?] solo drums. – 1979, [1979?]. – 2 audio reels (ca. 30 min.): polyester, 19 cm/sec.; reels: 18 cm. – 1 textual record.
File containing: sound recordings of solo performances on drums of unidentified music; and a fragment of an audio reel box that once held a recording of a solo drum performance by Schaperow, recorded 4 August 1979 at Dimension Sound Studio, Jamaica Plain, Massachusetts, USA.
One reel re-boxed (no relevant accompanying documentation); recordings and original box fragment believed to be related.
Reference numbers: T7 6248, T7 6249.
- MUS 297/J,103 Keith Bailey and Prana. – 1979. – 1 audio cassette (26 min. 21 sec.): polyester.
Sound recording of performances by Prana (led by Keith Bailey, drums and percussion; David Defries, trumpet; Nick Evans, trombone; Harrison Smith, tenor and soprano saxophones and flute; Chris McGregor, piano and celeste; Jean-Jacques Avenel, double

- bass; Kent Carter, double bass and cello) of Bailey's compositions *Vital Fluids* and *Spatial Fire*.
 "BBC Recording ... Fiery World Music [copyright] 1979 PRS".
 Reference number: C 2807.
- MUS 297/J,104 Marc Ribot. – [1979?]. – 1 audio reel (10 min. 27 sec.): polyester, 38 cm/sec.; 2.5 cm, reel: 25 cm. – 2 textual records.
 File containing: a sound recording of studio performances of unidentified music, predominantly on solo guitar; and notes apparently concerning track assignment (originals).
 Reference number: T10 W1 145.
- MUS 297/J,105 Marc Ribot ensemble. – 1979. – 1 audio reel (20 min. 46 sec.): polyester, 38 cm/sec., 8 track, multitrack; 2.5 cm, reel: 25 cm. – 2 textual records.
 File containing: a sound recording of studio performances of *Breaker* and *Beneath Your Sinus* by musicians on electric guitar, piano, electric piano, electric bass, drums, and percussion (includes multiple takes and studio talk); and take sheets from Right Track Recording, NYC, for this session (originals). Recorded 25 January 1979.
 Reference number: T10 W1 146.
- MUS 297/J,106 Bill Evans trio: *Jazz at the Maintenance Shop*. – [after 1978]. – 1 videocassette (58 min. 47 sec.): polyester.
 Video recording (broadcast dub) of a concert at the Maintenance Shop by the Bill Evans trio (Evans, piano; Marc Johnson, double bass; Joe LaBarbara, drums).
 Reference number: V VHS 302.
- MUS 297/J,107 James Emery quintet. – [198-?]. – 1 audio cassette (48 min. 10 sec.): polyester.
 Sound recording of performances of *Smoke Detector*, *Double O.T.*, *Ashiata*, *The N Zone*, *As Is*, *Salmonaza*, *Sonance Dance*, and *Cobalt Blue* by Emery (guitar), J.D. Parran (reeds), Rob Schwimmer (piano and synthesizer), Ed Schuller (bass), and Thurman Barker (drums). All compositions by Emery (copyright published Jamem/ASCAP).
 Reference number: C 2808.
- MUS 297/J,108 Jeff Gardner, Cezarius Aluim, and Paulo Lajao. – [198-?]. – 1 audio cassette (40 min. 2 sec.): polyester.
 Sound recording of performances of unidentified compositions by Gardner (piano), Aluim (bass), and Lajao (drums).
 Reference number: C 2809.
- MUS 297/J,109 Matt Mitchell. – [198-?]. – 1 audio cassette (24 min. 33 sec.): polyester.
 Sound recording of performances by Mitchell (piano) and other unidentified musicians on double bass and drums of *Maiden*

Voyage (Herbie Hancock), *Bessie's Blues* (Coltrane), *Smoke Gets in Your Eyes* (Kern and Harbach), and *Just Friends* (Klemmer and Lewis).

Reference number: C 2810.

- MUS 297/J,110 Ronnie Lynn Patterson solo. – [198-?]. – 1 audio cassette (33 min. 38 sec.): polyester.
Sound recording of performances by Patterson (piano) of unidentified compositions.
Reference number: C 2811.
- MUS 297/J,111 Ronnie Lynn Patterson solo and ensemble with Aldo Romano. – [198-?]. – 1 audio cassette (36 min. 39 sec.): polyester.
Sound recording of: solo performances by Patterson (piano) of unidentified compositions; and performances by an ensemble with Romano and Patterson, including piano, bass, drums, guitar, and clarinet.
Reference number: C 2812.
- MUS 297/J,112 Poole. – [198-?]. – 1 audio cassette (47 min. 58 sec.): polyester.
Sound recording of performances on solo piano of unidentified compositions.
The musician is possibly Richard Poole.
Reference number: C 2813.
- MUS 297/J,113 Mark Ribot ensemble. – [198-?]. – 1 audio reel (11 min. 47 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of performances of *Miracle Mile*, *A Problem Child*, and *A Loud Guitar*. Probably recorded at The Little Big Horn Studio, NYC.
Reference number: T10 4512.
- MUS 297/J,114 Shyamji; Harishji. – [198-?]. – 1 audio cassette (58 min. 0 sec.): polyester.
Sound recording of performances by Shyamji on the tamboura and by Harishji of *Morning Chants*.
Reference number: C 2814.
- MUS 297/J,115 Singing Tractors. – [198-?]. – 1 audio reel (30 min. 48 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording of a concert by this group.
Reference number: T10 4513.
- MUS 297/J,116 [Lawrence?] Cook and Bill Dixon ensemble. – [198- or 199-?]. – 1 audio cassette (34 min. 48 sec.): polyester.
Sound recording of performances of unidentified compositions by an ensemble, including trumpet, piano, tuba, double bass, and drums.
Reference number: C 2815.

- MUS 297/J,117 Flamenco: 2 Gipsies of Spain and Others. – [198- or 199-?]. – 1 audio cassette (ca. 1 hr 4 min.): polyester.
Sound recording containing a compilation of flamenco music from Spain, performed possibly by Terremoto, El Camaron, Tomatito, El Morao, Jose Pepe Romero, and El Chato.
The box label includes an inscription from Juan Jose Gonzalez of Madrid, as well as a hand-drawn map of Spain.
Reference number: C 2816.
- MUS 297/J,118 Compilation: jazz videos. – [198- or 199-?]. – 1 videocassette (ca. 1 hr 53 min.): polyester.
Video recording containing a compilation of music videos (predominantly jazz), including performances (solo or in ensemble) by Keith Jarrett (piano), Tommy Donahue, Al Di Meola (guitar), Michael Brecker (wind synthesizer), Kenny G (soprano saxophone), Branford Marsalis (soprano saxophone), Andreas Vollenwieder (harp), Stanley Jordan (guitar), John Scofield (guitar), Pat Metheny (guitar), Miles Davis (trumpet), Mark Egan, Chick Corea (keyboard), Grover Washington (soprano saxophone), Suzanne Ciani, Osamu, Leo Kottke, Spyro Gyra, Mark Isham, and Ahmad Jamal (piano).
Reference number: V VHS 303.
- MUS 297/J,119 Justi Barretto; Grupo Folklorico de Cuba. – [198- or 199-?]. – 1 audio cassette (ca. 1 hr 30 min.): polyester.
Sound recording of: Barretto's *Santeria*; and *Toques y Cantos de Santos*, by the Grupo Folklorico de Cuba.
Reference number: C 2817.
- MUS 297/J,120 *ViolaTango*. – [198- or 199-]. – 1 audio cassette (4 min. 27 sec.): polyester.
Sound recording containing a "Cut Version" of this composition for viola and piano, performed and/or composed by [Paul] Coletti and [Hannah] Reimann.
Reference number: C 2818.
- MUS 297/J,121 Violin and piano. – [198- or 199-?]. – 1 audio cassette (ca. 44 min. 36 sec.): polyester.
Sound recording of performances on violin and piano of several compositions, possibly including *The Romantic Condition of Change*, *Urban Feelings*, *Mirrors of Emotion*, *Dionises*, *Song for My Father*, *The Awakening*, and *Little Boy in Mud*.
The cassette itself is unlabelled; title information comes from the labelling on the box.
Reference number: C 2819.
- MUS 297/J,122 Mario Pavone ensemble. – [198- or 199-]. – 1 audio cassette (45 min. 37 sec.): polyester.
Sound recording of performances by a large jazz ensemble of unidentified compositions. Produced by Marty Ehrlich.

Reference number: C 2820.

- MUS 297/J,123 Sa Mul No Ri; and *Sim Chung Ga*. – [198- or 199-?]. – 1 audio cassette (54 min. 56 sec.): polyester.
Sound recording containing: a performance by a Sa Mul No Ri traditional Korean percussion ensemble; and an excerpt from *Sim Chung Ga*, with voice (spoken word and song) and drum.
Reference number: C 2821.
- MUS 297/J,124 [Steve] Potts, [Lisle] Ellis, [John] Heward. – [198- or 199-?]. – 1 audio cassette (31 min. 50 sec.): polyester.
Sound recording of performances of unidentified compositions by a reed player [no doubt Potts], a bassist [Ellis], and a drummer [Heward].
Reference number: C 2822.
- MUS 297/J,125 Poole / Mover. – [ca. 1981?]. – 1 audio cassette (44 min. 9 sec.): polyester.
Sound recording of duo performances of unidentified compositions on various instruments, including drums, percussion, alto and soprano saxophones, vibraphone, and electric piano.
The musicians are no doubt Bob Mover (saxophones) and Richard Poole (other instruments).
This recording may be related to the take sheet for the Poole-Mover recording session of 14 September 1981 at Fort Lauderdale, USA (produced by Paul Bley for IAI). See the file “Recording session lists” (MUS 297/E4,9).
Reference number: C 2823.
- MUS 297/J,126 The Flying Hearts. – 1981. – 1 audio reel (12 min. 30 sec.): polyester, 38 cm/sec., 2 track, Dolby A; reel: 25 cm.
Sound recording (“demo master for copies”) of performances by The Flying Hearts of *I’ll Be Fencing*, *Just a Matter of Time*, *You Can Have It*, and *Oh, Fernando Why*. Recorded 12 January 1981 for Bob Blank Productions, probably at Blank Tapes Inc, NYC.
Reference number: T10 4573.
- MUS 297/J,127 Stan Getz quartet. – [ca. 1981-1983?]. – 1 videocassette (ca. 2 hrs 10 min.): polyester.
Video recording (broadcast dub) of a concert by Getz (tenor saxophone), Jim McNeely (piano), Marc Johnson (double bass), and Victor Lewis (drums), including performances of *Lush Life*, *Spring Can Really Hang You Up the Most*, and *The Girl from Ipanema*; also includes dubs of other television programming.
Reference number: V VHS 304.
- MUS 297/J,128 Rebo Five, NYC. – 1983. – 1 audio reel (11 min. 52 sec.): polyester, 76 cm/sec., 2 track, AES; reel: 25 cm.

