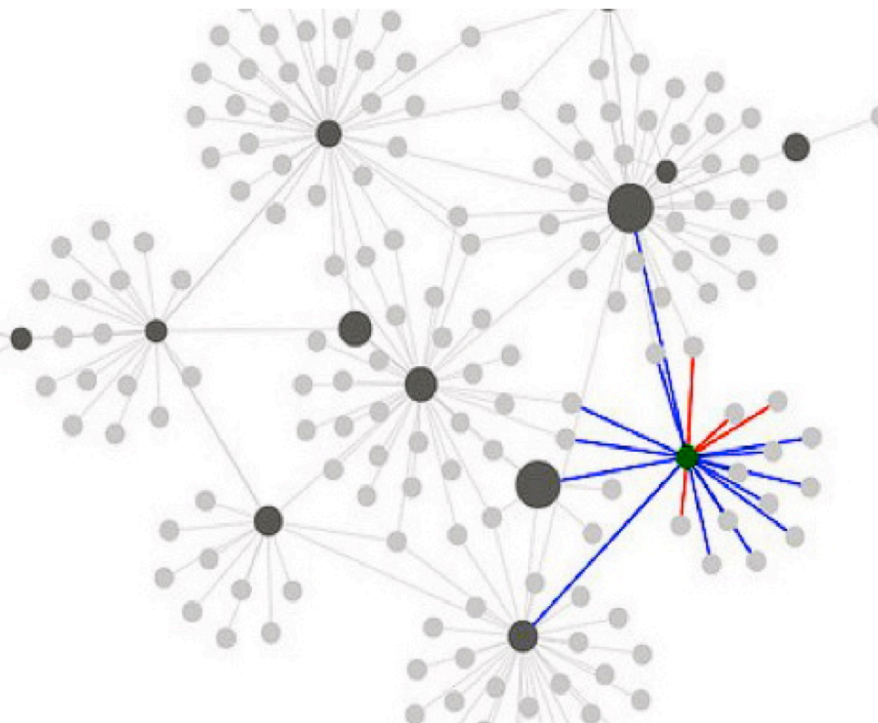


The Linked Jazz Project

Cristina Pattuelli

School of Information and
Library Science

Pratt Institute, New York



Discovering Jazz History through Linked Open Data



OVERVIEW

Linked Open Data (LOD)

Linked Jazz as a case study

Development methods and tools

Current work & future directions

LINKED OPEN DATA

Semantic Web → Web of Data

Web technology to publish and connect structured data on the web.

LINKED OPEN DATA

Connect | Share | Reuse | Aggregate | Integrate

LINKED OPEN DATA

Connect | Share | Reuse | Aggregate | Integrate

LINKED OPEN DATA

Connect | Share | Reuse | Aggregate | Integrate

LINKED OPEN DATA

Connect | Share | Reuse | Aggregate | Integrate

LINKED OPEN DATA

The web as a **global unified** management platform and discovery space.

LINKED OPEN DATA

The web as a **global unified** management platform and discovery space.

Lombardi, M., *Chicago Outfit and Satellite Regimes*, ca.1981-83

LINKED JAZZ



Experimenting with the application of Linked Open Data technology to digital archives of jazz history.



A Great Day in Harlem



Red Allen, Buster Bailey, Count Basie, Emmett Berry, Art Blakey, Lawrence Brown, Scoville Browne, Buck Clayton, Bill Crump, Vic Dickenson, Roy Eldridge, Art Farmer, Bud Freeman, Dizzy Gillespie, Tyree Glenn, Benny Golson, Sonny Greer, Johnny Griffin, Gigi Gryce, Coleman Hawkins, J.C. Heard, Jay C. Higginbotham, Milt Hinton, Chubby Jackson, Hilton Jefferson, Osie Johnson, Hank Jones, Jo Jones, Jimmy Jones, Taft Jordan, Max Kaminsky, Gene Krupa, Eddie Locke, Marian McPartland, Charles Mingus, Miff Mole, Thelonious Monk, Gerry Mulligan, Oscar Pettiford, Rudy Powell, Luckey Roberts, Sonny Rollins, Jimmy Rushing, Pee Wee Russell, Sahib Shihab, Horace Silver, Zutty Singleton, Stuff Smith, Rex Stewart, Maxine Sullivan, Joe Thomas, Wilbur Ware, Dickie Wells, George Wettling, Ernie Wilkins, Mary Lou Williams, Lester Young

