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**THE ONLINE TROMBONE JOURNAL: A CASE  
STUDY OF CREDIBILITY, ACCESSIBILITY, AND  
PERMANENCE IN ELECTRONIC JOURNAL PUBLISHING**

**A DISSERTATION  
SUBMITTED TO THE GRADUATE SCHOOL  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE  
DOCTOR OF ARTS  
BY  
RICHARD B. HUMAN, JR.  
DISSERTATION ADVISOR: DR. PETER MCALLISTER**

**BALL STATE UNIVERSITY**

**MUNCIE, INDIANA**

**MAY 2001**

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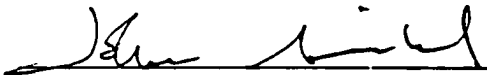
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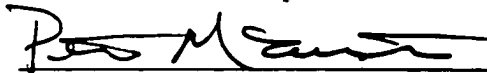
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## ABSTRACT

The purpose of this study is to answer the question: How does the *Online Trombone Journal* address the issues of credibility, accessibility, and permanence in the publishing of an electronic journal?

Documents from the *Online Trombone Journal* were examined in order to discover what specific methods are in place addressing credibility. Issues of prominent brass-related print journals were examined in order to locate article citations. Interviews were conducted with authors who are published in both an established print journal and the *Online Trombone Journal*. The *Online Trombone Journal* was searched for in both standard print indices and also on-line search engines in order to determine accessibility. To investigate permanence, on-line documents at the *Online Trombone Journal* concerning archiving were investigated, and an interview conducted with the publisher.

The existence of a Review Board at the *Online Trombone Journal*, as well as standard guidelines for the review process indicates that credibility is addressed through peer-review of articles. Research showed that articles in the *Online Trombone Journal* have not yet begun to appear in other scholarly resources.

In the area of accessibility, the content of the *Online Trombone Journal* is not yet indexed in standard music indices. The *Online Trombone Journal* does rank very high in searches using the term "trombone" on Internet search engines.

Addressing permanence, research shows that apart from visiting the *Online Trombone Journal* web site, there is no other method for accessing its content. The

publisher of the *Online Trombone Journal* indicates that a CD-ROM of all articles will be published and distributed to libraries and collection agencies in order to address the issue of permanence.

The *Online Trombone Journal* has done an effective job of addressing the concerns of credibility and accessibility in on-line journal publishing. Permanence, an ongoing concern for all e-journals, is a concern to the publisher, and will be addressed in the near future.

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**To**

**Richard Human, Sr., my father**

**Catherine Edwards, my mother**

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## CHAPTER I

### INTRODUCTION

#### **Background of the Problem**

Ever since the *Philosophical Transactions of the Royal Society of London* appeared in print in 1664, the research journal has been a primary vehicle for scholarly communication (Glass, 1999). From that time to the present day, articles have been published in professional print journals in order to disseminate the new ideas and investigative findings of learned societies (Martin, 1993; Muñoz, 1999). While advances have been made in every area of knowledge since the first academic journal appeared in 1664, a reader in the year 2001 browsing a journal from the late nineteenth-century would find themselves in very familiar environs (Glass, 1999).

Today, as articles wait in line for peer-review, editing, type-setting, proofreading, and finally publishing and dissemination, submission-to-dissemination delays of twelve to twenty-four months are the norm (Natriello, 1995). For some fields these delays can render the information contained in journals irrelevant (Roberts, 1999).

Most professional organizations publish a journal at regular intervals and, depending on the field, these journals can cost libraries hundreds or thousands of dollars per year. Many libraries devote as much as 80 percent of their materials budget to the purchasing of currently stocked serials, leaving little funds for monographs, proceedings,

and the acquisition of new titles. An unbalanced concentration on maintaining on-going subscriptions leaves libraries holding less and less of the materials their patrons need to access, and relying more on Inter-Library Loan, which can leave a patron waiting two-three weeks for the needed material (Glass, 1994). In "Literature Lost: the Case for Electronic Publishing in the Profession," editor James E. LaPorte makes another point concerning the limitations of print journals:

The quantity of the scholarship that we let fall through the cracks each year is substantial. While we manage to preserve some literature in the few journals published by and for technology education, these articles represent only a small portion of the breadth of scholarship in the field. The actual number of articles published in our research journals is exceedingly small. What becomes of other ideas and "new knowledge" that are not published in these few journals? By and large, the ideas are lost forever (LaPorte, 1996).

Publication delays, materials expense, and limitation of space for worthy research are all grave concerns with print journals. One alternative to the use of print journals is electronic publishing. In the early 1990's, the economics of publishing and communications across long distances were undeniably changed with the emergence of the Internet and standardized protocols to send information from one personal computer to another (Glass, 1999). Steven Harnad, a scientist at the Princeton Science Laboratory, states in his "Subversive Proposal" (an E-mail message to a group of colleagues):

But today there is another way, and that is PUBLIC FTP: If every esoteric author in the world this very day established a globally accessible local ftp archive for every piece of esoteric writing from this day forward, the long heralded transition from paper publication to purely electronic publication (of esoteric research) would follow suit almost immediately. The only factors standing in the way of

this outcome at this moment are (1) quality control (i.e., peer review and editing), which today happens to be implemented almost exclusively by paper publishers, and (2) the patina of paper publishing which results from this monopoly of quality control (Harnad, 1992).

There exist now the readily available technologies to allow the work of scholars to be shared almost instantly with literally a ten-fold or hundred-fold more persons than through the use of print journals (Glass, 1999). Electronic publishing enjoys many advantages over print publication: increased speed in peer-review and publication process; the capability for building knowledge collaboratively and with timely response among authors and readers; possible acceptance by editors of more articles; lower production and delivery costs; use of different models for format during publication; use of sophisticated search strategies and software; and distribution and correspondence not limited by time or geography (Collins, 1994; Glass, 1993, 1999; Langshied, 1992; LaPorte, 1996; McMillian, 1991; Natriello, 1995; Odlyzko, 1994, 2000; Okerson, 1991; Shamp, 1992; Smith, 1991).

Electronic publishing does have its weaknesses. These weaknesses are in those areas which traditional publishing has its greatest strengths: credibility, accessibility, and permanence (Collins, 1994; Widzinski, 1997). For a journal to fulfill its purpose as the record of scholarly thoughts and practice, it must be perceived to be credible by both authors and readers. Credibility can be addressed and measured in several ways. Most common and accepted of these measures is peer-review (Collins, 1994). Another method used to judge the credibility, or quality, of a journal is citation analysis (Sweeney, 2000). A third measure of credibility, although not so closely tied to the perceived quality of the



journal, is whether or not the contents of the journal are indexed by the standard sources such as OCLC, or in the case of journals relating to music, the Music Index or International Index of Music Periodicals.

A journal must be accessible to the person towards whom its contents are directed (Berge, 1996). Knowing that there is an electronic journal (e-journal) in a particular field is one matter, but locating that e-journal is another. Few e-journals are indexed in common sources, making them harder to find (Manoff, 1992; Collins, 1994). In terms of accessibility, how a journal is delivered is another important consideration. With myriad technologies available such as file transfer protocol (FTP), news groups (USENET), E-mail, and the World Wide Web (WWW), an organization must decide which mechanism is best suited to its readers, and which mechanism would attract the type of authors it would prefer to publish.

Reliability in the archiving of e-journals, or permanence, must be attained before a considerable body of scholars will contribute substantial work to electronic publications. Libraries, publishers, and other institutions archive print journals so that if a publisher were to go out of business the back-issues would still be available to scholars and readers. There are currently fewer such options available for archiving e-journals.

In order for scholarly communications to remain valuable to the intellectual and investigative community, the areas of credibility, accessibility, and permanence must be addressed. These are vital topics that will be examined further in this study.

### **Need for the Study**

In the development of an e-journal it is imperative that the previously discussed issues of credibility, accessibility, and permanence be addressed. How any e-journal handles the issues of credibility, accessibility, and permanence are vital to its acceptance by the academic community and the attraction of quality material for publication. These three areas form the basic foundation for the success of any scholarly endeavor.

In September 1996 a new e-journal began in the form of the *Online Trombone Journal*. The *Online Trombone Journal* is a peer-reviewed e-journal published exclusively on the World Wide Web. The *Online Trombone Journal* has attracted substantial publication in the areas of trombone performance and pedagogy and offers authors the opportunity to have their articles reviewed by a Review Board. The continued growth and acceptance of the *Online Trombone Journal* by the academic community will be dependant on the methods by which it addresses the issues of credibility, accessibility, and permanence. A study is needed to investigate to what extent the *Online Trombone Journal* currently addresses these issues. Based on these findings, future change initiatives can be implemented to further address the issues of credibility, accessibility, and permanence.

### **Purpose of the Study**

The purpose of the study is to answer the following research question: How does the *Online Trombone Journal* address the issues of credibility, accessibility, and permanence in the publishing of an e-journal?

Credibility, defined as “the quality, capability, or power to elicit belief,” is vital to the scholarly resource. The extent to which a resource is viewed as credible will determine the level of scholarship it attracts, and whether or not that scholarship is used to form the basis for future investigations. Whether or not the resource is accessible, defined as “easily approached or entered,” will have an important effect on whether the information in a resource is available for both scholars and the casual reader. Finally, the permanence, or the ability to remain “without essential change,” allows the resource to provide the longer view on the important topics in its area. These three qualities, taken separately, are most important to the formation of a scholarly journal. Addressed as a group, the qualities of credibility, accessibility, and permanence work together to form a solid foundation for the dissemination of important ideas and investigative findings of learned persons.

### **Research Sub-questions**

In order to investigate the areas of credibility, accessibility, and permanence as they apply to the *Online Trombone Journal*, the following research sub-questions will be addressed:

#### Credibility

1. What quality control measures has the *Online Trombone Journal* instituted to ensure that well-conceived and high-quality articles are attracted and published?
1. Are articles or columns published in the *Online Trombone Journal* cited in other credible sources?

1. How do authors who have published in both print journal and the *Online Trombone Journal* compare the two mediums in terms of credibility and gaining academic or professional rewards?

#### Accessibility

1. Is the *Online Trombone Journal* listed in standard search sources such as OCLC; or in standard on-line search engines?

#### Permanence

1. How are back-issues or previous articles of the *Online Trombone Journal* made available for retrieval; and what plans have been made, if any, for distribution of archived materials to standard collection organizations such as the Library of Congress or university libraries?

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### **Scholarship**

Scholarship is made possible by the creation and distribution of written or printed records that allow the communication of ideas and information between interested persons (Glass, 1999). Scholars and scientists publish for two main reasons: communication and professional advancement (Harnad, 1992). A scholar's desire to advance the state of general knowledge in a specific field is the hallmark of research, and communication of questions, methods, and results informs peers of current thinking and research (Collins, 1994; Sweeney, 2000). In many academic and professional settings, advancements and rewards are directly tied to the quality and quantity of publication (Collins, 1994). The publisher of scholarship adds to this process in several important ways including important functions such as quality control through careful editing and peer review, and also accessibility through design, marketing, and distribution of the journal (Collins, 1994).

## **Print Journals**

Print journals are expensive to publish and distribute (Shamp, 1992). Publishers point towards such areas as cost of paper, exchange rates, and touting the fact that they are "...filling a growing demand for space to record the exponentially expanding..." body of common knowledge when justifying these costs (Collins 1994). In a review of the development of scholarly publishing in the United States. Tenopir and King (1997) present evidence showing that the average institutional price of a scholarly journal subscription has increased from \$39 in 1975 to \$284 in 1995, a factor of 7.3 in just twenty years. Based on these figures, Tenopir and King conclude that: "It is clear that traditional scholarly publishing is in serious economic difficulty." The current model, in which a university-supported faculty member produces scholarship, gives it to publishers in return for the honor of being published, and then the university purchases this research back, is quickly becoming too expensive to support (Glass, 1999).

The expense of editors, design, and review, which factor in to the high costs of journal subscriptions, may also be having a direct effect on research itself. Collins (1994) states that not only do "economic factors have a limiting effect on the size of a print journal, but that these limitations also...limit the number of articles published and the content of those articles." Research that shows no significant result, or a negative result, might be set aside for that which provides positive results.

Another limit to traditional print publishing is the lengthy time delay between research completion and publication. Researchers desire timely feedback to their work (Harnad, 1992). Traditional print journals lack the ability to provide immediate peer interaction and communication between authors and readers. Collins (1994) states that

delays of a year or more are commonplace between article submission and publication, if publication is granted at all.

Finally, most commercial publishers lag far behind the university or research institution in incorporating advanced methods for data integration and storage. While there is a large amount of information in their archives, it is not easily searchable or categorized (Glass, 1994).

### **E-journals**

E-journals can be defined as “any serial produced, published, and distributed via electronic networks such as Bitnet or the Internet.” The following advantages are commonly associated with e-journals (Collins, 1994; Glass, 1993, 1999; Langshied, 1992; LaPorte, 1996; McMillian, 1991; Natriello, 1995; Odlyzko, 1994, 2000; Okerson, 1991; Shamp, 1992; Smith, 1991):

1. higher rate of acceptance of articles;
1. increased speed in the peer review and publication process;
1. the capability for building knowledge collaboratively and with timely response among authors and readers because of the interactive nature of the medium;
1. possible acceptance by editors of more articles;
1. lower production and delivery costs;
1. use of different models for format during publication;
1. use of sophisticated searching and categorization strategies; and
8. distribution and correspondence not limited by time or geography.

Usage of electronic forms of scholarly information has typically been growing at 50 to 100 percent per year while print usage has shown little change (Odlyzko, 2000). This is a trend that is bound to continue, and, as Information Services expert S. Stevens-Rayburn stated, "...in this new electronic age, if it isn't on-line, for many purposes it might as well not exist (1998)." Clifford Lynch, in the same document, is quoted as stating:

...there's a sense in which the journal article prior to the inception of that electronic abstracting and indexing database may as well not exist, because they are so difficult to find. Now that we are starting to see, in libraries, full-text showing up on-line, I think we are very shortly going to cross a sort of critical mass boundary where those publications that are not instantly available in full-text will become kind of second-rate in a sense, not because their quality is low, but just because people will prefer the accessibility of things they can get right away (1997).

### **Three concerns with e-journals**

When considering the decision to form a new journal, one must consider three important functions that print journals serve: credibility, accessibility, and permanence (Collins, 1994; Bailey, 1992; Harnad, 1990; Manoff, 1992; Okerson, 1991; Shamp, 1992). One can easily see where these three areas are of utmost importance to both the scholar and the reader. For any new e-journal to have a chance at developing into a respected and effective resource in its field, the publisher of the journal must address these three issues thoroughly.



## **Credibility**

The credibility of an academic journal comes largely from the reader's perceptions of the validity of the peer-review process (Berge, 1996; Sweeney, 2000). Factors influencing the perception of credibility include the citation of that journal's articles in other research and the willingness to pass on articles to colleagues.

The issue of credibility is important for two major reasons. First, the perceived credibility of the journal will be paramount to the author when he decides whether or not to submit articles to the journal. Does the journal reflect the community of scholars of the type the author would want to be associated with? Equally important is that tenure and promotion committees choose to accept or reject publications by a faculty or professional in small part due to the reputation and perceived quality of the journal in which it appears (Berge, 1996). Credibility is vital not only to the present contributors who need to have their work taken seriously by their institutions' review process, but also to promote the continued stream of high-quality manuscripts for peer-review and possible publication (Widzinski, 1997).

A survey done by the American Society For Information Science resulted in the following view about electronic publishing:

Without a doubt, one of the biggest barriers to scholarly electronic publishing concerns promotion and tenure criteria and the committees that use them. While the manifest purpose of scholarly publishing is for scholars to disseminate their work to advance knowledge, most scholars want to do so in a way that derives the most benefits for them, including advancement in their field and at their institution (Berge, 1994).

Credibility is the heart of a research or academic journal. Collins (1994) and Bailey (1992) have stated that some of the larger concerns in regards to e-journals and credibility are:

1. E-journals do not carry the same weight as print journals in academic credit and advancement decisions;
2. E-journals are neither accepted nor supported by universities because e-journal publishing efforts may not be recognized as an official university activity; and
3. The peer interest that generates the authorship and readership of print journal may not exist.

More current thought indicates that publication in electronic journals which exhibit characteristics comparable to those of print journals where credibility is concerned are becoming accepted in the tenure and promotion process. In a case-study investigating the citation, author perception, and usage experience of an on-line medical journal, it was discovered that, in relation to articles published in the e-journal *Pediatrics*, "tenure committees and other groups apparently looked approvingly upon online publishing," and "the content was read, cited, used successfully in tenure deliberations, and used on author curricula vitae (Anderson, et al, 2001)."

Given the existence of traditionally accepted measurements of credibility, e-journals are becoming more widely accepted as scholarly resources. In a study involving the administration at nine of the ten universities in the university system of Florida, one Dean stated:

In my mind the issue is not the medium, but rather the message. The two key parameters are (a) the extent to which the publication has undergone effective peer review and (b) the impact of the publication on the scholarly community, i.e.,

who is reading the article and to what degree is their scholarship being impacted by that work (Sweeney, 2000).

