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A HYPERMEDIA GUIDE TO
JAZZ APPRECIATION,
BEGINNINGS TO CHICAGO

DOCTORAL DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of The Ohio State University

By

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1996

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ABSTRACT

Since the development of the CD-ROM, computer users have been able to access vast quantities of information; they now have the ability to link this information with recorded music. There have been many such links between computer programs and classical music (i.e., music from the Western European tradition), giving the computer user insights into the compositional process of masters such as Bach, Beethoven, Mozart, and Stravinsky. Through these programs one can learn about the composer, become familiar with a specific musical composition, learn about the instruments playing the music, and listen to a high-quality recording simultaneously.

Unfortunately, no jazz appreciation program in this genre is available to the public. Yet, jazz is a truly American art form, and it is imperative that students become familiar with its elements, styles, and innovators.

My doctoral document — a computer program that facilitates scholarship in the areas of jazz history and jazz performers — is a partial remedy for this situation. My program is the first to use both hypermedia and CD-ROM technology in conjunction with jazz appreciation. This document encompasses the history of jazz from its beginning to the Chicago Style (circa 1930). It is coordinated with Disk 1 from the compact disc version of the Smithsonian Collection of Classic Jazz. Future versions of this program will include the styles of jazz after 1930 and will incorporate the remaining four compact discs of the collection.
Hypermedia allows users to access the information in whatever order they desire so that they can focus on only those elements that specifically interest them. While reading, they are able to listen to a pertinent performance by a jazz master via a compact disc from the *Smithsonian Collection of Classic Jazz*. By using a compact disc as the audio source instead of the audio output capabilities of the personal computer, which are variable and often times have a lower sound quality than that of a CD-ROM disc drive, the user is assured of high-quality listening examples to accompany the on-screen text.
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Finally, I would like to thank my parents, Burton and Muriel, my wife Deb, my sisters Heather and Alisha, and my brother-in-law Kevin for their love and support. My family has always been a source of inspiration for me. Without my parents’ encouragement and active participation in my musical education from the very beginning, I might never have realized my love for music.

I lovingly dedicate this work and my dissertation composition to my parents.
VITA

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PUBLICATIONS

Sylvern, Craig. “Jazz Meets Technology.” The Association for Technology in Music Instruction International Newsletter, May 1994

Sylvern, Craig. “David Maslanka: the sound allows you to dream.” The Saxophone Symposium, Fall 1988.

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CHAPTER I
INTRODUCTION

This program is intended to serve as an introduction to jazz history, much the same as a course in world music appreciation is intended as an introduction to the music of different cultures. Its audience is any person who would like to learn about jazz, or any person who would like to learn more about jazz. It is not meant to be an exhaustive study of jazz performers or jazz styles. If, after using this program, the user wishes to conduct further research on a particular topic, he or she can consult the Reference List for other source readings.

The *Smithsonian Collection of Classic Jazz* was chosen as the audio source material for two reasons. First, it is a jazz anthology available in a compact disc format. This is crucial because currently, the compact disc format is the only high-quality audio format controllable from a personal computer. Second, it is a jazz anthology that is well known and easily found.

Selecting the Smithsonian Collection introduced certain limitations, such as the recorded selections available to the user. Because many of the world's best known jazz historians participated in the selection of the recordings used by the Smithsonian Institution, this author considered it an acceptable limitation, especially in view of the scope and intended audience of this project.
This program, as it is presented to The Ohio State University, can be considered a prototype. The final version will cover the history of jazz up to the present day and will use the entire Smithsonian Collection. It is the hope of this author that the program and all the musical examples will be combined onto one CD-ROM, thereby giving the user the same aesthetic experience without the need to switch discs during program operation. In addition, the final version will contain suggestions for further research, a more extensive discography, and examples of some basic jazz forms (e.g., blues, "Rhythm changes"), taking full advantage of the multimedia and hypermedia capabilities of the personal computer.
CHAPTER 2

USERS MANUAL

2.1 INSTALLATION

This computer program is compatible with all Apple Macintosh computers. It will not run on DOS or Windows-based personal computers. Audio excerpts are played from Compact Disk I of the Smithsonian Collection of Classic Jazz.

To begin, insert the diskette labeled “Jazz Appreciation” into the floppy drive. A window containing the following icon should appear:

![Jazz Appreciation icon](image)

**Figure 2.1** Self extracting icon.

Double-click on the above icon and when the File/Save dialog appears, choose the destination for the program files to reside in and click the Save button.(see Figure 2.2).
After the files are extracted you will see the Jazz Appreciation folder in the destination you chose.

2.2 LAUNCHING THE PROGRAM

Locate the Jazz Appreciation folder and double-click to open it. After the folder is opened, the *Jazz App. - Menu* icon should be in the center of the window (see Figure 2.3). If it is not, use the horizontal and/or vertical scroll bars to locate the icon. Once the icon is located, double-clicking it will launch the Jazz Appreciation program.

![Jazz App. - Menu icon](image)

Figure 2.3 Jazz App. - Menu icon.