- Sound recording (master) of performances of *Finders Keepers*, *Say It*, and *Terrorists*. Recorded at Skyline Studios, Inc., 24 August 1983.
Box also labelled: "Master Mixes 9/12/83".
Reference number: T10 4574.
- MUS 297/J,129 Rebo Five, NYC. – 1983. – 1 audio reel (8 min. 32 sec.): polyester, 76 cm/sec., AES; reel: 25 cm.
Sound recording containing out-takes from performances of *Finders Keepers* and *Say It*. [Edited at?] Skyline Studios, Inc., 25 August 1983.
Reference number: T10 4575.
- MUS 297/J,130 McCoy Tyner solo. – 1983. – 1 videocassette (ca. 2 hrs 3 min.): polyester.
Video recording (broadcast dub) of a solo concert by Tyner (piano), as well as dubs of other television programming.
"Münchner Klaviersommer '83".
Reference number: V VHS 305.
- MUS 297/J,131 Rebo's. – [ca. 1983?]. – 1 audio reel (ca. 21 min. 40 sec.): polyester, 38 cm/sec.; 1.3 cm, reel: 25 cm. – 1 textual record.
File containing: a sound recording of performances by an ensemble of electric guitar, electric bass, and drums; and a track assignment sheet (original) from Dreamland Recording Studio, NYC (possibly the place where recorded), listing the song titles *Say It*, *Big City Bop*, and *Home Before Midnight*. Included are false starts and studio talk.
Reference number: T10 W5 362.
- MUS 297/J,132 Marc Ribot ensemble, NYC. – [ca. 1984?]. – 1 audio reel (9 min. 52 sec.): polyester, 76 cm/sec., 2 track; reel: 25 cm.
Sound recording (master) of performances of *You're Right*, *Avenue B*, and *I Can't Take You Anywhere* by an ensemble (including guitar, drums, and voice) led by Ribot. Recorded at Sorcerer Sound.
Box labelling also includes the name Dave Conrad.
Reference number: T10 4576.
- MUS 297/J,133 [Konk?], NYC. – 1984. – 1 audio reel (22 min. 24 sec.): polyester, 38 cm/sec., 2 track; reel: 25 cm.
Sound recording (copy) of instrumental and vocal performances of *Do What*. Recorded at Sorcerer Sound, 17 March 1984.
Not clear whether Konk is the artist or the producer.
Reference number: T10 4577.
- MUS 297/J,134 John Lurie: Film Score (*Variety*). – [ca. 1985?]. – 1 audio cassette (24 min. 15 sec.): polyester.
Sound recording of ensemble music, apparently Lurie's score for the 1985 film *Variety*.

Reference number: C 2824.

- MUS 297/J,135 Chick Corea and Gary Burton duo. – 1985. – 1 audio cassette (ca. 1 hr 30 min.): polyester.
Sound recording predominantly of a radio broadcast of a concert by Corea (piano) and Burton (vibraphone) at Shea's Buffalo Theater, Buffalo, USA, recorded for the American Jazz Radio Festival by WBFO in Buffalo. Also contains fragments of other unidentified music.
Reference number: C 2825.
- MUS 297/J,136 Keith Jarrett trio. – 1985. – 1 videocassette (ca. 1 hr 50 min.): polyester.
Video recording (broadcast dub) of a concert by Jarrett, Jack DeJohnette (drums), and Gary Peacock (double bass); also includes dubs of other television programming.
Reference number: V VHS 306.
- MUS 297/J,137 [Michael and/or Randy] Brecker. – [ca. 1985-1990?]. – 1 audio cassette (ca. 1 hr 28 min.): polyester.
Sound recording of live performances of *Well You Needn't* (Thelonius Monk) and other unidentified compositions by an ensemble including trumpet (Randy Brecker?), tenor saxophone (Michael Brecker?), soprano saxophone, piano, double bass, and drums.
Reference number: C 2826.
- MUS 297/J,138 Haze Greenfield trio and quintet. – [ca. 1985-1990?]. – 1 audio cassette (ca. 1 hr 31 min.): polyester.
Sound recording containing a compilation of recordings by Greenfield and his ensembles. Included are live performances of unidentified compositions by a trio of Greenfield, Dean Johnson, and Tony Moreno (tenor saxophone, double bass, and drums) in Avignon. Also includes *All About You*, *That's All*, *Nesya*, *If I Should Lose You*, *Byard Inspired*, *All I Know*, *See You Later*, and *Well You Needn't* (Monk) from Greenfield's 1985 recording *All About You* (Black Hawk Records), with Jaki Byard, Tom Harrell, Ray Drummond, and Newman Baker (tenor saxophone, piano, trumpet/flugelhorn, double bass, and drums).
Reference number: C 2827.
- MUS 297/J,139 Vladimir Horowitz solo, Moscow. – 1986. – 1 videocassette (ca. 1 hr 23 min.): polyester.
Video recording (broadcast dub) of a solo concert by Horowitz (piano), including performances of Schubert's *Impromptu in B flat* (Op. 142, No. 3; D. 935) and Moszkowski's *Étincelles* (Op. 36, No. 6).
Reference number: V VHS 307.

- MUS 297/J,140 Chick Corea Elektric Band, Madrid: *Elektric City*. – [after 1985]. – 1 videocassette (ca. 4 hrs 19 min.): polyester.
Video recording (broadcast dub) of a May 1986 concert by the Chick Corea Elektric Band (Corea, keyboards; Scott Henderson, electric guitar; John Patitucci, electric bass and double bass; Dave Weckl, drums), and featuring the IDJ Dancers; also includes dubs of other programming.
Reference number: V VHS 308.
- MUS 297/J,141 Christine Correa and Frank Carlberg duo. – [ca. 1986-1989 or 199-]. – 1 audio cassette (43 min. 56 sec.): polyester.
Sound recording of performances by Correa (voice) and Carlberg (piano) of: *Ugly Beauty*, *Pannonica*, and *San Francisco Holiday* (Thelonius Monk); *Laura* (Radskin); *Orange Was the Color of Her Dress Then Blue Silk* and *Self-Portrait in Three Colors* (Charles Mingus); *You Must Believe in Spring* (Legrand); and *House Party Starting* (Herbie Nichols).
Reference number: C 2828.
- MUS 297/J,142 Herbie Hancock trio. – 1987. – 1 videocassette (57 min. 5 sec.): polyester.
Video recording (broadcast dub) of a concert by Hancock (piano), Buster Williams (double bass), and Al Foster (drums).
“Münschner Klaviersommer ’87 / Gasteig Philharmonie”.
Reference number: V VHS 309.
- MUS 297/J,143 Paul Motian, Bill Frisell, and Joe Lovano, NYC. – 1987. – 1 audio cassette (ca. 1 hr 7 min.): polyester.
Sound recording of a live performance at the club Visiones by Motian (drums), Frisell (electric guitar), and Joe Lovano (tenor saxophone), 13 and 14 May 1987. Performed are a Thelonius Monk tune and other unidentified compositions. Also includes extensive audience and background noise.
Side B consists largely or entirely of audience noise.
Reference number: C 2829.
- MUS 297/J,144 Marc Ribot ensemble: *No Sense of Crime*. – 1987. – 1 audio reel (21 min. 15 sec.): polyester, 38 cm/sec., stereo; reel: 25 cm.
Sound recording of performances of unidentified compositions, 15 September 1987.
Reference number: T10 4578.
- MUS 297/J,145 [Jeff?] Palmer quartet. – [ca. 1987-1992?]. – 1 videocassette (45 min. 6 sec.): polyester.
Video recording of studio performances of unidentified compositions by musicians on keyboards [Jeff Palmer?], soprano saxophone (Dave Liebman), electric guitar (John Abercrombie), and a drummer. Paul Bley is present, but does not perform.
Reference number: V VHS 310.

- MUS 297/J,146 Simon Nabatov solo: *Loco Motion*. – 1988. – 1 audio cassette (ca. 1 hr 6 min.): polyester. – 1 textual record.
File containing: a sound recording of Nabatov (piano) performing *Harlequin, Waltz for C.G., Gnom, Taking It in Stride, My Foolish Heart, Compassion* (O. Coleman), *Ballad for No One, Locomotion, Lost, Where It Does Lead, Everything I Love, Secret Wish, and Linear*; and a card with Nabatov's contact information (original).
Recorded April 1988, Cornet Studio, Köln.
Reference number: C 2830.
- MUS 297/J,147 Jeff Gardner trio. – [1988?]. – 1 audio cassette (ca. 1 hr 27 min.): polyester.
Sound recording of performances of several pieces, possibly *Dad's Dream, Continuum, Viaje a la Luna, Blessed, You Got It, Volando, Touch and Go, Flor Nova, Nuevo Mundo*, and *A Luta* (with alternate takes of some pieces). In addition to Gardner (piano), there is a bassist (possibly Eddie Gomez) and a drummer (possibly Billy Hart). Includes some talk between takes.
If this is indeed the trio with Hart and Gomez, the music was recorded in NYC during December 1988, probably at A&R Studios.
The cassette and box (with titles and other information) were found separated. They are believed to belong together.
Reference number: C 2831.
- MUS 297/J,148 Wynton Marsalis, *Blues and Swing*; and Chet Baker with Van Morrison and Elvis Costello, London. – [after 1987]. – 1 videocassette (ca. 1 hr 54 min.): polyester.
Video recording (broadcast dub) containing: *Blues and Swing*, a documentary combining an educational clinic led by Marsalis with excerpts from performances by a group led by Marsalis (trumpet); and live performances (probably during 1986) by Baker (trumpet) at Ronnie Scott's jazz club, with Michel Graillier and Riccardo del Fra (double bass and piano), and featuring Morrison and Costello (both voice) on some pieces, and also an interview of Baker by Costello.
Reference number: V VHS 311.
- MUS 297/J,149 Salvatore Bonafede. – [ca. 1989]. – 2 audio cassettes (ca. 1 hr 31 min.): polyester.
Sound recordings containing a compilation of Bonafede's solo piano and ensemble performances from 1987, 1988, and 1989 recordings. The compositions are *Quartz Suite, In Your Own Sweet Way, I Thought about You, Si Senora, Surrender, Theme for Ernie, Pannonica* (Monk), *Geraldine, On the Brink, Softly..., Snail, Jab, and No*.
Reference numbers: C 2832, C 2833.
- MUS 297/J,150 Miles Davis; Chico Freeman. – [ca. 1989]. – 1 videocassette (ca. 2 hrs 3 min.): polyester.

