

Accidental Discovery, Intentional Inquiry: Leveraging Linked Data to Uncover the Women of Jazz

**M. Cristina
Pattueli**

Pratt Institute, New
York

Matt Miller

NYPL Labs, New
York

Karen Hwang

Pratt Institute, New
York



DH2015

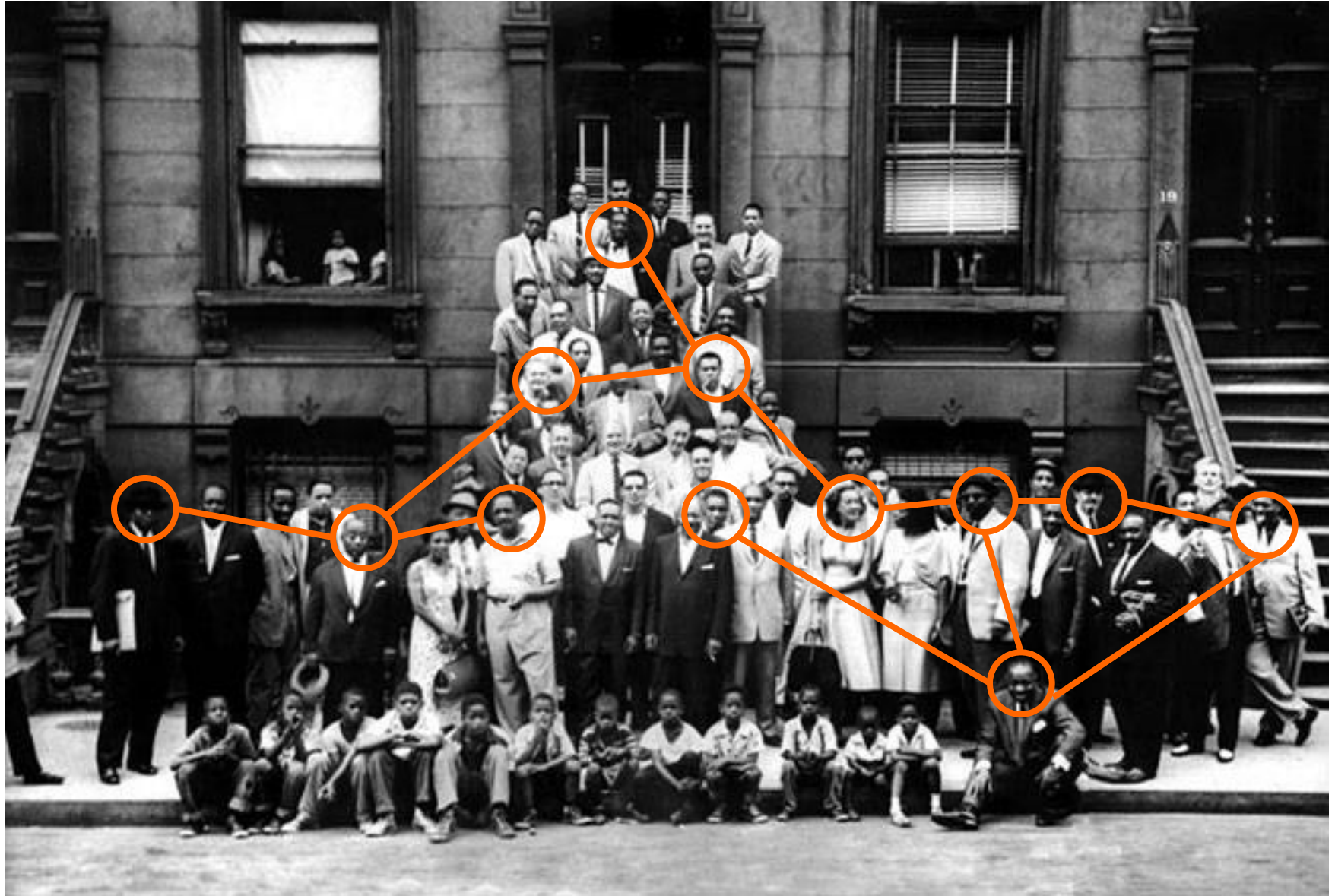
Sydney, July 3, 2015

OVERVIEW

Context: Linked Jazz

Collect gender data

Prep for music data mashups



Art Kane, A Great Day in Harlem, 1958

From The Nathaniel C. Standifer Video Archive of Oral History: Black American Musicians Located in the African American Music Collection at the University of Michigan