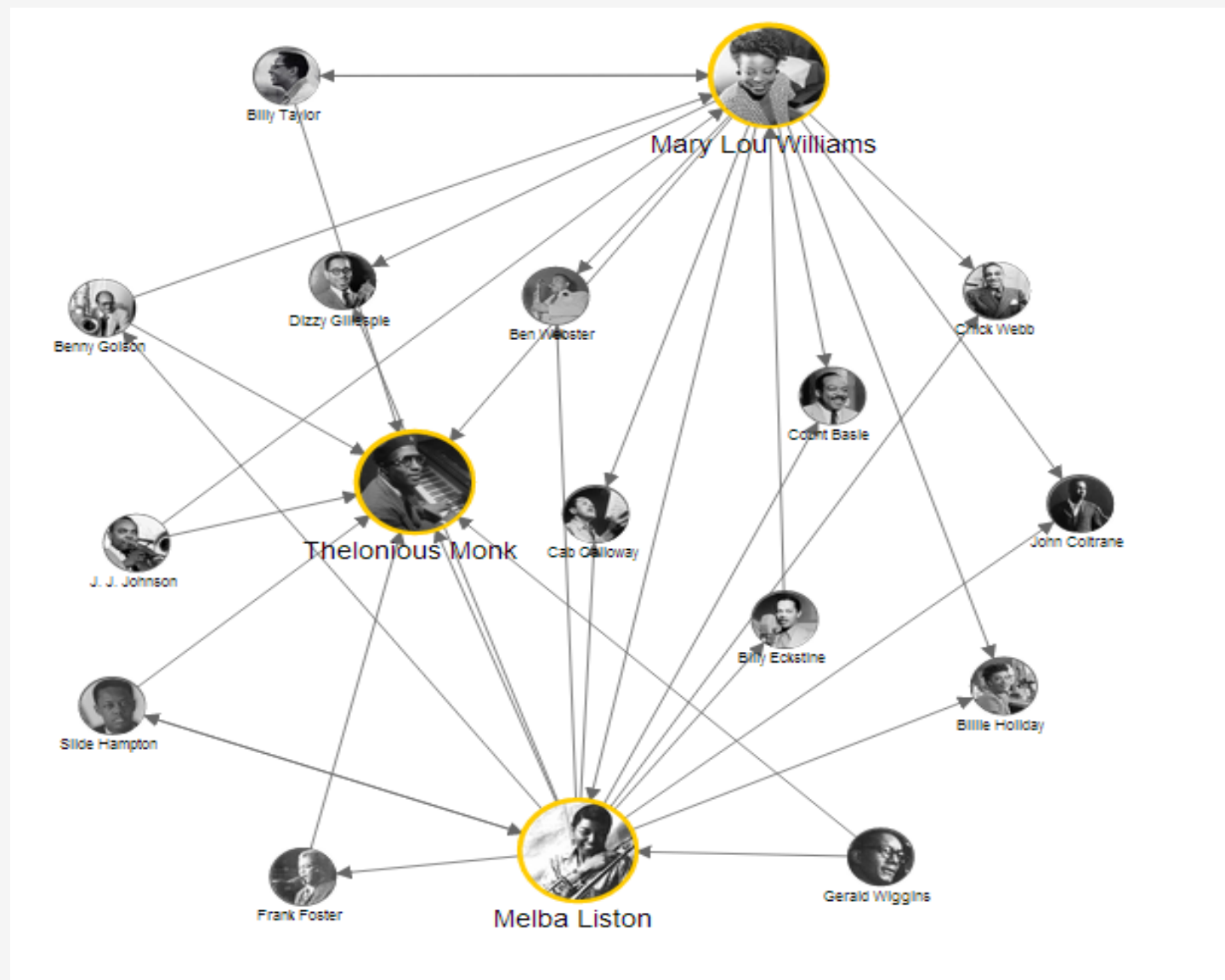
Art Kane, *A Great Day in Harlem*, 1958

A Great Day in Harlem



Red Allen, Buster Bailey, Count Basie, Emmett Berry, Art Blakey, Lawrence Brown, Scoville Browne, Buck Clayton, Bill Crump, Vic Dickenson, Roy Eldridge, Art Farmer, Bud Freeman, Dizzy Gillespie, Tyree Glenn, Benny Golson, Sonny Greer, Johnny Griffin, Gigi Gryce, Coleman Hawkins, J.C. Heard, Jay C. Higginbotham, Milt Hinton, Chubby Jackson, Hilton Jefferson, Osie Johnson, Hank Jones, Jo Jones, Jimmy Jones, Taft Jordan, Max Kaminsky, Gene Krupa, Eddie Locke, **Marian McPartland**, Charles Mingus, Miff Mole, **Thelonious Monk**, Gerry Mulligan, Oscar Pettiford, Rudy Powell, Luckey Roberts, Sonny Rollins, Jimmy Rushing, Pee Wee Russell, Sahib Shihab, Horace Silver, Zutty Singleton, Stuff Smith, Rex Stewart, Maxine Sullivan, Joe Thomas, Wilbur Ware, Dickie Wells, George Wettling, Ernie Wilkins, **Mary Lou Williams**, Lester Young

Art Kane, *A Great Day in Harlem*, 1958



PROJECT GOALS

To provide a **service useful to researchers** for analyzing the history of jazz and offer a new perspective on the interpretation of archival content.

To **expose archival data** to the web in the form of linked open data that would **facilitate cross-domain interlinking** and **increase visibility** of cultural digital content.

ALL IFs ANDs OR BUTs CONNECTED BY GREEN LINES / Sol LeWitt

mixed tentative feelings. They have never quite been able totally to commit themselves on Noguchi's work—possibly because of its wide stylistic spectrum, ~~but~~ more likely because they were unable to read within its variance a basic stability ~~and~~ progression.

"I'm not really interested in doing sculptures, as such."

Noguchi himself distrusts the question of style. "I don't think I have any style," he says. "I'm suspicious of the whole business of style because—again it's a form of inhibition—the more I change, the more I'm me, the new me of that new time. To change is to invent, to create anew. That is why I applaud change. There is an unconscious line in my work—it's unavoidable. Still, this line has not always been recognized, and I wish I were recognized more for what I have really tried to do. You see, I'm not really interested in doing sculptures, as such. I do them, of course, ~~but~~ it's the world I look for, there where everything is sculpture. ~~And~~ I'm looking for it, I try to do something about it. I want it to be the way it ought to be—~~and~~ the way it was. I think there's an awful lot of clutter you have to get through in order to find that simple truth.

"I don't know that I believe in programmatic art. Large goals emerge only with time. I think, in the meantime you go from one thing to the next, and you do the best you can. It's a question of development ~~and~~ transformation—that's the interesting thing. ~~And~~ that's why it makes me sad to see young artists who became great stylists overnight.

"They hurry up, ~~and~~ make a whole series of works to prove they are the progenitors of that ~~and~~ that new revolutionary style. Then they are stuck with it. The interesting thing is not the establishment of your hierarchical status; it's your development that's important—~~and~~ I think these artists forget that.

"But generally, I think sculpture today is heading in the right direction. That is, where it connects with life. Without being too prideful, I would say I was ~~one~~ of those a long time ago. At one point, for example, when I became disillusioned about my function in the art world, I decided I would work in some other field, ~~but~~ still as an artist. ~~And~~ so I did furniture ~~and~~ lamps, ~~and~~ things like that.

"It was not that I was being less of an artist, ~~and~~ I felt I couldn't function, ~~or~~ make my living, in the then accepted art world. Now the art world has become much freer—you are able to do things with lights ~~and~~ with all sorts of things that have a direct contact with the life experience. Today artists are able to bring such works into the art galleries—to exhibit them—~~and~~ call it art. In my day, that was quite impossible to do."

What does Noguchi think of the work of young artists now showing in the galleries? Has he, in some tangible though unconscious way, influenced the new generation of sculptors?

"I think that current manifestations in art—pop ~~and~~ op, kinetic ~~and~~ light sculpture, minimal art—are all attempts to come closer to life as we live it today. It's like rock-and-roll, a medium for popular consumption. ~~And~~ the minimal sculptors, it seems to me, are involved in an inflation of art, playing with scale. It's not really tied to the world. It's a kind of separate thing—~~and~~ I don't think the solution lies there. Their instinct may be to get

closer to the world, ~~and~~ I think these artists are being esoteric—this becomes a contradiction. Perhaps they are forced to do this by the public. I guess most people won't accept art unless it's labeled Art—~~and~~ that's a sad thing.

"I don't think I've influenced the current course of sculpture—excepting very indirectly. ~~And~~ I've influenced artists, it might have been through my work in the theater—through my sets, because these were seen. In my sets I always tried out things I had been thinking about for other purposes. My sets are not separate from what I do, in general. They are a kind of exposition in space—so that many of the minimal ~~or~~ structuralist things that you see now are very similar to the things I did in my sets. Very similar, ~~but~~ with a different purpose."

"I am a practical artist."

The whole environmental idea—environmental sculpture, as such—is very close to my theatrical concepts. But I don't consider myself a high priest of art—~~and~~ a precursor of primary structures. I was not making sets as art alone—I am a practical artist."

Because Noguchi is a practical artist he is particularly unhappy when not permitted to function as one. While he has produced any number of public works—from gardens to major outdoor sculptures—in many parts of the world, he has yet to realize one of his most fervent ambitions—to create a playground for New York.

Noguchi ~~and~~ playgrounds are a drama all their own, ~~and~~ it is central to his present sense of disappointment. "I have been thinking about playgrounds since 1933," he says. "Perhaps my thinking about them has been an illusion; perhaps I seek a kind of wish fulfillment. I know now that it's impossible for me to do a playground in New York. Of course, in the case of Robert Moses, I had always assumed he didn't like modern art—it seemed a good reason for his not asking me—and this reason supported me all these years. I could always fight the dragon, because I knew who the dragon was.

