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GREEK AND ROMAN MUSICAL STUDIES 7 (2019) 1

GREEK
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Editorial

This second issue of volume 7 opens with a set of papers originally presented in January 2018 during the Annual Meeting of the *Society for Classical Studies*, the principal learned society in North America for the study of the ancient Greek and Roman worlds, where since 2015 MOISA has organized panels as an affiliated group. As explained in the introduction, written by the organizers Sean Gurd and John Franklin, all the contributions (by Bradley Hald, Spencer Klavan, Sarah Nooter, and Andreas Kramarz) are dedicated to the common theme of the soundscapes of war, a quite unusual but extremely interesting topic encompassing musical psychology, organology, and cultural semantics.

The issue continues with a series of papers dedicated to different subjects, which once again demonstrate the variety of interests and approaches of scholarly research on ancient music: through the analyses of three early red-figure vases, Egert Pöhlmann explores to what extent Greek musical education made use of writing tools; Theodora Hadjimichael focuses on the ancient criticism of Kinesias, the 5th-century BC poet who embodied the musicopoetic *paranomia* more widely attributed to the phenomenon of New Music; Dietmar Najock discusses some details of his recent interpretation of the *Hormasia* Tables (a series of tables in Greek musical notation preserved in a 11th-century manuscript), in order to improve it; finally, Kostantine Panegyres concentrates on the rare verb λελεγιζω, investigating its possible meanings and connections with other technical terms.

In conclusion, we are very pleased to publish detailed reports of two remarkable Graduate Conferences which occurred in the same year in the UK (Oxford) and Italy (L'Aquila), written by their young and enthusiastic organizers: these papers demonstrate that a new generation of scholars from different countries is emerging in the field and contributing to our understanding of the music of Greek and Roman Antiquity.

Eleonora Rocconi