

EDITORS' INTRODUCTION

With this initial volume of *Intégral*, we seek to begin construction of an additional rostrum within the already substantial and distinguished forum devoted to the expression of thought about music. Our intention is to solicit and publish articles covering a wide range of subjects in the field of music theory.

It has long been a tradition at the Eastman School that musical scholarship, performance, and composition prosperously coexist. It is only fitting, therefore, that this publication be particularly interested in presenting studies which are concerned with relationships between analytical insight and informed performance, between theoretical systems and compositional practice. In short, we welcome from the musical community at large theoretical writings whose perspectives are shaped by a willingness to cross the lines which often divide the various specialized disciplines within the broad field of music study. It is our fervent hope that *Intégral* will be welcomed and will come to be valued by the community it serves.

Editorial Board

THIRTY YEARS HAVE PASSED since these words were printed in the inaugural issue of *Intégral*. The founding editorial board envisioned a journal that would welcome significant cross-disciplinary scholarship. To mark the thirtieth anniversary of our journal, we have decided to celebrate the accomplishments of those that brought that vision to life over the last three decades. In this volume, ten articles showcase the veritable breadth of interests represented by our past editors whose array of perspectives, we believe, truly captures *Intégral's* original vision.

Moreover, twenty years after Ian Quinn's "remarkable and eye-catching redesign" of *Intégral*,¹ we thought that it was time for the journal's design to be updated in order to allow for not only a cosmetic makeover, but a utilitarian upgrade.

The obvious layout changes include the use of standard letter-size pages allowing for larger and more legible

examples, a two-column format for easier reading, and the inclusion of abstracts and keywords. Among the less obvious adjustments, we have given the studious underliners among our readership cause to rejoice: the reader should almost never find themselves without a suitable straight-edge, as the columns fit just inside the width of a credit card.

First and foremost, we would like to thank our new colleagues at VTeX (www.vtex.lt) for the wonderful typesetting. Special thanks go to Dr. Mirek Sheibak and Ina Talandienė, both of whom were especially patient with us as we tweaked several versions of the new layout. Nuances in typesetting are often recognized only in the subconscious mind, but we expect everyone will find something to appreciate in our new look.

Dorothee Billard and Clemens Helmke (www.dorobillard.de), a graphic design team based out of Berlin, designed the cover. We first encountered their work at the 2015 *Gesellschaft für Musiktheorie* conference—the cover of the program booklet they created was one of the most clever and practical designs we have ever seen—and we immediately thought to contact them for our redesign.

¹ The words are Dan Harrison's in his own introduction to a redesigned *Music Theory Spectrum* in 2003.

The complexity of their *Intégral* cover complements the astounding simplicity of the logo they designed for us. For those interested in investigating the source of the cover's abstraction, please consult the back of the journal.

More than anything, our goal for the design was to highlight the articles and ideas that fill them. And in the

words of our editorial board thirty years ago: "It is our fervent hope that *Intégral* will [continue] to be valued by the community it serves."

The Editors