### **Accessibility**

It is a given that for a journal to be of any use, it must be accessible. Being aware of the existence of a journal on the Internet is one thing, but finding it, as Manoff (1992) states, is quite another. Even with sophisticated search engines, locating a quality e-journal is often difficult. Of equal importance to accessibility is having the proper hardware and network at ones disposal to access such e-journals.

Locating information about electronic serials is difficult because very few of them are indexed in common research services (Collins, 1994; Manoff 1992). Even if the e-journal itself is included in popular listings, most major research indices will not go through the trouble of indexing and abstracting articles of those journals until they reach a "critical mass" of content.

An additional aspect of accessibility has been addressed due to the growth of electronic resources, and the propensity for on-line publication of articles to include hyperlinks to other electronically-published materials. Concerns such as the maintenance of hyperlinks, insuring that content is accessible by both older and newer systems, and the upkeep of multimedia items are vital ones for the publisher to consider should accessibility be maintained over much time (Boyce, 1999).

## **Permanence**

Given that it is imperative for previously published articles in any given field to be available for future scholars, it is logical that the ephemeral nature of electronic documents and electronically-based resources is a source of much concern to the academic community (Wilson, 1991). Before many established and respected scholars will submit work to e-journal, there must be strong evidence that the work will be indexed and archived for retrieval in the future. The question of who is responsible for this acquisition and preservation of knowledge is a matter of contention. Does this task fall to the publisher of the proposed e-journal, or to libraries? Bailey (1992) states that, "the selection, acquisition, organization, provision, and preservation of knowledge is the domain of libraries, not computer centers." However, it is beyond the capability of any library to locate and archive the thousands of e-journals which will undoubtedly appear in each of the coming years.

Tuttle (1991) also raises the issue of security where electronic documents are concerned. While words on a printed page can not be easily changed once distributed, it is possible, and very simple, for e-journal articles to be altered days, months, or even years after publication. This is a dual-edged sword, on one hand allowing the easy correction of errors or misleading information, but on the other raising the difficulty of pinning down which "revision" of an article is being cited or referred to or referenced in later scholarship.

## CHAPTER III

### METHODOLOGY

#### **Restatement of Research Question**

How does the *Online Trombone Journal* address the issues of credibility, accessibility, and permanence in the publishing of an e-journal?

#### **Restatement of Research Sub-questions**

##### **Credibility**

1. What quality control measures has the *Online Trombone Journal* instituted to ensure that well-conceived and high-quality articles are attracted and published?
2. Are articles or columns published in the *Online Trombone Journal* cited in other credible sources?
3. How do authors who have published in both print journal and the *Online Trombone Journal* compare the two mediums in terms of credibility and gaining academic or professional rewards?

##### **Accessibility**

1. Is the *Online Trombone Journal* listed in standard search sources such as OCLC: or in standard on-line search engines?

## **Permanence**

1. How are back-issues or previous articles of the *Online Trombone Journal* made available for retrieval; and what plans have been made, if any, for distribution of archived materials to standard collection organizations such as the Library of Congress or university libraries?

A discussion of the methods used to gather data in relation to each of the research sub-questions is presented in this chapter. Where the *Online Trombone Journal* is to be accessed, it will be done from a public computer at a mid-sized mid-western public university with Internet access. The URL, or on-line address, of the *Online Trombone Journal* is <http://www.trombone.org/>. This URL will be the starting point for all investigations requiring viewing of the *Online Trombone Journal*. The reader is to be made aware that the author of this study is the Publisher of the *Online Trombone Journal*.

### **Research Sub-question 1**

To address the first research sub-question, documents from the *Online Trombone Journal* will be examined in order to discover what specific methods are in place for quality control. Such documents will include on-line instructions for referees and authors and editorial guidelines.

### **Research Sub-question 2**

To address the second research sub-question, issues of the following journals will be searched to find citation of articles or columns from the *Online Trombone Journal*:

1. Journal of the International Trombone Association

1. Journal of the International Trumpet Guild
1. Journal of the Tubists Universal Brotherhood Association
1. Brass Bulletin
1. Horn Call
1. The Trombonist (Journal of the British Trombone Association)
1. Instrumentalist

This list was developed by performing a search of Music Index for journals containing articles relating to brass instruments in general, and the trombone specifically. The Music Index search was performed at the central library of a mid-sized, mid-western public university. This list was then approved by known expert at the same institution.

### **Research Sub-question 3**

In order to gather data for the third sub-question, an interview will be conducted with five authors who meet the criteria of having been published in both an established print journal and the *Online Trombone Journal*. This interview will be conducted via telephone or E-mail. The questions asked will be divided into two groups. In the first group (Group A) general questions will deal with how the author came to learn of the *Online Trombone Journal*, and also their previous publication history. The second group (Group B) will address the author's perception of the credibility of the *Online Trombone Journal*.

#### **Group A Questions**

1. How did you hear about the *Online Trombone Journal*?
1. In addition to the *Online Trombone Journal*, what other publications do you have to your credit?

### Group B Questions

1. What factors influenced your decision to submit an article to the Online Trombone Journal?
  - 3a. Did you submit your article to other journals as well?
  - 3b. Why did you choose the *Online Trombone Journal* over other journals in your field?
1. What impressions do you have concerning the quality control methods employed by the *Online Trombone Journal*?
  - 4a. Did you receive appropriate editorial feedback from the editorial staff of the *Online Trombone Journal*?
1. Did you use your article in the *Online Trombone Journal* in support of professional advancement or rewards such as tenure or promotion?
  - 5a. Is electronic publication accepted at your institution as evidence of scholarly activity?
1. Would you rate the overall quality of the *Online Trombone Journal* as equal, higher, or not as high as traditional print journals in your field?
  - 6a. In what aspects would you say is the *Online Trombone Journal* of a higher or lower quality than print journals in your field?
1. Would you submit future articles to the *Online Trombone Journal*?

### Research Sub-question 4

In order to determine whether or not the *Online Trombone Journal* is listed in traditional search resources, the following procedures will be employed:

1. A list of standard research sources in music will be developed with the assistance of a higher education music faculty member not associated with this study, versed in research methodologies.
1. The above sources will be searched for their inclusion of the *Online Trombone Journal*. Depending on the source, inclusion will be found based on whether the



source cites article content of the *Online Trombone Journal* (in the case of an index) or cites the *Online Trombone Journal* itself as a resource (in the case of a serials collection). The approved list of resources will be searched for at a mid-sized, mid-western university.

In order to determine if the *Online Trombone Journal* is accessible via on-line searches the following procedure will be employed:

1. The author will develop a list of at least ten on-line search facilities. This list will be reviewed by three higher education music faculty not associated with this study, versed in on-line research methodologies.
1. A search will be done at each of these facilities using the following key words and phrases:
  1. "Online Trombone Journal"
  1. trombone
  1. trombone journal
  1. electronic journal
  1. online journal
1. The search of approved search engines will be done from a public computer at Ball State University. Each search engine web site will be accessed, and a simple search done on the keywords listed above. Results will be stated in terms of how highly a return ranks in the list of all results.

### **Research Sub-question 5**

In order to gather data in relation to the fifth sub-question, on-line documents at the *Online Trombone Journal* concerning archiving will be investigated. In addition, the following questions will be presented to the publisher of the *Online Trombone Journal*:

1. Are previous issues or articles of the *Online Trombone Journal* available for reading or downloading?
2. If so, what method is employed to make them available?
3. If not, are there plans to make back-issues or articles available in the future?
4. If archives are available, are they searchable, and how?
5. Is the *Online Trombone Journal* made available in any form to collection institutions such as the Library of Congress or university libraries?
6. If so, in what form are back-issues or articles available to these institutions?
7. If not, are there plans to make the *Online Trombone Journal* available to such institutions in the future?

### **Pilot Testing and Refinement of Interview Questions**

Interview questions will be refined through a pilot test involving two authors meeting the criteria described in the methodology for sub-question three. Two processes will be used to refine the basic questions. First, at the end of each pilot-test interview, each subject will be asked to fill out a questionnaire that will be made available via the World Wide Web. If requested, a paper copy will be mailed to the subject. The purpose of the study will be made aware to the authors, and then the following questions posed:

1. Were there any additional questions you would have like to have been asked?
2. Were there any questions you felt that were unclear?
3. Can you comment on the researcher's interview technique?

The second process will involve the analysis of the data collected using the methods described below to ensure that all necessary information has been collected. In addition, a review of the interviews with an experienced interviewer will be done to refine the researcher's interview and prompting techniques.

## **Collection of Data**

### **Research Sub-question 1**

The *Online Trombone Journal* will be accessed via the World Wide Web at the following URL: <http://www.trombone.org/>. Evidence of established procedures for quality control procedures will be sought.

Correspondence in the form of conversations and E-mail between the publisher, Review Board, and others will also be examined for content in relation to issues of quality control. As a method of citation, relevant electronic documents (e.g. web pages and E-mail) will be printed to verify the source, time, and date of access.

### **Research Sub-question 2**

The author will collect issues of stated journals (or copies of them) and scan reference lists, bibliographies, and works cited for references to the *Online Trombone Journal*. Since the *Online Trombone Journal* began publication in September 1996, only those issues published since that date will be examined. Published articles that do contain references to the Online Trombone Journal will be listed, and their authors contacted for permission to reprint sections or complete articles.

### **Research Sub-question 3**

Interview times will be arranged with authors via E-mail or telephone calls. Interviews will be conducted via E-mail or telephone. After completion of all interviews, a transcription of will be made of each interview. Transcript validity of telephone interviews will be established by three graduate music students who will compare the

transcripts to the recorded telephone interviews by spot-checking random (minimum of 10) sections of the interview recording and comparing them to the transcription for accuracy. Judges will be asked to determine if the line accurately reflects what is on the tape, and if not, to specify the discrepancy. Transcripts will be judged accurate if any notated discrepancies are only minor in nature; in that the meaning of the answer is deemed to be unchanged. Those interviews done via E-mail will be validated by sending a copy of the interview to the interviewee for approval, and will be judged to be accurate if the interviewee indicates that they are as such.

#### **Research Sub-question 4**

Utilizing the list of search sources developed as described in the methodology of sub-question 4, the author will perform the searches using the given keywords. The search will be done in a university library that supplies the standard search facilities. Those sources that contain reference to the *Online Trombone Journal* will be noted. As a method of citation, search results will be printed to verify the source, time, and date of access.

#### **Research Sub-question 5**

In order to collect data for sub-question 5, the *Online Trombone Journal* will be accessed at <http://www.trombone.org/>. Evidence of the availability of back-issues or archived articles will be documented by printing the list of available issues and/or articles. These print-outs will show the time, date, and source of each page as method of documentation.

Questions listed in sub-question 5 concerning the archives will be addressed to the publisher of the *Online Trombone Journal*. A higher-education music faculty member not associated with this study will attend this interview. This conversation will be recorded with a hand-held tape recorder, transcribed, and verified in the same manner as the interviews in sub-question 3.

### **Analysis of Data**

#### **Research Sub-question 1**

Data collected in reference to sub-question one will be analyzed for the presence of traditional methods of quality control. These include peer-review, the presence of an established mechanical style for the serial, standard instructions and criteria for referees to follow when considering manuscripts for publication, and the presence of qualified technical and content editors.

#### **Research Sub-question 2**

The presence of references to the *Online Trombone Journal* will be analyzed as to their quality, in which journals such references were located, and to which articles or columns to which they refer. A reference will said to have been found if an article or column from the *Online Trombone Journal* is cited in a reference list, bibliography, or list of works cited. Each occurrence in a reference list will be counted as one citation.

### **Research Sub-question 3**

Analysis of the interview questions will begin with Group A. Units of analysis for all questions will be phrases, clauses, and words. Answers to the first question will be placed into categories developed by the author. These will be: 1) from a colleague, 2) from a journal or other print source, 3) from searching the Internet, or 4) a link from another web site in the Internet. Data from question two will be used to establish the fact that the authors are published in both the *Online Trombone Journal* and at least one established print journal.

Group B questions will also be analyzed for content. Question one of Group B will be analyzed to determine whether the *Online Trombone Journal* was the author's first choice, or whether an article was submitted to the *Online Trombone Journal* in conjunction with or after rejection from another journal. If the *Online Trombone Journal* was the first choice, question 1b will be analyzed for mention of the preferred characteristics of e-journals discussed in the introduction.

Answers to question two of Group B will be analyzed for the authors' perception of the quality control methods employed by the *Online Trombone Journal* if such methods exist. Answers to questions 2a and 2b of Group B will be analyzed for specific keywords in relation to process of peer-review and editorial review. The presence of appropriate reactions by the authors in response to the questions will indicate that the *Online Trombone Journal* does employ the quality control methods discussed, and to what extent they are used effectively from the author's point of view.

Answers to questions three of Group B will be used to indicate whether or not publication in the *Online Trombone Journal* was used by authors in support of

professional advancement (tenure and promotion) at their institution. If the subject answers in the negative for this question their response for question 3a will be carefully analyzed to determine whether the medium of the Internet was the determining factor in not counting the article towards tenure or promotion, or if there were other reasons, and what those might be. This information is valuable in assessing current attitudes towards faculty publication in e-journals.

Data gathered from question 4 of Group B shall be analyzed to determine what specific characteristics of the *Online Trombone Journal* are favorable and not favorable from an author's point of view when compared to established print journals in the authors' field.

Answers to question 5 of Group B will be tabulated and then used as a means of dividing the population of authors into two groups; 1) those who were pleased overall with the quality of the *Online Trombone Journal* and would submit articles again, and 2) those who were not pleased with the quality of the *Online Trombone Journal* and would not submit future articles. If sufficient information is not gained from questions 4b of Group B, further probing questions may be used to determine specific factors that influenced an author's satisfaction or dissatisfaction. These factors will be analyzed in relation to established strengths and weaknesses of e-journals when compared to print journals.

#### **Research Sub-question 4**

Data gathered from the investigations of sub-question 4 will be analyzed for the presence of the *Online Trombone Journal* in standard search sources and on-line search

engines. The *Online Trombone Journal* will be counted as found in the resource if a search using the listed keywords returns a result referring to the *Online Trombone Journal* or content contained in the *Online Trombone Journal*.

Internet searches will be performed on a public computer station located at a mid-sized, mid-western public university using the given keywords. Standard search sources will be investigated at the central library of a mid-sized, mid-western public university.

### **Research Sub-question 5**

Data gathered for sub-question 5 will be analyzed towards establishing the existence of an archiving system for the *Online Trombone Journal*. An answer to sub-question 6 will be developed by describing what methods are used, if any, to make back issues and articles of the *Online Trombone Journal* available for readers and research institutions.

### **Interpretation of Data**

Interpretation of data from each sub-question will establish an answer to the primary research question: how does the *Online Trombone Journal* address the issues of credibility, accessibility, and permanence in the publishing of an e-journal? The data collected in each sub-question will verify the existence or non-existence of specific characteristics such as: 1) quality control methods, author's use of published articles for professional rewards, and the author's perception of the *Online Trombone Journal* as compared to established print journals, all of which speak to credibility, 2) the presence of the *Online Trombone Journal* in standard search sources and Internet search engines,



which contribute to accessibility; and 3) the existence of an effective archiving scheme and distribution of “hard copies” of the *Online Trombone Journal* to research institutions and the Library of Congress, which speak to permanence.

## CHAPTER IV

### RESULTS

#### **Restatement of Research Question**

How does the *Online Trombone Journal* address the issues of credibility, accessibility, and permanence in the publishing of an e-journal?

#### **Restatement of Research Sub-questions**

##### **Credibility**

1. What quality control measures has the *Online Trombone Journal* instituted to ensure that well-conceived and high-quality articles are attracted and published?
2. Are articles or columns published in the *Online Trombone Journal* cited in other credible sources?
3. How do authors who have published in both print journals and the *Online Trombone Journal* compare the two mediums in terms of credibility and gaining academic or professional rewards?

##### **Accessibility**

4. Is the *Online Trombone Journal* listed in standard search sources such as OCLC; or in standard on-line search engines?

## **Permanence**

5. How are back-issues or previous articles of the *Online Trombone Journal* made available for retrieval; and what plans have been made, if any, for distribution of archived materials to standard collection organizations such as the Library of Congress or university libraries?

### **Research Sub-question 1**

In order to gather data related to sub-question 1, the *Online Trombone Journal* was accessed on the World Wide Web and evidence of information concerning procedures for quality control was sought. In addition, E-mail messages between the Publisher, Review Board, and authors were examined.

Documents establishing the existence of a peer-review model were found both in the form of on-line documents and E-mail communications. Evidence of peer-review can be specifically found on the on-line pages titled "Referee's Guidelines" and "Information for Authors." Both of these documents are included in Appendix A. In addition, representative E-mail correspondence between the publisher and authors, as well as between the publisher and Review Board show evidence of an on-going dialog and discussion concerning the content and style of articles submitted for publication to the *Online Trombone Journal*. These E-mail messages, a sample of which are provided in Appendix A, reflect submittal of articles to the Review Board, reaction by a board member, and two messages to an author concerning board concerns about an article.