<http://www.umich.edu/~afroammu/standifer/rivers.html>

Sam Rivers

D = Darryl Duncan R = Sam Rivers

D Good afternoon, here we are. This is an interview for the Afro-American music collection. My name is Darryl Duncan and I'm interviewing Mr. Sam Rivers. Today is March 26, 1988.

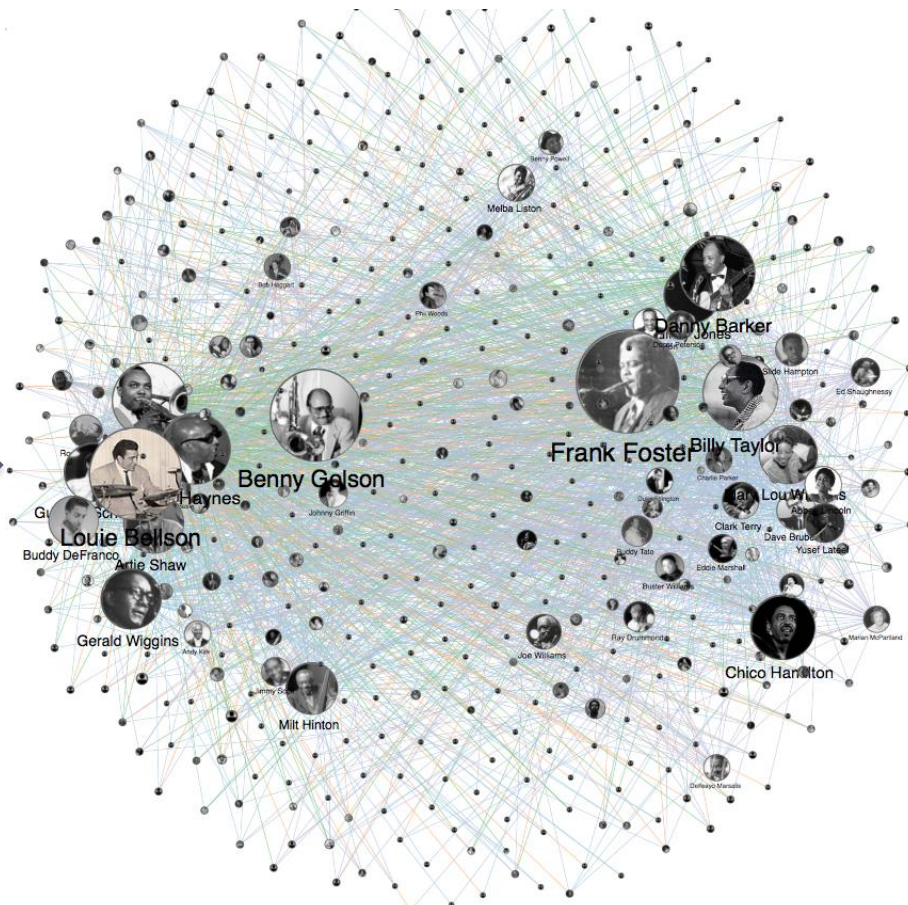
Mr. Sam Rivers, you have been a saxophonist of note and it's really a pleasure for me to be here talking with you. R Thank you very much. It's a pleasure to be here.

D Especially from my musical perspective. First, could you tell us something about your musical training and how you got started as a saxophonist? R I got started as a saxophonist rather late, but the musical training goes back to practically birth. My father and mother are both musicians. My grandfather and his two sisters were musicians. Just about all relatives play some sort of musical instrument.


