

Editorial

We are pleased to announce the publication of Volume 3 of the *Journal of Creative Music Systems*. This volume marks two major changes to the Journal, the most significant since its inception in 2016.

The first is our move to a new publication platform, the *Janeway* Journal Management System (<https://janeway.systems/>), while continuing under the aegis of the University of Huddersfield Press (<https://www.huddersfielduniversitypress.com/>). This will expedite our reviewing and production processes, allowing a significantly faster turnaround from submission to publication of accepted articles than hitherto.

The second is our change to a continuous-publication model. Starting with Volume 3 (2019), we dispense with our previous schedule of biannual, separate issues, and instead add accepted articles on an ongoing basis to the current year's volume.

We open this volume with a timely paper by Nick Collins – a leading music-AI researcher and one of the key collaborators on the *Beyond the Fence* AI musical project (<https://www.youtube.com/watch?v=VZzI4sfCFjc>) – discussing the aesthetic and practical implications of the mass generation of music afforded by some current systems.

Volume 3 of *JCMS* is published not long after the *Third Conference on Computer Simulation of Musical Creativity* (CSMC 2018), held 20–22 August 2018 at the Michael Smurfit Graduate Business School, University College Dublin (<https://csmc2018.wordpress.com/>), the latest iteration in what has become an established series (the next is planned for summer 2019 at the Technische Universität, Berlin, in association with *Melodrive* (<http://melodrive.com/>)). We envisage that Volume 3 will contain expanded versions of the best papers from CSMC 2018.

Steven Jan, Robin Laney, Valerio Velardo
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