The on-line document "Referee's Guidelines" describes from beginning to end the refereeing process followed by the *Online Trombone Journal*. Basic tenets of established peer-review models are present, including the presence of a technical editor and blind

reviewing. This document provides an appropriate and consistent procedure for the review of articles submitted to the *Online Trombone Journal*.

Likewise, the peer-review process is also presented in the document titled "Information for Authors." This document provides information for authors concerning manuscript submission, the review process, technical requirements, and guidelines for the use of multimedia.

Not directly related to the process of peer-review, but lending to the establishment of quality control, an additional document titled "Recording Review Guidelines" (also included in Appendix A) was located. This document outlines criteria for those wishing to write reviews of recordings for the *Online Trombone Journal*.

### **Research Sub-question 2**

To investigate sub-question 2, issues dating from September of 1996 to the present of the following journals were viewed and references to the *Online Trombone Journal* searched for in the reference lists and bibliographies:

1. Journal of the International Trombone Association
2. Journal of the International Trumpet Association
3. Journal of the Tubists Universal Brotherhood Association
4. Brass Bulletin Horn Call
5. The Trombonist (Journal of the British Trombone Association)
6. Instrumentalist

No reference to any article or column in the *Online Trombone Journal* was found in the above journals in issues ranging from September 1996 to March 2001.

### **Research Sub-question 3**

Interviews were completed with five authors who meet the criteria of having been published in both the *Online Trombone Journal* and an established print journal. These five authors were chosen from a longer list of eligible authors through random selection (drawing of lots). These interviews were completed via E-mail with each of the authors selected.

Questions for the interview were divided into two groups: Group A and Group B. Group A questions how the author came to know of the *Online Trombone Journal* and also establish that the author meets the criteria of having been published in both the *Online Trombone Journal* and an established print journal. Group B questions address the author's perceptions of the credibility of the *Online Trombone Journal*.

Pilot interviews were done with two authors who met the criteria of having been published in both the *Online Trombone Journal* and an established print journal. After the completion of these interviews and analysis of answers received, no changes were deemed necessary to the original questions. However, it was deemed advantageous to submit the primary questions initially, sending follow-up questions based on the initial responses. This procedure was followed for all interviews.

Interview questions were E-mailed to authors beginning on October 26, 2000, with follow-up questions being sent as replies were received. All interviews were completed by December 3, 2000. The multiple messages sent between each author and the researcher were compiled into one document and re-submitted for verification to the authors. Complete transcripts of the interviews can be found in Appendix B.

## Group A Questions

### 1. How did you hear about the *Online Trombone Journal*?

Three of the authors indicated that they first learned of the *Online Trombone Journal* from the Trombone List, an E-mail list-serve which was used to carry many of the first announcements of the of the *Online Trombone Journal*. One subject replied that they found the *Online Trombone Journal* while "...surfing the Internet in [a] search or trombone-related web sites." Another author indicated they learned of the *Online Trombone Journal* through word of mouth. Specifically, "...our...trombone faculty member...clued me in. So I guess it was word of mouth."

### 2. In addition to the *Online Trombone Journal*, what other publications do you have to your credit?

Replies to this question can be found in Table 1.

TABLE 1. In addition to the *Online Trombone Journal*, what other publications do you have to your credit?

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Author 1	Windplayer, ITA Journal, Saxophone Journal, Jazz Player, New York Latino, and Piano & Keyboard. I also have written the liner notes for over two dozen jazz CDs.
Author 2	Maine Music Educators' Journal, as a regular columnist on band publications during the mid 1970s; Colorado Journal of Research in Music Education 1971.
Author 3	MENC Journal, ITA Journal
Author 4	American Music, The Musical Quarterly, The Musical Times, Neue Zeitschrift für Muzik, and Oesterreichische Musikzeitschrift, numerous encyclopedia articles including four of the Grove Dictionaries. I'm also the editor of the Greenwood Press "Celebrated Musicians" series for which I'm writing a book about Louis Armstrong.
Author 5	ITA Journal, International Trumpet Guild Journal, International Horn Society Journal, T.U.B.A. Journal, The Instrumentalist, Christian Instrumentalists and Director's Association Newsletter, Historic Brass Society Newsletter, Christianity, The Real Issue, various book chapters contributed, co-author with Edward Kleinhammer of "Mastering the Trombone," numerous music publications with G. Schirmer, International Music and Southern Music.

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Answers received from the above authors indicate that they all meet the criteria of having been published in both the *Online Trombone Journal* and an established print journal. All authors have been published, in multiple instances, in at least one traditional print journal in addition to the *Online Trombone Journal*.

### **Group B Questions**

#### 3. What factors influenced your decision to submit an article to the *Online Trombone Journal*?

Responses to this question were varied. Two authors indicate that their submission was a result of a direct request from the publisher. However, three of the authors cited specific reasons for their submission to an electronic journal. Some of these reasons include:

1. I wanted to bring my previously published interviews and profiles...to a wider reading audience.
2. I also liked the fact that that these article are archived, so that they could be found well after their original publication.
3. I wanted to present my work in revised and expanded form, free from the necessary, but constraining influence of print publication.
4. An opportunity for on-line publication which was new to me, and possible academic "advantage" at my university.
5. Opportunity, of course, to reach a large audience, and over much time.
6. The ITA Journal had a big backlog in 1997, so I sent [the article] to the *OTJ*.
7. Credibility and international readership, also [the] ability to have color photos, sound clips, etc...which a print journal cannot have.



It is appropriate to note the author's mentions of the ideas of permanence (items 2 and 5) and also credibility (items 4 and 7). Reaching a "wider audience" is also important to these authors, as well the inclusion of multimedia (item 7) and having the ability to expand their articles beyond what might be traditionally practical in a print journal (item 3).

Several of the authors responded with phrases which indicate their submission was due to characteristics unique to an electronic journal. Phrases such as "...to a wider reading audience..." "... free from the necessary, but constraining influence of print publication..." "An opportunity for on-line publication..." and "...also [the] ability to have color photos, sound clips, etc..." indicate that the authors are aware of these characteristics and wished to take advantage of them.

3a. "Did you submit your article to other journals as well?"

Of the five authors questioned, two had submitted their article to another journal first, and then decided to withdraw the article and submit it to the *Online Trombone Journal* for consideration. The reasons for one withdrawal was provided and noted in item six above. The original journal which the article was submitted to "...had a big backlog in 1997." A second author withdrew the original submission to a print journal due to circumstances not related to the article or journal itself. The other three authors had not submitted their articles to a journal previous to their submission to the *Online Trombone Journal*.

3b. “Why did you choose the *Online Trombone Journal* over other journals in your field?”

This sub-question was necessary in only one instance, due to the fact that two authors submitted articles as a direct request from the publisher, and two other authors stated specific reasons for choosing the *Online Trombone Journal* in response to previous questions. In response to this sub-questions, the remaining author stated, “The *OTJ* seemed like the best spot for a homiletically-focused article by trombonists for trombonists.” Other authors’ reasons for choosing the *Online Trombone Journal* may be found above.

4. What impressions do you have concerning the quality control methods employed by the *Online Trombone Journal*?

Replies to this question may be found in Table 2.

TABLE 2. What impressions do you have concerning the quality control methods employed by the *Online Trombone Journal*?

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Author 1	My impression is that <i>OTJ</i> 's quality control methods are quite effective and well implemented.
Author 2	[T]he review of my piece was thorough and extensive. Editorial attention to detail and production effort was thorough and complete.
Author 3	Quite good. Perhaps not quite so selective as a print journal, nor so careful, but very good indeed
Author 4	As I said above, the revision suggestions were excellent and considerably strengthened the article. It's the referee process which elevates the <i>OTJ</i> 's status from a free-for-all newsletter to an academically significant publication.
Author 5	I was told my article would be reviewed before publication by a panel, and the editor kept me abreast of the progress of the article through the <i>OTJ</i> pipeline

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Replies to this question indicate that the peer-review and editorial processes employed by the *Online Trombone Journal* were experienced by each one of the authors. Each one of the five authors responded positively to the article publishing process, using phrases such as, "...quite effective and well implemented," "...thorough and extensive," and "...considerably strengthened the article" in relation to the *Online Trombone Journal's* use of peer-review and article editing.

4a. Did you receive appropriate editorial feedback from the editorial staff of the *Online Trombone Journal*?

This question was not posed to any of the five authors. Their original responses to question 4 indicate that they all received appropriate feedback from the editorial staff of the *Online Trombone Journal* in relation to their articles.

5. Did you use your articles in the *Online Trombone Journal* in support of professional advancement or rewards such as tenure or promotion?

Responses to question 5 may be found in Table 3.

TABLE 3. Did you use your articles in the *Online Trombone Journal* in support of professional advancement or rewards such as tenure or promotion?

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Author 1	Since I am not in an academic environment, this question does not apply in the specific sense. However, on occasions when I have contacted music publications or record labels to inquire about freelance writing opportunities, I have referred people to my <i>OTJ</i> articles as examples of my experience and expertise in the field.
Author 2	No. But I did list it on my Vita.
Author 3	Yes.
Author 4	You bet! I was up for promotion to full professor in 1997 and naturally wanted to get as many publications as possible into print. Among the documents I submitted was a copy of the above mentioned "Advice" article, to which I appended a page about the review process (mostly correspondence with Mr. Human, who carefully mediated the comments from the necessarily anonymous review board). I don't know how much this helped, but it certainly didn't hurt, since I got the promotion.
Author 5	No.

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Two of the five authors indicated that they did indeed use publication in the *Online Trombone Journal* in support of professional advancement. It is important to note that that three authors who indicated that they did not use their article(s) in the *Online Trombone Journal* in support of professional advancement or rewards such as tenure or promotion do not currently hold tenure-track positions at academic institutions. Two of these three, however, did indicate that their articles in the *Online Trombone Journal* in support of their professional endeavors as evidence of publication experience. The one author who simply stated "No." is a member of a major symphony orchestra and does not require publication for advancement in his position.

5a. Is electronic publication accepted at your institution as evidence of scholarly activity?

This question was posed to the two authors currently associated with institutions of higher-learning. These authors both indicated that electronic publication is accepted as evidence of scholarly activity, with one author making the distinction, "Yes, it is accepted readily, provided there's a reasonable referee process."

6. Would you rate the overall quality of the *Online Trombone Journal* as equal higher, or not as high as traditional print journals in your field?

Author responses to question six may be found in Table 4.

TABLE 4. Would you rate the overall quality of the *Online Trombone Journal* as equal higher, or not as high as traditional print journals in your field?

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Author 1	The quality of <i>OTJ</i> is easily equal to--and in many cases far higher than--most of the print journals in this field. Specifically, <i>Saxophone Journal</i> and <i>Jazz Player</i> , both of which are products of Dorn Publications, are shoddy, amateurish publications in which all too many of the articles are poorly written and badly edited. Frankly, as a professional journalist, it was embarrassing to be associated with them. The <i>ITA Journal</i> , although technically a better publication than these other two, lacks the <i>OTJ</i> 's breadth of coverage.
Author 2	Higher than <i>ITAJ</i> ; Equivalent to <i>Instrumentalist Magazine</i> .
Author 3	Not quite so high. not yet. The <i>ITA</i> journal has (gives itself) more time to ponder and select, and edit, and rewrite. And I think <i>ITA</i> 's pool of contributing editors, one in charge of each section, has been a valuable filter. Now. Do I think <i>OTJ</i> should duplicate that structure? Not sure at all!
Author 4	Always equal, and sometimes higher.
Author 5	Higher than most. The breadth of material on the <i>OTJ</i> is nearly overwhelming, covering every aspect of trombone playing. New areas such as "Just for Beginners" are excellent tools for teachers and students. The <i>OTJ</i> has a predominance of "how to" articles, and I would expect to see more articles of a scholarly nature as well as historical articles in the future. For me, I see the <i>OTJ</i> as the premiere trombone publication, print OR web based.

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Responses to question six indicate that the majority of authors find the quality of the *Online Trombone Journal* to be at least equal to print journals in their fields, if not higher. One author indicated that the ITA (International Trombone Association) *Journal* “has (gives itself) more time to ponder and select, and edit, and rewrite” which indicates that the more compressed publication cycle of an e-journal and higher acceptance rates may be perceived by authors and readers as indicative of lower quality.

It is interesting to note that two authors stated specifically that the “...breadth of material...” or “...*OTJ*'s breadth of coverage...” as indicative of their favorable impression of the *Online Trombone Journal*. One author went so far as to state about the *Online Trombone Journal*: “...I see the *OTJ* as the premiere trombone publication, print OR [sic] web based.”

6a. In what aspects would you say is the Online Trombone Journal of a higher or lower quality than print journals in your field?

This sub-question was asked of two authors who did not specify specific reasons for their responses to question 6. Responses to this sub-question can be found in Table 5.



TABLE 5. In what aspects would you say is the *Online Trombone Journal* of a higher or lower quality than print journals in your field?

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Author 2	The difference in the electronic medium makes interactive articles possible with hyper linked text and musical examples. There are more pictures and graphics and a very current tone that makes the older-style print journals seem less interesting by comparison. Also the slightly shorter lead time allows for a more timely selection of topics and contributors.
Author 4	First and foremost, it's interesting and well-written. The referee process helps insure this, as does judicious editing. The <i>OTJ</i> is also fun to read. Unlike musicologists (generally), trombonists (generally) tend to be friendly, helpful, and high spirited. This comes through in nearly every paragraph if not every line of the <i>OTJ</i> articles.

---

Characteristics mentioned by one author indicates that the interactive nature of an e-journal and the ability to add multimedia content, as well as the "...shorter lead time..." for publication, characteristics unique to e-journals, add to the perceived quality of the *Online Trombone Journal*. The second author's mention of the referee process reinforces the importance of an established peer-review structure to the perceived quality of an e-journal.

7. Would you submit future articles to the *Online Trombone Journal*?

Author's responses to this question were all in the affirmative, as reflected in Table 6.

TABLE 6. Would you submit future articles to the *Online Trombone Journal*?

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Author 1	Definitely.
Author 2	Yes. If appropriate topic, request, or suggestion was made by the editor.
Author 3	Absolutely, and I mean to.
Author 4	Absolutely yes. I foresee a bright future for the <i>OTJ</i> . It can serve as a model for other such publications.
Author 5	Yes!

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Responses to question seven indicate that all authors questioned would have no hesitation submitting articles to the *Online Trombone Journal* for future publication.

#### **Research Sub-question 4**

To gather data in regards to research sub-question four, two lists of search sources were compiled with the assistance of a higher education music faculty member not associated with this study. The first list, titled "Standard Search Sources," lists those indexes and search mechanisms based on print sources. This list was developed with assistance of the Reference desk of the central library of a mid-sized, mid-western university and a member of the graduate music faculty of the same institution.

##### **Standard Search Sources**

1. Humanities Index
2. International Index to Music Periodicals
3. Music Index
4. RILM
5. Serials Directory
6. Ulrich's Plus

The second list, titled "Internet Search Engines," lists ten of the most commonly used Internet search engines that index or categorize content found in the World Wide Web.

##### **Internet Search Engines**

- |                   |   |
|-------------------|---|
| 1. Altavista      | <a href="http://www.altavista.com">http://www.altavista.com</a> |
| 2. Excite         | <a href="http://www.excite.com">http://www.excite.com</a>       |
| 3. Google         | <a href="http://www.google.com">http://www.google.com</a>       |
| 4. HotBot         | <a href="http://www.hotbot.com">http://www.hotbot.com</a>       |
| 5. Open Directory | <a href="http://www.dmoz.org">http://www.dmoz.org</a>           |
| 6. Lycos          | <a href="http://www.lycos.com">http://www.lycos.com</a>         |
| 7. MSN            | <a href="http://search.msn.com">http://search.msn.com</a>       |

- |                   |   |
|-------------------|---|
| 8. Netscape       | <a href="http://search.netscape.com">http://search.netscape.com</a>     |
| 9. Northern Light | <a href="http://www.northernlight.com">http://www.northernlight.com</a> |
| 10. Yahoo         | <a href="http://www.yahoo.com">http://www.yahoo.com</a>                 |

This list was developed using "Search Engine Watch"

([http://www.searchenginewatch.com/links/Major\\_Search\\_Engines/The\\_Major\\_Search\\_Engines/index.html](http://www.searchenginewatch.com/links/Major_Search_Engines/The_Major_Search_Engines/index.html)) with assistance by three members of a mid-sized, mid-western public university music faculty not associated with this study.

### **Standard Search Sources**

Each of the above six "standard" research sources were accessed a mid-sized, mid-western public university central library. Humanities Index and Serials Directory are bound editions, while the International Index to Music Periodicals is searchable via a web page (<http://music.chadwyck.com/iimp/search>). Music Index and Ulrich's Plus were searched via CD-ROM. RILM was searched via the library's online search pages located at <http://www.bsu.edu/library/doresearch/databases/dba.html#R>.