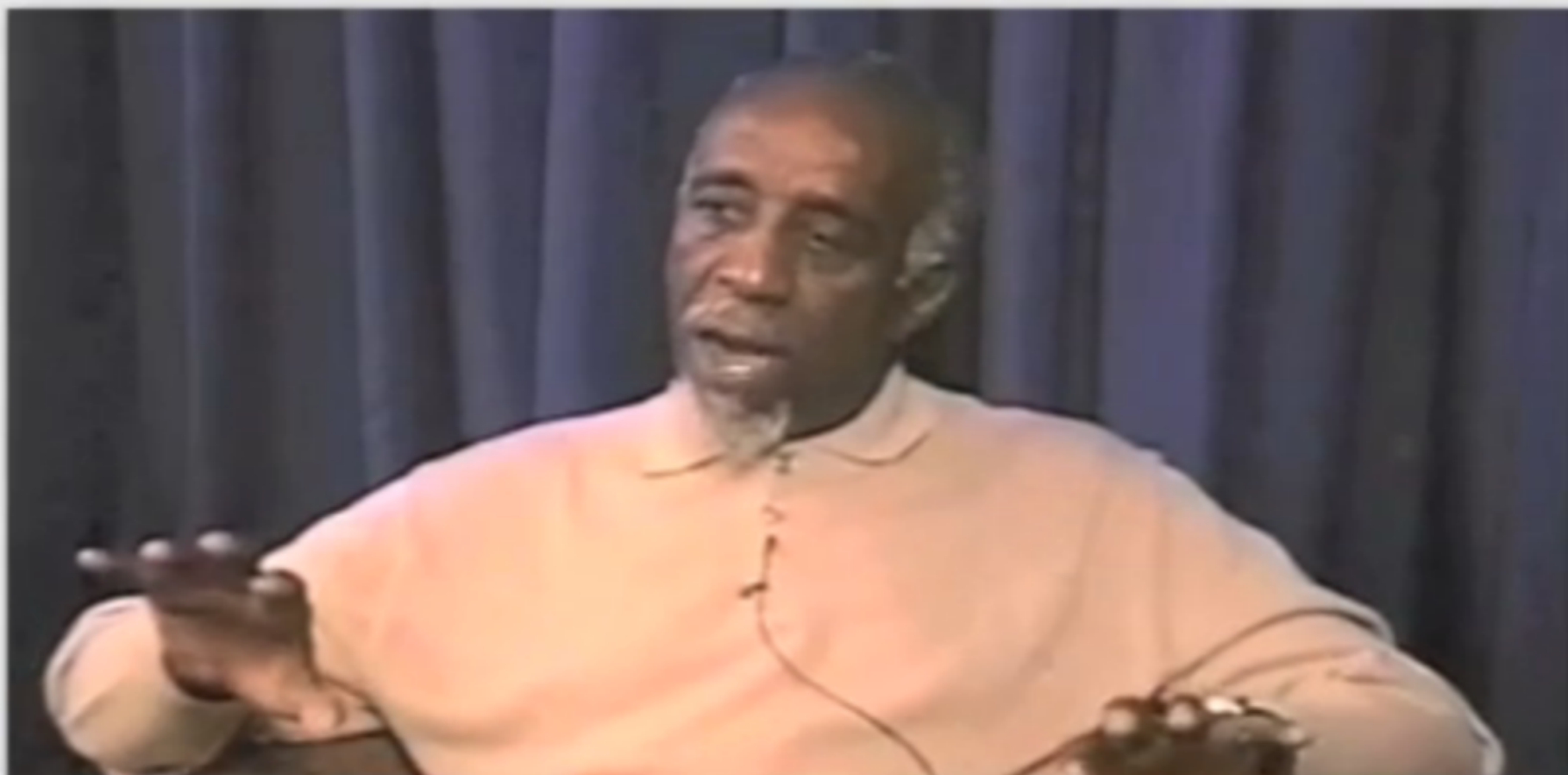
"I met Mr. Moses in 1933, ~~and~~ we had quite a session. I remember asking him, at one point, why he didn't at least color the playgrounds in the park. He said, 'How can you suggest such a thing? We have over five hundred playgrounds ~~and~~ we started coloring them we'd go broke in no time. They have to be a dirty brown.' ~~And~~ that's the way it was. So you give up. ~~And~~ for a long time I gave up.

"Then it happened that the parks commissioner of Hawaii suggested I do some playground equipment there—that was in 1939, ~~and~~ I did. But then he died, ~~and~~ nothing could be done about the equipment. ~~And~~ I showed it in Julien Levy's gallery, ~~and~~ Julien got hold of some parks departmental people here, hoping to interest them.

"But they thought it was all very dangerous. Anything that wasn't standard was dangerous, anything that wasn't tried was dangerous. They said New York City could not afford to do anything that hadn't been done before, because ~~if~~ anything happened, there'd be torpid lawsuits, et cetera.

"Then, in the forties, I was finally asked to do a playground for Central Park. ~~And~~ then, very conveniently, the war scare was such that the parks people said, 'We can't do that now, we have to build bomb shelters instead.' ~~And~~ that ended that.

Sol LeWitt, *All ifs ands or buts connected by green*, 1973



326 MR: That's great. Tell me about — I've been waiting to get to the fifteen years you spent at
327 Ryan's?
328 EL: Oh yes.
329 MR: Wow. That's a long time for a...
330 EL: Well Roy Eldridge was my — well let's see — he was my conscience.
331 MR: Yeah?
332 EL: Well he was like my — I don't know what to call him. I had a great relationship with him
man, but both of the relationships were very different.

Oral Histories



Smithsonian





326 MR: That's great. Tell me about — I've b
327 Ryan's?
328 EL: Oh yes.
329 MR: Wow. That's a long time for a...
330 EL: Well Roy Eldridge was my — well lo
331 MR: Yeah?
332 EL: Well he was like my — I don't know

Crafted LOD

...len>
...source/r
...source/TheL
...g/resource/7
...resource/Char
...org/resource/Benr
...ia.org/resource/Arti
...dia.org/resource/Cour
...://dbpedia.org/resource
...dbpedia.org/resource/Bill
...://dbpedia.org/resource/Bing
...p://dbpedia.org/resource/Jo_?
...http://dbpedia.org/resource/Sym
...<http://dbpedia.org/resource/Kenr
...Of> <http://dbpedia.org/resource/Shac
...wsOf> <http://dbpedia.org/resource/Cozy
...knowsOf> <http://dbpedia.org/resource/Flet
.../knowsOf> <http://dbpedia.org/resource/Art_
...p/mentorOf> <http://dbpedia.org/resource/Art
...ship/mentorOf> <http://dbpedia.org/resource/Art
...nship/knowsOf> <http://dbpedia.org/resource/Red_
...nship/hasMet> <http://dbpedia.org/resource/Red_
...nship/hasMet> <http://dbpedia.org/resource/Red_?