- Video recording containing: an appearance by Miles Davis on the *Arsenio Hall* television programme, consisting of a performance by Davis' group (including Davis, trumpet; Kenny Garrett, alto saxophone) and a discussion between Davis and Hall; a documentary on the saxophonist Chico Freeman; and dubs of other television programming.
Reference number: V VHS 312.
- MUS 297/J,151 Robert Schwimmer trio. – [ca. 1989]. – 1 audio cassette (50 min. 59 sec.): polyester.
Sound recording containing a compilation of performances by this trio (Schwimmer, piano; Jay Anderson, double bass; Jeff Hirshfield, drums). Included are: *Loose Change, R.V., Yadoo Troy, The Dance of the Angel Fish, The Spike, The Question, Openings, Accepting It,* and *September Song* (Kurt Weill). All other compositions by Schwimmer. Recorded 21 and 22 December 1988 and 8 February 1989.
Reference number: C 2834.
- MUS 297/J,152 Yannick Rieu Ensemble. – [ca. 1989-1990]. – 1 audio cassette (37 min. 22 sec.): polyester. – 1 textual record.
File containing: a sound recording of performances (some live) of *Night Train, "M", Fusion, St Thomas,* and *In the Myth* (all composed by Rieu, except *St Thomas* by Sonny Rollins); and a promotional card for the group (copy). In addition to Rieu (tenor saxophone), Normand Guilbeault (double bass) and Michel Ratté (drums) are announced on one of the live tracks.
Night Train (Rieu) is not to be confused with the blues of the same title that is derived from Ellington's *Happy Go Lucky Local*.
Reference number: C 2835.
- MUS 297/J,153 Burton Greene and Klezmokum. – [1989 or 199-?]. – 1 audio cassette (24 min. 40 sec.): polyester.
Sound recording of a live concert by the group Klezmokum, with Burton Greene (piano) and other musicians on clarinet, drums, and brass. Includes announcements and other talk between pieces in English and another language (probably Dutch).
Reference number: C 2836.
- MUS 297/J,154 Lounge Lizards: *Live in Munich;* and *Satchmo*. – [ca. 1989 or 199-]. – 1 videocassette (ca. 3 hrs 3 min.): polyester.
Video recording (broadcast dub) containing: a concert by the Lounge Lizards (John Lurie, alto saxophone; Evan Lurie, piano; Peter Zummo, trombone; Tony Garnier, bass; Dougie Bowne, drums); the documentary *Satchmo*, about Louis Armstrong; and dubs of other television programming.
Reference number: V VHS 313.
- MUS 297/J,155 [Anthony] Braxton and [Tony] Oxley. – [199-?]. – 2 audio cassettes (ca. 1 hr 23 min.): polyester.

- Sound recordings of live performances of *All the Things You Are* and other unidentified compositions by an ensemble including clarinet and other reeds (no doubt Braxton), drums (Oxley), and double bass.
Reference numbers: C 2837, C 2838.
- MUS 297/J,156 Mark Feldman and the WDR Radio Orchestra, Köln, Germany. – [199-?]. – 1 audio cassette (ca. 21 min. 36 sec.): polyester.
Sound recording of a live performance of unidentified music by Feldman (violin) and the WDR Radio Orchestra.
Reference number: C 2839.
- MUS 297/J,157 Hans Lüdemann and RISM. – [199-?]. – 2 audio cassettes (ca. 1 hr 28 min.): polyester.
Sound recordings of performances (some live) by Lüdemann, Hartmut Kracht, and Marc Lehan of *X-Rism*, *Let's Twist Again*, *Schäbertrück*, and *Prinz*. The instrumentation includes piano, double bass, and drums.
Reference numbers: C 2840, C 2841.
- MUS 297/J,158 [Lee] Konitz King Date and Guests. – [199-?]. – 1 audio cassette (ca. 1 hr 2 min.): polyester.
Sound recording of performances of unidentified compositions on several instruments, including soprano and tenor saxophones, bass clarinet, trumpet, guitar, double bass, drums, and piano.
Labelling includes contact information for Ohad Talmor, Geneva.
Reference number: C 2842.
- MUS 297/J,159 Don Preston solo: *Hear Me Out*. – [ca. 1990]. – 1 audio cassette (43 min. 59 sec.): polyester.
Sound recording of performances by Preston (piano) of *Sad Young Man on a Train*, *Witch's Brew*, *Primoral*, *The Donkey*, *Homage to Tinguely*, *Lament*, and *Dead Children*.
"All selections except 'The Donkey' copyright 1990 Vile Foamy Publishing".
Reference number: C 2843.
- MUS 297/J,160 Milton Nascimento ensemble with Wayne Shorter, Montreal. – 1990. – 1 videocassette (ca. 2 hrs 3 min.): polyester.
Video recording (broadcast dub) of a concert with Nascimento (guitar and voice), Shorter (soprano saxophone), and others at the Salle Wilfrid Pelletier, Place des arts, as part of the Festival International de Jazz de Montréal, 1 July 1990; also includes dubs of other television programming.
Reference number: V VHS 314.
- MUS 297/J,161 Gebhard Ullmann: *Solo*. – 1990. – 1 audio cassette (20 min. 32 sec.): polyester.
Sound recording of *Solo*, composed by Ullmann, and performed by him on several wind instruments.

The cassette and its box were found separated from each other.
Reference number: C 2844.

- MUS 297/J,162 Lawrence Cook. – [ca. 1991]. – 2 audio cassettes (ca. 2 hrs 17 min.): polyester.
Sound recordings containing a compilation of Cook's recorded solo and ensemble performances during the period 1986-1991. Included are: *Three Pieces*, performed at Brandeis University in 1987 by Ron Burton (piano), Danny O'Brien (double bass), Cook (drums); a suite entitled *Three for Philly Joe*, consisting of *Uptown*, *5th St*, and *Uptown Again* (Cook, solo drums), 1986-1989; *Big House*, *Nothing Ever Was*, *Anyway*, *Summertime*, *Fantasy #5*, *After Midnite*, and *Improv/Nothing* (Cook on vibraphone, solo and in ensemble), 1986-1989; *Alone Together*, *Blue in Green*, and *Lover Man*, performed by Cook (vibraphone), Carol Vritt (piano), Jon Voight (double bass), and Richard Poole (drums), 10 August 1991; *Autumn Leaves*, performed by Cook (vibraphone) with the Al Vega Trio (Vega, piano; Rick Kline, drums; Mark Carson, double bass), possibly also 10 August 1991; and *Halloween IV* and *Too Far West*, performed by Cook (electric cymbal, drums, synthesized electric bass, and tape player) and Mark Leibowitz (guitar, keyboard, and sampler), March 1990.
Reference numbers: C 2845, C 2846.
- MUS 297/J,163 Brian M. Murphy. – [ca. 1991]. – 1 audio cassette (ca. 1 hr 23 min.): polyester.
Sound recording containing a compilation of performances, first recorded during 1982-1991, involving Murphy as a performer, composer, or arranger. Included are: his solo piano interpretations, March 1991, of *Felicity*, *Little Bird*, *Dona Sol*, *You've Changed*, *The Star Crossed Lovers*, *The Never Ending Meadow*, *Down to the Sea*, and *Colour*; *Up and Down* and Blue Springer Trios *Improvisation*, 1983; a CBC recording with Don Palmer and Keith Jollimore (saxophones and flutes), Kevin Dean (trumpet and flugelhorn), Skip Beckwith (double bass), Anil Sharma (drums and percussion), and Murphy (piano, synthesizers, and percussion) containing performances of *The Sea Beyond the Dunes*, *Lofty Musings*, *Plains of Nazca*, *Mantle Piece*, and *On the Wing* (all composed and arranged by Murphy); and Murphy's arrangements of *Straight No Chaser*, (Monk), *Pent Up House*, and *Airegin* (both by Sonny Rollins) issued on the 1990 Tito Puente recording *Goza Mi Timbal*.
Reference number: C 2847.
- MUS 297/J,164 ENCHO – Maneri Duos, New England Conservatory of Music. – 1991. – 1 audio cassette (57 min. 6 sec.): polyester.
Sound recording of live performances of *Piece 1*, *Piece 2*, and *Piece 3* (all composed by [Joe] Maneri / [Mat] Maneri), 21 March 1991.

- One of the performers is no doubt Joe Maneri (tenor saxophone, possibly other reeds). Other instrumentation includes violin (possibly Mat Maneri), piano, and voice.
Cassette has the label of New England Conservatory Audio Department, reference number LAN SA2.
Reference number: C 2848.
- MUS 297/J,165 Frank Kimbrough trio. – 1991. – 1 audio cassette (56 min. 41 sec.): polyester.
Sound recording of performances by Kimbrough (piano), Ben Allison (double bass), and Jeff Williams (drums) of: *Snake 8*, *Quickening*, *Card Series*, and *Forsythia* (all by Kimbrough); *Haiku*, *Absinthe*, *Angles in Tension*, and *Motivity* (Allison); *Jeff's Tune* (Williams); and *Ballad #1* (Kimbrough, Allison, Williams). Recorded 19 June 1991, NYC.
Reference number: C 2849.
- MUS 297/J,166 Gebhard Ullmann: *Ta Lam*. – 1991. – 1 audio cassette (45 min. 29 sec.): polyester.
Sound recording of performances by Ullmann (several instruments, over-dubbed) and Hans Hassler (accordian) of unidentified compositions by Ullmann. Recorded August-September 1991.
Reference number: C 2850.
- MUS 297/J,167 Jean-Sébastien Simonoviez trio: *Translucide*. – 1991. – 1 audio cassette (48 min. 35 sec.): polyester.
Sound recording of performances of *Clara*, *Translucide*, *La Fée*, *Amada*, *Solo 1*, *Evan* (Tony Moreno), *Just Like the Blues*, *Roumania*, *Solo 2*, *Solo 3*, and *Solo 4* by Simonoviez (piano), Jean-Jacques Avenel (double bass), and Tony Moreno (drums). All other compositions by Simonoviez. Recorded 16-18 September 1991, Studios de la Pleine Lune, Pernes les Fontaines, Vaucluse, France.
The cassette box with the listing of titles and other information was found separated from the cassette. They are believed to belong together.
Reference number: C 2851.
- MUS 297/J,168 Haze Greenfield quartet: *Providence*. – 1991. – 1 audio cassette (ca. 1 hr 11 min.): polyester.
Sound recording of performances of *Just a Warm Up*, *Song for Kathleen*, *Even Though*, *Rush Hour*, *Providence*, *Ambivalence*, *Smart Shoppers*, *Back Again*, *Differences*, *Reminiscence*, *Cycle 5*, and *It's Time to Go* by Greenfield, Jaki Byard, Dean Johnson, and Tony Moreno (tenor saxophone, piano, double bass, and drums).
“Produced by OWL Records Nov. ‘91”.
Reference number: C 2852.
- MUS 297/J,169 Miles Davis concert, Paris; and Charles Mingus' *Epitaph*. – [after 1990]. – 1 videocassette (ca. 2 hrs 13 min.): polyester.