2.3 THE MAIN MENU

After the program is launched, the bibliography screen will appear and there will also be a note informing the user about the program's detection of a CD-ROM drive. If a drive is detected, then listening to musical examples will be possible (see below). If a CD-ROM drive is not detected, then the user will not be able to listen to the musical examples.
Click on the text *Click here to continue* to proceed to the Main Menu. After the Main Menu appears there are four clickable buttons. To proceed to the section entitled *Beginnings to Chicago*, click on its button (see Figure 2.4). To proceed to the discography of musicians covered in the program, click on its button (see Figure 2.5). To get help on this screen, click on the Help button (see figure 2.6). To exit the program, click on the Exit button.

Figure 2.4 Beginnings to Chicago button.

Figure 2.5 Discography button.

Figure 2.6 Help button
2.4 BEGINNINGS TO CHICAGO

This section is divided into three subsections: People, Instruments, and Styles. To go to the People subsection, click on its button (see Figure 2.7), then click on the name of an individual to proceed to his/her biography.

![Image](Image)

Figure 2.7 People subsection button

2.4.1 PEOPLE SUBSECTION

Each screen of this subsection has several buttons for navigation and hyperlinks. Use the Menu button to return to the Main Menu (see Figure 2.8). The Return button (see Figure 2.9) links to the initial choice page of the People subsection. To the right of the Return button is the Name box (see Figure 2.10). Click and hold the triangle to the right of the name and a popup menu will appear. This popup menu allows the user to select another biography without the need to return to the initial choice page. The Discography button (see Figure 2.11) takes the user to a selected discography of the individual featured on the current screen. If there is a CD-ROM driver (either internal or external) connected to the user's computer, the CD button will be enabled (see Figure 2.12). If it is enabled, clicking on it will bring up the CD control palette (see Figure 2.13). The palette is equipped with standard CD buttons allowing the user to play, pause, and stop an audio selection, as well as eject a mounted CD.
Figure 2.8 Biography screen, Menu button.

Figure 2.9 Biography screen, Return button.

Figure 2.10 Biography screen, Name box.

Figure 2.11 Biography screen, Discography button.

Figure 2.12 Biography screen, CD button.
If the user clicks on the play button, one of two results occurs. If there is more than one audio excerpt pertaining to the biography currently on the screen, then a dialog box listing all the possible excerpts will appear. Click on one of the selections and then click the OK button to hear the selected audio excerpt. Once the excerpt is playing, click on the stop button to stop the audio output. To pause the excerpt temporarily, click on the pause button. To resume playing, click once more on the play button. The audio palette contains the standard close box so that the user can remove the palette from the screen if desired. The palette can be moved by pointing to its border and holding down the mouse button while moving the mouse.

If only one excerpt is associated with the biography on the screen, that excerpt will begin to play after the play button is clicked. A box identifying the audio excerpt will appear briefly at the bottom of the screen.
If the biography spans more than one screen, previous and next buttons (see Figure 2.14) will appear at the bottom right and bottom left corners of the biography area.

Figure 2.14 Previous and next buttons.

2.4.2 INSTRUMENT SUBSECTION

This subsection behaves in much the same manner as the People subsection. It may be accessed in two ways: (1) from the main screen of the Beginnings to Chicago section, or (2) by clicking on the Return button (see Figure 2.9) from either the People or Styles subsections, then clicking on the Instrument subsection button (see Figure 2.15). The subsection contains the same buttons as the People subsection, with the exception of the Discography button (see Figure 2.11), and their function is identical.

Figure 2.15 Instrument subsection button.

2.4.3 STYLES SUBSECTION

This subsection behaves in much the same manner as the People subsection. It may be accessed in two ways: (1) from the main screen of the Beginnings to Chicago section, or (2) by clicking on the Return button (see Figure 2.9) from either the People or Instrument subsections, then clicking on the Styles subsection button (see Figure 2.16).
The subsection contains the same buttons as the People subsection, with the exception of the Discography button (see Figure 2.11), and their function is identical.

Figure 2.16 Styles subsection button.

2.4.4 HYPERTEXT LINKS

On many of the screens in all three subsections there are names, words, and numbers that have a gray underline (see Figure 2.17). These are hypertext links. By clicking on one of these links the user will be taken to the screen associated with that link. For example, if the name Louis Armstrong appears with a gray underline, clicking on it will take the user to Louis Armstrong’s biography.

Figure 2.17 Hypertext link.

If the hypertext link is a number, it corresponds to a footnote and clicking on it will bring up the footnote window associated with that number.

2.5 DISCOGRAPHY

From the Main Menu click on the Discography button (see Figure 2.5) and the Discography screen will appear. At that point the user can click on a name to view a selected discography of that individual or return to the Main Menu via the Menu button (see Figure 2.8).
2.6 EXITING

To exit the program, click on the Exit button from the Main Menu. If the Main Menu is not the current screen, then clicking on the Menu button will take the user to it.
LIST OF REFERENCES