LINKED JAZZ



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



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

CRAFTING & PROTOTYPING

- Data Preparation
- Data Analysis
- Data Curation
- Data Visualization

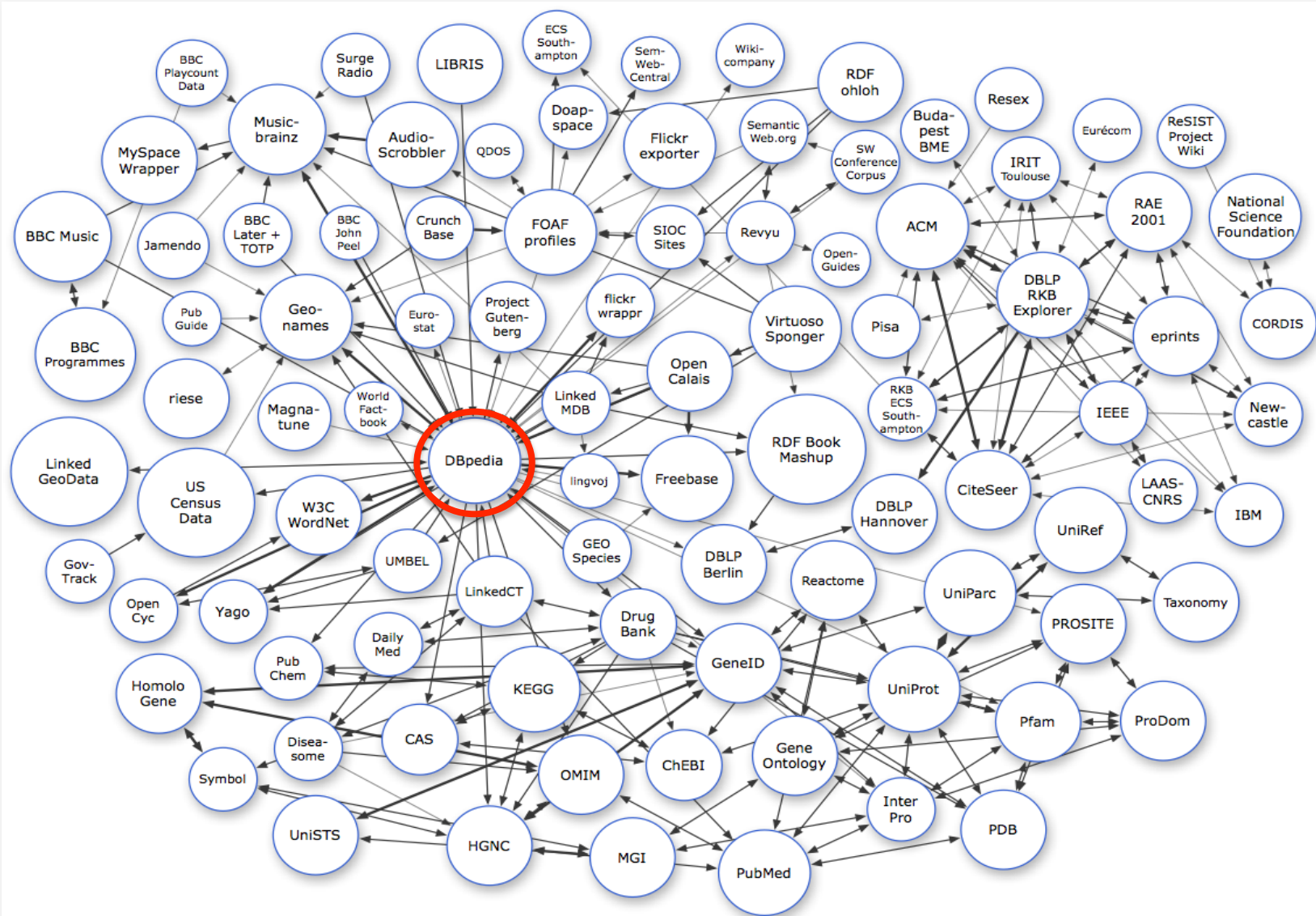
- Name Vocabulary
- Mapping and Curator Tool
- Transcript Analyzer
- Visualizer
- Crowdsourcing Tool

Jazz Name Vocabulary

Personal name vocabulary in the form of RDF statements including the artist's name paired with a Uniform Resource Identifier (URI).



```
http://dbpedia.org/resource/Thelonious_Monk  
<http://xmlns.com/foaf/0.1/name>  
"Thelonious Monk"
```




DEALING WITH MESSINESS





























































Data curation to reduce ambiguity, inconsistencies and incompleteness of data.

E.g., named entity resolution and enrichment.


① Mapping and Curation Tool

LINKED JAZZ 


Perfect (965) High (1,319) Medium (2,498) Low (1,725) Many (1,256) None (1,089) | Verified (13) Deleted(1) | [Search](#)

Robert Timothy Wilkins	1896 - 1987			VI AF			
Big Joe Williams	1903 - 1982			VI AF			
Claude Williams	1908 - 2004			VI AF			
Fess Williams	1894 - 1975			VI AF			
Harold Ivory Jr' Williams	1949 - 2010			VI AF			
Joe Williams	1918 - 1999			VI AF			
Johnny Williams	1905 - 1984			VI AF			
Mary Lou Williams	1910 - 1981			VI AF			
Paul Williams	1915 - 2002			VI AF			
Richard Williams	1931 - 1985			VI AF			
Robert Pete Williams	1914 - 1980			VI AF			
Skippy Williams	1916 - 1994			VI			

Mary Lou Williams



Mary Lou Williams (May 8, 1910 – May 28, 1981) was an American jazz pianist, composer, and arranger. Williams wrote hundreds of compositions and arrangements, and recorded more than one hundred records (in 78, 45, and LP versions). Williams wrote and arranged for such bandleaders as Duke Ellington and Benny Goodman, and she was friend, mentor, and teacher to Thelonious Monk, Charlie Parker, Miles Davis, Tadd Dameron, Dizzy Gillespie, and many others.


 LIBRARY OF CONGRESS
<http://id.loc.gov/authorities/names/n82025133>
altLabel | Scruggs, Mary Elfrieda, 1910-1981
prefLabel | Williams, Mary Lou, 1910-1981

INTEGRATION WITH NAME VARIANTS

```
<skos:inScheme rdf:resource="http://viaf.org/
authorityScheme/LC" />
  <skos:prefLabel>Ellington, Duke, 1899-1974
</skos:prefLabel>
  <skos:altLabel>Ellington, Edward Kennedy, 1899-1974
</skos:altLabel>
<skos:altLabel>Ellington, Diuk, 1899-1974
<skos:altLabel>
  <skos:altLabel>Turner, Joe, 1899-1974</skos:altLabel>
<skos:altLabel>Greer, Sonny, 1899-1974</skos:altLabel>
  <skos:altLabel>Ellington, Obie Duke, 1889-1974
</skos:altLabel>
  <skos:altLabel>Duke, Obie, 1889-1974</skos:altLabel>
<skos:exactMatch rdf:resource="http://id.loc.gov/
authorities/names/n50080187" />
```

2

Transcript Analyzer

LINKED JAZZ 

[Load Transcript](#) [Reprocess Transcript](#) [Publish](#)