Video recording containing: an excerpt from the concert documentary *C'était Miles and Friends / Concert à la Grande Halle Paris le 10 juillet 1991* (dubbed off television); several movements (*Freedom, Untitled Interlude, Better Get It in Your Soul, Noon Night, Main Score Reprise*, and an unidentified fragment) from a performance of Mingus' *Epitaph* by a large jazz orchestra conducted by Gunther Schuller; and dubs of other television programming.

Reference number: V VHS 315.

- MUS 297/J,170 Michel Bastet and Frédéric Folmer duo: *Nostalgia n' Barbès*. – [ca. 1992]. – 1 audio cassette (ca. 1 hr 3 min.): polyester.
Sound recording of performances by Bastet (piano) and Folmer (double bass) of: *Sophonie, Illumination, Drum, Pile et Croix, Nostalgia n' Barbès, Portegonia*, and *Born to Blues* (all composed by Folmer); *Valse, Bouillie Bordelaise, La Chique, La Valse de Bidochons*, and *Opposum* (Bastet); and *Helen and David* (Charlie Haden).
Reference number: C 2853.
- MUS 297/J,171 Salvatore Bonafede trio: *Today I Go to the [Cinema?]*. – [ca. 1992?]. – 1 audio cassette (ca. 1 hr 7 min.): polyester.
Sound recording of performances on piano, double bass, and drums of unidentified compositions.
Reference number: C 2854.
- MUS 297/J,172 Tito Puente orchestra, with Brian Murphy. – [ca. 1992]. – 1 audio cassette (ca. 1 hr 24 min.): polyester.
Sound recording containing a compilation of performances from Puente's recordings *Dancemania* (issued in 1957) and *Mambo of the Times* (issued in 1992; Murphy, piano and synthesizer). The compositions arranged by Murphy are noted on the box label: *Things to Come, Jitterbug Waltz, Passion Flower*, and *Best Is Yet to Come*.
Reference number: C 2855.
- MUS 297/J,173 ChoongWan Hahn: *ONE*. – 1992. – 1 audio cassette (ca. 31 min.): polyester, digital. – 1 textual record.
File containing: a sound recording ("sequenced master") of ChoongWan Hahn's *ONE*, including performances of *Summer Sky, Sketch, Love Song, Dream, Clap Your Hands, Come with Me, Walking in the Rain*, and *Rush Hour*; and ChoongWan Hahn's résumé (original).
Reference number: DAT 186.
- MUS 297/J,174 Mover - Poole. – 1992. – 1 audio cassette (ca. 1 hr 16 min.): polyester.
Sound recording predominantly of duo and trio performances of unidentified compositions on various instruments, including drums, alto and soprano saxophones, vibraphone, and acoustic bass

Two of the musicians are no doubt Bob Mover (saxophones) and Richard Poole (drums and other instruments).

Reference number: C 2856.

- MUS 297/J,175 Joe Maneri Quartet: *Get Ready to Recieve [sic] Yourself*. – 1992. – 1 audio cassette (ca. 1 hr 3 min.): polyester.
Sound recording of performances of unidentified compositions by Maneri (tenor saxophone and possibly other reeds) and other musicians on drums, violin, and double bass, 7 April 1992. Also includes talk after takes.
Reference number: C 2857.
- MUS 297/J,176 Hans Lüdemann: *Die Vereinigung*. – 1992. – 1 audio cassette (52 min. 25 sec.): polyester.
Sound recording of performances by Lüdemann (piano, bechstein violin, birds), Marc Ducret (guitar, melodica, switches), Hartmut Kracht (bass, Big Muff), Marc Lehan (drums, percussion), Walter Quintus (recording and mixing engineer, “live” soundboarding on some tracks) of *Second Symphony (Zerkall Bleu, No Hau (Prolog), Johann Braun), Canvas 1: Y-Rism, Terz, Second Symphony (No Hau), Rava-Tanz, Canvas 2: Die Musik des Erich Zann, Primpin* (by Salif Keita), *Die Vereinigung (Die Lieder der Deutschen, Engführung, Variationen* [by H. Kracht], *Schnell und schmerzhaft), Marlene* (F. Holländer), *Canvas 3: Ungeist und Geist, Second Symphony (No Hau (Epilog), Zerkall Bleu)*. Recorded 24 May 1992, mixed September-October 1992, CMP-Zstudio, Zerkall. *Canvas 1, 2, 3* by Ducret, Kracht, Lehan, Quintus, and Lüdemann; all other compositions by Lüdemann, except as noted above.
Reference number: C 2858.
- MUS 297/J,177 Sten Höstfält Band. – 1992. – 1 audio cassette (56 min. 21 sec.): polyester.
Sound recording of performances by Höstfält (guitar and guitar synthesizer), Tak Nakamura (trumpet and flugelhorn), Matt Garrison (bass), and Blake Lindberg (drums) of: *Gudrun Med Gu Storhatt [?], Vera, Hope, and Ramalama Ding Dong* (all composed by Höstfält); and *Freely, Tombi, and Rainforest* (by Nakamura). Recorded at Toxic Audio, Boston, USA, 2 October 1992.
Reference number: C 2859.
- MUS 297/J,178 Joe Maneri duos, Jordan Hall, New England Conservatory of Music. – 1992. – 1 audio cassette (21 min. 59 sec.): polyester.

Sound recording (copy) of duo performances of unidentified compositions by Maneri (clarinet) with Greg Silberman (piano) and Mullholland (piano), and possibly also with Doina Hora. The performance with Silberman was originally recorded on 12 March 1981, and is labelled “Third Stream Jewish Music”; that with Mullholland was first recorded on 12 November 1985, and is labelled “Greek”. Copy created 4 December 1992.

Reference number: C 2860.

- MUS 297/J,179 Branford Marsalis and Julian Josephs. – [after 1991]. – 1 videocassette (ca. 1 hr 44 min.): polyester.
Video recording (broadcast dub) containing: a documentary of performances by jazz ensembles with Marsalis (saxophones) and Josephs (piano), as well discussions by them about their careers and jazz; and dubs of other television programming.
Reference number: V VHS 316.
- MUS 297/J,180 Tony Scott Big Band and Quintet with Bill Evans. – [1993?]. – 1 audio cassette (ca. 1 hr 30 min.): polyester.
Sound recording containing a compilation of performances by groups led by Scott (clarinet) that included Bill Evans (piano), probably all originally recorded in the 1950s. Includes *Cry Me a River* and other unidentified compositions.
Reference number: C 2861.
- MUS 297/J,181 Tony Scott: *The Children of Lidice*. – [1993?]. – 1 audio cassette (ca. 1 hr 3 min.): polyester.
Sound recording of a performance of this composition by Scott.
“Memorial music for the trajedy [*sic*] of June 11, 1942.”
Reference number: C 2862.
- MUS 297/J,182 David Eyges and Jeanne Lee. – 1993. – 1 audio cassette (19 min. 52 sec.): polyester.
Sound recording of live performances of *Rain*, *Bruckner Blvd*, and *Sundance* by Eyges (electric cello) and Lee (voice), 14 May 1993.
Reference number: C 2863.
- MUS 297/J,183 Jim Alcorn quintets and other ensembles, Houston, USA. – 1994. – 1 videocassette (ca. 2 hrs 3 min.): polyester.
Video recording predominantly of two concerts by quintets led by Jim Alcorn (pedal steel guitar). The first group (David Craig, double bass; Mike Lefebvre and Keith Karnaky, drums; unidentified female vocalist) performs Alcorn’s compositions *Mas Galander*, *The Royal Road*, *The Black Tyger*, and *Clarity in the Heart of Darkness* at the Midtown Art Center, 13 March 1994. The second group (Craig, bass; Karnaky, drums; Chandrakantha Courtney, voice; David Courtney, tablas) performs Alcorn’s *Qawwali*, *Uma’s Song of Love*, and *The Royal Road* at Hamman Hall, 29 May 1994. The Hamman Hall concert includes two other ensembles, the first (a quintet of stringed instruments, percussion, and voice) performing traditional south Indian music, and the second performing hybrid Indian-western music (“raga rock”).
Reference number: V VHS 317.
- MUS 297/J,184 [Andreas] Schmidt Project: *Haiku*. – [ca. 1995?]. – 1 audio cassette (35 min. 48 sec.): polyester.

