

A

DICTIONARY OF

ANCIENT GREEK MUSIC

BY

SOLON MICHAELIDES

D. C. Mus. (Paris), L. E. N. M., Hon. F. T. C. L.,

Hon. DIRECTOR GENERAL OF

THE SALONICA STATE ORCHESTRA

AND STATE CONSERVATOIRE OF MUSIC

ABROMOS (ΑΒΡΟΜΟΣ, ἄβρομος)

- ἄβρομος (m.-pi. ἀβρομος); see Bromos.

ACHORON (AXOPON, ἄχορον)

✓ ✓ - ἄχορον ^{ἄχορον} a kind of solo for aulos (aulos).
The word ἄχορον meaning mournful, the character of this aulos was sorrowful.

Pollux IV, 81 « ἠΰχουσι δὲ τὸ ἄχορον αὐλήματα,
τὸ πύθιον » ("and they played on the aulos
the achoron aulos, the Pythian").

Note: The ^{adj.} wind achoros (ἄχος) signified principally that
who did not dance or did not like dancing (an epithet of Mars, Ares);
also what was not accompanied by dancing, e.g. βουθία ἄχος =
a sacrifice ~~not~~ performed without dancing.

✓ ✓ Achoros (ἄχορος; imp. ἀχορος);
without strings. ἄχορος φέρμιξ (achor-
don phorminx) = a phorminx without strings.
Metaph. unmusical; ἄχορον μέλος (achor-
don melos) = unmusical ~~melos~~ (unpleasant, discordant
melos. Arist. Rhet. 1408A, 6 (3, 6, 7))



AELINOS (ΑΙΛΙΝΟΣ, aîlinos)

- Aîlinos ^(mod. pronunciation: élinos), a mournful song; also a wild and lamenting exclamation. ^{a dirge?} (X)

(X) the adjective aelinos signified lamenting.

Aesch. Agam., 121 "aîlinon, aîlinon eîpe"

Suidas (ed. Adler, II, 169) "Aîlinos • ὀδυρτικῆ, θρηνητικῆ. Οὐκ ἐμείλασθε τῶν ὀδύρων αἰλίνος αἰδή" ("Aelinos: wailing, ~~and~~ lamenting; the aelinos cry did not soften your impudence [audacity]").

Athen. XIV, 619C, ^{ch. 10, 42-3}, writes that, as Euripides, ^{says} Therais ³⁴⁸, "lines and aelinos ~~are~~ sung ~~not~~ ^{merely on occasions of} ~~only~~ mourning but also ^{at} the happy dance";

; Transl. by Ch. B. Gulick p 337

the happy dance"; ("xinos di kai aîlinos en pōron en pēntheion alla kai en eutucheia pōtia, kata ton euripidon." [Therais, 348 "ai linos kai en euluchia pōtia"])

b) Aîlinos was also called the song of the weavers. Athen. XIV, 618D "h de twn isour gairon wdi aîlinos, w epharmos en Atakantae isourē" ("And the ode[song] of weavers is called aelinos, as says Epicharmus in Atakantae" Also "xinos (élinos); Athen. XIV, 618X (ch. 10, 5)

Note: The ~~word~~ verb aîlinō (or aîlinō) = to sing ^{an aelinos,} a mournful (lamenting) song.

✓ AIDEIN (AIDEIN, ᾄδειν)

- ᾄδειν (mod. pronunc. ádin) to sing;

↳ Poetic language: ᾄειδειν (áeidw);

It was ^{also} used to mean: to relate, to narrate (often by singing); Hom. Il. A "μήνιν ᾄειδῆ, θεῶν"

It meant also: to praise.

- ᾄδειν πρὸς (αὐχόν or λύραν) = to sing to aulos or to lyra accompaniment; to sing in concert with aulos or lyra. The opposite of ᾄδειν was λέγειν, to speak. See Aristox. Harm. I, 9.

The verb ᾄδω was used ^{by extension} (generally speaking) to also in the case of birds or musical instruments?

ADONIA (ΑΔΟΝΙΑ, *adōnia*) -

ADONIDIA (ΑΔΟΝΙΔΙΑ, *adōnidia*)

(plur. of *adōnidion*, *adōnidion*)

- 1) - Adōnia, was called a lament for Adonis, & a ceremony in honour of Adonis.
- 2) - Adōnidia (plur. of *adōnidion*) were called the funeral songs sung by women at a sacred procession in honour of Adonis. At the ^{ceremony to Adonis called} Adoneia (*Adōneia*) ~~the ceremony to Adonis~~, in which only women were taking part, the women carrying images of Adonis made ~~with~~ ^{by} wax or baked-clay held a procession through the streets of the city, and with an expression of the utmost grief and dolor ^{beating their breast} they sang the adōnidia and danced to the aulos gingras (*gingras*) accompaniment.
- 3) - Adōnia (plur. of *adōnidion*) ~~(sing. of *adōnidion*)~~ ^{also} were called the images of Adonis made by wax or baked-clay carried by the women at the funeral procession mentioned above.
- 4) - Adōniasmos, was another term for the lament in honour of Adonis. Hes. I, 102 "Adōniasmos ē fai lō Adōni. Deivos" ("Adoniasmos, the lament in honour of Adonis").
- 5) - Adōnion (sing. of *adōnidia*) ^(*adōnidion*) signified also a kind of war-march played on aulos. Hes. I, 102 "Adōnion zō isapē zōti Adōnion adōnion ēpitathētion" ("Adonion

the epibaterion (a marching melody ^{on} used for mounting) ^{melos} played on aulos by Lacons").

The women who ~~were~~ were taking part in the procession were called Adoniazousai (adoniazousae).
from adoniazō = I take part in the Adonia ceremony.

✓ Andon (aedon); ἡ ἄδωνος ἄδωνος ἄδωνος
to ἄδωνος. The mouthpiece of aulos and also the
✓ aulos itself. Eurip. Fragments 560, 523.
✓ AEAZONTES (AIAZONTES, αἰάζοντες)

- Aiazontes (mod. pron. eiazontes); plur. masc. of
present part. of aiazō = I bewail, I ~~wail~~ ^{wail} over;
aiazontes auloi = bewailing (in character) ^{plaintive} auloi.

✓ ✓ AEOLIAN HARMONIA

(ΑΙΟΛΙΚΗ ΑΡΜΟΝΙΑ, αἰολικὴ ἄρμονια)

(mod.-pronunc. eoliki armonia)

- Αἰολικὴ ἄρμονια (Aeolian harmonia) or αἰολίς ἄρ-
μονία or αἰολιστί; so was called by ^{some} writers
before Aristoxenus, the octave series (did wasus, octachord)
a - b - c - d - e - f - g - a (diatonic genus)

It was ^{also} called αἰολίς ἄρμονια or αἰολιστί.

According to Heraclides Ponticus (Athen. XIV, 624c-2, d, 19)
the Aeolian Harmonia was one of the three Greek
Harmoniae (the other two being the Dorian and the Ionian)
after one of the three main Greek tribes
(the Aiolis, Aeolis). It expressed the character (ethos) of the
Aeolis; the ~~haughty~~ ^{haughty} and pompous ("παῖρος καὶ ὑψηλός")
or also the courageous (confident ethos) "εὐγενής" ^{εὐγενής} "εὐδαμνός". (X)

The Aeolian was replaced by the Hypodorian Harmonia.

- c) The Aeolian as tonos (τῶνος αἰολίος) held the 7th place
in the Table of the neo-Aristoxenian system of 15 tonoi;
see under "τῶνος".

(X) Lasus I. ^{deeply sounding} "βαρὺβροχὸς ἄρμονια Αἰολίς"
(Dem. Γ. 1344)

✓ ✓ Aeolian nomos (αιόλιος νόμος; in pr.
eólios nomos); a kitharodic nomos.
One of those nomoi so named by Terpander
(Plut. 1132D, ch. 4).

Hesychius, ~~mentions~~ gives the name "αιώλις"
(more correct "αιόλις") as a kitharodic nomos;
"αιόλις" = κιθαρωδίας νόμος, ἢ ἢ καλὸν ἄριον".

Lysias (in Plut. ^{be the} 1132D, ch. 4) includes this nomos
among these ~~the~~ kitharodic nomoi, ^{invented and} named by Terpander

⊕ "οἱ ἄριστος [Τέρπανδρος] γὰρ τοῖς κιθαρωδίας νόμοις
ἤρθετος ἠρώμασθαι, βελτίον τινα καὶ ἄριστον ... =

"The kitharodic nomoi were ^{initiated} invented by Terpander
much earlier than the aulodic nomoi; and were
called Boeotian, Aeolian etc".)

⊗ "οἱ δὲ τῆς κιθαρωδίας νόμοι ἤρθετος ἠρώμασθαι χερσὶ τῶν
κιθαρωδῶν κατεμάθησαν ἀπὸ Τέρπανδρου".

AEOLIS (ΑΙΩΛΙΣ, a¹ōx̄is)

h. ἄωλι

In Lidd. and Sem. no entry
w. αἰωλι (αἰωλις: Sem.
αἰωλις; αἰωλις: κηθαρ.
Lidd. no αἰωλις; no αἰωλις
Sem. αἰωλις νόμος
Hes. I, 166

- Αἰωλις, a kitharodic nomos.
Hes. I, 166 "Αἰωλις" κηθαρῶδικός νόμος,
αὐτῷ καλεόμενος ("Aeolis: so ^{was} called a
kitharodic nomos").
Is it perhaps written so by Hes instead of
Αἰωλις νόμος?

AEOLOMOLPOS (ΑΙΟΛΟΜΟΛΠΟΣ, a¹ōlōmōx̄pos)

- αἰολίμοχπος (m-pr. eolōmōx̄pos) from
αἰὼλος (aeolos, ^{nimble, also impetuous; metaph.} as an adj. changeable) and μολπή
(molpē*, song, melos); (sounding) giving a varied
song.
Nonn. Sim. ^{40, 223} "αἰολίμοχπος σὺριξ" = richly
(variegately) singing syrinx.

AEOLOPHONOS (ΑΙΟΛΟΦΩΝΟΣ, a¹ōlōfōnos)

- αἰολίφωνος (m-pr. eolōfōnos) from αἰὼλος (nimble, impetuous;
metaph. changeable) and φωνή (phōnē*, voice, sound); having
(or producing) a varied, colourful voice; αἰολίφωνα
ὄψιδον = colourfully singing nightingale. (In Nonn. αἰολίφωνα
(aeoliphōnos) = colourfully
singing.)

ΑΓΑΡΗΤΗΕΝΓΤΟΣ (ΑΓΑΦΘΕΓΚΤΟΣ, ἀγάφθεγκτος)

- Ἀγάφθεγκτος (mod. pronunc. a.gáphthengtos) from
ἀγαν = too much, and the verb φθέγγομαι = I produce
a loud voice or sound; in music = aloud (in volume)
Pind. O 6, 91 « ἀγάφθεγκτοι αἰοδαί » (« aloud songs »)

AGASTONOS (ΑΓΑΣΤΟΝΟΣ, ἀγάστονος)

- Ἀγάστονος (from ἄγαν = too much, and στέγειν = to groan, to resound; in music: loudly resounding. Also: lamenting too much.

✓ Agathoneios auleis (ἀγαθώνειος αὐλῆσις)

- Ἀγαθώνειος αὐλῆσις (m.p. agathónios aulísis); see Agathon.

AGECHOROS (ΑΓΕΧΟΡΟΣ, ἀγέχορος)

- ✓ ἀγέχορος (m.p. agéchoros) or ἡγέχορος (hegéchoros); see choregos*
(the leader of the chorus; n)

ΑΓΛΑΟΦΩΝΟΣ (ΑΓΛΑΟΦΩΝΟΣ, ἀγλαόφωνος)

- Ἀγλαόφωνος (from ἀγλαῖος = ^{brilliant} ~~καρτερός~~, and φωνή = voice)
having a brilliant voice.

Procl. Hymn. 3, 2.

AGOGÉ (ΑΓΩΓΗ, Ἀγωγή)

a) Agogé ('Αγωγή; modern pronunc. agogi) was called the progression of the melody in stepwise order.

Cleon. (Isag. ⁵¹⁴ XIV, ~~XXXX~~ C. Jan p. 207^f; Meib. p. 22)

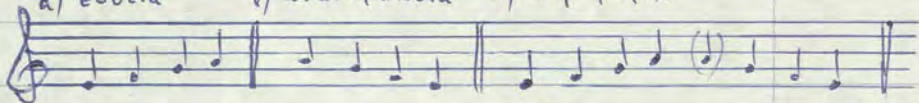
"ἀγωγή μὲν οὖν ἔστιν ἡ διὰ τῶν ἑξῆς φθόγγων ὁδὸς τοῦ μίχου" = "agogé is therefore the progression of the melody by consecutive notes."

See also ~~Aristox.~~ Aristox. I, 29, 32; Arist. Quint. ^(Meib.) p. 19, 18.

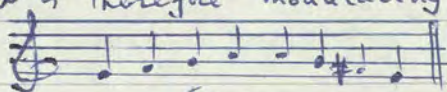
According to Arist. Quint.

there were three species of agoge: a) εὐθεῖα, direct, ascending in stepwise order; b) ἀνακλιπταῖα, descending in stepwise order; c) περιφερής (circular) ascending and descending in stepwise order.

a) εὐθεῖα b) ἀνακλιπταῖα c) περιφερής



According to Arist. Quint. (Meib. 19 and 29) in the circular agogé (περιφερής) ^{the tetrachord} ascends by conjunction and descends by disjunction, or vice versa ("περιφερής δὲ ἢ κατὰ συνημιθέτων μὲν ἐπιτείνουσα, κατὰ διεζευγμένων δὲ ἀκλιεῖσα ἢ ἐναντίως" (Meib. p. 29); it is therefore modulating ("μεταβολία").



See also Bell. Anon. ^{Notes} p. 86-87.

b) The term agoge is also used in the general

sense of progression, sequence; Aristox. II, 53, 8

"ἐκείνοι μὲν γὰρ ὁμιλοῦσιν φαίνοσθαι τῆς τοῦ
μήχου ἀγωγῆς" ("those [theorists] seem to disregard
the progression of the melody"),

c) Agoge is also used to mean the rate
of movement; ^{the equivalent of tempo in modern music.} Aristox. I, 12, 29.

Aristides Quint. (p. 42) defines the "ῥυθμική
ἀγωγή" (rhythmical agoge, motion) as follows:

"the rapidity or the slowness of times
(χρόνοι)" ("ῥυθμική δὲ ἐστὶν ῥυθμική χρόνων ἔκθεσις
ἢ ἁπλῶς").

^{§ 78, § 78}
Anonym. (Bell. p. 82) calls "Agoge" the progression
from ^{by step} a lower locus to a higher one" (See the Greek
text under "^{anesis} anesis").

~~⊗~~ Aristox. I, 29, 32 "ἀγωγή δ' ἔστιν ἡ διὰ τῶν ἑφῶν ὁμιλία [ἡ], ἔσθλη
τῶν ἑφῶν [ἡ] ἐν [ἐκείνῃ] ἑκατέρωθεν ἀσπίθῃ κίτῃ ἀσπίθῃ

AEOLOMOLPOS (ΑΙΟΛΟΜΟΛΠΟΣ, ἀλοχόμοπος)

— Αλοχόμοπος (mod. pron. eolomolpos); producing a
varied tune; Nonnos Dionys. XL, 223 "Μυδονίς ἀλοχόμοπος
[ἐπέκρουε ἀίχινά] ὄπιγῃ" ("the melodious Mygdonians
syrinx [sounded their dirge]"; transl. by W. H. D. Rouse,
vol. III, p. 169).

AKARIAEOS (AKARIAIOS, Auapiaios)

— Auapiaios (mod. pronunc. akariéos) τόπος; a very small, imperceptible, locus in which the extremes sounds of concords may move.

Aristox. II, 55, ³⁻⁸ "Ἐπεὶ δὲ τῶν διαστημάτων μεγεθῶν τὰ μὲν τῶν συμφώνων ἢ παντελῶς ἀκαριαῖόν

τινα ()" ("when we consider the magnitudes of intervals we find that while the concords either have no locus of variation . . . or have an inappreciable locus");

Transl. by H. S. Macran, p. 206).

— Auapiaios is derived from ἀκαρίς = short; used with the word χρόνος (time) as in ἀκαρίς χρόνος or as an adverb; ἀκ.

πρὸς ἑν' ἀκαρίῳ" meant: in ^{momentary} very short time or ~~instantly~~ instantly.

AKARIAEOS

/ ΑΚΙΝΕΤΟΙ ΡΗΤΗΟΝΓΟΙ

(ΑΚΙΝΗΤΟΙ ΦΘΟΓΓΟΙ, ἀκίνητοι φθόγγοι)

- See under Hestotes (Ἑστῶτες)

- / ΑΚΛΙΝΕΙΣ (ΑΚΛΙΝΕΙΣ, ἀκλινεῖς)

See under Hestotes (Ἑστῶτες).

AKOIE (ἄκουη, ἀκοή)

- ἄκουη (mod. pronunc. akoi') the faculty of hearing; from ἀκούειν = to hear, to listen.

Also ~~the~~^{what is being} heard, sound or word; the act of hearing, and sometimes the ear itself.

The verb ἀκούειν (= to hear) was used to signify also: to follow the ^{courses} (lessons) of a master (to learn the lessons). In this respect it is a synonym of "ἀκροᾶσθαι" (akroasthai = to hear);

see ~~the~~ ^{John 10, 16} "ὁ ἀκούων" = the ^{pupil, the} disciple.

Aristox. Harm. II, 30, 18 "τῶν ἀκούσάντων παρὰ Πλάτωνα" ("of the most of those who attended Plato's lessons [courses]"); III, 31, 13 "τοῖς μίλλοντιν ἀκροᾶσθαι παρ' αὐτοῦ [τῷ Ἀριστοτέλει]" (= to those intending to become his ^[Aristotle's] pupils").

AKOUSMA (ἄκουσμα, ἄκουσμα)

- ἄκουσμα (m. p. ἄκουσμα); ~~a synonym of akroama*~~
~~besides other meanings it signified~~
everything ^{that is} heard; ~~and~~ a rumour, ~~news~~; also an akroama*.

Met also in the diminutive: ἀκουσματίον (akousmatíon);
a short (little) song or story.

AKROAMA (AKPOAMA, akpōama)

- Ἀκρόαμα (from ἀκροῦμαι = I hear with attention) was called everything to which one ~~has~~ listens, especially with pleasure, a song, a recitation, a drama etc.; the term was taken to signify all kinds of entertainments, offered especially during the symposia.

Xenophon: Sympos. 2, 2 " οὐ μόνον δέειναι ἑμῶν ὑποπύουσαν ἐπιδοῦναι, ἀλλὰ καὶ διαπλεῖν ἡμῶν ἀκροάματα ἡδίστα καὶ ἁγέμενα " ("You did not only serve an impeccable dinner, but you offer too most delightful (sweetest) spectacles and ~~receptions~~ entertainments").

Song and dance were called by Homer the embellishments of eating (of the symposium). Odys. A 452

" Μοῦσῃ τε καὶ ὀρχηστῆσι τε, τὰ γὰρ τῆς ἐσθλῆς ἀκροάματα διαίτης " ("And the song and the dancing are the embellishments of the symposium").

Among the entertainments usual to the symposia were singing, dancing, comic monologues, jugglings, mimic actions etc.; and there were engaged for this purpose musicians, especially

women (auletrides and psaltria), wimes,
jugglers, buffoons, even foul-mouthed.

~~Athen. XIII, 520~~ "αὐλετρίδες καὶ ψαλτρίδες"

The "akroamata" took such an extent during
the symposia that they had the character
of a mixed, music-theatrical, performance.

f) — The word "ἀκροάματα" (especially in plur.

"ἀκροάματα") signified synecdochically also

the executants themselves: Athen. XII, 526

"αὐλετρίδες καὶ ψαλτρία, καὶ τὰ τοιαῦτα
καὶ ἀκροάματα" ("auletrides and psal-
triae [playing on stringed instruments without
a plectrum] and the similar akroamata
~~beings~~, [entertainments])")

AKROASIS (AKPOASIS, ἀκρόασις)

Ἀκρόασις (mod. pronunc. akroásis), the act of hearing, of perceiving by the ear, ^{of listening} especially with attention; from ἀκροῦμαι (see under akroáma). Akroásis was ^{also} told the following of lessons given as it were orally by teachers; also a lesson, a course, a recitation, a narration (which is heard). Synecdochically it signified also the audience. Aristox. (Harm. II, 30, 18-19) "Καθότις Ἀριστοτέλης ἀείδιεντο τοῖς πλείστοις τῶν ἀκουσίων περὶ Πλάτωνος εἰς περὶ τὰ μαθητῶν ἀκροάσειν παύειν" ("Such was the condition, as Aristotle used often to relate, of most of the audience that attended Plato's lectures [courses] on the Good"; transl. by H. S. Macran, p. 187).

see akro

Note: The verb ἀκροῦμαι signified, besides "I hear with attention", also "I listen, I follow the lessons of a teacher". Aristox. (Harm. II, 31, 11-12) "... τοῖς μέλλουσιν ἀκροῦσθαι παρ' αὐτοῦ (Ἀριστοτέλους) ..." ("to those intending to be his [of Aristotle] pupils").

Extends to

Ἀκροατής (akroatís) that who hears (a song, a concert or a public speech); synecdochically also the one who follows a course (a pupil or disciple). Ἀκροατήριον (akroatírion) the public listening or following a performance; also the ^{concert} hall itself.

✓ AKROS (AKPOΣ, ἄκρος)

- ἄκρος (ἄκρος); extreme. The extreme ^{notes} sounds ^(on strings) of a tetrachord or a system; those in between are called μέσος (intermediary).
The extreme notes of the tetrachord were immovable (see ~~ἀκροίητες~~ hestotes).

✓ AKROTETOS (AKPOTHOTOS, ἀκρότητος)

- ἀκρότητος (m. pr. akrotitos); ~~not~~ in the case of an instrument, not ^{struck} ~~stricken~~ (to produce a sound); by extension, not sounding ^{together or} euphoniously; sounding discordantly, out of tune. "ἀκρότητα κύμβαλα" = "cacophonous ~~disparis~~ cymbals".

"ἡδὴ καί ποτε κ"

✓ ALETER (ΑΛΗΤΗΡ, ἀλητήρ)

— Ἄλητήρ (mod. pronunc. alitir), a kind of dancing native of Sicyon (in Peloponnesus) and of Ithaca.

• Athen. XIV, ¹³¹2 (ch. 30, 28+29): « παρὰ Σικωνίων
τε ὁ ἄλητήρ · οὕτως δὲ καὶ ἐν Ἰθάκῃ καλεῖται
ἀλητήρ » (« and the [dance] aleter among the
inhabitants ^{Sicyonians} of Sicyon; also ^{the [dance]} it is also called
aleter in Ithaca »). See the full text under
the word kidaris (κιδάρις).

ALETIS (ΑΛΗΤΙΣ, ἄλητις)

- Ἄλητις (mod. pronunc. alítis); a song sung on a swing (while swinging).

Pollux, IV, 55: "Ἦν δὲ καὶ ἄλητις ἄσμα τῶν αἰῶναις προβαδόμενον" ("There was also a song [called] aletis sung on the swings").

It was also believed to be a song in honour of Erigone (Ἐριγόνη); Athen. XIV, 618E: "Ἦν δὲ καὶ ἐπὶ τῶν αἰῶναις τις ἐπὶ Ἐριγόνη, ἣν καὶ ἄλητιν λήγουσιν, ἠδὲ".

b) Ἄλητις was also called a feast in Athens; Hes. I, 228 "Ἄλητις, ἑορτὴ Ἀθηνῶν, ἢ τῶν αἰῶναι χρομίων, καὶ ἡμίρας ἄσμα, ἢ Πλάτων ὁ Κωμικὸς" ("Aletis, a feast in Athens, the so-called Eora (or Αἰῶνα=swing), and the name, as well, of this day, according to Plato the Comic").

See also Hes. I, 180.

"Chant de l'errante" Dict. des Ant. I A, 171

Note: Erigone (^{Ἠριγόνη}) was the daughter of Icarion, an Athenian, to whom Dionysos taught the cultivation of the vine ^{and the preparation of wine.} She gave birth from Dionysos to a son Staphylos (^{στάφυλος} = grape) ~~and~~; ~~then~~ her father was killed by ^{shepherds or peasants} ~~peasants~~ who ^{thinking} thought that the wine offered to them ^{by Icarion} was a poison. Erigone hanged herself. There was another Erigone, daughter of Aegisthus and Clytemnestra, killed by Orestes.

Note. Erigone (^{Ἠριγόνη}) was the daughter of Icarion, an Athenian, to whom Dionysos taught the cultivation of the vine and the production of wine. She gave from Dionysos birth to a son, called Staphylos (^{στάφυλος}, ^{στάφυλη} = grape). Her father offered to some shepherds wine who getting drunk thought they were given poison and killed him. Erigone, by the help of his dog, Maira, found the body and hanged herself, after cursing all maids of Attica to hang themselves. Their fathers advised by oracle established a feast in honour of Erigone during which the maids of Attica hanged swings and while swinging they sang the song called "aletis". See, among others, Nonnos Dionysiaca book XLVII, 34 etc.

(X) ✓
ALOGOS - ALOGIA (ΑΛΟΓΟΣ - ΑΛΟΓΙΑ,
ἄλογος, ἄλογία).

- Ἄλογος, ^{ἄλογία} (mod. pronunc. ἄλογος, αλογία); see under
Retón-Alogon

(X) ✓ ALETOS (ΑΛΕΤΟΣ, ἄλετος)

- Ἄλετος (mod. pron. aletos), a song sung during
the grinding; Eust. 1885, 23 "ὡδή ἢν πείτοι ἄλετος
ἦδον" = a song which they sang during the grinding".
Aletos was principally called the grinding itself.
See under Himaeos (*) also. ~~ἄλετος~~

(X X)
ALPHITON EKCHYSIS (ΑΛΦΙΤΟΝ ΕΚΧΥΣΙΣ, ἄλφιτον
"ἐκχυσις")

- Ἄλφιτον ἔκχυσις (mod. pron. alphiton ekchysis) = spilling the
barley (ἄλφιτα = barley flour); a ~~dan~~ kind of dance mentioned
by Athen. (xiv, 629F) in a list of ludicrous dances.

(X X) ✓ ALIBROMOS (ΑΛΙΒΡΟΜΟΣ, ἀλίβρομος)

- ἀλίβρομος (m. pr. alivromos); see Bromos.

✓ AMELODETOS (ΑΜΕΛΩΔΗΤΟΣ, ἀμελωδῆτος)

- Ἀμελωδῆτος (mod. pronunc. amelóditos); unsingable; a very small interval which can not be sung.

Aristox. (in Harm. I, 21, 25-28) says that "semitones, thirds of tone and quarter-tones can be sung, but ~~these~~ all intervals smaller than these are unsingable" (ἀμελωδῆτα). According to Aristoxenus, these intervals can not be placed (or used) in a system or scale; Harm. I, 25, 24-25 "ἀμελωδῆτον γὰρ λέγομεν ὃ μὴ τῶν τετραγώνων καὶ ἑαυτοῦ ἐν συστήματι" ("amelodeton, we say, that [interval] which can not be ^{itself} placed in a system"). See under "dodecatemoron".

b) Amelodetos ^{also} signified "not sung"; not pleased by singing; that who was not treated (or praised) in melody. That ~~without melody~~

ΑΜΕΤΑΒΟΛΟΣ (ΑΜΕΤΑΒΟΛΟΣ, ἀμετάβολος)

- Ἀμετάβολος (mod. pronunc. ametávolos); unchangeable.
Ἀμετάβολον σύστημα = immutable system
See "perfect immutable system" under "systema"
(σύστημα)

~~νὰ μὲν~~

~~ΑΝΑΜΙΝΥΡΙΖΕΙΝ (ΑΝΑΜΙΝΥΡΙΖΕΙΝ, ἀναμινυρίζω)~~

- ~~Ἀναμινυρίζω (mod. pron. anaminirizein); to
sing "sotto voce", in an undertone; also to sing in a
plaintive way.~~

~~Athen (IV, 176B, ch. 78, 24) «τῷ, ἔφ' ἡδὲ μορῶν
τῶν ἡδίστων ἀρμονίας ἀναμινυρίζω» («and
on the single-pipe he hums again the sweetest har-
moniai»~~

Ἀμοιβῆς

/ AMOUSOS (ΑΜΟΥΣΟΣ, ἄμουσος)

- Ἄμουσος (mod. pronunc. ámousos); not knowing music; not a musician or not having some inclination for music. ⊗ Plato: Rep. 455E "ἀλλ' ἐβλήθη καὶ γυνὴ μουσική, ἢ δ' ἄμουσος γένηται"

⊕ Dem. Econ. (Οἰκονομικὴς) 12,10 "ἄμουσον ὄντα αὐτὸν ἄλλου μουσικοῦ ποιεῖν"

b) amousos signified also that ^{singing} out of tune or without any elegance (good taste). Plato: Laws 700G "βοαὶ πολλὰς ἄμουσαι"

c) Amousia (amousía); the lack of education & culture; also the fact of being ~~incompetent~~ unmelodious, unmusical (see under ἔμψυχος*)

Note: The general meaning of amousos was: not trained in Muses, uneducated, unrefined, rude.

/ AMPEIRA (AMTEIPA, ἀμπεῖρα)

— ἀμπεῖρα (mod. pron. ámpira); this word is used ~~instead~~ in the place of anapeira (ἀνάπεῖρα) which signified πέῖρα (peira*), test. So was called, after Strabo, the second section of the Pythic* notes.

Hes. says ^{that} ~~anapeira~~ was ~~an auletic rhythm~~.

V ANABASIS (ANABAEIS, ἀνάβασις)

— ἀνάβασις (anávasis); the ascending succession of notes; ascending scale. Also called ἀναγωγή (anagoge).

✓ ANABOLE (ΑΝΑΒΟΛΗ, ἀναβολή)

— Ἀναβολή (mod. prin. anavolí), also ἀμβολή or ἀμβολία (amvoli or amvolía) in poetic language; in music an ^{instrumental} musical prelude; also a dithyrambic ~~section~~ innovation ascribed to Melanippides* according to which the dithyramb is not divided into strophes ^{-antistrophy}, but follows the free, ^{melodic} form of the nomos and the hypochema.

Koppale? Jer. II 223

See Melanipp.

and Probl. XIX, 15

~~ANACLESIS~~

Anacrem

✓ ANAGOGE

(ΑΝΑΓΟΓΗ, ἀναγωγή)

— Ἀναγωγή (anagogé); see Anabasis.

✓ ANADOSIS (ΑΝΑΔΟΣΙΣ, ἀνάδοσις)

- Ἀνάδοσις (mp. anádoxis); heightening of a note.
Ann. (Bell. § 4, p. 22) ~~ἡ ἀνάδοσις~~ "πρόληψις
ἔστιν ἐκ τῆς βαρυτέρας φωνῆς ἐπιτῆν
ἄξιοτερον κατὰ μέτρος ἐπιτάσις, ἢτοι
ἀνάδοσις" ("Prolepsis is the motion
from a lower note to a higher one in
vocal melody; ~~the~~ epitasis that is anadosis
(heightening). See also M. Bryen. Sect. III
(Wall. p. 479); "ἐπιτάσις ἢτοι ἀνάδοσις" =
"epitasis that is heightening".
See under epitasis (ἐπιτάσις).

(*)

✓ ANAKLISIS (ΑΝΑΚΛΗΣΙΣ, ἀνάκλισις)
- Ἀνάκλισις (anáclisis); see under
anesis.

(*)

✓ ANADROME (ΑΝΑΔΡΟΜΗ, ἀνάδρομη)
- Ἀνάδρομη (anadromé); a repeat. Repetition
of a section of a musical composition.

✓ ANAKROUSIS (ΑΝΑΚΡΟΥΣΙΣ, ἀνάκρουσις)

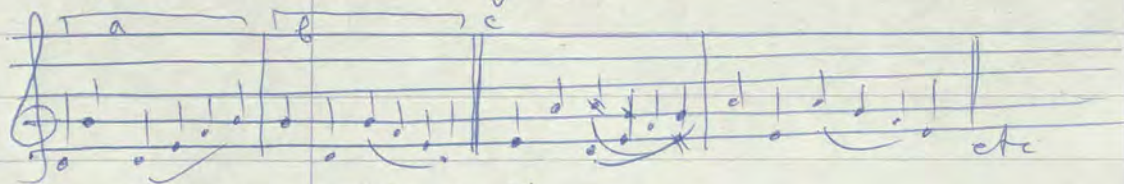
→ Ανάκρουσις (mod. prin. anákrōsis); prelude, introduction. The term ἀγκρουσις (angrōsis) is also used ^{with} ~~for~~ the same meaning.

According to Strabo IX, 421 ἀγκρουσις or ἀνάκρουσις was ^{called} the first part of the Pythic* notes.

Note: The verb ἀνάκρουω ~~and~~ (anakrouo) and ἀγκρουω (angrouo) meant to begin, to start playing. In modern Greek it ^{generally} signifies ~~generally~~ to perform an orchestral piece.

ANALYSIS (ΑΝΑΛΥΣΙΣ, ἀνάλυσις)

✓ Ἀνάλυσις (mod. pron. analysis) was a term signifying the inverse of synthesis* (σύνθεσις), i.e. it was a melodic figure consisting of a ~~descending~~ ^{an ascending} tetrachord taken alternately by a leap of a fourth and a ~~descending~~ series of four contiguous notes^(a), then the same in contrary motion^(b); the analysis should proceed ^{downwards} by stepwise degrees^(c):



see synthesis*

✓ Anon. (Kell. ^{§78,} p. 82) ~~calls~~ uses the term "analysis" in the place of anesis*.

ANAMELPEIN (ΑΝΑΜΕΛΠΕΙΝ, ἀναμέλωεν)

✓ ἀναμέλωεν (anamélpin); to sing; to praise by song. Theocr. 17, 113 ἀναμέλωεν ᾠδοῦν" ("to sing a song"). Anacr. 36, 2 "ἀναμέλωμεν βαλχον" ("let us ~~praise~~ sing praises to Bacchus"); see melpein*

ANAMINYRIZEIN (ANAMINYRIZEIN,
drapirveizer)

- See under Minyzein.

ANAPAE (ΑΝΑΠΑΛΗ, ἀναπάλη)

- Ἀναπάλη (mod. pronunc. anapáli); a very ancient dance similar to the "gymnopédie" (γυμνοπαδική), danced by naked boys (or youths) imitating gymnastic movements and ^{figures} formations.

• Athen. XIV, 631B (ch. 30) « ἔοικε δὲ ἡ γυμνοπαδικὴ τῇ καλουμένῃ ἀναπάλῃ κατὰ τοῖς παλαιοῖς · γυμνοὶ γάρ ἄρχονται εἰς παιδὸς πάντες ... » ("The gymnopédie resembles to the so-called by ~~old~~ ^{the} people ^{of old} anapále; ^{for} all ^{the} boys used to dance it naked...").

ANAPAESTOS (ΑΝΑΠΑΙΣΤΟΣ, ἀναπαιστος)

- Ἀναπαιστος (m. pr. anápeustos); the well-known metrical foot anapaest consisting of two short and one long syllables $\cup\cup-$ (a reversed dactyl).

Ἀναπαιστικὴν μέτρον (anapaestic meter) consisting of anapaests; Arist. Quint. de Mus. I Meib. p 50.

~~The antipae - ἀνταπαιστος (antanápeustos) was called the contrary of anapaest, i.e. a foot consisting of two long and one short syllables $--\cup$. See also Bacchius. ἄντιπαιστος ἴσος -~~

(+) ΑΝΑΡΛΟΚΕ (ΑΝΑΠΛΟΚΗ, ἀναπλοκή)

✓ Ἀναπλοκή (mod. pron. αναπλοκή)
a suit of ascending ^{rapid} notes;
the contrary: καταπλοκή (καταπλοκή)*
Ptol. II, ch. 12.

(+/-) ✓ ΑΝΑΡΕΙΡΑ (ΑΝΑΡΕΙΡΑ, ἀνάρεια)

— ἀνάρεια (imp. ἀνάριρα); according
to Hes. "an auletic rhythm";

See ampeira.

In Plutarch's description of Athena's nomos
by Olympius (de Mus. 1143 B-C, § 33) the word ana-
peira is met with the sense of ἀρχή
(archē) = beginning, prelude.

✓ ANARMOTOS (ANAPMOΣTOS, ἀνάρμοστος)

- Ἀνάρμοστος (mod. pronunc. anármostos); discordant.
Tim. the Locrian (philosoph, 5th cent. B.C.) 101B « ἐκ πί. χῆς*
τε καὶ ἀνάρμοστος [φωνῆς]* » (« ekmeles* and
discordant [voice]*). See also under ekmeles.
Ἀνάρμοστος is the opposite of ^{eupharmoston} ἡρμωμένον (harmo-
mēnos) (*).

See also Aristox. Harm. I, 18, 24; II, 52, 25

✓ Andreas

✓ ANEKOOS (ANHKOOS, ἀνήκοος)

- ἀνήκοος (m.-pr. aníkoos); deaf; ^{incapable of hearing} that ~~who does~~
~~not hear~~; it also met with the meaning: not
heard.

ἀνηκοία (m.-pr. anikoía); inability of hearing; deafness.
Metaph. ~~deafness~~ ignorance.

ANESIS (ΑΝΕΣΙΣ, ἀνεσις)

— Ἀνεσις (mod. pronunc. anesis); relaxation (from the verb ἀνιέναι = to relax) of a string or of a note; hence the motion from a higher position to a lower one. The contrary was called epitasis (ἐπιτάσις*).

Bacch. Introd. (Meib. p. 12, C. Jan p. 302) « ἀνεσις τι ἐστίν; κινήσις μελῶν ἀπὸ τῶν ὀξυτέρων ἐδάγγων ἐπὶ τὸ βαρύτερον » (« what is anesis? A motion of melodies from a higher note to a lower position »).

Aristox. Harm. I, 10 « ἡ δ' ἀνεσις ἐξ ὀξυτέρων τόπων εἰς βαρύτερον » (« anesis [is the motion] from a higher to a lower ^{locus} position »). See under Topos.

See also Arist. Quint. (Meib. II p. 8).

Notes: a) In Bellerm. Anon.¹⁷⁵ p. 82 the word « ἀνάχυσις » (analysis) is used in the place of ἀνεσις;

(xxx) « ἀμυγή προορχῆσι ἀπὸ τῶν βαρυτέρων εἰδῶν [ἀνάχυσις δὲ τι ἐναντίον] ἢ κινήσις ἐδάγγων ἐξ βαρυτέρων τόπων εἰς ὀξυτέρας· ἀνάχυσις δὲ τῶναντίον ».

The words in brackets are omitted in A. J. Vincent's edition of the same book (« Traité de Musique par un Anonyme » in « Notices sur divers manuscrits grecs relatifs à la Musique », Paris, 1847). Vincent uses

in the second place the word "ἀνάκλισις".
In Bellermin. p. 30 (§ 21) it is however stated
«... και γινεσθαι ὁξείας δι' ἐπιτασσέως, βαρῆς
δὲ δι' ἀνέσεως».

8) Aristox. (Harm. I, 10-11) says that many people
identify ἐπιτασιν^x with height of pitch,
and ἀνέσιν with depth of pitch («ὁμοίᾳ
γὰρ οἱ γε πολλοὶ ἐπιτασιν μὲν ὁξύτητι
ταύτων λέγουσιν, ἀνέσιν δὲ βαρύτητι»).

(x x x) «Agoge is the progression by step
from a lower locus to a higher one [while analysis
is the contrary] or the motion of sounds (notes)
from a lower locus to a higher one; and
analysis the contrary».

✓ ANGELIKE (ΑΓΓΕΛΙΚΗ, ἀγγελική)

- Ἀγγελική (mod. pronunc. angelikí); a kind of pantomimic dance performed during a ^{banquet} symposium (a convivial party).

Athen., XIV, 629E: «καὶ τὴν ἀγγελικὴν δὲ παροῖνον ἠκρίβουν ὀρχήσιν» («and ^{another dance} they were perfected ~~describing with precision~~ ^{was} the angeliki (messenger) ~~music~~ ^{to drinking} dance [at symposia]»).

Pollux (IV, 103) says that it imitated angelic figures: «τὴ δὲ ἀγγελικὴν ἐμιμεῖτο σχήματα ἀγγέλων».

✓ ANGONES (ΑΓΓΟΝΕΣ, ἄγκωνες)

- Ἄγκωνες (plur. of ἄγκων) were called, according to Hesychius, ^{the parts} supporting the arms (^{πίχνης, *} pichneis) of the ~~kythara~~ kithara. Hes. "καὶ τῆς κίθαρας δὲ τὰ ἀνίχοντα τῶν τήχων ἄγκωνες χίρονται" ("and the parts of the kithara which support the arms are called angones")

Note: ἄγκων (angōn) = elbow, and in extension the end, the angle, the bend of various objects.

+ See ~~other~~ ~~other~~

✓ ANOMOS (ΑΝΟΜΟΣ, ἄνομος)

- ἄνομος (ánomos); against, ^{the nomos,} not following ^{a violating} (the nomos) (*);
‡ not melodious. ~~Also~~
- ἀνομία; the act of violating the nomos.

✓ ANTAPODOSIS (ΑΝΤΑΠΟΔΟΣΙΣ, ἀνταπίδοσις)

- ἀνταπίδοσις (antapídoσις); the ^{result} ~~fact~~ of touching or striking a string; the sound thus produced.

antechesis ($\alpha\nu\tau\acute{\eta}\chi\eta\sigma\iota\varsigma = m. pr. antichisis$); from
 $\alpha\nu\tau\acute{\eta}\chi\epsilon\iota\nu$ (antechein = ^{to resound, to sound in,} ~~to sound in a reply~~ ^{rebounding,} ~~the reply to a~~
~~sound~~; also echo.

Aristotle Probl. XIX, 24 "Αἰδ' τὶ, ἔδρ' τὸς ~~ἡ~~ ψῆζας
τῶν φωνῶν ἐπιχάβη, ἢ δὲ τῶν φωνῶν δόκησιν ἀντιχέειν;

Why, if ~~somebody~~ one takes by touching the
? ἀντιχέειν? higher note, the hypate gives the
impression of resounding?

✓
ΑΝΤΕΡΙΡΡΕΜΑ (ΑΝΤΕΠΙΡΡΗΜΑ,
ἀντεπίρρημα)

— Ἀντεπίρρημα was called the seventh and last part of the παράβασις (παράβασις*). It ~~was~~ corresponded to the fifth part which was called "epirrema" (ἐπίρρημα*), and it was composed of trochaic tetrameters and ^{was} recited directly to the audience by the leader of the chorus (κορυφαῖος).

ANTHEMA (ANΘEMA, ἀνθέμα)

— Ἄνθεμα (τά, plur.; mod. pronunc. anthemá); a folk dance alert and gay to celebrate the coming of the spring and the blooming of flowers. It was performed with some mimic action by two groups of men dancing and singing at the same time.

• In Athen. XIV, 629E (ch. 27, 7-11) we find the following words sung during the dancing as they have been survived: « Ἦν δὲ καὶ παρὰ ἰδιώταις ἡ καθ' ἑμὴν ἀνθέμα. Ταύτων ἀρχαῖον μίμησις ἔστι τοιαύτης μιμνήσκοντο καὶ χεῖροντες: « πῶ μοι τὰ ρόδα, πῶ μοι τὰ ἴα, πῶ μοι τὰ καχὰ γέχινα; » « τὰδι τὰ ρόδα, τὰδι τὰ ἴα, τὰδι τὰ καχὰ γέχινα » (« And there was among ^{common} ~~private~~ people the [dance] ~~now~~ called anthema. They used to dance it with mimic action and singing (saying): « where are ^{my} ~~for me~~ the roses, where ^{my} ~~the~~ violets, where ^{my beautiful} ~~the good~~ celeries? » - « Here are the roses, here are the violets, here are the ^{good} ~~beautiful~~ celeries »).