Names

Partials

Others

Meta-Structure

Rules (6)

 Bill Coleman	<> ?
 Bill Sousa	<> ?
 Billie Holiday	<> ?
 Billy Taylor	<> ?
 Black Actors	<> ?
 Blanche Calloway	<> ?
 Boo Frazier	<> ?
 Brother John Sellers	<> ?
 Bubber Miley	<> ?
 Buck Clayton	<> ?
 Bud Powell	<> ?

going with Bubbles. He'd come to Pittsburgh and he'd say, Now I'm going to teach you some of my things. " **Buck** was a great teacher for me. We'd be in the Subway jamming and he'd say, "Hey, look, girl, you're like me. Come over here. I'm going to teach you something. " He showed me runs. Later on after I met **Count Basie** and **Art Tatum**, **Buck** showed me a run that Art Tatum - it was his famous run. He made it from top to bottom and **Buck** had taught me that run. He said, "Now when you get in front of **Count Basie** and **Art Tatum**, you make it like this," and he turned it around. One night I was jamming with Art Tatum. Art played and I was playing so I played this run that **Buck** had taught me and **Art Tatum** said, "Hey, what's that? Play it again. " For about 3 or 4 years he and **Count Basie** were making this run the wrong way. That's the type of musician **Buck** was. He'd show me something but he didn't want me to play it when they were around, 'cause he didn't want them to learn it. They came around and would hear me turn it around and make it some other way.



Mary Lou Williams


*“Later on after I met Count Basie and Art Tatum, **Buck** showed me a run that Art Tatum - it was his famous run. He made it from top to bottom and **Buck** had taught me that run.”*

