BRILL

Editorial

This second issue of volume 8 opens with three papers presented at the 12th MOISA conference held at Thessaloniki in July 2019 and organised by the Aristotle University of Thessaloniki, in association with the Teloglion Foundation of Arts (thanks especially to the commitment of Alexandra Goulaki-Voutyra, Athena Katsanevaki and Antonia Roumpi). The three contributions (by Stelios Psaroudakēs, Angela Cinalli and Anna Conser) investigate, from various but equally interesting perspectives, the many possible ways of transforming historical musical data—including archeological, epigraphic and literary evidence—into possible realities of a different present.

GRMS 8.2 continues with two articles that complete the inquiry, started in 8.1, into a Classical Athenian grave from the area between the 'Ēriai' Gate and the Dipylon containing two musical instruments, a lyre and an *aulos*: the first paper (by Antonia Kokkoliou) describes the archaeological context of this important finding, while the second (by Anastasia-Sofia Protopapa and Theodoros Pitsios) focuses on the dental and skeletal age-estimation of the body recovered in the grave. The following contribution, by James Lloyd, deals with methodological issues in the scholarly field of music archeology, proposing a new framework for the study of ancient musical objects. Finally, Sofia Di Mambro focuses on a Byzantine text preserving the legacy of ancient Greek music theory, the *Synopsis of Music* formerly attributed to Psellus, within which some topics are reinterpreted from a Christian perspective.

This issue was completed during the terrible pandemic that hit the whole world: I wish to thank all the authors, my colleagues of the Editorial Board (especially our Reviews and Copy Editor Maggi Creese) and the staff of our publishers, Brill (in particular the Production Editor Michael Mozina), for helping me to complete the task in such a dark and difficult period.

Eleonora Rocconi