D You come from a musical family- R Yes, I would say. My mother is a music teacher and I got started studying the piano around four or five something like that in Chicago. I was born in Alvino, Oklahoma. My father and mother were traveling - we were on tour with the Silver Tone Quartet. My father was the first tenor and my mother was the accompanist; so I was born on the road and they were out of Chicago so Alvino, Oklahoma which it says on the birth certificate was a stop on a tour. So, we lived in Chicago. My mother took a job in Shorter College in north Little Rock when I was seven to maybe ten so I came up on the campus and went to Catholic school in Little Rock.

D I've always read on liner notes and things like that that Sam Rivers is from Boston. When did you end up in Boston and what would you say about Boston that could be called a brand of your musical identity? The Boston kind of sound? R Boston was after I had completed the military service. I was in the Navy for WWII and after that I went to Boston to study at the Conservatory. At the time I think it was a fortunate choice - I had a choice between New York or Boston and I chose Boston to further my musical growth, but I was already a musician before I went into the Navy. I wasn't in the band and there were some other trades I liked. I liked navigating and I also went to a motion picture editing school and edited films for the Navy. The musical career was already in progress so I decided to go to Boston to study more. Fortunately at that time there were quite a few musicians that went on to greater things that we were all there together. Jackie Byard, Gi Gi Grice, Quincy Jones, Alan Dawson, Nat Pierce, Charlie Mariano, and many more that I'm sure I'm missing. Frank Kidd, an alto player that was very advanced for his time. I remember his sounding like Eric Dolphy in the late forties. Everyone was laughing, of course, and scratching their chins. I remember these kinds of situations. There were always these kinds of musicians around that went past the accepted bounds. When they did, they weren't accepted as all there or a bit eccentric but never really taken seriously until the late fifties like Arnette Coleman.

D So would you say that these types of influences early in your career can be accounted for as the heavy influence on your progressive style - your forward looking style? R I think all the influences combined - we're all sponges you know if we're open enough, people that are not open get it anyway, we don't remember where we got it from but we




UNCOVER RELATIONSHIPS FROM TEXT

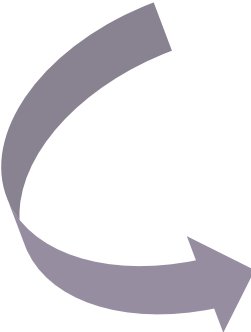


Anthony Brown
(Interviewer)