Of all resources searched, only Ulrich's Plus had any reference to the *Online Trombone Journal* as either a source containing an article indexed in one of the above sources, or as a serial listed in an above source. Ulrich's Plus, a serial index, listed the *Online Trombone Journal* as an active, refereed, bi-monthly journal in the field of music. A print-out of the search result from Ulrich's Plus can be found in Appendix D.

## **Internet Search Engines**

To determine if the *Online Trombone Journal* is listed in standard Internet search engines, a search was done at each of the above listed ten web sites for the following key words:

1. "Online Trombone Journal"
2. trombone
3. trombone journal
4. electronic journal
5. online journal

These searches were done from a public computer at a mid-sized, mid-western university public laboratory. All searches of Internet search engines were done on December 13, 2000. Results of key words searches can be found in Table 7.

TABLE 7. Results from Internet Search Engine Searches

Search Engine & Keywords Used	Total Results Returned	Rank of the <i>Online Trombone Journal</i>
AltaVista		
"Online Trombone Journal"	410	1
trombone	85,590	1
trombone journal	4,508,320	2
electronic journal	83,384	>100
online journal	60,252	>100
Excite		
"Online Trombone Journal"	285	1
trombone	14,775	1
trombone journal	2,238,045	1
electronic journal	3,847,725	>100
online journal	312,765	>100
Google		
"Online Trombone Journal"	493	1
trombone	258,000	3
trombone journal	8,800	1
electronic journal	593,000	>100
online journal	1,490,000	6
HotBot		
"Online Trombone Journal"	> 600	1
trombone	136,000	1
trombone journal	8,500	1
electronic journal	17,500	>100
online journal	3,400	>100
Open Directory (site-based)		
"Online Trombone Journal"	3	1
trombone	112	2
trombone journal	3	1
electronic journal	259	>100
online journal	1,228	>100
Lycos		
"Online Trombone Journal"	564	1
trombone	138,220	1
trombone journal	6,624	1
electronic journal	794,348	>100
online journal	1,456,677	>100
MSN (site-based)		
"Online Trombone Journal"	328	1
trombone	58	2
trombone journal	1	1
electronic journal	287	N/A

online journal	613	>100
Netscape (site-based)		
"Online Trombone Journal"	3	1
trombone	114	1
trombone journal	3	1
electronic journal	250	N/A
online journal	1,263	>100
Northern Light		
"Online Trombone Journal"	624	1
trombone	150,477	1
trombone journal	11,253	1
electronic journal	1,455,602	>100
online journal	2,297,362	>100
Yahoo! (site based)		
"Online Trombone Journal"	1	1
trombone	79	1
trombone journal	2	1
electronic journal	245	N/A
online journal	665	>100



### Discussion of Search Engine Types and Rankings

Included in the list of search engines are two types of results organization. Those search engines marked “site based” return results based on the domain name, or directory, grouping all pages found matching search results under a single domain name. Hence, for example, a search at Yahoo! for “Online Trombone Journal” received only one return, but there may be links to multiple pages within the *Online Trombone Journal* which are relevant to the search terms provided. The other type of search engines return results for every page within a given domain name found to match the search criteria, returning many more initial results than a directory-based result.

For those searches which returned a large number of returns, if a link to a page on the *Online Trombone Journal* was not found within the first one hundred returned results then the ranking was indicated as >100. Rankings lower than that, for all practical purposes, render the *Online Trombone Journal* inaccessible for that search since it ranked very low in relevancy to the search criteria entered. Those rankings labeled as “N/A” indicate that the *Online Trombone Journal* was not found in the results for those searches.

### Discussion of Search Results

For the thirty searches done on the terms “Online Trombone Journal,” “trombone”, and “trombone journal”, the *Online Trombone Journal* ranked first in relevancy in twenty-six cases, second in four cases. (The search at Northern Light requires special mention. Northern Light’s patented “Blue Folder” organization of returning search results nested the *Online Trombone Journal* within a sub-subcategory,

and not within the initially displayed results. Although confusing at first, a reader choosing the “trombone” sub-folder and then the “Online journals and magazines” sub-folder would be presented with a list of 32 results with these categories, in which the *Online Trombone Journal* is ranked first.)

Searches done on the terms “electronic journal” and “online journal” returned, by far, the most numerous results. In these forty searches, the *Online Trombone Journal* only appeared in the top one hundred returned results only once. This occurrence was at Google. Google uses a proprietary ranking system, explained on their site thusly:

PageRank relies on the uniquely democratic nature of the web by using its vast link structure as an indicator of an individual page's value. In essence, Google interprets a link from page A to page B as a vote, by page A, for page B. But, Google looks at more than the sheer volume of votes, or links a page receives; it also analyzes the page that casts the vote. Votes cast by pages that are themselves “important” weigh more heavily and help to make other pages “important.”

Important, high-quality sites receive a higher PageRank, which Google remembers each time it conducts a search. Of course, important pages mean nothing to you if they don't match your query. So, Google combines PageRank with sophisticated text-matching techniques to find pages that are both important and relevant to your search. Google goes far beyond the number of times a term appears on a page and examines all aspects of the page's content (and the content of the pages linking to it) to determine if it's a good match for your query ([http://www.google.com/intl/en\\_extra/technology/index.html](http://www.google.com/intl/en_extra/technology/index.html)).

Given this unique and highly-sophisticated method of determining rank for search results, that the *Online Trombone Journal* appears sixth in about 1,490,000 results speaks immensely highly to the pervasiveness of links to the *Online Trombone Journal* from

other sites. This point is important since the pervasiveness of links to a site speaks directly to its accessibility. Further discussion and possible implications of this result will be offered in chapter five.

### **Sub-question 5**

To gather data related to sub-question five, the publisher of the *Online Trombone Journal* answered questions concerning the existence of back-issues or articles in the *Online Trombone Journal*, and if they do exist, how they are made available to the readership. In addition, the *Online Trombone Journal* was accessed and evidence of the availability of back-issues or archived articles was sought.

The *Online Trombone Journal* does maintain a complete library of past articles published. These articles are accessible by a number of means. Readers may browse the article library by author name, article category, or by keywords. Articles are also indexed by the *Online Trombone Journal* and made searchable with results available by relevance of search terms, title of the article, or the date published. The *Online Trombone Journal* also maintains a complete list of articles on its site, and this list is downloadable as a PDF (Portable Document Format) file for readers to use from their personal computers. This list contains the title, author, publication date, and a short abstract of each article in the library, as well as a hyperlink directly to the article itself. Printouts of these pages can be found in Appendix D.

An interview with the publisher, found in its entirety in Appendix E, confirms these methods of accessing previous articles. However, no evidence was found on the web site that the *Online Trombone Journal* makes these articles available to collection

institutions such as the Library of Congress or university libraries. The publisher of the *Online Trombone Journal* confirms that there is, "...no current mechanism in place to address this issue." When asked if there are plans to make the *Online Trombone Journal* available to such institutions in the future, the publisher responded:

Yes. After the end of the fifth year of publishing, *the Online Trombone Journal* Article Library will be collected as a series of PDF files and submitted on CD-ROM to the Library of Congress. This CD-ROM will also be made available at cost to organizations and individuals wishing to purchase it. The PDF files on this CD will be non-editable, therefore protecting the interests of authors, and will also include links to multimedia content on the web site itself.

## CHAPTER V CONCLUSIONS

The purpose of this study was to answer the following research question: How does the *Online Trombone Journal* address the issues of credibility, accessibility, and permanence in the publishing of an e-journal? Through dividing this question into smaller sub-questions, gathering data for those questions, and considering the results, the following conclusions can be drawn.

### **Credibility**

The existence of a Review Board for the purpose of reviewing material submitted to the *Online Trombone Journal*, as well as specific guidelines for reviewing materials, indicates that credibility is addressed through the mechanism of peer-review. That authors who have published articles in the *Online Trombone Journal* have used those articles for professional advancements such as tenure and promotion supports this conclusion, and supports the credibility of the *Online Trombone Journal's* review process.

The interviews with authors whose articles have undergone the review process put in place by the *Online Trombone Journal* reveal their positive experiences. Their comments, which indicate that the review process is not only well implemented and effective, but also strengthened their articles, speak to the very positive perception of

quality held by the authors for the *Online Trombone Journal*. This is further supported by their unanimous desire to publish future articles in the *Online Trombone Journal*. Therefore, not only is a review process in place at the *Online Trombone Journal*, but it is being implemented effectively to improve scholarship and present only the highest-quality work to its audience.

Research showed that articles in the *Online Trombone Journal* have not yet begun to appear, either through reprints or as a citation, in other scholarly resources. One possible reason for this could be the relative newness of the *Online Trombone Journal*. A study could be constructed to ascertain whether or not other journals (both print and electronic) receive such citations and/or reprints within their initial years of publication. The *Online Trombone Journal* does exhibit other characteristics of credibility, and should, in time, receive citations in other resources. If this does not happen, research should be done to attempt to ascertain the cause.

### **Accessibility**

The content of the *Online Trombone Journal* is not yet indexed in standard music indexing resources. This hinders its accessibility to those persons who rely solely upon such resources. The *Online Trombone Journal* does, however, rank as the highest or very near to highest in searches using the term "trombone" performed on standard Internet search engines. For those choosing to do at least part of their trombone-related research on the Internet, *the Online Trombone Journal* should appear high up on the list of resources for them to investigate. Such accessibility on the Internet insures that authors

published in the *Online Trombone Journal* will have their work read, and should also serve to attract new authors.

That the *Online Trombone Journal* ranks so highly on a search using the terms “online journal” at Google is worthy of discussion. Given that Google’s technology combines the relevance of the search term(s) as well as the relevance of the search term(s) on other sites which link to the results returned, one could make the case for the consideration of a new model of citation analysis. For the *Online Trombone Journal* to appear in the top ten of all web sites indexed by Google for the terms “online journal,” especially given that the terms “online journal” does not appear on the *Online Trombone Journal* website, it would seem that a large number of other sites must be (a) linking to the *Online Trombone Journal* as an online journal, and those sites must also be (b) highly relevant to those terms. Therefore, there are Internet links (citations) in other online journal to the *Online Trombone Journal*. The idea of a new model for citation analysis more relevant to the medium of the Internet is worthy of further study.

All articles published by the *Online Trombone Journal* are accessible in multiple formats, and through a number of search methods including viewing articles by author, date published, keywords, category, or content search. A reader or researcher will have no difficulties finding a specific article at the *Online Trombone Journal* should a file name change (resulting in a change of the web address).

In order to improve accessibility, the *Online Trombone Journal* should investigate how to become indexed in standard indexing resources, and listed in those sources which list periodicals. This would help to put the *Online Trombone Journal* on a more even

footing with journals that are listed in such sources, and make the articles available to people who use such sources for finding information.

### **Permanence**

This is perhaps the weakest area of the *Online Trombone Journal*, and other electronic journals as well. Apart from regular backups of the files on the server, there is no other method for accessing content located at the *Online Trombone Journal*. Should the publisher decide to cease publishing there would not be, given current arrangements, any method for articles published in the *Online Trombone Journal* to be made available to the greater public. In order for the *Online Trombone Journal* to establish itself as a legitimate academic journal it must put in to place a method to have articles available apart from the one server on which it exists.

Using such wide-spread and readily available tools such as indexing servers (commonly called "spiders" or "bots"), and given the relative low cost of disk space, perhaps in the future there will be a division of the Library of Congress, or other such collection agency, that will collect and store, at regular intervals, such resources as electronic journals. Perhaps in the future such technologies will exist so that journals such as the *Online Trombone Journal* will be able to automatically update a permanent resource that is, like the aforementioned resource, maintained at a central depository.

Future technologies might offer even more dynamic opportunities for the long-term storage of e-journals while still maintaining their interactive and multimedia strengths. Recently, Apple Computer released software and hardware that allows the personal computer user to, with very little cost, produce professional-quality digital video



discs (DVD). Consumer DVD media currently has the ability to hold 4.7 gigabytes of data. To put that into perspective, this document is about 250 kilobytes. At that size, approximately 18,800 similarly sized dissertations could fit on one DVD. Few articles are the size of a dissertation, but most e-journal articles will probably have some multimedia component. Given a combined full text and multimedia file size of 15 megabytes, one could easily fit 310 complete, searchable, linkable articles on a DVD for storage by libraries or other collection institutions.

### **Further Study**

There are a number of areas for further study in relation to, and extension of, this current study. Below are several suggestions:

1. Would the results of this study be replicated if a journal in the hard sciences (as opposed to the humanities) were to be studied?
2. Of the three areas studied: credibility, accessibility, and permanence; which one is most important to university faculty? To university administration? To the regular reader? To the publisher?
3. A study could be constructed to ascertain whether or not other journals (both print and electronic) receive citations and/or reprints within their initial years of publication. Such a study would develop a benchmark by which to measure the credibility of current and future journals.
4. Given the proliferation of the Internet and Internet search technologies, is it vital for an academic journal to be listed in "standard" search sources. In time, will "standard" sources include Internet search engines? How would this affect the

perceived accessibility of the journal? What new methods of citation analysis might arise from this new model for journals?

5. In what ways could/should libraries and other similar institutions address the indexing, cataloging, and collections of Internet-based resources such as the *Online Trombone Journal*? What new media forms or processes can be investigated to address the area of permanence?
6. Presented with a print journal and e-journal that equally address the issues of credibility, accessibility, and permanence, which one would be seen as more appropriate for an outlet for academic publishing? Are there other factors that affect the perceived quality of an academic journal outside of these three issues?

### **Conclusion**

The *Online Trombone Journal* has done an effective job of addressing the concerns of credibility and accessibility in on-line journal publishing. Permanence, an ongoing concern for all e-journals, is currently an area of concern.

The presence and effective use of a system of peer-review does much to raise the level of credibility as evidenced by statements by authors published in the *Online Trombone Journal*. Additional measures such as established guidelines for reviewing articles submitted for publication, and also guidelines for reviewing literature and recordings contribute to consistency in the quality of material published in the *Online Trombone Journal*.

The *Online Trombone Journal* has addressed accessibility by the use of a relevant domain name, the maintenance of article archives, providing multiple methods for

readers to find past articles, and making articles available in multiple formats. Internet searches on keywords relevant to the content of the *Online Trombone Journal* return the *Online Trombone Journal* at the top of returned results, making it very accessible to those looking for such a resource.

The third area addressed in this study, permanence, is a concern for all electronic journals. While several possible methods to achieve equitable permanence of electronic journals and print journals, it is important to note that new forms of permanent storage will better serve the needs of this new form of journal. Any such method for achieving permanence must maintain the inherent strengths of e-journals while offering the long-term stability and accessibility of a print journal. The *Online Trombone Journal*, in order to sustain its past growth and reputation, must address this issue in the near future.

While the move from print publishing to electronic publishing of academic writings will not happen, as Steven Harnad suggested, "immediately upon the formation of purely electronic forms" the *Online Trombone Journal* has shown that a credible, accessible, and somewhat permanent electronic resource for publishing can be formed as an alternative to a print publication.

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## APPENDICES

**APPENDIX A**

**Print-Outs of Documents from the Online Trombone Journal**



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The **Online Trombone Journal** seeks scholarly, and general submissions in all aspects trombone performance and pedagogy, and related disciplines. Preference is shown to those submissions that take advantage of the multimedia capabilities of the WWW.



[Manuscript Submissions](#) | [Review Process](#) | [Technical Requirements](#) | [Graphics](#) | [Audio & Video](#)

### Manuscript Submissions

As a first step, authors should send an abstract to Richard Human, Jr. at [Richard@trombone.org](mailto:Richard@trombone.org). The next step is to make the submission available for evaluation by the editor and for peer-review in one of the following ways:

1. text and accompanying files on the author's WWW server
2. electronic mail
3. PC or Macintosh (preferred) diskette

Accepted submissions will be prepared in HTML format ideally by the author, or if necessary, by the editors in collaboration with the author. [\(top\)](#)

### Review Process

Upon receipt of an article to be refereed, three members of the review board will be appointed to read the article. If two or more of the panel members feel that the required level of scholarship has been met, the author will be notified and the article will be accepted. The panel may decide that revisions are needed, or may reject the article. Articles for which revisions are recommended will be returned to the author with the referee's comments. After such revisions are made the article may be published at the discretion of the publisher.

Articles submitted which are not to be reviewed will be read by a technical editor and one board member. Non-refereed articles may be accepted, rejected, or modified prior to publication. Any modifications will be made within the bounds of accepted editorial practice.

**\*Note\*** Historically, refereed articles have taken precedence over non-refereed articles where tenure and promotion in the academic institution is concerned. While the editor recognizes the need to maintain a high level of scholarship, the presence of non-refereed articles will not detract from that level and will ultimately serve to increase the base of knowledge of our discipline. [\(top\)](#)

### Technical Requirements

There has not yet been established a manual of style appropriate for preparation of manuscripts for online publication. As much as possible, the **Online Trombone Journal** will utilize the *Chicago Manual of Style, 14th Edition* as its guide for publication. Where the opportunity exists to take advantage of the unique formatting and presentation of the WWW; and where the limits of HTML require; exceptions will be made.