Note: The word ἀνθέμων (sing. of ἀνθέμα) is derived from the verb ἀνθῶ = to bloom.

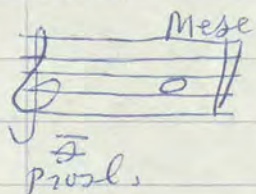
Anthes Antigen.

h. w. h.

3 ANTI PHONON (ANTIΦΩΝΟΝ, ἀντίφωνον)

Ἀντίφωνον (m. pr. antíphonon) as a neut., τό; the octave. Also "antiphonia" (antiphonía) and ἀντίφωνος. The verb "ἀντίφωνεῖν" (antíphonein; m. pr. antíphonin) = to sing at the 8^{ve}.

Gaud. (Isag. § 20, Cr. p. 348, Meib. p. 21) « τὴν μίσην τὴν οὖν ἀντίφωνον τῆς προβλαβανόμενης » (« the mese (a) which is now the 8^{ve} of the prolabanomenos (a) »)



2 ANTIMOLPOS (ANTIMΟΛΠΟΣ, ἀντίμολπος). *instead of*
- see antiphthongos. ἀντίμολπος (m. pr. antimolpos) from ἀντί, *against,*
and μολπῆ, song; being in contrast (or discord) to another the molpe, or to another sound: See antiphthongos.

1 ANTI CHORDOS (ANTIXΟΡΔΟΣ, ἀντίχορδος)
- ἀντίχορδος (antíchorδος); being in concord (in the case of a high and a low string). See Antiphonos. It is met also with the contrary sense; in discord to another.
See Antiphonos and Antiphthongos

Antiphones

ANTIPIHONGOS (ANTIΦΘΟΓΓΟΣ, ἀντιφθόγγος)

v2 Index p. 400
Instr. antiphonyas

— Ἀντιφθόγγος (from ἀντι, instead of, against, and φθόγγος = sound) being in concord with another sound or ^{called the magadis} the octave of another sound. Pind. fragm. 91 "ψαχμόν ἀντιφθόγγον"

⊕ Also Antipsalmos* (ἀντιψαλμός) = singing all the way

~~the plucking~~ ^{the plucking, striking} struck sound at the same time; see Ἀντιφθόγγον

⊕ being in contrast or in discord to another sound, ^{Antiphony 1200 MX.} ~~anti~~ contradictory: N. KNT. Xuv. 6 "ἀντιφθόγγον μὴ πῦλλαν τοῖς νοήμασι πλάσσειν" ("to enrich the language with contradictions as to the meanings"). Another word for this is ⊕ antimelpos (ἀντιμολπος); Eurip. Medea 1176.

antipsalmos

ANTISPASTOS (ΑΝΤΙΣΠΑΣΤΟΣ, ἀντισπαστος)

— Ἀντισπαστος (antispastos); a β metrical foot consisting of an iambus and a trochee: ^{v - - u} ~~antispast~~

ἀντισπαστον μέτρον; a melos based on antispastic feet. Athen. XIV, 635C "καὶ φεῖνιχος δ' ἐν φοινίκων ἔρηκε" "ψαλμοῖσιν ἀντισπαστὸν ἀείδοντες μέτρον" ("and Phrygians in the 'Phoenician Women' said: singing antispasta melos with plucking of the strings [without plectrum]")

Ἀντισπαστικόν μέτρον; a meter consisting of

antispastic feet; Arist. Quint. de Mus. I
Met. p. 50

✓ ANTIPSAΛMOS (ANTIΨΑΛΜΟΣ, ἀντίψαλμος)
- ἀντίψαλμος (m. pr. antipsalmos); being
in concord at the octave, the song with the
accompanying kithara (played directly by the
fingers); struck at the octave of the song.

✓ ANTI STROPHE

(ΑΝΤΙΣΤΡΟΦΗ , ἀντιστροφή)

- Ἀντιστροφή (mod. pronunc. antistrophé);
the turning of the dancers to the opposite
direction during the ^{dramatic} (actual) performance.
Also a system of lyric songs or odes
according to which a number of verses
corresponded to ^{those of} the strophe in the me-
trical schema.

✓ antistrophos

sixth part of the Paratasis.

✓ ANTUX (ANTUXE, ἄντυξ)

— ἄντυξ (mod. prin. antix) the skeleton
of the lyra. See Nonnos (epic poet c. 500 AD)
in Dionysiaca 38, 108. Another word for
zygos (ζυγός*) - ζ. IX, λ. 200a 561

✓ AOEDE (AOIΔH, ἀοιδή)

- Ἀοιδή (from αἶδω poetical type of ᾄδω = I sing) = contracted ᾠδή. Ionian type of ᾠδή met very often in Homer. It signified, a) the art of singing (Homer Odys. θ 498^{bc}.. Θείῳ ᾠπασσὶ Θέσται ἀοιδῶν "ἔ")

b) the singing (Hom. Il. 5, 304 (αἰοὶ δ' εἶς... ἱμπεριέσαν ἀοιδῶν τεψάμενος "ᾠ")

a) c) the song itself

d) a subject or theme of the song; a story sung.

AOEDOS (ΑΟΙΔΟΣ, aoidós)

(also aoidós; mod. pron. a'idós, odós)

- Aoidós, epic singer; also, very often the poet-composer - singer. The aedoi were professional ^{poets-composers} musicians and singers; they were either invited or engaged in a palace and sang ^{to phorminx (lyre, pipe, *)} epic songs and the exploits of various heroes. Such renowned aedoi were Demodocus, who lived in the palace of Alkinoos, King of Phaeakes, Phemios, who lived in Ulysses' palace in Ithaca entertaining, ~~at his~~ during his absence, the "mnesteres" (pretenders to marry ~~of~~ Penelope, and Thamyris, from Thrace. ⊕

⊕ See also Plut.
de Mus. 1132 B, ch. 3, 23-32

The aedos was highly respected by all, and was often surnamed "divine"; Hom. Odys. 6, 17 "μετὰ δὲ ἄρ' ἔπειτα πρὸς ἄρ' αἰδοῖς ἑοπίησιν" ("and after sang to them the divine aedoi to phorminx accompaniment"). ~~See also Plut. de Mus.~~

The aedos was ^{also} considered a weeper, dirge singer. Hom. Il. W 720 "μετὰ δ' ἔπειτα αἰδοῖς ἑοπίησιν" ("

Ἄοιδος signified also the ^{incantator,} ~~magician~~ enchanter,
a charmer who cures by singing ~~songs~~
epodai (incantations)

✓
Apadein (ἀπαδεῖν) m.p. apadin); ἀπαδεῖν or ἀπα-
δεῖν = to sing out of tune, to be out of tune.

Aristotle Probl. XIX, 21 and 26; "Διὰ τί τῶν ἁδόντων ἢ
καυλῶν ἢ ἄλλων τῶν ἐξ ἁδόντων, ἂν ἀπαδεῖται, μᾶλλον
καυλῶν γίνονται;" ("Why between those who ^{singing} sing in
lower or higher, if they sing out of tune, those
who sing lower are more perceptible? if they
sing out of tune?")

Pl. Ti. 26 D.

✓ APODOS (ΑΠΟΔΟΣ, ἀποδός)

- ἀποδός (m.pz. apodós), from the x. ἀποδεῖν (apodein, m.pz. apodín) ^{or ἀπέδεῖν =} to sing out of tune; sounding or singing out of tune; discordant.

Plato: Laws 802E ἡ δὲ ἴδη τῆ ἀρμονία ἀπέδεῖν". See also Aristotle's Probl. XXVI ἡ δὲ τῆ ἀρμονίας ἀπέδεῖν οἱ κερτοροί;

APR 1971

✓ APLATES

(ΑΠΛΑΤΗΣ, ἀπλατῆς)

— Ἀπλατῆς and ἀπλατῆς ^{(mod. pron. aplatis, aplatos);} ~~without~~ ^{without} ~~breath~~ ^{breath} without breath. Clem. Isag. (ed. C. v. Sah, p. 180, l. 14-15) "Τὸν δὲ ἐστὶ τῶν τῶν τῶν τῶν φωνῶν δεικτικὸν οὐκ ἔστιν, ἀπλατῆς" ("A tone is any part (region) of the voice apt to receive a system; it is without breath") ^{Exactly} ~~the same~~

Exactly the same definition is given by M. Bryer (Harm. Sect. VIII, p. 389 in ed. Wall.).

Porph. (Commentarius, Wall. p. 258) "ἄπληρον δὲ τόνος, καὶ ὁ κατὰ τὸ οὐκ ἔστιν τῶν φωνῶν, κατὰ ἁπλοῦς ἐστὶν, δεικτικὸς ὡν τῶν φωνῶν ἀπλατῆς"

Quint. ^{Ench. § 4;} ^{vi com.} (Isag. ~~§ 4~~; C. v. Jan p. 242-3; Met. p. 7) "φῶν δὲ [εἶναι] φωνῆς ἐμπληρῆς ἀπλατῆς τῶν" ("Sound [note] is a tension [pitch] of ^{a melodic} ~~the~~ voice without breath of a melodious voice").

Aristoxenus was the first to define support that the notes (sounds) have no breath; in Harm. Elem. I, § 3, 21-25, writes that "one must avoid the blunder of Lasus and some of the school of Epigonus, who ^{thought that the sound was breath} ~~attribute breath to notes~~" ("Ἐπιγονῶν τινῶν βλάβηται μὴ πᾶσαι εἶναι ὅτι οὐκ ἔστι τὰ καὶ τῶν ἑπιγονῶν εἶναι")

ἔκαστος, πρῶτος αὐτῶν [τὸν φθόγγον]
οἰκτιρῶντες ἡ ἐχθρῶν).

✓ ΑΠΟΚΙΝΟΣ (ΑΠΟΚΙΝΟΣ, ἀπόκινος)

— Ἀπόκινος (mod. pronunc. apókinos); a lustful kind of dancing, danced by women with rotary motion of the belly.

Pollux IV, 101 "Βακριασμός δὲ καὶ ἀπόκινος καὶ ἀπόσεισις, ἀσέχνη εἶδη ὀρχήσεων ἐν τῆς ὀσφύος περιφορᾷ" ("Βακριασμός and apokinos and aposeisis, lustful kinds of dancing because of the rotation of the waist").

• Athen. XIV, 629C (ch. 26, 25, 28): "Τὴν δ' ἀπόκινον καλομένην ὀρχήσιν ... ὑστέρων μακτρισμὸν ὠνόμασαν ἢ καὶ πολλαὶ γυναῖκες ὤρχοντο, ὡς καὶ μακτροκτυπίας ^(ἢ μακτρισμίας) ὀνομαζομένης οἶδα."

("The dancing called apokinos ... [which] they called afterwards maktrismós*; this was danced by many women called, as I know, ^(for maktristriaí) maktroktypiáí.")

• Further, in XIV, 629F, Athenaeus says "and there were also ludicrous ~~or~~ comic ~~or~~ dancing ... and apokinos".

✓ ΑΠΟΛΕΛΥΜΕΝΑ (ΑΠΟΛΕΛΥΜΕΝΑ,
ἀπολευμένα)

- ^{ᾠσματα} ΑΠΟΛΕΥΜΕΝΑ (m. pr. apoleliména) p.p. of
ἀπολύωμαι = to free, or to be ^{liberated} released;;
free (in form) songs. These songs ~~was~~ were
composed of various sections different
from each other in character.

✓ Απέψαλμα (ἀπιψαλμα^{σι}) m. pr. apipsalma); plucked
the part of the string which is touched ^{or} by
the performer; Porphyry (in Commentary to Ptol.
Harm.) ^{p. 295} 1/8 : "καθ' ὅ τοι ἔχον αἱ χορδαὶ ἐπιψαλμα
ἴσθησιν ὁμοειδῆσιν". ("the ^{part} ~~spot~~ where
the strings produce the sounds, i.e. where they are
tied"). And Ptol. Harm. 1/8 (plur.)
(From ἄποψ-ψαλλο = to ^{pluck off, to pull off} play, to draw (the strings, or
the hairs) ; to twang a string.?

✓ APOSEISIS (ΑΠΟΣΕΙΣΙΣ, ἀπόσεισις)

— Ἀπόσεισις (mod. pronunc. apósisis); a lustful kind of dancing danced by women with rotary motion of the belly.

It was included by Pollux (IV, 101) in a list of lustful dances; see under apokinos*.

✓ ΑΠΟΣΤΟΛΙΚΑ (ΑΠΟΣΤΟΛΙΚΑ, ἀποστολικά)

- Ἀποστολικά (μήνη) were called songs composed for a special mission.

Procl. Chrest. « Ἀποστολικά δέ, ἕσα διαπεμπόμενοι πρὸς τινὰς ἐποίησαν » (« And ^[there were] apostolic ^[were called] ^{which} those ^{people} they composed on sending a message to some ^{others} »).

b) Ἀποστολικοί were also called some forms of dancing. Athen. XIV, 631D, ch. 30, 20 « ἐπί δέ οὗτοι, προσοδιακοί, ἀποστολικοί, οὗτοι δὲ καὶ παρθένιοι καλοῦνται » (« and these ^{varieties} [forms] are the following; προσοδιακοί, ἀποστολικοί; and these ^{last} are also called παρθένιοι »).

✓ ΑΡΟΤΗΕΤΟΣ ΝΟΜΟΣ
(ΑΠΟΘΕΤΟΣ ΝΟΜΟΣ, ἀπίθετος νόμος)

- Ἀπίθετος, one of the aulosic nomoi, the invention of which was attributed to Clonax (Κλονᾶς *). See Pollux IV, 79, and Plut.

Gen. mysterium!

Moral. 1133A ^(de Mus.) (ch. 5, 19-21).

✓ APOTOME (ΑΠΟΤΟΜΗ, ἀποτομή)

— Ἀποτομή ^{κλάσμα}, med. pronunsi. apotomi (from ἀποτέμω
= to divide, to cut something from a whole) was
called ^{by the Pythagoreans} the major semitone.

• Gaudent. Harm. Isag. (P. v. J. 514, p. 343; ~~ed. Mest.~~ p. 16) "Ἰσο δὲ
ἡμίμαχος εἰς δύο εἰς ὑπερῷον ἴσους
καταίτα ἀποτομή· κοινὴ δὲ καὶ αἰὲ ἀπὸ τοῦ
ἑλέ ἕδακ καὶ ἡπέρῳιον εἰς πρὸς ἡμίσον
εἰ δὲ ἡ γάλλοι" (" ~~and~~ "The remainder from

the leimma* to complete the tone is called
apotome; and commonly ^{this is also} called (hemi)tone
a semitone (hemitone). Therefore of the semi-
tones, one will be the major (i.e. ^{the} apotomi) and
the other one to the minor (leimma)".

• AE Chasquet: Pythagore p. 231 "Pholelaus tried to
divide the tone as follows: he took the 3
to the third power i.e. 27 ... then he divided
the 27 into two ^{unequal} parts, and called the 13 a
diesis and the 14 apotome".

✓ ΑΡΥΚΝΟΝ (ΑΠΥΚΝΟΝ, ἀπυκνον)

- Ἄπυκνον (mod. pronunc. ἀρικνον) εἶδος τιμα; a system not pycnon*, not dense, not tight. The opposite of pycnon (πυκνόν)*.

Aristox. Harm. I, 29, 2 "τὸ πυκνόν ἢ τὸ ἀπυκνον ... οὐδέν τι".

- 2) Ἄπυκνον was also called any note which did not belong to the Pycnon* or enter † into any relation

Thus apychnoi were the Proslambanomenos, and the two Netai (Synemmenon and Hypobolaeon). See under Pycnon*

✓ ΑΡΧΗ (ΑΡΧΗ, ἀρχή)

- ἀρχή (m. pr. archí); Sorian type †(archá) [dextá]; beginning, introduction. So was called the first part of the kitharodic* nomos.
- Ἀρχή ^{Arche} was also called the first note of the tetrachord (taken in a downward ^{motion} movement).

Archa First part of the kithar. nomos
or Sparcha

Archilochus

Archeytas

Why is the succession of sounds, ^{more pleasant (satisfactory)} from ^{the} high to ^{the} low than from low to high? Is it because in the first case we start from the beginning?; as the mese is the principal and highest note of the tetra-? while in the second case we start from the end than from the beg.?

✓ ARRHYTHMOS (APPYΘMOS, ἀρρυθμός)

- 'Appyθmos (mod. pronunc. d'rithmos); unrhythmical, lacking in rhythmical co-ordination.

The opposite of 'erpyθmos or e'pyθmos.

The characteristic quality of the arrhythmes was called appuyθmia (arrhythmia).

Ptolemaeus (C.v.). "Excerpta Neapolitana" p 414) calls "appuyθmoi" (ph.) those times (chronoi) which have ^{not the least} ~~no~~ rhythmical co-ordination between themselves.

ARSIS - THESIS

(ΑΡΣΙΣ - ΘΕΣΙΣ, "ἀρσις, θέσις")

- "Ἀρσις (from ἀίρω, I lift, I raise): the up-beat. Θέσις (from τίθημι = I put, I place etc) down-beat.

Arist. Quint (ed. Meib. p. 31) "ἀρσις μὲν ἄνω ἐστὶ ἡ ἀναρῶσα κίνησις καὶ ἡ θέσις δὲ κατωρῶσα κίνησις" ("arsis is therefore an upward motion of the body; and thesis a downward motion of the same part").

The thesis was also called βάσις (from βαίω = I walk) in old times.

Aristoxenus used the term "ὁ ἄνω χρόνος" ("the up-time", "the up-beat") ^{or simply "τὸ ἄνω"} instead of the arsis, and "ὁ κατωρῶς χρόνος" ("the down-beat")

or "τὸ κατωρῶς" instead of βάσις.

✓ ASKAROS (ΑΣΚΑΡΟΣ, ἄσκαρος)

(usually in plur. ἄσκαροι)

- ἄσκαρος a kind of *krótala*^{*}, clappers.

Hes. I, 571 " γίνωσι ἰσθμυκίτων ἢ σαρδαγίων οἱ δὲ κρόταλα "

(" a kind of shoe or ^{small} sandal ; for others *krótala* [clappers] ").

See ψιθύρα^{*} (psithyra).

Ἀσκαροφόρος (Askarophóros) was called ^{the man} ~~that~~ holding and playing the *áskaroi*.

✓ ASKAULOS - ASKAULES (ΑΣΚΑΥΛΟΣ - ΑΣΚΑΥΛΗΣ
(ἀσκαυλος - ἀσκαυλης)

- a) Ἀσκαυλος (from ἀσκός = a leather bag, and αὐχός = aulos, or αὐχέω = I play the aulos), a bag-pipe. This instrument appears in Roman time; we come across ^{principally} of the name of the executant on this kind of instrument
- b) Ἀσκαυλης, a player of the askaulos.

ASMA

(ΑΣΜΑ, ἄσμα).

- ἄσμα (from ἄδω = I sing) a song, (In poetry, ~~and~~ in the Ionian language: ἄεισμα (aeisma) → Suidas: ἄσμα ἴσι μὲν, ἢ ᾠδήν ("asma; the melody [metr], the ode").
principally the lyric song, or ode hymn.

- ἀσματοποιός (asmatopios) = the composer of songs. Athen. ~~IV~~, 181E.

ΑΣΜΑΤΟΚΑΜΠΤΗΣ (ΑΣΜΑΤΟΚΑΜΠΤΗΣ, ἀσματοκάμπτης)

- ἀσματοκάμπτης (m. p. asmatoκάμπτης), from ἄσμα, song and κάμπτεν (kamptein) = to bend, to ~~turn~~ to twist, to curve; ^{this is said about the dithyrambic poets} that who by various ^{devices} antiaesthetic ^{additions} or ~~etc~~ ^{distorted the line of the melody} ornamentations destroyed the true character of the melody. Pollux IV, 64. Aristoph. Nephelai 333

The comic poet Pherecrates ^{introduces} ~~in~~ (Plut. de Mus. 1141F, ch. 30) in his comedy "Cheiron" severely criticizes and scores, ^{the innovations of his time} ~~such~~ among other things, attempts by Kinesias ("ὁ κατίετος Ἀττικὸς ἔξαρρητὸν κάμπος ποιεῖ ...") "the cursed Attic ^{ἀποχρηστικὸν πο}

καμπή (kampe; in pr. kampi); ^{bend, curve} twisting,

Pherecrates "Cleiron" ~~Plut.~~ (Plut. de Mus. 1141 E - Ech. 30)

"κίνησις ὁ κατὰρα^{ἄριστος} ἄ εἰσφορῶν κατὰ
τοῦν .. ἀπολύθηκεν με" ("Kinesia, the cursed
Attic by making antiharmonic (distorting) twisting
destroyed me [the Music]"); also about Phrynis.

ASYMMETROS (ΑΣΥΜΜΕΤΡΟΣ, ἀσύμμετρος)

— Ἀσύμμετρος (mod. pronunc. asímmetros); incommensurable
Ἀσύμμετρον διάστημα = incommensurable interval; which
can not be measured with others. (Aristox. Harm. I, 24²⁸
« Τὸ μὲν αὖν διὰ τῶν ὁρίων ὅν τρόπον ἔστραβίον,
ἔτε μετρήται τινὶ τῶν ἑλαττέων διαστημάτων
ἔτε πάντων ἔστιν Ἀσύμμετρον » « The proper method
of investigating whether the Fourth can be expressed in
terms of any ^{lower} ~~lower~~ ^I ~~smaller~~ ^I intervals, or whether
it is incommensurable with them all »; Transl. H. J. Ma-
crae: p. 182).

ἀσυμμετρία. incommensurability; want of sym-
metry, of harmony; disproportion.

ASYMPHONOS (ΑΣΥΜΦΩΝΟΣ, ἀσύμφωνος)

→ Ἀσύμφωνος (mod. pronunc. asimphonos); non concordant.
A sound^(note) which is not in concord with another one.

The lack of concord (or the fact of not being in concord) was called ἀσμφωνία (asymphonia).

Plato: Rep. 402D

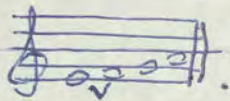
Aristox. Harm. I, 29, 15; II, 54, 10

Opposite: σύμφωνος - συμφωνία (symphonos, symphonia*).

✓ ΑΣΥΝΘΕΤΟΣ (ΑΣΥΝΘΕΤΟΣ, ἀσύνθετος)

- Ἀσύνθετος, _{or} (mod. pronunc. asinthesos); not compound, simple.

a) Ἀσύνθετον διάστημα (a simple interval); ^{that which} ~~which~~ can not contain other notes between its two constituent ones in the same genus. Thus e-f is a simple interval in the diatonic genus, because no other note can be inserted between them (in the same genus). The same applies to the intervals f-g and g-a in the same genus.



But the interval e-f is compound in the Enharmonic genus because ex ($e\frac{1}{4}$ of tone) is found between these notes



is compound in the diatonic and simple in the Enharmonic (see the above examples). See Aristox. Harm. I 4; 5; 16 etc.

Thus generally speaking ἀσύνθετον is an interval which can not be subdivided in smaller ones. (X)

b) Ἀσύνθετος χρόνος = indivisible time. See under Chronos*.

c) Ἀσύνθετον μέτρον = a simple ^{metre} foot (or bar); see under Pous* ~~metre~~.

(X) Aristox. Harm. III, 60, 10 "ἀσύνθετον δ' ἔστι διάστημα ὃ ἐπιλαμβάνει δύο ἰσῶν ἑξῆς ἑδῶν ἡμετέρας" (2^o Simple is the interval contained by successive [contiguous] notes²),

ATHENA (ΑΘΗΝΑ, Ἀθηνᾶ)

- Ἀθηνᾶ ^(mod. pronunc. athina), a kind of aulos mentioned by Pollux IV, 77, without giving any information regarding its construction: "καὶ Ἀθηνᾶ δὲ, εἶδος αἰχῶν, ἡ μάλιστα Νικηφόρον τὸν Θηβαῖον ἐξ ἰὺν τῆς Ἀθηνᾶς ἔμπροσθεν κέχρησθαι χίβρατος" ("And Athena, a species of aulos, which Nicophoros from Thebae used for the hymn to Athena ^(Minerva), as they say").

XX

AUDE (ΑΥΔΗ, αὐδή)

- αὐδή (avdí) ^{and aída' or aída}; sound, voice, ^{talk} speech; a hymn, an ode in honour of somebody. "Ἐδ' ἄπιγγοσ αὐδή" = ~~sound~~ "a trumpet's sound".

Thirl. N. 9, 4 ἄιδδν μαριεί Πιδάρος

The verb αἰδέειν = to talk, to praise

- XX of Ἀθηνᾶς νόμος ^{Minerva} (nomos to Athena); a nomos to goddess Athena (Minerva) ^{attributed to} Olympus, of which an extensive description is found in Plutarch's *De Mus.* 1143B-C, ch. 33.

Athenaeus

✓ AULESIS (ΑΥΛΗΣΙΣ, αὐλήσις)
AULEMA

- Αὐλήσις (from αὐλεῖν [aulein] - to play on the aulos) meant the act of playing on the aulos, the act of aulein; hence, playing on the aulos. By the use it became ^{also} a synonym of aulema (αὐλήμα) which ~~was~~ was the result of aulesis, i.e. a melody, a solo of aulos. Ψιχή αὐλήσις was a specific term for solo playing on the aulos (the adj. ψιχίς, fem. ψιχή, meant without words). Generally speaking the term aulesis was used in the meaning of solo playing on the aulos, in contradistinction to aulodie (αὐλωδία) ~~a song~~ to aulos accompaniment.

see psilos

The performer on aulos was called auletes (αὐλητής*) and ~~to~~ his art auletiké (αὐλητική*). Pollux (IV, 78-83) mentions various kinds of auleseis (εἶδη αὐλήσεων); Athen. also (XIV, 618c, ch. 9, 26-34) quotes ^{the Alexandrian lexicographer} Tryphon's catalogue of ^{various} names of auleseis, from his second book of denominations. These are: komos*, boukolif(a)smos*, gingras*, tetrakomos*, epiphallós*, choreios*.

καλλινικός*, πολεμικόν*, ηδυκόμος*, σικινοτύρις*,
θυροκοπικόν* or κρουσίθυρον, κνισμός*, μίθων*.

All ~~was~~ these ^{were} played on the aulos with dancing.

(“κῶμος*, βοσκομισμός*, γίγγας*, τετρα-
κῶμος*, ἐπίβαλλος*, χορεῖος*, καλλινικός*,
πολεμικόν*, ἡδύκωμος*, σικινοτύρις*,
θυροκοπικόν*, τὸ δ’ αὐτὸ καὶ κρουσίθυρον,
κνισμός*, μίθων*. ταῦτα δὲ πάντα
μετ’ ὀρχήσεως νύχαιτο”).

ωδολογία αἰῶν δμην

✓ AULETES (ΑΥΛΗΤΗΣ, αὐλητής) -
AULETIKE (ΑΥΛΗΤΙΚΗ, αὐλητική).

Old Greek

a) Αὐλητής (from αὐλεῖν = to play on the aulos),
and αὐλητής
was called the performer - usually a professional
of aulos (called sometimes, also αὐλητής, auletes),
Αὐλητρίς (auletis) or αὐλητρία (auletia)
was a professional woman player of the
aulos; she was usually engaged to play
at the symposia.

3. Nonnos Smyrnae
XL, 224ⁿ καὶ Φρύγες
αὐλητρίαι («and
Phrygian pipers or auletis»).

b) Αὐλητική (auletiké) was called the art
of the auletes, of aulos-playing.

At the beginning the auletaí (αὐληταί)
were simply accompanying the song (αὐλωδία^{*}
aulodia) sung by the aulodós (αὐλωδός^{*}). Aulodós
was also called the composer of aulodia.
The function of the auletes at that time
was of a secondary importance; at the
competitions it was the aulodos who was
crowned but not the auletes (Athen. XIV, 621B
ch. 14, 6-8ⁿ and the ^{wreath} ~~corona~~ is given to the
hilarodos (ἱχαρωδός^{*}) and the aulodos, not
to the player of a stringed instrument
(ψάλτμος^{*}) nor to the auletesⁿ).

The first accompanists auletai come from Phrygia and Mysia (Athen. XIV, 624B, ch. 18, 34-36, says that they had, ~~according to Alkman and Hipponax~~, slaves' names, and gives a number of them, taken from Alkman and Hipponax).

The Phrygian auletai contributed greatly to the development of the auletike (αὐλητική) ~~art~~ which from the 6th cent. B.C. evolved to an independent and important, ^{purely} musical art. From the 3rd ^{year of the 48th} Olympiad (586 B.C.) the auletike was introduced for the first time to the competitions of the Pythian games at Delphi. Sacadas (Σακάδας*), the most famous aulete and composer of the time, was the first to win with his ^{celebrated} Pythic nomos (Πυθικός νόμος*); he won also at the two next Pythian games.

The School of Argo, after Sacadas, and later that of Thebes contributed greatly to the blossoming of the auletic art, and of them ^{appeared} reputed auletai flourished in the 5th and 4th centuries B.C.

Mention of the School of Argo and then the School of Thebes Th. R. 124 Gen II 354 Also: Athen. XIV, 618C

which reached its culmination in the 5th and 4th cent. B.C. with a number of ~~the~~ reputed auletai

✓
 AULODIA, AULODIKOI NOMOI
 (ΑΥΛΟΔΙΑ, ΑΥΛΟΔΙΚΟΙ ΝΟΜΟΙ
 αὐλωδία, αὐλωδικοὶ νόμοι)

q- Αὐλωδία, singing to aulos accompaniment;
 a song to aulos accompaniment.
 While in the kitharodia (κιθαρωδία*)
 only one executant was needed (singing
 and accompanying himself on the kithara),
 in the aulodia two executants were indis-
 pensable, the singer (αὐλωδός*) and the
 aulos player (αὐλητής*); more important
 of the two was the aulodos to whom the
 prize was given. Γ°

It was the custom
 to usually the aulos
 part was confided
 to a Phrygian ^{prostitute} ~~slave~~
 aulete. Athenaeus (XIV,
 624 B ff, 18) says that
 Aleman used such
 Phrygian slaves as auletes
 (named Sambas*, Adon
 and Telos) and Hippocorax
 three others (Kion,
 Kodalus and Batys)

According to

Herakleides
 quoted by Plut. 1132, ch. 3
 Terpander was the
 inventor of the
 aulodic nomoi

Αὐλωδικοὶ νόμοι

According to Plut. (de Mus. ^(Musical) 1132C, ch. 3,
 41-46, and 1133A, ch. 5, 9-10) Clonias* (κλονίας*)
 was the first to introduce the aulodicoi
 nomoi; he was followed by Polymnestus* (Πο-
 λυμνήστου*). «Ὁμοίως δὲ Τερπαντέρῳ Κλονίαν
 τὸν ἀπῶτον ἐνομοθέτησαν τοῖς αὐλωδικοῖς
 νόμοις καὶ τὰ προσόδια*» («And like Terpan-
 der, Clonias was the first to establish
 the aulodic nomoi and the prosodia*»).

Some writers, says also Plut. (^{ibid} specit. 1133A), attribute the introduction of the aulodic nomoi to Ardalos (Ἄρδαλος) from Troezen. There were several types of aulodicoi nomoi; the following were generally known: Ἀπόθετος*, Ἐλεγιος*, Κωμῳδῆσιος*, Σχοινίαν*, Κεπιαν*, Δεῖος* καὶ Τριμηχῆσιος*. To these the Πολυμνάστια (Polymnastia) were later added (see Plut. 1132D, ch. 4, 1-4).

According to many writers Clonax was the inventor of the Ἀπόθετος (Apothetos) and the Σχοινίαν (Schoenion). Pollux, IV, 79 "καὶ Κλονὰ δὲ, νόμος αἰχμητικός, ἀπόθετος τε καὶ σχοινίαν" ("And nomoi aulēticoi, of Clonax, apothetos and schoenion"). Note: Pollux here writes aulēticoi instead of aulodicoi. Κωμῳδῆσιος (Komarēchios) and Elegos (Ἐλεγιος) are also attributed to Clonax. The aulodia never became^s as popular as the kitharodia. According to Pausanias (The Traveller, book X, ch. 7 ^{§ 4} and ^{§ 5}) the aulodia, introduced by the Amphictyons (the delegates forming the assembly or council ^{the confederation} of states around a sanctuary) in the third year of the 48th Olympiad (586 B.C.), was soon withdrawn

AULODOS (ΑΥΛΟΔΟΣ, αὐλωδός)

- Αὐλωδός, a musician singing to aulos accompaniment.

Plut. Moral. 150A "αὐλωδός καὶ ἱερεὺς"
("aulodos and priest").

In a competition of aulodia (αὐλωδία*) or of aulodikos nomos (αὐλωδικὸς νόμος*) where two executants were indispensably taking part, the aulodos and the auletes (αὐλητής*), the aulodos was considered as the principal competitor, and it was he who won the prize and was crowned.

Athen. XIV, 621B, ch. 14, 6-8: "δίδεται δὲ ἡ ἐστεφανία τῷ ἱλαρωδῷ καὶ τῷ αὐλωδῷ, οὐ τῷ ψάλτῃ οὐδὲ τῷ αὐλητῇ" ("and the wreath [the prize] is given to the hilarodos* ("ἱλαρωδός"*) and to the aulodos, not to the psalter [ψάλτης* = player on a stringed instrument] nor to the auletes").

- Αὐλωδός was often called also the composer of aulodiae.

Note: αὐλωδός = to sing to aulos accompaniment.

= αὐλοποιός =

AULOS (ΑΥΛΟΣ, αὐλός)

modern pronunciation avlós)

- Αὐλός (aulos, ^{played alone} was the principal and most important wind instrument of ancient Greece. Combined with the voice or with stringed instruments, especially the kithara, ^{it} played a very prominent part in the social life of Greece. It was used in many ceremonies, especially ⁱⁿ those in honour of Dionysus, in processions, in the Greek dramas, ^{in the National Games,} (at the symposia; it accompanied most of the dances (sacred, social or folk), it regulated the movements of the rowers (see $\tau\rho\iota\pi\alpha\rho\iota\kappa\acute{\alpha}\varsigma$ *) and the marching of the soldiers (see $\text{Ἐπιβατήριον Μῆτρος}$ *)

^{story} The origin of the aulos is not clearly elucidated. According to many ancient writers it came from Asia Minor, and specifically from Phrygia. The oldest source on this matter is perhaps the "Parion Chronicle or Marble" ($\text{Ἱστορικὸν Χρονικὸν τῆς Μάριου}$) which is an extremely interesting Greek marble epigraph written by an unknown writer in 264-263 BC and found in ^{the island of} Paros (hence the surname "Parion") in 1627 AD (parts (pieces were found in the 16th cent.). In ^{its} 93 ^{seventy} saved verses it contains a chronological table of births and deaths of the more prominent men of letters from the time of Kekrops, the mythological ^{first} King of Athens down to 264 BC.

According to this Chronicon the aulos^{was} invented by "Hyagnis the Phrygian" in the town of Phrygia Kelenae ~~and the first~~ played on the aulos the harmonia called Phrygian" (^{ἡ ἀυλὸς ἀνευρέθη ὑπὸ τοῦ Ἑυαγνίου τῆς Φρυγίας} "ἡ ἀυλὸς ἀνευρέθη ὑπὸ τοῦ Ἑυαγνίου τῆς Φρυγίας").
 P~~ollux~~ was ^{the} ἀυλὸς εἰς τὴν καλομένην τῆς Φρυγίας ἁρμονίαν ἐπιτελεῖται ὑπὸ τοῦ Ἑυαγνίου.
Plutarch also says (De Mus. ch. 5, 4-5, Moral. 1132F) that according to the writer Alexander "Hyagnis was the first to play on the aulos and after him his son Marsyas, and afterwards Olympus" (see also Plut. 1133F, ch. 7, 19). According to a legend (Plut. De Cohibenda ira, 456 B-D, ch. 6-7) it was Athena ^(Minerva) who invented the aulos, but seeing in the reflection of the waters that her face was deformed, she threw the aulos away; the aulos fell in Phrygia (!) and was found by Marsyas! This legend tending to establish the Greek origin of the aulos, was created, most probably, later than the legend of the Apollo Marsyas combat.

In all probability ^{however} the aulos in some form was known in Greece from the most remote times, but the art of aulos-playing developed in its first steps through the influence ^{and the impulse} of Phrygian auletae.

Construction. The main body of the aulos was a pipe (called βόμβος*) of a cylindrical shape, leading sometimes at the end to an open, slightly widened, bell. The pipe was made of reed, ^{of wood of} box-tree, lotus, bone or ivory, and had a number of lateral fingerholes (called τρήματα* or ἐρυπήματα).

Pollux, IV, 71: ἡ ἀυλὸς εἰς τὴν καλομένην τῆς Φρυγίας ἁρμονίαν ἐπιτελεῖται ὑπὸ τοῦ Ἑυαγνίου τῆς Φρυγίας. ἡ ἀυλὸς εἰς τὴν καλομένην τῆς Φρυγίας ἁρμονίαν ἐπιτελεῖται ὑπὸ τοῦ Ἑυαγνίου τῆς Φρυγίας. (And the material of aulos [was] reed or (copper) or lotus or box-tree or horn or bone of deer ^{brass})

or branch of ^{shrubby} laurel with the pith extracted.?)

(*) Pollux, 11, 89

The earlier pipes had four (one for each finger) or even three holes. Later the number was increased up to 15, so that the range of pitch of the aulos reached the two octaves. The holes being more than the nine fingers ^{available} disposal for covering or uncovering the holes (the thumb of the right hand was used to hold the instrument) the Theban school (headed by Pronomus, Προνόμος*), which greatly contributed to the development of the art of aulos playing (5th-4th cent. B.C.), ~~was also responsible for~~ ~~the~~ invented special metal rings (made of brass or bronze) to help the covering of those holes not needed.

The length of the pipe ~~was~~ ^{was} also ~~increased~~ ^{extended by the Theban School,}, but generally speaking it varied according to the range of pitch and the species of aulos.

At the top of the pipe the mouthpiece was inserted; it was called holmos (ὄλμος*) and ^{was} attached to the pipe by the hypholmion (ὕψολμιον*) which ^{held} supported the holmos.

(*) The ensemble of holmos and the reed was called 3oips

In the holmos the reed was inserted and affixed. The question of whether the reed was single or double ^{is a problem which} has not yet been solved in a satisfactory and convincing way. Most of the specialists support that the reed was double; others ~~have taken~~ taking into consideration the cylindrical shape of the pipe suggest that the reed was single in these cylindrical aulos, and double in the conical-shaped ones.

Others again suggest that the double ^{reed} gave way to the single (k. Schlesinger: "The Greek Aulos" p.)

The reed was called glottis (γλωττίς*) and was made of reed-cane. Use of aulos without reed. Jer. 274

It seems that a certain force was required to blow the aulos, and the auletai used to wear a band made of leather which was ~~fastened behind the head~~; called φορβεία* (phorbeia); it passed over the cheeks, leaving a hole in front of the mouth to permit the insertion of the mouthpiece, and was fastened ~~to~~ behind the head. Usually the aulos was used in pairs; ~~what was~~ they were called δίδοποι αὐλοί (twins auloi); ~~what was~~ ~~the~~ also διὰ ξυμῶν (double aulos). Sometimes the pipes of the ^{two} auloi were of equal length, sometimes ~~one~~ one was longer than the other. Pollux IV, 80 "καὶ τὸ μὲν γαμήλιον αὐλῶμα δύο αὐλοὶ ἴσων, μὲν γὰρ ἀτρεπὸς, οὐ μὲν γὰρ ἀπὸ τοῦ ἴσου, οἱ δὲ κροαίβοι, οὐ κροαί μὲν ἴσοι, οἱ δὲ μὲν" ("and the nuptial aulema was [played ^{on}] two auloi, of which one was larger and ^{they} constituted ^{a concord} symphonia; and those auloi to drinking [are] small but equal in length both of ^{them}). The question of the use of the double aulos is another unsolved problem. Some have suggested that either they played in unison (when their length was equal) or the one played the melody while the other one kept a drone (in the case of unequal pipes).

Species There were several species of auloi which might be divided into categories or classes, according to the range of pitch, the origin, the character

a) Division according to pitch range.

According to the grammarian of the 1st c. AD Didymus of Alexandria, quoted by Athenaeus (XIV, 634 E-F, ch. 36, 4-6), Aristoxenus ^{in his last book "on piercing of auloi"} recognized five γενε (genders, kinds or classes): 1) the παρθενιοί* (virginal);

2) the παυκοί* (infantine);

3) the κιδάριστοί*;

4) the τέλειοι* (perfect); and

5) the ὑπερτέλειοι* (super-perfect).

If we take into consideration ^{ensemble of the} that of the ^{two} last classes, ^{was} called ὑπερτελειος (masculine), and 1) that Aristoxenus (in "Archaï" ed. Meib. p. 21) writes that the highest of the wind instruments were the parthenioi (N^o 1 above) and the lowest were the super-perfect (N^o 5), and that between the two ^{extreme} outer limits there was a distance of three octaves, we can safely conclude that the above division was recognized according to the range of pitch. So, the first could be corresponding to the soprano, the second to alto, the third to tenor (or mezzo-soprano) the fourth to baritone (or tenor), and the last to bass.

b) Division according to origin:

- 1) Phrygian aulos, also called Ἔχυμος *
- 2) Lydian (Λυδῖος μάγadis* αἰχῆς; Athen. XIV, 634c, ch. 35, 11).
- 3) Libyan (Λιβυῶν αἰχῆς* ; see also hippophorbos, ἵπποφορβός*).
- ~~4) Thracian, also Thracian~~ also Tyrrhenian, Thelan, Thacians, Boeotian, Aegheion etc

syn.

c) Division according to the material used:

- 1) κάλαμος or κάλαμος, made of reed; a variation of this "tity"
- 2) πύξινος (pyxinios), made of ^{wood of} pyxos (box-tree)
- 3) λωτῖνος* (lotinos), made of wood of lotus; also "λωτῖνος"*
- 4) κερατῖνος, (keratinos), horn-made
- 5) ἑλεφαντῖνος (elephantinos), of bone of elephant.

d) Division according to character or the use

Several kinds of aulos belong to this category; to mention some of them: γίγγυρος* (gingyros), κιθαριστήριος* (kitharistérios), ἑμβατήριος*, αἰδῶντος* or Ἀφηνῶδες (aeazontes).

e) According to the way of sound production:

- 1) μόνωνχος* (single aulos); μονοκάλαμος
- 2) δῆαυρος* (double-aulos)
- 3) Περσῖαυρος* (traversé, in French traversière), 4)

epithets

Various ~~adjectives~~ were used for aulos, such as μεσόκοπος (^{mesokopos,} of a moderate length), πολύρητος (^{polyretos,} having many fingerholes), δίκοπος (^{diopos,} having two holes), ἡμίκοπος (^{hemikopos,} having half the number of holes), ὑπόρητος (^{hyporetos,} pierced from below), παράρητος (pararetos, laterally pierced),

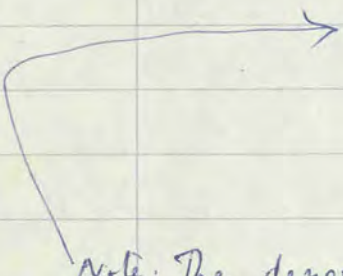
ἀγέκτωρ

καλιβίαις (with fine tone).

Pollux (IV, 67) gives a ^{whole} series: πολύφθογγος and πολύφωνος (producing many sounds), πολυκαρπής (versatile), πολύκομος (sonorous, producing a loud sound), πολυμυθής and πολυμυθητής (polymeltes and polymelmes, liable to many melodies), πολυμήκης (having great length). Plato called the aulos by extension from the stringed instruments πολύχορδος (polychord = having many strings, hence many sounds).