- Sound recording of live performances of unidentified compositions by an ensemble including piano, drums, bass clarinet, saxophones, and voices.
Reference number: C 2864.
- MUS 297/J,185 [Steve] Lacy duets: Musica Jazz. – [1995], [ca. 1995?]. – 1 audio cassette (ca. 1 hr 24 min.): polyester.
Sound recording predominantly of duets involving a soprano saxophonist (no doubt Lacy) and musicians on other instruments, including piano, female voice, and trombone [ca. 1995?]. The compositions include *Epistrophy* and *Pannonica* (T. Monk) and *A Flower is a Lovesome Thing* (Billy Strayhorn). Also includes a dub of the PRI radio programme “Jazz After Hours” [September 1995].
Reference number: C 2865.
- MUS 297/J,186 Kent Cooper: Songs Sent to Paul Bley 12/28/95. – 1995. – 1 audio cassette (45 min. 10 sec.): polyester.
Sound recording of performances (voice, acoustic guitar, and other instruments) of Cooper’s compositions: *Sweetblood Call*, *I Been Down So Long*, *Bye Bye Mama*, *A Good Woman*, *Look at the Children Run*, *A Version of Midnight Rambler*, *My Heart’s A Loser*, *Cold Wind Blowing*, *Hard Dark Love*, and *When My Mama Was Living*.
Cassette and box found separated; believed to belong together.
Reference number: C 2866.
- MUS 297/J,187 Lee Konitz and Billy Taylor, Washington, D.C., USA. – [1996]. – 1 audio cassette (51 min. 27 sec.): polyester.
Sound recording (broadcast dub) predominantly of a concert by Konitz (alto saxophone) with Billy Taylor (piano) and his trio (double bass and drums), as part of the National Public Radio series “Billy Taylor’s Jazz at the Kennedy Center” [23 January 1996]. Included are: performances of *Subconscious-Lee* (Konitz) and other compositions; discussion between Taylor and Konitz; and fund-raising radio dialogue. Also contains dubs of unidentified popular music.
Reference number: C 2867.
- MUS 297/J,188 Kent Cooper: Songs For Paul Bley 4/6/96. – 1996. – 1 audio cassette (30 min. 8 sec.): polyester.
Sound recording of performances (voice, acoustic guitar, and other instruments) of Cooper’s compositions: *Walk All Over Georgia*, *Robbin’ the Grave*, *Having More Than Fun*, and *Cold Wind Blowing*, in addition to unlisted pieces (including the Rolling Stones’ *Miss You*).
Reference number: C 2868.
- MUS 297/J,189 Vanessa solo piano. – 1996. – 1 audio cassette (1 min. 45 sec.): polyester.

- Sound recording of a performance of a Chopin prelude, 23 August 1996.
Reference number: C 2869.
- MUS 297/J,190 Peggy Stern trio. – [before 1998]. – 1 audio cassette (54 min. 29 sec.): polyester.
Sound recording of performances by Stern (piano), Harvie Swartz (acoustic bass), and Jeff Williams (drums) of: *Sunk in Love, I Wish I Knew / Room Enough, Such As It Is, Not for Nothing, Lemonessence, and Lila* (all composed by Stern); and *Alone Together, Isn't It Romantic, Crazy He Calls Me, Star Eyes, and Chelsea Bridge* (Billy Strayhorn).
Reference number: C 2870.
- MUS 297/J,191 Bhub Rainey. – 1997. – 1 audio cassette (ca. 1 hr 2 min.): polyester.
Sound recording of performances (including soprano saxophone, drums, and cello) of *T.N.U.* and *The Narrator's Umbrella*.
Reference number: C 2871.
- MUS 297/J,192 Gianni Lenoci and Marcello Magliocchi, Bari, Italy: *Human Beings*. – 1997. – 1 audio cassette (ca. 1 hr 9 min.): polyester.
Sound recording of performances by Lenoci (piano, synthesizer, and electric piano) and Magliocchi (drums and percussion) of *Reality* (Lenoci-Magliocchi), *Deadline 1* (Lacy), *Body and Soul* (Green), *Rumbango* (Magliocchi), *End of Message* (Lenoci-Magliocchi), *Simbolo* (Lenoci), *Rendez-Vous* (Lenoci-Magliocchi), *Human Beings* (Magliocchi), *All the Things You Are* (Kern), *Il Sorriso* (Lenoci), and *Deadline 2* (Lacy). Recorded 2 March 1997.
Reference number: C 2872.
- MUS 297/J,193 Jeff Gardner: *Noches Habaneras Assembled #1*. – [ca. 1998]. – 1 audio cassette (52 min. 24 sec.): polyester.
Sound recording of performances by Gardner (piano), Julio Bareto (drums), Anga (percussion), Diego Valdez and Felipe Cabrera (bass), and Orlando Valle (flute) of *Noches Habaneras* (two versions), *Silent Dreams, The Calling, Yemenja, Trance Dance, Healing Song, Soaring, and Song for Gonzalo*.
“All music c [copyright] Jeff Gardner”
Cassette is labelled in Gardner's handwriting, and is apparently an assembly for his 1998 recording of this name.
Reference number: C 2873.
- MUS 297/J,194 [Geordie?] McDonald. – 1998. – 1 audio cassette (ca. 1 hr 32 min.): polyester.
Sound recording predominantly of performances of unidentified compositions by an ensemble including percussion, drums, piano, guitar, bass, reeds, flute, and voice. Also includes fragments of classical music.
Reference number: C 2874.

- MUS 297/J,195 Audio reel boxes. – [ca. 196-]-[ca. 198-]. – 4 textual records.
File containing fragments of boxes for audio reel recordings that evidently were once in the Bley fonds.
Originals.
- MUS 297/J,196 Audio cassette labels. – 1990-1993, [198-?], [199-?]. – 8 textual records.
File containing the cassette box labels and related records for audio cassettes that evidently were once in the Bley fonds.
Originals and copy.

MUS 297/K **COMPOSITIONS AND TRANSCRIPTIONS OF OTHER COMPOSERS AND IMPROVISERS, AND OTHER SHEET MUSIC. – 1958-1996. – 14 cm of textual records.**

Series containing: manuscripts and printed scores (some annotated) of works by composers other than Bley, including significant bodies of manuscripts of Carla Bley and Annette Peacock compositions; transcriptions of solos by improvisers other than Bley, including Charlie Parker; unattributed manuscripts and sketches; excerpts transcribed by Bley from the works of serialist composers; and related records, such as a covering note.

Series contains the following sub-series: MUS 297/K1 Compositions and Transcriptions of Other Composers and Improvisers; MUS 297/K2 Unattributed Compositions and Other Sheet Music.

Originals and copies.

MUS 297/K1 **COMPOSITIONS AND TRANSCRIPTIONS OF OTHER COMPOSERS AND IMPROVISERS**

- MUS 297/K1,1 Bley, Carla. *And Now, the Queen*. – [196-?]. – 5 textual records.
File containing manuscripts (original and copies) of this composition, including parts for guitar and piano (5 p.).
- MUS 297/K1,2 Bley, Carla. *Around Again*. – [196-?]. – 3 textual records.
File containing manuscripts (originals and copy) of this composition, including concert pitch and B flat parts (3 p.).
- MUS 297/K1,3 Bley, Carla. *Batterie*. – [196-?]. – 3 textual records.
File containing manuscripts (original and copies) of this composition, including parts for piano/keyboards and B flat instruments, as well as miscellaneous notes (4 p.). One copy also contains a line from *Mr Joy* (Annette Peacock).
- MUS 297/K1,4 Bley, Carla. *Beeline Three*. – [196-?]. – 2 textual records.
File containing copies of manuscripts of this composition, with concert pitch and B flat parts, as well as miscellaneous notes (3 p.).
- MUS 297/K1,5 Bley, Carla. *Believe*. – 1965. – 1 textual record.
Manuscript (original) of Carla Bley's *Believe*, with notes (on the reverse) possibly concerning a Jazz Composers Guild workshop and some further notated music (original manuscript) with the heading "something in Mike's piece he wants you to learn" (2 p.).
- MUS 297/K1,6 Bley, Carla. *Closer*. – [196-?]-[198-?]. – 3 textual records.
File containing manuscripts (originals and an annotated copy) of this composition, including piano, bass, and B flat parts (3 p.).
- MUS 297/K1,7 Bley, Carla. *Floater*. – [196-?]. – 4 textual records.

- File containing manuscripts (original and copies) of this composition (4 p.).
Originals.
- MUS 297/K1,8 Bley, Carla. *Ictus*. – [196-?]. – 3 textual records.
File containing copies of manuscripts of this composition, as well as miscellaneous notes (4 p.).
- MUS 297/K1,9 Bley, Carla. *Ida Lupino*. – [196-?]. – 2 textual records.
File containing annotated copies of manuscripts of this composition (5 p.).
- MUS 297/K1,10 Bley, Carla. *King Korn*. – [196-?]. – 4 textual records.
File containing manuscripts (original and copies, some annotated) of this composition, including parts for piano, tenor saxophone, and other B flat instruments (5 p.).
- MUS 297/K1,11 Bley, Carla. *Olhos De Gato / Eyes of the Cat / Sad Song*. – [196- or 197-?]. – 2 textual records.
File containing copies of manuscripts of this composition (one with changes in pencil to the title; 2 p.).
- MUS 297/K1,12 Bley, Carla. *Peace St / Peacock Alley*. – [196-?]. – 2 textual records.
File containing copies of manuscripts of this composition (one with changes in ink to the title; 2 p.).
- MUS 297/K1,13 Bley, Carla. *Seven*; and *Ups*. – 1962, [196-?]. – 3 textual records.
File containing manuscripts (original and copies) of these compositions (5 p.). *Seven* is attributed to Carla Bley, and it is possible that she also composed *Ups* (original manuscripts of the two compositions are on opposite sides of one leaf). One score has miscellaneous notes on the reverse.
- MUS 297/K1,14 Bley, Carla. *Sideways in Mexican*. – [196-?]. – 3 textual records.
File containing copies (some annotated) of manuscripts of this composition (3 p.).
- MUS 297/K1,15 Bley, Carla. *Sing Me Softly of the Blues*. – [ca. 1970?]. – 2 textual records.
File containing copies of manuscripts of this composition (3 p.).
- MUS 297/K1,16 Bley, Carla. *Syndrome*. – [196-?]. – 8 textual records.
File containing manuscripts (originals and copies, some annotated) of this composition, including parts for piano, guitar, and B flat instruments (10 p.).
- MUS 297/K1,17 Bley, Carla. *Totem*. – [196-?]. – 2 textual records.
File containing manuscripts (original and copy) of this composition, with parts for piano and B flat instruments (2 p.).