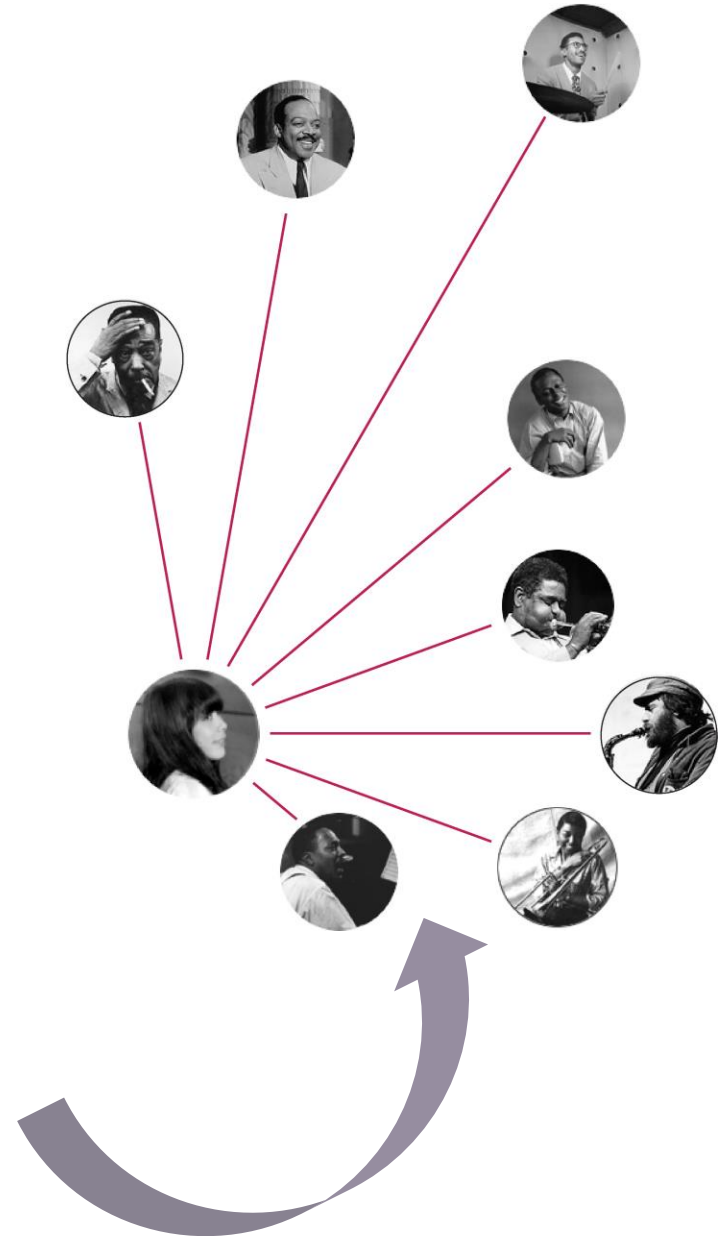
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Yeah, right. I think it's, I started writing because, when I came to Boston I used to, of course, I used to go every night to listen, and in those days like, uh, even the big bands, like **Duke Ellington** band or **Count Basie** band, would stay for two weeks, you know, at a club. You can't think of that today, but.... I was always sitting in, I decided that when I, if somebody asked me to sit in, I was going to sit in. You know, I decided that. So, I used to sit in with, **Max Roach** would let me sit in, **Miles Davis** would let me sit in, so on, so on. So ... but **Diz** had a big band in those days, and **Phil Woods** was, I think, lead alto, and uh, **Melba Liston** was playing trombone. Anyway, uh, I was sitting in, playing, and I heard, "**Bud Powell!** Bud Powell!" When I played people said, "Aw, she's Bud Powell! She's Bud Powell!" And I started thinking, I said, "I guess that's no good, I have to, you know, to try to find my own idiosyncrasy." One of the (reasons) I started writing, one of the things that, I think, that's the reason I started writing, to develop my own idiosyncrasy. So writing was something I was never interested in before.



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<http://dbpedia.org/resource/Toshiko_Akiyoshi>  
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<http://www.umich.edu/~afroamm/standifer/rivers.html>

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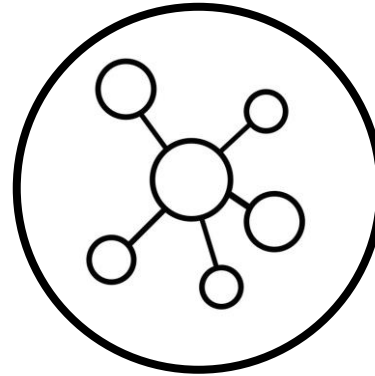
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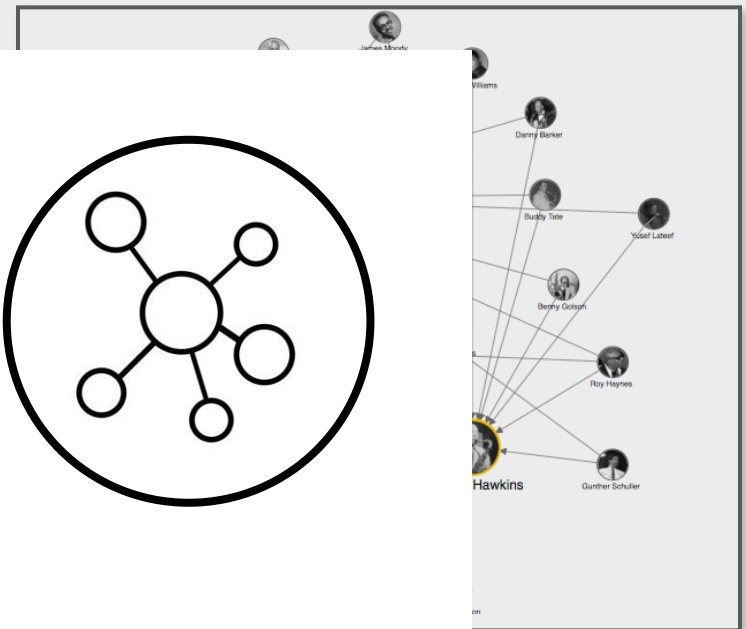
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Identify the relationships among jazz artists and represent them as Linked Open Data.