In conclusion it may be said that the aulos was more confined to the Dionysus' cult than to Apollo's for which the Greeks had the lyra (λίρα*). For this reason, and owing to its character and the general use made of it, the aulos was not considered particularly fitted for educational purposes. Most ^{of the} ancient writers and philosophers, including Plato and Aristotle, recommended the avoidance of the use of aulos for the education of the young.

But nevertheless the aulos art was held in high esteem as a musical art, and ^{was} much sought-after. Athenaeus (IV, 184C-F, ch. 84, 1-23) writes that all Lacedaemonians and Thebans learned playing the aulos, and many important people including many of the Pythagorean school practised the aulos art.



Note: The denomination αὔλος (aulos) was a generic designation of various wind instruments (specifically the reed-blown) used by the Greeks, except the trumpet (σάλπιγξ*) which was not used for pure musical purposes.

(xxx)

(Pausanias book IV [Μεσσηνιακά], ch. 27 § 7, 4th εἰρ-
φόροιο δὲ καὶ ὑπὸ μεσσηνῶν ἄλλης μὲν ἀδελ-
φίας, ἀλλὰ δὲ βοιωτίων καὶ ἀργείων).

AULOS (ΑΥΛΟΣ, αὐλός)

Αὐλός, aulos (^{mod. pr.} ~~modern pronunciation~~, ay'lós) was the principal and most important wind instrument of ancient Greece. Played alone or combined with the voice or with stringed instruments, especially the kithara, it played a very prominent part in the social life of Greece. It was used in many ceremonies, especially in those in honour of Dionysos, in processions, in the dramas, in the National Games (Olympic, Pythian etc.) at the symposia; it accompanied most of the dances (sacred, social or folk), it regulated the movements of the rowers (see under Τριπαιχίς*) and the marching of the soldiers (see Ἐπαρτίων μίχος*).

History

The aulos is twice cited in Homer, both in Iliad: α) αὐλὸν Φαιακῶν (shield of Achilles) and the second as an instr. of Trojans (in Th. Georgy) p. 334.

The origin of the aulos is not clearly elucidated.

According to many ancient writers it came from Asia Minor, and specifically from Phrygia. The oldest source on this matter is perhaps the "Parian Chronicle" or "Marble" ("Παρίων Χρονικὴ ἢ Μάρμαρον") which is an extremely interesting Greek marble epigraph written by an unknown writer in 264-263 B.C. and found in the island of Paros (hence the surname "Parian") in 1627 A.D. (some pieces were found in the 16th c. A.D.). In its 93 survived verses, it contains a chronological table of births and deaths of the most prominent men of letters from the time of Kekrops (Κέκροψ), the mythological first king of Athens, down to 204 B.C. According to this Chronicle,

the aulos was invented by Hyagnis from Phrygia ... in the town of Kel^{ae}nae of Phrygia. He, first, played on the aulos the harmonia* called Phrygian" ("ἡ ἄρσις ἢ φρυγία ... ἐν Κελαιναῖς, πόλει τῆς Φρυγίας, οὗτος καὶ ἀπρονίαρ τὴν κακοπέδον ἡρμῶν ἠρμῶν ἠρμῶν"). Plutarchus also says (De Musica, ch. 5, 4-5; Moral. 1132F) that according to the writer Alexander⁴ Hyagnis was the first to play on the aulos, and after him his son Marsyas, and then Olympus⁵ (see also Plut. 1133F, ch. 7, 19). According to a legend (Plut. : de Cohibenda ira, 456B-D, ch. 6-7) it was the goddess Athena who invented the aulos, but seeing in the reflection of the waters that her face was deformed, she threw the aulos away; it fell in Phrygia (!) and was found by Marsyas. This legend tending to establish the Greek origin of the aulos was created, most probably, later than the legend of the Apollo-Marsyas combat. gen. II 301-2 v. Pindar's 12th Pythian about the legend of Athena

In all probability however the aulos in some form was known in Greece from very remote times, but the art of aulos-playing developed in its first steps through the influence and the impulse of Phrygian auletae.

Construction. The main body of the aulos was a pipe (called βόμβυξ*, bombyx) of a cylindrical shape, leading sometimes at the end to an open, slightly widened, bell. The pipe was made of cane (reed), or of wood of box-tree or of lotus, of bone, or ^{stone} ivory, and had a number of lateral finger-holes (called τρήματα* or τρυπήματα). Pollux (IV, 71): "Ἡ δὲ ἔστι τῶν αὐλῶν κάλαμος, ἢ χαλκός, ἢ πύξος ἢ λυγρός ἢ κέρας ἢ ὕδριν ἢ ἄλλων ἢ δαδῶν τῶν χαλκῶν ἢ ἄλλων, τὴν δὲ τρυπήματα ἢ τρήματα" (and the material of aulos

[was] reed or copper (brass) or box-tree or lotus or horn or bone of deer, or branch of shrubby laurel with the pith extracted"). The earlier pipes had four or even three holes. Later the number was increased up to 15, so that the range of pitch of the aulos reached the two octaves. The holes being more than the nine fingers available for covering or uncovering the holes (the thumb of the right hand was used to hold the instrument) the Theban School (headed by Pronomus, Πρίνομος*), which greatly contributed to the development of the art of aulos playing (5th - 4th cent. B.C.), invented special metal rings (made of brass or bronze) to help the covering of those holes not needed. The length of the pipe was also extended by the Theban school, but generally speaking it varied according to the range of pitch and the species of aulos.

At the top of the pipe the mouthpiece was inserted; it was called holmos (ὄλμος*) and was attached to the pipe by the hypholmion (ὑπόλμιον*) which thus supported the holmos. In the holmos the reed was inserted and affixed; the

κατάρας - ensemble of the holmos and the reed was called ζεύγος (pair). The question of whether the reed was single or double is a problem which has not yet been solved in a satisfactory and convincing way.

Most of the specialists support that the reed was double; others taking into consideration the cylindrical shape of the pipe suggest that the reed was single in these cylindrical auloi, and double in the conical-shaped ones. Others again suggest that the double reed gave way to the single (K. Schläsinger: The Greek aulos)

The reed was called glottis ($\gamma\lambda\omega\tau\tau\iota\varsigma^*$) and was made of reed-cane. It seems that a certain force was required to blow the aulos, and the auletai used to wear a leather-band, called phorbeia ($\varphi\omicron\beta\beta\epsilon\iota\delta^*$); it passed over the cheeks, leaving a hole in front of the mouth to permit the insertion of the mouthpiece and was fastened behind the head. It is usually seen on vase-paintings. Usually the aulos was used in pairs; the two auloi were called ~~the~~ "diduxoi auloi" ("twins auloi"), also $\delta\iota\kappa\acute{\alpha}\lambda\alpha\mu\omicron\tau$ (double ^{pipe} aulos). Sometimes the pipes of the two auloi were of equal length, sometimes one was longer than the other. Pollex (IV, 80) writes: "καὶ τὸ μὲν γὰρ κρητικὸν αὐλὸν δύο αὐλοὶ ἴσους, μίσην ἄλλος, οὐκ ἴσους ἀλλήλοισι, οἱ δὲ κρητικοὶ, ὁμηροὶ μὲν ἴσοι δ' ἄλλου" ("And the kretian aulema* was [played on] two auloi, of which one was longer, ~~than~~ and they constituted a concord; and those auloi played at ^{symposia} drinking [are] small but equal in length both of them").

The question of the use of the double-aulos is another unsolved problem. Some have suggested that either they played in unison (when their length was equal) or ~~one~~ ^{one} played the melody while the other one kept a drone (in the case of unequal pipes).

Species - There were several species of aulos which might be ^{divi-}_{ded} into categories or classes according to the range of pitch, the origin, the character etc.

5
a) Division according to pitch-range.

According to the grammarian Didymos ^{of Alexandria} of the 1st cent. AD. quoted by Athenaeus (XIV, 634E-F, ch. 36, 4-6), Aristoxenus, in his lost book "On piercing ~~the~~ of aulos" ("Περὶ τριστηνῶν αὐλοῦ") recognized five γένη (genera, kinds or classes) of aulos:

- 1) The παρθένιοι* (Virginal);
- 2) the παιδικοί* (Infantine), child-pipes);
- 3) the κισσαεὶδιπλοί* ;
- 4) the τέλειοι* (perfect); and 5) the σὺπερ-τέλειοι (super-perfect).

If we take into consideration a) that the ensemble of the two last classes are called ἀνδρικοί (masculine), and b) that Aristoxenus (in "Archai", ed. Meib. p. 21) writes that the highest of the used instruments were the parthenion (No. 1 above) and the lowest were the super-perfect (No. 5), and c) that between the two extreme limits there was a distance of three octaves, we can safely conclude that the above division was ^{made} recognized according to the pitch-range. Thus, the first (No. 1) could correspond to the soprano, the second to the alto, the third to the tenor (or mezzo-soprano), the fourth to the baritone (or tenor) and the fifth to the bass. See also Athen. IV, 176F, ch. 79, 7-11.

b) Division according to origin: 1) Phrygian aulos, also called ἔγυριος*; 2) Lydian (λύδης ἰσχυρῶς αὐλός); 3) Libyan (λίβυς αὐλός*); also Tyrrhenian, Theban, Thracian, etc. (XXX) Boeotian, Argivean etc.

c) Division according to the material used:

- 1) καλαμίνος or καλαμῶς, made of cane; a variation of this was the ἄτιτυλλος

2) πύξινος (made of wood of box-tree); 3) χύρινος (made of lotus-wood); also called photinx (φωτίνης *); 4) κεράρινος ^{κερατόνη} horn-made; 5) ἐλεφαντίνος, made of elephant bone.

d) division according to the character

Several kinds of aulos belong to this class; to mention some of them, discussed elsewhere, γίγγας * (gingras), κιδάριος * (see also the class of pitch-range), ἐμβαθήριος *, ~~etc.~~ θηνίδης (or αἰαθύτης *)

e) According to the way of sound production: 1) μόναυτος (single aulis); ῥοδάυτος; 2) δίαυτος (double-aulis); 3) παγίαυτος (transverse).

Various epithets were given to aulos, such as μεσοκέρως (of a moderate length), πολύλοχος (having many holes), δίωτος (having two holes), ἡμίωτος (having half the number of holes), ὑπὸλοχος (pierced from below), παρὰλοχος (laterally pierced), καλλιβίος (with fine tone). Pollux (IV, 67) mentions a whole series: πολυλόχος and πολύφωνος (producing many sounds), πολυκαρπῆς (versatile), πολυκέρως (sonorous), πολυμελής and πολυμερῆς (liable to many melodies), πολυμήκης (with great length). Plato called the aulos by extension from the stringed instruments πολυχορδός (=having many strings). ἡλύβιος (with deep, strong sound): ἡλύβιος (with deep, strong sound). In this case giving many sounds). ἰεπνός (tender; Anaxcr. in Athen. 182c, 79).

In conclusion it may be said that the aulos was more confined to the Symphonic ^{category} than to Apollon's for which the Greek had the lyra *. For this reason, and owing to its character, the aulos was not considered fitted for educational purposes. Most of the ancient writers and philosophers, including Plato and Aristotle, recommended the avoidance of its use for the education of the youth. But nevertheless the auletic art was held in high esteem as a musical art, and was much sought-after. Athenaeus (IV, 184c-F) writes that all Lacedaemonians and Thebans learned playing the aulos, and many important people, including many of the Pythagorean School, practiced the auletic art.

Note: The denomination αἴλις (aulos) was a generic designation of various wind instruments (especially the reed-blown ones) used by the Greeks, except the trumpet (σαξίφις *) which was not used for pure musical purposes.

✓ AULOTRYTES (ΑΥΛΟΤΡΥΤΗΣ, αὐλοτρυτής)

- αὐλοτρυτής (m-pr. avlotrítis); the maker of the finger-holes of the aulos.

Aristotle Probl. XXIII "αὐλοτρυταί" (plur.).

Pollux IV, 71;

See Thema.

✓ AULOPOEOS (ΑΥΛΟΠΟΙΟΣ, αὐλοποιός)

- αὐλοποιός (m-pr. avlopiós); the maker of aulos.

^{Poll. IV, 71.}
^{Plat. 713A, ch. 21} - αὐλοποιία (m-pr. avlopiía); the making, the manufacture of aulos. Aristox. (Harm. El. II, 43, 24)

✓ BACCHEUS (ΒΑΚΧΕΙΟΣ, bakcheios)

- Βακχέιος (mod. pronunc. vakchios); a metrical foot consisting of three syllables, in the following form --u or u--; also a foot consisting of four syllables as in the form -uu- (called βακχέιος ἀπὸ τροχαίου; bacchius from trochee, *u) or u--u (called βακχέιος ἀπ' ἰάμβου, bacchius from iambus*, u-).

See also ~~anapaestos - anta in anapaesto*~~

✗ ΑΥΤΟΚΑΒΔΑΛΟΣ (ΑΥΤΟΚΑΒΔΑΛΟΣ, αὐτοκάβδαλος)

- αὐτοκάβδαλος (aυτοκάβδαλος); see under iambus.

~~ΑΥΤΟΣΧΕΔΙΑΣΜΑ (ΑΥΤΟΣΧΕΔΙΑΣΜΑ, αὐτοσχεδιάσμα)~~

~~- αὐτοσχεδιάσμα (m.p. autoschediasma), from the v. αὐτοσχεδιάζειν (autoschediazain) to~~

✓ BAKTRIASMOS (BAKTRIASMOS, βακτριάσμος)

Βακτριάσμος ^(mod. pronunc. - vaktriasμός) instead of ~~μακτριάσμος~~. It is included by Pollux (IV, 101) in a number of lustful dances with ἀπὸκιβος* and ἀπὸβείσις*. It was danced by women rotating their belly. Athen. uses the word μακτριάσμος*.

✓ BAKYLION OR BABOULION

(ΒΑΚΥΛΙΟΝ, ΒΑΒΟΥΛΙΟΝ, βακύλιον, βαβούλιον)

- Βακύλιον or βαβούλιον was a synonym to κίμβαλον (cymbal), according to lexicographers.

Hes. II, 376 "Κίμβαλον· βακύλιον, βαβούλιον, ἴδιος

ἄρρον μυσικῆς" ("Cymbal· bakylon, baboulion, a kind of musical instrument").

✓ BALANEON (ΒΑΛΑΝΕΟΝ, βαλανέων)

- Βαλανέων (ὑδῆ) a song of bath-men, βαλανέων (balaneus) was called the bath-keeper or the servant ~~in the bathroom~~, who assisted those bathing in the bathroom.
- Athen. XIV, 619A, ch. 10, 27 "καὶ βαλανέων ἄλλα (ὑδαί)..." ("and other [songs] of balaneōi [bath-men]...").

✓ BALLISMOS (ΒΑΛΛΙΣΜΟΣ, βαλλισμός)

— Βαλλισμός ^(mod. pron. vallismós), a kind of a hopping dance with twistings (turnings round) in use in Sicily and Great Greece;

(*) See Athen. VIII, 362B.

Βαλλίζειν (verb) = ^{to move the feet here and there} to leap, to dance.

b) Βαλλιστικόν (μέλος) was called the song adapted to the dance ballismos.

(*) Athen. VIII, 362A "βαλλίζουσι οὐ κατὰ τὴν πόλιν ἄλλαντες τῆς ὁδοῦ"
^{in a further paragraph,}
and, ~~362B~~ ^{later} Ulpianus disputing the authenticity of the verb "vallizo" (βαλλίζω), Myrtilus cites various examples of its use in the Greek language in the meaning of "dancing" (362B-C).

Note: The verb "βαλλίζω" signified I move the feet here and there, hence I dance.

BARBITOS or BARBITON

(ΒΑΡΒΙΤΟΣ + ΒΑΡΒΙΤΟΝ, βάρβιτος ἢ βάρβιτον)

- Βάρβιτος (ὁ and ἡ, both in masc. and ^{more often in} fem.) or βάρβιτον (τὸ) was a variety of the lyra ^{it was narrower and} its length was longer than that of the lyra; consequently its strings were longer and its range of pitch lower.

Barbitos was a very old instrument. In Athenaeus there are two distinct informations regarding its invention.

According to Pindarus (quoted by Athen. XIV, 635D, ch. 37, 14-15)

"Terpander was the inventor of the barbitos" ("Τερπάρην χέρον τὸν Τέρπαρον -- ἐπέειπεν -- τὸν βάρβιτον"); according to Neanthis

on the other hand (Athen. IV, 175E, ch. 77, 25), barbitos was Anacreon's invention ("καὶ Ἀνακρέοντος τὸ βάρβιτον").

It was an instrument in great ^{honour in} ~~use~~ by the School of Lesbos (Alcaeus, Sappho, Anacreon).

The number of its strings is not known. Theocritus 16, 45 says it was "a polychord instrument" ("βάρβιτον ἐστὶ πολυχόρον"), while the comic poet Anaxilas, in his "Νυμποποιός", (Athen. IV, 183B, ch. 81, 10-11), speaks about the trichord barbitos ("ἐπὶ δὲ βάρβιτος τριχόρου").

Other names, such as βάρβις, or βάρβυς, ^{or βάρβυπιτος} are met for barbitos. Athen. XIV, 636C, ch. 38, 22 "καὶ γὰρ βάρβιτος ἢ

βάβρος⁺ ("and barbitos or barmos"). ^{In} Also Athen.
IV, 182 F, ch. 80, 24. ^{the barmos was mentioned as a distinctly} ~~different~~ different instrument ⁽⁺⁾

For the playing on the barbitos, the verb "bapbitizō"
(barbitizo) was used. ~~And~~ Bapbitisth's (barbitistes)
the performer, and bapbitudō's (barbitodos) the singer
to bapbitize ~~accompaniment~~ accompanying himself on
the barbitos.

(+) "And barmos and barbitos"
("bar yep barmos was bapbitos")

(*) Pollux IV, 59 "τῶν μὲν κρουστικῶν εἰς τὴν
λύρα, κίθαρα, βάρβιτον. τῶν δ' αὖτε καὶ βάρ-
βιμιτον" ("of the stringed instruments
[names] are lyra, kithara, barbiton. And
the same barymiton"). Bap̄bimiton from
bap̄is low, grave, and m̄itos = thread, string.

✓ BARYACHES (ΒΑΡΥΑΧΗΣ, baryaxh's)

- baryaxis and barynxh's (variachis, ~~or~~ variichis);
low sounding; with deep or strong sound.

✓ BARYCHORDOS (ΒΑΡΥΧΟΡΔΟΣ, barychordos)

barychordos (varichordos); deeply sounding ^{stringed instrument;} also the deep (low)
sound of a stringed instrument (i.e. "barychordos
gōdigos" = "deep sound").

✓ BARYLLIKA (ΒΑΡΥΛΛΙΚΑ, βαρύλλικα)

- Βαρύλλικα, a kind of a sacred dance for women in honour of Apollo and Diana. Pollux, IV, 104 "καὶ βαρύλλικα, τὴ μὲν εἴρημα, βαρύλλικου, προσώρχοντο δὲ γυναῖκες Ἀπείλων καὶ Ἀρτέμιδος" ("and Baryllika, ^{the invention} a discovery of Baryllikas, in which women danced in honour of Apollo and Diana").

✓ BARYPYCNOS (ΒΑΡΥΠΥΚΝΟΣ, βαρύπυκνος)

- Βαρύπυκνος (mod. pron. varípicnos) was called the lowest note of the Pycnon*. Barypynoi were five: the two Hypatai ^(Hypate Hypaton, and Hypate Meson), the mese, the paramese and the nete diezeugmenon. For more details see under Pycnon*; also, Mesopycnoi and Oxypycnos. All of them were immovable notes of the tetrachord.

BARYS - BARYTES

[BAPYΣ - BAPYTHΣ, bap̄is - bap̄ut̄is].

- Bap̄is (mod. pronunc. var̄is); low in pitch.
(Aristox. Harm. I, 3, 11 and 14 etc.).

Bap̄ut̄is (mod. pronunc. var̄itis); depth in pitch.
It is the result of relaxation of a string (of anesis*, ar̄egis). Aristox. Harm. I, 10, 28: "bap̄ut̄is δὲ τὸ γενόμενον διὰ τῆς ἀρέγειας" ("Septa is the result of relaxation"); see also Ann. (Bell. § 37, p. 50).

Aristotle (in Probl. 49) says that the lower sound of an interval is the more melodic; also that the low (in pitch) is more important than the high (in pitch) Probl. 8th, and that it is ^(in relation) to the high as the melos to the rhythm (Probl. 49).

See anesis, epitasis, oxys.

✓ BASIS (ΒΑΣΙΣ, básis)

- Βάσις (mod. pronunc. vásis); the first or down-beat. This term was used in old times, and was later superseded by the term "thesis" (Θέσις) or by the Aristoxenian "ὁ κάτω χροῦς" or "τὸ κάτω" (down-beat).

See under arsis-thesis

⊗

Bathyllus

✓ ΒΑΥΚΑΛΕΜΑ (ΒΑΥΚΑΛΗΜΑ, βαυκάλημα)

- βαυκάλημα (vaukálima); a lullaby.

The verb βαυκαλεῖν (vaukaleîn, pr. vaukaláō) or βαυκαλιζειν signified to lull to sleep by singing. Suida.
("τιθνεῖσθαι μετ' ᾠδῆς τὰ νήπια")

See katabaukalesis.

⊗

✓ ΒΑΤΡΑΧΙΣΚΟΣ (ΒΑΤΡΑΧΙΣΚΟΣ, βατραχίσκος)

- βατραχίσκος (m. pr. vatrachískos); Hes. "a part of the kithara" ("μέρος τι τῆς κιθάρας").

✓ ΒΑΥΚΙΣΜΟΣ (ΒΑΥΚΙΣΜΟΣ, ΒΑΥΚΙΣΜΟΣ)

- Βαυκισμός a kind of Ionian dancing of a bacchic and carousing character; it was named after the dancer "Βαυκος".

- Pollux, IV, 100 "καὶ βαυκισμός, Βαυκὸν δεχόμενος κῶμος ἐπιρρυμος, ἀπὸ τῆς ὀρχήσεως καὶ τοῦ σώματος ἐξυγραινόμενος" ("and Βαυκισμός, ^{a carousal dance} named after Βαυκος the dancer, a gentle dancing moistening the body").

According to Hes. so called was also a kind of a song (ὠδή) ~~to be sung~~ adapted to the dancing:

Hes. « Ἰωνική ὀρχήσις καὶ εἶδος ὠδῆς πρὸς ὀρχήσιν πεποικημένον » ("An Ionian dance and a kind of song (lyric) adapted to dancing").

ΒΕΧΙΑ

(ΒΗΧΙΑ, βηχία)

- ✓
- Βηχία (ἡ), ^(also βηχία, ἡ) a hoarse sound; an antimusical sound or voice. Nicom. Harm. (ed. Meib. p. 35).
See under bycanema (βυκανημα^x) the text of Nicomachus.

BIBASIS (ΒΙΒΑΣΙΣ, bibasis)

- Bibasis (mod. pronunc. *vivasis*); a kind of Laconic dancing, danced especially in Sparta. It was also a sort of dance competition in which boys and girls were allowed to take part. According to Pollux (IV, 102) the competitors had to jump up (sometimes alternatively on each foot, sometimes on both feet) and touch the breech ^{by} of the feet. The number of jumps ^{was} counted, and a prize was given to the winner.

Pollux quotes an epigram about a virgin prize winner who succeeded to make one thousand jumps.

- Pollux, IV 102 "καὶ βίβασις δὲ τῆς ἡν εἶδος ἀναμνησθεὶς ὁρμήσεως, ἣς καὶ τὰ ἄλλα προὔτιδαν ὡς τοῖς παῖσι μόνον, ἀλλὰ καὶ ταῖς κίρασι... ἐτ'"
 ("and a certain bibasis a kind of Laconic dancing, for which prizes were offered; this was not only [allowed] to boys but also to girls...")

BOMBYX (BOMBYZ, βόμβυξ)

- βόμβυξ ~~is~~ signified a) the pipe, the principal body of the aulos

Pollux IV, 70 "τῶν δὲ ἄλλων αἰχῶν τὰ κρήνη, ἡ ἄρρα, τὰ πλάματα καὶ βόμβυκται (plur.)..." ("And the parts of the other auloi [were] the reed, the holes, the pipes...").

b) the aulos itself, ~~or a kind of aulos~~

Pollux IV, 82 "τὸ δὲ τῶν βόμβυκται ἔρδοτον καὶ παρικόλον τὸ αἴχμημα" ("and the aulema [~~was a solo~~] of aulos] of the bombykes [plur.] was enthusiastic [inspired by God] and passionate").

c) the lowest note produced on aulos when all the holes were closed, i.e. by the entire length of the air-column.

Aristotle: Metaphysics 1093 B, 3 "ἀπὸ τοῦ βόμβυκος ἐκίθη τῆς ἐξυτάτης καὶ ἀπὸ τῆς ἐν αἰχῆς" ("from the lowest degree to the highest $\nu\eta\tau\eta^*$ in aulos").

Nicom. Harm. 5 "βομβυκτικῆς"

✓ BORIMOS (Βοριμος, βωριμος)

— βωριμος ^(also βωριμος) mod. pr. vorimos, vorimos, a folk-song of a mournful character sung by farmers to aulos as accompaniment. It was a kind of dirge, like the Egyptian máneros (μάνηρος), ~~and later~~ sung in memory of a certain Borimos (βωριμος).

Pollux IV, 54 « βωριμος δὲ Μαριανδύων γεωργῶν ᾄσμα, ὡς Αἰγυπτίων μάνηρος...
« O δὲ βωριμος ἐν Ἰόλλῳ καὶ Μαριανδύων ἀδελφῆς, Οὐπίου βασιλέως πατρὸς, υἱὸς δὴρος, ὑπὸ δὴρος θανάτῳ. Τικμάτα δὲ ἀπεκρίθη καὶ τὴν γεωργίαν ἠγάπησεν » (« ~~and~~

« Borimos [was] a song of Mariandynoi

) to the SW of Tsiakhini (from a ^{district} ~~country~~ part of Bithynia) farmers. ~~And~~ Borimos was the Iollas' and Mariandy- nos' brother and ~~Outpious~~ the king's ^{Oupius} son, who died young while hunting in summer.

And he is honoured by a lamenting ^{pastoral} song. »

See also the story, with some variations, as related by Nymphis (Athen. XIV, 619E-F, ch. 11, 27-40). See also linos (λίνος*).

8) βωριμος was also called a kind of

αὐλῶν, "Μαρίανδροι καὶ ἄλλοι."

Note: About maneros (μαρίρωσ) we read in
Plut., "De Iside et Osiride" (357E,
ch. 17): "... ὅν γὰρ ἀδόνειν Αἰγύπτιοι
καὶ ἐν ταῖς συμπόσις Μαριῶνα τῶν ἐστίν
... τὸν δ' ἀδόμενον Μαριῶνα καὶ τὸν
ἐπιτὴν μουσικὴν ἰσορροπεῖν" ("... and
what the ~~the~~ Egyptians sing at the sym-
posia is the Maneros; ... and they relate
that the music of the song was first
invented by Maneros").

BRACHYS (ΒΡΑΧΥΣ, brachús)

— Brachús (mod. pronunc. vzachús); short.

Brachía syllabí = a short syllable, v.

BROMOS (ΒΡΟΜΟΣ, brómos) ἡ. ἱ. ἄστ. λ.

— brómos (vrómos); (~~sound~~) strong sound, clamour; "brómos aúlōn" = ^{strong} sound of auloi.

From the verb "brómeiv" (bremēin, vrémiz) = to produce a strong sound, ~~clatter~~ or noise; in music, to sound strongly, to emit a strong sound.

Some derivatives met with:

a) abromos = soundless, noiseless; ^{"aphone";} ~~also~~ it is met also with exactly the contrary meaning = with ^{much} loud noise or ^{loud} sound, (Il. N, 41 "τρῶες ἰπποῖο ἄβρομοι").

b) álībromos (alīvromos); loudly sounding; producing a very strong sound or clamour, ^{like the sea (áss=sea).} Nouh. Dion. 43, 385.

« álībromos súpivξ ("strongly sounding syrinx").

c) metlibromos = with sweet, pleasing sound.

✓
ΒΟΥΚΟΛΙΑΣΜΟΣ (ΒΟΥΚΟΛΙΑΣΜΟΣ,
ΒΟΥΚΟΧΙΑΣΜΟΣ).

- Βουκοχιασμός (and Βουκοχισμός) was a shepherd's song. Βουκόχος = shepherd.

• Athen. XIV, 619A, ch. 10, 6-9 « ἦν δὲ καὶ τοῖς ἡγουμένοις τῶν βοσκημάτων ὁ βουκοχιασμός καλεῖται. Διομος δὲ ἦν ὁ βουκόχος Σικελιώτης ὁ πρῶτος εὕρων τὸ εἶδος » (« and there was the Boucolismos for the shepherds. And the first to find the kind was Diomos, the shepherd from Sicily »).

• Βουκοχιασμός was also called the aulesis of the ^{baucolic} melody; i.e. the playing of the melody on the aulos. Boucoliasmos is one of the auleseis included in the catalogue of kinds of auleseis of the Alexandrian lexicographer Tryphon², as quoted by Athen. (XIV, 618C^{ch. 9,} 78-83).
See the word: αὐλήσις (aulesis).

BROMIOS (ΒΡΟΜΙΟΣ, βρόμιος)

- βρόμιος (i, adj.) signified : causing
βρόμος (=clamour, shout); loud sounding.
Pind. Nem. ^{IX, 18a} ~~IX, 18a~~ " βρομίων ὄρμηγῶν "
(" sonorous [loud sounding] phorming^{x??}).

✓
BRYALICHA (BRYALIXA, Bpυάλιχα)

- Bpυάλιχα (also ^{fem. n,} Bpυάλιχα, Bpυάλιχα) a kind of^a Laconic dancing in honour of Apollo and Diana. It was performed by women wearing men's dresses or by men wearing women's dresses, dancing with indecent movements of the hips.

Biblio? The word bυλλίχα or bυδαλίχα ^{meant,} according to Hesychius^{us} a ~~feminine~~ ^{wearing} person ~~dressed in~~ feminine dresses.

Also the word "bυλλίχιδες" (Hes. "a person wearing a feminine mask and dresses.")

"Bpυαλιγμός" (bryaligmós) according to Hes. "a noise, a sound".

Bpυαλικτής (bryaliktēs) a war-dancer.

Bryennius

✓ BYCANE (ΒΥΚΑΝΗ, bykány).

~~bykány~~

- Bykány (Latin: Bucina or Buccina) was at the beginning a shell in use of shepherds; later on it was made also of horn or brass and became a ^{kind of} trumpet. Its form was usually curved; it was used in armies and also as a hunting horn. (XX)

Polyb. Historie, XV, 12, 2 "ἀπὸ δὲ τῶν πανταχόθεν τῶν ὀρχήστων καὶ τῶν bykányas διαβοῆσαι τινὲς μὲν διαταραχόμενα τῶν ἰσχυρῶν... (and as soon as from all quarters the trumpets and the bycanae sounded loudly some of the wild beasts disturbed rushed..."). The player of the bycane was called bykányistis (bycanetes) or bykányistis (bycanestes). Also Polyb. II, 29, 6 "ἀναριθμήτη μὲν γὰρ ἢ τὸ πλῆθος bykányistῶν καὶ ὀρχηστικῶν ἄνδρων (κερτῶν) ⇒ (and innumerable was the crowd of the bycanetes ^(horn-players) and trumpeters (Celts) ⇒)

The sound of bycane was called bycanema and bycanisma (see bykányia *).

(XX) Suidas says simply that bycane was "a musical instrument"

✓

✓
BYCANEMA (ΒΥΚΑΝΗΜΑ, βυκάνημα)
bycanismos

- Βυκάνημα, the sound of βυκάνη^{*}; in a general way a trumpet-call.

Also: βυκανισμός (bycanismos).

Excerpta An. p.
ex Nicom. Xij 4, p. →
(L. v. j. 54, 274)
Met. p. 35

Nicom. (ex. Met. p. 35) « βυκανισμός και
βυκάνημα, φθέγματα ἄσημα και ἄναρθρα και
ἐκμύχῃ » (« bycanismoi and hoarsenesses,
trivial sounds, inarticulate and ^{unmelodious} cacophonous²⁷ »).

~~The~~

✓ CALAMAULES (ΚΑΛΑΜΑΥΛΗΣ,
καλαμαύχης)

(mod-prm. calamaúlis, calamaúli-
tis)

- Καλαμαύχης and Καλαμαυλιτής, the

aulete who plays on a ^{reed} ~~reed~~-made aulos;
a reed-piper.

Athen. IV, 176D, ch. 78, 51-52 "ὡς περ ὅν τοις

τῷ καλῶμα αὐλοῦντας καλαμαύχας λήγονσι νῦν,

("As, ^{then,} ~~therefore~~ they call ^{nowadays} καλαμαυλαί ~~those~~

(reed-pipers) ^{who} ~~those~~ playing on a ^{reed-made} ~~reed~~ aulos"). See also πίραυλος*

Calamaules was also called the ~~the~~ monaulos.

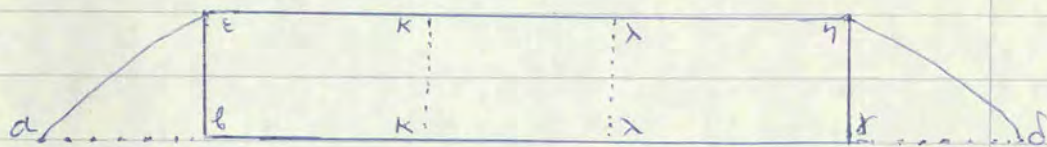
✓ CALAMUS (ΚΑΛΑΜΟΣ, κάλαμος)

— Κάλαμος, in a general use signified the plant "calamus" ^(reed); also various objects made of it were called "calamus". Thus, calamus was called the aulos, especially the shepherd's aulos.

CANON (KANON, κανών)

- Κανών (mod. pronunc. Kanón) in ordinary sense signified "rule"; in music Kanón was ^{in Porphyrus' words} "the measure ~~of accuracy~~ of accuracy of the symmetrie" (Porphyrius Memorandum to Ptolem. Harm. E, ed. J. Wallis, II, p. 207).
- By the canon they determined the ^{mathematical} relations of the intervals.

Ptolemaeus (Harm., ed. J. Wallis, I, ch. 8, p. 18) gives the following diagram of the canon.



- Note: $ab\gamma\delta$ is the straight line of the canon ("ἐπίθετος κανών")
 $a\epsilon$ and $\eta\delta$ the string (χορδή)
 $a\epsilon, \eta\delta$ the "dependants" ("ῥα καὶ ἐξάρματα")
 $\epsilon\lambda, \eta\gamma$ upright bridges ("κλίβαντοι παραδῆς")
 $\kappa\kappa, \lambda\lambda$ ~~movable~~ small movable bridges ("παραλ(δ)ια")
 $b\kappa\lambda\gamma$, ~~was~~ small canon ("κανών"). κίτρον κανών

The canon is often confused with the monochord (μονοχορδία *).

See * Nicom. (Harm. Smch. ch. 10, C.v.J. p. 254, Meib. p. 18);
 also Gaudio (Isag. § 11, C.v.J. p. 341; Meib. p. 14)

CHALAROS (ΧΑΛΑΡΟΣ, χαλαρός)

- Χαλαρός (mod. pronunc. chalarós, ch as ^h in here) = loose, slack, was a term met, ^{especially} in Plato (ἁρμονία χαλαρά = harmonia not syntona, loose) in connection with ἦθος*. The ^{pass. part.} ~~participle~~ ἀνεμπίπτος (from ἀνίπτω = to loosen) was also used ~~for~~ with the same meaning ^{reth.} ἀνεπίπτος. ἀνεπίπτος = χαλαρόπικτος
- Plato in Republic III, 398E "The Ionian and the Lydian called χαλαραί" ("Ἴωνες, ἦ δ' Ἰόνες, καὶ Λυδίοι, ἀγνοοῦσι χαλαραί καλοῦσθαι")
- Aristoteles in Politics, vi (iv). 3. 1290a 20: "τοὶ δ' ἀνεπίπτοις [ἁρμονίας] καὶ χαλαραῖς συμφωνικαῖς" ("those [harmoniae] which ^{that} are ~~these~~ low in pitch and slack being of the nature of democracy" (Transl. by H. S. Macran p 72))

CHEIRONOMIA (ΧΕΙΡΟΝΟΜΙΑ, χειρονομία)

(mod. prom. cheironomia; arm-waving)

- Χειρονομία was called a pantomimic movement of the hands performed ^{in rhythm,} ~~either~~ while dancing or during a theatrical performance, and it used to express by the movements of the hands various meanings or thoughts.

- Pollux II, 153 « χειρονομῆσαι δὲ, τὸ τῶν χειρῶν ἐν ρυθμῷ κινῆσθαι. Ἡρόδοτος δὲ εἶρηκεν ἐπὶ τῆς προαχειδῶν τῶν Ἀθηναίων τοῖς ποσὶν ἔχειρονόμῃσιν » (« and cheironomias [to express oneself by movements of the hands] is to move the hands in rhythm. And Herodotus said that it was on Hippocleides the Athenaeon's time that one expressed himself by movements of the feet »)

- Plut. Moral. 997C « μὴ πύρρῃσιν χερσὶν ἀλλὰ χειρονομίαις ». See also Lucian "On dancing" ^{38.}

b) Χειρονομία was also a kind of pyrrhiche Athen. XIV, 631C « καλεῖται δὲ ἡ πύρρῃσιν καὶ χειρονομία » (« pyrrhiche was also called cheironomia »).

c) Χειρονόμος was called the performer

of cheironomia, also the dancer who at the same time danced and performed cheiron^omiae.

Hes. "Χειρονόμος ὄρχηστῆς" ("Cheironomos; a dancer").

CHELYS (ΧΕΛΥΣ, ΧΕΛΥΣ)

(m. p. chelis)

- Χέλυς (= ΧΕΛΥΝΗ, tortoise). The primitive lyra. It was so called because its sound-box was ~~made of~~ the a tortoise-shell.

Hes. II, 1548 "Χέλυς · χελύνα, χύρα, μηχανή" ("chelys, a tortoise, a lyra, a machine").

Pollux IV, 59 "ταῦ μὲν οὖν κρουόμενα, εἴη ἂν χύρα, κιθάρα, βάρβιτον · τὸ δ' αἰεὶ καὶ βάρβιτον · χέλυς etc." ("And of the stringed instruments [names] are lyra, kithara, barbiton, and the same barbiton, chelys etc.").

Philostr. 777 "Ἡς χύρα, τὸ οὐρίονα πρῶτος ἔφηρς πρίσασθαι χελύρα κεράτων δύοιν, κατὰ ζυγῶν καὶ χελύος" ("The invention of the lyra, it is said ~~that~~ ^{of} Hermes who first fastened two horns against a cross-bar and a tortoise").

e) Chelous (ΧΕΛΟΥΣ), mentioned by Hesiod^{as} "a musical instrument" (Hes. "Χέλυς · μουσικὸν ὄργανον").

(See also Homer; Hymn to Hermes v. 25, 33, 153.)

see the description of the construction by Hermes of the first chelys in Homer Hymn to Hermes (Mercury) v. 25 and 47-51

✓ CHIAZEIN (XIAZEIN, χιάζειν)

— χιάζειν (in music) to use or perform artificial (affected) ~~songs~~ melodies.

This expression was derived from the name of Democritus from the island of Chios (Χῖος)

Pollux IV, 65 "τὸ μὲντοι σιφνιάζειν καὶ χιάζειν, τὸ περιέργου μίλασι χεῖσθαι, ἀπὸ Δημοκρίτου τῶν Χίου καὶ Φιλοξένου τῶν Σιφνίου, ὅς καὶ Ὑπερίδης ἔκαλετο" ("Indeed the siphniazein and chiazein, the using of artificial melodies, [were derived] from Democritus from Chios and Philoxenus from Siphnos, who was also called Hyperides")

✓ CHOLIAMBUS (ΧΟΛΙΑΜΒΟΣ, χολιαμβος)

- χολιαμβος signified ^{"lame iambe"} a verse which consisted of an iambic trimeter with a spondee (or trochee) at the end, (u-u- - - or u-u-u). It was invented by Hippocrates ^(Ἱπποκράτης) (a satirical poet, 6th c. B.C.). The choliambus was also called "σκάζον", skázon, (σκάζειν = to limp).

✓ CHORA (ΧΩΡΑ, χώρα)

— Χώρα (mod. pron. chóra), a place, a position on the scale; ^{the} position where a note is situated.

Aristox. Harm. III, 70, 20 "χώρα ἑδίστην"
("positions of the notes"). See also Τόπος* (locus).

✓ CHORAULES (ΧΟΡΑΥΛΗΣ, χοραῖς)

- Χοραῖς, the auletes who accompanied the dancing by the aulos; a theatrical aulete; the aulete of the dance-group.

See Plut. Ant. 24, Strab. VII, 1146.

Plut. (Antoni^{us}, 24) "Ἄναξίροπος δὲ κιθαρῳδοὶ καὶ Ζούδοι χοραῖς" ("Anaxenores kitharodoi and Xouthoi chorarlai").

χοραῖς - to accompany the chorus by aulos.

✓ CHORDE (ΧΟΡΔΗ, χορδή)

— Χορδή (mod. pronunc. chordí) originally signified the gut ~~bowel~~ ^{gut} thread which stretched can produce a sound. Hence, a string.

Hes. II, 1561 "Χορδή· νευρά κίθαρας" ("Chorde; ^{(bow)strings} of Kithara").

Pallux IV, 62 "Μέρη δὲ τῶν ἰσχυρῶν, νευρά, χορδαί" ("And the parts of the ^[stringed] instruments are the (bow)strings, the strings" etc.).

The strings were made of gut ^{sinew} (of mutton or kid). ~~or~~
Strabon "χορδαί ἰσχυρῶν ἐπιφύοις"

The makers of strings (chordae) were called chordopoloí (~~χορδοποιοί~~ ^{χορδοποιοί} (χορδή + ποίω, I make) and χορδοστρόφοι (chordostrophoi).

The term χορδή was a synonym of sound, note. Plato called the aulos* "πολύχορδος" (polychord, ^{having} many sounds, notes).
It was ^{used} also in the case of the vocal cords: γυναικαὶ χορδαί (phonetic chordae strings).

The word νευρά ^(neura*) was often used for χορδή. Hes. II, 1561 "Μάγας... ~~στρέφοντες τῶν κίθαραν τῶν νευρῶν~~" ("Magas... receiving the strings of the Kithara").

CHORDOTONOS - CHORDOTONION

(ΧΟΡΔΟΤΟΝΟΣ, ΧΟΡΔΟΤΟΝΙΟΝ, χορδοτόνος, χορδοτόνιον)

Χορδοτόνος or χορδοτόνιον ^{or χορδοτόνον (adv.)} was a small board situated at the lower part of the sound-box of the lyra and the kithara, on which the strings were attached by a knot. Pollux IV, 62 *

^{χορδοτόνον} ^{occurs in the penultimate syllable} χορδοτόνον (heuter) was called the key by which the strings were tightened and tuned, otherwise κόχλαβος*, κόχρος*
ἐπιτόνιον

* Athen. XIV, 637D, ch. 41, 14-15 "ἐπιτόνιον ἐκάθη πᾶσιν καὶ κατω ἀποσπένδον χορδοτόνιον" ("placed over each one an arm and adjusted below a chordotónion").

Man. Bryen. Harm. 417 "ἐν τῷ τῶν χορδῶν ἐπιτονωματι γὰρ χορδοτόνος ἐνομιάζεται" ("the wooden board which is found under the strings is called chordotónos").

The word chordotónos as an adj. = ^{patched} having a string on it; ~~having~~; χορδοτόνος χίτρα.



CHOREGOS (ΧΟΡΗΓΟΣ, χορηγός)

- Χορηγός, principally signified the leader, the coryphaeus of the chorus. (X)
 (X) He was also called agēchoros (ἀγέχορος) In Athens χορηγός (choregos) signified also the person who paid the expenses for the organization of the chorus and of the dramatic performances.

