

Editorial

JRMA GOES ON-LINE

NICE round figures: the year 2000 and volume 125 of *JRMA*. And, as if to mark the millennium, *JRMA* is adding a new dimension to music journal publication by appearing in parallel print and on-line versions. From volume 126 (2001), all subscribers to *JRMA* will have free access through the Web to an on-line version of the journal, the distinguishing feature of which – here comes the interesting bit – is that it will include downloadable sound examples. These will be in mp3 format, so being playable on any standard multimedia-equipped computer.

If we weren't all so used to it, we might think it strange to publish journals (or books) about an art whose essence lies in sound. Of course *JRMA* readers can read music, and for many repertoires traditional music examples work just fine. But for others they do not: jazz, popular music and many non-Western musics, to name only the most obvious. Traditional music examples are also unable to support the study of what notation misses out, in other words performance interpretation: if we are to unlock the still almost untapped resource of a century's worth of recordings, we need to be able to deliver music examples as sound and not just as graphics.

I hope, then, that musicologists working on these repertoires, on the study of music in performance or in any other area that would benefit from sound examples will take advantage of the new opportunities offered by *JRMA* on-line. Prospective contributors are invited to contact me at ncook@soton.ac.uk to discuss proposals and problems. (The main problem, of course, will be copyright clearance, but there are such things as friendly record companies.) I will also be happy to discuss the technical side of the sound examples, but for purposes of review anything from mp3s to a cassette tape will be fine.

Please don't think, though, that you need to include sound examples in order to submit to *JRMA*, or that our articles won't make sense if you don't have access to a computer! The aim is to add an extra dimension, an added value, to musicology, not to turn *JRMA* into a different kind of journal. All the same, if the use of sound examples were to nudge musicology gently in the direction of a closer relationship to music as we experience it in everyday life, that mightn't be such a bad thing.

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