- MUS 297/K1,18 Bley, Carla. *Turns*. – [196-?]. – 3 textual records.
File containing copies of manuscripts of this composition, with parts for piano and B flat instruments, as well as miscellaneous notes (4 p.).
- MUS 297/K1,19 Bley, Carla. *Vashkar*. – [196-?]. – 4 textual records.
File containing manuscripts (original and copies, one annotated) of this composition, with parts for piano, guitar, and B flat instruments (4 p.).
- MUS 297/K1,20 Bley, Carla. *Violin*. – [196-?]. – 3 textual records.
File containing manuscripts (originals and an annotated copy) of this composition, with parts for piano, bass, and B flat instruments (4 p.).
- MUS 297/K1,21 Bley, Carla. *Walking Woman*. – 1964, [196-?]. – 8 textual records.
File containing manuscripts (originals and copies) of this composition, including parts for piano, melody, bass, trumpet, tenor saxophone, and possibly other B flat instruments (8 p.).
- MUS 297/K1,22 Bley, Carla. Various compositions. – [196-?]. – 10 textual records.
File containing single copies of manuscripts of Carla Bley's: *Ad Infinitum* (piano, bass, and melody parts; 4 p.); *Bent Eagle* (including melody and piano parts; 4 p.); *Generous I* (piano and melody; 1 p.); *The National Anthem* (1 p.); *Rhymes* (2 p.); *Ties* (2 p.); *Understanding* (3 p.); *Veezway* (1 p., possibly a fragment); *Vox Humana* (fragment; 4 p.); and *Zig Zag* (1 p.).
- MUS 297/K1,23 Bley, Carla. Various compositions. – [196-?], 1964-1989. – 5 textual records.
File containing single manuscripts (originals and copies) of Carla Bley's: *Flags* (1 p.); *In the Mornings Out There* (theme, piano, and chords for solos; 9 p.); *Silent Spring* (from *A Genuine Tong Funeral*; 4 p.); *Sixty Four* (1 p.); *Where Were We?* (for clarinet, bass, and piano; "for Jimmy, Paul & Steve"; 1 p.).
- MUS 297/K1,24 Bley, Carla, and Annette Peacock. Various compositions. – [196-?]-[ca. 1970]. – 9 textual records.
File containing manuscripts (originals and copies, one annotated) that include compositions of both Carla Bley and Annette Peacock (15 p.). Included are Bley's *And Now, the Queen* (parts for guitar and for other concert pitch and B flat instruments); *Around Again* (guitar); *Batterie* (B flat instruments); *Floater* (guitar); *Ictus* (guitar); *Sideways in Mexican*; *Vashkar* (guitar and bass); and *Violin*. The Peacock compositions are: *Blood* (guitar and another part); *El Cordobes* (B flat and concert pitch); *Gesture without Plot* (guitar); *Open, to Love*; *So Hard It Hurts* (guitar); and *Touching* (guitar). Also included is an unidentified bridge, possibly from a Bley or Peacock composition.

- MUS 297/K1,25 Bonafede, Salvatore. – [ca. 1989]. – 2 textual records.
File containing: a photocopy of a manuscript of Bonafede's composition *Paul Bley* (1 p.); and *Salvatore Bonafede Music* (a collection of Bonafede's compositions, also incorporating promotional material and biographical information; 130 p.).
- MUS 297/K1,26 Brown, Marion. – 1974. – 2 textual records.
File containing printed scores of Brown's compositions for piano, *Sweet Earth Flying* (3 p.) and *Sunday Come Down* (4 p.).
An introductory note mentions that Paul Bley recorded the first composition.
- MUS 297/K1,27 Coleman, Ornette. *A Collection of 26 Ornette Coleman Compositions* (NYC: MJQ Music Inc.). – 1968. – 1 textual record.
Annotated example of this published collection (34 p.; back cover missing).
- MUS 297/K1,28 Coleman, Ornette. – [199-?]. – 6 textual records.
File containing photocopies of printed scores of compositions composed and/or performed by Ornette Coleman, including *Airborne*, *Antiques*, *Beauty Is A Rare Thing*, *Bird Food*, *Blues Connotation*, and *Lonely Woman* (6 p.).
- MUS 297/K1,29 Gardner, Jeff. *Rita*. – [198-?]. – 1 textual record.
Annotated photocopy of a manuscript of this composition, with an original manuscript addition. The score is inscribed "To Paul" by Gardner (4 p.).
- MUS 297/K1,30 Gardner, Jeff. – [198- or 199-]. – 0.5 cm of textual records.
File containing photocopies of manuscripts (some with ink and pencil additions) of Gardner's compositions (36 p.).
- MUS 297/K1,31 Gardner, Jeff. – 1995. – 0.5 cm of textual records.
File containing photocopies of printed and manuscript arrangements and compositions by the jazz pianist and composer Jeff Gardner, as well as a covering note and an envelope from Gardner to Bley (32 p.).
- MUS 297/K1,32 Giuffre, Jimmy. – 1989-1992. – 10 textual records.
File containing manuscripts (originals and photocopies) of Giuffre's *Clusters* (two versions, 3 p.), *Fly Away Little Bird* (1 p.), *Sensing* (three versions 6 p.), *Turns* (two versions, 4 p.), and *Stayin' Close* (1 p.), as well as an untitled composition (2 p.).
Included are lines for clarinet, soprano saxophone, piano, and bass.
- MUS 297/K1,33 Koglmann, Franz; and Dick Twardzik. – [ca. 1992?]. – 8 textual records.
File containing photocopies of manuscripts of: Koglmann's *Der Vogel* (5 p.), *L'Heure Bleue* (1 p.), *Monoblue* (3 p.), and *The Moon*

Is Hiding in Her Hair (2 p.); and Twardzik's *Albuquerque Social Swim* (6 p.), *A Crutch for the Crab* (4 p.), *The Fable of Mabel* (6 p.), and *Yellow Tango* (5 p.).

The Koglmann and Twardzik compositions are believed to be for the same recording session. The Twardzik compositions appear to have been transcribed by Koglmann.

- MUS 297/K1,34 Merceron, Gerald. – [196-?]. – 2 textual records.
File containing photocopies of manuscripts of Merceron's *Domi Lévé* (1 p.) and *A Portrait of Carla* (with parts for tenor saxophone and concert pitch melody instruments, and for piano; 4 p.).
- MUS 297/K1,35 Monk, Thelonius. *Thelonious Sphere Monk*. – 1992. – 1 textual record.
Collection of 68 compositions and 1 arrangement by Monk, as transcribed from his various recordings (82 p.). The collector/transcriber is unattributed.
- MUS 297/K1,36 Motian, Paul. – [ca. 1975-1986]. – 4 textual records.
File containing photocopies (some annotated) of manuscripts of Motian's *Abacus*, *Conception Vessel*, *For the Love of Sarah*, and *Once Around the Park* (1 p. each).
- MUS 297/K1,37 Parker, Charlie. – [198-?]. – 0.5 cm of textual records.
File containing copies of manuscript transcriptions of Charlie Parker alto saxophone solos, mostly dating from his 1953 performances in Montreal on CBC television and at Chez Paree; also includes related notes and one transcription identified as "Rollins" (61 p.; some ink additions).
- MUS 297/K1,38 Peacock, Annette. *Albert's Love Theme*. – [196-?]-[198-?]. – 4 textual records.
File containing manuscripts (originals and copy) of this composition, with parts for piano and bass (4 p.).
- MUS 297/K1,39 Peacock, Annette. *The Archangel*. – [197- or 198-?]. – 4 textual records.
File containing original manuscripts of this composition, with parts for piano, bass, and guitar (4 p.).
- MUS 297/K1,40 Peacock, Annette. *Butterflies*. – 1966, [197- or 198-?]. – 4 textual records.
File containing manuscripts (original and copies, one annotated) of this composition, with parts for piano and bass (4 p.).
Some marked "Electric" and "Upright", probably with respect to the bass instruments.
- MUS 297/K1,41 Peacock, Annette. *Circles*. – [196-?]. – 2 textual records.
File containing copies (one annotated) of a manuscript of this composition, with parts for piano and bass (2 p.).

- MUS 297/K1,42 Peacock, Annette. *The Cynic* and *So Hard It Hurts*. – 1969-[198-?]. – 5 textual records.
File containing manuscripts (originals and copies, some annotated) of these compositions (10 p.). There are parts for: voice, piano, and bass (*The Cynic*); and piano and bass (*So Hard It Hurts*). One sheet contains manuscripts of both compositions.
- MUS 297/K1,43 Peacock, Annette. *Dreams*. – 1969-[198-?]. – 3 textual records.
File containing manuscripts (original and copies, one annotated) of this composition, with parts for voice, piano, and bass (5 p.).
- MUS 297/K1,44 Peacock, Annette. *Ending*. – [196-?]-[198-?]. – 2 textual records.
File containing manuscripts (original and a fragment of a copy) of this composition (2 p.).
- MUS 297/K1,45 Peacock, Annette. *Gary*. – 1967-[198-?]. – 2 textual records.
File containing manuscripts (original and annotated copy) of this composition, with parts for piano and bass (2 p.).
- MUS 297/K1,46 Peacock, Annette. *Nothing Ever Was, Anyway*. – [197- or 198-?]. – 2 textual records.
File containing original manuscripts of this composition (3 p.).
- MUS 297/K1,47 Peacock, Annette. *Open, To Love*; and *Compassion for Paul Bley*. – 1969, [196- or 197-?]. – 3 textual records.
File containing manuscripts (original and copies, one annotated) of these compositions (4 p.). One sheet includes original manuscripts of both compositions. For *Open, To Love*, there are parts for piano (or electric piano) and bass. No composer is indicated for *Compassion for Paul Bley*.
- MUS 297/K1,48 Peacock, Annette. *Touching*. – 1965-[198-?]. – 4 textual records.
File containing manuscripts (original and copies, one annotated) of this composition, with parts for piano and bass; the reverse of one copy includes a list of song titles and chord changes for *Ida Lupino* (Carla Bley) and *Sweet and Lovely* (5 p.).
- MUS 297/K1,49 Peacock, Annette. *Wings of the Morning*. – 1968-[ca. 1972?]. – 4 textual records.
File containing: an original manuscript of a part for B flat instruments (1 p.); and copies (some annotated) of manuscripts, with parts for keyboards (RMI electric piano and synthesizer) and bass (3 p.).
- MUS 297/K1,50 Peacock, Annette. Various compositions. – 1965-1969, [196-?], 1992. – 10 textual records.
File containing a printed score and single copies (some annotated) of manuscripts of Annette Peacock's: *Cartoon* (piano and bass, fragment, 2 p.); *El Cordobes* (piano and bass, 1 p.); *Gesture*

without Plot (piano and bass, 1 p.); *Kid Dynamite* (piano and bass, 1 p.); *Miracles* (piano and bass, 1 p.); *Mr Joy* (voice and piano, 2 p.); *One Long Song* (piano and bass, fragment, 2 p.) *Skin on Skin* (piano and voice, 2 p.); *Snakes* (piano and bass, 2 p.); and *Teeth* (piano and bass, 1 p.).

MUS 297/K1,51 Miscellaneous compositions by others. – [196-?]-[198-?], 1989-1996. – 0.5 cm textual records.