* Athen. XIV, 633 A-B, ch. 33, 13-17 "ἑκάστων δὲ"

Plato Laws Book II

665A ὅσους δὲ θέσται
 ἀγέχορος ἢ ἄλλος ὁποῖός τις
 χορηγὸς ἕκαστον ἀδελφικῶν
 τῶν καὶ ἀδελφικῶν ἵκνῃται
 καὶ τῶν ἄλλων ἵκνῃται ἐν
 ἑκάστῳ ἀδελφικῷ
 ὅσους δὲ θέσται ἢ ἄλλοι
 ὅσοι χορηγοὶ ἕκαστον
 τῶν καὶ ἀδελφικῶν ἵκνῃται
 καὶ τῶν ἄλλων ἵκνῃται
 ἐν ἑκάστῳ ἀδελφικῷ
 ὅσους δὲ θέσται ἢ ἄλλοι
 ὅσοι χορηγοὶ ἕκαστον
 τῶν καὶ ἀδελφικῶν ἵκνῃται
 καὶ τῶν ἄλλων ἵκνῃται
 ἐν ἑκάστῳ ἀδελφικῷ

καὶ χορηγός (plur.), ὡς ἔστιν ἐν Βυζαντίῳ Διο-
 κλήτειον ἐν τῷ ἀρχαίῳ καὶ ποιητικῶν, οὐκ ἔστιτε
 τῶν τῶν μετὰ τὸν χορηγόν, ἀλλὰ τοῖς
 καθηγουμένους τοῦ χοροῦ, καθάπερ αὐτοὶ τῶν
 ποιητικῶν. ("and they ^{used to} call "choregoi",
 as Demetrius ^{of} Byzantium says in ^{the} fourth
 "[book] ^{"on Poetry"} ~~about poems~~, not as ^{nowadays} those ^{who} engage
 and ^{hire} pay the choruses, but the leaders
 of the chorus, as the very name ^{denotes} signifies).
 See also χοροστάτης (chorostates).

✓ CHOREION (ΧΟΡΕΙΟΣ, χορείος)

a) - Χορείος (as a noun) was a kind of auleis, a solo for aulos. As such it is included in Tryphon's catalogue of names of auleseis quoted by Athenaeus (XIV, 618C, ch. 9, 78-83). See the full catalogue of Tryphon under the word αὐλησις (auleis).

b) - Χορείον (τὸ), choreion, was called the spot where dancing took place. It was also an aulema (αὐλήμα), a melody for aulos. Hes. (II, 1561) attributes many meanings to this word: "Χορείον· δίδασκαχεῖον καὶ βωπιὸς τις καὶ αὐλήματι καὶ μέλος τι χορείον (perhaps μέλος χορικόν)" = "Choreion: school and an altar and a melody for aulos and a choral melos".
Suidas: "The dancing" ("ἡ χορείσις").

c) Choreia (Χορεία), a kind of sacred dancing performed in front of sanctuaries during the procession of Eleusinia.

Choreia was also called a ^{kind of} ~~copulative~~ dance, and especially a cyclic one ~~esp. a dance~~ with singing.

Plato: Laws 654B "χορεία γὰρ μὴ ὄρχησις τῆ καὶ ἡδὴ τὸ ζῆνοχὸν ἔστι" ("choreia certainly is an ensemble of dancing and of song[ode]").

Suidas « χορεία, τὴν μετὰ ᾠδῆς ᾠρησίαν »
(« choreia, the dancing with song [ode] »).

*χορεία was also a song of the dancing;

Pratinas I, 19 « ἀκούε τὰς ἐμὰς δούριον

χορείαν » (« listen to my Dorian choreia »).

d) Χορείος (choree) was^{also} the well-known
poetic foot trochee — υ ; see
under Paus* (Foot).

✓ CHOREUS (ΧΟΡΕΥΣ, χορεύς)

choreuma

choreutes

choreusen

- Χορεύς a ~~man~~ member of the chorus, a dancer or singer.

Hes. "Χορεύς, χορεύς, βακχεύς, βακχεύς"
(^{The} "Choreus, sings; ^{the} baccheus, dances").

CHORIAMBUS (ΧΟΡΙΑΜΒΟΣ, χοριαμβος)

✓ - Χοριαμβος (m. pr. choriambos); a metrical foot consisting of a trochee and an iambus - u u - ; the reverse ~~of~~ was called ἀντισπαστός (antispastos*).

Χοριαμβική μέτρον (choriambic meter) consisting of choriambi; Arist. Quint. de Mus. I Met. p 50

✓ CHORIKON MELOS

(ΧΟΡΙΚΟΝ ΜΕΛΟΣ, χορικὸν μέλος)

- Χορικὸν μέλος, a choral song. As a kind of musical composition was originated from the ancient orchesis (dancing). During the dancing the ancients used to express their feelings ^{first} by exclamations, then by whole phrases and little by little by songs. This ^{choral song} ~~was~~ developed in connection with sacred ceremonies, in honour of various gods, and included some mimetic dancing. ~~It~~ ^{It} ~~became~~ ^{it became and remained} a basic element of the dithyrambus and the drama. Choral songs were the embateria* (ἐμβατήρια*), the parthenia* (παρθένια*), the hyporchemata* (ὑπορχήματα*), ~~the~~ the psalms* etc.

✓ CHORIKOI AULOI (ΧΟΡΙΚΟΙ ΑΥΛΟΙ, χορικοί αὐλοί)

- Χορικοί αὐλοί, were so called auloi used for playing with the dithyrambas*.

Pollux, IV, 81 «οἱ δὲ χορικοί διθυράμβοις προσετέλλον»
(«and the choric auloi played ^{with} to the dithyramboi»)

CHOROSTATES

(ΧΟΡΟΣΤΑΤΗΣ, χοροστάτης)

✓
- Χοροστάτης (from χορῆς - ~~χοροστατῶν~~^{χοροστατῶν} to form a chorus) was called the man who formed (brought together) the members of the chorus. Also the leader of the chorus Hes. II, 1562 "Χοροστατῶν · χοροῦ κατάρχης" ("Chorostaton: leader of the chorus").
See χορηγός* and χοροχόρος*.

Χοροστασία (chorostasia) was the formation of the chorus; also the dancing.

Hes. II, 1562 "Χοροστασία · χορῆς" ("Choro-
stasia: dance").

✓
CHREON ΑΠΟΚΟΡΕ (ΧΡΕΟΝ ΑΠΟΚΟΠΗ, χρεῶν ἀποκοπή)

- Χρεῶν ἀποκοπή (mod. pron. chreón apokorí) = debt-cancelling; a kind of dance mentioned by Athen (XIV, 629F) in a list of ludicrous dances, without ^{giving} any information as to its character.



CHOROLECTES (ΧΟΡΟΛΕΚΤΗΣ, χορολέκτης)

- χορολέκτης (from χορός [chorus] - λέγειν [to choose]) was called the man who did the selection of the members of the chorus. Pollux, IV, 106.



CHORUS (ΧΟΡΟΣ, χορός)

- 1) χορός (mod. pron. chorós) = dance; an ensemble of ^{rhythmical} movements of the body, of the hands and the feet. Another word for orchesis* (ὄρχησις).
- 2) χορός was called the place where the orchesis took place (especially in Homer).
- 3) χορός very often was called a group of dancers and singers; the chorus ~~of~~ in the ancient drama.

In Sparta the agora (ἀγορά, public square, ~~meeting~~ ^{meeting} place in ancient Greek cities) was called χορός (Paus. The Trav. III, 11, 9).

✓ CHRISIS (ΧΡΗΣΙΣ, χρεσις)

- Χρησις (mod. pronunc. *chrisis*) was, according to Arist. Quint., one of the three parts of the melopoeia by which the melody is ~~perfected~~ completed or realized.

Arist. Quint. (ed. Meib. p. 29) "Χρεσις δὲ, ἡ ποιεῖ τὴν μελωδίαν ἀκέραιαν. Ταύτης δὲ τρεῖς εἶδη εἶα, ἀρμη, πέντα, πλοκή" (^{And} "Chresis is a certain ^{completion (realisation)} perfection of the melody. And of this three are the species, agege*, petteia*, ploke*").

✓ CHRISMOS (ΧΡΗΣΜΟΣ, χρῆσμος)

Liddell
or giving an
oracle in verse

- χρῆσμος (m. pr. *chrismodós*); ^{that} who delivers an oracle ^{in song} by singing; the singer of oracles.

- χρησμοδία (*chrismodía*); the answer of the oracle, especially in verse ^{or} and ⁱⁿ song.

✓ CHROA (ΧΡΟΑ, χρῶα)

Χρῶα^(=shade) was a term signifying the particular division in each genus; it defines the variety of intervals composing in each case the genus. According to Aristoxenus^(Harm II, 52), there are six χρῶαι (shades) in all three genera; namely two in the diatonic (μαλακόν, Soft and βίρροτον, Tense), one in the Enharmonic, and three in the Chromatic (the Soft, the Hemidic and the Tonisaton or Tense). See under: Διατόνον*, Ἐραπτιόνιον* and Χρωματικόν*.

Cleon. Isag. (ed. Jan p. 190; ed. Meib. p. 10)

"Χρῶα δὲ ἐστὶ γένος^{εἰδικῶν} διαπτῶν. Χρῶαι δὲ εἶσιν αἰ πρώται καὶ γνήσιαι εἴς, ἀρροίας πια, χρῶμαλος ἑῖς, διατόνον δύο" ("Chroa [shade] is a specific division of the genus; and chroai [shades] are the said and known six, one of the Enharmonic, three of the Chromatic, two of the diatonic").

Ptolemaeus^(g. Pachym. in Vincent. Notices, p. 422-3) recognizes eight chroae: five in the diatonic, (Soft diatonic, Soft ^(sharp) entonon), Tense diatonic, ~~diatonic homalon~~^{(normal) even}, and ~~ditoniaton~~, one in the Enharmonic and two in the Chromatic.

CHROEA (ΧΡΟΙΑ)

The word χροιά (having the same meaning in general use) signified the ^{tone} ~~color~~ "timbre" of the sound. (Isag. §2 Meth. p 4, Cr. 329)

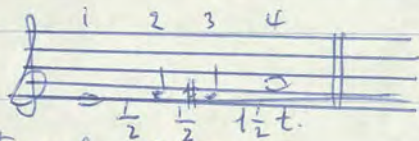
'χροιά δὲ ἐστὶν, καθ' ἣν διακρίσθη
(2v) ἄλλοις ἢ κατὰ τὴν αἰσθητικὴν εὐνοίαν
ἐν τῷ αὐτῷ φωνητικῷ, ὅταν ἡ τὸ
ἀποκρίσθη μὴ ὅτις ἐν τῷ αὐτῷ
καὶ τὰ ὁμοία. "Chroea is that [singularity] by
which the notes, on the same locus (pitch) or time played
differ from each other
as for instance the nature in voice
notes appearing on the same locus
(pitch) or time differ from each other

✓ CHROMATIKON GENUS

(ΧΡΩΜΑΤΙΚΟΝ ΓΕΝΟΣ, χρωματικόν γένος)

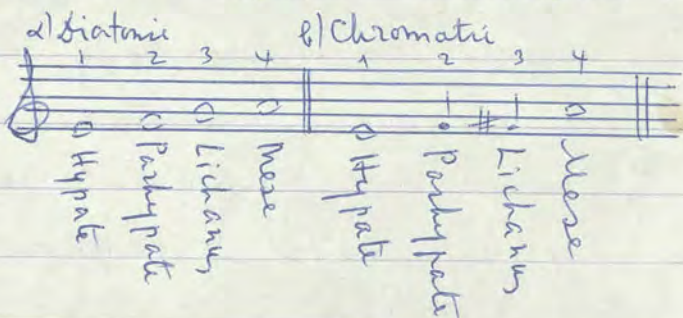
— Χρωματικόν γένος (or simply Χρῶμα = colour)

is a term signifying the genus, in which an ^{interval} ~~interval~~ of one tone and a half ~~interval~~ ^{of one tone and a half} ~~interval~~ ^{interval} (1½ tone) is used; thus the chroma-
tic tetrachord would proceed ^{by semitone, semitone, 1½ tone} as follows:



The interval ~~between~~

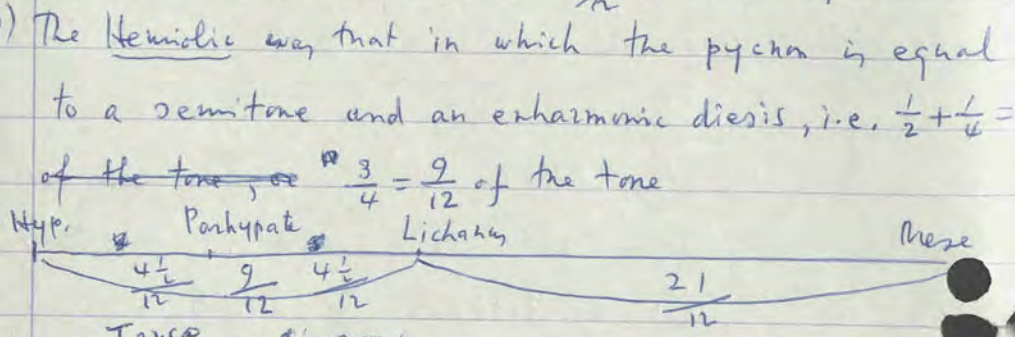
The names of the constituent notes of the ^{chromatic} tetrachord should be taken in accordance to their order in the tetrachord (the interval between the Lichanos and the Mese considered as a simple one, not as compound or as a leap); compare in the following example the names in both the diatonic and the chromatic tetrachord;



There were three varieties, ~~kinds or divisions~~ ^(chroai) of the Chromatic Genus: a) the psalmodic (Soft)

b) the ἡμιόλιον (Hemiolia) and c) the τοριαῖον (Toriaion) or βίνιον (Binion, ³⁵³ tense). According to Arn. (Bell. p. 57⁵⁹)

a) The Soft ~~proceeds~~ was that in which the pycnon ($\piυκνόν$ *) is the sum of the two small intervals of the tetrachord [e-f-f# above] when this sum is less than the remainder of the tetrachord [f#-a, above] is equal to three enharmonic dieses minus one twelfth, i.e. the enharmonic diesis being $\frac{1}{4}$, the chromatic pycnon will be equal to $3 \times \frac{1}{4} = \frac{3}{4}$ or $\frac{9}{12}$ minus $\frac{1}{12} = \frac{8}{12}$ of the tone. Thus the Soft Chromatic would proceed as follows:



c) The Tense (τοριαῖον) is that in which the Pycnon consists of two semitones (e-f-f# above) and the remainder is one and a half tone.

Aristoxenus (Harm. II, 50-51) defines the Soft Chromatic that in which the pycnon consists of two ^{minim} chromatic dieses (i.e. $\frac{4}{12} + \frac{4}{12} = \frac{8}{12}$) and the remainder of a semitone taken thrice (i.e. $3 \times \frac{1}{2} = \frac{3}{2}$ or $\frac{18}{12}$) plus one chromatic diesis ($\frac{4}{12}$). Thus the Soft Chromatic proceeds (as shown above) by $\frac{4}{12} + \frac{4}{12} + \frac{22}{12}$, (i.e. $\frac{18}{12} + \frac{4}{12} = \frac{22}{12}$)

b) The Hemidic is that in which the Pycnon is one and a half times the enharmonic ^{pycnon} diesis, i.e.

$\frac{1}{4} + \frac{1}{4} = \frac{1}{2}$ (1/2 tone)

$\frac{6}{12} + \frac{3}{12} = \frac{9}{12}$ and each ^(chromatic) diesis one and a half times the enharmonic diesis, i.e. $\frac{3}{12} + \frac{1\frac{1}{2}}{12} = \frac{4\frac{1}{2}}{12}$. Thus

the two first intervals of the chromatic tetrachord (e-f-f#) ^{taken together as 1a Pycnon.} would be, according to Aristoxenus, $\frac{9}{12}$

of the tone, ^{i.e.} slightly larger than the ^{pycnon} ensemble of the ^{first} ^{intervals} of the Soft Chromatic (the pycnon) by $\frac{1}{12}$ of the tone.

c) The Tonic is defined by Aristoxenus as above, ^{by Aristoxenus} the Tonic is called sinerov

Note: In Bell. Anon. (p. 59) it is written that the "sinerov" (~~intense~~) (~~intense~~, sharp) and is defined as "that in which the pycnon is a semitone"; this is an evident error, because the pycnon is two semitones (ef-f#).

Cleomedes (in his Isag., ed. Jan p. 190, ed. Heib. p. 10) defines the madakiv (Soft) as proceeding by diesis ~~which is~~ equal to $\frac{1}{3}$ of the tone ($= \frac{4}{12}$) and another diesis equal to the first one ($\frac{4}{12}$) and the remainder one tone and ^a half ~~and~~ plus one third of tone ($= \frac{12}{12} + \frac{6}{12} + \frac{4}{12} = \frac{22}{12}$).

f) the Hemidic as consisting of ^{an enharmonic} ~~an enharmonic~~ diesis ($\frac{4\frac{1}{2}}{12}$) ^{hemidic is equal to $1\frac{1}{2}$.} an enharmonic diesis (i.e. $\frac{3}{12} + \frac{1\frac{1}{2}}{12} = \frac{4\frac{1}{2}}{12}$), another equal ($\frac{4\frac{1}{2}}{12}$) and seven ~~quarters~~ of diesis equal to one fourth of tone each ($7 \times \frac{1}{4} = \frac{7}{4} = \frac{21}{12}$)

and c) the Torianon proceeding by semitone, semi-
tone and one tone and a half.

Arist. Quint (ed. Merz. p. 18) explains that the
Chroma (Χρῶμα) is so-called "because the
semitone is stretched, as ^{that} between the white
and the black chroma (Χρῶμα) is called".

Beller Anon. (p. 31) ^{suggests that it is so called either because}
^{it deviates from the diatonic or because it}
^{colours the other systems} (§ 26) characterizes the chroma as "sweetest
and most plaintive" (ἡδίστον τε καὶ ποσειδόν).

Anon. (Beller, § 26, p. 30-31) suggests that the "chroma"
is so called either because it deviates
somewhat from the Diatonic, or because it colours
the other systems; and that it is
sweetest and most plaintive ("Χρῶμα
ἐστὶν ἡδίστον ἰσχυρὸν τὸ παραπέδαι αὐτὸν εἰς τὰς
διατονίας, ἢ ἡδίστον τὸ χρῶμα μὲν αὐτὸ
εἶναι ἄλλα οὐκ ἔστιν αὐτὸν εἰς τὰς
καὶ ποσειδόν").

~~Cleomides~~

COMMA (ΚΟΜΜΑ, κόμμα)

Κόμμα was the difference between 7 octaves and 12 perfect fifths; this was the Pythagorean comma or diatonic comma.

The comma of ^{a Silyrian comma} Silyria, also called syntonic comma or ^{simply} comma, was the difference between a major ^{tone (203:91)} third and ~~two~~ a higher ^(182:40) tone or between a diatonic semitone (111:73) and a Pythagorean limma (90:22), i.e. 21:51.

9:8 - 10:9 = 81:80

See Gravis IV, p. 523

v. Gr.

II 223

important

b) Κόμμα (from the verb κόπτω = cut) was also called a poetic or melodic section. The commata (plur. κόμματα) of the kitharodic nomos were ^{small} sections which followed each other during the nomos.

Κομματικός.

The adj. κομματικός (commaticus) was used for the ^{sing} melos which was divided into sections (κόμματα). The neuter, however, κομματικόν (commaticon) together with ^{the word} melos was a synonym of kommos.*

✓ KOMMOS (ΚΟΜΜΟΣ, κομμός)

— κομμός (from κόμω = ^{to} cut); ~~means~~ signified at first the stroke, the beat; beating on the head and the breast while lamenting. Hence lamentation, dirge; Arist. Poetic 1452 B, 24 "κομμός

στ' ἄπειρος κοινῆς χυρᾶς καὶ ἄλλ'

especially in the ^{dramatic} drama in ~~to the tragedy~~

it was sung individually (alternatively) by ^{the} actors and the chorus; κομμός ("Commos is a common lamentation of the chorus and those of on the stage"). The Commos was also called

κομματικόν μέλος (commaticon melos)

KINDS OF COMPOSITION'S KINDS

(ΣΥΝΘΕΣΕΩΣ ΓΕΝΗ, ορχήστρα, ἔδη)

— Συρτήσιος ἔδη.

The principal kinds of musical composition were the following (explained under each term separately):

- 1) The kitharodia (κίθαριδια*) ^{singing to kithara accompn^t} which was the ^{most} ancient kind; a variety of the kitharodia was the lyrodia (λύραδια), a kind which never became popular;
 - 2) The aulodia (αὐλιδια*) singing to aulos, accompaniment; ^{the} aulodos, αὐλοδοῦς*, was the singer, and auletes, αὐλητής* the instrumentalist;
 - 3) The psile aulesis (ψιλὴ αὐλήσις*) solo of the aulos; ~~also called auletes (αὐλητής*)~~
 - 4) The psile kitharis (ψιλὴ κίθαρισις*) solo of the kithara
 - 5) The enaulos kitharisis (ἐναυλὸς κίθαρισις*), solo kithara with aulos accompaniment; a variety of this ~~was~~ was the parlambis (παραλαβίσις*).
 - 6) Choral ^{lyrical and dramatic} compositions, including those of the ancient drama.
 - 7) Parakatalogé (παρακαταλόγη*) ^{a kind of} recitation with instrumental accompaniment.
- 8) Nomos.

✓ CYCLIOS (ΚΥΚΛΙΟΣ, ΚΥΚΛΙΟΣ)

- ΚΥΚΛΙΟΣ (adj.) signifying in a general sense circular (from κύκλος = circle).

ΚΥΚΛΙΟΣ ΧΟΡΟΣ, a dance in a circular formation of the dancers; ~~chore~~ but principally danced around the altar (especially of Dionysus).

βλ. 313

Call. " ^{καὶ χοροῦ} -- πρὸς βασιλῆα κύκλιον ὑπερῶντο χορῶν δὲ ἤγιστο Θησεύς " ("... they danced the cyclics ^{καὶ χοροῦ} around the altar, and Theseus ~~led~~ the ~~chore~~,"

Aesch. " Τὸν μὲν κριτὰς τοῖς ἐκ Διονυσίου, ἴδν μὴ δίκαια τοῖς κύκλιον χοροῖς ἐπίνωσι, ζυμιοῦσι " (" If the judges of Dionysia do not judge fairly the cyclic dances, you ^{ζυμιοῦσι} ? punish them "

ΚΥΚΛΙΟΙ Αὐληταί (Cyclic auletae), the auletae playing the aulos at the cyclic dances.

Αἰσχύνη ΚΥΚΛΙΑ ΜΕΛΗ (Cyclic melodies), lyric ~~songs~~ and dithyrambic songs having the same subject.

Pollux in IV, 78 mentions " ΚΥΚΛΙΟΙ ΝΟΜΟΙ " (" ^{οἱ δὲ} Εὐρίων νόμοι, κύκλιοι "; and the nomoi of Σαμίου [are] cyclic ") without any other explanation.

✓ CYMBALS (ΚΥΜΒΑΛΑ, κύμβαλα)

(mod. pron. kímvala)

- Κύμβαλα, as the modern cymbals, ~~were~~ ^{two} ~~plates~~ were a percussion instrument, consisting of two hollow metal plates of hemispheric.

The cymbals were of Asiatic origin and were first used in the orgiastic cults of Cybele and later of Dionysos.

⊛ Plut. Moral. 144E ἡ οὐδ' αὖτε κύμβαλοι καὶ τυμπάνου ἀγχομαί" ("and they are annoyed by the cymbals and the tympani").

Another word for κύμβαλον was βακύλλιον* or βαβοίλιον* (bakyllion or baboullion), Hes. II, 376.

^{Ally} These cymbals in general were considered as devoid of ^{any} real musical value, and their character ~~was~~ ~~was~~ effeminate.

⊛ Γαμικὰ Δοξαγγεῖματα (CONIUGALIA PRAECEPTA)

✓ DACTYLICON (ΔΑΚΤΥΛΙΚΟΝ, ΔΑΚΤΥΛΙΚΟΝ)

(mod. form. dactylicōn)

- ΔΑΚΤΥΛΙΚΟΝ a) was a stringed instrument, probably a kind of kithara.

Pollux IV, 66: "το μέτρο τῶν ψυχῶν κίθαρῶν ὄργανον, ὃ καὶ πυθικόν ὀνομάζεται, δακτυλικόν τινες καλεῖσθαι" ("and the instrument of the kithara soloists, which is also called pythicon, some people called it dactylicon").

b) ΔΑΚΤΥΛΙΚΟΣ (in masc., and often in plur.) was a kind of aulos used to hyporchema* dancing.

Pollux IV, 82 "...καὶ δακτυλικούς τοὺς ἐπὶ ὑπορχήμασι (αὐλοῦς), οἱ δὲ ταῦτα οὐκ αὐτῶν ἀλλὰ μελῶν εἶδη εἶναι λέγουσιν" ("and [they called] dactylicoi those [auloi] played for the hyporchemata [ὑπορχήματα*]; others say that these [note: ἐμβατήριοι* and δακτυλικοί] are not species of auloi but of melodies [mele]").

See the phrase preceding the above text of Pollux, under the word ἐμβατήριος αὐλός*

See also Athen. IV, 176F (ch. 79, 11).

Note: Some writers ~~generally~~ consider the word "dactylicos" as an adjective (from dactylos*) and interpret the word as meaning "played by the fingers [dactyloī]" ; this however would not give any sense as all instruments are played by the use of fingers. More sense could be if the dactylicon meant "having the width of a finger".

✓ ΔΑΚΤΥΛΟΣ (ΔΑΚΤΥΛΟΣ, δάκτυλος)

b) Δάκτυλος (plur. of δάκτυλος = finger) was called a class of simple ^{and static} but varied dances.

• Athen. XIV, 629 FD (ch. 27, ¹⁻²) « τὰ δὲ σταθιμώτερα καὶ ποικιλωτέρα καὶ τὴν ὀρχήσασαν ἀποουσίαν ἔχοντα καλεῖται δάκτυλοι »
(« and those ^{kinds} more static and [more] varied, and ~~more~~ simpler in dancing movements were called dactyloi »).

a) dactylos ^(dactyle) was ~~also~~ ^{called} the well-known metric foot consisting of one long and two short syllables - v -

δάκτυλον μέτρον (dactylic meter) consisting of dactyls; Arist. Quint. de Mus. I. Met. p. 50.

dactylic genus was the genus in which the relation between thesis and arsis was 2 to 2.

(δάκτυλικόν ἑξάμετρον); ^{lythmic} ^{as section} consisting of six dactyloi feet, also called

iambic dactylos (δάκτυλος ἰαμβικός) was a metric foot consisting of the following schema: - v - v -, otherw. do
dianambos

« Heroic hexameter ».

daphnē

ΔΑΦΝΕΦΟΡΙΚΑ (ΔΑΦΝΗΦΟΡΙΚΑ, δαφνηφορικά)

- Δαφνηφορικά, μέλη, (from δαφνηφορῶ =
I carry branches or crowns of laurel)
songs sung to dancing in honour of
~~the~~ Daphnephoros Apollo; the dancers
used to carry branches of laurel.
Pollux IV, 53.

According to Proclus (Chrest. 26) the
"daphnephorica" belonged ^{to a class of} to the Parthenia
(παρθένια*) « δάφνας γὰρ ἐν Βοιω-
τία δι' ἐννεατηρίδος εἰς τὰ τῶν Ἀπόλ-
λωνος κομίζοντες οἱ ἱερεῖς, ἔξιμνον
αὐτῷ διὰ χορῶν παρθένων » ("because
in Boeotia every nine years the priests
of Apollo carrying laurels glorify
him by a chorus of maidens").

- Δαφνηφορία (fem., n) the carrying of laurels
Proclus op. cit. « Ἡ δὲ δαφνηφορία ζῆλον ἔχει
νασάβητος δάφνας καὶ ποικίλους
ἄρθους » ("And the daphnephoria is [when
they] crown [or decorate] with laurels and
various flowers").

Δαφνηφόρια (plur., τὰ) ^{or Δαφνηφορία(ν)} ~~an~~ st feast (celebration)
in honour of Apollo Daphnephorus (Δα-
φνηφόρος = (crowned ^{carrying} with) laurels), celebrated
every nine years in Boeotia.

✓ ΔΕΜΕΤΡΟΥΛΟΣ (ΔΗΜΗΤΡΟΥΛΟΣ,
δημήτρουλος)

- Δημήτρουλος, a hymn to Demeter.
See under "ἶονχος*.

Demodocus

Diagnos

✓ ΔΕΙΚΗΛΙΣΤΙΚΕ (ΔΕΙΚΗΛΙΣΤΙΚΕ,
ΔΕΙΚΗΛΙΣΤΙΚΗ).

(mod. form. dikelistikí) or Δικη-
λισταί

- a) ΔΕΙΚΗΛΙΣΤΙΚΗ, was a kind of pantomimic dancing, performed in popular fairs by masked mimes who were imitating various comic characters.
- b) ΔΕΙΚΗΛΙΣΤΗΣ (dikelistes) was called a comedian or mime who imitated various humble and comic characters.

Etymol. Dict. the Great, 260, 42 "ΔΕΙΚΗΛΙΣΤΑΙ, ΜΙΜΗΤΑΙ ΠΑΡΑ ΛΑΚΩΝ" ("dikelistae, mimes among Lacons").

Athenaeus (XIV, 621 F, ch. 15) says that there were many ~~other~~ other ~~various~~ designations ~~names~~ (προσηγορίαι) in various parts, such as φαλλοφόροι (phallophoroi, phallo-bearers), αὐτοκάβαλοι (autokandaloi, improvisers), φλύακες (Lyrian type of φλύαροι; clowns, buffoons).

The autokandaloi, as Semon of Delos says in his book "On Paean" (Athen. XIV, 622 B), were also called ἱamboi (iamboi) ^(*) as ~~were~~ their ~~names~~ poems

✓ DIAGRAMMA (ΔΙΑΓΡΑΜΜΑ, Diágramma)

- Diágramma was a drawing or design used to help the students to visualize the acoustical differences in all genera.

Bacch. Isag. (ed. C. v. Jan p. 305, ed. Mett. p. 15)

"Diágramma: ἐπιπέδου διαγράμματος, ἢ ἰσοπέδου:

"Diágramma δὲ τὸ ἐπίπεδον ἐπιπέδον, ἐν ᾧ πᾶν γένος μετρώμεται. Διαγράμματι δὲ χρῆσθαι ἵνα τὰ τῆ ἀκοῆς διαγράμματα ἐπιπέδου τῶν μετρώμενων γαιμῶν" ("Diagram is a flat ^{plane} drawing, ^{by} which every genus is sung. And we use the diagram in order that those ^{which are} hard to be perceived ^{understand} by hearing ~~to~~ appear before the eyes of the learners").

Clem. Isag. (ed. C. v. Jan p. 207) "Diagram is a flat drawing containing the virtues of those sung"

According to Phaenias it was Stratoniceus the Athenaeon who first ~~established~~ introduced the diagram (Athen. VIII, 352 c, 46).

The ^{subdivision} ~~combination~~ of the intervals into ^{to} ~~the~~ ^{tones} on the diagram was called "katapyrosis of the diagram" (καταπίρωσις τοῦ διαγράμματος); Aristotle

Harm. I 7, 32 and 28, 1 (^utv τῶν τῶν

διεργασιῶν καταπύκνωσης = "in the subdivi-
sions (condensations) of the diagrams").

See: Katapycnosis*

✓
DIALEPSIS (ΔΙΑΛΗΨΙΣ, ΔΙΑΨΗΨΙΣ)

ΔιαΨηψις (mod. form. dialipsis); a term according to which $\frac{1}{4}$ a string of the kithara or the lyra was slightly touched at the middle of its length and produced the 8^{ve} (harmonic). See syzygmos^(*).

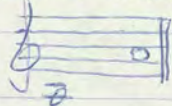
dia pason

Διά πασών, (Διαπασών)

Διά πασών (=through all strings) was called the interval of the octave.

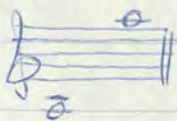
Bacch. bag. (ed. Han p. 294, ed. Meib. p. 3)

"ὅτι δὲ διά πασών [διπλάσι] ἑπταπλάσιον καὶ ἑξήκοντον καὶ ἑξήκοντον (and the octave (dia pason) [denotes] the added (proslambanomenos) and the mese) i.e. the interval between them.



"ὅτι δὲ δις διά πασών [διπλάσι] ἑπταπλάσιον καὶ ἑξήκοντον καὶ ἑξήκοντον"

("and the double octave [15th 3/2]; denote] the added (proslambanomenos) and the note hyperbolaion".



Note: The term dia-pason replaced, after the time of Aristoxenus, the term "harmonia".

Ptolemy.

Harmon. p. 30

considers the interval of octave as the

most unifying of the Homophones*

✓ DIA PENTE (ΔΙΑ ΠΕΝΤΕ, διά πέντε)

- Διά πέντε (διά, through, πέντε, five);
so was called the interval of the 5th. It was
also called δι' ὀξεῖαν (= through high [strings])
or διόξεϊα (dioxeia*) by the Pythagoreans.

Nicom. (ed. Jan p 252) "and the word (phrase)
of Philolaus is as follows: "the ^{size} length of the
harmonia (ἁρμονία*) is equal to a syllable
(interval of 4th) and di'oxeïon (a 5th); because
from hypate (e) to mese (a) ^{there} it is a 4th
(a syllable) and from mese (a) to nete (e) a 5th"

✓ DIASCHISMA (ΔΙΑΣΧΙΣΜΑ, διάσχισμα)

- Διάσχισμα was called by ancient theorists the distance which is equal to the half of the ~~diexis~~ minor semitone, or the difference between ^{on one hand 4} four perfect fifths and ² two major thirds, and 3 octaves ^{on the other} on the other hand.

✓ DIAPHONIA (ΔΙΑΦΩΝΙΑ, *diaphonia*)

- Diaphonia was defined by Cleonides (Isag., ed. Jan p 188; ed. Meib. p 8) "is the refusal of two notes to combine, ^{with the result that} so that they do not blend but grate on the ear" (transl. by H. S. Macrae Arist. p 236).
Διάφωνοι ἤχοι ("discordant notes or sounds") were those which could not ~~mix~~ blend. Gaudentius (ed. Meib. p 11) gives the following definition (transl. by H. S. Macrae Arist. p 235) "but when discordant sounds are struck or blown together (ἅμα κρουόμενοι ἢ ἀνεμώμενοι) there seems to be nothing of identity in the relation of the lower note to the higher, or of the higher to the lower".
See also Arist. Quint. (ed. Meib. p 12) "Διάφωνοι δὲ, ὡς ἅμα κρουόμενοι ἢ ἄνεμοι ἰδίως, ἄριστον γίνονται"; Bauch. ed. Jan p 305.

As the ancient Greeks recognized as concords, the intervals of the 4th, 5th and 8^{ve}; all the rest were discords.

Note: The verb διαφώνειν (diaphonein) signified = to disagree; in music to be in discord ~~not~~
^{(speaking of an interval: not to blend).}



ΔΙΑΨΑΛΜΑ - ΔΙΑΨΕΛΑΡΗΜΑ

(ΔΙΑΨΑΛΜΑ - ΔΙΑΨΗΛΑΦΗΜΑ, διάψαλμα - διαψηλάφημα)

- Διάψαλμα (mod. pron. diápsalma) from ^{the verb} διαψάλλω = to play on a stringed instrument with the fingers (as the verb psallein in a stronger sense). It was a term signifying the instrumental interlude between two parts of the (vocal) song.

It was also called "διαψηλάφημα" (from the verb διαψηλάφω = I touch).

Hesychius interprets the term as "an alteration of the ^[vocal] musical melos or rhythm" (= μῦσικὸν μέλος ἢ ῥυθμὸς - - - ἐναλλαγὴ). Also Suidas says "μῦσικὸν ἐναλλαγὴ" ("a change of the melos").

The Anonymus (Bell. 583 and 85, p. 22) calls "diapselaplemata" (διαψηλάφηματα, plur.) those "irregular (kechymena*) mele which are performed on instruments. See kechymena*. See also diaulion.

DIASTASIS (ΔΙΑΣΤΑΣΙΣ, διαστάσις)

— Διάστασις (mod. pron. diástasis)^(*), the distance between two sounds. This term is ~~for~~ used by Aristoxenus. Aristox. Harm. I, 3, 35 "πεὶ τὴν τῶν βαπτῶν καὶ ὕψους διαστάσιν" ("about the distance between the low and the high (in pitch)"). See also Harm. I, 13, 32; 14, 9, 18, 30 etc.

(*) from diá, in, and στάσις = ^{to set} ~~set~~, ^{to} ~~am~~ place;
~~στάσις~~

DIASTEMA (ΔΙΑΣΤΗΜΑ, διάστημα).

see Graves intervals

— Διάστημα (from ^{diastema} diastema = to be distant, far from) was called the distance between two notes (interval) of different pitch;

Clem. Isag. (ed. Jan p 179; ed. Meib. p. 1) " And

"An interval is what is bound by two notes differing as to height and depth."

interval is the content between two notes different in pitch ^(height and in depth) "ὀψιῦται καὶ βαρυῦται" in ~~and in~~ ^{height and in depth} ~~and in~~ ^{depth}

Plut. de Animas proce in Timaco, ch. 17

"ἕστ' ἑστὶ γὰρ διάστημα ἐκ τῆς ὑψηλότητος καὶ ἐκ τῆς βαρυότητος ἢ ὀψιότητος ἢ βαρυότητος ἐστὶν ἡ διαστήματα"

Brach. Isag. (ed. Jan p 292; ed. Meib. p. 2) "The difference between two notes different in ^{height} ~~and~~ ^{depth} ~~and in~~ ^{height} ~~and in~~ ^{depth} ~~and in~~ ^{depth} ~~and in~~ ^{depth} ~~and in~~ ^{depth}"

Anonymous (Vincent: Notices, p 234) explain, as follows: "And" interval (diastema) is the size of voice (sound) contained between two notes". In Kell. (p 22, p. 30): "Interval is what is contained different in pitch of which one is higher and the other lower". There were various differences between the intervals:

between two notes ("Διάστημα δ' ἕστ' ἑστὶ ἐκ τῆς ὑψηλότητος καὶ ἐκ τῆς βαρυότητος ἢ ὀψιότητος ἢ βαρυότητος ἐστὶν ἡ διαστήματα")

1) as to the size; 2) as to the ^{between symphona (σὺμφωνά *) and diaphona (διάφωνα *)} genus; 3) as to concord or discord; 4) as ^{simple} between the compound and (non-compound)

XXX

9. Histo

5) between the reta (ρητά *) and the aloga (ἀλόγα) ^{irrational}

(Clem. Isag. ed. Jan p 187, 3-6; Keller. Anon. p 71 ^{p 58} etc.)
Aristox. Harm. I 16, 22-30.

Διαστηματική κίνησις = motion by intervals;
opposite of συνεχὴς κίνησις = continuous ~~motion~~
(stepwise) motion.

Aristox. ^{Harm.} I 8, 18-19 " δύο γίνεσθαι ἴσθαι τὸ βῆμα
κινήσεως, ἢ τῆς συνεχῆς καὶ ἢ διαστηματικῆς"
("Two are the species of motion, the continuous
and that by intervals").

The intervals ^{were} ~~are~~ called ἄρτια (even)
and περιττά (odd) in relation with the
number of dieseis they contained; e.g. the
semi-tone and the tone are even as they
contain two and four dieseis ($\frac{1}{4}$ tone) res-
pectively. The interval between the
Parhypate and Lichanos in the Soft
Diatonon
~~τὸ βῆμα~~ is odd (περιττὸν) as it
contains three dieseis (see Diatonon*)

by Kirchoff
Ptol. Harmon.

διαστηματική κίνησις; melodic motion by leaps; see
under Synches. ~~καταξίσις~~ ^{καταξίσις} μετὰ ξύψιν. Aristox. ^{called} ~~considered~~ 7, 8, 25; Clem. 130g.
§ 2.

(XXX)

Nicomachus (Harm. Ench. ch. 12, C. G. p. 261; Meib. p. 24),
uses the term "μεταξύτης" (^{metaxytis} m. pr. ^{fem. n.} metaxitis) = "which is
in between"; Διάστημα δ' ἐστὶ δύοῖν φθόγγων μετα-
ξύτης ("Interval is ^{that} which is between two sounds").

✓ DIASTOLE (ΔΙΑΣΤΟΛΗ, διαστολή)

— Διαστολή was called a term signifying the clear ^{and distinct} ~~performance~~ enunciation of the successive notes in a song or an instrumental piece.

Also the rest, pause ^{interruption} of an indefinite duration. It was marked by a double-bar-line with two dots on the right ||: Man. Bryen. Harm. ~~Part~~ ^{Section} III p. 480 (ed. Wallis) "And the diastole' (the rest) is found in both the ode (singing) and the instrumental playing; resting and separating of those preceding to the following".

The diastole' was the twelfth and last of the schemata of melos explained by Man. Bryen. (p. 479-480).

Sergius (p. 1836, in A.J.H. Vincenti: Notices p. 221) "Diastole' est nota contraria hyphen" = ^{The} diastole is a sign contrary to hyphen.*

§ Διαστολή (diastole) was also called the rest (silence) of an indefinite duration. It was marked as a double-bar-line with two dots on the right ||:

✓
DIA TESSARON (ΔΙΑ ΤΕΣΣΑΡΩΝ, dia
τεσσαρων)

- Dia tessaron (dia, through, tessaron, four);
so was called the interval of the 4th. It
was also called "syllable" * (συλλαβή & τάνισμα)

~~from συλλαβή = I take together, I tie together~~
~~Nicom. (ed. Meib. p. 17) "and the word (phrase)~~
~~of Philolaus, saying~~
of Philolaus, is as follows: "The size of the
harmonia (ἁρμονία *) is equal to a syllable
(a 4th) and a 5th (διόξεια) because from
the hypate^(e) to mese (a) there is a syllable (a
4th) ... the syllable contains an epitritem (4:3)
interval etc."
"ἡμιάτεσσαρον was called the higher fourth
and ἡμιόξεια the lower fourth."

Arist. Quint. (ed. Meib. p. 17) "ἡμιάτεσσαρον ἡμιοξεία
ἡμιοξεία τὴν τεσσαρὰν ἁρμονίαν ἡμιοξείαν ἡμιοξείαν
ἡμιοξείαν ἡμιοξείαν ἡμιοξείαν ἡμιοξείαν ἡμιοξείαν
("by the ancients the interval of the fourth was
called syllable; and the fifth dioxeia, and
the diapason harmonia")

by, I m
Nicom. (ed. Meib. p. 17) "The size of the har-
monia contains the syllable and the

the dioxeia The di^{oxeia} (5th) is greater than the syllabi (4th) by a tone, the syllabi contains an interval epi-triton ($\frac{4}{3}$) and the di^{oxeia} hemiolion (3:2) and the diapason the double^s

✓
DIATOME (ΔΙΑΤΟΜΗ, διατομή)

- διατομή (diatomi); hole, perforation; also finger-hole of syrinx or aulos. See under trema (τεῖμα).

DIATONON GENUS (ΔΙΑΤΟΝΟΝ ΓΕΝΟΣ, διατόνον γένος)

— Διατόνον γένος, or διατονικόν γένος. So it was called the genus* in which use was made of tones and semitones. (XX)

^{The word}
(XX) Διατόνον (from διατείνω: to stretch. Also to distend. It means the tense [also distent], also to stretch)

Nicom. Harm. Emb. (Met. Meib. p. 25) "It is called diatonic because alone out of all the other genera proceeds by tones" (i.e. διατονικόν)

Beller. Anon. p. 25, p. 30 "in the intervals, if the melody proceeds by semitone and tone, it creates the so-called diatonic (διατόνον) genus" (i.e. ἡ μὲν μετὰ ἡμιστόνῳ καὶ τόνῳ ἀποκρίθῃ γένος [ἡ μὲν μετὰ τῷ διατόνῳ γένει])

"Diatonic is called a melody which ^{uses} the diatonic genus (Clem. Trag. ed. p. 189; ed. Meib. p. 9 "Διατονικόν [γένος] μὲν οὖν ἔστι τὸ τῇ διατονικῇ διαστολῇ χεῖμεν" = "Diatonic [melos] then is that which ^{makes use of} uses the diatonic division")

There were two varieties, kinds or divisions of the diatonic, the μαλακόν (soft, mild) and the σικτόνον (tense, high or sharp).

