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Editorial

This first issue of volume 8 collects some of the papers originally presented at the 11th MOISA meeting held at the University of Reading, UK, in July 2018 and devoted to music archaeology, an emerging research topic that deals with the material evidence of ancient musical cultures. After an overview of the whole conference by one of its organizers, James Lloyd, some examples of the broad and multifaceted approach to the topic of ‘materiality’ in Greek and Roman musical antiquity are presented: two papers (by Stelios Psaroudakēs and Vassiliki Milona) are devoted to an outstanding archeological find in Athens in the area between the so-called ‘Eriai’ Gates and the Dipylon, where two musical instruments, a lyre and an *aulos*, were found in a grave of the Classical period. These contributions, focusing on the interpretation of the organological details of the instruments and their conservation, are followed by an article by Carolyn Laferrière on the visual representations of Apollo *kitharōidos* on late Archaic Attic vase-painting, which discusses their cultural and symbolic meanings interwoven with the emergence of important musical concepts.

The next two papers turn to the topic of music and the divine, which was the theme of a panel organized by MOISA at the 150th Annual Meeting of the Society for Classical Studies, held in January 2019 in San Diego. After an introduction by Andreas Kramarz—organizer of the event—defining the subject and summarizing the topics discussed, the contribution of Pavlos Sfyroeras examines the use of music in Greek sacrificial ritual and the function it played in the relationship between gods and human beings. The issue continues with two papers on theoretical issues. The first, by Tosca Lynch, explores the connections between Plato’s harmonic imagery and the technical discussions of lyre tunings in the *Republic*, showing how the model sketched there informs the musical structure underlying the construction of the World Soul in the *Timaeus*. In the following contribution, I examine the importance of the notion of *synthesis* within Aristoxenus’ thought and its reception in later authors, focusing on the permeability between musical and rhetorical theories.

The last three papers are reports of important scholarly events. Two of them are international conferences which occurred one year apart (the former in Vienna in June 2018, the latter in Fribourg, Switzerland, in June 2019) and focused on ancient dance, a burgeoning field of study that is finally finding its

own identity and autonomy within the broader topic of music (as the informative and reasoned reports of Laura Gianvittorio and Karin Schlapbach well show). The closing piece, by Timothy Power, reviews a production of Euripides' *Herakles* staged in New York by Barnard Columbia Ancient Drama on the basis of an historically informed musical score, showing the vitality of the research topic of ancient music well beyond strictly scholarly purposes.

Eleonora Rocconi