

## Editorial

With this second volume we remain committed to producing an annual journal highlighting recent achievements in music archaeology. The contributions, including congress papers from the 11th ISGMA 2021 in Berlin and the 12th ISGMA 2023 in Würzburg, exemplify the multifaceted approach the journal takes to music archaeology. Compared to our first volume, which focused heavily on the Palaeolithic, this one concentrates on more recent periods.

One of its focuses is on direct analysis of extant sound objects. Based on the study of a clay rattle from Szadek, Katarzyna Tatón and Ireneusz Czajka highlight the complex interplay between archaeology, acoustics, and material science in reconstructing the auditory characteristics of ancient artifacts. Adje Both's contribution is dedicated to liquid-filled whistling vessels from Teotihuacan, discussing both their acoustic properties and cultural significance in Central America. A team from Vienna investigated modern responses to the sounds of preserved and reconstructed bells and potential implications for the function of the objects. Huang Ruoxin revisits the small figures decorating ancient large bronze drums in Southern China with a view to their probable symbolic significance. Experimental music archaeology is represented by a study by Barnaby Brown and Marco Sciascia on the manufacture of reeds for Greco-Roman as well as Egyptian doublepipes, as guided by ancient Greek authors, especially Theophrastus. Other contributions explore the field of music iconography: From close examination of the representations of a turtle-shell idiophone in Classic Maya culture, Monika Ciura infers a symbolic connection between the sound of the instrument and that of thunder. Angeliki Liveri examines various representations of music on gems from the Augustan period, encompassing both the portrayal of deities engaged in musical activities and the depiction of musical instruments. Following a comprehensive analysis of the available visual and written sources, Jutta Günther and Florian Leitmeir discuss potential approaches to the reconstruction of Roman soundscapes. Finally, Toivo Burlin takes us on an intriguing ethnological journey along the roads used by the mythical Vittra people of Scandinavia, often recognised by unusual sounds and music.

We would like to express our gratitude to the authors for their contributions and patient collaboration. We are also indebted to numerous reviewers, whose invaluable advice and meticulous comments were instrumental in shaping this volume. Finally, we would like to acknowledge the priceless support provided by Sarah Burgin in the copy-editing process.

December 2024

Florian Leitmeir

Kamila Wysłucha

Stefan Hagel

Dahlia Shehata