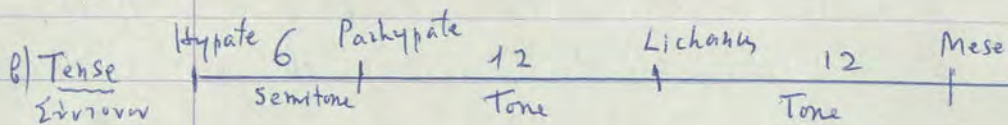
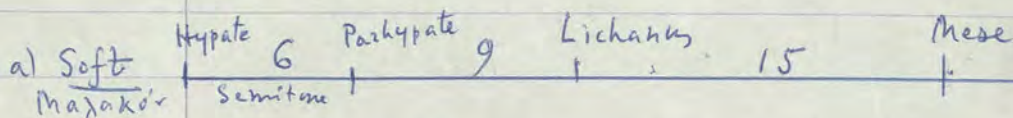
a) The Soft is that in which the order ^{and species} of intervals (from lower to higher) are as follows:

- Hypate - Parhypate - Lichanos - Mese
- Semitone - three dieses ($\frac{3}{4}$ or $\frac{9}{12}$ of tone -
- five dieses ($\frac{5}{4}$ or $\frac{15}{12}$ of tone)

and b) the Tense is that in which the intervals are : semitone, tone, tone. See Aristox. Harm. Elem. II, 51, 25-31; Clem. Isag. ed. Jan p 192, Met. p 11).

The Anonymus (Keller. ^{§ 54,} p 59 ⁶¹) defines the intervals of the Soft as semitone, nine twelfths ($\frac{9}{12}$) (and consequently $\frac{15}{12}$ for the remainder).

Both the intervals 2-3 and 3-4 of the Soft should be considered as simple intervals (not compound) in the sense that between each two & no other note intervenes (see under Εἰς ἑξά-ζώνδρα * διωζήματα).



The diatonic genus was the oldest of the ^{three} genera and was considered ^{as} the simpler, more natural (see Γένος * Genus), as also the ^{more masculine and austerer} (Anon. § 29) Arist. Quint. besides explaining that the diatonon is so called because of the ^{surplus} use of tones (πλεονέξον τοῖς τόνοις), supports that "the voice in it is more tensely forcefully distended" (ἐπιπλήξον ἢ γὰρ κατ' αὐτὸ διά-τείνται).

Διατόνον
Ἐπίτονον
Πλεονέξον

DIAULION (ΔΙΑΥΛΙΟΝ, διαύλιον)

- διαύλιον (diávlion) and διαύλειον; an interlude for solo aulos played ~~in~~ between two ^{parts} sections of the chorus; during a pause of the chorus.
See diapsalma.

DIAULIA (ΔΙΑΥΛΙΑ, διαυλία)

- διαυλία (diavlíá); an aulos duet.

DIAULOI (ΔΙΑΥΛΟΙ, διαυλοι)

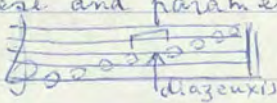
- διαυλοι (diávlói) = double aulos, or διδυμοι αὔλοι (didymi aulói); twin auloi. Also called δικάχαμος (double pipe).
See under aulos; also dizygói auloi.

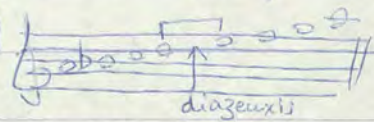
✓ DIAZEUXIS (ΔΙΑΖΕΥΞΙΣ, διάζευξις)

Διάζευξις (mod. pronunc. diazeuxis; from διά, apart, dis-, and ζεύξις = junction) was a term to designate the disjunction of two tetrachords, i.e. when a whole tone separated the end of a tetrachord and the beginning of the next one
 e.g. $\overbrace{E-D-C-B} \text{---} \overbrace{A-G-F-E}$
 disjunction

Boeth. (C. v. Jan p 311) "Disjunction is when a tone is found between two tetrachords"

Boethius writes that the disjunctions are two:

a) between the tetrachord of meson and that of the ~~synemmenon~~ diezeugmenon (i.e. between the mese and paramese, a-b ♯; $\overbrace{e-f-g-a} \times \overbrace{b-c-d-e}$)

 tet. of meson tet. diezeugm.

b) between the tetrachord of synemmenon and that of the hyperbolaiou (i.e. between d-e; $\overbrace{a-b-b-c-d} \times \overbrace{e-f-g-a}$)

 tet. synemm. tet. hyperb. diazeuxis

See also: ὑπὸ διάζευξις (Hypodiazeuxis), παραδιάζευξις (Paradiazeuxis) and ὑπερδιάζευξις (Hyperdiazeuxis).

Diadymus

DIESIS (ΔΙΕΣΙΣ, δ'ίσσις)

from the verb διίναμι =
to pass through, to
throw something through,
to allow something to pass
through, to dissolve, etc.
to release etc. in
general use it signified
the passing through
the release, etc.
passage by which
that

(und. promin. diesis) ⊗ In music it
was a term so met with various
meanings. By most theoreticians it signified
the $\frac{1}{4}$ of the tone (called δ'ίσσις τετραοκτάκιπλος).
Them.

Bacchius (ag. ed. Janp 293) "diesis is ^{the minimum} that
our nature can [επιτήρησις] raise or lower", and
the double of diesis is a semitone".

⊗
δ'ίσσις
ἐναρμόνιος

Nicom. Harm. (ed. Heib p 26) calls "enharmonic
diesis" the half of the semitone ("δ'ίσσις ἑναρ-
μόνιος ἡμίον") and simply "diesis".

⊗
Aristox. (Archai-
metr. p 14) "δ'ίσσις
is the smallest
interval that the
voice can take
with assurance and the
ear evaluate easily"
Gen I 277

Them of Smyrna (ch. 12 p 87) "diesis according to
those around Aristoxenus, is the $\frac{1}{4}$ of tone,
while the Pythagoreans called diesis the semi-
tone". ⊗ M. Psello (p-22) "The minimum of the
intervals is the diesis, and after that, the se-
mitone, which is the double of the diesis".

⊗
424 interval
smaller than the
semitone 02

- By many writers, diesis was called $\frac{1}{4}$ generally
the minimum of the intervals. Arist. Quint.
(ed. Heib. p 14) "diesis was called the smallest
interval of the voice"

Arum. Manuel de l'Art musical (Vincent. Notice, p 235-6
"And the minimum interval which can be conceived

is diesis, about a quarter-tone, but in numbers, in ^{the} value of $\frac{33}{32}$; and it is an interval extremely difficult ($\chi\alpha\delta\alpha\omega\tau\alpha\omega$) to be sung and not by every body ^{by anybody}.

According to Lidymus' evaluation it would be something between $\frac{32}{31}$ and $\frac{31}{30}$.

Gaudent. ^{iso: 55, Cr. p. 32;} Harm. (ed. Mert. p. 5) distinguishes a diesis enharmonica ($\delta\iota\epsilon\sigma\iota\varsigma \epsilon\nu\alpha\rho\mu\omicron\nu\iota\omicron\varsigma$), as Nicomachus, and others, which is the enharmonic genus is equal to $\frac{1}{4}$ of the tone; and a diesis chromatice ~~elastica~~ ^{diesis} ($\delta\iota\epsilon\sigma\iota\varsigma \chi\rho\omicron\mu\alpha\tau\iota\kappa\eta$) ^{xi674} = minimal ^(least) chromatic diesis in the chromatic genus and which is equal to $\frac{1}{3}$ of the tone ($\delta\iota\epsilon\sigma\iota\varsigma \tau\rho\iota\tau\eta\mu\omicron\rho\iota\omicron\varsigma$, diesis tritemoria*)

Clem. Isag. (ed. Jan p. 192; ed. Mert. p. 11) "It is supposed that the tone is divided into twelve minima molecules, ^{each of} which is called the twelfth ($\frac{1}{12}$) ...

the semitone is six twelfths, and the diesis, the so-called tetartemoria (i.e. the one-fourth of the tone) ^{has} is three twelfths, and the tritemoria diesis (one-third of the tone) has four twelfths".

antekritik

Mert. Cap. (p. 179) mentions also the diesis hemiolia ($\delta\iota\epsilon\sigma\iota\varsigma \eta\mu\iota\omicron\lambda\iota\omicron\varsigma$) which is equal to $\frac{1}{4}$ of tone plus half of it ($\frac{1}{8}$); so the hemolia diesis would be $\frac{4\frac{1}{2}}{12}$ or $\frac{9}{24}$ of the tone.

~~Dioctes~~ Dionysius Dionysodorus Dionysodotus

DIOXEIA (ΔΙΟΞΕΙΑ, διοξεια)

— Διοξεια (mod. pron. dióxia) ~~αε ε δ ς ζ ε ι α~~ was called by the Pythagoreans, the interval of the fifth. It was also called διοξειαν (= through high ~~strings~~ [strings]). The interval of the fifth was generally known as ~~the~~ dia-pente* (δια-πεντε, through five)

✓ DIORISMENOI (ΔΙΟΡΙΣΜΕΝΟΙ, διωρισμένοι)

— διωρισμένοι (mod. pron. diorisméni) ^(in pluz.) φ θ γ γ ο ι [;] not consecutive notes. The contrary of συνεχεις = consecutive. Porphyrus (Comment. ; Wall. III p. 285), commenting on Ptolemaeus' isotonoi* and anisotonoi sounds, defines that of the ~~discontinuous~~ anisotonoi (= sounds having different pitch) others are consecutive (συνεχεις) and others are "non consecutive", discontinuous (διωρισμένοι).

✓ ΔΙΠΛΟΥΝ (ΔΙΠΛΟΥΝ, διπλοῦν)

— Διπλοῦν (mod. pronunc. diploῦn) σύστημα; a double system. In juxtaposition to the simple system (~~ἁπλοῦν~~ ^{ἁπλοῦν*}, ἁπλοῦν) the "double system" would be considered as "modulating system".

According to Cleonides (Isag. C.) at p. 201, ch. 11; Met. 18, 20 double systems were those which were tuned to two Meses ("διπλᾶ [συστήματα] τὰ πρὸς δύο [μέσας ἡρμοσμένα]").

Aristoxenus (Harm. II, 40, 20) uses the term μεταβολῆς ("μεταβολὴν ἔχον") for the system which is not simple.

See under Haploun and System

DIPODIA (ΔΙΠΟΔΙΑ, δίποδια)

Δίποδια also δίποδισμός (dipodismós) = two-step;
- Δίποδια a kind of a Laconic dancing (danced by Lacedaemon). Pollux IV, 102 "καὶ δίποδια δέ, ὄψιμα Λακωνικόν" ("and dipodia^(two-step) is a Laconic dancing").
Hes. "dipodia" a kind of dancing; others call it dipodismos ("δίποδια· εἶδος ὀψιμῶν, οἱ δὲ δίποδισμός"). See Athen. XIV, 630A (ch. 27, 33).

The verb "δίποδιαζέειν" (dipodiazéin) is also met with ^{the} meaning to dance the (dipodia) ^{two-step dance}.

b) Δίποδια in a general sense signified the union of two ^{metrical} feet (ἰσομετρικόν); also the fact of having two feet^a.

DISEMOS (ΔΙΣΗΜΟΣ, δίσημος)

Δίσημος (m. pr. δίσημος); ~~having two~~ ^{double}
δ. χρόνος = double time (Aristox. Rhyth. II, 10).
See under chronos (χρόνος).
α) the time which contains twice the first one.

✓ ΔΙΣΤΙΧΙΑ (ΔΙΣΤΙΧΙΑ, distichia)

→ ΔΙΣΤΙΧΙΑ (m.-pl. distichia); the ensemble of two ^{poetic} verses (βίχος = verse).
Also ~~to~~ διστίχον (distichon)

DITHYRAMBOS (ΔΙΘΥΡΑΜΒΟΣ, didyrambos)

- Διδυράμβος, a lyric song of ^{an} enthusiastic character sung in honour of Dionysus

The word didyrambos appears for the first time in a fragment of Archilochus (Athen. XIV, 628F, 624) καὶ ἔβριζαν κτίζον οἶδα διδυράμβων, οἶνον ἔρυκταυρώδων ἔπειρα and Epicharmus (in Philoctetes) « οἶκ' ἔβρι διδυράμβος, ὄκκ' ἰδμε πίνω »

The verb διδυράμβω (dithyrambō) = I sing the dithyrambos. Athen. XIV, 628A

(X) The ancients while pouring libations do not always sing dithyrambos

At the beginning the dithyrambos was improvised during the spring ceremonies of Dionysus in Attica, Sicyon, Corinth, and ^{Corinth} ~~Corinth~~ ^{Corinth} et. Arion* was the first to regulate the dithyrambos in strophes and antistrophes, choruses, and solos (of koryphaeoi). Herod. 1, 23 "Arion the Methymnean was the first from the men we know who made the dithyrambos and taught it in Corinth". Pindar also says that the dithyrambos was invented in Corinth, and Aristotelis that Arion was the first to introduce the cyclic chorus. (Proclus, Chrest. XII 7)

The etymology of the word is not known. Proclus (in Chrest. XII) suggests that the dithyrambos, sung in honour of Dionysus, takes its name from the dithyrambos ^{Dionysus}; this epithet ^{was given to} of Dionysus as he was twice born, ^{(dis, di (ca, boim))} once from Semele and the second time from the thigh of Zeus.

The poet of dithyramboi was called
διθύραμβος (dithyrambos) *
The poetic kind of dithyrambos was
called "διθύραμβος εἶδος" (dithyrambic)
"διθύραμβος ποιησις".

(* and διθύραμβοποιητικὴ (dithyrambopoietike)
the art of composing dithyramboi.

DITONON (ΔΙΤΟΝΟΝ, δίτονον)

- Δίτονον (π. mod. pron. dítonon) ^{διάστημα [interval]} an interval consisting of two tones.

Also δίτονος (i); ^{Ἀριστοτ.} Harm. I, 23, 4^η ὅτι δ' ἔστι τις μελοποιία δίτονον λιχάρων δευτέρῃ -- "that there is a kind of composition [melopoieía*] which demands a Richardus at a distance of two tones from the mese"; transl. by H. S. Marvan, p. 181).
See Enharmonic Genus.

✓ ΔΙΖΥΓΟΙ ΑΥΛΟΙ

(ΔΙΖΥΓΟΙ ΑΥΛΟΙ, διζυγοὶ αὐλοὶ)

(med. pron. dizigoi or diziyes)

— Διζυγοὶ αὐλοὶ, or διζυγοὶ αὐλοὶ were called the double pipes. (auloi)

(Nonn. Dionys. ch. XIII v. 17, ch. XL ch. 227)

The word "διζυγῶν" (dizyx) in sing. meant that yoked together with another, hence ~~the~~ double.

Nonnus: Dionysiaca, book VIII, 17 "εἰ κτύπον ἀπτοίβοιτος φαίετο διζυγος αὐλῶν" ("If the mountain-rangling tones of the double pipe"; transl. W.H.D. Rouse, vol. I, p. 273)

And in book XL, verses 237-8 "καὶ κλάου Βερεκύντιος δὴν αὐλοῦ διζυγῶν αὐλοῦ φερούων ἐμυκνῶσαντο Νίβη γόων" ("The double Berecynthian pipes in the mouth of Cleochas drowned a gruesome Libyan lament"; transl. by W.H.D. Rouse, vol. III, p. 171).

See diauloi and aulos.

✓ DOCHMIOS (ΔΟΧΜΙΟΣ, dóxmiós)

— Dóxmiós (mod. pron. dóchmiós) was called in ^{ancient} prosody a pentasyllabic foot ^{principally} of this kind: $v - \overset{\prime}{v} -$

Beech. 12ag. (C. Jan p. 314, 315 and 316)

(“πυθμῖς δόχμιος”) considers the dóchmiós rhythm as a compound one composed “of ~~an~~ iambus and anapaestus and paeon”

✓ DODECATEMORION (ΔΩΔΕΚΑΤΗΜΟΡΙΟΝ,
δωδεκατημόριον)

— Δωδεκατημόριον (mod. pronunc. dodecatimóriion); one twelfth of the tone. It was a theoretical interval. Cleomedes in his Isag. (Cfah p. 192; Meib. p. 11) says « ὑποτίθεται γὰρ ὁ τόνος εἰς δώδεκα ἵνα ἑλάχιστε μόρια διασπέρσῃ, ὧν ἕκαστον δωδεκατημόριον ^{τίτου} καλεῖται » ("It is supposed that the tone is divided into twelve minima molecules each one of which is called the twelfth"; see the full text under "diesis" *).

The dodecatemóriion is the difference between the quarter-tone of the enharmonic genus and the third of tone of the Soft chromatic genus. See under Malakós (Soft).

The dodecatemóriion is unsingable, ἀμελωδῆτον; see under "amelodeton".

DONAX (ΔΟΝΑΞ, δόναξ)

- Δόναξ was a kind of very ^{slender} ~~thin~~ cane. Small pieces of donax were used inside the (tortoise-shell) sound-box of the lyra to support the membrane (see under λύρα).

It was called dónax hypolyrios (hypo=under, and lyra).

Pollux IV, 62 "καὶ δόνακα δὲ τινα ὑποχόριον οἱ κωμικοὶ ὑνίμαζον, ἢ πάλαι ἀπὸ κέρας ὑποτίθεισαν τὰς χόρας" ^{comedians} ~~comedians~~ "and the ~~comedians~~ called a donax hypolyrios, as it was placed under the ^{long ago} lyra, instead of horns". Hes. I, 1021 "δόνακα ὑποχόριον, πάλαι γὰρ τὰς χόρας κάραμον ἀπὸ κέρας ἐπέτιθεν" ("donax hypolyrios, as they placed ^{long ago} under the lyra's cane instead of horn").

2) Dónax was also called a shepherd aulos, a syrinx
Himerios: Speeches (λόγοι) 15, 674 "αἰγῶν ἀπαχῶν ἢ δόναξι"
("sounding playing on aulos or on donakes").

Athen. III, 90D "οἱ δὲ σωζῆτες ---- πρὸς τινας δὲ αἰγῶν καὶ δόνακες" ("and the pipes -- by some called aulos and donakes").

Hes. I, 1021 "δονάκων κάραμον ἢ αἰγῶν" ("of donakes i.e. of cane, or aulos")

Dorian

DORIOS HARMONIA

(Δοριος ἁρμονία, δῶριος ἁρμονία)

Δῶριος^{ἡ δωριότης} ἁρμονία (Dorian^{ἡ δωριότης} Harmonia) was generally accepted as the octachord (διδ' ἑτασῶν); ~~frama~~
e-f-g-a-b-c-d-e (Diatonic genus).

Barth. Isag. (ed. Jan p. 309, ed. Mett. p. 19): ἡ τετάρτη

[εἶδος διδ' ἑτασῶν] οἷον εἰ δὲ δ' ἑτασῶν μίσην καὶ ἑβδόμη [διεzeugμένη], ἑκαδέσθη δὲ δῶριον ("Fourth [species of

diapason, octachord] is from Hypate Meson to Nete [diezeugmenēn], and was called Dorian"). Clem. Isag. (Jan p. 1978, Mett. p. 15)

ἡ τετάρτη εἶδος διδ' ἑτασῶν μίσην ἐπιπένην διεzeugμένην, ἑκαδέσθη δὲ δῶριον ("Fourth [species of diapason, octachord] is from Hypate Meson to Nete Diezeugmenēn, and was called Dorian").

This ἁρμονία or διδ' ἑτασῶν (octachord scale) is ^{accepted} described also by other 'Harmonists', Theorist^{ai} and writers as the Dorian.

XIV, 1887 ^{4. an.} 16. 7. 73

The Dorian Harmonia was considered^{as} the pre-eminently Greek Harmonia. Plato (in Laches p. ^{218B} ~~388~~ ~~eth 14~~) says that a true musician is that who has regulated his life in words and deeds according to the Dorian Harmonia (not the Ionian, ^{according to} nor the Phrygian or the Lydian) "but according to the Dorian Harmonia which is the only Greek Harmonia" ("... δῶριον, ἀγῆ ἄκ' ἰαστι, οἷον ἑτασῶν δὲ εἰ δὲ δωριον, οἷον ἑτασῶν, ἀγῆ ἄκ' ἰαστι [δῶριον] μίσην ἐπιπένην ἑτασῶν ἁρμονία").

This Harmonia (or Mode, Τέτρα*) was appropriate to masculine ethos (ἦθος*), as Quint. says (Cithist. Quint. ed. Mest. p 96 "Καὶ τὰς τείνων τοῖσιν ἰσχυρὰ δῦπτος βαρύτερος, καὶ ἄπειρα πλείων ἦθος").

Heraclides the Ponticus (Athens. XIV, 64D, ch. 19, 16-19) writes in his ^{third} book on Music that "the Dorian Harmonia reveals the masculine and the majestic (ἦθος)" (ἰσχυρὰ δῦπτος ἄπειρα καὶ ἀρδύατος ἐμφαίνου καὶ τὴν μεγαλοπρεπείαν) also "the ^{sombre} ~~serious~~ and the ^{violent} powerful [ethos]" (ἰσχυρὰ καὶ σφοδρὰ).

Dracon

DYNAMIS (ΔΥΝΑΜΙΣ, δύναμις)

Δύναμις (= power, strength) signified ~~the~~ a special virtue of the notes; it meant the function which a note ^{fulfills} performs in relation to the other notes of the scale. It was a virtue quite different from the pitch of the note (sound) and was in some way corresponding to the tonal function of a note degree in a modern scale (e.g. the leading-note).

Clem. Isag. (ed. Jan p. 207; ed. Meib. p. 22)

"Δύναμις δ' ἐστὶν ἐξ ἑστέρας ἐξ ἑστέρας ἢ ἐξ ἑστέρας ἐξ ἑστέρας, δὲ ἡστέρας ἢ ἐξ ἑστέρας ἐξ ἑστέρας" ("Dynamis is a function of a note in a system; or dynamis is a function of note by which we know (conceive) each of the sounds").

Aristox. Harm. II, 33, 8-9 "τῆ μὲν γὰρ ἀκοῇ κρινόμεν καὶ τῶν διαστημάτων μεγέθη, τῆ δ' ἀκοῆς ^{διερωτῶμεν} τῶν [ἐξ ἑστέρας] δυνάμεις" ("By the hearing we judge the magnitudes of the intervals, while by the intellect ~~the~~ we contemplate the functions of the notes").

Ptolemaeus distinguished the "κατὰ δὲσιν" (in respect of function) to the "κατὰ θέσιν" (in respect of position) with regards to the denominations of the notes; see under Τόνος (τόνος).

? ✓ DYSAULIA (ΔΥΣΑΥΛΙΑ, dysaulia)

- dysaulia (m.pr. dysaulia) ^{Liddell} ἡ δύσουλια
δυσέρως ἀκρότης ἢ δύσουλια (ἀδύνη).

✓ DYSECHES (ΔΥΣΗΧΗΣ, dysēchēs)

- dysēchēs (m.pr. dysichēs) and dysachēs (Dor. dial.);
sounding unpleasantly; or hardly sounding
(owing to thickness of hardly
(producing a sound)).

(a body [metal or stone] hardly producing a sound owing to ~~the~~ thickness,

Also Hes. "nablas: a kind of unpleasantly sounding musical instrument" (ἡ ράβλας· εἶδος ὀργάνου μακροῦ dysēchēs)

I. 444 ialemos (ἰάλεμος); a plaintive, mournful song; a dirge. Moeris (Attic Lex. ; p. 190) in ^{the} Attic dialect means 'the dirge, and the cold man'.

~~Moeris~~ Aristophanes (the grammarian, ²³⁷⁻¹⁸⁰ ~~3rd-2nd~~ c. B.C.; the surname 'Byzantios') in his Attic Lex. (Ἀττικαὶ Λέξεις) says that ialemos was sung at mournings (ap. Athen. XIV, 619B, ch. 10). The verb ialemizein (ἰαλέμιζεν) signified to lament, to bewail.

445 - iambike (ἰαμβική; m.p. iamviki'); a kind of dance, mentioned in Athen. (XIV, 629D, ch. 27) as one of the ^(less animated) more static, more varied and simpler dances.

446 - iambicon (ἰαμβικόν; m.p. iamvicon); the third section or part of the Pythian^(*) nomos (πυθικὸς νόμος), in which the fight between Apollo and the dragon is going on. During this part the aulos-soloist had to imitate the trumpet calls and the grinding of the dragon's teeth (the so-called 'odontismos', ὀδοντισμός). Pallus IV, 84 ('ἐν δὲ τῷ ἰαμβικῷ νόμῳ τὰ ἰαμβικὰ ἔργα καὶ τὰ ὀδοντισμῶν').

f) iambicon, as an adj., signified that which consisted of iamboes, e.g. ἰαμβικὸν μέτρον (iambic metre).

iambicon genus (ἰαμβικὸν γένος); that in which the arsis and thesis were to the relation of 1 to 2.

447- iambis (ἰαμβίς; m. pl. iamvís); see Pariambis.

448 iambus (ἴαμβος; m. pl. iamvos).

a) a satirical, witty song. The iammbuses (iamboi, ἴαμβοι) were improvised at a ceremony in honour of Demeter. It is said that this custom originated from Iambe (Ἰαμβή), a daughter of Pan and Echo (Ἠχώ) and a maid to Metaneira (Μετάνειρα), wife of the King of Eleusis, Keleos (Κελεός); Iambe entertained by her jokes Demeter during a visit of the goddess to Metaneira at Eleusis. According to another legend (Procl. Chrest. B, ap. R. Westphal Script. Metr. Gr., p. 242), ^{wh⁴} Demeter annoyed and in distress at her daughter's abduction came to Eleusis and sat on the so-called 'Agelastos stone' (Ἀγέλαστος, sullen), Iambe entertained her by jokes and led her to a cheerful disposition.

Semus of Delos in his book 'On Paeans' (ap. Athen. XIV, 622 B, ch. 16) says that iamboi (pl.) were called masked mimes, previously called 'autokabdaloi' ^(κα), and their songs as well (ἰαμβοὶ δὲ ἴαμβοι ἰσομετρῶν αὐτοὶ τε καὶ τὰ περιπατοῦντες).

The singer of iamboi was called iambistes (ἰαμβιστής). Iambizein (v. ἴ, ἰαμβίζειν) = to abuse, to scoff ('καὶ γὰρ τὸ ἰαμβίζειν κατὰ τὴν γῆρα δόξασθαι ἔλεγον'; R. Westphal op. cit., p. 242).

b) iambus was principally called the well-known metrical foot (v-) . Aristides (I, p. 38 Mb; R.P.W-1, p. 36) says that 'iambus was called from the verb iambizein, which means to abuse (to laugh at)'; because of the inequality of its parts.

iambicon metron (ἰαμβικὸν μέτρον; iambic metre); consisting of iamboi (cf. Aristides, p. 50 Mb; p. 45, R.P.W-1).

~~ἰαμβική ορχήστρα (ἰαμβοὶ καὶ δακτύλοι). He is mentioned
in the ~~same~~ ~~expression~~ among the~~

- c) iamboi and dactyloi (ἰαμβοὶ καὶ δακτύλοι); according to Strabo the fourth part of a kitharisterios Pythian nomos; that was the section of the Pythian nomos containing the triumphant hymn on God's victory.

- 449 - iambyke (ἰαμβική; m. pr. iamvi'ki); a stringed instrument of a triangular form. It seems that its name came from 'iamboi', as some sources say that they accompanied these ~~triumphant~~ songs. Phillis of Belos in the second book 'On music' (ap. Athen. XIX, 630B, ch. 38) says that iambykaí were called those instruments to which they sang the iamboi' ('ἐν οἷς γὰρ τοῖς ἰαμβοῖς ᾄδον ἰαμβικάς ἐκείνων'); also Hesychius, 'musical instruments to which they sang the iamboi'. Pollux simply mentions ~~its~~ ^{the} name of the instrument among the stringed ('κρονοίωνα').
See sambyke.

450 Ibycus (Ἰβύκος; m. pr. Ἰβικός); 6th cent. B.C. lyric poet and musician, born in Regium (Ρηγίον) in S. Italy (hence his surname Reginos, Ρηγίνος). He lived a wanderer's life. Suidas relates that he went to Samos and ~~passed~~ passed some time at the court of Polycrates (532-523 B.C.). As a musician Ibycus was accredited with the invention of the sambuke⁺ (cf Suidas; Neanthes the historian, ap. Athen. IV, 175E, ch. 77). He composed choral Epinikia and Ennomia.

The legend about his death is known from Suidas and other sources; Ibycus was killed by brigands near Corinth, but at the moment of the murder he invoked the evidence (or the ~~revenge~~ revenge) of the cranes flying over the place. Some time after one of the ~~brigands~~ brigands walking in Corinth noticed cranes above, and cried out 'here are the avengers of Ibycus'; this led to the discovery of the murder and the punishment of the murderers.

See Brugk PLG, III, pp. 997-1010.

451 ~~idonthi~~ idonthi, pl. (ἰδοῦθαι; m. pr. idonthi); a kind of aulos. The word is met only in Pollux (IV, 77) who simply writes 'a kind of aulos' (αἰλῶν εἶδος) without giving any other detail.

452 igdis (ἰγδῖς); a kind of ludicrous (or humorous) dance in which the dancers used to beat continuously on the ground imitating the pounding with a pestle. The word 'igdis' meant a mortar for pounding. It is mentioned in Athen. (XIV, 629F, ch. 27) among other ludicrous dances.

Antiphanes, the comic, mentions it too in his 'Koroplasthos' (ap. Th. Kock Comic. Attic. Fr., vol. II, p. 62; Fr. 127) 'γυναῖς γὰρ αὐλῶν ἰγδῖσι ὀρχηθεῖσιν πάλιν τὴν ἰγδῖν' ('Woman, you came [to dance] to aulos; you will again dance the igdis'). And further 'τὴν θύειαν [θύειαν] ἀγροεῖς; τοῦτ' ἔστιν ἰγδῖς' ('don't you know the mortar? that is the igdis'). Cf Pollux X, 103.

The word 'igdisma' (ἰγδισμα = the pounding with a pestle) is also met ^{for} ~~with~~ the same dance. Etym. M. (p. 464, 51): 'igdisma, a kind of dance ⁱⁿ ~~at~~ which they were bending likewise ^{at} the mortar' ('ἰγδισμα · εἶδος ὀρχησῶν ἐν ἡ ἰγδῖσιν ἡμερῶν τῆς θούειας').

453 iobacchus (iobakkhos; m. p. iō'vacchos); a song to Bacchus beginning with the words 'Iū Bakkh' ('Oh! Bacchus'). In plural 'iobacchoi' (iobakkhoi) was a group in Athens whose main purpose was the worshipping of Dionysus, with drinking and singing. ~~The~~ ^{The temple} ~~temple~~ of worship was called Baccheion (Bak-xeion). Their songs were also called 'iobacchoi'.

iobakcheia (iobaccheia) was a celebration held in Attica in honour of iobacchus Dionysus.

Procl. Chrest., 16 " Ἡδερο δὲ iobakkhos ἐν φορταῖς καὶ θυσίαις Διονυσίου, βιβαστικῆτος πολλῶν ἔργων ἀμαρτι ('The iobacchus was sung ~~in~~ at celebrations and sacrifices of Dionysus, with much drinking and screaming').

454 - iobas (iobas; m. p. iō'vas); a reed-made aulos in use by Cretans. Hes. 'iobas, κήλαρος κατὰ Κρητίων' ('iobas, a reed-aulos used by Cretans').

455 - Ion of Chios (Ἴων ἐ Χίους); ^{b.} c. 490-480 B.C.; d. c. 422 B.C. Lyric poet, author and composer. He composed elegies, hymns, dithyrambs and love-songs.

Cleomedes in the Hagege (C. v. J. p. rh. 12, p. 202; Eucl. p. 19 Mb) says that Ion used the 11-stringed lyra

Cf FHG, II p. 44; Bergk PLG, II pp. 577-582, and Anth. Lyr. pp. 125-126.

456 Ionios, harmonia, usually iasti or ias (ἰώνιος, ἰωνία, or iastí, or ias, fem.; m.p. ἰώνιος, iasti, ias); so called by many writers before Aristoxenus the octave series (diapason, octachord); g - g. In diatonic genus: $g - \underset{1}{a} - \underset{1}{b} - \underset{\frac{1}{2}}{c} - \underset{1}{d} - \underset{1}{e} - \underset{\frac{1}{2}}{f} - \underset{1}{g}$.

Plato called it the 'Chalaza Iasti' (χαλαρά ἰαστί; slack Ionian). Cf Harmonia.

The Ionian was so called after one of the Greek tribes, the Ionians (ἰώνες), and, according to Herod. Pont. (ap. Athen. XIV, 624 C-D, ch. 19), was one of the three Greek harmonias (the other two being the Dorian and the Aeolian).

The Ionian was later replaced by the Hypophrygian^(*).

b) Ionios or Iastios, tonos (ἰώνιος, or iastios, τόνος); the 9th tonos in the series of the 15 tonoi of the neo-Aristoxenian system. Cf Tonos.

457 Ionikon (ἰωνικόν); a kind of dance in honour of Diana in Sicily. Cf Pollux (IV, 103) 'the Sicilians (Sikeliotai) above all danced the Ionikon (Ionian dance) in honour of Diana' (τὸ δὲ ἰωνικὸν Ἀρτέμιδι ὑπεκίοντο Σικελιώται πάντοτε).

Ionikon metron (ἰωνικὸν μέτρον; Ionian metre); a metre consisting of Ionic feet (Aristides p. 50 Mb; p. 45 R.P.W-I). The Ionic foot consisted of four syllables (either two long and two short, Ionic a major, ἰωνικός ἀπὸ μείζονος; or two short and two long, Ionic a minor, ἰωνικός ἀπὸ ἐλάττωνος).

458 ioulos (ἰούλος); a hymn to Demeter

According to Semus of Selos (ap. Athen. ~~XIV~~ XIV, 618d-1 ch. 10) iouloi (pl.) and ouloi (οὔλοι) were called the sheafs or bundles of barley, and the products as well; also 'iouloi' and 'ouloi' were called the hymns to Demeter, who was surnamed Iouló(-louxi). Other names for the same hymn were 'demetroulos' (Δημητρούλος) and 'kallioulos' (καλλιούλος; καλός, ἰούλος).

b) ioulos was by some people called the song of wool-spinners or wool-carders. Cf Tryphon (ap. Athen. 618D, ch. 10)

459 - isochordos (ἰσούχορος); having strings of equal length or of equal number.

460 - Ismenias (Ἰσμενίας; m. pr. Isminias); 4th cent. B.C. aulete of repute and composer. He lived during the reign of Philip of Macedonia (359-336 BC), the father of Alexander the Great, and became known as a virtuose of the aulos. Diogenes Laertius refers to Ismenias (Book VII, ch. 1, § 125) in the following praising words: 'The wise man does all things well just as we say that Ismenias plays well all the melodies (the aulemata) on the aulos' (Ἐπιτάμια τ' εὖ ποιῆτι τὸν

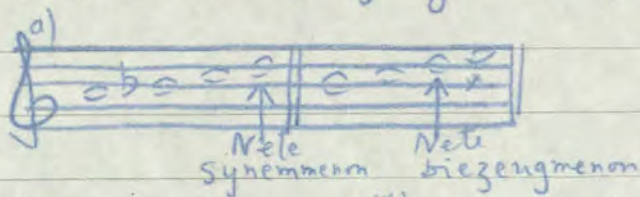
6060ν, ὡς καὶ πάντα, ἄλλιν, αἰδήματα τῷ αἰδεῖν
 τὴν Ἰσμενίαν").

Ismenias was taken ^{prisoner} ~~cecelave~~ by the King of the
 Scyths, Anteus (Arzias). Plutarch (in 'Reg. et
 Imp. Apophthegmata', 'Βασιλείων Ἀποφθίγματα καὶ Στρα-
 τηγῶν' 174E-F, §3) relates the following charming
 anecdote: 'When Anteus took as prisoner the ex-
 cellent aulete Ismenias, he ordered him to play;
 and while the others were admiring, he swore
 that it is more pleasant for him to listen to
 a horse neighing' ('Ἰσμενίαν δὲ τὴν ἀρίστην αἰ-
 δητὴν λαβὴν (ὁ Ἀντίαι) αἰχμάλωτον ἐκείλευσεν αἰ-
 λῆσαι. θαυμαζόντων δὲ τῶν ἄλλων, αἰτεῖς ἕκαστον
 ἡδίων ἀνοῦντι τῷ ἵππῳ χρηματίζοντος').
 (cf Linse: de Antig. Theb., pp. 57-59).

isotonia, isotoni (ισοτονία, ισοτονοί; m. pr. isotonia, isotoni);
isotonia was called the unison; a term used by some writers
 as synonym of homophonia^(*).

isotoni, phthongoi (ισοτονοί, ᾠδῆγγοί; notes) were called two
 or more notes (sounds) having the same 'tonos' (tension,
 pitch). Ptolemaeus (Harm. I, ch. 4; ed. Wallis III, p. 8; ed. l. 2. p. 10)
 says that 'isotoni are those sounds which are exactly
 the same in pitch' ('ισοτονοί μὲν εἰ ἐπαφάλλανται κατὰ τὸν
 τόνον'). Porphyrius (in Comment.; Wallis III, p. 258; ed. l. 2. p. 82)

defines that Ptolemaeus uses here the term 'tones' in the sense of pitch ($\tau\acute{\alpha}\iota\sigma\iota\varsigma$), and that 'isotonos is the sound which has the same pitch as another one, like the nete (νήτη) synemmenon (ex. a' below) is to the paranete (παράνητη) diezeugmenon' (ex. b'):



He prefers the term 'homotonos' (*) to 'isotonos' ($\tau\acute{\alpha}\iota\sigma\iota\varsigma\ \delta\acute{\epsilon}\ \alpha\iota\omega\iota\varsigma$, isotonos ψήφου, κυριώτερον isotonos καθῶσι).

The opposite of isotonos is anisotonos ($\alpha\acute{\nu}\iota\sigma\acute{\iota}\tau\omicron\nu\omicron\varsigma$); Ptolem. (I, ch. 4), ^{and} anisotonoi (pl.) are those sounds which differ [in pitch] ($\alpha\acute{\nu}\iota\sigma\acute{\iota}\tau\omicron\nu\omicron\varsigma\ \delta\acute{\epsilon}$, $\epsilon\iota\ \kappa\alpha\tau\alpha\ \lambda\acute{\alpha}\beta\omicron\nu\omicron\tau\omicron\varsigma$ [kata tiv tivov]); Cf also Porphyr., Wallis, p. 285-6).

Isotonos is also called a sound which is equal to another one at its inner parts throughout all its duration; Porphyr. prefers to isotonos the term 'homocomic' ($\acute{\iota}\mu\omicron\omicron\tau\omicron\mu\omicron\tau\omicron\iota\varsigma$) as more appropriate in this case.

462 - ithymbos ($\acute{\iota}\theta\upsilon\mu\beta\omicron\varsigma$; m. pr. $\acute{\iota}\theta\eta\mu\beta\omicron\varsigma$); a Bacchic dance and song. Pollux (IV, 104) 'kai ithymboi ἐνὶ Διονύσιῳ' ('and [among other dances] ithymboi in honor of Dionysus').

Hesychius defines ithymbos as a dancer ($\acute{\iota}\theta\upsilon\mu\beta\omicron\varsigma$... ὀρχηστὴς, χορευτὴς) a buffon ($\acute{\iota}\theta\upsilon\mu\beta\omicron\varsigma$... ἰερολαοτὴς).

Phot. Lex. (S. A. Naber, 1864; Jp 291) $\acute{\iota}\theta\eta\mu\beta\omicron\varsigma$ μαργὰ καὶ ὑπόκαυ' ('a long and somewhat rude song').

463 ithyphalloi, pl. (ἰθὶφάλλοι; m. pr. ithyphalloi); the superintendents of Dionysus who dressed in feminine clothes followed the procession of the phallus. So were also called the songs with dancing performed during the procession.

Suidas (ed. A. Adler, II, 620) defines: "Ithyphalloi - the superintendents of Dionysus following the phallus and ~~dressed~~ ^{wearing} a feminine dress. Phallus is called the erect male organ; and the poems sung with dancing to the uplifted phallus" (ἰθὶφάλλοι - οἱ ἑσπου Διονύσου καὶ ἀκοχουθούσης τῆς φάλλου γυναικίαν ἑσποῖν ἔχοντες. Λιγύλας δὲ φάλλου ὄψῃ μὲν τὸ ἐντεταμένον αἰδοῖον, καὶ ποιήματα δὲ καλῆσαν ἃ ἐν τῇ ἰστανίμῃ φάλλῳ ἀδεται μὲν ἰστανίμῃ). (Cf. Phot. Lex. (ed. S. A. Naber, 1864; I, p. 291).

Semas of Belos in his book 'On Paeani' (ap. Athen. XIV, 622B, 16) relates that the ithyphalloi at their entrance in the theatre have masks representing drunken men, are crowned with wreaths and have brilliantly coloured sleeves; they have tunics with white stripes and are belted with a Tarentine apron covering them down to the ankles. And after entering in silence, when they reach the centre of the orchestra they recite towards the audience: 'Give way, give way! make room for the god; for the god wishes to pass through...' (Ἄσπερ ἄσπερ, ἀσπυροῦσαν ποιεῖτε τῇ θεῷ ὄψῃ γὰρ ἔτεος... διαμῆσον δαδίσαι).

K²⁶⁴ - kalabrismos ^{or kolabrismos} (καλαβρισμός; m. pr. kalavrismos) for kolavrismos); a kind of wild war dance of Thrace and Karia in Asia Minor.
 Pollux (IV, 100) 'κοχαβρισμός, Θράκιον ὄρχηκα καὶ Καρικόν' ('kolabrismos, a dance of Thrace and Karia').
 Cf Athen. XIV, 629D, ch. 27, where the kalabrismos is mentioned among the dances which were less animated, more varied and simpler'.
 The melody to which the 'kolabrismos' was danced was called kolabros (κόλαβρος); Athen. XV, 697C 'Κτισίφωρ ἰ Ἀθηναῖος ποιητὴς τῶν καλονομένων κολαβρίων' ('Ctesiphon the Athenæan poet of the so-called kolabroi').
 The word 'kolabros' meaning also 'a little pig' ^(Suid.) ~~the~~, the dance kolabrismos might be called a 'pig-dance'.
 The verb 'kolabrissein' (κοχαβρίζειν) signified, to dance ^{the} ~~the~~ kolabrismos ^{dance}; Hes. 'to leap'.

465 - kalathiskos (καλαθίσκος) and cheirokalathiskos (χειροκαλαθίσκος; m. pr. chirokalathi'skos); a kind of dance or dance-figure. Pollux (IV, 105) includes 'cheirokalathiskos' among the figures of tragic dancing ('καὶ οὐκίματα τῆς τραγικῆς ὀρχήσεως εἶδη, χειροκαλαθίσκος').
 In Athenæus (XIV, 629F, ch. 27) the kalathiskos or kalathismos is mentioned among the dance-figures.
 The word 'kalathiskos' meaning ^{originally} 'a small basket', the dance itself might be called 'basket-dance'.

466 kallabis or kalabis, usually in plur. kallabides (καλλάβις, καλάβις, καλλάβιδες; metr. καλ[ε]αβίς, -βίδες); hip-dance, a kind of violent dance in which they used to rotate the hips. It was danced by Lacedaemonians.

