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Editorial

The second issue of volume 9 comprises papers that display a great variety of topics related to Greek and Roman musical antiquity (epic, tragic, and lyric poetry; music theory; dance studies; musical epigraphy). Their value is reinforced by their being the product of the younger generation of scholars in the field: this is very promising for the future of the discipline, especially in the dark period our society is currently experiencing.

The first set of papers focuses on Greek poetry: in her contribution Giulia Maria Chesi explores the female and oracular origins of the Greek hexameter; she is followed by Camille Semenzato, who suggests new interpretations of the sound meaning of two onomatopoeic cries (ἀλαλά and ὀλολυγή) found in tragic texts; finally, Marco Ercoles points out the symbolic role assumed by some mythical musicians in the debate within the cultural phenomenon of the ‘New Music’. With the next two contributions, the investigation moves on to theoretical sources: Massimo Raffa focuses on the rhetorical strategies adopted by ancient Greek music theorists to persuade their readership, while Cliff Robinson analyses Aristides Quintilianus’ work on music in order to identify hints of a technical discourse around dance and discover the reasons for its modest development (if compared to other theoretical reflections on music). The last two papers turn to Roman culture: Amy Koenig reads some mythical episodes from Ovid’s *Metamorphoses* in dialogue with Roman pantomime dance, while Alessia Zangrando deals with the complex relationship between texts and musical images, and the symbolic meaning of the latter, in Latin epigraphy.

It would have been hard to imagine only a few years ago, but *Greek and Roman Musical Studies* is about to celebrate its tenth anniversary. I would like to thank all those who have contributed in various ways to the realization of the journal over the years (its founding editor Andrew Barker, our publisher Brill and its extremely helpful staff, the entire editorial board and, last but not least, our tireless authors) and I invite you look forward to 2022 for the proper celebrations to come!

When this issue was already in print, the terrible news came that Andrew Barker, the Founding editor of *Greek and Roman Musical Studies*, had passed away. We will adequately honour his memory in volume 10 of the journal. On behalf of the entire editorial board, I wish to extend my sincere condolences to his family and friends.

Eleonora Rocconi