MINTING MISSING NAMES

Sample of 54 interview transcripts

→ 219 name instances/URIs missing from DBpedia and minted

→ 25 out of 219 (11%) minted URIs referred to women.

These individuals were **mentioned** in our oral histories, but **missing** from major encyclopedic knowledge bases (Wikipedia and MusicBrainz) or massive repositories of bibliographic name authorities (LC/NAF and VIAF).

MORPHOLOGY OF LINKED DATA AS RESEARCH CLUE

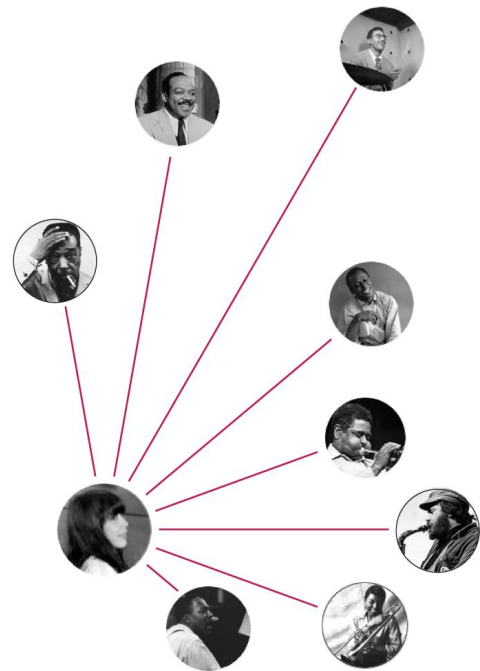
The bare data encoding, which is provided by the URI syntax