Hes. 'Kallabis; the rotating of the hips, or a kind of dance [in which] the hips were indecently curled'

('καλλάβις' τὸ περισπᾶν τὰ ἰσχία ἢ γένος ὀρχήσασθαι ἀσχημόνως τῶν ἰσχιῶν κυρτούμενον').

Eupolis mentions the kallabides in his 'Flatterers' ('Κόχαις') in these words (ap. Athen. XIV, 630A, ch. 27):

'καλλάβιδος δὲ βαίνει
σημαπίδας δὲ χιζέει'

'His walk is a hip-dance, his excrement ^{is} sesame-cake'; transl. by Ch. B. Gulick; vol. VI, p. 399.

Kallabides are mentioned (in Athen. op. cit. 629F) among the dance-figures ('ὄρχηματα ὀρχήσασθαι').

467 — kallinicos, in neut. kallinicon (καλλινικός, καλλινικόν);

a) a kind of aulos-melody; Tryphon in his 'second book of Determinations' (ap. Athen. XIV, 618C, ch. 9) includes 'kallinicos' among the various 'auleseis' (aulos-solos; see under aulesis).

b) a kind of dance; Pollux in his chapter 'On kinds of dancing' (IV, 100; 'Περὶ εἰδῶν ὀρχήσασθαι') includes also kallinicos among the dances ('and kallinicos, [a dance] in honour of Heracles').

Hesychius also says: 'Kallinicos; a proper name, and a kind of dance.'

c) As an adj. means 'praising a victory'; 'kallinicon melos' (Pind. Paeani, 5).

468 - Kallíoulos (καλλιούλος); a hymn to Demeter.
See also ioulos.

469 - Kalyke (καλύκη; m. pr. kalíki); a folk-song sung by women. ~~It~~ took its name from Kalyke, a maiden who unhappy in her love suicided by falling into a precipice. Aristoxenus in his fourth book 'On Music' (ap. FHG II, p. 287, Fr. 72; Athen. XIV, 619D, ch. 11) relates the sad story of Kalyke. The song was composed by Stesichorus, and in it a maiden named Kalyke (Calyce), in love with a young man, Euathlus, modestly prays to Aphrodite that she may be married to him. But when the young man treated her with despise, she flung herself over a cliff. The tragedy occurred ~~at~~ Leucas; transl. by Ch. B. Gulick, vol. VI, p. 337.
See Harpalyke.

470 - Karíon, melos (καρικίον, μέλος); a kind of funeral song, a dirge. Also a kind of aulos-solo. ^(melody) Its name came from the country of its origin, Karia, to the SW of Asia Minor. Pollux (IV, 75): 'because lamenting is the Karian aulema (aulos-solo)' ('ἄρνυδες γὰρ τὸ ἄδσμα τὸ καρικίον').
Aristoph. Frogs, v. 1302 'καρικὰ ἄδματα' ('Karian aulos-solos').
Plato, the Comic (ap. Th. Kock Comic. Att. Fr.; vol. I, p. 620, Fr. 69, v. 12-13): 'αὐλοῖς δ' ἔχουσα τὴν κορικὴν καρικίον μέλος τὴν μελιζέταν τοῖς συμπόταις' ('a little girl performs with aulos a lamenting tune to the drink-companions').
See also Susdee.

Eust. Scholia to Iliad (Παρθενίαν ἢ τὴν Ἰλιάδα) p. 1372, 27-28
 'καὶ αἰδοὶ θρηνητήριον ἢ ἄλλα ἰσθίον καὶ τὰ δειρήματα μὲν καὶ καρικέ'
 ('and lamenting songs such as those called later on Karian songs').

Karike mousa, Karian muse (καρικὴ μουσα); Lamenting
 muse (music). Plato Laws, 800E "καρικῆ τινὶ μῦσῳ
 προπῆμτιονοὶ τὰς τελευτήσαντας" ('by a kind of Ka-
 rian muse [funeral music] they accompany the deceased')
 -Karikos, was also called in ancient metric a rhythm
 consisting of alternate trochee (-u) and iambus (u-)
 -uu-; another expression for choriambus.

471 - Karpaea (καρπῆαια; m.p. καρπέα); a folk or war dance
 danced by Aenianians and Magnesians (Αἰνιᾶνες, and Μαγνη-
 τῶνες) ~~people~~, old Greek tribes in Thessaly.

This dance became known from an interesting and de-
 tailed description by Xenophon in his *Cyrus' Anabasis*
 (Book VI, ch. 1, § 7-8). The dance was danced by two per-
 sons, and meant to describe by its intricate movements
 the fight between a farmer and a robber. According
 to Xenophon's description the first dancer, the farmer,
 after putting aside his arms, imitates with his dancing
 the movements of sowing and ploughing, while turning
 about as one in fear. The second dancer, the robber,
 seizes the arms and attacks the farmer. The fight con-
 tinues for some time, and concludes either by the robber's
 victory who binds the farmer and seizes the oxen, or by the
 farmer's victory who captures the robber, binds him and
 then he yokes him alongside the oxen and drives off.

The dance was performed ^{in rhythm} to aulos accompaniment ('καὶ οὖρον

ΤΑΥΤ' ἔποιουν ἐν ρυθμῷ κρῖς τὴν αὐλὴν'; 'and they were doing all these in rhythm to the aulos').

The word 'κάρπεα' (κάρπτα) is also met; Hes. 'κάρπτα ὄρχησις Μακεδονική' ('Karpēa, a Macedonian dance').

472 - Karyatis (καρυάτις; m. pr. Karidi'tis); a kind of dance in honour of Diana, danced in Karyae of Laconia. The name of the dance was evidently derived from Karyae where every year the celebrations Karyateia (or Karyateia) in honour of Diana Karyatis took place. Cf. Pollux ('On kinds of dancing'; IV, 104).

The verb 'karyatizein' (καρυατίζειν) signified, to dance the Karyatis-dance, or to dance in honour of Diana, the Karyatis (epithet of Diana).

Lucian ('On dancing', 10) said that 'the Lacedaemons, the best of the Greeks, believe to have learnt ^{Pollux and} karya- tizein (i.e. to dance the Karyatis dance) from ~~Pollux~~ Castor, ~~and Pollux~~, and ~~that~~ they are doing everything with music ~~(~~καρυατίζειν~~)~~ even fighting in war to aulos and rhythm' ('Λακεδαιμόνιοι μὲν ἄριστοι Ἕλληες εἶναι δοκῶντες παρὰ Περσέων καὶ Κελτοῦ καρυατίζειν μάχωντες --- ἅπαντα μετὰ μουσικῆς ποιῶσιν ἔχει τὸ πολεμικὸν κρῖς αὐλῆν καὶ ρυθμὸν').

473 Kastorion, or Kastoreion (καστόριον, or καστόρειον); a Laconic marching melody performed on the aulos in battles. Plut. (de Mus. 1140c, c. 26) 'καθ' ἅπαντα Λακεδαιμόνιοι, παρ' οἷς τι καλούμενον καστόρειον ἠὺλῆστο μίχος; ὅποτε τοῖς πολεμίοις ἐν κύβω προσήτεσαν μαχεσόμενοι' ('like the Lacedaemonians for whom the so-called Kastoreion was performed on the aulos, when they advanced in order to the battle').

Pellux (IV, 78) 'μίχος δὲ, καστόρειον μὲν, τι Λακωνικόν ἐν μάχαις, ἐνὶ τῶν ἐμβατηρίων ρυθμῶν' ('and the Laconic Kastoreian melody [performed] in battles, on the military rhythm').

Cf Pind. Pythian II, epode 3, v. 69 (ap. Brink PLG, I, p. 112).

474 - Kastorion, or Castorion, of Soli (Καστορίου ἰ Σόλων); 4th cent. BC lyric poet, born in Soli (Σόλων) in Cyprus. He lived in Athens ^{during} Demetrius Phaleraeus' ^{governorship} ~~reign~~ (317-308 BC; cf 'Par. Chron.', ed. F. Jacoby, v. 20, p. 23).

Fragments of his poems have been preserved in Athen. (X, 454F, and XII, 542E); one is addressed to Pan, and another, which was sung by chorus (during the procession ^{of Dionysia}) in honour of Dem. Phaleraeus, whom Kastorion calls ~~him~~ in it "sunlike" in beauty ("ἔξιπας δ' εἰγενίτας ἠλιόμορφος θαυτοῖο ἀρχαῦν ἑπιμαῖαι γαίραι"; 'the governor (archon), ~~the~~ ~~the~~ pre-eminently noble, 'sunlike' in beauty, celebrates thee with divine honours').

Cf Brink PLG III, pp. 1280-1; E. Diehl Anth. Lyr. Gr., pp. 260-1.

475 - katabaukalesis (καταβαυκαλῆσις; m. pr. katavaukalisis); the act of lulling; a lullaby; usually the lullaby of the wet-nurses.

Athen. (XIV, 618E, ch. 10): "the songs of the wet-nurses are called lullabies" ('ai dt' twn TITΘEVOYCWN ūdai καταβαυκαλῆσις ὀνομαζονται').

Titthenousai (TITΘEVOYCAI or TITΘAI) = nurses, wet-nurses. The verb 'katabaukalein' (καταβαυκαλεῖν; m. pr. katavaukalein) signified, to lull to sleep, either by singing or by the music of some instrument. Pollux (IV, 127): "τὸ ΓΕΓΙΟΤΡΟΝ ἢ καταβαυκαλῆσις αἱ TITΘAI γυχαγωγῶσαι τὰ δύσπνοῦντα τῶν παιδῶν" ('the seistrum by which the wet-nurses lull to sleep by entertaining those of the children who are not easy to fall asleep').

See also baucalema.

476 - katachorensis (καταχορῆσις; m. pr. katacho'rensis); the fifth and last part of the Pythicos^(*) nomos; the celebration with dancing; the triumphal dance of the god (Apollo) on his victory over the dragon.

~~The~~ From the verb 'katachorenein' (καταχορῆειν; m. pr. katachorein), to dance triumphantly, to celebrate a victory or to express a very strong joy.

- 477 - katadein, v. (κατάδειν; m. pr. kata'din); to charm by song; to sing an epode, a magical ode.
Phryn. Epitome (ed. de Borries; p. 79) "γοντεύειν και πείθειν" ('to charm and appease').
See also katepadein.
- 478 - katakeleusmos (κατακελευσμός; m. pr. katakelevsmós); from the verb 'katakeleuein' (κατακελεύειν), to order, to command; incitement, command, provocation. So was called the second part of the Pythicos^(*) nomos, in which the god challenges the dragon. According to Strabo, it was the third part of a kitharisterios Pythic nomos.
- 479 - kataploke (καταπλοκή; m. pr. kataploki'); a series of descending rapid notes. Opposite of anaploke^(*).
Cf Ptolem. Harm.^{book} II, ch. 12 (ed. Wallis III, p. 85; ed. l. D. p. 67, 7).
- 480 - katapygnosis (καταπύκνωσις; m. pr. katapy'gnosis); the subdivision of the intervals of the scale into quarter-tones. The verb 'katapygnoun' (καταπύκνωσιν), to subdivide into small intervals, is also met with, in the expression 'καταπύκνωσιν τι διαγραμμά' = to subdivide the diagram, the scale. Aristox. Harm. (I, p. 28, 1 mb) 'ὄντως οἱ ἀρμονικοὶ τὸ ταῖς τῶν διαγραμμάτων καταπύκνωσιν ἐπιδοῦναι πειρῶνται ('not as the harmonists try to do in the subdivisions of the diagrams')

481 Aristoxenus (op. cit. ^{II} p. 38 Mb) considers the katapygnosis i.e. arrangement in quarter-tones, as unmelodious;
 " ἔτι δὲ ἴσθις ἢ καταπύγνωσις ἔκκλιξις καὶ κατὰ πάντα τρίτον ἀχρηστός, θαντόν ἐπιείκτως ἔσθαι τῆς ἡραγωγίας" ('and that the katapygnosis is unmelodious and in any way useless, will be clear in the course of this essay'). ~~See also the same word.~~

482 - katatropa (κατατροπή); the third part of the kitharodic nomos. See under kitharodia - kitharudicos nomos.

483 - kataulesis (καταύλησις; m. pr. kataulisis); playing the aulos; entertaining by aulos-playing.
 From the verb 'kataullein' (καταυλεῖν; m. pr. kataulēin), to play the aulos for some one else, to entertain by aulos-playing or even by singing. Plato Laws, book VII, 790E: "the mothers want to lull to sleep ~~the~~ those children who ~~are~~ can not easily fall asleep, they sing a certain tune to them" ('καταυλεῖαν τινὰ καταυλήσει'). See metroa ('καταύλησε τὰ πατέρα'; 'he played the metroa on the aulos').

484 - kateches (κατήχησις; m. pr. katichis); sonorous; loudly sounding.

485 - katechesis (κατήχησις; m. pr. katichisis); Lidd.; enchantment through musical sound; teaching by live, strong voice; the teaching generally.

Sem. hex.: accompaniment of the monochord by lower sounds which suffocate its sound. Cf. Ptolem. Harm. II, ch. 12 (ed. I. D. p. 67, 19-20).

486 - katepadein (κατεπάδειν; m. pr. katepádin); to charm by song or spell. Plato Meno, 80A (Meno to Socrates): 'and now you seem to me that you are simply bewitching me with spells and incantations' ('καὶ νῦν, ὡς γὰρ μοι δοκεῖς, γοντεύεις με φαρμάκων καὶ ἄρτων κατεπάδεις').

487 - kathapton (καθαπτόν), organon (ὄργανον); a term for a percussion instrument, played by the touching of the hand, like the tympanum^{cf.} Alkeides of Alexandria (ap. Athen. IV, 174c) speaking about the hydraulis cites Aristotle who says that 'it could not be considered neither a stringed nor a percussion instrument' ('ἐνταῦτόν οὐκ οὔτε καθάπτιον οὔτε ἄν νομιεῖται').

kathaptein, v. (καθαπτεῖν; m. pr. katháptin), to put or place upon something ~~upon~~, to fix on.

488 - kechlados (κίχλαδος); a sound of joy

Pind. Isthm. (in Thebes) v. 10 'το δὲ κίχλαδον κρύτατα αἰθίκεναι τε'

489 kechymena, mele (κεχυμένα, μέλη; m p. kechiména méli);
pl. of kechymenon (κεχυμένον) p p. of cheomai (χεομαι) =
to flow. Flowing melodies, in the sense of being in a
fluid state; not strictly measured, like a recitative.
Anon. (Bell. § 95, p. 93) 'κεχυμένα ὕδαι καὶ μέλη λήθη
ταῖς κατὰ χροῖαν ~~οὐ~~ οὐκ ἴσθηται, καὶ χροῖαν κατὰ τούτων
μετὰ δὲ ὕδαίμενα' ('kechymena odes and mele are called
those which are regular in time, and ^{are} performed fluidly')
(Gevaert, I, note 1 p. 390, suggests that 'οὐκ ἴσθηται' should be
corrected to 'ἀσὶ κηται', irregular).

The term 'kechymena' ~~is~~ used by Anonymus (Bell. §§ 3
and 85) only for those melodies to be sung; for instrumental me-
lodies the term 'diapselaphemata' ^(*) ('διαψελῆματα') is
used.

Aristides (de Mus. I, p. 32 M6; p. 31 R.P.W-1) uses the terms 'ke-
chymena asmata' and 'ataktoi melodies' ('ἀτακτοὶ μελωδίαὶ'
^{not measured} ~~irregular~~ melodies; not rigidly in time).

490 - keklasmena, mele (κεκλασμένα, μέλη); ~~are~~ 'broken' melodies, using
mostly leaps; or melodies varied with leaps and many and
rapid notes (melismatic). Keklasmenos is p p. of klan (κλᾶν), to
break. Plutarch (de Mus. 1138c, ch. 21) says that the ancients
deliberately, and not by ignorance, avoided the use of kekla-
smena ('broken' or too melismatic) mele' ('δύσχεον οὖν ὅτι οἱ
παλαιοὶ οὐ δι' ἀγνοίαν, ἀλλὰ διὰ προαίρετον ἀπέτιχον τοῦ τῶν

keklasmenē phone (κεκλασμένη φωνή):

moving by intervals; cf. *Excerpta Neapolitana*
 (c.v.) 1-4, Ptolem. *Musica* and *Porphyry's Comment.* p. 262. Wallis:
 'The voice standing on the same note is straight
 and 'unbroken', while curved and 'fallen' becomes
 melodic'.

κεκλασμένον μελῶν).

Sextus Empir. ('Against musicians', vi, § 15): 'ὅθεν εἰ καὶ κεκλασμέ-
 νοις τισὶ μέλοσι νῦν καὶ γυναικώδεις ρυθμοὶ δαχύνει τὸν
 νῦν ἢ μουσικῇ' ('If therefore music effeminizes the mind
 by "melismatic" melodies and womanish rhythms').

Ρυθμὸς κεκλασμένος (keklasmenos rhythmos), interrupted rhythm.

Note: ~~the word~~ 'κεκλασμένος' is interpreted by many
 scholars 'effeminate'; Lidd. *Dict.* p. ; *Ben. Lex.* p. 3957.

κεκλασμένως (κεκλασμένως) adv., Suid. 'effeminately'.

In this sense 'κεκλασμένα μελό' should be interpreted as
 'effeminate meles'.

491) - kelados (κέλαδος); sound; clear, mighty tone. Eurip. *Iphig.*
in Tauris v. 1129 'κέλαδον ἑπτατόνον λύρας' ('sound of the
 seven-toned lyra'); also *Bacchae* v. 578.

Pind. (ap. PLG, I, p. 348, Fr. 159) 'νόμον ἀνομότατος θεομα-
 τῶν κέλαδον' ('listening to the voice of ~~gods~~ ^{divine} ~~gods~~ names)
keladeinos (κελαδαινός; m. pr. keladinós); tumultuous, noisy.

E.M. 'ἡ ἀπὸ τοῦ κέλαδος γίνεται, ἡ ὀργαίτη τὴν ὀργῶνον καὶ
 τὴν ταραχὴν' ('from kelados which means the noise [tumult]
 and the disturbance')

492) - keleustou orchesis (κελευστῶν ὄρχησις; m. pr. keleustou órchesis)
 boatswain's dance (keleuster, κελευστής; boatswain). It is
 mentioned in Athenaeus (XIV, 629F, ch. 27) as one of the dances
 danced to aulos accompaniment. See also pinakis.

493 Kephisodotus (Κηφισόδοτος; m. pr. Kiphiso'dotos); 4th cent. B.C. Athenian Kitharist, born at Acharnae (Ἀχαρναί) of Athens. He is mentioned in Athenaeus (IV, 131B, ch. 7) as one of the virtuoses who were invited to the extravagant symposium (banquet) held at the palace of the King of Thrace, Kotys, on the occasion of her daughter's marriage with Iphicrates.

We know no other details of his life, except that he was a prominent member of Stratoniceus' (*) school. Cf. *Sinse de Antig. Theb.*, p. 13; see also under Antigenidas.

494 - Kepon (Κηπιον; m. pr. Kipi'on); an aulodic ^{and} or kitharodic nomos. The word is met twice in Plut. *de Mus.* (1132D, ch. 4) in the first case it is mentioned among the aulodic nomoi attributed to Clonas, while in the second it is mentioned among the kitharodic nomoi attributed to Terpander. Its name came from Kepon (Κηπιον), the most important of Terpander's disciples (Plut. *op. cit.*, 1133C, ch. 6).

495 - kerastes (κεράστis; m. pr. kera'stis); made of horn; horned
kerastes aulos; horn-made aulos.
 Nonnus *Dionys.* XLV, v. 43 'αὐλὴς ... κεράστis'.

496 - keratophonos (κερατόφωνος); having or producing a sound similar to a horn-made trumpet (keras).
See salpinx.

497 - keratourgos (κερατοῦργος); the maker of horns; especially of the horns of the kithara.

Hes. 'keratourgos; the maker of the kithara's horns' ('κερατοῦργος' ἰ ταῖς κιθάραις κερατοποιός').

Besides keratourgos, the following words are also met with for the maker of horns; keratoxios (κερατοξίος) keraxios (κεραοξίος) from keras (horn) and v. xeein (ξίειν) to scrape. Also keratopoeos (κερατοποιός; from keras and poeo, I make) and keratoglyphos (κερατογλύφος; glyphein, γλύφειν = to carve).

498 - keraulos (κίτραυλος; m. pr. keravlis); a player of a horn-made aulos. Luc. Tragopodagra, vs 33-35^c πρὸς μίχλον κίτραυλον φρυγίῳ --- κῆμον βῶσι Λυδοί' ('To the melody of a Phrygian keraulos --- the Lydians cry out (sing loudly) a komos^(*) [a lustful song])
The playing on a horn-made aulos was called keraulia (κίτραυλία; m. pr. keravli'a).

499 - kernophoros (κερυφόρος).

a) kernophoros was called the priest who carried the kernos (see Note below) in which they used to put fruits, oil etc during ceremonies (kernos-pherein, κερυός-φέρειν = to carry the kernos).

b) kernophoros was also called a sort of passionate dance; cf Athen. (xiv, 629D, ch. 27) 'and the kernophoros, the mongas and thermastris are passionate (μαρναίως, furious) dances'. See the Greek text under mongas and thermastris.

Pollux (iv, 103) says that the 'kernophoron orchema' (κερυφόρον ὄρχημα) was danced by men carrying 'kerna' or chafing-dishes (εξαπίδες) which were also called kerna.

Note: The kernos, ~~κερνος~~ or kernon, ^{both} _{neut.}, was a sacred vessel or plate used in ceremonies, and especially at the Eleusinian mysteries; it was made of baked clay and had two ears and small cotyles around, and was used to put in oil, wine, milk, honey, fruits, etc. The kernos was carried during the ceremony by the priest or the priestess. The importance of the kernos is shown in the well-known symbolic formula 'ἐκ τυμπάνου ἐβόησα, ἐκ κυμβάλου ἐπίον, ἐκερυφόρῳσα, ὑπὸ τὴν νύμφαν ἔπιον', ('I ate from a tympanum, I drank from a cymbal, I carried the kernos, I entered under the nuptial bed'; Clem. of Alex., Protrept. II ~~§ 10~~ p. 10, ed. Pottler).

560 - ~~Κιδάριος~~ ki'daris (κιδάρις); a kind of ^{serious} Arcadian dance, mentioned in Athen. (XIV, 631D, ch. 30): 'ἡ δ' ἔμμι-
 μίχθη εἰς ἄλλοις, καὶ οὕτως καὶ ἡ παρ' Ἀρκάδων κιδάρις'
 ('^{while} ~~and~~ the emmeleia is serious, like the kidaris among
 the Arcadians').

The word 'kidaris' signified also the head-dress of
 the ancient Persian kings (tiara).

501 - kindapsos, and skindapsos (κινδάψος, σκινδάψος); a big
 tetrachord instrument of a lyroid form, played with
 a plectrum like a feather. We read in Athen. (IV,
 183A, ch. 81) that 'skindapsos is a tetrachord instrument'
 ('ἔστι δ' ἡ σκινδάψος τετραχορδον ὄργανον'), and that,
 according to Theopompus, the epic poet of Colophon, it
 was a big instrument of lyroid form ('σκινδάψον
 ὑπόεντα μέγαν χεῖρεσσι τινάσσων, οἰσὺνιον [ἢ οὐσὺνιον]
 προποδῶν τετυγμένον αἰζήνοντος'); Holding in his arms
 a mighty lyre-like skindapsos made of withes of the lusty-
 willow (or of beech); transl. by Ch. B. Bury, vol. II, p. 309).

502 - Kinesias (Kivhoias; m. pr. Kinisi'as); 5th cent. B.C.
 Athenian composer of dithyrambs. He lived between 450 and 390 B.C.; his father, Meles (Μηλες), was a kitharode. Kinesias was considered one of the worst musicians and poets of his time. He introduced new dancing-figures, and, among his 'innovations', was the abolition of the chorus in the comedy which he was able to impose (in 400 B.C.) through a decision of the Athens Commune; for this he was surnamed 'chorus-killer' ('χοροκτόνος') by the comedian Strattis (Στραττίς). His melodies were judged as lacking in good taste and distinction. Suidas says that he was reputed for impiety and illegality ('νῆρος ἐν ἀσεβείᾳ καὶ παρανομίᾳ διέτεθρονήεντο'); in fact his impertinence, and disrespect to gods was such that, with friends, he used to dirt the statues of gods. His grotesque appearance (he was tall, lean and lame) together with his general behaviour and his peculiar musical style were the target of the comedians. Pherecrates in his comedy 'Cheiron', through Music - personified as a woman protesting to Justice, calls him 'the cursed Attic' ('ὁ κατὰ πάρος Ἀττικὸς') and severely criticizes him. Aristophanes also scorns him in the 'Birds' (vs 1372-4) and in the 'Frogs' (vs 153-4). He died in great poverty and misery.

See in Byz. PLG (Cinesias) vol. III, p. 1247, three small fragments.

503 - kinesis (κίνησις; m. pr. κίνησις); motion; movement; change of a position.

κίνησις τῆς φωνῆς; motion of the voice.

κατὰ τόπον κίνησις τῆς φωνῆς; the change of the voice as to locus (position); voice in the sense of ~~κίνησις~~ ^{vocal} ~~κίνησις~~ and instrumental sound, as well); cf. Aristox. Harm. (I, p. 3, 5-8 Mb), ~~Μουσικῆς ἱστορίας, βιβλ. 2, κεφ. 10, παρ. 12~~

~~Μουσικῆς ἱστορίας, βιβλ. 2, κεφ. 10, παρ. 12~~ Aristoxenus (op. cit., p. 8, 18-19 Mb) distinguishes two species of motion ^{of the voice,} the continuous (ὀριxis) and the diastematic (by intervals; διαστηματική). He calls the first, 'χορική' (motion of speech) and the second 'melodic' (musical); cf. ibid. p. 9, 20-25. The same distinction is made by Cleonides (Isag. 32, C. v. J. p. 180; Mb p. 2).

Ptolemaeus (Musica, in C. v. J. Excerpta Neapolitana, p. 413)

for the melodic motion; uses the expression ^{χορική} διαστηματικὴ καὶ κλάσματι φωνῆς; see κλάσματα μελέ. Nicomachus (Enchir. ^{ch. 2} C. v. J. pp. 238-240; Mb pp. 3-5) calls the two species (γένε) of the ~~κίνησις~~ motion

of the human voice: a) "diastematic and ἐνοδή" ^(*) (melodious), and b) the 'continuous' (ὀριxis, κατ'ὸ ἐπιχώριον τῆ ἀλλήλων καὶ ἀναγινώσκοντων; 'continuous by which we speak to each other, and we read').

See also diastema, κλάσματα μελέ, and συνεχές

b) ἔρπυθμος κίνησις; rhythmical movement (e.g. of the body, in dancing).

504

kingyra (κινύρα; m. pr. κινύρα); a stringed instrument with ten strings, like the kithara, played with a plectrum, or directly with the fingers. It was associated with mournful music; the verb 'kingyrein' (κινύρειν) or κινύρομαι (κινύρομαι) signified to mourn, to wail (Hes. 'κινύρειν · ὀφθαλμοῖσιν, κλάειν').

Suidas associates the name kingyra with the mythological King Kingyras of Paphos in Cyprus: as Suidas says, the king having competed unsuccessfully to Apollo at a musical contest, he was given the nickname Kingyras from the instrument kingyra.

The kingyra was of Asiatic or Jewish origin; the Jewish kinnor, a kindred name, was a kithara with ten strings and was played with a plectrum (cf. C. Sachs, Hist. of Mus. Instr., p. 107). Suidas simply says 'kingyra; a musical instrument, or a kithara; from [the verb] to set in motion [in vibration] the strings' ('κινύρα · ὄργανον μουσικὸν ἢ κινύρα · ἀπὸ τοῦ κινύειν τὰ κτύρα'). Hesychius also writes 'kingyra; a musical instrument, a kithara' ('κινύρα · ὄργανον μουσικὸν, κινύρα').

The word 'kingyros' (κινύρος) signified plaintive, doleful; cf. Suid. in word 'kingyra' (κινύρα; κινύριος; κινύροισιν).

505 kithara (κίθαρα).

A more perfected and elaborate stringed instrument than the lyra. It differed from the lyra as to the sound-box, the size and the sonority. The sound-board was wooden, and much larger than that of the lyra. The two arms were strong and compact. The size was much bigger, and the tone more sonorous and ampler. On the whole the kithara was heavier and more strongly built, and the performer had to keep it almost upright, in a rather vertical position, even somewhat inclined towards the performer, while the lyra, being much lighter, was held aslant (Cf C. Sachs Hist. of Mus. Instr., p. 130).

Apart from these differences the kithara was closely kindred to the lyra in all respects; in fact, it might be said that it was a more perfected type of lyra, and what is said for the lyra^(*) on construction, the sound-production etc, applies to the kithara as well. But, while the lyra remained restricted to the amateurs, the kithara was largely the instrument of the professionals; Aristotle calls the kithara a 'professional' instrument ('ἄρραρον ἑρμηνεύειν'; Polit. book VIII, ch. 6, 1341A "οὔτε γὰρ αὐτοῖς εἰς παιδείαν ἀκτέον, οὔτ' ἄλλο ἑρμηνεύειν ἄρραρον, οὔτε κίθαραν" = 'neither aulos, nor any other professional instrument [needing professional skill], like the kithara, should be used in education'). While the lyra was held in great

respect as the 'par excellence' national instrument for the education of the youth, the kithara was held in great honours at the National Games (Olympic, Pythian etc) and contests.

Both the kitharodia^(*) and the kitharistike^(*) were arts practised, developed and glorified by ancient musicians of repute. In the pre-classical times the kithara had three to seven strings; the seven-chord kithara was an innovation of Terpander^(*) (7th cent. B.C.). In the 6th cent. an 8th string was added, and in the 5th cent. appear kitharas with 9, 10, 11 and 12 strings (see in detail ~~the~~ their evolution, under Lyra).

According to Plutarch (de Mus., ch. 6, 1133c) 'the form [of the kithara] was first fixed by Kepion, Terpander's pupil, and the kithara was called Asiatic because it was used by the Lesbian kitharodes living near Asia' ('ἐκ τῆς Ἀσίας εἰς τὴν κίθαρῶν τὸν Ἀσιότιον εἰς τὴν κίθαρῶν οὐκ ἐπὶ τῆς Ἀσίας κατοικούντων').

Hesychius calls it 'Asiatic' (Ἀσιότιον) as having been invented in Asia ('εἰς τὴν Ἀσίαν ἐπινοήσασθαι').

The epithet 'Asiatic' (Ἀσιότιον) ~~is also met with~~ is also met with (Strabo X, ch. 3, 517).

506 kitharis (κιθάρις); a primitive stringed instrument which many historians identify with the lyra, or the phorminx; Others, however, identify kitharis with the kithara (C. Sachs, Hist. of Mus. Instr. p. 130).

The name kitharis, as that of phorminx, is often met in Homer; Odys. I, v. 153-4 'and a herald put the beautiful kitharis in the hands of Phemius' (κῆρυξ δ' ἐν χερσὶν κιθάριον περικαλλέα δῖκεν Φημίῳ) ~~κίθαρον~~
According to Aristoxenus (in his book 'About instruments', FHS II, p. 286, Fr. 63) 'the kitharis is the lyra'.

The word itself is Ionian.

The verb 'κιθαρίζειν' (kitharizein), to play the kithara or the kitharis, was ^{generally} used in the sense, to play also the lyra or the phorminx; ^{or any stringed instruments} Xen. Oeconomico (ch. II, § 13) 'οἱ δὲ δῖνον τὸ πρῶτον μαθητέωντες κιθαρίζειν καὶ τὰς λύρας ὑμαίνονται' ('beginners, I fancy, are apt to spoil the lyres they learn on'; transl. E. C. Marchant, London, 1923, p. 379). See also under 'synhermosment'.

The verb 'phormizein' (φορμιζέειν) was also used in the same meaning; cf. 'phorminx'.

507 kitharisis, kitharistike (κιθάρισις, κιθάριστική; m pr. kitharisis, kitharistiki').

a) kitharisis; playing the kithara (or the kitharis). From the verb 'kitharizein' (κιθαρίζειν) = to play the kithara, or any other stringed instrument (see kitharis).

In the case of solo playing on the kithara, without any connection with singing, the term 'psile kitharisis'^(*) (ψιλή κιθάρισις) was used.

Plato (Laws, 669E): κίθαρος δ' αὖ καὶ πύθμιον ἄνευ ψαλμοῦ καὶ ἄλλης κίθαρισις καὶ αὐλοῦ δίφρου δίφρου ἑπιφύσειν.
('And again using the ~~solo-kithara~~ playing melody and the rhythm without words in the solo-kithara and aulos playing').

According to Menaechmus (ap. Athen. XIV, 637F, ch. 42) 'Aristoniceus^(*) of Argos was the first to introduce the 'psile kitharisis'.

b) kitharistike; the art of the kitharist; especially the art of solo kithara playing; a term almost synonym to 'psile kitharistike' (ψιλοκιθαριστική).

The pieces of kitharistike were sometimes called 'aphona kroumata' (aphona = without voice, voiceless; in this case 'without singing'); Paus. (X, ch. 7, 57) - ὅπδ' ἔτι Πυθιδῶν προ-

νοηθῆσαν κίθαριστὰς τοῖς ἐνὶ κρουματῶν τῶν ἀφώνων καὶ
Τεγῶν ἐστὲν ἄγελαος
('They added by legislation at the eighth Pythiad the kitharists, those who played solo without singing; and Agelaus of Tegea was first crowned').

588 kitharisterios aulos, nomos (κιθαριστήριος αὐλός, νόμος; m. p. kitharistērios aulos, nomos).

a) kitharisterios aulos; the aulos accompanying the kithara playing. Pollux (IV, 81) and the 'kitharisterici' [pt., auloi] were so called because they accompanied the kitharas ('κιθαριστήριον δὲ τὸ νόμα, διότι κιδάρασιν ἠποσῶνται').

b) kitharisterios nomos; a kind of kitharisticos nomos (solo-kithara) with aulos accompaniment. It was called pariambis (*).

See also, Pollux IV, 83; and under 'enaulos kitharisis'

- kitharistes (κιθαριστής; m. p. kitharistis); a kithara player; that who plays only the kithara without singing, in contradistinction to 'kitharodos' (*) who plays and sings at the same time.

kitharistria and kitharistria (κιθαριστρια, κιδαριστρια)
fem. of kitharistes.

The term usually applies to the solo performer.

510 kitharodia, kitharodikos^{nomos} (κιθαρῳδία, κιθαρῳδικὸς νόμος)

a) kitharodia, and kitharodesis (κιθαρῳδικαίσις); singing to kithara accompaniment.

The kitharodia was the oldest and most respected kind of musical composition and performance. It needed only one executant, the singer and player of the kithara. Very often, almost always, the composer himself was also the 'kitharodos'.^(*)

According to Heraclides (ap. Plut. de Mus. 1131F, ch. 3) 'Amphion'^(*), the son of Zeus and Antiope, was the inventor of the kitharodia and the kitharodic poetry'.

b) kitharodikos nomos (κιθαρῳδικὸς νόμος); an extended song with kithara accompaniment, like a modern concert aria. The nomos was dedicated to Apollo, and was invented by Terpander^(*) at about 675 BC. (cf Plut. de Mus. 1132C, ch. 3) Clonas^(*) and Polymnestus^(*) followed Terpander's example with the aulodic nomos.

The kitharodikos nomos was composed of seven parts or sections (Pollux IV, 66), the following:

1. Archai (Ἀρχαί; boian form of ἀρχή = beginning, introduction); also Eparchai (Ἐπιᾶρχαί);
2. Metarchai (Μεταρχαί; the part after the beginning);
3. Katatropai (Κατατροπαί; κατατροπή = change);
4. Metakatatropai (Μετακατατροπαί; the part after the Katatropai);
5. Omphalos (ὀμφαλός = navel; ~~ὀμφαλός~~; the central section);
6. Sphragis (Σφραγίς; confirmation, final part);
7. Epilogus or Exodion (Ἐπιλόγιος, Ἐξόδιον; epilogue).

There were various kitharodic nomoi; Terpander was accredited with the denomination of many kitharodic nomoi, such as the Boeotian, Aeolian, Trochee, Oxys (Acute), Kepion, Terpandrian and the Tetraoedian^(*) (cf. Plut. *ibid.*, 1132B, ch. 4).

The kitharodia and the kitharodikos nomos flourished especially in Lesbos from Terpander (c. 675 B.C.) to Pericletus (c. 560 B.C.).

511 - kitharodós; poetic form kitharaoedós (κίθαρυδός; κίθαραυδός), a musician who sang and accompanied himself on the Kithara. The kitharodos appeared before the public wearing a long gown and crowned with a wreath of laurel. He ~~readers~~ began with the prooemion^(*), an instrumental prelude; then he proceeded to the main part of the kitharodia, singing and accompanying himself. Between the verses he played short interludes, called 'epikrouseis' (pl. of epikrousis^(*); ἐπικρούσις).

512 klepsiambos (κλεψιαμβος) is a stringed instrument of ancient origin with nine ^{strings} - as it is stated. It was used to accompany the 'parakataloge' ^(*), which was a declamation with instrumental accompaniment; in particular, it accompanied the 'iamboi' of Archilochus ^(*).

Its use became by the time rather restricted; Athen. (XIV, 636F, ch. 40): "and the so-called klepsiambos, as also the trigonos ^(*), the elymos ^(*) and nine-chord ^(*) have become rather obsolete in use" ('ἀπαιρητέρα τῆς κλεψιαμβού'). Pollux (IV, 59) simply mentions the klepsiambos with other stringed instruments ('κρουόμενα').

b) klepsiamboi (pl.) were also called a kind of songs, or verses; Hes. 'κλεψιαμβοί: Ἀριστοξένου, μή τι τινα παρὰ Ἀλκμῆνι' ('klepsiamboi; Aristoxenus [says] that they are some melodies of Alkman').

513 - knismos (κνισμός);

a) a kind of dance mentioned by Pollux (IV, 100) in his chapter 'On kinds of dancing' ('Περὶ εἰδῶν ὀρχησῶν'), without any indication on its character.

b) a kind of aulos-melody included in Tryphon's catalogue of various kinds of auloseis, in his second book of denominations (ap. Athen. XIV, 618C, ch. 9). 'All these melodies, it is added, were performed on the aulos with dancing'.

514 koelia (κοιλία; m. pr. kiliá); bore, cavity. In music the cavity or bore of the aulos or of ~~any~~^a wind instrument in general. Aristox. (Harm. II, p. 41, 34 Ml):
'... ὁ αὐλός τρυπίματα τε καὶ κοιλίας (pl.) ἔχει' ('... the aulos has finger-holes and bores (pl.)').

Theon Smyrn. (ch. XII, p. 89) "ἐπι δὲ τῶν ἑπιπνευστῶν καὶ διὰ τῆς εὐρύτητος τῶν κοιλιῶν ..." ('on the wind instruments [the pitch is regulated] also by the width of the cavities').

The word koeliosis, or better koelosis (κοιλίωσις, κοιλώσις), which means 'hollowing out', 'making hollow', was also used in the sense of 'bore', or cavity of the aulos and the wind instruments; Nicom. Ench. (ch. 10; C. v. J. p. 255; Ml p. 19-20)
'καὶ τῶν σφύγγων παραπλοσίον τε τὰ μῆκη ἀπερρίσ-
ται καὶ αἱ τῶν κοιλίωσεων (pl.) εὐρύτητες, ὥστε αἱ
τῶν χορδῶν παχύτητες' ('and on the syringes [wind instruments] the breadths of the cavities produce something similar to that of the thicknesses of the strings').

515 — kokklysmos (κοκκυβίς, or κοκκυβίς; m. pr. kokismis); sharp, anti-aesthetic sound. Excerpt. ex Nicom. (ch. 4; C. v. J. p. 274; Ml p. 35):
'... δὲ μὴ ἐπιδέχεται τὴν ἀνθρώπου φωνήν -- τὴν τε κοκκυβίς (pl.) καὶ τοὺς τῶν λύκων ὠρυγμοὺς ἑδύγγους παραπλοσίως' ('the human voice cannot accept -- the "kokkysmi" and such sounds similar to the wolves' howls').

Note: kokkysmos from κοκκυβεῖν (κοκκυβεῖν) = to croak like the bird κόκκυξ (cuckoo) to produce a hoarse voice.

§16

^{κ. π. κόλλανος}
kollabos (pl. -boi) and kóllops (pl. kóllopes) κόλλαβος, κόλλοψ;
 the thong or peg by which the strings were tuned.
 The word 'kóllops' was Attic and Homeric, while kollabos was a more common word.

In the more primitive lyras use was made of thongs of ox-leather to which the end of the strings was attached; by turning the thongs around the cross-bar the strings were tuned. This technique was improved by the use of pegs of wood, metal or ivory. The pegs had a little round head, were fixed across the cross-bar, and by a rotary motion the strings were tightened.

Hes. 'κόλλοπιες, οἱ κόλλαβοι περὶ οὓς αἱ χυδαί' (= 'kóllopes, [were] the kollaboi ^[pegs] around which the strings [were turned]').

Theon Smyrn. p. 57, 'ἐπι δὲ τῆς τάξεως γινόμενης κατὰ τὴν ἑρποδὴν τῶν κόλλοβων' ('and the tightening is made by turning the pegs').

See also epitonia.

§17 - kollobos, more correct kolobos (κόλοβος; m. π. κολουός); ~~amputated~~ mutilated, ^{curtailed} short-sized. Also a kitharodic nomos mentioned by Hesychius; 'κόλλοβος' κονδύς, ἐμικρὸς, ὀλιγοστὸς ἢ κοττημένος, καὶ νόμος τις κίθαρωδικός' ('kollobos; short-sized, small, petty or maimed [deprived of a limb], and a certain kitharodic nomos').

518 κólon (κῶλον); member, limb; a short sentence; a section of a period. In musical texts it is used in the sense of an instrumental passage, in contradistinction to singing parts.

Ann. (Bell. § 68, p. 78) 'καὶ ὅτι ἐν τοῖς ἀσμασι ποτὲ μεσολαβεῖ καὶ κῶλα' ('as in the vocal tunes sometimes instrumental passages are intercalated').

See under lexis.

519 - kolophonía (κολοφονία); colophony, resin; resin applied by ancient Greeks on the strings of the instruments. It was so-called from the town Colophon (Κολοφών, Kolophon) in Ionia, Asia Minor, from where good resin was obtained and imported in continental Greece.

Note: As it is known ancient Greeks did not use bowed instruments, and therefore they did not apply the resin as we do now

520 - komárchios nomos (κωμάρχιος νόμος); one of the principal aulodic nomoi attributed to Clonax^(*). It was a song of table sung to aulos accompaniment at banquets.

The word is derived from komos^(*) (κῶμος) which was a merry symposium followed by a riotous procession, with singing to aulos, through the streets.

524 — κόμος (kōmos);

a) a kind of Bacchic dance performed at Dionysiac ceremonies; Pollux (IV, 100) and there was also κόμος, a kind of dancing ('αἶδος ὀρχήστως').

b) so called also a merry symposium followed by a ~~riotous~~ riotous procession through the streets by usually young people, masked and crowned, carrying torches, singing to aulos and dancing.

κόμος ^{was} also called ^{the} public procession in honour of Dionysus.

c) κόμοι (pl., kōmoi) were called the songs sung with aulos accompaniment during the komastic procession. Hesychius says that these songs were lustful and prostituted ('ἀσεχητὰ ἄσματα, κομικά...').

d) a kind of aulesis (aulos-solo); Tryphon in his second book of denominations includes κόμος in the catalogue of auliseis (pl., aulos-solos; ap. Athen. XIV, 618C, ch. 9).

e) κόμος was also called the group of those who in procession and with songs accompanied the victors at the athletic games. See engomion.

525 - Kompismos - melismos (κομπισμός - μελισμός);

Kompismos was called the repetition of the same note in instrumental melody; melismos was the equivalent in vocal melody.