Authors are invited to experiment with the electronic medium. A WWW publication can, in many ways, simulate a conference presentation. The inclusion of audio, graphics, video, and text is encouraged.

As more quality information is produced, presented, and stored on the Internet, it will become possible to refer to many related sources to which the reader may go to directly, even from the middle of the original article. This non-linear presentation of information is one of the WWW's greatest strengths. Authors are strongly encouraged to seek out related information and, when appropriate, refer to it from their articles. [\(top\)](#)

### Graphics

Graphics for use in the **Online Trombone Journal** should be JPG or GIF format. For color or black-and-white photographs

or complex images, use JPG compression. For music scores, simple line drawings, and other simple artwork, use GIF format. Include the file size and type of all graphics in the text, along with a short "alt" description of the item for those using text-only browsers.

Large graphic images (>20K) will be linked to from the text and displayed in a new window. For these images, a thumbnail graphic of 100 X 100 pixels (or smaller) should be supplied. Large graphics exceeding 450 pixels in width will be accepted only when necessary. [\(top\)](#)

### Audio and Video

Inline audio files for the **Online Trombone Journal** should be supplied in MP3 or QuickTime formats. Many freeware and shareware programs exist to capture sound and convert it to these forms. The editors of the **OTJ** can assist with the production and conversion of audio files. A brief fade-in and fade-out will enhance the presentation of audio files.

Video should be in "flattened" QuickTime format. "Flat" QT files store all the information for playback with the file itself, and is not dependent on "source" files for presentation. Video files should be a maximum of 30-35 seconds in length, but can be longer if the content warrants. Be reminded that authors are responsible for securing permission to use copyrighted materials in their manuscripts. [\(top\)](#)

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### Referee's Guidelines

Thank you for serving on the OTJ Review Board. The time and effort that you will be putting forth is vital to the success of this journal, and to the pursuit of a deeper understanding of our discipline.

The URL of this page is only for the referees of the OTJ.

#### Basic Guidelines Concerning Referees

##### Evaluative Criteria - Content

##### Evaluative Criteria - Style

##### Refereeing Procedure

#### **Basic Guidelines Concerning Referees**

1. Referees serve a six-month term. This serves several purposes, the most important of which is to allow a steady influx of new ideas and viewpoints. Referees may serve consecutive terms.
2. All submissions will be read by a technical referee regardless of whether or not the author has requested refereeing. This is done to ensure that technical and style errors are consistently absent from the OTJ. Articles that are submitted for the refereed area will be read by three referees; one technical referee and two content referees.
3. Authors and referees shall remain unknown to each other throughout the refereeing process.
4. Referee's evaluations are taken into account when editorial decisions are made but the final decision lies with the editor.

[Top of this Page](#)

#### **Evaluative Criteria - Content**

##### **Validity**

- Is there a clear "problem" that is being addressed?
- Does this article offer a new or valuable view point or information?
- Are there logical flaws?
- Are research methods and techniques reliable?
- Are inferences and conclusions qualified?

##### **Originality**

- Has this article been published before?
- Has the author approached the topic in a new way?

##### **Significance**

- Does the author offer a new understanding, perspective, or observation?
- Does the article contain important information?
- Is this article relevant to the audience to which it is addressed?

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## Evaluative Criteria - Style

### General Points

- Are the title and headers adequately descriptive?
- Is the language grammatically good?
- Is the presentation well organised?
- Is the article too brief for clarity?
- Do abbreviations conform with with accepted standards, or do they need explanation?
- Are literature references properly formatted?\*
- Does the nature of the article prevent an effective WWW presentation?

### References

Since underlined text indicates a hyperlink, titles will be presented in *italics*. Because of the formatting inabilities of HTML at the present time, hanging indents will not be employed for endnotes or bibliographies.

## Refereeing Procedure

When an article is received by the Online Trombone Journal:

1. The editor will contact the appropriate referees to check availability.
2. The article will be sent via e-mail to the referee(s), or posted on the web.
3. Based on the above criteria, the referee will review the article and make a recommendation:
  - This paper is acceptable:
    - a. as it stands.
    - b. after minor revisions.
    - c. after major revisions.
    - d. if shortened.
    - e. If revision or shortening is recommended are you willing to read a revised version?
  - This paper is unacceptable, on account of:
    - a. demonstrable errors.
    - b. insignificant results.
    - c. lack of originality.
    - d. lack of relevance
4. Along with the recommendation, the referee should include:
  - Comments for the editor, and
  - A report and detailed suggestions to the author (if the paper is deemed to be unacceptable or needs revisions)
5. In the case of revisions made by our technical referees, the revised article will be presented to the author who may accept our revisions, offer rebuttal revisions, or withdraw his article.
6. Revisions of content are the responsibility of the author and must be completed by them. The author may perform the suggested revisions, make a case for the article "as is" (or parts thereof), or withdraw her article.
7. The editor will inform the referees of the final decision. **Once this decision is made the referees are expected to destroy any copies of the article they may have.** All articles remain the property of the author. If a referee would like a copy of the article they may request it from the author or take it from the OTJ in which it appears.

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Sat, Oct 21, 2000 4:58 PM

**From:** Richard Human, Jr. <richard@trombone.org>  
**To:** OTJ Review Board  
**Date:** Friday, April 7, 2000 5:42 PM  
**Subject:** Articles for Approval

---

Greetings,

Please read the following articles and indicate your approval for inclusion in the OTJ Library. You may indicate:

1. Approval
2. Approval with modifications (please specify)
3. Approved with Reservations (please specify)
4. Not approved (reasons?)

The articles are:

<http://www.trombone.org/sulek/bpowell-mc.asp>  
<http://www.trombone.org/sulek/slidehampton-int.asp>

I would like to take this opportunity to thank you for your quick replies as of late. I appreciate your professionalism and willingness to assist the OTJ. Please let me know if you ever need a professional reference for tenure, promotion, or the like. I would be happy to provide one for you.

Thanks.

Richard

Page 1 of 1



Sat, Oct 21, 2000 5:04 PM

**From:** jimarmeg <jimarmeg@gateway.net>  
**Reply-To:** "jimarmeg" <jimarmeg@gateway.net>  
**To:** "Richard Human, Jr." <richard@trombone.org>  
**Date:** Friday, April 7, 2000 8:21 PM  
**Subject:** Re: Articles for Approval

---

## -----Original Message-----

From: Richard Human, Jr. <richard@trombone.org>  
 To: Dr. John Seidel <jseidel@gw.bsu.edu>; Kirstin Dougan  
 <dougan@execpc.com>; Richard Human, Jr. <richard@trombone.org>; Tom Ervin  
 <ervint@u.arizona.edu>; Dr. Brad Edwards <Edwards63@aol.com>; Dr. James  
 Roberts <jimarmeg@gateway.net>  
 Date: Friday, April 07, 2000 6:01 PM  
 Subject: Articles for Approval

&gt;Greetings,

&gt;

>Please read the following articles and indicate your approval for inclusion  
>in the OTJ Library. You may indicate:

&gt;

- >1. Approval
- >2. Approval with modifications (please specify)
- >3. Approved with Reservations (please specify)
- >4. Not approved (reasons?)

&gt;

&gt;The articles are:

&gt;

><http://www.trombone.org/sulek/bpowell-mc.asp>  
 ><http://www.trombone.org/sulek/slidehampton-int.asp>

&gt;

>I would like to take this opportunity to thank you for your quick replies  
as

>of late. I appreciate your professionalism and willingness to assist the  
 >OTJ. Please let me know if you ever need a professional reference for  
 >tenure, promotion, or the like. I would be happy to provide one for you.

&gt;

&gt;Thanks.

&gt;

&gt;Richard

&gt;

>Richard: My vote is for approval on both articles. Bob writes well, easy  
 to read, non-academic, which, to an academic is rather refreshing, and should  
 also prove attractive to a large element of OTJ's patrons. Articles on  
 aspects of jazz from the trombonist's perspective sell real well. The  
 interview format in the second article is the standard we've come to know  
 and love, over the years, in the pages of the ITA Journal. My first  
 reaction, to the first article, was that it was too casual, that there  
 wasn't enough of substance in it, but after I finished it, I found that I  
 had changed my mind. So let's go with both. Now, if Tom likes them, you  
 KNOW you're home!

Jim

Date: Sun, 25 May 1997 16:00:21 +0000  
 From: "Richard Human, Jr." <otj@iquest.net>  
 To: m.meckna@tcu.edu  
 Subject: Your Article Submission

Dr. Meckna,

I apologize for taking so long to get back to you.

Your article, "IT HAS TO MEAN SOMETHING EVERY TIME YOU PLAY: ADVICE FROM SOME TROMBONE MASTERS," has been accepted with reservations for refereed publication in the Online Trombone Journal. We received the following comments from members of the review board:

-----  
 "A few minor additions are needed to make the article really fulfill the potential set forth in the opening paragraph, and I will detail these below."

Another sentence or two in the concluding paragraph would make the article stronger, and if any revisions are suggested, this would be an easy thing to include. The author did not answer all the questions he put forward in the introduction, only most of them. Specifically he asked if perseverance is more important than luck, then addressed fatigue, but not luck or the "attitude" that constitutes "perseverance."

Similarly he asked if it is "simply a matter of knowing the right people" and did not address this issue in any meaningful way. I believe this is a major issue for young people contemplating a career, and is not dealt with very well at most universities. How DO you get to know the right people who can hear you and get you that first break?

With these two areas completed I feel that this would be a good and informative article consistent with the OTJ's mission.

-----  
 Other comments received run about the same. I feel that, given the suggested changes, your article would be a welcome addition to the OTJ.

Please feel free to contact me with any question you may have. Again, I apologize for the delay in responding.

Richard Human, Jr.  
 Indiana Wesleyan University  
 Editor and Publisher,  
 The Online Trombone Journal  
<http://www.iquest.net/~otj>

Date: Wed, 04 Jun 1997 16:50:17 +0000  
From: "Richard Human, Jr." <otj@iquest.net>  
To: MECKNA@GAMMA.IS.TCU.EDU  
Subject: Re: Article Submission

Mike,

Your revised article has been received. We will notify you in within two weeks concerning the publication of the article.

Thank you.

Richard Human, Jr.  
Indiana Wesleyan University  
Founder and Publisher,  
The Online Trombone Journal  
<http://www.iquest.net/~otj>

.....

Date: Tue, 17 Jun 1997 11:42:28 -0000  
From: "Richard Human, Jr." <otj@iquest.net>  
To: m.meckna@tcu.edu  
Subject: Article Accepted

Mr. Meckna,

I am pleased to inform you that your recent submission has been accepted by the review board for publication in the Online Trombone Journal. We appreciate your willingness to consider the suggestion made by the referees and are pleased with the the changes you have made.

There is one point which we would like you to check on, however. Two of our readers are unsure that Schlossberg was actually a hornist, as implied by your article. Were the Schlossberg studies you mentioned in the fourth paragraph originally written for trumpet and then used by hornists? If so, then we should perhaps refer to them as trumpet studies, or at least transcribed from trumpet. If they were originally for horn, then all is well.

Richard Human, Jr.  
The OTJ



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### [Nana: A Review](#)

By Dean Olah

Nana, the Spanish word for lullaby, may seem like a misnomer for a CD of a bass trombonist, but with help from a collection of world-class musicians, Ben van Dijk has excelled at presenting his horn as a truly melodic instrument worthy of this title. 2/18/01

### [OTJ Tribute to J. J. Johnson](#)

By Richard Human, Jr.

Trombone legend J. J. Johnson passed away on February 4, 2001. This tribute contains links to learn more about Mr. Johnson, MP3 files of some performances, and a message board to leave your own remembrance. 2/12/01

### [Tribute to J. J. Johnson](#)

By Bob Bernotas

Frequent author for the OTJ Bob Bernotas offers this tribute to J. J. Johnson. 2/5/01

### [Movin' Up: A Review](#)

By Craig Brennan

Larry McClellan's album gives the listener an opportunity to hear the writer, educator, administrator and trombonist perform in what is an obviously comfortable setting. 11/15/00

### [The Island of Dr. Trombone: A Review](#)

By Mike Lomas

This CD consists of a collection of what one would describe as easy-listening jazz numbers with a tropical feel, featuring Harry Walters, jazz trombonist with the Army Blues. 11/15/00

### [An Interview with Grover Mitchell: Part 1](#)

By Bob Bernotas

Grover Mitchell received his first big-time experience in the 1950s, subbing with Lionel Hampton and Duke Ellington. In 1962 he joined Count Basie and played with him for a total of 12 years over two stints. At the time of this interview, Mitchell was leading a big band of his own. 10/11/00

### [Masterclass with Grover Mitchell: Advice for Lead Trombonists](#)

By Bob Bernotas

The best lead players are usually very good basic players. Tone, concept and intonation are a must. You also need good technique and good range, and must know how to lead. Finally, a lead trombone player has to work with the lead trumpet and lead alto. 10/11/00

### [Trombonly & Friends: A Review](#)

By Richard Human, Jr.

Trombonly has performed extensively across Europe, including a performance at the 2000 ITF, at which Trombonly was honored with the Emory-Remington award. After listening to this disc, one will realize that this honor is richly deserved. 10/9/00

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| <input type="checkbox"/> Performance        | <input type="checkbox"/> Profile & Personal Interest |
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### Equipment

#### [Friends and Relations: The Alto Trombone \(BTS\)](#)

By: Carsten Svanberg

An acknowledged expert in his field, Carsten Svanberg takes a close look at the alto trombone, its music and how it fits into the orchestral brass section. [7/1/90]

#### [Friends and Relations: The Bass Trumpet \(BTS\)](#)

By: Harold Nash

In the second of our "Friends and Relations" series, Harold Nash pays a visit to one of the strangest of instruments, the bass trumpet. Read all about its history and compare different manufacturers' models. [7/1/90]

#### [Friends and Relations: The Contrabass Trombone \(BTS\)](#)

By: Dick Tyack

The contrabass trombone, the instrument of giants and monsters, is visited in the first of our "Friends and Relations" series. Learn all about the instrument and its music from one of the people most qualified to play it - Dick Tyack, bass and contrabass trombonist with the Royal Opera House, Covent Garden. [7/1/96]

#### [Friends and Relations: The Ophicleide \(BTS\)](#)

By: Stephen Weston

Stephen Weston, curator of the Charles Collection of Wind Instruments, University of Leicester, takes an in-depth look at the ophicleide, predecessor of the orchestral tuba and former companion to the trombones. [7/1/98]

#### [Friends and Relations: The Sackbut \(BTS\)](#)

By: Keith McGowan

The sackbut, otherwise known as the Barockposaune, is examined by Keith McGowan in the last of the series of "Friends and Relations". A useful review of modern sackbut manufacturers and their instruments is included. [7/1/96]

#### [Mouthpiece Meditations, Part 1](#)

By: Larry Roth

Mouthpiece Meditations Part 1 asks some deceptively simple questions. What makes a good trombone mouthpiece? How does one find it? After exploring why the answers to these questions are not simple, the article comes to some preliminary conclusions on which to proceed. [9/1/97]

#### [Mouthpiece Meditations, Part 2](#)

By: Larry Roth

Mouthpiece Meditations Part 2 considers how mouthpiece size and shape matter. The various elements of a mouthpiece are described and how each affects performance is examined. A table summarizes the effects attributed to changes in different elements. Attributed is the key word  $\hat{N}$  many of the claimed effects have a subjective element. [11/1/97]

#### [Mouthpiece Meditations, Part 3](#)

By: Larry Roth

Mouthpiece Meditations Part 3 deals with the problem of comparing mouthpieces. A set of measurements and how to make them is described in the article. While mouthpiece 'feel' and 'playability' is subjective, these measurements can provide an objective basis for systematic comparison between mouthpieces, independent of type or manufacturer. [1/1/98]

[Mouthpiece Meditations, Part 4](#)

By: Larry Roth

Mouthpiece Meditations Part 4 considers putting the information in the previous 3 articles to use. Having arrived at an ideal of what makes a 'good' mouthpiece, how different elements contribute to that ideal, and how to methodically compare between different mouthpieces, the question is how far to pursue that ideal, and the pros and cons of switching. [3/1/98]

[Mouthpiece Meditations, Part 5](#)

By: Larry Roth

Mouthpiece Meditations Part 5: Conclusion. There is a large body of theory behind mouthpiece design and use. How solid is it? Not as much as is generally assumed! This concluding article looks at mouthpiece assumptions, misconceptions, and hyperbole. It offers speculation and debate on where mouthpiece theory might profitably go beyond the current state of the art. [5/1/98]

**Historical**[A Golden Month For J. J. Johnson - December 1947](#)

By: Christopher Smith

This month marks the 50th anniversary of an historic month in jazz trombone history. In a span of fourteen days in December 1947, the young J. J. Johnson made six recording sessions in New York with Coleman Hawkins, Charlie Parker, Illinois Jacquet, Leo Parker and his own Quintet. [11/1/97]

[A Lament for Sam Hughes \[BTS\]](#)