LINKED JAZZ

 Bill Coleman


 Bill Sousa


 Billie Holiday


 Billy Taylor


 Black Actors

 Blanche Calloway

 Boo Frazier

 Brother John Sellers

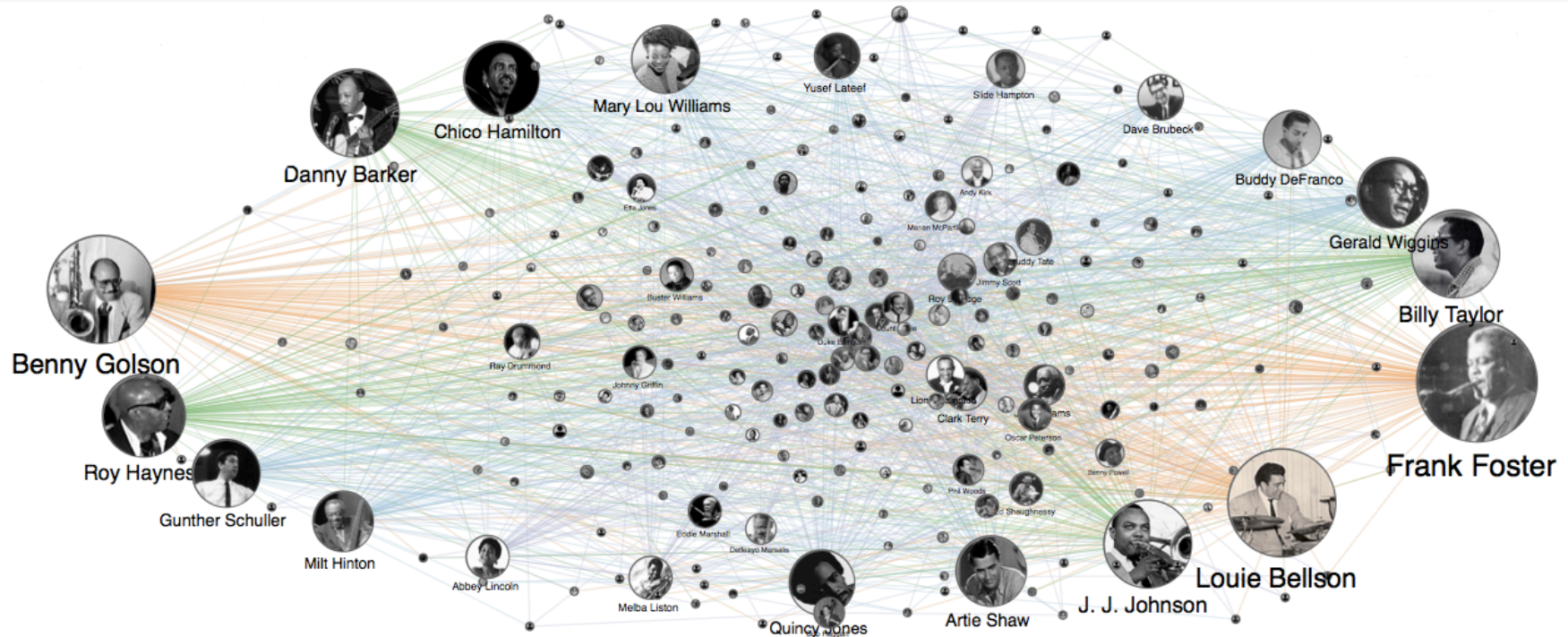
 Buck Clayton

 Bud Powell

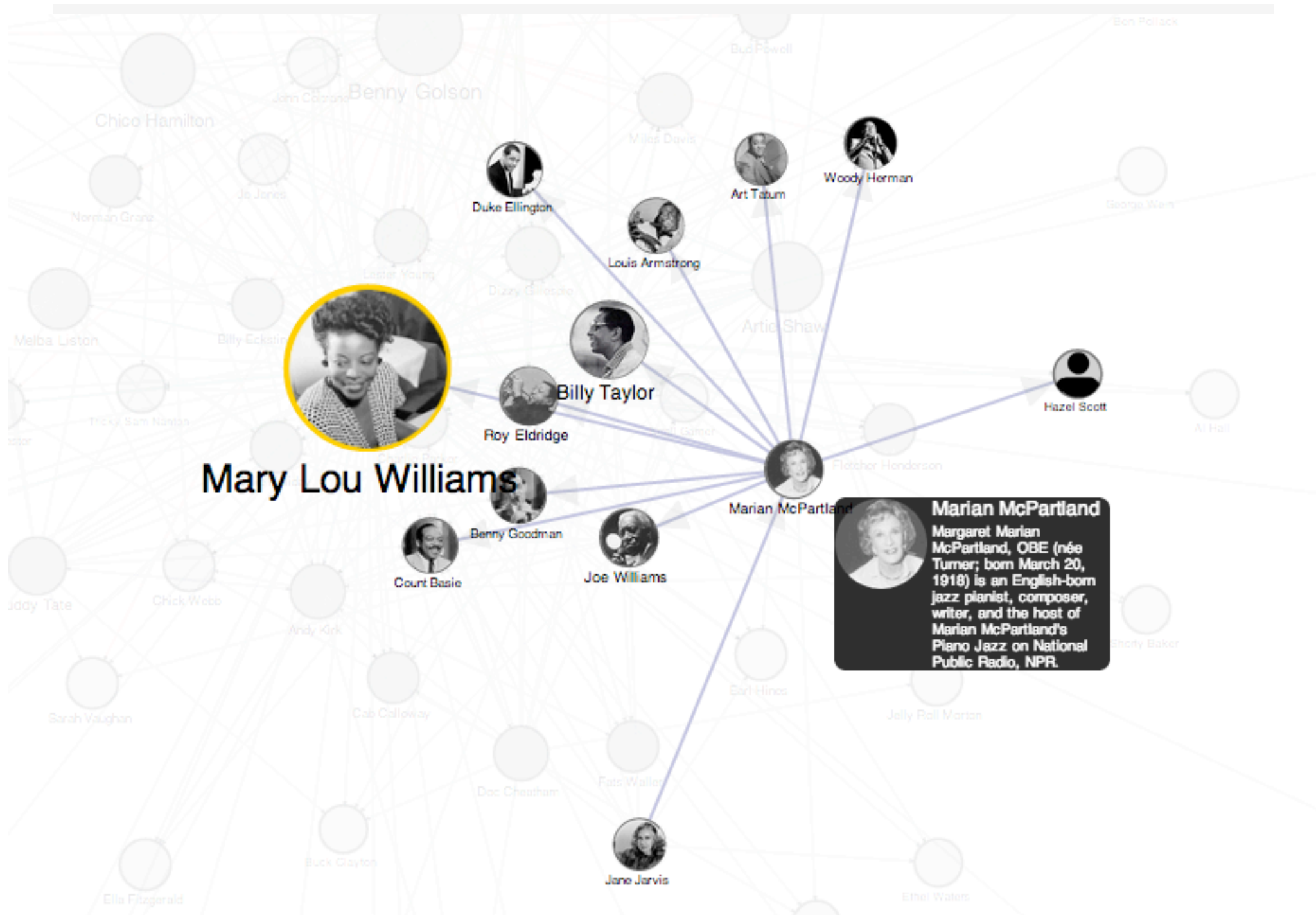
say, "Hey, look, girl, you're like me. Come over here. I'm going to teach you something. " He showed me runs. Later on after I met Count Basie and Art Tatum, Buck showed me a run that Art Tatum - it was his famous run. He made it from top to bottom and Buck had taught me that run. He said, "Now when you get in front of Count Basie and Art Tatum, you make it like this," and he turned it around. One night I was jamming with Art Tatum. Art played and I was playing so I played this run that Buck had taught me and Art Tatum said, "Hey, what's that? Play it again. " For about 3 or 4 years he and Count Basie were making this run the wrong way. That's the type of musician Buck was. He'd show me something but he didn't want me to play it when they were around, 'cause he

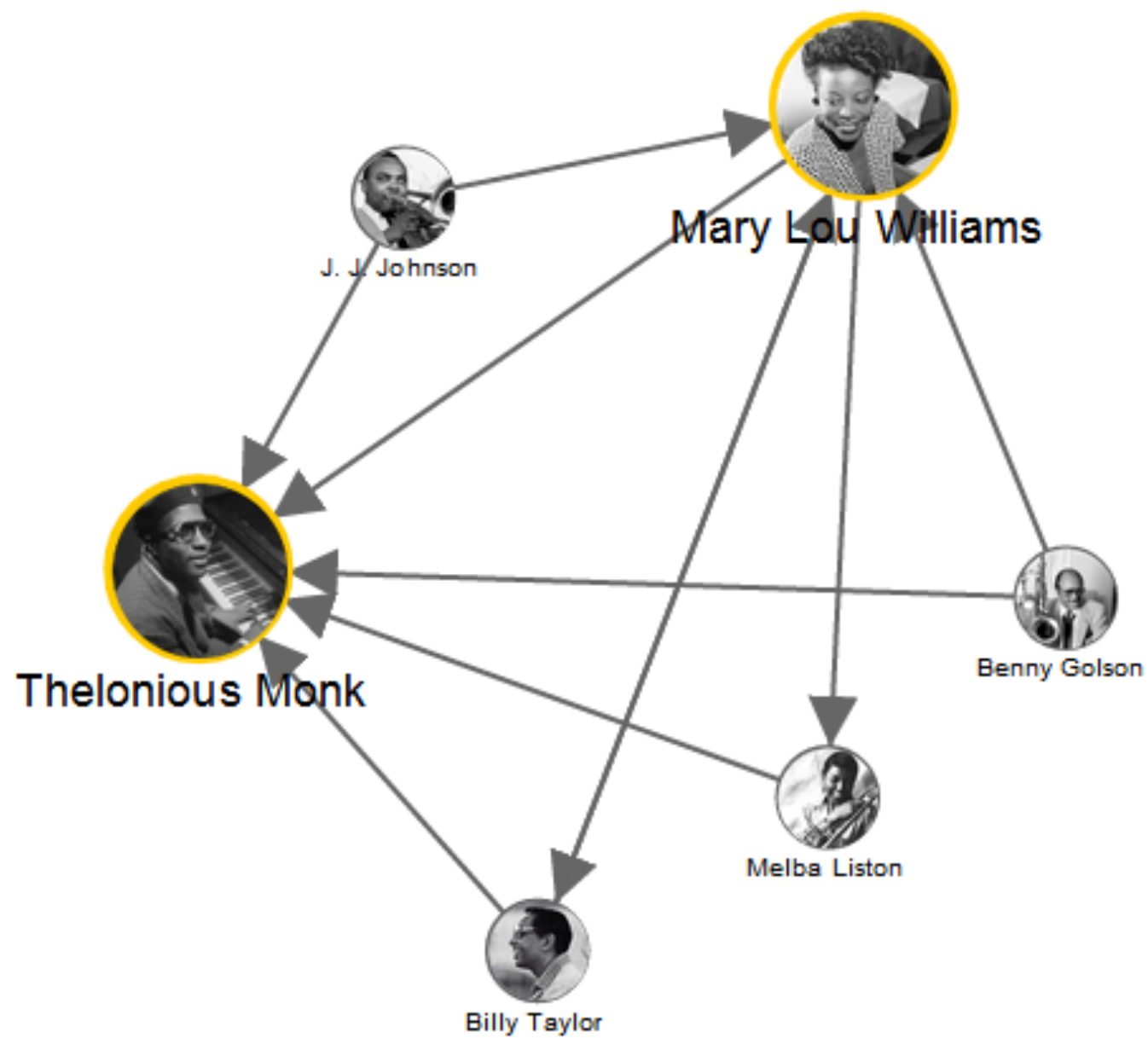
going to teach you something. " He showed me runs. Later on after I met Count Basie and Art Tatum, Buck showed me a run that Art Tatum - it was his famous run. He made it from top to bottom and Buck had taught me that run. He said, "Now when you get in front of Count Basie and Art Tatum, you make it like this," and he turned it around. One night I was jamming with Art Tatum. Art played and I was playing so I played this run that Buck had taught me and Art Tatum said, "Hey, what's that? Play it again. " For about 3 or 4 years he and Count Basie were making this run the wrong way. That's the type of musician Buck was. He'd show me something but he didn't want me to play it when they were around, 'cause he didn't want them to learn it. They came around and would hear me turn it around and make it some other way.