Man. Bryen. (ed. Wallis III, p. 480): 'Kompismos is when in the instrumental melody we repeat the same note more than once' ('ὅταν τὴν αὐτὴν φθόγγον πλεονάκεις ἢ ἀπασ' κατὰ μέτρος ὄργανικὸν παραλαμβάνωμεν'); p. 482: and melismos, when we repeat the same-note more than once in the vocal melody' with an articulate syllable' ('ὅταν τὴν αὐτὴν φθόγγον πλεονάκεις ἢ ἀπασ', κατὰ μουσικὴν μέτρον, μετὰ τίνος ἐνάρτησεν συλλαβῆς παραλαμβάνωμεν').
Cf. Bell. Anon. p. 25, § 9a, b.

A. J. H. Vincent (Notices, p. 53) gives the following interpretation of Kompismos and melismos which is basically different to that of ~~Bryennius~~ Bryennius' and Bellermanis.

Handwritten musical notation in a single staff. The first part is labeled 'a) Kompismos' and shows a sequence of notes where a single note is repeated multiple times. The second part is labeled 'b) melismos' and shows a sequence of notes where a single note is held for an extended duration. The notes are connected by lines, and the word 'etc' is written at the end of each sequence.

Handwritten musical notation in a single staff. The first part is labeled 'c) M. Bryennius' and shows a sequence of notes with the word 'Kompismos' written below. The second part is labeled 'd) Bellerman' and shows a sequence of notes with the word 'melismos' written below. The notes are connected by lines, and the word 'etc' is written at the end of each sequence.

Cf. Hyphen.

- 526 - Konnus (Κόννος; in pr. Kónnos); 5th cent. B.C. Athenian kitharist who ~~was~~ was a teacher of Socrates. Plato Euthydemus (272c); Socrates speaking... 'as upon Konnus, the son of Metrobius, the kitharist, who is still teaching me to play the kithara; ^(ὡς ἐπὶ δίδασκεν ἐπὶ καὶ τῶν κίθαρῶν) so when ~~my~~ the boys, my school-fellows, see us they laugh at me and call him old-people teacher' (ἐμὸν τε καταγεγῆσθε καὶ τὸν Κόννον καχῶσε γερωνοδιδάσκαλον).
Konnus is mentioned as an aulete too. He competed successfully at the Olympic Games. He lived in complete poverty; hence the proverb 'Konnus' ballot' (Κόννου ψῆφος) meaning 'nothing' or 'naught'.

- 527 - Kordax (κόρδαξ); a comic dance; also a dance of the ancient comedy. It was considered as humorous, and sometimes common or vulgar, or even indecent. Athen. (xiv, 630E, ch. 28); the hyporchematike is related to the comic [dance] which is called kordax; both are humorous [playful] (παγερῶδες δ' εἶναι ἄε βότφραι). Athen. (ibid, 631D) 'the kordax among the Greeks is vulgar [or common]' (ὁ μὲν κόρδαξ παρ' ἑλλήσι φορτικός). Pollux (iv, 99): 'εἶδη δὲ ὀρχημάτων, ἐκ τῶν τραγικῶν, κόρδαξ κωμικῶν, σικιννίς σατυρικῶν' ('and the kinds of dances are emmeleia for the tragedy, kordaxes ^(or) for the comedy, and sikinnis satirical').
Suidas: κόρδακιζεῖν (verb) ἀποχρῆσθαι κόρδαξ γὰρ

εἶδος ὀπρῆγρος κωμικῆς' ('kordakizein (v.), to indecently dance. Because kordax is a comic dance').

Kordakismos (κωμ.) was called the dancing of the kordax; Hes. 'kordakismoi (pl.), the jokes and plays (the comic manners) of the mimes'. Kordakismos and kordaxisma were generally used in the sense of ^{indecent} dancing. ~~κωμικὸν~~.

Kordaxistes (κωμικιστής) was called the dancer of kordax.

See about the kordax also: Lucian 'On dancing' 22; Aristoph. Neph. 540; Paus. VI, ch. 22, § 1.

528 - Koryphaeus (κορυφαῖος; m. pr. koriphēos); corypheus; the leader of the chorus in the ancient play.

Also called 'hegemon of the chorus' ('ἡγεμὼν χοροῦ'), and exarchos (*) (ἐξάρχος).

Pollux (IV, 106) 'ἡγεμὼν χοροῦ · κορυφαῖος χοροῦ' ('hegemon [leader] of chorus; coryphaeus of chorus').

529. - Korythalistriae, fem. pl. (κορυθαλ[ι]στρίαε; m. pr. korithalístrie); women dancers who used to dance in honour of Diana during

the celebration of the marriage, and in festivals of adolescents. They wore men's dresses and wooden masks, and their movements were not always very decent. Their dance was connected with the worship of fertility.

Note: Korythalia or korythale (κορυθαλία, κορυθαλίη) was an invocation in Sparta to Diana, protector of fecundity and fertility. So was also called a branch ^{or} of wreath of laurel or of olive-tree used during these festivities.

530 - Kradias, nomos; and Kradies (Kradias, Kradins; m./f. Kra-
dias, Kradiis); an ^{ancient} auletic nomos performed at the
whipping of the magicians (sorcerers).

Hes. Kradies nomos; a certain nomos which they
play on the aulos at the whipping, by branches of fig-
tree and ropes, of the magicians' ('Kradins νόμος νόμον
τινὰ ἐπ' αὐλῶν τοῖς ἐκπεπομπέοις φαρμακῶν, κράδαις
καὶ θρίοις ἐπιρραβδίζομενοι').

Plut. de Mus. (1133F, ch. 8) 'and there is another ancient
nomos called Kradias, which, as Hipponax says, Mi-
mnermus played on the aulos' ('καὶ ἄλλος δ' ἐστὶν αἰχῆς
νόμος καλούμενος Kradias, ὃν, φησὶν Ἰππῶνας, Μίμνερμον
αὐλῆσαι').

Notes: a) Krade (Kradh); the end of a branch, especially of a fig-tree;
a fig-branch.

b) Pharmakos (Pharmakis); a magician, a sorcerer, impostor. By
extension criminal. Suid.: pharmakos; one who is sacrificed
for the purification of a city, otherwise an outcast, a
criminal sacrificed for the expiation of others' ('Pharmakis':
ἐπὶ καθαρῇ πόλει ἀναρπόμενος, ἄλλως κάθαρμα, κακῶρος, δου-
αζόμενος πρὸς ἐξιδαιμόν ἄλλων'). The pharmakos was also called
Kradesites (Kradisites), because he was whipped by Krades
(fig-branches); (Hes. 'Kradisites φαρμακὸς ἐ ταῖς κράδαις
βαλλόμενος').

531. - Krates (Κρατής; m. pr. Kra'tis); 7th cent. B.C. aulete and composer. Nothing is known about his life. He is mentioned as a disciple of Olympus^(*), and as inventor of an auletic nomos called polyképhalos^(*) ('many-headed'), which other sources attributed to Olympus the elder or even to Athena (cf. Plut. de Mus. 1133D-E, ch. 7).
~~... Κρατής ... Κρατής ... Κρατής ...~~

532 - krekein (κρέκειν; m. pr. kre'kin) v.; to strike the strings with the aid of a plectrum. 'krekein magadis' (~~κρέκειν μαγάδιν~~) or ~~κρέκειν κίθαραν~~ ('κρέκειν μαγάδιν ἢ κίθαραν') = to play the magadis or the kithara by striking the strings with a plectrum. In that respect the verb 'krekein' was synonym to 'plessein' (πλέσσειν; to strike) from which the word 'plectron' (πλῆκτρον) was derived. The term ~~used~~ used in the case of wind instruments signified 'to play'. Aristoph. Birds, v. 682 'ἀλλ' ἔτι καλλιβίαν κρέκουσ' αὐλόν' ('but, to which she played the tuneful [melodious] aulos').
 Suidas writes 'κρέκειν καὶ κρέκονταν, κρονίνταν τὴν κίθαραν' ('krekein ... to striking the kithara') and also 'κρέκουσα αὐλοῦσα' ('fem. 'playing the aulos').
 The verb 'krekein' signified also 'to make noise'; Aristoph. Birds, v. 771-2 'εὐρυγῆ βοῖν ἰμοῦ πτεροῖσι κρέκοντι ἰδῶν Ἀνδρῶν' ('rousing [i.e. the swans] at the same time a mingled clamour with their wings ^{as a song} in honour of Apollo').

Hesychius gives the meaning of 'krekēin' as simply 'to play the kithara' ('κρέκειν' κιθαρίζειν).

- krezmós (κρημμός); the sound produced by striking a stringed instrument; Epicharmus (ap. Athen. IV, 183C, cl. 81) "τυκκῶν κρημῶν ἀκροαζομένα [Σεμέλη]" ('[Semele] listening to incessant sparkling sounds'; see the whole text under pariambis).

Note: The verb 'anakrekesthai' (ἀνακρέκεισθαι; reflex.) is also met with the meaning of 'krekēin'.

533 † krembalon (κρημβάλον; n. pl. κρημβάλα), usually in pl. κρημβάλα (κρημβάλα); see krotalon.

534 - kretikos, rous (κρητικός, ρούς; m. pl. κρητικός); Cretan poetic foot - u -, called also ἀμφικακρός (having ~~two~~ long syllables at both ends).

The adj. kretikos (Cretan) is often met with rhythm, metre, melos; κρητικός ρυθμῖς (Cretan rhythm), κρητικὸν μέτρον (Cretan metre), κρητικὸν μέλος (Cretan melos).

535 - Kre'xos (Κρέξος); c. 450-400 BC, poet and composer of dithyrambs.

He was considered the first to introduce in the dithyramb the 'κρούειν ὑπὸ τῆν ᾠδὴν' (krousein hypo ten odē); the accompaniment of the song on the kithara with different notes. Before him the practice was to play on the kithara the same notes of the song ('προσχορδα κρούειν'; proschorδα krousein); to double [in unison] on the instrument the vocal part.

He also introduced in the dithyramb the alternate recitation or declamation and singing to the kithara accompaniment, an innovation that Archilochus^(*) had initiated in the iambic verses (ἰαμβία)

Cf Plut. 1141A-B, ch. 28; also 'proschordos'.

536 - Krotala, ~~κροτάλια~~ (κροτάλα) ~~κροτάλια~~; a percussion instrument consisting of two hollow pieces of shell, wood or metal in various forms. The krotala were used, as the ~~castanets~~ castanets, to keep the rhythm of the dancers, especially in ceremonies in honour of Cybele and Dionysus. They were usually fastened one on each hand.

Eust. (H. II, xi, 160) 'σκετός τε ἐξ ἰστρίων ἢ ξύλων ἢ χαλκῶν ἢ ἐν χερσὶ κραταίμενον ὄργανον' ('a utensil [instrument] of shell, or wood or copper which kept in the hands produces a noise [sound]').

The krotala were very often used by women; Herod. II, 60 'αἱ μὲν τινὲς τῶν γυναικῶν κρόταλα ἔχουσαι κροταλίζουσι' ('some of the women ~~holding~~ holding krotala clap on').

The verb 'κροταλίζειν' (κροταλίζεν) meant to clap with the krotala; cf Iliad XI, v. 160.

The word 'κρεμβάλη' (κρεμβάλη) is often met for krotala, and the verb κρεμβαλίζειν (κρεμβάλιαζειν), to shake the κρεμβάλη, for the κροταλίζειν; Athen. XIV, 636 D, ch. 39 'τὸ τοῦτοις [κρεμβάλης] κροταλίζουσι κρεμβαλίζειν εἴρηκεν [Ἑρμιππὸς]'. ('the clapping the κρεμβάλη was called [by Hermippus] κρεμβάλιαζειν'). Cf also Athen. ibid 636 C, D, E. (X)

The sound produced by the clapping of the krotala was called 'rymbos' (ρύμβος) or rombos (ρύμβος).

(X) The clapping of the κρεμβάλη was called κρεμβάλιαστὺς (κρεμβάλιαστὺς; n. p. κρεμβάλιαστῆς).

537. κρούμα (κρούμα), also κρούσμα (κρούσμα) from κρούειν (κρούειν; to strike); in principle the result of striking stroke, beat. In music the term (usually in pl., κρούματα) signified:

- a) the sound produced by striking with a plectrum the strings of stringed instruments; ~~Πλάτωνος Πρωτοκρίτης~~ Hippocr. Regimen (Περί διαίτης) Book I, § 18
 "κρούματα δὲ τὰ κρούματα ἐν μουσικῇ τὰ μὲν ἄνω, τὰ δὲ κάτω" ('The notes ~~are~~ struck ^[produced by striking] in music are some high, some low');
- b) ~~the~~ by extension the sound also of the wind instruments; Pollux (IV, 84) 'τὰ σαλπικτακά κρούματα' ('the sounds of trumpet');
- c) in a broader sense a musical composition; Plut. de Mus. (1142B, ch. 31) 'καὶ τῶν λοιπῶν, ὅσοι τῶν χυρικῶν ἄρσι εἴνεοντο ποιηταὶ κρουμάτων ᾠδοὶ' ('and of all the other lyric poets those who have been meritorious creators of musical compositions'). Cf. Sim Chrys. 'On reigning' I, § 4, p. 1.
 The adj. κρουματικός (κρουματικός) is also met with; κρουματικὴ μουσική (κρουματικὴ μουσική) κρουματικὴ μουσική; κρουματικὴ μουσική (κρουματικὴ μουσική) κρουματικὴ μουσική; κρουματικὴ μουσική (κρουματικὴ μουσική) κρουματικὴ μουσική; string-music, but also music of wind instruments.
κρουματικὴ διάλεκτος (κρουματικὴ διάλεκτος); musical dialect, style. Plut. ibid (1132B, ch. 21): 'ἐξαιρέτως ἐπισημασμένον καὶ τὰ κρητὶ τῶν κρουματικῶν δὲ διακρίτων τῶν παλαιότερα ἦν' ('and the musical style was more varied than [than it is now]')

See κρούσις.

538 - κρουπέζιον, pl. κρουπέζια (κρουπέζιον, -ια) dimin. of κρούπεζα (κρούπεζα); wooden ~~sandals~~^{shoe} used to beat the time. Usually a small piece of metal was attached below so ~~that~~^{that} the beating of time be clearer and stronger.

Pollux (VII, 87) - τὰ δὲ κρουπέζια, ζύγιον ὑπέδημα, πεποιμένον εἰς ἄνδρισμον χοροῦ. Κρουπέζοφορος δ' ἴσπερ τοῖς Βοιωταῖς κρατῖνος διὰ τὸ εἶναι αὐλητικῆ κρούματα ('the κρουπέζια [were] wooden-shoes [sandals] used for ~~the~~ beating the time in dancing. And κρατῖνος called the Boeotians 'κρουπέζοφοροι' [carrying wooden-shoes] for clapping at the ^{auletic} performance ~~of the~~ [beating the time to help the playing on the aulos]').

The words κρούπεζα, fem. (pl. κρούπεζαι; κρούπεζα, κρούπεζαι) and κρουπαλον, neut. (κρούπαλον) are also met with the same meaning.

The κρουπέζια or κρουπαλα were carried by the coryphaeus (the chorus leader) who led the dance by beating also the time. Those who carried these wooden-shoes were called κρουπέζοφοροι (κρουπέζοφοροι; see above). The term 'podopso-phos' (^{*}ποδοπίφος) was also used for the man beating the time with his foot.

539 - krousis (κρούσις; from κρούειν, krouein = to strike); the act of striking, also the stroke. The striking of a stringed instrument, and, ^{synechdoch.} string-musicking-~~music~~ ^{κρούσις καὶ ᾄδιον} (us string-~~music~~ ¹⁸⁵⁴ Phil. d. de Mus. (IV, ^{art. 13}, ed. D. K.)).

The term 'κρούσις ἰνὴ τῆς ᾄδου' ('krousis hypo ten oden'; playing a stringed instrument in accompaniment of a song) is generally interpreted as meaning "accompaniment of a song by a stringed instrument playing different notes than those of the vocal part"; cf. prochorde ^(*) κρούειν. When the krousis accompanied the song it occupied the higher part; cf. Arist. Probl. XIX, 12 ('why is it that the melody is ^{always given to} the lower of the two strings? ~~always has the melody~~'; Διὶ τῆς χορδᾶς ἡ βαρύτερα ἀεὶ τὴν ἤχος ἁρμολογῆται;').

(cf. Plut. IVTA, ch. 27; also Archilochus.)

540 - krousi thyron (κρούσιθυρον; m. p. - krousi'thiron); see thyrokipikon.

541 - krousta organa (κρούστα; pl. of κρούστιν, neut.); also kroustomena (κρούσμενα), from κρούειν (κρούειν) = to strike. Instruments producing sounds by striking. So were generally called the stringed instruments, cf. enchorde ^(*) organa. Nicomachus (Ench. ch. 2; ed. l. v. J. p. 240; no. 5-6) uses the term clearly in the sense of percussion instruments, when he says 'on the voice [sound] of the stringed, the wind and 'krousta' [percussion] instruments' (ἐν τῆς τῶν ὀργανῶν ἐνταῦθα τῶ καὶ

ἐπιπνευστῶν καὶ κρουστικῶν²). The percussion instruments were not in use for pure musical purposes. They were principally used at orgiastic cults and ceremonies, especially in honour of Cybele and Dionysus. Most of them were of foreign origin, mostly Asiatic.

Such instruments were the krembala^(*), the krotala^(*), the seistron^(*), the cymbals^(*) and the tympanon^(*).

The adj. kroustikós (κρουστικός) was used in music in the sense 'apt to produce the sound' (L.S.J. etc: 'able to sound the right note'); Cf Arist. Probl. (XIX, 10 " ... κρουστικά δὲ κῆρυκῶν τὰ ὄργανα τὰ ἑσπίδατος" = "...but the instruments strike the note more effectively than the [humor] ~~mouth~~'

542 - Ktesibius (Κτησιβίος; in pr. ktisi'vios); 3rd or 2nd cent. B.C. mechanician, born and lived in Alexandria. Nothing is known about his life. In Athenaeus (IV, 174B+ and D, ch. 75) Alkeides says that he was a barber by profession, and that he lived during the time of [Ptolemaeus VIII] Evergetes II (146-116 or 117 BC). Further in Athen. (libid, 174E) it is said that, according to Tryphon's book about auloi and instruments, Ktesibius was a mechanician. As to his time, there have been different views; by some he is placed at the time of Ptolemaeus III - Evergetes I (246-222 BC), and by others that he flourished around 180 BC.

Ktesibius is generally accredited with the invention of hydraulis^(*). He was a pioneer in the science of pneumatics, and wrote a book 'On mechanics' ('Ἐπιπέματα μηχανικά'), now lost. To his invention ~~is~~ are also attributed the construction of a (hydraulic) water-clock and of various hydraulic machines.

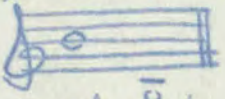
543 - kybistesis, kybisteter (κῦβιστήσις, κῦβιστήτης; m. p. κῦβιστῆσις, κῦβιστήτης);

kybistesis was a kind of acrobatic or dancing play in which the dancers, usually women (orchestrides) but also men and boys, based on their hands and with the legs uplifted, were marching and dancing on the palms. They were able to do by the feet various skilful exercises, such as filling a glass with water, shooting an arrow etc. Hence the kybisteter (the performer of the kybistesis) was considered a clown, an acrobat.

Plut. Mor. 401C 'ὄρχησται παῖδων καὶ κῦβιστήτης' ('dancings of boys and kybisteseis'); and 'κῦβιστής or κῦβιστήτης 'the juggler, hopper, acrobat (rope-walker)'.
Cf Hes.

L. 544 - Lamprocles (Λαμπροκλῆς; m.p. Lamproclis); c. beginning of 5th cent. B.C. Athenian dithegamic poet and musician. He belonged to the Athenian school, and was a disciple of Agathocles^(*).

Lamprocles became known from a Hymn to Athena (Ἀθηνᾶ, Minerva) of which survived the beginning.

According to the philosopher Lysis, 5th cent. BC (ap. Plut. de Mus. 1136B, ch. 16) Lamprocles was the first to establish that the Mixolydian harmonia as adopted by the tragedians was b-b (from paramese to hypate hypaton) , and not the 'Sapphic' Mixolydian (g-g) as almost all so believed. ~~As given by the tragedians~~

Cf Pythocleides.

Some scholars believe that Lamprocles and Lamprus^(*) are one and the same person (Gen. I, p. 50). In Athenaeus however two distinctly different persons are mentioned (cf XI, 491C, ch. 50 for Lamprocles; I, 20F, ch. 37 and II, 44D, ch. 21 for Lamprus). Also ap. Plutarch (de Mus., as above, 1136B ch. 16; and for Lamprus 1142B, ch. 31).

Cf Bergk Anth. Lyr. p. 272.

545 - Lamprus (Λάμπρος; m.p. Lámpros); b.? d.?

A musician mentioned by Aristoxenus (ap. Plut. 1142B, ch. 31) among celebrated lyric poets and musicians, together with Pindar, Bionysius^(*) of Thebes and Pratinas^(*) ('μοιναί κρουμάτων ἀγαθοί'; ^{good} meritorious) composers of musical compositions; cf. krouma).

Lamprus is mentioned also as a teacher of Sophocles (Athen. I, 20F, ch. 37) in dancing and music ('ὀρχηστῆρα καὶ δαδαστήρας [Sophocles] καὶ περὶ αὐτῶν ἐπὶ τοῦ αὐτοῦ Λάμπρου'; 'since Sophocles was a boy, he was taught dancing and music by Lamprus').

Lamprus is mentioned by Phrynichus (Th. Kock. Comic. Att. Fr. vol. I, p. 388, Fr. 69) as ~~celebrated dancer~~ a delicate lament-poet and great sophist ('ὀλιγοῦρος ὀλιγοῦρος, ἰσχυρὸς Λάμπρος ἀνακρίθωντος ἀδελφῶν αὐτοῦ ἰδατοκίτης, κίρρως, ἰσχυροῦτος' etc. 'among lamentations Lamprus died, having been a water-drinker, singing in an undertone, supersophist').

- Lasus of Hermione (Λάσος i. Ἐπιπρόσιτος; m.p. Lásos o. Ezmionévs).

b. c. 548-545 BC (according to Suidas of the 58th Olympiad)

in Hermione ('Ἐπιπρόσιτος') of Achaia in Peloponnesus. An important figure in the history of ancient Greek music.

According to Biog. Laertius (book I, ch. 1, § 42) Hermippus ('Ἐπιπρόσιτος') in his work 'On the sages' reckons seventeen including Lasus as one of them; Suidas, on the other hand, reports that

Some included him in the seven Wise men in the place of Periandrus. Suidas also says that Lasus was the first to write a book on music (' $\tau\rho\alpha\upsilon\sigma\ \delta\epsilon\ \alpha\upsilon\tau\omicron\varsigma\ \mu\epsilon\tau\epsilon\ \mu\upsilon\sigma\iota\kappa\eta\varsigma\ \chi\acute{\iota}\rho\omicron\upsilon\ \epsilon\gamma\gamma\alpha\mu\epsilon\tau\omicron\varsigma$ '), now lost; its plan was preserved by Martianus Capella (book IX, 936 [317C] ed. A. Diez, 1959). He was a rival of Simonides and a teacher of Pindar.

Lasus is mentioned as one of the principal innovators in music, and exercised a considerable influence; among his successors are cited Eratocles^(*), Agenor^(*) and Pythagoras of Zante^(*). He is accredited with the creation of the Attic dithyramb, and, through Hipparchus, he succeeded to impose the introduction of the dithyramb in musical contests. He enriched the instrumental (aulos) accompaniment of the dithyrambs by adding ornamentations, with the use of more numerous and spaced [moving by leaps] notes (Plut. de Mus. 1141C, ch. 29 ' $\mu\epsilon\tau\epsilon\iota\omicron\omicron\epsilon\iota\tau\epsilon\ \tau\epsilon\ \epsilon\delta\iota\gamma\gamma\omicron\iota\varsigma\ \mu\alpha\iota\ \delta\iota\epsilon\pi\epsilon\mu\mu\epsilon\tau\iota\omicron\upsilon\iota\varsigma\ \chi\epsilon\mu\alpha\tau\epsilon\upsilon\sigma\iota\varsigma$ ').

Lasus, as also some of ~~the~~ Epigonus' school, supported that the sound had 'breadth', a view criticized by Aristoxenus as a blunder (Harm. I, p. 3, 23 Mb).

He was interested in acoustics and held experiments with Hipparus of Metapontium; some even attribute to him the discovery of the vibrations as cause of the sound (cf. Archytas). Preoccupied always with the refinement of the tone quality, he composed poems

where he avoided the use of the letter S as hard; such was a Hymn to Demeter which was 'asignmos' (without an S used in the words). Athenaeus preserved three verses of this hymn in which indeed no S is used (XIV, 624 E-F ch. 19):

Δαίματρα μίχτω Κόραν τε Κχυμνοί ἀχοχον,
 μελιβόαν ἕμνον ἀναγνύειαν
 Αἰοχιδ' ὄνα βαρὺβρονον ἀρροιδαν'

'I celebrate Demeter and Kore (i.e. Persephone), wedded wife of Pluto, raising unto them a sweet-voiced hymn in the deep-toned Aeolian mode' (Transl. by Ch. B. Gulick, vol. VI, pp. 367-9).

547 - Leimma (λεῖμμα; m. pr. leimma) from leipein (λείπειν) = to be wanting; hence the 'remainder', the 'remainder'. In music a term by which the Pythagoreans called the minor semitone. The tone being divided into two unequal parts, the smaller was called leimma, and the major apotome¹.

Plat. 'de Animae progr.' in Tim. (ch. 17, 1020 E-F): 'The harmonists believe that the tone is divided into two intervals, each of which they call semitone, but the Pythagoreans disapproved the division into equal parts, and the parts being unequal they call the minor leimma, as it is smaller than the half'. M. Psellos (Schol. in Platis Timaeo; ap. Vincent Notices p. 318)

λεῖμμα, ἵσχυρὸν ἔστιν ἕνατον τρίτου ~~ἑξακοντα~~ τοῦ τόνου

καὶ τὴν ἀποτομήν, ὅτι τὸ μῆζον; ('leimma, which is the smaller part of the tone, and the apotome which is the larger').

Ptolemaeus (Harm. I, ch. 10; ed. l. D. p. 23, 2) defines the leimma as the interval by which the fourth exceeds the ditone ^{and smaller than the semitone} ('ἡ ἰστέριον τὸ διὰ τεσσάρων τῶν δίτων, καὶ μικρὸν δὲ λεῖμμα. ἕξατον δὲ ἢ ἡ ἰστέριον'). (cf. Porphy. Comment. ed. l. D. p. 129, 23-24).

Pachymeris (ap. Vincent Notice, p. 459) says that Aristoxenus and his school considered the leimma as a complete semitone ('καθόριστος τὸ λεῖμμα ὡς ἰστέριον ἢ ἰστέριον, ἕξατον καὶ τὸ διὰ τεσσάρων ἢ τῶν δίτων'; 'considering [Aristoxenus and his school] the leimma as a complete semitone, they said that the octave had six tones').

(cf. apotome^(*) and hemitonion^(*))

β) Leimma was also called the shortest silence (rest) and was noted by the letter Λ (the first letter of the word Λεῖμμα); cf. Parasemantike^(*).

548 — leon (λεων); lion. A kind of dance mentioned in Athen. (XIV, 629F, ch. 27) among comical or ludicrous dances, like igdis, glaux^(*) etc. Pollux (IV, 103) says that 'leon is a kind of terrifying dance' ('ὁ δὲ λεων ὀρμητικὸς φοβητικὸς ἄιδος').

- lepsis (λήψις; m. pr. li'psis) from λαμβάνειν (lambainein = to take); one of the three parts of the melopoeia. Aristides (I, p. 29 M6; R.P.W-1 p. 29): 'The parts [of the melopoeia] are lepsis, mixis^(*) and chresis^(*); lepsis is that part by which the musician [composer] determines the region of the voice to be used in the system' ('λήψις μὲν, δι' ἧς εὐρίσκειν τῆς φωνῆς περὶ γινέσθαι ἀπὸ ποίου τύπου τῆς φωνῆς τὸ ὄργανον ποιητικόν').

550 - lexis (λέξις); word, speech. In music it is often used in contradistinction to 'krousis'^(*) (κρούσις; instrumental, string music) or to 'ode' (tune, song).

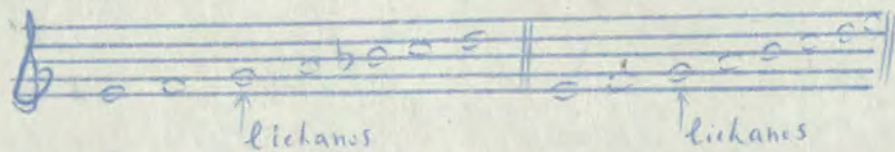
Bell. Anon. (168, p. 78) 'Διπλῶς ἡ χαρακτὴρ τῶν ᾠδῶν εἰχνηται, ἑπταδι και διπλῶν ἔχει τὴν χρῆσιν· ἑπὶ λέξεως γὰρ και κρούσεως' ('The notation of the sounds [notes] is twofold, because it serves a double purpose; [to denote] the text [words] and the instrumental part').

Plato (Laws, 816D): 'κατὰ λέξιν τε και ᾠδὴν και κατὰ ὄργανον' ('according to words, song and dancing').

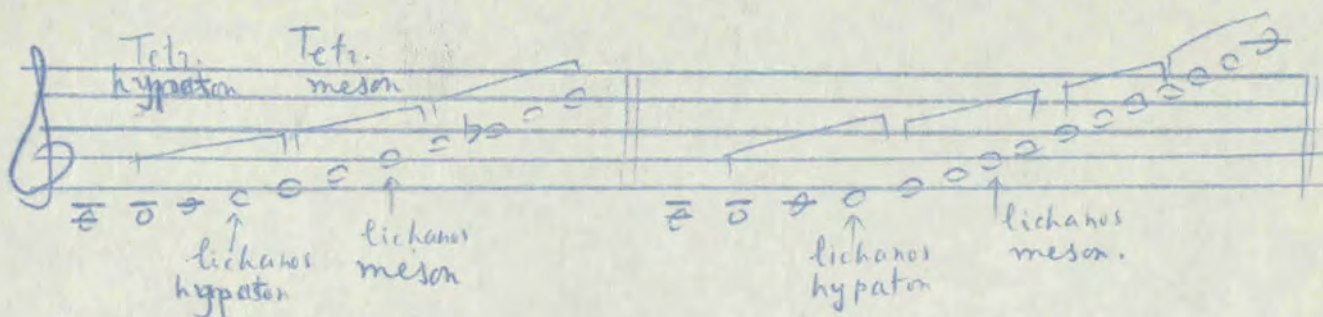
551 - Libys aulos (libus aulos; m. pr. libris aulos); Libyan aulos, so called because, according to Douris (ap. Athen., XIV, 618C, ch. 9), a Libyan invented first the auletic art and played on the aulos the Metroa^(*) (in honour of Cybele); "Λιβυὸν δὲ τὸν αἰλόν προβαγορτίονον αἱ ποιηταί, ἔπειτα Δούρις... ἔπειτα Σεκιρῆς, ὅς δούρει ἄρχος εἴρηκε τὸν αἰλητικόν, Λιβυὸν ἦν τῶν νομίδων" ('And the poets call the aulos Libyan, says Douris, ... because Seirites, who, it appears, invented first the auletic art, was a Libyan of the Numidian tribe'. The Libyan aulos was probably a certain kind of aulos brought according to a tradition from Libya.

- 552 - lichanoeides (λῑχανοειδῑς; m. pr. lichanoeidῑs); belonging to the property of the string lichanos; Lichanoeides topos (λῑχανοειδῑς τόπος), locus of the lichanos on the lyra or the Kithara; or locus of the voice on the lichanos' place. Aristox. Harm. (I, p. 26, 18 Mb): ^{διὰ τὸν δῑαίτην ἔχει} τὰ λῑχανοειδῑς τόπων' ('^{at} the locus of the lichanos there is no empty space'; transl. H. S. M. p. 184).
- lichanoeides phthongos (λῑχανοειδῑς φθόγγος); according to Bacchius (De Isag. 543; see C. v. J. p. 302; Mb p. 11) 'the highest note of the pyenon' (ᾠδῑτάτου τοῦ πυκνῶς).

- 553 - lichanos (λῑχανός); fore-finger. The string ^{and the note produced by the string} played by the fore-finger; Arist. Quint. (Mb p. 10; R.P.W. I p. 5) 'they were called lichanoi (pl.) from the ^{homonymous} finger ^{which} striking strikes the string that produces them' (λῑχανοὶ ἁποκαλοῦνται, ἰμνῶντες τῷ πλῆττοντι δακτύλῳ τῶν ἡχῶν αἰτῶν, ἧς ἑκαστὸν ἐνομασθῆναι). Lichanos was the third note from below of the heptachord and the octachord:



In both the Lesser and the Greater Perfect Systems there were two strings (or notes) with the name of lichanos: the lichanos hypaton (λῑχανός ὑπατῶν) and the lichanos meson (λῑχανός μεσῶν):



The lichanos was sometimes called also 'diatonos' (διὰ τῶνος); cf paraphonia.

554 - ligyeches (λιγυγχής; m. pr. ligiichis) from ligys (λιγύς), clear piercing, also ^{melodious,} sweet; and echos (ἦχος; sound); sweet-, or clear-sounding. Ligyeches ~~κεκρη~~ kithara (λιγυγχής κιθάρη); clear-toned, or sweet-(melodiously) sounding kithara.

555 - ligythros, ligythros (λιγυθρός, λιγυθρός; m. pr. ligithros, -ros); clear-toned; sweet, ^{or loudly} sounding.

Ligythros pectis (λιγυθρός πηκτίς); clear-toned pectis; also loudly ~~clear~~ sounding pectis.

Other adj., formed from ligys and met with in music, were: ligymolpos, ligykrotos, ligyphonos, ligyphthongos (having sonorous, strong or clear voice).

556 - linos (λινος); a funeral song in memory of the unhappy death of the poet-musician Linus^(*). Another expression for lino was oetolinos (οἰτολινος; m. pr. ito'linos) from oitos (oetos; disaster, death) and linos^(*). The lino was known in Egypt and was called maneros^(*); cf Herod. book II, ch. 79.

Hesiodo says that the lino was sung by minstrels (aeoidoi) and kitharodes 'in banquets and dances'; Athen. also (XIV, 619c, ch. 10) says that according to Euripides (Herc. v. 348) 'lino and aelinos^(*) [are sung] not only in mournings but also on a happy event'; cf aelinos, also Hom. Il. XVIII, 570-571.

557 - Linus (Λινος; m. pr. Li'nos); mythological poet-musician (minstrel), son of Apollo. According to Heracl. (ap. Plut. 1132A, ch. 3) a contemporary of Amphion^(*), and a composer of laments. He was, by legend, accredited with the invention of the trichord lyra, or with the addition of the 4th string to the trichord lyra he had from his father, Apollo. Suid. Sikel. (III, ch. 59, §6) ascribes to Linus the addition of the lichanos^(*) string; cf Marsyas.

He gave his name to a kind of lament (linos, see above) owing to his regrettable death. There were many and different legends about his death; according to one he was killed by Apollo because of his boast of being equal to the God in song and art. Another legend says that he was torn by dogs (Paus. I, ch. 43, §7), while according to a third legend he was killed

by Heracles (whom he taught music) because during a music lesson he scoffed him for awkwardness in lyra playing. Pausanias (IX, ch. 29, § 6) records that his death provoked such a sorrow that the mourning reached all lands, even barbarian ones, and was lamented by a special song (linos^{cf} and maneros^(*)).

558 - lityerses (λιτυέρσης; m.p. litier'sis); song of the reapers Athen. (XIV, 619A, ch. 10) 'η δὲ τῶν θεριστῶν ἡδὴ λιτυέρσης καλεῖται' ('the song of the reapers is called lityerses'). As a proper name Lityerses (λιτυέρσης) was the name of an illegitimate son of Midas, King of Phrygia, who, being an extraordinarily skilful reaper, ^{propose} ~~was~~ ^{challenging} the passers-by in reaping, and ~~decapitated~~ ^{beheaded} the ~~defeated~~ ^{the reaper} ~~in~~ ^{the sheaves}. He was killed, according to a legend, by Heracles.

Hes. 'Lityerses; a kind of song; also, Lityerses was an illegitimate son of Midas and very musical' (λιτυέρσης, ἡδὴς εἶδος 'ἦτι δὲ ἰ λιτυέρσης Μιδῶν νότος νόος ἡδὴν ἡδὴν ἡδὴν').

According to Pollux (IV, 56) Lityerses was a King of Phrygia (of Kelaenai in Phrygia).

Probably the song lityerses was named after him.

559 - Locrian ^[Locrian] harmonia, also Locristi, and Locrike Harm. (Λοκρίος ἀρμονία, λοκρίστι, λοκρικὴ); so-called the octave-series better known as Aeolian, i.e.

a-b-c-d-e-f-g-a (Diatonic genus)

Its introduction was ascribed to the Locrian lyric poet and musician Xenocritus^(*) who lived in the 7th to ~~6th~~ cent. B.C.

The Locrian harmonia derived its surname from Locris a district of ancient Greece between Thermopylae and the lake Kopais, and it was probably a rather local harmonia. It belonged to the group of Ionian harmonias and was called by some writers 'common' (κοινὴ); cf Clem. Isag. ch. 9 (C.v.J. p. 198; ME p. 16); Bacch. Isag. § 44 (C.v.J. p. 309; ME p. 19). ~~It was called by the name of the district, and was the most common of the harmonias.~~

The Locrian harmonia, after having been used during the time of Simonides^(*) and Pindar^(*), fell into disuse; cf Athen. XIV, 625E, El. 20.

From the time of Aristoxenus the term Hypodorian was generally used for this octave-series; cf Aeolian, Hypodorian and Harmonia.

570 - logódes melos (λογώδες μέλος); spoken melody. A term used by Aristoxenus for the 'melody' of the speech; Harm. Elen. (I, p. 18, #12-15). λίγεται γὰρ δὲ καὶ λογώδες τὸ μέλος, τὸ εὐκτακτικόν ἐν τῶν προσωνδίων τῶν ἐν τοῖς ὀνόμασιν. ἔνεστιν γὰρ τὸ ἐπιτηθέν καὶ ἀντίκτα ἐν τῷ διαλίγασθαι (= for there is also a kind of melody in speech which depends upon the accents of words, as the voice in speaking rises and sinks by a natural law; transl. H. S. M. p. 177).

Nicomachus (Enchir. [§]ch. 2; C. v. J. p. 239; Mb p. 4) uses another expression for ^{about} the same thing; if somebody speaks or reads with a certain undulation of the voice, this is called, he says, meleazein ^(*) (μελεάζειν); to recite.

561 - Lycaon (Λυκαῖον; m. pr. Lika'ion); 6th to 5th cent. B.C. musician from Samos; to whom Boethius attributed the addition of the 8th string to the lyra, which by Suidas was attributed to Simonides and by Nicomachus to Pythagoras; cf Lyra ^(*). It may be possible that Lycaon as a disciple of Pythagoras ^{in Samos} knew and used the octachord lyra. No more details are known on his life.

562

- Lydius [Lydian] harmonia, and Lydiste (Lydius, Lydisti apmu-
ria; m. pr. Li'dius, Lidisti); generally accepted by
most of ancient theorists and writers as Lydian har-
monia was the following octave-series (diatonic genus, diatonic
chord) $c_{\frac{1}{1}} - d_{\frac{1}{1}} - e_{\frac{2}{2}} - f_{\frac{1}{1}} - g_{\frac{1}{1}} - a_{\frac{1}{1}} - b_{\frac{2}{2}} - c$ (diatonic genus).
Cf Gaudent. Trag. (ch. 19 C. v. J. p. 347; M. p. 20).

For others, including Aristides, it was the octave f-f.

The Lydian harmonia was, with the Phrygian, among the
non-Greek harmoniai, which came to Greece from Asia
Minor; cf Athen. XIV, 625E, d. 21 ('the Phrygian and the Lydian
harmoniai became known to the Greeks from the Phrygians and
Lydians who emigrated with Pelops to Peloponnesus').

The Lydian harmonia was however known from remote times
as also the Sorian and the Phrygian. According to Aristoxenus
(first book 'on music', ap. Plut. de Mus. 113C, ch. 15) Olympus (*)
was the first to play on the aulos a funeral tune in the
Lydian mode (Lydisti) on Pythia's death. Pindar in Paean (Plut.
ibid) the Lydian harmonia was first performed at Niote's
marriage; while, as Dionysius the Lambs (*) relates, Terrebus (*) intro-
duced ~~the~~ it.

See ethos.

563 - lyra (λύρα; m.p. lí'ra); the pre-eminently national instrument of ancient Greece; the most important and the most widely known of all instruments. Associated with Apollo's cult it was very respected. Owing to its simple mechanism, and its peculiar and characteristic tone-quality which was noble, serene and virile the lyra was used as the chief instrument for the education of the youth. Being not a complicated or too sonorous instrument it was not used at open-air performances or competitions but has been associated with the intimate social life of Greece.

According to a widely spread legend (cf. Hom. Hymn to Hermes v. 24 ff; Apollod. Atheniensis Bibliotheca, II, ch. 2, p. 139-140; etc.) Hermes soon after his birth in a cave on mount Kyllene, went out of his cradle, stole during the night the oxen guarded by Apollo, and came back pretending he was sleeping. Seeing out of the cave a tortoise, he took off the body, fixed on the carapace strings of ox-gut, and thus made the first lyra. When Apollo discovered the theft and the thief, and complained to Zeus, Hermes in order to appease his brother offered the lyra to Apollo who was enchanted by its sound.

The lyra was known in Greece from the remotest antiquity. Legendary musicians and epic singers, such as Orpheus, Thamyris, Demodocus and others used to accompany their songs with the lyra, ~~or~~ the phorminx^(*) or the kitharis^(*).

Nicomachus (Excerpta ex Nicom., ch. 1; C. v. J. p. 266; M. p. 29) relates that Hermes ~~taught~~, after having constructed the seven-stringed lyra, taught Orpheus how to play on it. Orpheus in his turn taught Thamyras and Linus; this last one taught Amphion of Thebes who by his seven-stringed lyra built ^{thebes} the 'heptapyles' (with seven gates). When Orpheus was killed by the Thracian women (the Maenades) his lyra fell into the sea and was taken by the waves to Lesbos; there it was found by fishermen who brought it to Terpander^(*). This chain of legends tends to establish the Thracian origin of the lyra.

Construction. The primitive lyra was based on carapace of tortoise which served as the sound-box (ekcheion^(*)); hence the poetic name 'chelys' of the old lyra (χιχυσ from χεχυσ = tortoise). In later times the sound-box was also made of wood but in similar shape. Over the concave a vibrating membrane of oxhide was stretched. On either side of the carapace two arms, made of horn of wild goat or wood, were fixed in parallel line to the sound-box; they were light and slightly curved, and were called pecheis (πικεις; arms) or horns (κίρατα). These arms were joined slightly under their upper end to a cross-bar, made of box-wood and called zygos (ζυγος; joining-bar). The strings (chordai, neurai; χορδαι, νευραι), made of gut or sinew (in older times of linen or hemp), were stretched by a knot on a little board (called chordotonia^(*) or chordotinos^(*)) on the lower part of the sound-box; they passed over a bridge (called magas^(*) πρυγίς) which

isolated the vibratory part of the strings, and were stretched along the instrument to the cross-bar on which they were fastened. In older times the strings were tied by a thong of leather, but in classical times ^{pegs were} ~~they~~ used ~~pegs~~ made of wood, metal or ivory, which fixed by a mechanism on the cross-bar tightened the strings by rotary motion; these pegs, as also the thongs, were called kollaboi and kollopes (κόλλαβοι, κόλλοπες). All the strings had the same length but differed in thickness and bulk, and gave one sound each of them.