By: Trevor Herbert

Sam Hughes was the last ophicleide player in the United Kingdom. The ophicleide was gradually replaced in the last century by the euphonium. In this article, Dr Trevor Herbert, Staff Tutor and Senior Lecturer in Music at the Open University in Wales, looks at the life and work of this great virtuoso of a long-forgotten instrument. [7/1/92]

[Are we doing Dvorak wrong? \[BTS\]](#)

By: Ken Shiffrn

What type of trombone did Dvorak write for? Ken Shiffrn looks into performance practice in Bohemia and comes up with some interesting discoveries. [7/1/88]

[Boléro Unravelled \[BTS\]](#)

By: Simon Wills

Have you ever wondered about why Maurice Ravel wrote such a high solo for the trombone in Boléro? Simon Wills investigates and finds that if things had been different, it might have been higher still! [7/1/88]

[Creating Problems \[BTS\]](#)

By: Edward Solomon

Haydn's Creation is an extraordinary work. The first truly international hit, it took the world by storm. Edward Solomon, Webmaster of The Trombonist Online, delves into the history of The Creation and tells of the early demise of the bass trombone in Vienna during the 18th century. [7/1/98]

[Cyfarthfa Reborn \[BTS\]](#)

By: Trevor Herbert

Eleven years ago a collection of original hand-written brass band music was discovered in an attic in Merthyr Tydfil. This was the library of the virtuoso Cyfarthfa Band, founded in 1838 by iron magnate Robert Thompson Crawshay, and famous for winning the second day of the first ever Crystal Palace Championships in 1860. Dr Trevor Herbert, Staff Tutor and Senior Lecturer in Music at the Open University in Wales, delves into the history of this amazing ensemble and its music. [7/1/95]

[Das Sinfonische Werk von Franz Beck \[BTS\]](#)

By: Sarah Gordon

Franz Beck, a naturalised Frenchman, wrote a symphony including three trombones forty years before Beethoven's Fifth Symphony, which is generally acknowledged to be the first time they were used in the concert orchestra. Discover the work of this composer and take a listen to the movement which saw the trombones used for the first time in a symphony. [7/1/90]

[First Night Nerves \[BTS\]](#)

By: Anthony Parsons

Have you ever wondered what was going through the minds of the trombonists at the première of Beethoven's Fifth Symphony? Anthony Parsons, Editor of The Trombonist, investigates. [7/1/89]

[Gardeners' Question Time \[BTS\]](#)

By: Tom Winthorpe

Recently, in a very dusty corner of a storeroom at the Royal Opera House, Covent Garden, some remarkable old instruments were found. Tom Winthorpe, a trombonist in the Orchestra of the Royal Opera House, Covent Garden, takes us through their fascinating discovery and throws some light on the history of the opera in London. [7/1/94]

[It Has to Mean Something Everytime You Play: Advice from Some Trombone Masters](#)

By: Michael Meckna

"It Has to Mean Something Every Time You Play: Advice from Some Trombone Masters" looks into the secrets of success as told by twelve professional trombone players. Their advice is both surprising and predictable, and a wonderful blend of what to do and what not to do. Beyond scales, lip slurs, and mouthpieces, they also have much to say about the mental and spiritual aspects of musical performance. Trombonists featured are J.J. Johnson, Stuart Dempster, Carl Fontana, Vinko Globokar, Urbie Green, Christian Lindberg, Albert Mangelsdorf, Arthur Pryor, Frank Rosolino.



Ralph Sauer, Jack Teagarden, and Kai Winding. [9/1/97]

#### Mix 'N' Match [BTS]

By: Arthur Wilson

During the immediate post-war period, new large-bore trombones were difficult to procure. Arthur Wilson relates his escapades in trying to cobble together a large-bore trombone at a time of desperate shortages. [7/1/94]

#### Mozart's Requiem: an Internet discussion [BTS]

By: Derrick Parker

Have you ever wondered about Mozart's writing for trombone in the Requiem? This interesting exchange between two of the illuminati of the Trombone-L Internet Mailing List throws some light on the trombone parts and the Tuba Mirum. [7/1/96]

#### Paul Weschke: a master of the German School [BTS]

By: Anthony Parsons

Paul Weschke was a solo trombonist with the Royal Court Theatre Orchestra in Berlin in the early 20th century. Anthony Parsons, Editor of The Trombonist investigates. [7/1/98]

#### Recital Repertoire of the Trombone as Shown by Programs Published by the International Trombone Association

By: David Guion

An examination of the recital programs published in the first 25 volumes of the ITA Journal, presented mostly in tables. Trombonists have programmed both solos and ensembles, with literature ranging from early music to avant garde and jazz. 283 pieces have been played at least five times in at least one five-year period or at least 15 times overall. [1/1/99]

#### The English Rose [BTS]

By: Godfrey Kneller

Now sadly almost completely extinct, the G bass trombone was christened "The English Rose" by Godfrey Kneller in this article from 1954, the time when the large-bore American Bb bass trombone began to oust it from its place in British bands and orchestras. [7/1/54]

#### The Evolution of the Jazz Trombone, Part One: Dixieland

By: David Wilken

Although the trombone is less often heard as a solo instrument, many legendary performers have left distinctive marks on the history of jazz. Each of these trombonists is indebted to earlier trombonists and other musicians who influenced the styles of jazz trombone. This line of development can be traced from early Dixieland trombonists, such as Kid Ory and Miff Mole to today's original sounding trombonists Ray Anderson and Craig Harris. [9/1/96]

#### The Evolution of the Jazz Trombone, Part Three: Bebop

By: David Wilken

Because of the extremely fast lines found in Bebop, it seemed impossible to play in this style on the slide trombone. Some trombonists began to play the valve trombone in order to play the difficult lines. However, the most accomplished trombonists of Bebop learned to work with the slide and pushed forward the technical limits of the trombone. By the 1950's trombonists had once again secured their position as innovators of jazz, and continued to pioneer new trends in music. [1/1/98]

#### The Evolution of the Jazz Trombone, Part Two: The Swing Era

By: David Wilken

Trombonists enjoyed a prominent role in the jazz ensemble of the swing era. Not only was the trombone often featured as a soloist, but many trombonists formed their own bands and built careers on not only their leadership but also their soloistic prowess. [3/1/97]

#### The Sackbut Rebut [BTS]

By: Avishai Kallai

The article Das Sinfonische Werk von Franz Beck by Sarah Gordon inspired Avishai Kallai to do some research of his own into the symphonies of Franz Beck: The Sackbut Rebut. Could it be that the symphony which purportedly introduced the section of trombones into the concert orchestra was a hoax? [7/1/00]

#### The Trombone in Britain before 1800 [BTS]

By: Trevor Herbert

Dr Trevor Herbert has made a thorough investigation into a period of trombone history veiled in mystery. Did the trombone really die out in Britain during the 1700s? [7/1/96]

#### Timber and the Spanish Ladies [BTS]

By: Anthony Parsons

Sir Henry Wood's Fantasia on British Sea Songs has a well-known trombone quartet which is played on every Last Night of the Proms. Anthony Parsons related its history and tells of Sir Henry "Timber" Wood and the Promenade Concerts. [7/1/91]

#### **Interview**

##### An Interview with Benny Powell

By: Bob Bernotas

"Being a jazz musician," Benny Powell maintains, "is an honorable profession." Best known for his 12-year tenure with Count Basie, he has worked extensively on Broadway, television, and recordings. Powell also has made his name as a leader in his own right, a respected teacher, and a dedicated activist in the cause of jazz. [9/1/99]

##### An Interview with Bill Pearce

By: Douglas Yeo

Because Bill Pearce is not widely known to today's generation of trombonists, I asked Bill if he would do this interview with me for the *Online Trombone Journal*, so both players who have admired him for so long and those who do not know of him could hear him tell his story. [7/16/00]

#### [An Interview with Conrad Herwig](#)

By: Bob Bemotas

From Jack Teagarden's innovations in alternate positions and lip flexibility, to Lawrence Brown's supple lyricism, from J.J. Johnson's appropriation of bebop articulation to Frank Rosolino's range and speed, jazz trombonists have discovered ways to do what previously was considered "impossible" on their horns. Likewise with Conrad Herwig. He is a trombonist for the twenty-first century, and he's here today. [1/1/99]

#### [An Interview with Grover Mitchell: Part 1](#)

By: Bob Bemotas

Grover Mitchell received his first big-time experience in the 1950s, subbing with Lionel Hampton and Duke Ellington. In 1962 he joined Count Basie and played with him for a total of 12 years over two stints. At the time of this interview, Mitchell was leading a big band of his own. [10/11/00]

#### [An Interview with J. J. Johnson](#)

By: Bob Bemotas

J.J. Johnson was the first trombonist to translate the intricacies of bebop onto his demanding instrument. His rich, dark tone and virtually flawless command of the horn became the barometers by which all subsequent trombonists have been measured. But for all his virtuosity, Johnson never abandoned the elusive quality that is essential to all great jazz: feeling, passion, soul. [11/15/99]

#### [An Interview with Norman Bolter and Carol Viera](#)

By: Douglas Yeo

In this interview, Boston Symphony trombonist Norman Bolter and his wife Carol Viera share their vision of what music and music making can and should be, and how their concerts, seminars, recordings and publishing projects help musicians get closer to the "essence" of what led them to music in the first place. [9/1/98]

#### [An Interview with Slide Hampton](#)

By: Bob Bemotas

Ask any jazz trombonist to name his or her three favorite players on the instrument, and chances are one of them will be Locksley Wellington "Slide" Hampton. As highly regarded for his writing as he is for his playing, Hampton also serves as role model, patron, and godfather to a new generation of trombonists. [4/8/00]

#### [An Interview with Steve Turre](#)

By: Bob Bemotas

Steve Turre is, as a perceptive writer once described him, a "trombone evangelist." Tired of the trumpet-saxophone monopoly, he is out there spreading "the Gospel according to J.J. and Slide," demanding due attention and respect for his instrument. One of our most accomplished (and visible) trombonists, Turre is also the undisputed king of the shell players. [11/1/96]

#### [Face of the LSO \[BTS\]](#)

By: Peter Gane

Frank Mathison, who recently retired, was bass trombone in the LSO for 30 years. Peter Gane, ex-trombonist with the LSO, interviews Frank and learns of the change from G bass trombone to Bb bass trombone in the 1950s. [7/1/93]

#### [Sheila Tracy talks to Ian McDougall, Canadian jazz trombone virtuoso \[BTS\]](#)

By: Sheila Tracy

Ian McDougall, renowned Canadian jazz trombonist of The Boss Brass and The Brass Connection fame, is interviewed by Sheila Tracy. [7/1/97]

#### [Sheila Tracy talks to James Morrison \[BTS\]](#)

By: Sheila Tracy

James Morrison, Australian jazz giant, is interviewed by Sheila Tracy. [7/1/98]

#### [Sheila Tracy talks to Maisie Ringham \[BTS\]](#)

By: Sheila Tracy

In her interview with Sheila Tracy, Maisie Ringham, ex-principal trombone with the Hallé Orchestra, 1946-1956, tells of orchestral life in the immediate post-war period and what it was like to play under Sir John Barbirolli. [7/1/92]

#### [Ten Questions with Doug Elliott](#)

By: Doug Elliott

Doug Elliott is a mouthpiece maker, brass teacher and clinician, and works as a professional free-lance tenor and alto trombonist in the Washington DC area. He was solo jazz trombonist with the US Air Force "Airmen of Note" from 1989 to 1996. Doug has studied trombone with Gordon Hallberg, Tom Crowe, Bill Richardson, John Marcellus and Don Reinhardt, and jazz with Mark Copeland. [9/1/96]

#### [Ten Questions With Robin Eubanks](#)

By: Robin Eubanks

Robin has toured and recorded with such diverse musicians as the Rolling Stones, Talking Heads and Barbra Streisand on her historic 1994 tour. He's performed on several television shows and specials including "The Tonight Show" featuring Jay Leno, "Saturday Night Live," the Grammy Awards and "Motown at the Apollo." He has worked on several projects for Broadway and film. [6/1/96]

#### [Ten Questions with Steve Shires](#)

By: Steve Shires

Sieve Shires, owner and chief designer, has an extensive background as a professional trombonist in the Boston area. He has also had many years of experience as a brass instrument technician, specializing in custom modification of instruments for professional clients, and has worked as a design consultant to several brass instrument manufacturers. [10/1/98]

#### Ten Questions with Tom Bones Malone

By: Tom "Bones" Malone

Tom "Bones" Malone has built a very successful career as a freelance trombonist, arranger, and composer in New York and around the world. Read his "Top Ten" list of how to be a successful gigging musician. [11/1/98]

#### Voice From The Past [BTS]

By: Anthony Parsons

A reflection on the career of Lawrence Martin, bass trombonist with the LSO during World War II, we learn of what life was like as a top orchestral bass trombonist with the LSO and the Philharmonia - on the G bass trombone! [7/1/95]

### **Just For Beginners**

#### Keep It Clean: A Basic Guide to Trombone Care

By: Dave Molter

If you were lucky when you first recieved your trombone, someone took a few minutes to teach you how to put your new best friend together and lubricate its handslide and tuning slide. If not, here are the basics of how to keep your trombone playing smoothly. [7/31/00]

#### Playing Legato on the Trombone: A Primer

By: Walter Barrett

Most trombonists at one time or another have trouble executing a clean, singing legato. This article is an introduction to the basic slurring techniques used by trombonists, and some basic tips on how to practice them. [7/31/00]

#### The Internet for Trombonists [BTS]

By: Edward Solomon

Are you new to the Internet? Edward Solomon, Webmaster of The Trombonist Online, takes you through all you need to know to get up and running. [7/1/96]

### **Pedagogy**

#### Letters From New York, Part One

By: Sam Burtis

A series of answers to specific questions about equipment...mouthpieces, horns, etc...including an informal survey of what instruments are being played on the NYC freelance jazz/latin/studio/Broadway scene. [6/1/98]

#### Letters From New York: Buzz Off! (Or buzz on - they both work)

By: Sam Burtis

An attempt to demystify mouthpiece and free buzzing, and directions on how to use them as constructive tools toward a better embouchure and a more efficient approach to the making sound on the horn. [10/17/99]

#### Letters from New York: Carmine Caruso

By: Sam Burtis

In this edition of "Letters From New York," Sam Burtis discusses the quintessential New York brass teacher Carmine Caruso and some of his teaching methods. [7/2/00]

#### Masterclass with Art Baron: An Introduction to the Plunger

By: Bob Bernotas

The important thing is to do a lot of listening and get a sense of what plunger work is about. It's a whole emotional thing. You really have to want to speak through the horn. The plunger will kick your butt, but it's also a lot of fun. If you're into really communicating when you play, there's a lot there for you. [7/1/99]

#### Masterclass with Benny Powell: Presentation And Programming Tips For Trombonists

By: Bob Bernotas

When you get ready to program either a trombone performance or a trombone recording you have to take into consideration how long the trombone can hold people's interest. You have to be a little more creative and give the listeners constant surprises. [4/8/00]

#### Masterclass with Conrad Herwig: An Introduction to Doodle Tonguing

By: Bob Bernotas

Doodle tonguing, like any technique, will give you freedom, and that's all we want, control. You can stick to one system, like tunnel vision, but if we're looking ahead to the future--to what I call "twenty-first century trombone playing"--what we really need is an all-inclusive system, and doodle tonguing is a key element of that. [1/1/99]

#### Masterclass with Dick Griffin: Multiphonics on the Trombone

By: Bob Bernotas

The principle behind multiphonics--producing more than one note at a time on a wind instrument--is the overtone series. You play any note for the tonic and sing any interval above. The combination of the two notes produces overtones. You're not actually playing those notes, they're just coming out of the combination of the other two. [11/15/99]

#### Masterclass with Grover Mitchell: Advice for Lead Trombonists

By: Bob Bernotas

The best lead players are usually very good basic players. Tone, concept and intonation are a must. You also need good technique and good range, and must know how to lead. Finally, a lead trombone player has to work with the lead trumpet and lead alto. [10/11/00]

#### Masterclass with Steve Turre: Making Music with Shells

By: Bob Bernotas

Playing the shells can help you as a brass player. They take a lot of endurance and strength. In terms of building a solo, once you can tell a story in just the interval of a fourth, you see that it's not about how many notes you play. It's about what you're saying. So playing the shells also helps you conceptually. [11/1/98]

#### Orchestral Excerpts for the Tenor Trombonist: William Tell Overture

By: Joseph Alessi

With all the fast and technical excerpts, it is important to realize that sound should still be of prime importance. As you practise this excerpt, try taking a sound bite (snapshot) of your tone and ask yourself if it is the best tone that you can possibly play. [5/1/97]

#### Orchestral Excerpts for the Tenor Trombonist: Berlioz, Hungarian March

By: David Gier

Hungarian March has proved to be an excellent audition piece because the seemingly universal flaw of dragging at louder dynamics is quickly assessed. This excerpt tests a trombonist's ability to play with strength, character, quality of sound and volume, while moving rapidly and rhythmically through the often cumbersome mid-register. [11/1/97]