③ Interactive Visualization Tool



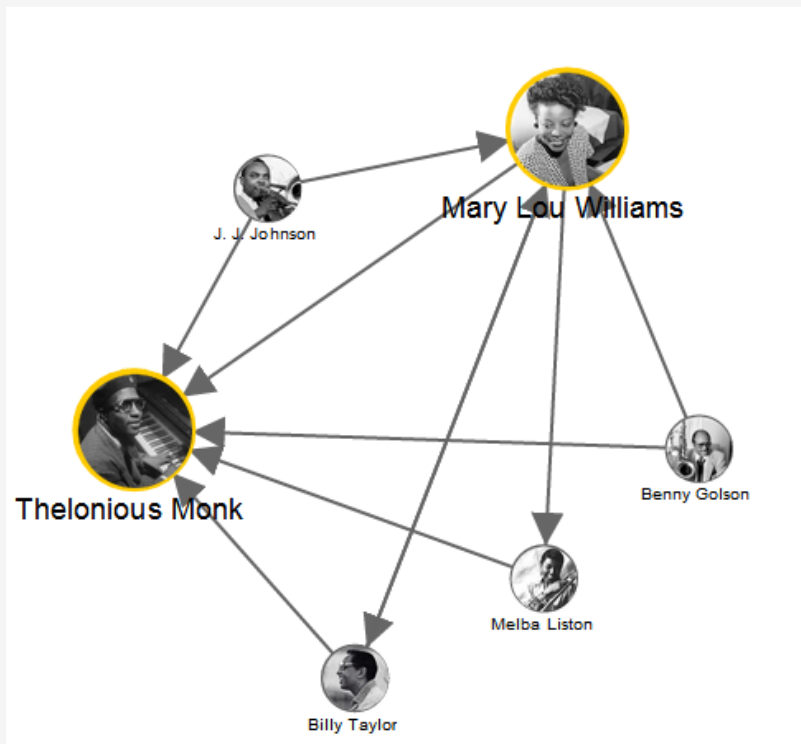
<http://linkedjazz.org/network/>





Machine + Human-Driven Approach

Automation and human curation



Automated techniques used to generate a unspecified social network.

Crowdsourcing approach to help reliably identify the nature of the personal and professional relationships between people.

④ Crowdsourcing Tool

The screenshot shows a web browser window with the URL http://linkedjazz.org/52new/work/Danny_Barker. The page title is "Linked Jazz 52nd Street". The main content area displays a transcription of an interview with Danny Barker about Cab Calloway. The transcription is as follows:

Practicing?

Beating. Yeah, they'd be beating. Paul Barbarin, he was the oldest. Paul Barbarin would be beating. He was doing . . . After I joined Cab Calloway's band, and Cozy Cole would stay in the dressing room all day, practicing ratamacues, flamamadiddles, flama- ramadiddles, all them kind of drum movements, and I'd look at him. Everybody [? (inaudible)]. I heard my uncle. I had four uncles. All of them played drums. They was doing that [expletive deleted]. But doing it with a feeling, not just a military thing like Cozy Cole was doing. Cozy Cole had a rubber pad in the room, you know, the drum pad, and beat that thing all day after he'd get off. I never saw him go out and have dinner. He stayed in the dressing room. I think that must have killed him, because you don't play a show all day and you get off the show and you go in the dressing room and rehearse that hour and a half you have off. When is he going to eat? [? (inaudible)] Maybe he's taking some kind of pills that was a dinner. A after-dinner pill and before-dinner pill or something. So that wasn't nothing new to me, because I had these two great drummers, my two uncles. Louis . . . and Lucien Barbarin was great. He was a great drummer too. He had more showmanship than Paul Barbarin.

On the left side of the interface, there is a list of jazz musicians with their profile pictures:

- Andrew Brown
- Teddy Bunn
- Cab Calloway
- Benny Carter
- Sid Catlett
- Big Sid Catlett
- Papa Celestin
- Oscar Celestin
- Doc Cheatham
- Charlie Christian

On the right side, there is a section titled "Based on this text, how would you describe this relationship?" with several buttons for selection:

- Knows of
- Has met
- Acquaintance of
- Close friend of
- Collaborated with
- Influenced by
- Mentor of
- Skip
- Add Comment

Below the buttons, there is a progress indicator showing "14% Complete!" and a network diagram with nodes and connecting lines. At the bottom right, there is a link that says "What is this?"

LINKED JAZZ



*Revealing the relationships
of the jazz community*

Louie Bellson



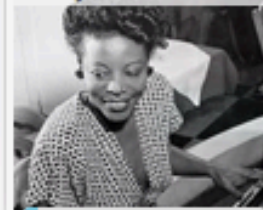
Delfeayo Marsalis



Stanley Kay



Mary Lou Williams



Charles McPherson



Abbey Lincoln



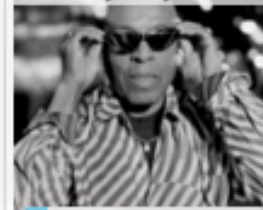
Danny Barker



Milt Hinton



Roy Haynes



Phil Woods



Harold Ousley



Jimmy Lewis



Buster Williams



Leslie Johnson



Clark Terry



Joe Williams



Benny Powell



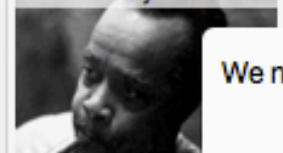
Billy Taylor



Benny Waters



Buddy Tate



We need y

LINKED JAZZ 52ND STREET

JAZZ

52nd ST

Harold Ousley talks about *Monty Alexander*

(1 of 1 mentions)

Transcript Source

Monty Alexander

Ammons

Armstrong

Basie

Benson

Bryant

Burnett

Cole

Coleman

Coltrane

Davis

The mayor at that time.

(Interviewer)

Was the mayor at that time. And the bus was on strike, the taxis were on strike, the subway. I had to walk from 95th Street all the way down to 31st Street. We were working in a club in a building down there. And then I worked other jobs around New York City with him. So that was a great experience. We had a lot of wonderful musicians in that band, George Coleman, the other saxophonist, and me. But they had a lot -- it was a good experience, wonderful. You note one thing, you begin to -- that's another level on the business because you're playing in venues that you don't get a chance to be in when you're trying to get to places. You know it's the top level basically. Carol Burnett had a party out in California that the band was invited to. So everywhere that Count Basie went it was a top place. Same way with Lionel Hampton. So you get to experience that and meet people and just see what that setting is about. And it's a wonderful experience.

(Interviewer)

And gosh, you made quite a bit of music with Jack McDuff.

(Interviewer)

Oh yeah. Brother Jack McDuff and I met in Chicago because he lived there at the time. And he had a small band that we used to work with and rehearse. So that was my first time playing with Brother Jack McDuff. And then when I came to New York and Brother Jack McDuff came through I was affiliated with a gentleman named Lew Futterman that had a publishing company. So he would record a lot of the songs in the publishing company. And so Brother Jack McDuff recorded about three or four songs of mine, and then I recorded some other music. I had quite a few other songs that got recorded.

(Interviewer)

Yeah, you've done quite a bit of writing. Do you sit at a keyboard when you write? Or how does it evolve?