File containing manuscripts (photocopies and originals) of: *Probability* (Juanita Odjenar Giuffre, 2 p.); *Music Matador* (Prince Lasha, 1 p.); *Spinning Song* (Herbie Nichols, annotated, 2 p.); *Barbados* (Charlie Parker, two examples on transparent paper, one with a list of bebop compositions on the reverse, 3 p.); *Moor* (Gary Peacock, 1 p.); *We Live Inside An Egg* (anonymous Geisha song, with a note to Bley from Jeff Gardner on the reverse, 2 p.); untitled compositions by Steve Swallow (1 p.) and [Bill] Frisell (annotated, 3 p.); and an unattributed collection of compositions mostly titled *Jazz Type Tune* (15 p.).

MUS 297/K2

UNATTRIBUTED COMPOSITIONS AND OTHER SHEET MUSIC

MUS 297/K2,1 Sketches. – 1988, [198-?], [199-?]. – 6 textual records.

File containing sketches (originals; some in Bley's handwriting), including compositions titled *Tango del Fuego*, *Varsity Drag*, *Madrid*, *Walking Tango*, *Blues Samba*, *Gibberish Blues*, *Tango Ballad*, and *Samba in C*. Two sketches are on the reverse of contracts for Bley performances in Madrid and Barcelona, March 1988.

MUS 297/K2,2 Tone rows by Anton Webern, Alban Berg, and Arnold Schoenberg. – [ca. 1990]. – 2 textual records.

File containing original manuscript transcriptions in ink by Paul Bley of extracts from compositions by Webern, Berg, and Schoenberg, and miscellaneous notes (6 p.).

MUS 297/K2,3 Unattributed compositions [Carla Bley?]. – 1958-1962, [196-?]. – 5 textual records.

File containing: two manuscripts (one in pencil, one in ink) of *X-Piece-X* and of another untitled composition (3 p.); and manuscripts, predominantly in ink with some pencil corrections and additions, of *Bluesline # 3*, *Pieces of Mind*, *Angels*, *Wise*, and *Rotograviture* (5 p.).

Some of these manuscripts are physically similar to Carla Bley scores from this period, and may therefore be by her.

MUS 297/K2,4 Unattributed compositions. – [197-?]-[198-?]. – 5 textual records.

File containing: *Amen* and *Mizou* (manuscript in ink, 2 p.); *Compassion for Paul Bley* (manuscript in pencil for a guitar part, probably in Bley's hand, 1 p.); *Orange* (annotated photocopy of a

manuscript, 1 p.); *Double Sun* (manuscript in ink in Bley's hand, 1 p); and *Double Dutch* (photocopy of a manuscript, 1 p.).

MUS 297/K2,5

Untitled and unattributed compositions. – [196-?]-[198-?]. – 5 textual records.

File containing: two manuscripts in pencil of compositions, probably in Bley's hand (3 p.); a manuscript in ink of the B and C sections of a composition, with a list of song titles on the reverse in Bley's hand (2 p.); and photocopies of manuscripts of two other compositions, one annotated by Bley (5 p.).

MUS 297/L WRITINGS BY OTHERS. – [ca. 1965]-[1993]. – 2 cm of textual records.

Series containing manuscripts and typescripts (some annotated or corrected) of writings about Paul Bley and other musicians, related records such as copies of the published versions, and manuscript translations of articles about Bley.

Originals and copies.

- MUS 297/L,1 Carles, Philippe. – [ca. 1965]. – 2 textual records.
File containing a corrected typescript translation into English of Carles' article "Paul Bley", which appeared in *Jazz Magazine* (Paris), and a fragment of the published version.
Original and copy.
- MUS 297/L,2 Caylor, Bill. – [ca. 1965]. – 2 textual records.
File containing a typescript (carbon copy) of Caylor's "Where It's At / Conversations with Jazz Musicians / Paul & Carla Bley" and a fragment of the published version, "Gespräche mit Musikern: Carla und Paul Bley, nach einer Aufzeichnung von Bill Caylor".
Original and copy.
- MUS 297/L,3 Fragments of articles. – [after 1972], [after 1976]. – 2 textual records.
File containing fragments of typescript articles about Paul Bley.
Original and copy.
- MUS 297/L,4 Interview between Archangel and Voice. – [ca. 1970-1971?]. – 1 textual record.
Corrected typescript of a dialogue between Archangel and Voice.
Original.
- MUS 297/L,5 Lake, Steve. – 1986. – 1 textual record.
Photocopy of a typescript article by Lake, "September's Songs", which includes a discussion of Paul Bley and his recording *Fragments*.
Copy.
- MUS 297/L,6 Merceron, Gerald. – [ca. 1965]. – 2 textual records.
File containing a corrected typescript of Merceron's article "Candid Bley: Where does Bley stand among tomorrow's pianists?", and a copy of the published version, "Pudique Bley: Quelle est la place de Paul Bley parmi les pianistes de demain?"
Original and copy.
- MUS 297/L,7 Rodrigues, Diego A. – [after 1973]. – 1 textual record.
Typescript transcription of Rodrigues' article "Sun Ra's Prophecy".

“True copy of the article published in the JAZZ FORUM No. 32 (8/1974) December / by Diego A. Rodrigues, Jazz Correspondent in India.”

Original.

- MUS 297/L,8 Smith, Will. – [ca. 1973]. – 1 textual record.
Photocopy of a typescript of Smith’s article “Paul Bley & Scorpio: ‘Trying to Listen to Music That Hasn’t Been Made Yet’”.
Copy.
- MUS 297/L,9 Stokes, W. Royal. – 1988. – 1 textual record.
Photocopy of a typescript of Stokes’ article titled “Bley-Motian”, with corrections in ink in the handwriting of Paul Bley and of another person.
Original.
- MUS 297/L,10 Sun Ra (Sonny Blount) 1914 – May 30, 1993. – [1993]. – 1 textual record.
Corrected typescript of a eulogy to Sun Ra.
Original.
- MUS 297/L,11 Translations of European press coverage. – 1966. – 2 textual records.
File containing manuscript translations into English of four newspaper articles about Paul Bley, and a photocopy of two of the original articles copied from the Italian press.
Original and copy.

MUS 297/M **OTHER PRINT MATTER. – 1972-[ca. 1996]. – 13 cm of textual records.**

Series containing print matter without published references to Paul Bley, including: books and a reproduction of a photograph inscribed with dedications to him; a book and a jazz periodical annotated by him; calendars and directories of jazz venues and festivals, and other print matter issued by jazz organizations; and print matter by or concerning Goss-Bley family members.

Originals and copies.

- MUS 297/M,1 American Music Database. *Jazz Clubs in U.S.A.* – [199-?]. – 1 textual record.
Copy.
- MUS 297/M,2 Billie Holiday and Charlie Parker photograph (annotated reproduction). – 1993. – 1 textual record.
Printed reproduction of a photograph depicting Charlie Parker, Billie Holiday, and two other unidentified people, with a handwritten dedication to Paul [Bley] from the expatriate American musician Tony Scott, Rome, Italy, 1 June 1993.
Original and copy.
- MUS 297/M,3 *Carol Goss. Light Dances: Video Images 1975-1990.* – 1990. – 1 textual record.
Promotional postcard for a video installation.
Copy.
- MUS 297/M,4 *Cherry Valley Springfield Exaggerator / Published by Mrs Thienpoint's English 9 Students.* – 1994. – 1 textual record.
Includes "Tarred and Feathered," by Angelica Goss-Bley.
Copy.
- MUS 297/M,5 Czerny's Letters to a Young Lady. Letter X: On Extemporaneous Performance. – [198-?]. – 1 textual record.
Photocopy from a music teaching manual containing the text of this letter.
Copy.
- MUS 297/M,6 European Jazz Federation. *Jazz Festival Calendar: Preliminary List of European Jazz Festivals (Year VII.) 1973-74.* – [ca. 1973]. – 1 textual record.
Copy.
- MUS 297/M,7 *Historic Cherry Valley.* – [198- or 199-?]. – 1 textual record.
Leaflet for the Cherry Valley Museum.
Original.
- MUS 297/M,8 International Jazz Federation. – 1988. – 3 textual records.

- File containing newsletters and a leaflet.
Copy.
- MUS 297/M,9 International Jazz Federation. *Directory of Jazz Festivals and Related Major Jazz Events / Part One: Europe / Third Edition*. – 1990-[1992?]. – 4 textual records.
File containing the 1990 edition of this directory (annotated), a related questionnaire, photocopies from a later edition, and other notes.
Copy and original.
- MUS 297/M,10 Internet printouts. – [ca. 1993-1996]. – 1 cm of textual records.
File containing Internet printouts concerning music and other arts.
Copies.
- MUS 297/M,11 *Jazz Forum 17: The Magazine of the European Jazz Federation*. – 1972. – 1 textual record.
June 1972 issue of this journal (annotated), including a form completed by Bley concerning membership in the Europe Jazz Federation.
Original and copy.
- MUS 297/M,12 Jazz World Database. *Jazz Clubs in U.S.A. Directory Compiled by Jan A. Byrczek*. – 1990. – 1 textual record.
Copy.
- MUS 297/M,13 Jazz World Database. *USA Jazz Festivals & Events*. – 1987, [198- or 199-]. – 2 textual records.
Copies.
- MUS 297/M,14 [Jazz World Society / Jazz World Database]. – [198- or 199-]. – 0.5 cm of textual records.
File containing excerpts from directories published by this organization.
Copies.
- MUS 297/M,15 Jazz World Society / Jazz World Database. *Jazz Concert Series and Series that Include Jazz Performers in USA and Canada*. – 1987. – 1 textual record.
Copy.
- MUS 297/M,16 Jazz World Society / Jazz World Database. *Jazz Festivals & Events, International Directory*. – 1987. – 1 textual record.
Copy.
- MUS 297/M,17 Liebman, David. *Self-Portrait of a Jazz-Artist: Musical Thoughts and Realities* (Rottenburg, German Federal Republic: Advance Music). – 1988-1992. – 1 textual record.
Book, published 1988, with a handwritten dedication “To the Master” from the author, May 1992.

Original and copy.