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<http://linkedjazz.org/resource/Lynn_Grissett>
```

revealed aspects of the data worthy of further investigation and suggests **threads to new lines of inquiry through the lens of linked open data:**

Women in Jazz

MINING DBPEDIA TO COLLECT GENDER DATA



MusicBrainz ID
from DBpedia

DBpedia *dcterm:s:subject:*
matched for gender on
"Female_jazz_musicians"

VIAF ID from
DBpedia

URI used to query
Akiyoshi data

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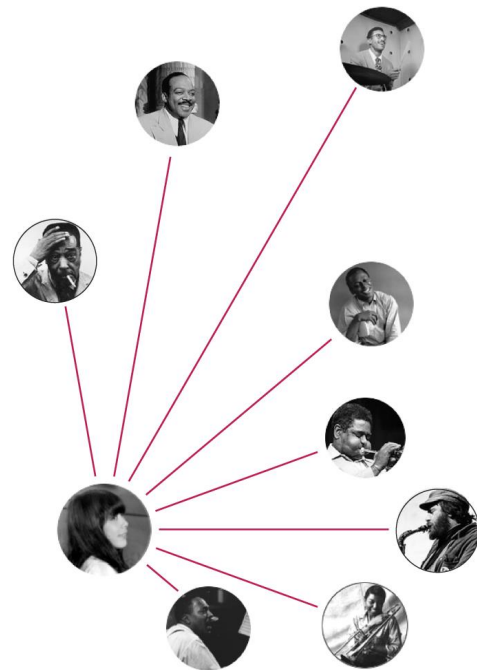
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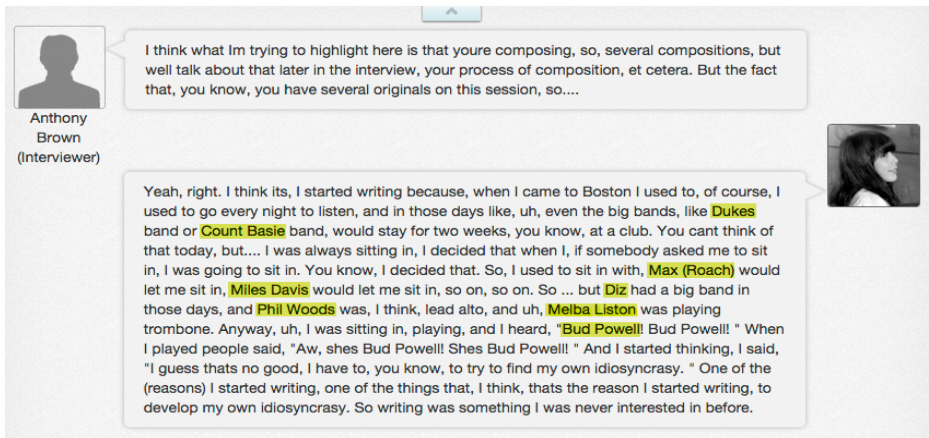
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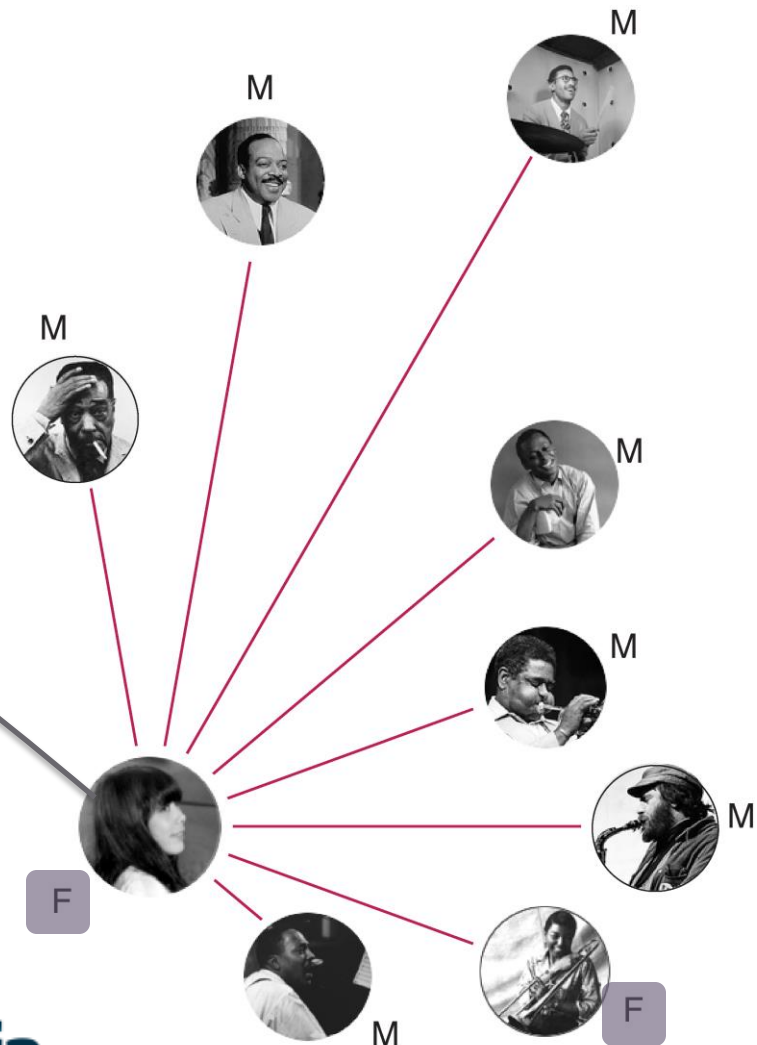
VIAF's Authority Cluster
Record endpoint for
XML MARC records



Python module
musicbrainzngs



DBpedia's
SPARQL endpoint





Oral History Data



Artist,
Discography, and
Session Data



Performance
[concert] Data

Mary Lou Williams



Interview with Mary Lou Williams
conducted by John S. Wilson
June 26, 1973
Smithsonian Institution
Jazz Oral History Project

"Zodiac Suite"



Interviewer

When Norman Granz arranged the concert with the- was it the New York Philharmonic?

Yes, the Philharmonic, I didn't finish that. Milton Orent was helping me with the arrangements. There was four of the "Zodiac Suite". So he had a gig coming up Saturday that he had forgotten about. It was an important gig, like he was the leader, and he had to go up in the country to play bass. So he said, "Pussy Cat" - that was my nickname then - "I can't finish the arrangements." I said, "Oh, goodness, I'll finish them myself." I did "Scorpio". He was so surprised. I had never written for a symphony in my life. About 7 o'clock in the evening after I had finished, David Stone Martin - you remember him? - he came here and I said, "David Stone Martin, I can't write for WILLIAMS a symphony. I don't know what I'm going to do. I need another tune." He said, "Oh, darling, you can do it. Go ahead, darling," and he kept saying that until I got on the floor and I started writing and I finished off "Scorpio". All of a sudden I decided I wanted them to play a blues. So I sat there and I made up a blues. I heard a record - I didn't copy all of Charlie Parker's solo but I said I better give them a bop thing because I'm going to give it to 36 violins. It was 100 pieces. So I wrote this blues and David Stone Martin said, "How you doing?" He sat with me all night. I sat there - it took me from 7 o'clock till 11 o'clock and my rehearsal was at 12, because I copied all the parts on the blues. So when I took all my arrangements in, Mr. Ripp