

## Editorial

It is with great excitement that we present the first issue of the newly founded *Journal of Music Archaeology*, as an overture, we hope, to numerous follow-up issues. We intend these to appear annually from now on.

In launching this new journal we aim to continue the tradition of *Studien zur Musikarchäologie*, of which twelve volumes in all were edited under the supervision of Ellen Hickmann, Ricardo Eichmann, and other notable music archaeologists between 2000 and 2021. However, the *Journal of Music Archaeology* also strives to take the journey further, foremost to boost the visibility of our burgeoning field by publishing the articles on an openly and easily accessible online platform, hosted at the *Austrian Academy of Sciences*. We hope that the prospect of timely open-access publication will be particularly attractive for younger colleagues.

To this same end, we are also aiming at a level of inclusivity that goes beyond that of the *International Study Group on Music Archaeology* (ISGMA) and its biennial symposia. We wish to reach out to all researchers, musicians, or instrument makers concerned with music-archaeological questions and, as the editors, warmly invite all those active in these fields to submit research results whenever these are concerned with the archaeology of sounds and musics of past cultures all over the globe – with music being understood in the broadest sense as including not only all sorts of intentional, regulated sound production beyond linguistics, but also all kinds of rhythmical expression.

The process of moving on from congress proceedings to a peer-reviewed journal took our team into uncharted territory, for example, with regard to content requirements, questions of format and layout, and above all issues of quality and quantity. We were happy to take on these various challenges and resolve them to the best of our abilities over the course of many hours of discussion. We extend our heartfelt thanks to our ‘first authors’ for their patience and cooperation while unintentionally acting as test subjects for this first issue.

With the eleventh ISGMA Symposium, organised at the Humboldt Forum in Berlin in 2021, as its point of departure, this volume includes several articles on Palaeolithic wind instruments – reflecting workshops held at the conference. The remaining two thirds of the articles cover a wide geographical range from Central and South America through Europe to East and South-East Asia. Similarly, the contributions cover the broadest possible time span, from the Palaeolithic up to modern times, which provide comparative ethnographic data that help in interpreting past evidence. New questions and methodologies sit easily beside the results of ongoing and new projects. Reflecting the traditional material focus of the ISGMA, most articles deal with instruments in some

way or other, in terms of original finds, iconography, or philological investigations. Their authors represent the healthy mix of scholarly generations that has proven so fruitful in the music-archaeological research community which we have been so happy to be part of.

Enormous thanks are due to our many anonymous peer reviewers for their careful and helpful suggestions, as well as to Simon Wyatt and Sarah Burgin for their rapid and efficient English editing. Special thanks go to the staff of the *Austrian Academy of Sciences Press* for their support in making this music-archaeological journal a reality.

November 2023

Dahlia Shehata

Florian Leitmeir

Kamila Wysłucha

Stefan Hagel