#### Orchestral Excerpts for the Tenor Trombonist: Bolero

By: Tom Ervin

There are many challenges in performing this solo. They include waiting through so many "verses" before you get to play, making a perfect "bullseye" entrance, using an excellent ballad legato, and maintaining accurate control as the pitches descend. Also keep in mind that this solo has long phrases which may require the performer play louder than they might like. [4/1/97]

#### Orchestral Excerpts for the Tenor Trombonist: Brahms - Symphony No. 1

By: M. Dee Stewart

Lewis Van Haney and I used to compare our experiences with various pieces. I remember he said that Leonard Bernstein wanted the notes in the chorale to be quite separate. Whereas, my experience with Eugene Ormandy was that he preferred a very legato interpretation. The exact meaning of the dots under the slurs has always been confusing to the trombone players. It is an indication that is more common in string writing. [9/1/97]

#### Orchestral Excerpts for the Tenor Trombonist: La Forza del Destino

By: Andrea Conti

Like almost all 19th century Italian operatic literature, Verdi's "La forza del destino" was written for valve trombone. This is the reason why we find so many technically difficult passages in this literature. Good technical control of the instrument and of the slide is therefore a prerequisite to the successful study and mastery of the parts. [9/1/99]

#### Orchestral Excerpts for the Tenor Trombonist: Mahler Symphony No. 3

By: Heinz Fadler

After having studied this symphony with my teacher Professor Willy Walther, who had performed it very successfully with the Berlin Philharmonic under the late Sergiu Celibidache, and having performed it more than 30 times myself, I have very strong convictions about this wonderful music. These convictions have quite naturally developed and changed over the years. [9/1/98]

#### Orchestral Excerpts for the Tenor Trombonist: Mozart, Tuba Mirum

By: John Seidel

Tuba Mirum, from W.A. Mozart's "Requiem Mass", is used in virtually all orchestral auditions as a measure of a player's legato style and musically expressive capabilities. We are often asked why Mozart used the trombone as a solo instrument in this movement, but a quick perusal of sacred choral works of the pre-classic and baroque periods reveals plenty of precedent for this choice. [4/1/97]

#### Orchestral Excerpts for the Tenor Trombonist: Overture to Tannhäuser

By: Francois Godere

The sound, rhythm, and intonation are crucial to the correct performance of Tannhäuser. The two main sections, rehearsal letters "A" and "M," are quite similar, but their differences should be observed very carefully. One would be wise to learn both passages thoroughly for an audition. [11/1/97]

#### Orchestral Excerpts for the Tenor Trombonist: Ride of the Valkyrie

By: Elliot Chasanov

In order to prepare this excerpt, I suggest starting with several recordings. Be sure to note tempo, style of articulation, rhythmic accuracy, and placement of accents. After listening with score in hand, start practicing the excerpt slowly, with a metronome or a Dr. Beat, setting the metronome on a subdivision of eighth notes. [4/1/97]

#### Orchestral Excerpts for the Tenor Trombonist: Rimsky-Korsakov, Russian Easter Overture

By: David Mathie

One of the most famous orchestral excerpts for the second trombone is The Russian Easter Overture, by Nicolai Rimsky-Korsakov. The work is based on themes from the musical tradition of the Russian Orthodox church, with the solo tenor trombonist (now, second trombonist) representing the medieval chant of a priest. The composer marks the solo "a piena voce" - at full voice; thus, the solo should be interpreted as a vocalist would. [5/1/97]

#### Orchestral Excerpts for the Tenor Trombonist: Saint-Saens - Symphony No. 3

By: Chris Waage

This deceptive excerpt gives the trombonists a chance to show off the many, many hours spent in the Rochut book! [6/11/00]

Orchestral Excerpts for the Tenor Trombonist: Schubert, Symphony No. 9 in C Major

By: Marc LaChance

Though rare on auditions, this work is frequently performed and recorded by orchestras. On older recordings it may be referred to as the 7th symphony. This numbering inconsistency is due to the large number of Schubert's works left unpublished at his death, which has made putting these compositions in chronological order very difficult. The subtitle, "Great C Major," is almost always included, and makes finding recordings easy. [9/1/98]

Orchestral Excerpts for the Tenor Trombonist: Schumann Symphony No. 3

By: Tom Ervin

This challenging excerpt is among the most requested passages in orchestral trombone auditions. Usually only the first 8 bars are requested, but the rest of the piece is tricky also, and it would not be unfair of them to ask for more. [9/1/97]

Orchestral Excerpts for the Tenor Trombonist: Till Eulenspiegel

By: Lawrence Borden

When practicing the first solo, you should be careful to bring out the humor that is in the work. This is hard to do if you try to play too loud, but a light touch with a rapid decay on each note will give this passage the lighthearted, carefree quality that is desired. The rhythm here is very important. Take care not to 'crush' the last eighth of each triplet into the first eighth of the succeeding triplet. If you do, the rhythm will acquire a limp that ultimately robs the passage of an even, forward drive. [11/1/97]

Out of the Case: A Little Less about the Trombone, A Little More About Music.

By: Sam Burtis

A series of anecdotes (or teaching stones) both from my own personal experiences and the folklore of jazz, regarding the inner aspects of playing music. [11/1/97]

Out of the Case: A New Approach to Alternate Positions

By: Sam Burtis

An examination of ways to use "alternate" positions to greater advantage...an attempt to make some "alternate" positions more "primary" than "alternate", thereby smoothing out general slide technique. [5/1/97]

Out of the Case: An Alternate Approach to Embouchure Development, Part 1

By: Sam Burtis

An examination of the natural "breaks" that occur in a brass embouchure...ways to find them, ways to deal with them. A "bel canto" approach to the brass embouchure, including mouthpiece buzzing as a diagnostic aid. [6/1/97]

Out of the Case: An Alternate Approach to Embouchure Development, Part 2

By: Sam Burtis

Further information about dealing with "breaks", including more mouthpiece buzzing techniques. [9/1/97]

Out of the Case: An Approach to Improved Chordal and Scalar Flexibilities

By: Sam Burtis

An approach to combining flexibility exercise with specific keys and scalar patterns that is specific to the demands of the trombone. [3/1/97]

Out of the Case: Slide Technique - A Curiously Neglected Topic

By: Sam Burtis

An overview of ways to hold and move the slide that will improve technique and accuracy. [2/1/97]

Out of the Case: Slide Technique and Flexibility

By: Sam Burtis

An approach to combining tonguing, slide technique and flexibility into a seamless, reflexive whole. [4/1/97]

The Audition is Only the Beginning

By: Sherri Damon

Even after winning the audition, the period of transition which follows - the process of completing the degree - is one for which few students are prepared or have the motivation to complete. [12/1/96]

**Performance**Audition Observations

By: Tom Gibson

I was recently afforded the unique opportunity to sit on an audition committee with my section-mates. In discussing the experience afterwards with some of the candidates, I came to realize that a majority of them were unaware of their musical and physical reactions on stage. For their benefit, and for all of us who plan on taking auditions in the future, I decided to document the experience in order to shed light on the matter. I truly believe that we can all gain from others' experiences.....good or bad. [3/1/99]

For The Sake Of Authenticity [BTS]

By: Susan Addison

Sue Addison, a specialist on the sackbut and early trombone, describes what it's like to be involved in the period instrument business. [7/1/96]

Getting Ready for College Auditions

By: Tom Ervin

A trombone student requested advice on college auditions, and thus was my advice. (Much of this could also apply to other auditions and tape

producing, such as for regional competitions, all-state tryouts, graduate schools and summer camps ) [12/1/96]

#### If You Practice

By: Tom Ervin

Let us discuss the benefits that come from focused practice, and the need for such practice by any trombonist who is ambitious, or is considering a musical career. This article was originally submitted to the trombone list in September 1996. The list also holds many fine posts on structuring and optimizing practice time. [10/1/96]

#### My Summer With the Mouse

By: Jennifer Wharton

Come spring, there is probably no question more frequently asked of a college student than "What are you going to do this summer?" In the spring of 1999, I was a junior bass trombone performance major at the New England Conservatory of Music (Boston, Massachusetts) when I asked this question of myself. The rest, as they say, is history. [7/2/00]

#### The Doctrne of Intent

By: Lawrence Borden

When students ask questions about playing trombone they first ask about mechanics and hardware. I can answer most of the questions, but when I can't, I point them in the direction of someone more expert than I who can answer their question. It is relatively easy to answer these questions of mechanics and hardware because they are questions of "what?" What I find disturbing is how rarely students ask questions of a philosophical nature. After all, this is a consuming profession and the quality of their future growth will not only depend on the number of hours spent in the practice room, but also upon the reasons why they practice. It is not often that I hear "why?" questions and it distresses me. [3/1/98]

#### The London Trombone Sound (BTS)

By: Anthony Parsons

One of the most unique records ever made. The London Trombone Sound features a recording of Meredith Willson's 76 Trombones with 76 trombones! Anthony Parsons, ex-principal trombone of the BBC Symphony Orchestra and Editor of The Trombonist takes a look behind the scenes at how the recording was produced. [7/1/96]

### **Profile & Personal Interest**

#### A European Tour Odyssey (BTS)

By: Douglas Yeo

During the summer of 1998, the Boston Symphony Orchestra toured around Europe. Follow Doug Yeo on his travels around England, France, Germany, Austria and Greece in this fascinating insight into orchestral life on the go. [7/1/98]

#### Arnold Jacobs: Loss of a Master

By: M. Dee Stewart

The death of Arnold Jacobs was a great loss to the brass community, and the music world as a whole. M. Dee Stewart remembers his friend and colleague in this touching memorial. [11/1/98]

#### Larry David Minick Passes

By: Kathe Tanner

With the recent death of Larry David Minick, 55, the world of music lost a genius and master craftsman, and Cambria lost a curmudgeon-in-training. At his memorial service on Jan. 17, family, friends and musicians came together to remember the man they loved, who tried so hard to portray a crusty, cranky tinkerer. [1/1/97]

#### OTJ Tribute to J. J. Johnson

By: Richard Human, Jr.

Trombone legend J. J. Johnson passed away on February 4, 2001. This tribute contains links to learn more about Mr. Johnson, MP3 files of some performances, and a message board to leave your own remembrance. [2/12/01]

#### Profile: Al Grey

By: Bob Bernotas

At first glance, Al Grey resembles a sleepy hound dog. Those aren't just bags under his eyes. They are trophies from more than 45 years spent on buses and airplanes, in nightclubs and hotel rooms. But just start Grey talking about his favorite subjects--Count Basie, the trombone, and, especially, the plunger--and he snaps alive and his speech begins to flow. [7/1/99]

#### Ray Premry: An Appreciation (BTS)

By: Peter Bassano

Sadly, this great master of the bass trombone passed away in 1998. In this article from The Trombonist in 1988, Peter Bassano, one of Ray's close colleagues in the Philharmonia Orchestra looks back on Ray's time in the orchestra and it is a fitting tribute to past merit. [7/1/88]

#### Tribute to Al Grey

By: Bob Bernotas

On March 24, 2000, beloved trombonist Al Grey passed away. In this brief tribute, author Bob Bernotas remembers some of Grey's more memorable solos, and we offer two excerpts of Al Grey's memorable solo style. God speed, Al. [4/6/00]

#### Tribute to J. J. Johnson

By: Bob Bernotas

Frequent author for the OTJ Bob Bernotas offers this tribute to J. J. Johnson. [2/5/01]

**Review****Absolute Trombone: A Review**

By: Tom Ervin

Tom Ervin reviews an exciting release by Michael Davis and Hip-Bone Productions. "Absolute Trombone" features the writing of Michael Davis, and the solo work of such notables as Urbie Green, Bill Watrous, Conrad Herwig and David Taylor. [11/1/97]

**All Day Meeting and Dinner on the Ground: A Review**

By: John Seidel

This is altogether a fine recording and an excellent representation of the ancient and venerable combination of trombones and organ. [9/19/00]

**Anew At Home: A Review**

By: Douglas Yeo

Norman Bolter, trombonist with the Boston Symphony, has released a solo trombone album which sets new standards not only of playing, but of musical depth, integrity and atmosphere. "Anew At Home" will cause all who listen to it to reflect on music which reaches to a very deep, personal level. [11/1/98]

**Arrows of Time: A Review**

By: Brad Edwards

David Vining, Professor of Trombone at the Cincinnati Conservatory of Music, issues this confident solo recording featuring music from the present and the past. [4/26/00]

**Blues for Cook: A Review**

By: Tom Ervin

The majority of the works on this release are well known tunes, presented in the time-honored standard mainstream and bebop format. There's a pleasant variety of tempi and styles, and the mix is almost always very good indeed. The trombone sound is particularly well recorded. [1/1/99]

**Circuit Training: A Review**

By: David Wilken

A review of Peter Gane's method for young trombonists, published by Warwick Music. [9/1/97]

**Cornerstone: A Review**

By: Michael Brown

Douglas Yeo, bass trombonist with the Boston Symphony, has obviously crafted a recording that is a labor of love. This collection serves as an evangelical witness to his deeply held Christian beliefs and as a fine example of his lyrical musicianship. [3/1/00]

**Doug Yeo Clinic at North Central College**

By: Gordon Bowie

Naperville, Illinois, was the site of a terrific experience for a group of about 25 trombonists from a wide geographic area who attended the Low Brass Workshop there from August 23 to 25. The three-day event was organized by Tom Izzo and hosted by North Central College. The featured clinician and recitalist was Doug Yeo, whose classes and performances made the event truly extraordinary. [3/1/99]

**Eight Preludes, Op. 34: A Review**

By: Richard Human, Jr.

Without the knowledge that they were originally composed as piano preludes, a close look at these eight short pieces would suggest that they could have originally been written as trombone duets. This is due to the fact that excellent compositions "work" as music in almost any setting; and that Douglas Yeo, bass trombonist of the Boston Symphony, has chosen from the original twenty-four preludes very well. [1/1/98]

**Gallery: A Review**

By: David Wilken

McKee's first album as a leader, is a long overdue chance for the listener to not only hear McKee stretch out and play some very well crafted improvisations, but also enjoy McKee's formidable skills as a composer/arranger. [11/15/99]

**Gorgon: A Review**

By: John Seidel

This is an outstanding recording that will appeal not only to trombonists but to the musical public at large. That the Trombone Concerto is included in the package and that it is a Pulitzer Prize winner played beautifully by one of the world's great trombonists can only enhance the cause of the solo trombone generally. We owe a great deal to Christopher Rouse, to Joe Alessi, and to the Colorado Symphony with its fine conductor, Marna Alsop. The least we can do is buy the record. [9/1/97]

**Grand Chorus in Dialogue and Praise to the Lord, the Almighty: A Review**

By: Richard Human, Jr.

Arranged for ten-part trombone choir, both of these arrangements by Gary Bricault provide the ensemble and conductor with a number of musical challenges that once met will yield to a satisfying musical experience. [9/1/98]

**Mastering the Trombone: A Review**

By: John Seidel

I have always regarded Ed Kleinhammer's book, The Art of Trombone Playing, as an indispensable text for the aspiring trombonist. I credit many of the thoughts and exercises that may be gleaned from this excellent guide with contributing in no small way to my own development as a performer and teacher. [3/1/98]

**Movin' Up: A Review**

By: Craig Brenar

Larry McClellan's album gives the listener an opportunity to hear the writer, educator, administrator and trombonist perform in what is an obviously comfortable setting. [11/15/00]

Multiplicity & 20 Jazz Etudes: A Review

By: Tom Brantley

Mark Nightingale, the renowned jazz trombonist from England, has written two jazz etude books, with accompanying CDs, for tenor trombone. The first, *Twenty Jazz Etudes for Tenor Trombone*, appeared in 1995 from Warwick Music. The second, *Multiplicity*, was released in 1996 by the same publisher. [9/1/97]

Nana: A Review

By: Dean Olah

Nana, the Spanish word for lullaby, may seem like a misnomer for a CD of a bass trombonist, but with help from a collection of world-class musicians, Ben van Dijk has excelled at presenting his horn as a truly melodic instrument worthy of this title. [2/18/01]

New York Legends - Joseph Alessi: A Review

By: John Seidel

One in a series of recordings by Cala Records celebrating first chair players of the New York Philharmonic Orchestra, this CD provides trombone aficionados with plenty of opportunity for a thorough look at the many facets of one of America's premier trombonists. [3/1/98]

Plunge - Fall With Grace: A Review

By: Chris Waage

Chris Waage reviews this very different recording by *Plunge*, featuring arranger and trombonist Mark McGrain. [9/28/98]

Prelude and Fugue in D Minor (BWV 554) for Tuba-Euphonium Ensemble: A Review

By: Mark Mordue

This arrangement of Bach's *Prelude and Fugue (BWV 554)* works surprisingly well for Tuba - Euphonium octet. [11/15/99]

Proclamation & In Search of a Dream: A Review

By: Gordon Bowie

*Proclamation*, a ground-breaking CD by Boston Symphony bass trombonist Douglas Yeo, is described by its executive producer as "a recording in celebration of the bass trombone." What a splendid celebration it is! [1/1/98]

Simple Complexity: A Review

By: Tom Brantley

*Simple/Complexity* -- Rick Simerly's new CD release -- is a straight ahead recording. Not in the sense of a Basic straight ahead, but in the sense of a straight ahead small group jazz. All of the players on this recording are seasoned, accomplished musicians. [1/1/99]

Take 1: A Review

By: David Oliver

The newest CD release from Boston Symphony bass trombonist Doug Yeo is unique in several ways. First, it includes three performances from his undergraduate days at Wheaton College, the first of which was in 1975, then we jump to three 1997 performances. Second, since Mr. Yeo majored in percussion at Wheaton, he's included an arrangement of Joplin's *Solace* which he performed on vibraphone. Third, all of the performances were recorded live, meaning that no multiple takes or editing was employed in the production of the disc. Hence the name "Take 1." [9/1/98]

The Island of Dr. Trombone: A Review

By: Mike Lomas

This CD consists of a collection of what one would describe as easy-listening jazz numbers with a tropical feel, featuring Harry Waters, jazz trombonist with the *Army Blues*. [11/15/00]

The London Trombone Sound: A Review

By: John Seidel

Recorded by 16 trombonists drawn from the seven top orchestras in London, this album makes for enjoyable listening for trombone fans of all stripes. The sixteen that comprise the nucleus are joined by rising young London-based jazz trombonist, Richard Edwards on the jazz and rock(!) tunes, and by about 60 other trombonists scrounged from London orchestras, bands, and music schools for the grand finale, a clever arrangement of 76 Trombones for 76 trombones! [9/1/96]

The Wallace Practice Mute: A Comparative Review

By: Chris Waage

Using a practice mute has become a necessary evil for many trombonists. This review offers a comparison of the major practice mutes available, and recommends the Wallace mute for its easy of playing and light weight. [6/11/00]

Trombone Essentials: A Review

By: David Wilken

*Trombone Essentials. 11 Recital and Contest Solos for Tenor and Bass Trombone*, edited by Douglas Yeo, is a well put together collection of new solos specifically arranged for the intermediate trombonist. [3/1/00]

Trombonly & Friends: A Review

By: Richard Human, Jr.