(Interviewer)

No, I write from a horn. I'll hear a song and when I hear it, if I feel good or get that feeling about it then I go to my horn and play it and then put it on tape so I don't forget it. And then just kind of develop it from that point. Because a lot of times a song will just keep coming back to me, you know, and so I may write it and it may take me maybe, instead of writing it in one day or one sitting it is from time to time and I get little [redacted] and then I get the completeness of the song. And then if it's [redacted]

(Interviewer)

Knows

Has Met

Acquaintance of

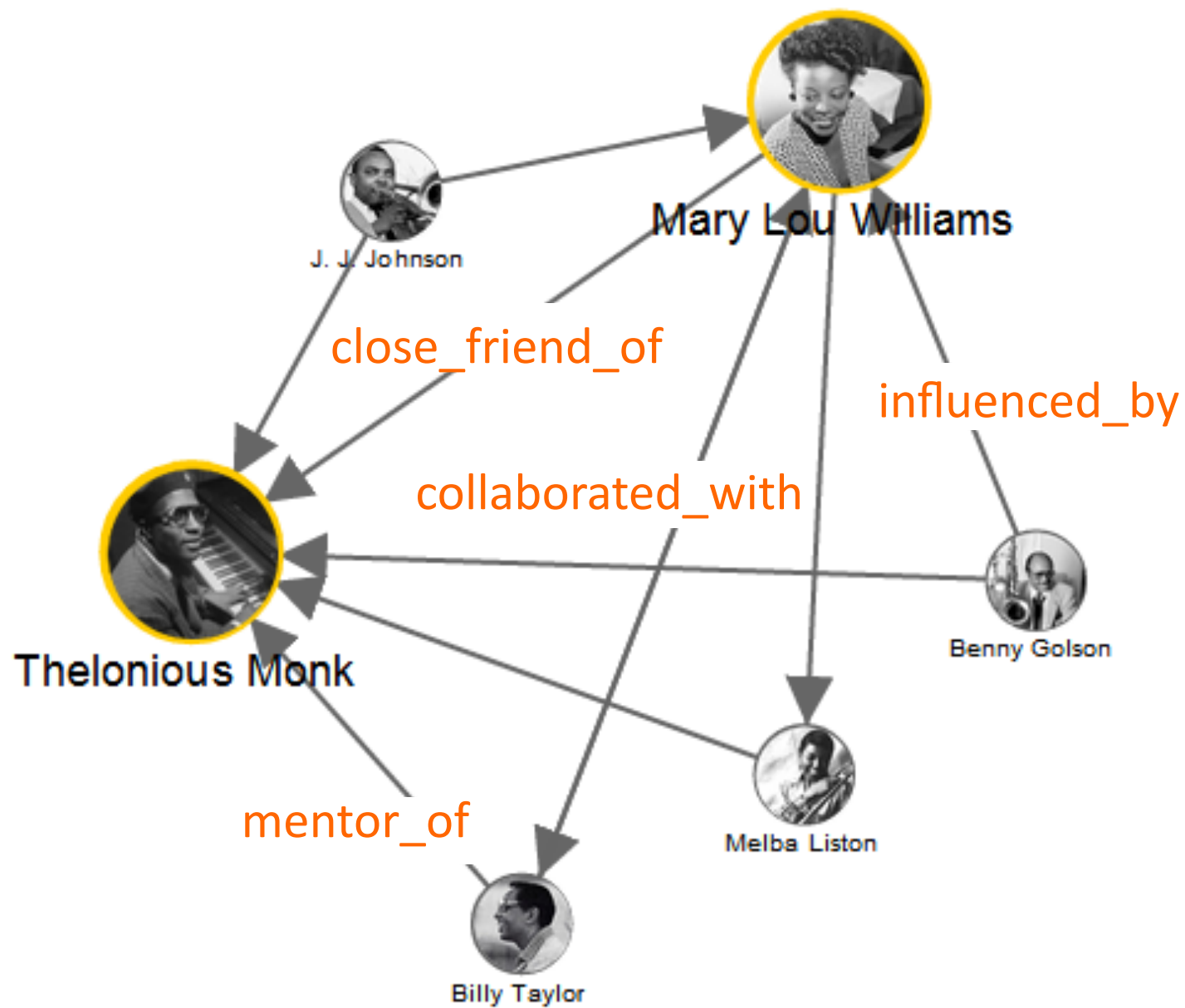
Close Friend of

Collaborated with

Influenced by

Mentor of

What is this?

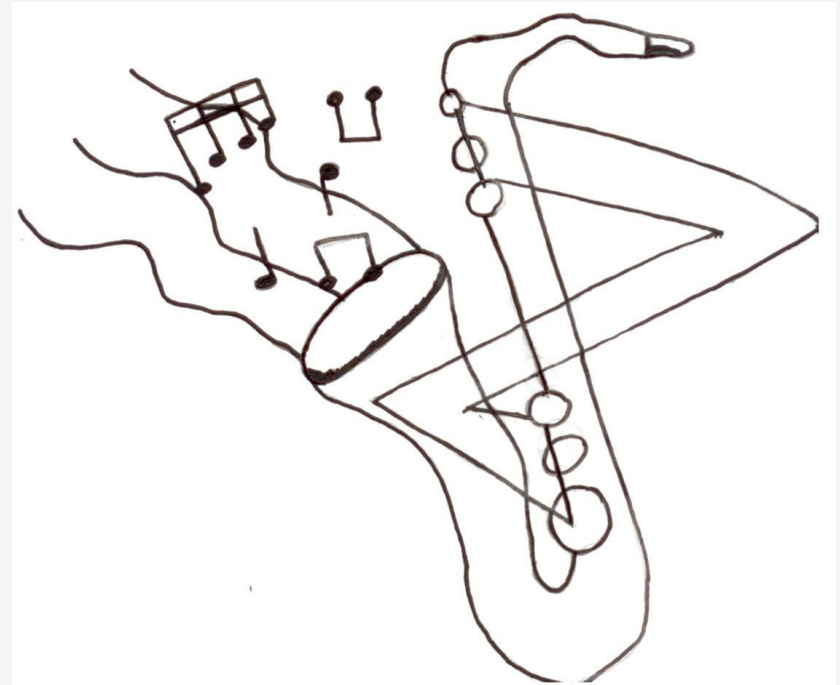


ONGOING AND FUTURE WORK

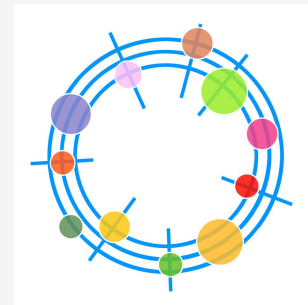
LINKING NETWORKS OF **PEOPLE** TO NETWORKS OF **INFORMATION**.

- Mashups with external datasets (bibliographic and domain specific, e.g., discographies)
- BEBOP BOX for contextual data
- Wikipedia Edit-a-thons
- Educational bottega

All tools are released
as open source
projects



Mash Up Our Data!
LinkedJazz.org/api



THANK YOU Questions?

Cristina Pattuelli
mpattuel@pratt.edu
@cristinapattuel



Linked Jazz Team

<http://linkedjazz.org/>

