

Editorial

With one exception, the contributions in our third volume trace recent developments in organology that foreground musical instruments excavated from archaeological contexts or reconstructed from visual representations, with particular focus on their design, musical scale, and sound production. Displaying a wide range of approaches to organological analysis, these studies illuminate the musical and cultural significance each instrument held within its specific historical moment and cultural setting.

The earliest instruments examined in this collection have attracted interest primarily because of their exceptional playing techniques rather than their design features. Exploring the complexity of instrument groupings, José Pérez de Arce investigates the ‘sound systems’ produced by playing pre-Hispanic flutes – such as *antaras* and *sikus* – in pairs, as well as in larger ensembles, which allowed for greater tonal variety than when played solo.

Three contributions that together make up half of this volume address different perspectives on aulos fragments excavated in Tajikistan, the largest doublepipe find of the (early?) Hellenistic period. Gunvor Lindström’s contribution provides the archaeological and historical context of the fragments, which were retrieved from the Oxus Temple at Takht-i Sangin in the early 20th century. In the second part, Olga Sutkowska examines the design features of the individual fragments, presenting them in a catalogue accompanied by detailed descriptions. In the last article devoted to the Oxus fragments, Stefan Hagel proposes possible reconstructions based on the design characteristics of the surviving pieces and offers a musical interpretation that he contextualises within the broader framework of ancient Greek music theory.

Addressing a further area of music archaeological research, Margarita Díaz-Andreu and Joshua Kumbani combine iconographic and ethnomusicological evidence to examine dance scenes in rock paintings from the Zimbabwean plateau. Their analysis aims at proposing a new systematisation of dance imagery against the backdrop of modern-day dance practices and traditions, particularly in the western edges of the Kalahari Desert.

In the final study of this volume, Isuru Dehideniya traces the structural development of monochord zithers in Sri Lanka between the 6th and 19th centuries, drawing on iconographic evidence from a range of visual art forms, in particular reliefs and sculptures.

We extend our sincere thanks to all authors for their valuable contributions and their careful attention to editorial details. Our gratitude also goes to the reviewers, who generously offered their expertise and supported us in bringing this volume to the expected academic standards. As always, we are especially grateful to Sarah Burgin for her meticulous work on the English-language style of our contributions.

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