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EAGLE-EYED READERS may have noticed a few subtle changes in the previous two issues of the *Journal of Music Theory*. For one thing, the word “Duke” appeared on the spine; for another, their publication was separated by an unusually short time interval. These two changes are, of course, more than just a happy coincidence. After fifty years of running the journal as a shoestring operation with a skeleton crew of busy faculty, students, and office staff, we decided it was time to let publishing professionals take over some of the work. In the summer of 2006 we asked a number of university presses to talk to us about what they could do for *JMT*. It did not take us long to see that Duke University Press stands tall among its peers and that they most clearly share our commitment to editorial excellence, the highest production standards, and affordable subscription rates.

So here we are, two years after deciding to expand our professional horizons—but just a few months after that telltale change to the spine—with yet another new issue. This one has some more radical changes. Most apparent are those that make the journal easier on the reader’s eyes and brain: a completely new typographic design developed by Sue Hall, Duke’s award-winning journals designer; a roomier format, which will more easily accommodate musical examples; and a much overdue conversion to footnotes from endnotes.

At the front of the book, we have overhauled our masthead. Most members of our editorial board had served faithfully for many years, and it seemed that we ought to be kinder to our stable of peer reviewers by allowing them to rotate off periodically. Editorial-board members now serve for finite terms of three years, and we are pleased that so many excellent music theorists have agreed to join our newly reconstituted board. We have also added a body of associate editors, comprising the full-time theory faculty in Yale’s Department of Music.

I am delighted to be able to introduce these improvements on the occasion of *JMT*’s fiftieth anniversary, debuting our new look with a special issue edited by my distinguished colleague Daniel Harrison. This will be the first of a number of special issues that will appear over the next few years as we finish closing the gap between theory and practice with respect to our cover date.

The anniversary celebration continues with the announcement of the biennial David Kraehenbuehl Prize (see page 141), which we hope will encourage scholars to send their best work to *JMT*.

Amid all this change, one thing remains constant. The *Journal of Music*

*Theory* was founded at Yale by David Kraehenbuehl a half-century ago and since then has been edited by a long line of Yale theorists. *JMT*'s production, marketing, circulation, and various other functions may have moved to North Carolina, but our intellectual home is staying right here in New Haven—the city of Ives and Hindemith, of Kraehenbuehl and Palisca, of Lewin and Forte—and we can't wait to see what's coming over the transom next.

—*Ian Quinn*