*Trombonly* has performed extensively across Europe, including a performance at the 2000 ITF, at which *Trombonly* was honored with the Emory-Remington award. After listening to this disc, one will realize that this honor is richly deserved. [10/9/00]



Twentieth-Century Brass Soloists: A Review

By: Michael Brown

The lives of composers and conductors are carefully documented with historical research and pianists, violinists, and vocalists have their share of musicological research. Michael Meckna has done extensive study into the lives, recordings, and legacy of 100 significant brass performers of this century. He contributes a balanced list of orchestra, recital, and jazz performers with an appropriate balance of high and low brass performers. [11/1/97]

**Surveys and Polls**Survey Results: Duets in the Applied Lesson

By: Richard Human, Jr.

Numerous books, articles, and methods have been written concerning important skills for the trombonist such as technique, embouchure, and sight-reading. Another important skill for any musician is the ability to effectively perform with other musicians. In the applied lesson, this skill can be practiced by the study and performance of duets. There is a wide variety of duet literature available to the trombonist in musical styles ranging from the Baroque to the twentieth century and in difficulty levels ranging from beginner to artist-level. [2/1/97]

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## **APPENDIX B**

### **Transcripts of E-mail Interviews with Authors**

**Author 1****Q1. How did you hear about the Online Trombone Journal?**

A: I discovered OTJ while surfing the Internet in search of trombone-related websites.

**Q2. In addition to the Online Trombone Journal, what other publications do you have to your credit?**

A: My music articles have appeared in *Windplayer*, *ITA Journal*, *Saxophone Journal*, *Jazz Player*, *New York Latino*, and *Piano & Keyboard*. I also have written the liner notes for over two-dozen jazz CDs.

**Q3. What factors influenced your decision to submit an article to the Online Trombone Journal?**

A: Most of the above publications have small circulations--and in some cases, erratic distribution and/or publication schedules. I wanted to bring my previously published interviews with and profiles of jazz trombonists to a wider reading audience, which I felt the OTJ might afford. (I also like the fact that these articles are archived, so that they can be found well after their original publication.) In addition, I wanted to present my work in revised and expanded form, free from the necessary, but constraining influence of print publications (e.g., with regard to article length), and, perhaps more importantly, from the interference of certain less-than-competent editors. Finally, I felt that the OTJ would benefit by expanding its coverage of the jazz field.

**Q4. What impressions do you have concerning the quality control methods employed by the Online Trombone Journal?**

A: My impression is that *OTJ's* quality control methods are quite effective and well implemented.

**Q5. Did you use your articles in the Online Trombone Journal in support of professional advancement or rewards such as tenure or promotion?**

A: Since I am not in an academic environment, this question does not apply in the specific sense. However, on occasions when I have contacted music publications or record labels to inquire about freelance writing opportunities, I have referred people to my OTJ articles as examples of my experience and expertise in the field.

**Author 1, continued.**

**Q6. Would you rate the overall quality of the Online Trombone Journal as equal, higher, or not as high as traditional print journals in your field?**

**A:** The quality of OTJ is easily equal to--and in many cases far higher than--most of the print journals in this field. Specifically, Saxophone Journal and Jazz Player, both of which are products of Dorn Publications, are shoddy, amateurish publications in which all too many of the articles are poorly written and badly edited. Frankly, as a professional journalist, it was embarrassing to be associated with them. The ITA Journal, although technically a better publication than these other two, lacks the *OTJ's* breadth of coverage.

**Q7. Would you submit future articles to the Online Trombone Journal?**

**A:** Definitely.

**Author 2**

**Q1. How did you hear about the Online Trombone Journal?**

A: I believe it was through the trombone-l email discussion group several years ago.

**Q2. In addition to the Online Trombone Journal, what other publication do you have to your credit?**

A: Many articles in International Trombone Society Journal, International Trumpet Guild Journal, International Horn Society Journal, T.U.B.A. Journal, The Instrumentalist, Christian Instrumentalists and Director's Association Newsletter, Historic Brass Society Newsletter, Christianity, The Real Issue, various book chapters contributed, co-author with Edward Kleinhammer of "Mastering the Trombone." numerous music publications with G. Schirmer, International Music and Southern Music, as well as a website with 250 pages of my own articles and information.

**Q3. What factors influenced your decision to submit an article to the Online Trombone Journal?**

A: I had originally approached the ITA Journal about the article concept and the editor accepted the idea. However, because I subsequently disassociated myself with the ITA, I withdrew the offer of the article and submitted the concept to the OTJ along with suggestions for addition of audio and color photographs which was accepted by the OTJ. The article, in the end, turned out to be a much better quality and read by a much larger readership on the OTJ than it would have been in the ITA Journal. Credibility and international readership, also ability to have color photos, sound clips, etc (various multi-media- which a print Journal cannot have.

**Q4. What impressions do you have concerning the quality control methods employed by the Online Trombone Journal?**

A: I was told my article would be reviewed before publication by a panel, and editor Richard Human, Jr. kept me abreast of the progress of the article through the OTJ pipeline. I felt my article was being treated fairly and when it appeared, I was thoroughly satisfied with the layout, design and the fact that there were no changes in content.

**Q4B. Did you receive appropriate editorial feedback from the editorial staff of the Online Trombone Journal?**

A: I didn't know exactly what to expect. I was contacted by the OTJ Editor Richard Human Jr. several times regarding questions with various sentences (syntax, and

**Author 2, continued**

in some cases, words which were left out in the original document). Other choices needed to be made regarding which audio files to include, etc. Finally, I was given the opportunity to review the article on the OTJ test site before it went "public" so I could approve the design and layout. I felt I received more than enough feedback in the process - much more than I had received from editors of print based journals which have published my articles.

**Q5. Did you use your article in the Online Trombone Journal in support of professional advancement or rewards such as tenure or promotion?**

A: No.

**Q6. Would you rate the overall quality of the Online Trombone Journal as equal, higher, or not as high as traditional print journals in your field?**

A: Higher than most. The breadth of material on the OTJ is nearly overwhelming, covering every aspect of trombone playing. New areas such as "Just for Beginners" are excellent tools for teachers and students. The OTJ has a predominance of "how to" articles, and I would expect to see more articles of a scholarly nature as well as historical articles in the future. For me, I see the OTJ as the premiere trombone publication, print OR web based.

**Q7. Would you submit future articles to the Online Trombone Journal?**

A: Yes!

**Author 3**

**Q1. How did you hear about the Online Trombone Journal?**

A: I learned of the OTJ from other online correspondence, specifically postings on the trombone-l, a listserv dedicated to trombone issues.

**Q2. In addition to the Online Trombone Journal, what other publication do you have to your credit?**

A: Maine Music Educators' Journal, as a regular columnist on band publications during the mid 1970s; Colorado Journal of Research in Music Education 1971, I think.

**Q3. What factors influenced your decision to submit an article to the Online Trombone Journal?**

A: Request by the publisher.

**Q3A. Did you submit your article to other journals as well?**

A: Not the same article, because it was tailored to the online format.

**Q4. What impressions do you have concerning the quality control methods employed by the Online Trombone Journal?**

A: As a peer reviewer for other OTJ articles, I'm sure the review of my piece was thorough and extensive. Editorial attention to detail and production effort was thorough and complete.

**Q4A. Did you receive appropriate editorial feedback from the editorial staff of the Online Trombone Journal?**

A: Yes: the editor (Richard Human) guided me through two shortenings in length in order to keep within the parameters of the format.

**Q5. Did you use your article in the Online Trombone Journal in support of professional advancement or rewards such as tenure or promotion?**

A: No. But I did list it on my Vita.

**Q6. Would you rate the overall quality of the Online Trombone Journal as equal, higher, or not as high as traditional print journals in your field?**

A: Higher than *ITAJ*; Equivalent to *Instrumentalist Magazine*.

**Author 3, continued.**

**Q6A. In what aspects would you say is the Online Trombone Journal of a higher quality than print journals in your field?**

**A:** The difference in the electronic medium makes interactive articles possible with hyperlinked text and musical examples. There are more pictures and graphics and a very current tone that makes the older-style print journals seem less interesting by comparison. Also the slightly shorter lead time allows for a more timely selection of topics and contributors.

**Q7. Would you submit future articles to the Online Trombone Journal?**

**A:** Yes. If appropriate topic, request, or suggestion was made by the editor.



**Author 4****Q1. How did you hear about the Online Trombone Journal?**

A: I must have dreamed about it, and then my dreams came true. Seriously though, I think our Texas Christian University trombone faculty member, Dennis Bubert, clued me in. So I guess the answer is word of mouth.

**Q2. In addition to the Online Trombone Journal, what other publication do you have to your credit?**

A: I'm a musicologist, so publishing is what I do, as opposed to performance. Therefore, I have lots of credits, including 2 books, 2 editions of music, and articles in such publications as American Music, The Musical Quarterly, The Musical Times, Neue Zeitschrift für Musik, and Oesterreichische Musikzeitschrift, and numerous encyclopedia articles including four of the Grove Dictionaries. I'm also the editor of the Greenwood Press "Celebrated Musicians" series for which I'm writing a book about Louis Armstrong.

**Q3. What factors influenced your decision to submit an article to the Online Trombone Journal?**

A: The ITA journal had a big backlog in 1997, so I sent "'It Has to Mean Something Every Time You Play': Advice from Some Trombone Masters" to the OTJ, where it was, after several excellent revision suggestions from the review board, accepted for publication.

**Q3A. Did you submit your article to other journals as well?**

A: Just the ITA Journal

**Q3B. Why did you choose the Online Trombone Journal over other journals in your field?**

A: The OTJ simply seemed like the best spot for a homiletical article by trombonists for trombonists.

**Q4. What impressions do you have concerning the quality control methods employed by the Online Trombone Journal?**

A: As I said above, the revision suggestions were excellent and considerably strengthened the article. It's the referee process which elevates the OTJ's status from a free-for-all newsletter to an academically significant publication.

**Author 4, continued.**

**Q4A. Did you receive appropriate editorial feedback from the editorial staff of the Online Trombone Journal?**

A: Yes, very much so.

**Q5. Did you use your article in the Online Trombone Journal in support of professional advancement or rewards such as tenure or promotion?**

A: You bet! I was up for promotion to full professor in 1997 and naturally wanted to get as many publications as possible into print. Among the documents I submitted was a copy of the above mentioned "Advice" article, to which I appended a page about the review process (mostly correspondence with Mr. Human, who carefully mediated the comments from the necessarily anonymous review board). I don't know how much this helped, but it certainly didn't hurt, since I got the promotion.

**Q5A. Is electronic publication accepted at your institution as evidence of scholarly activity?**

A: Yes, it is accepted readily, provided there's a reasonable referee process.

**Q6. Would you rate the overall quality of the Online Trombone Journal as equal, higher, or not as high as traditional print journals in your field?**

A: Always equal, and sometimes higher.

**Q6A. In what aspects would you say is the Online Trombone Journal of a higher quality than print journals in your field?**

A: First and foremost, it's interesting and well-written. The referee process helps insure this, as does judicious editing. The OTJ is also fun to read. Unlike musicologists (generally), trombonists (generally) tend to be friendly, helpful, and high spirited. This comes through in nearly every paragraph if not every line of the OTJ articles.

**Q7. Would you submit future articles to the Online Trombone Journal?**

A: Absolutely yes. I foresee a bright future for the OTJ. It can serve as a model for other such publications.

**Author 5**

**Q1. How did you hear about the Online Trombone Journal?**

A: If I remember correctly, I read of it at the Trombone-I Listserve, to which I was subscribed at that time. 2-3 Years ago?

**Q2. In addition to the Online Trombone Journal, what other publication do you have to your credit?**

A: MENC journal, ITA journal

**Q3. What factors influenced your decision to submit an article to the Online Trombone Journal?**

A: Your invitation i think. An opportunity for online publication which was new to me. and possible academic "advantage" at my university. Opportunity, of course, to reach a pretty large audience, and over much time.

**Q4. What impressions do you have concerning the quality control methods employed by the Online Trombone Journal?**

A: Quite good. Perhaps not quite so selective as a print journal, nor so careful, but very good indeed

**Q5. Did you use your article in the Online Trombone Journal in support of professional advancement or rewards such as tenure or promotion?**

A: Yes.

**Q5A. Is electronic publication accepted at your institution as evidence of scholarly activity?**

A: Yes.

**Q6. Would you rate the overall quality of the Online Trombone Journal as equal, higher, or not as high as traditional print journals in your field?**

A: Not quite so high, not yet. The ITA journal has (gives itself) more time to ponder and select, and edit, and rewrite. And i think ITA's pool of contributing editors, one in charge of each section. has been a valuable filter. Now. Do I think OTJ should duplicate that structure? Not sure at all!

**Q7. Would you submit future articles to the Online Trombone Journal?**

A: Absolutely, and I mean to. Just awfully busy right now.

## APPENDIX C

Transcript of Interview with the *Online Trombone Journal* Publisher

**Transcript of Interview with the *Online Trombone Journal* Publisher**

**Q1. Are previous issues or articles of the Online Trombone Journal available for reading or downloading?**

A: Yes. All articles and reviews published in the Online Trombone Journal are archived and maintained.

**Q2. If so, what method is employed to make them available?**

A: Readers have a number of ways to retrieve past articles and reviews from the Online Trombone Journal Article Library. These fall into two areas: browsing and searching. On the page: <http://www.trombone.org/articles/browse.asp> readers may locate articles by category, author's name, or by keywords. This page covers all articles in the Online Trombone Journal Article Library, as well as the entire online library of the British Trombone Society. If a reader wished to, they may view all of the articles in both libraries at the following page: <http://www.trombone.org/articles/browseall.asp>. There is also a downloadable PDF document available listing all of the in both libraries. Readers may also search the contents of all Online Trombone Journal articles in the library on this page: <http://www.trombone.org/articles/search.asp>. These searches may be limited to certain categories, and ordered by relevance, title, or most recently updated.

**Q3. If not, are there plans to make back-issues or articles available in the future?**

A: N/A

**Q4. If archives are available, are they searchable, and how?**

A: See the answer to question number two.

**Q5. Is the Online Trombone Journal made available in any form to collection institutions such as the Library of Congress or university libraries?**

A: There is no current mechanism in place to address this issue.

**Q6. If so, in what form are back-issues or articles available to these institutions?**

A: N/A

**Transcript of Interview with the *Online Trombone Journal* Publisher, continued.**

**Q7. If not, are there plans to make the Online Trombone Journal available to such institutions in the future?**

A: Yes. After the end of the fifth year of publishing, the Online Trombone Journal Article Library will be collected as a series of PDF files and submitted on CD-ROM to the Library of Congress. This CD-ROM will also be made available at cost to organizations and individuals wishing to purchase it. The PDF files on this CD will be non-editable, therefore protecting the interests of authors, and will also include links to multimedia content on the web site itself.

## **APPENDIX D**

### **Results from Ulrich's Plus Search**

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