- MUS 297/M,18 Payzant, Geoffrey. *Glenn Gould: Music & Mind* (Toronto: Van Nostrand Reinhold Ltd.). – 1978, [after 1977]. – 1 textual record.
Book with a handwritten dedication to Bley from the Canadian percussionist Geordie McDonald.
Original and copy.
- MUS 297/M,19 Rosen, Charles. *Arnold Schoenberg* (Princeton, USA: Princeton University Press, 1975). – 1975, [after 1980]. – 1 textual record.
Book annotated by Paul Bley.
Original and copy.
- MUS 297/M,20 Thiers, Walter. *Jazz & Rock: Introduccion 1940-1977* (Buenos Aires: Ediciones Marymar). – 1978-1982. – 1 textual record.
Book, published 1978, with a handwritten dedication to Bley from the author, 5 March 1982.
Original and copy.

MUS 297/N **VARIA.** – [196-?]-[1996]. – 7 cm of textual records. – 1 photograph: b&w; 9 x 7 cm. – 5 audio reels (ca. 2 hrs 51 min.). – 8 audio cassettes (ca. 9 hrs 38 min.). – 3 videocassettes (ca. 2 hrs 6 min.).

Series containing miscellaneous musical, personal, family, and other records, such as: sound recordings of interviews and conversations involving Paul Bley, and of an interview of the jazz pianist Ran Blake; videocassettes of Bley teaching at the New England Conservatory of Music; audio cassettes believed to have been compiled and sent to Bley by the poet Paul Haines; notes; a pocket diary and appointment book; promotional material concerning jazz musicians; internet print outs and other reference material concerning jazz festivals and music; financial and legal records.

Files MUS 297/N,2 to MUS 297/N,4, MUS 297/N,8, MUS 297/N,18, and MUS 297/N,19 are subject to access restrictions.

Originals and copies.

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- | | |
|-------------|---|
| MUS 297/N,1 | Cherry Valley Historical Association. – [ca. 1989]. – 1 textual record.
Paul Bley's membership card.
Original. |
| MUS 297/N,2 | Conversations: Mastervision 1. – 1975. – 1 audio reel (ca. 2 hrs 14 min.): polyester, 19 and 38 cm/sec., 2 track, ½ track mono; reel: 25 cm.
Sound recording of conversations involving Paul Bley, Josh Norton, Carol Goss, and Paul Berkowitz, 27 July 1975.
Reference number: T10 4579.
Records subject to access restrictions. |
| MUS 297/N,3 | Conversation involving Paul Bley; and dubbed music. – [after 1984?]. – 1 audio cassette (ca. 1 hr 23 min.): polyester.
Sound recording containing: an informal conversation, apparently between between Paul Bley and an unidentified man, largely discussing musical matters; other talk, also touching on music; and dubs of various unidentified jazz and pop music (including possibly a musician called Abbott, or an Abbott-Copeland quartet).
Reference number: C 2875.
Records subject to access restrictions. |
| MUS 297/N,4 | Credit Bureau of Utica, Inc. – 1991. – 1 textual record.
Updated credit profile disclosure of Hyman P. Bley.
Original.
Records subject to access restrictions. |
| MUS 297/N,5 | An Educator's Guide to E-Mail Lists. – 1993. – 1 textual record.
Computer printout.
Copy. |

- MUS 297/N,6 Environmental theatre presentation. – [197- or 198-?]. – 1 audio reel (4 min. 19 sec.): polyester, 19 cm/sec.; reel: 18 cm.
Sound recording of spoken word introductions by Debbie [Capps?] for presentations from a work of environmental theatre.
Reference number: T7 6250.
- MUS 297/N,7 [Paul] Haines. – [after 1985]. – 1 audio cassette (ca. 1 hr 30 min.): polyester.
Sound recording containing a compilation of dubbed music (jazz and other idioms) and spoken word pertaining largely to music (including interviews, probably broadcast dubs).
This recording is believed to have been created and sent to Bley by the poet Paul Haines.
Reference number: C 2876.
- MUS 297/N,8 [Paul] Haines. – 1987. – 1 audio cassette (ca. 50 min. 32 sec.): polyester.
Sound recording of a wide-ranging and informal conversation between Paul Bley, Charles Plymell, and Pamela Beach Plymell, with pauses for impromptu performances on piano and drums.
This recording is believed to have been created and sent to Bley by the poet Paul Haines.
Reference number: C 2877.
Records subject to access restrictions.
- MUS 297/N,9 [Paul] Haines. – [199-?]. – 1 audio cassette (ca. 1 hr 30 min.): polyester.
Sound recording containing, predominantly, a compilation of dubbed music (jazz and other idioms).
This recording is believed to have been created and sent to Bley by the poet Paul Haines.
Reference number: C 2878.
- MUS 297/N,10 [Paul] Haines. – 1995. – 1 audio cassette (ca. 1 hr 29 min.): polyester.
Sound recording containing a compilation of dubbed music and spoken word (including broadcast dubs) pertaining to jazz, other music, peace and international development, and other topics.
This recording is believed to have been created and sent to Bley by the poet Paul Haines.
Reference number: C 2879.
- MUS 297/N,11 Internet Instructions: Angelica Goss-Bley and Paul Bley. – [199-?]. – 1 audio cassette (40 min. 22 sec.): polyester.
Sound recording of a conversation in which Angelica Goss-Bley provides her father, Paul Bley, with instructions on using a personal computer and the Internet.
Reference number: C 2880.

- MUS 297/N,12 Interview with Paul Bley by Ross Porter, CBC Radio. – [1996]. – 1 audio cassette (26 min. 59 sec.): polyester.
Sound recording of Porter’s telephone interview with Bley, conducted as research for Porter’s radio documentary on the trumpeter and vocalist Chet Baker.
Reference number: C 2881.
- MUS 297/N,13 Interview with Ran Blake. – [197-?]. – 2 audio reels (ca. 1 hr 33 min.): polyester, 9.5 cm/sec.; reels: 13 cm.
Sound recordings of an interview with pianist Ran Blake for the periodical *Le Jazz Hot*, by an unidentified journalist. Background sounds include occasional applause and solo piano music, including performances of *Olhos de Gato* (Carla Bley) and *The Turnaround* (Ornette Coleman).
First reel labelled “Paul Bley / Piano / Europe”. Second second reel was found separately (no accompanying documentation); it clearly forms part of the same interview.
Reference numbers: T5 1732, T5 1733.
- MUS 297/N,14 Jazz clubs and festivals. – [196-?]-[199-?], 1993. – 0.5 cm of textual records.
File containing lists and excerpts from a directory.
Original and copies.
- MUS 297/N,15 Jazz musicians’ promotional material. – [198-], [199-], 1990-1994. – 1 cm of textual records.
File containing leaflets, biographies, and other promotional material for jazz musicians and groups.
Copies.
- MUS 297/N,16 *JazzTimes* readers’ poll. – 1991. – 1 textual record.
Press clipping containing the questionnaire for this periodical’s readers’ poll, as completed by Bley.
Original.
- MUS 297/N,17 Lee Konitz Trio. – 1995. – 1 textual record.
Ticket for a performance by this trio at the Knitting Factory.
Original.
- MUS 297/N,18 Legal and court matters, Florida, USA. – 1987. – 4 textual records.
File containing correspondence, notices, notes, and an affidavit.
Originals.
Records subject to access restrictions.
- MUS 297/N,19 List of numbers. – [197-?]. – 1 textual record.
List of numbers and of the aspects of Paul Bley’s life with which they are associated.
Original.
Records subject to access restrictions.

- MUS 297/N,20 Music Lists and How to Join (Scholarly). 9th Revision Directory of Scholarly Electronic Conferences. – 1995. – 1 textual record.
Printout of Internet resources on music.
Copy.
- MUS 297/N,21 National Moving Image Database. – 1994, [199-]. – 3 textual records.
File containing lists of fields, printed records from the database, and notes.
Originals and copies.
- MUS 297/N,22 New England Conservatory of Music. Paul Bley class with Bennett Paster. – 1993. – 1 videocassette (ca. 1 hr 2 min.): polyester.
Video recording of a class given by Bley for Paster, 23 April 1993.
Video by Carol Goss.
Reference number: V VHS 318.
- MUS 297/N,23 New England Conservatory of Music. Paul Bley class with Andrew Stauffer. – 1993. – 1 videocassette (ca. 1 hr 2 min.): polyester.
Video recording of a class given by Bley for Stauffer, 22 April 1993. Video by Carol Goss.
Reference number: V VHS 319.
- MUS 297/N,24 Notes. – [197-?]-[199-]. – 2 cm of textual records.
File containing miscellaneous notes, concerning musical, business, and other matters
Originals.
- MUS 297/N,25 Notes by Paul Bley during tours. – 1982, [198- or 199-?]. – 3 textual records.
File containing notes written by Bley while on tour in Brazil, Italy, and Finland, recording his observations, experiences, and thoughts.
Originals.
- MUS 297/N,26 Old Cherry Valley (NY, USA) School. – 1994. – 2 textual records.
File containing a newsletter and a report concerning the old school in Cherry Valley as a heritage building.
Copies.
- MUS 297/N,27 Pocket diary and appointment book. – 1995. – 0.5 cm of textual records.
Original.
- MUS 297/N,28 SNAFU Unlimited Inc. *New York Jazz Promo*. – 1991. – 1 videocassette (2 min. 23 sec.): polyester.
Video recording of a promotional message for a broadcast series on jazz artists in NYC.
Includes a reference to former IAI artist Perry Robinson.

Reference number: V VHS 320.

- MUS 297/N,29 *Spirits Rejoice: The Music of Albert Ayler*, CKUT, Montreal. – 1992. – 1 audio cassette (ca. 1 hr 48 min.): polyester.
Sound recording of a radio programme by David Levy on the life and music of Albert Ayler, broadcast on 15 July 1992. Included is Levy's interview with Paul Bley concerning Ayler, his music, and his place in jazz history.
Reference number: C 2882.
- MUS 297/N,30 Monologue. – [197-?]. – 1 audio reel (5 min. 35 sec.): acetate, 19 cm/sec., 2 track, ½ track mono; reel: 13 cm. – 1 textual record.
Sound recording predominantly of a monologue (female voice), apparently addressed to and intended to be sent to another person; also includes song (female voice).
Re-boxed; original box (labelled "Star Spangled Girl") in a textual folder. Reel labelled "Carol Goss 1 way tel. Conv Vocal".
Reference number: T5 1734.
- MUS 297/N,31 Stationery. – [ca. 1989-1995]. – 9 textual records. – 1 photograph: b&w; 9 x 7 cm.
File containing masters and unused examples of Paul Bley's personal stationery with humorous images.
Originals and copies.
- MUS 297/N,32 Teaching aid for the bass clef. – [198-?]. – 1 textual record.
Original.

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