



“Introduction.” *Repercussions* 11 (2014). 1-2. Permanent URL:  
<http://www.ocf.berkeley.edu/~repercus/wp-content/uploads/2015/1/repercussions-Vol.-11-Introduction.pdf>

This work is licensed under a [Creative Commons Attribution-NonCommercial-NoDerivs 3.0 Unported License](https://creativecommons.org/licenses/by-nc-nd/3.0/).



Readers, listeners, viewers!

You have on your screen *repercussions* 11, the reboot of a journal first launched in 1992 as the graduate student music studies journal of UC Berkeley.

*repercussions'* first issue published an article by Lawrence Kramer entitled "[The Musicology of the Future](#)," a ringing call for an expansion of music scholarship to include more contextual, diverse areas of musical experience. The movement for which Kramer advocated came to be known as "New Musicology," a name which, [as Camille Peters pointed out](#) in the preface to volume 10 of *repercussions*, immediately dated the concept. Yet specific movements and monikers aside, the motivating sentiment behind Kramer's article, a sentiment which has been directional for *repercussions* over its twenty-year, ten-volume history, is still of current and vital importance.

Now, after a gap of some years in our journal's run, we would like our reboot of *repercussions* to take up, once again, the challenge of the future: this time in terms of form as well as content. Increasingly, "the future" has become interdependent with "the digital." Examples of the changes digital technology has recently and quickly enacted upon modern life are countless. Our journal's future draws on two of these (ongoing) changes: free access and the capacity for interaction. *repercussions* is now an online open access journal that encourages the use of embedded multimedia content. Each issue of *repercussions* will now be organized around a central theme, with a senior scholar invited to engage in dialogue with the articles published. We have opened space for moderated reader comments, in the hopes that the conversations started by the authors can be continued, in a public forum, by the journal's readers. This issue's theme, "circulation," is a fitting opening salvo to what we hope will be a long and productive discussion.

Our decision to adopt a new format was intentional. Serendipitous, however, was the fact that our senior scholar response (Jonathan Sterne, "[Music as a Media Problem](#)"), as well as our review essay (Adeline Mueller, "[Mozart in 1s and 0s](#)"), address digital media—that hallmark of the future!—and its role in the future of (music) scholarship. We are delighted to inaugurate this sort of open engagement with digital and media resources as a necessary part of the expansion of musical experience Kramer envisioned.

Circulate, read, listen, watch, discuss, comment...!

—the editors