was there, the manager of the Carnegie, and I was afraid to pass the blues out. So I had the girl to rehearse just the "Zodiac Suite". When someone called Mr. Ripp to the phone I said, "Wait a minute, wait a minute. I gave you the wrong arrangement. Here, this one," So I passed it out fast while he was away and they played it and the musicians went wild. They never played anything like that before. I've seen them in the last two or three years and they say, "When are you going to write something else like that for the Symphony?" I had them doing a boogie thing and they'd play a blues on it. I had no difficulty in teaching them how to phrase it or do it. Yeah, 36 violins, they stood up and played this kind of a boppish chorus. WILLIAMS



Interviewer

When was the concert?



Interviewer

What year was this, do you remember?



Interviewer

1946. At Carnegie Hall?



Interviewer

And what reaction was there to "Zodiac Suite"?



Interviewer

Was there any interest in recording it then?

Yes, but somebody stole it. Someone stole that recording and somebody stole the recording of the concert that Barney did for me at Town Hall.

"1946"

1946.

"Carnegie Hall"

Terrific. I don't remember the public but the musicians applauded more than anybody. They stood up and applauded.





"Mary Lou Williams"
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J-DISC

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CARNEGIE HALL

"Carnegie Hall"
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"Mary Lou Williams"
(mo:Composer)
"1946"
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"Carnegie Pop Concert"
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"Ann Kullmer"
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Scorpio"
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"Zodiac Suite:
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"Zodiac Suite:
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Using data from transcripts
processed on Linked Jazz to
explore data from other
resources



"Mary Lou Williams"
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J-DISC

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CARNEGIE HALL

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J-DISC

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CARNEGIE HALL

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(event:Place)
"Mary Lou Williams"
(piano)
(mo:Performer)
"Ann Kullmer"
(conductor)
(mo:Performer)
"Zodiac Suite:
Scorpio"
(mo:MusicalWork)
"Zodiac Suite:
Sagittarius"
(mo:MusicalWork)
"Zodiac Suite:
Aquarius"
(mo:MusicalWork)

THANK
YOU!
Questions?

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