The number of the strings varied greatly during the historical times but for a long period ~~that~~ it was seven. According to some ancient writers the primitive lyra had four or even three strings. Dio. Sicel. (Bibliot. Hist. book I, p. 10) writes that 'Hermes invented the lyra and made it trichord by imitation of the three seasons of the year. Thus he established three sounds, a high, ~~and~~ a low and a medium'. Nicomachus (see above), on the other hand, says that Hermes made the lyra from the very beginning with seven strings. Also Lucian ('Dialogue of Apollo and Vulcan') and others repeat this legend, as it appears in Homer's Hymn to Hermes (v. 51). It is certain beyond doubt that from Terpander's time (8th cent. B.C.) the lyra was heptachord. Terpander was accredited with the invention of the heptachord lyra by many writers; a tradition kept alive up to the 4th cent. B.C. closely connected

Terpander with the heptachord lyra. To Terpander was attributed, also, by some historians, the addition of the octave ~~the strings~~ ^{the strings}; Terpander took off the 'trite' and added instead the 'nete', i.e. the octave-trite. Profl. (XIX, 32) clearly refers to it ('why is the octave called diapason instead of "diocto" [diokton] according to the number of the ~~strings~~ ^{strings} [in the same way as we say dia tesson [for the fourth] and diapente [for the fifth]? is it because in ancient times ~~the strings~~ ^{the strings} were seven? and then Terpander ~~took off~~ ^{having taken out} the trite ~~and~~ added the nete, and for this it was called "dia pason" (through all, octave) and not "diocto", as they were seven in all').

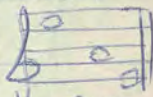
An 8th string was added in the 6th cent. B.C.; this addition was attributed ~~to~~ by some writers to Pythagoras. Nicomachus (Enchir. ch. 5; C. v. J. p. 244; Mb p. 9) says that Pythagoras first of all (πρῶτος; ^{the} very first) added the 8th string between the mese and paramese thus forming a complete harmonia with two disjunct tetrachords (e-f-g-a-b-c-d-e). Prothius attributes the addition of the 8th string to Lycaon ^(x) of Samos, and Suidas to Simonides ^(x).

The heptachord lyra remained in use for a ^{very} long period throughout the classical times; most of the lyrai ~~are~~ on ancient vase-paintings ~~are~~ ^{are} depicted with seven strings. If we take into consideration the fact that the lyra was closely connected with Apollo's cult and that it was the par-excellence national instrument for the education of the youth, we can understand that the Greek people

including some of the most eminent poets and authors like Pindar, Plato and Aristotle, could not easily concede to innovations regarding such a 'sacred' instrument. Side by side however with the use of the heptachord (and octachord) lyra, use was made of instruments with more strings. From the 5th cent. B.C already appeared lyras with nine to twelve strings. The addition of the 9th string was attributed to Prophrastus^(*) (or Theophrastus) of Pieria, of the 10th to Histiaceus^(*) of Colophon, of the 11th to Timotheus (see Cf. Nicom. Enc. ^{vol. 4} 4; C. v. J. p 274; Mops) Other sources attribute to Melanippides^(*) and to Timotheus the addition of the 12th string (Pherecrates in 'Cheiron' ap. Plut. de Mus. 1141 B - 1142 A, ch. 30).

The strings were plucked by the right hand either with bare fingers or with a plectrum, while the left hand was used to deaden the strings. It is supposed ~~also~~ that the left hand was ~~also~~ also used to 'stop' the strings in order to tighten them and sharpen the notes ^{produced} of open strings. (C. Sachs, Hist. of Mus. Instr. p. 132). Sachs ^(ibid. p. 132) following Ps-Asconius, and judging from the position of the left hand on certain vases supports that 'while the right hand uses the plectrum the fingers of the left hand pluck the strings'. For the playing the lyra the verb 'kitharizein' (cf. 'kitharis') was used; ~~occasionally~~ the v. 'lyrizein' ('lyris') is also met with but rarely. The lyra was held usually askant away from the performer; the player would stand or be seated with the instrument

The lowest string (^{hypate}) ^{placed} ~~kept~~ at the remotest end from the excutant, and the highest (nete) at the nearest end.

The tuning of the lyra (and ^{of} the kithara) is a question which has not been clarified in a ^{definite} ~~convincing~~ way ^{owing to lack of clear indications from ancient sources} ~~as ancient writers do not give explicit indications~~. C. Sachs offered a solution of the problem ('Die griechische Instrumentalnotenschrift', Z. M. W., VI, 1924; Hist. of ^{mus.} Inst. p. 131); according to his view ~~the~~ ^{customary} tuning ~~of the~~ was pentatonic without half-tones in E G A B ~~X~~ (not necessarily in this order). Additional ~~notes~~ strings duplicated these notes in the higher or lower octave instead of filling in the missing diatonic notes, F and C[♯]. The original ~~two~~ "trichordal" (three-string) tuning was E' A E (Nete, Mese, Hypate) 
To them were later added the Paramese (B) and the Paraneite (D). When the two ^{missing in the heptachord system} notes F and C were needed, they were taken by tuning the strings E and B to F and C by pressing the left-hand lichanus against them near the 'zygis' (cross-bar).

on his knees or between his arms, held by a leather band (called telamón, τελαμῖν).

Generally speaking the lyra was rather used by the amateurs while the kithara was left in the hands of the professionals.

According to ~~some~~ ^{many} writers the Homeric phorminx^(*) and kitharis^(*) were kinds of lyra; this is refuted by others (C. Sachs ibid p. 130).

The maker of lyras was called lyropoios (λυροποιός; m. pr. lyropiós).

The player of the lyra was called lyristes (λυριστής; m. pr. lyristis).

564 - lyrodia, lyrodos (λυρωδία, λυρωδῖς; m. pr. lyrodia, lyrodos); lyrodia (from lyra and ode, ᾠδή or ᾄδειν, to sing); singing to lyra accompaniment.

lyrodos; the musician who sang and accompanied himself on the lyra.

The lyrodia was not largely propagated; it was confined to family and convivial circles. Contrary to the large scope of the kitharodia^(*) and the extent and the importance of the kitharodie nomoi, the songs of the lyrodia were more intimate in character, such as love-songs and drinking-songs (table-songs, 'paroinia' etc.).

- 565 - lyrogethes (λυρογηθής; m. pr. lyrogeth'is); that who rejoices in playing the lyra. Another denomination ~~found~~ used: lyrothelges (λυροθηλγής; m. pr. lyrothelgis), who is delighted to play or to listen to the lyra.
- 566 - lyrophoenix (λυροφοῖνιξ; m. pr. lyrophin'ix); also lyrophoenikion (λυροφοῖνιον; m. pr. lyrophini'kion); a kind of lyra or kithara of Phoenician origin. It was probably the same as the phoenix^(*) and the phoenikion^(*) (φοῖνικιον). For some writers the lyrophoenix was a sambuke^(*); cf. Iobas, King of Mauritanea and historian, of the 1st cent. B.C. (ap. Athen. IV, 175D, ch. 77). Hes. λυροφοῖνιξ = ἴδιος κίθαραι ('lyrophoenix; a kind of kithara'). Pallas (IV, 59) mentions only the lyrophoenikion. Herodotus says that the arms of ^{the} lyrophoenix were made of horn of roe-deer; while Semus of Selos (ap. Athen. XIV, 637B, ch. 40) supports that its name was due to the fact that its arms were made from wood of palm tree (phoenix = palm tree).
 Note: The word phoenikion was is a dimin. of phoenix, and lyrophoenikion of lyrophoenix.

567 - Lysandrus, Lysander, of Sicyon (Λυσάνδρος ὁ Σικυώνιος; m.p. Lisandros Sikionios); ? 6th cent. B.C. musician and kitharist, from Sicyon.

Philochorus in the third book of his 'History of Attica' (ap. Athen. XIV, 637F-638A, ch. 42) attributes to Lysandrus many innovations:

'Lysandrus of Sicyon, he says, was the first kitharist to institute the art of solo kithara playing (the 'psilokitharistike'; attributed by Menaechnus to Aristonicus^(*)) by tuning his strings high and augmenting the volume of the tone; he also used the 'enanlos kitharisis'^(*) (i.e. kithara playing to aulos accompaniment) which Epigonus' school first adopted. And by abolishing the thinness prevailing among the soloists of kithara, he was the first to play on the kithara richly chromatic compositions ('xrupatā ta eixpōa'), as also iamboi^(*) and the magadis which is called syzigma^(*).

See FHG I, p. 395.

568 - lysiodos (λυσιδός; m. pr. lysiodós); a pantomime and singer who in a theatrical performance dressed in male costume imitated female characters.

Some writers were confusing the lysiodos with the magodos^(*), but Aristoxenus (ap. Athen. XIV, 620 F, ch. 13) distinguishes them as follows: 'the actor who imitated male and female characters is called magodos, while that who in male dresses imitated female characters is called lysiodos'.

~~lysiodos~~ lysiodos (~~λυσιδός~~) as an Adj. signified that ^{which was} connected with the songs of the lysiodos; lysiodoi autoi (λυσιδοὶ αὐτοὶ) = autoi accompanying ^(or playing) these songs.

M⁵⁶⁹ - magadion (μαγάδιον); see magas.

570

- magadis (μαγάδης);

a) a widely known in ancient Greece stringed instrument. Its form was triangular, the number of its strings twenty and it was played by both hands without the aid of plectrum; thus it belonged to the so-called "psaltiká" instruments (played by bare fingers). Its main characteristic was that its strings were tuned in pairs, each one with its octave (ten double strings); this allowed playing in octaves which was called by the term 'magadizein' (μαγαδίζειν $\frac{3}{4}$; cf. antiphthongos).

Its name was derived by some writers from magas^(x), the bridge of the stringed instruments; this would mean perhaps that the magas played some particular role in the playing. The historian Touris derived the name magadis from a certain Magdis from Thrace (ap. Athen. XIV, 636F, ch. 40). Its tone quality, according to Telestes, who speaks of a five-stringed magadis, was horn-like (κερατογυρτός). The origin of the magadis, according to Anacreon was Lydian ('in μαγὰδης ὀργανῶν ἵσταντο ~~ἡ~~ ^{because} ἄστικiv, in Ἀνακρέων ἔπη, Ἰνδὸν ἢ Ἐιπυρία; the $\frac{3}{4}$ magadis, as Anacreon says, is a psaltikon instrument, and an invention of the Lydians'). Pollux (IV, 61), on the other hand, says that according to Kantharus the magadis was an invention of the Thracians. What is certain is that it was an ancient instrument, mentioned already by the lyric poet Aleman in the 7th cent. B.C.; ~~and~~ it

was in current use in Lesbos at the time of Anacreon (6th cent. B.C.); cf. Euphorion ap. Athen. *ibid.*, 635A ch. 36). The magadis was ~~especially~~ ^{held} in great honour especially by Anacreon, ^{and} to ^{its} accompaniment he used to sing his love-songs; Athenaeus (*ibid.*) preserved ~~the~~ ^{the following} verses by Anacreon: ὕμνον δ' ἄριστον
 ἑξήκοντα μαγὰδιν ἔχων, ἢ πεντακόντι; ~~ἢ τετρακόντι~~
 'I play on a twenty-stringed magadis in hand, ~~and~~
 O Leucaspis' (see Anacreon and psallein).

The magadis was one of the so-called polychords (many-stringed instruments), such as pectis, sambyke and phoenix, condemned by Plato (*Repub.* III, 399D) and by Aristoxenus who called them 'degenerate instruments'.

13-2-74 b) magadis was also called a Lydian aulos ('Lydian magadis aulos' according to Ion of Chios). Anaxandrides (ap. Athen. IV, 182D, ch. 50) suggests that the magadis ~~was~~ also called plagio-magadis (cross-magadis) or palato-magadis (old-magadis) ^{can} produce at the same time a high and a low tone; this is repeated by Trypho (ap. Athen. XIV, 634E, ch. 36).

Didymus and Hesychius speak of magadis as being a witharisterios ^(x) aulos (accompanying the kithara); Hes. 'magadeis (pl.) αὐλοῦ witharisterίου ἰσχυρὸν φωνητικόν' ('magadeis witharisterion auloi' [also] a psaltikon instrument (see above, a)). These auloi might probably accompany ^{also} the stringed instrument 'magadis' of which they derived their name; cf. Athen. *ibid.*

c) In Athenaeus (XIV, 638A, ch. 42) the word magadis is used in the

sense of *syngmos*^(*) ('harmonies').

Note: Many informations regarding the *magadis* are to be found especially in Athen. XIV, 634C to 637A, between the chapters 35 and 41. The discussion on *magadis* begins with the question of *Aemilianus*: 'what kind of instrument is *magadis*, kind of *aulos* or of *kithara*'?

571 - magas (μαγας); the bridge of the *lyra* and the *kithara*; it was a narrow wooden board placed above the sound-box at a distance of the *chordotomia*^(*). The *magas* was used to isolate the vibratory part of the strings, exactly as with a modern bridge of stringed instruments.

Hes. μαγας γαρις τετραγωνος ενικυτος δεξυμενη τῆς κίθαραι τῆς κίθαραι τῆς κίθαραι καὶ ἀποκλινομένη τὴν ἐδίγμον ('magas, a wooden quadrangular board slightly curved which supports the strings and produces the tone').

Its dimin. 'magadion' (μαγιδιον) is also used; Lucian 'Dialogues of Gods' (IV, 7, 4 'Dialogue of Apollo and Hephaestus [Vulcan]'): 'mixeis γὰρ τραπεζῶν καὶ μαγιδιον ἐνέθει' ('for having adapted [on the tortoise] arms and placed a magadion [a little bridge]').

Hesychius at the word 'magadion' writes 'a nice *kithara* solo' ('ἡ ψαλμὸς κίθαραι'); he evidently derives the word from the instrument *magadis*.

572 magodós, magodia (μαγυδός, μαγυδία);
magodos; a comic pantomime who accompanied by
 tambourines and cymbals was imitating indecent and
 wicked characters, such as adulterers, procurers etc.
 Athen. (XIV, 621C, ch. IV) "the magodist, as he is called, has
 tambourines and cymbals, and all his garments are feminine;
 he not only makes indecent gestures, he does everything that
 is shameless, at one time acting the part of women as adult-
 eresses or pimps, at another, a drunken man going to meet his
 mistress in a revel rout." And Aristoxenus says that hilarodia
 being serious, parodies tragedy, whereas magodia parodies
 comedy; Transl. by Ch. B. Gulick, vol. VI, p. 347.

magodia and magode (μαγυδία, μαγυδίη) is the pantu-
 mimic performance of the magodos. The magodia
 took its name from the fact of using spell (charm)
 and exhibiting magical powers (Athen. *ibid.*).

573 - makrón (μακρόν); long. So was called the third ~~part~~
 of the seven parts of parábasís ^(*). According to Pollux
 (IV, 112) 'the makrón ^{is} a short little melody in the
parabasis sung ^{without} ^{breathing} [by one breath] ('τι δὲ ὀκταβήτων
μακρόν καὶ τῆ παραβάσει, βραχὺ μεχέδριον ἔστιν ἀπρυ-
 βῆτι ἰσομέτρον').

574 - maktrismos (μακτρισιμός); a lustful dance danced by women with rotary motion of the belly. In Athenaeus (XIV, 629C, ch. 26) maktrismos is a later name of apokinos^(*); in another paragraph however (629F) maktrismos and apokinos are mentioned separately in a list of ludicrous dances. Pollux (IV, 101) uses the word Baktriasmos^(*) for maktrismos.

575 - malakos (μαλακός); soft. A term used in the Diatonic and the Chromatic genera to imply a certain 'shade' in the formation of each genus. Opp. tense (σικκός). In the ~~the~~ Soft Diatonic the tetrachord was composed (from low to high) of a semitone, $\frac{3}{4}$ of tone and $\frac{5}{4}$ of tone. In the Soft Chromatic the intervals used were (from low to high again) $\frac{1}{3}$ of tone, $\frac{1}{3}$ of tone and $1\frac{1}{2}$ tone plus $\frac{1}{3}$, i.e. in twelfths $\frac{4}{12} + \frac{4}{12} + \frac{22}{12}$. The question of the Soft shade is discussed in some detail under Diatonon and Chromatic. As an Adj. the word malakos was used in the sense of somewhat effeminate, ~~weak~~ or lacking in manly character.

576 - maneros (μανερός); a funeral song in Egypt corresponding to linos^(*). According to Pausanias (IX, ch. 29, §6; cf. Linus^(*)) the origin of this lament or dirge was related to the unhappy death of Linus. The name of the dirge came from Maneros (Μανερός) son of the first King of Egypt; Plut. de Iside et Osiride (Περὶ Ἰσίδος καὶ Ὀσίριδος, 357E, ch. 17) '... ὅν γὰρ ἠδούον Αἰγύπτιοι παρὰ τὰ ἐπιθία Μανερώτα τῶν ἑνῶν' (for that which the Egyptians sing at banquets ^{the} maneros). Cf. linos, which ^{was} also sung not only in mournings but also on happy events.

577 - manos, manites (μανός, μανίτης; m. pr. manós, μανότης); manos, loose, not dense, sparse. manites the quality or virtue of being manos; looseness, sparseness. (*) Manos oppo. of pycnos and manites oppo. of pycnotes. Ptolem. (Harm. I, ch. 3; Wall. II, p. 6; l. d. p. 7, 17) 'Διὰ δὲ τὴν τῆς μανίτης ἢ πυκνότητος ... ποικίλτα καὶ ἄν παρὰ τὴν ἑκείνης ἰσχυρῆς λέγομεν τινὰς ψόφους πυκνῆς ἢ χαλῆς...' ('As to the quality of looseness or denseness ... according to which we again call some sounds homonymously dense or loose'). Cf. also Porph. Comment. (Wall. p. 225, l. d. p. 44, 4).

Plato (Laws book VII, §12b) 'καὶ δὲ καὶ πυκνότητα μανίτη καὶ ταχὺ ἐπαδύσει' etc. ~~καὶ ἄλλοις ὁμοίως~~ ('when there results a combination of denseness and looseness [high and low notes], of rapidity and slowness etc'). See the 23rd paragraph under Heterophonia.

578 - Marsyas (Μαρσίας; m.p. Marsi'as); mythological shepherd and musician, son of Hyagnis^(*). He was one of the triad of Phrygian musicians, with Hyagnis and Olympus^(*) who introduced in Greece the aulos and the auletic art, and the Phrygian harmonia. According to a legend preserved until the classical times Marsyas was even the inventor of aulos; Plato called the aulos 'Marsyas' instrument'. According to another legend (Plut. 'de Cohibenda ira', 456 B-D, ch. 6-7) Athena (Minerva) invented the aulos, but seeing in the reflection of the waters that her face was deformed, she threw it away; the aulos fell in Phrygia and was found by Marsyas (cf. aulos). Pausanias (I, ch. 24, § 1) says that a statue of Athena shows the goddess striking Marsyas the Silenus, for taking up the aulos that she wished to be thrown away; Paus. (X, ch. 30, § 9) also says that to Marsyas was attributed the invention of the metra^(*) (μητρῴα), which the 'Parian Chronicon'^(*) attributes to Hyagnis.

The legend of the contest with Apollo is well-known (Diod. Sicel. III, ch. 59, § 2-5); Marsyas and his aulos were defeated by Apollo and his kithara. Marsyas was hanged and had his skin stripped out by Apollo. This contest can be explained as a fight of the national art and tradition against foreign influence and intrusion; and Apollo, representing the national art, in fact

its god protector, should win. But in spite of the victory foreign elements had to be accepted little by little and by selection, and to be assimilated in the Greek art. The legend is completed however in a charming way: Apollo, repentant for what he did on Marsyas, destroyed his kithara and the harmonia; of this harmonia (Paus. *ibid.*, 56) the Muses found the mese (the) Linus the lichanos, Orpheus^(*) and Thamyras^(*) the hypate and parhypate respectively. Another name^{me} for Marsyas was Masses (Ma'cons; Plut. *de Mus.* 1133F, ch. 7).

579 - Melampus of Cephalonia (Μελάμπος ἰ Κεφαλονία); 7th to 6th cent. B.C. kitharode from Cephalonia. He competed at the Pythian Games in Delphi in 586 BC and won the first prize for the kitharodike, while the victors for the aulodike and auletike were Echembrotus^(*) and Sacadas^(*) respectively (Paus. X, 7, 054).

580 - Melanippides (Μελανίπιδης; m-pi-Melanippi'dis);
 b. c. 450 BC; d. c. 414 BC. Composer of dithyrambs of
 repute from Melos (Μήλος; hence Mixios, Melios). He
 was the grandson of another Melanippides also
 composer of dithyrambs ('Par. Chron.' v. 47).

To Melanippides the younger are attributed, according to
 Suidas, many innovations in the melopoeia of the dithy-
 ramb. Among his innovations the anabole^(*) was one
 of the most important; the dithyramb now became
 a free composition like the nomos, without strophes-
 antistrophes. As Aristotle says ('Probl. XIX, 15) in the
nomoi the tunes followed the action ('καὶ τὰ μὲν τῶν
 φύσιν ἠκούσθη') and 'for the same reason the dithy-
 ramb, having become imitative, have no any more anti-
 strophes, as they did before'.

To Melanippides was attributed also the addition of the
 12th string. Generally speaking Melanippides was one of
 the prominent figures of a group of innovators in the
 5th cent. B.C. who following the example of Lasus^(*) of
 Hermione, did not persist in the scope of the
 pre-existing music (cf. Plut. de Mus. 1141C, ch. 30).

In Pherecrates' comedy 'cheiron' Music, personified as a
 woman, protests to ~~the~~ Justice and accuses Melanippides
 as the origin of all her misfortunes, starting first
 her maltreatment by introducing the 12th string.

Melanippides, however, is praised by others as an

innovator of the art; Aristodemus, the philosopher, asked by Socrates who he admired most for their ability, replied 'For epic poetry I most admired Homer, while for the dithyramb Melanippides' (Xen. 'Memorabilia', I, ch. 4, § 3: "ἐπὶ μὲν τοῖσιν ἐπῶν ποιηταὶ Ὀμηρὸν ἄγχι μάλιστα τὰ δαιμόνια, ἐπὶ δὲ διθύραμβου Μελανίπιδον...").

Melanippides, invited by Perdiccas II, king of Macedonia (454-412 BC) passed the last part of his life in his court, where he died (Suidas); perhaps around 414 ± 413 BC.

From his works survived only a few verses principally from the dithyrambs Danaides, Persephone and Marsyas; cf. Bigg. PLG III, pp. 1244-7, and Anth. Lyg. pp. 286-7, especially nos 1-3.

581 - meleazein (μελεάζειν; m.p. meleázin); to speak or read with a certain ~~style~~ musical undulation of the voice. This term is used by Nicomachus in the *Enchiridion* (ch. 2; C.v. J. p. 239; Ml p. 4), and may be interpreted as meaning something between speaking and singing, like the 'recitativo parlato'. In this respect meleazein is distinctly different to the 'logodes^(*) melos' of Aristoxenus.

582 meligerys (μηλιγυρος; m-pl. meligizis) from meli (μηλι) honey, and gerys (γυρος), voice, sound; sweet-singing or sounding ^{very} melodious.
 Plut. 'de Pythiae oraculis', 405F: 'μηλιγυρα' ὕμνων (pl.); 'very melodious hymns'.

583 - melisma (μηλισμα); melos, song.

melisma of lyra or kithara (μηλισμα λυρας or κίθαρης); a melody of a lyra or a kithara.

The dimin. melismatium (μηλισματίον) is also met with; a little tune, a short melody.

Another word for melisma is melismos (song). But melismos (cf M Bryen. and Bell. Anon.; see under komposmos-melismos) was called the repetition of the same note in vocal music.

The verb 'melizein' (μηλιζειν) was used in the sense = to sing, to perform a melos; L.S.J. 'to make musical'; Sertus Empir. vi, 16 'ταῖς δὲ [ποιητικαῖς] φαίκεται κομπεῖν ἢ ποιεῖσθαι μηλιζοῦσα' ('and music appears to adorn it [i.e. the poetry] by ^{making it} ~~melodious, musical~~ ~~melodious, musical~~ ~~melodious, musical~~ melodious, musical').

584 - melodema (μελωδία; m. pr. melo'dima); song, melos. From melodein (μελωδεῖν), to sing, to ~~act~~ perform a song melodos (μελωδός); the singer, the performer of songs or mele. The word is often used in the sense of melopoeos = the composer, the lyric poet. Melodos as an Adj. signified 'musical', 'melodious'. (X)
The expression 'τὰ μελωδίαρα' (pl. of 'τὸ μελωδίαρον', neut.) signified ^{melodic} 'everything sung' and by extension everything performed in music.

(X) Pollux (iv, 64) 'Ἀριστοφάνους δὲ, μελωδός καὶ προσόδος (and Aristophanes said 'melodos and prosodos'*) ; cf. Kirk Com. Att. Fr., vol. I, pp. 580 and 583 Frgs 818 and 844).

14.2.

585 - melodia (μελωδία); ~~melos~~ ^{also the act of singing} song, melody. Plato Laws (935E): 'μελωδία -- μελωδίας'. Aristotle (Harm. El. I, p. 27, 18. 28): 'ταύτην δὲ τὸ αἰετὸν τὸ ἐπιπέδον ὅσον τὸ ὄργανον ἐν τῇ μελωδίᾳ οἷα καὶ ἐν τῇ ἀξίᾳ καὶ τῇ ἁρμονίᾳ οὐκ αἰετὸν' ('It seems that continuity in melody in its nature corresponds to that [continuity] in speech [as it is observed] in the collocation of the letters').

In a more general sense melodia meant 'music'.

The term 'μελωδίας τάξις' (melodic order; the order of the sounds in the melody itself) is used by Aristotle (Harm. El., II, p. 38, 12-13 MB)

- melodios (μελωδῖος); melodic; melodike kinesis = musical motion of the voice (cf. kinesis)

586 - melographia (μελογραφία); ^(L.S.J.) song-writing; also melopoeia (sem.).

melographos (μελογράφος) = melopoeus ^(*); composer of songs.

- melopoeia (μελοποιία; m-p. melopiia); in a general sense the melodic composition.

Aristides (Mb p. 25; RPW-1 p. 28) defines the melopoeia as 'the faculty which creates the melody' ('μελοποιία δὲ ἔστι διὰ τὴν ἀρμονικὴν κατασκευαστικὴν μίχρην').

~~Cleomides (Isag. ch. 1, C.v. J. p. 180, Mb p. 2; and ch. 14, C.v. J. p. 206-7, Mb p. 22) gives the definition of the melopoeia: 'Melopoeia is the employment of the materials of the harmonike' (Isagoge; ch. 14, C.v. J. p. 206-7; Mb p. 22)~~

According to Cleomides too the purpose of the melopoeia is to choose and use in a proper way the elements of the Harmonike ^(*) (the parts of the Harmonike are the following seven: the notes, the intervals, the genera, the systems, the tones, the modulation, the melopoeia itself). This can be attained through four ways: the agoge ^(*) (ἀγωγή), the ploke ^(*) (πλοκή), the petheia ^(*) (πέθεια) and the tone ^(*) (τόνος) explained so each one separately, under their heading.

The parts of the melopoeia are, according to Aristides (Ibid. p. 29 Mb & RPW1), also the following three: the lepsis ^(*) (λήψις), by which the composer ('musician') chooses the region of the voice ^{to be used in} ~~accord with~~ the system.

588 - melopoein, v. (μηλοποιεῖν; n. pr. melopiin); to compose mele; (music); to set ~~poems~~ poems to music; to write lyric poems; to express through melody or song.

Plot. de Mus. (1134A, ch. 8) ('ἐν ἀρχῇ γὰρ ἰχθυία μὲν μολοποιεῖν αἱ αἰζυδοὶ ἦσαν') ('at the beginning the aulodes used to sing elegia set to music (to melos)'; as this is shown in the Register of the Musical Contest at the Panathenaeon Games). Melopoeos (μηλοποιός); the composer of mele (of music); tune-maker; lyric poet.

(ὁ τῶνο δὲ δῶδοι ἢ τῶν Παναθηναίων γαυλῶν ἢ ἡθεὶ τῶν κινουμένων ἀγῶν.)

589 - melos (μελός); originally limb, member, part. In music song; ~~melody~~ ^{lyric} tune; choral song; generally a melody. As a vocal melody it was composed of three elements: the sounds (notes), the rhythm and the words.

~~Anonymous~~ Anonymous (in Bell. p. 46, § 29) calls 'perfect melos' that which is composed of word, melody and rhythm.

('τὸ τέλει δὲ μελός ἐστι τὸ ὀργανιστικὸν ἐκ τῶν ῥυθμῶν καὶ μελῶν καὶ λόγων'). The use by Anonymous of the word 'melos' in the place of 'pithngos' (or 'harmonia') is characteristic and shows the use of the term 'melos' in the sense of melody (alternation of sounds). Plato (~~Republic~~ ^{Rep.} III, 398D) ~~also~~ defines the constituent parts or elements of melos as follows: melos has three elements, the word, the melody and the rhythm ('λόγος, ἀρμονία, ῥυθμὸς'). Bacchilus (Isag.

§ 78; (C. v. J. p. 309, M. p. 19) defines "melos as 'that which is composed of sounds (notes) and intervals and durations' ('zi eē ploggar kai diachmatuv kai xeruv orgkē-
pavuv'). Then, the ^{melos} ~~melos~~ (alternation of sounds and intervals, together with times [durations]) is a synonym
 tri of ^{melody in the general sense.} ~~melos~~. This applies especially in instrumental mu-
 sic where there are no words; ^{Sopatrius (op. Athen.)} ~~de~~ IV, 176A, ch. 78)
 says 'kai ti pōnavuv melos ēxnoiv' ('and he sounded the
 tune from a single-piped aulos').

Musical melos (mousikon melos; μουσικόν μέλος) signified the
 vocal melos in contradistinction to 'organion melos' (in-
 strumental melos). See also hermosmenon ^(ex) melos, and
logodes melos

590 — melourgein, v. (μελουργεῖν; m. p. melourgin); to compose
 melos (music). Synonym of melopoein ^(x).
melourgema (μελουργμα); m. p. melourgima); song, melody.
 Synonym of melodema ^(x). Also melourgia (μελουργία) ^{more modern}.
melourgos (μελουργός); composer of melos; melopoeist ^(x).

591 — melpein, v. (μέλπειν; m. p. melpein); to sing; to praise by song
 and dancing (sem.); to celebrate by song. Hes. 'μέλπει ἀπεί, ἱμερῆ'
 ('to ~~celebrate~~ ^{praise} by song'). Also to sing to ^{the} lyra or ^{the} kithara; Hom. Od.
 & IV, 17 'μετὰ δὲ σβιν ἀμύχπετο δαίος ἀοιδὸς ἑοπιζῶν'
 ('and among them a divine minstrel was singing to the lyra';
 Transl. A. T. M. Vol. I, p. 107).

- 591 - melpain (μῆλπειν; m. pr. mēlpin); to sing; to praise
 * with song and dance; to celebrate with song.
 Hes. 'μῆλπει' ἄδῃ, ὑμνῇ' ('* mēlpei; sings, praises
 with song'). Philochorus (ap. Athen. XIV, 628A, ch 24)
 says that the ancients 'when they pour libations, are
celebrating ('πεύχπροντες) Dionysus with wine and
 drunkenness, while Apollo with quietness and order' ('ὅταν
 ἐπιπύουσι τὴν μὲν Διονύσου ἐν οἴνῳ καὶ μῆλῃ, τὴν δ' Ἀ-
 πιδάρα μὲν ἡσυχίας καὶ τῶς ἔτας μῆλποντες').
 Med. melpesthai (μῆλπεσθαι; m. pr. mēlpesthe); to be entertained,
 to sing to the lyra or the kithara; Hom. Odys. IV, 17
 'μῆτοι δ' ἔβριον ἑμῆλπετο δῖος ἄοιδός, ἑοππιζῶν' ('and
 among them a divine minstrel was singing to the phur-
 minx').
 - melpodis (μῆλποδός); singer; that who praises
 by singing (Hes. 'μῆλποδοί').

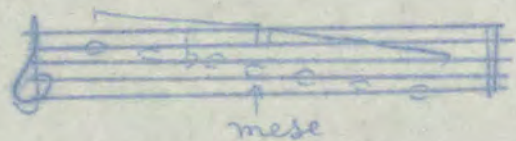
- menes (μῆνες; m. pr. mēnes); a kind of dance mentioned
 by Pollux (IV, 104) as having taken its name from its inven-
 tor combatant^{us} (Men; Min); ἐκέρυρον δ' ἦν τὰτ' ἐπίπροντες ἀθλη-
 τῶ. The word is not found elsewhere.

593 - meniambos (μηνιαμβος; m. pr. miniamvos), usually in plural, meniamboi; a kitharisterios ^(*) nomos (a solo for kithara to aulos accompaniment).

Pollux (IV, 83) 'και μηνιαμβοι τε και παριαμβι-δης, κιθαριστικου, οἱς προμιχου' ('and meniamboi and pariambides ^(*) [were] nomoi for kithara solo with aulos accompaniment').

Cf pariambides, and enaulos kitharisis.

594 - mese (μῆσις; m. pr. mési); the middle or central note of the heptachord system; also the corresponding string of the lyra or of the kithara:



In the octachord system mese was the first note of the second (lower) tetrachord, or the top note of the first tetrachord taken upwards:



The tetrachord beginning with the mese (a-g-f-e) or leading upwards to the mese (e-f-g-a) was called tetrachord miesm. The mese retained its name and in the Perfect Systems in which it was not the central note. In the 'Harmonia of the Spheres' ^(*) mese was that ^{which} corresponded to the Sun (Helios).

595 - mesocides (μεσοκείδης; m. pr. mesoidis) *topos, locus*; the medium region of the voice; the region of the mese. Aristides (*de Mus.* p. 30 M⁸, RPW¹) says that of the three generic modes (styles of the *melopoeia*) the dithyrambic is mesocides; cf. melopoeia^(*).

596 - Mesomedes (Μεσομηδης; m. pr. Mesomidis); 2nd cent. A.D. Cretan lyric poet and composer. He lived during the reign of Emperor Hadrianus (117-138 A.D.) who held him in friendly favour. Suidas in a short biographical note says that Mesomedes wrote an Engomium to Antinous, and also ~~some~~ various other mele.

Mesomedes' name has been ~~mentioned~~^{mentioned} by several scholars in connection with the composition of the three Hymn (to the Muse Calliope, to Helios and to Nemesis) published first in V. Galilei's 'Dialogo della Musica antica e della moderna' (Florence, 1581, p. 97). To Mesomedes is unquestionably attributed the composition of the Hymn to Nemesis, and by some as probable that also of the Hymn to Helios. For some scholars he was the composer of all three; among them Th. Reinach who in his 'Conférence sur la musique grecque et l'hymne à Apollon [i.e. to Helios]' (Paris, 1894) supports this view in an indirect way (p. 8): "Ces hymnes (all three) conservés par plusieurs manuscrits sont attribués à deux compositeurs, l'un, dont l'existence est aujourd'hui contestée, et Mesomède, qui jouissait d'une assez grande célébrité".

See the article 'Remains of Greek music' (N^o 8-10) where the question of the authorship of the three Hymn is discussed in some detail.

598 - mesopycnoi, pl. (μεσopyκνοι; m. pr. mesopycni); the middle notes of the pycnon^(*). The 'mesopycnoi' were five, the two parhypatai (hypaton and meson), and the three tritae (diezeugmenon, synemmenon and hyperbolaeon). The mesopycnoi being in the middle of the pycnon are included in the 'movable' (κινούμενοι) notes of the tetrachord.
 Cf Aristides de Mus. (ML p. 12, RPW p. 9); also Barypycnoi^(*), Oxypycnoi^(*), Hestotes^(*) and Mesos^(*).

599 - mesoi (μέσoι); middle, intermediary. Mesoi (pl., μέσοι) were called the notes (or strings) found in between the two extremes of a tetrachord or system.
 The intermediary notes of the tetrachord were movable (κινούμενοι; i.e. changing); cf Hestotes^(*).

600 - metabole (μεταβολή; m. pr. metaboli); modulation. The sixth part of the Harmonike^(*). Metabole was called the change made during the course of a melody as to the genus, the system, the tonos, the ethos etc.
 Cleonides (Isag. ch. 1; C. v. J. p. 180; ML p. 2) gives the following definition: 'metabole is the transposition from a similar to a dissimilar locus [region]' (μεταβολή δὲ ἐστὶν ὁ ποῖον τῆς ἑστῆς ἐν ἑνὶ τῷ τῷ μεταβάσει).

Arist. Quint. (de Mus. p. 24 Mb; p. 22 RPW) defines the *metabole* as 'the change of the existing system and of the character of the voice' ('ἀλλοίωσις τῶν ἰσοκρατιῶν ὀργάνου καὶ τῶν τῶν φωνῶν ἁπλῶν καὶ ἁπλῶν').

Procechius (Isag. §§ 50-57; C. v. T. pp. 304-305; Mb pp. 13-14) enumerates seven species of *metabole*, and analyses them as follows: *

1) systematic ('ὀργανομαθικὴ'), 'when from the existing system the melody moves to another system, by establishing another *mesē*';

2) genike ('γενικὴ'; as to genus); 'when a change is made from one genus to another, as from Enharmonic to Chromatic';

3) as to the mode ('κατὰ ἔθνος'), 'when a change is made from Lydian to Phrygian or to any one of the others';

4) as to the ethos ('κατὰ ἦθος'), 'when it changes from humble (*ethos*) to majestic, or off from quiet and thoughtful to stimulating';

5) as to the rhythm ('κατὰ ῥυθμὸν'), 'when from a *choreios* it changes to a *dactyle* or any other else (foot)';

6) as to the rhythmical progression, *agoge* ('κατὰ ῥυθμὸν ἀγωγή'), 'when the rhythm ^{instead of beginning with} ~~from~~ *arsis* changes to *thesis*';

7) as to the position [arrangement] of the melopoeia ('κατὰ πρόθεσιν ὀργάνου'), 'when the whole rhythm goes ^{by} *monopody* (by single foot), or by *dipody* ('*syzygias*').

Anonymous (Bell. pp 31-32, § 27) recognizes four kinds of *metaboles* of tones, as to genus, to ethos, to region, to rhythm.

Cleonides (Ibid. C. v. J. pp 204-6; M6 pp 20-21) also recognizes four ways of metabole but not exactly the same; as to genus, to ~~the~~ system, to system and to melopoeia. According to him the metabole ^{as to the} system is made when from a conjunction a change is made to disjunction or vice-versa (e.g. a change from the lesser to the Greater Perfect System, or vice-versa). As to the tones, when from the Dorian tones to the Phrygian ~~or~~ generally when from any one of the thirteen tonoi a change is made to one of the rest. Metabole in melopoeia is made when from the diastaltic [ethos] it changes to the systaltic or hesychastic.

The modulation was unknown to the primitive art; in the kitharodic nomoi no change was allowed. Plutarch (de Mus. 1133B-C, ch. 6) says that 'the kitharodia of Terpander's style was completely simple until the time of Phrynis (5th cent. B.C.); for at that early time it was not permitted ~~and it is nowadays~~ to compose the kitharodiai, as nowadays, ~~and~~ nor to change the harmoniai and the rhythms at pleasure. Because in each nomos they retained the proper diapason; for this reason they were called nomoi [laws]'.

The tripartite nomos (cf trimeres^(*)) composed as early as the ^{beginning to} middle of the 6th cent. B.C. by Sacadas ^(*) ~~was~~ ~~is~~ ~~an~~ ~~example~~ ~~of~~ ~~early~~ ~~modulation~~. From Lasus ^(*) of Hermione ^(B.C. 528 B.C.) the modulation became little by little more frequent.

- 601 - metabolos (μετάβολος; m. pr. metabolos); modulating. metabolon systema (μετάβολον σύστημα); modulating system as opposed to 'haploun' (simple, non-modulating) system: Cf "haploun^(*) and metabole^(*).
- 602 - metakatatropa (μετακατατροπή); the fourth part of the kitharodic ~~nomos~~ ^{nomos}. Cf Kitharodikos^(*) nomos.
- 603 - metarchá (μεταρχή); the second part of the kitharodic nomos. Cf kitharudikos^(*) nomos.
- ~~Metellus (Μετέλλος; m. pr. Metellos);~~
- 604 - Metellus of Agrigenti (Μετέλλος ἰ Ακράγαντινος; m. pr. Metellos Akragantinos); a musician of the 5th cent. BC cited by Aristoxenus (ap. Plat. de Mus. 1136 F, ch. 17) as one of Plato's teachers in music. His name is also mentioned in Plat. Praecepta Generandae Reip. (Προχρητὰ Παροφ-ηλματα) 806 D.
- 605 - metharmoge (μεθάρμογι; m. pr. metharmogi); re-tuning; change of tuning. Ptolem. Harm. (II, ch. 8; ed. l. B. p. 58, 29): 'ἐν ταῖς μεθάρμογαις (pl.) ὅταν εἴη τῷ διαπασῶν ὀξύτερον ἢ βαρύτερον ὀξύτερον μετὰ λαβεῖν' ('in the changes of tuning, i.e. when we want to have a higher or lower diapason'); Cf also II, ch. 11, ed. l. B. p. 65, 16 'ἐν ταῖς τῶν μεθάρμογαις' ('in the retunings of the tonoi').

606 - metrike (μετρική; m. pr. metriki); metrical science; the science of metre, to be distinguished from rhythmique the scope of which is more general and larger. Cf metron^(*) and rhythmopoeia^(*).

607 - metroa^{pl.} (μετροα; m. pr. mitroa); so-called the songs sung in honour of the great goddess Cybele. These songs had a very old tradition leading far away into the mythology; their origin was connected with the Phrygian nomen invented by Hyagnis^(*), Marsyas^(*) and Olympus^(*). In Parian Chronicon (v. 10) it is said that Hyagnis first played the metroa. Plutarch (de Mus. 114 B, ch. 29) says that to Olympus (the elder) was attributed, among others, the invention of the choreios (=metrical foot consisting of three short syllables) used largely in the metroa mele.

b) metroon aulema, μετροων αυλημα; neut. sing.); an aulos-solo in honour of Cybele. There have been different legends as to its invention. In Parian Chronicon (v. 10) it is said that Hyagnis first played ^{or the aulos also} another nomen of the Mother (Cybele) "[metroa]". Pausanias (IX, ch. 30, § 9) says that "as it is believed the metroon aulema was an invention of Marsyas^(*) (ἠετιχας δὲ καὶ αὐλημα ἔβρα τὸ μετρον τὴν μετροων αυλημα). Douris (at Athen. XIV, 618c, ch. 9) ~~at~~ reports that a certain ~~the~~ Seirites (Σειριτης) a Libyan of the Numidian tribe, was ^{the} first to play the metroa.

on the aulos

c) Metroon (Μητρόειον; m. pr. metro'ion); the temple of Cybele. And metra (μητρῶνα; in pl.); the mysteries; the celebration; the worship of Cybele. (Cf. Plat. *de Pyth. Orac.* 407c.)

Note: The word 'μητρῶνος' (metraos) is derived from 'μητρῶν' (meter; mother) and meant principally "of a mother", motherly.

608 — metron (μέτρον); measure.

a) According to Aristides (*de Mus.*, Mt. p. 49; RPW I p. 45) metron is a system of feet composed of dissimilar feet syllables in a symmetric length. It differs from the rhythm as a part to the whole or as to the constituent parts. He derives the word 'metron' from the verb 'meirein'; μετρίων (μετρίωμαι) which means, as he says, 'to divide'; he considers as 'simple' nine metres, namely the dactylic, anapaestic, iambic, trochaic, choriambic, antispastic, two ionic and paenic.

~~In the ancient terminology it is not clearly between the two terms, 'poes' and 'metron'~~

b) The term 'metron' is met also in the meaning of a quantum or a measure of interval taken as a unit; *Aristox. Harm.* (II, p. 50, 31 Mt) = τὴ δὲ χορῆν [τὴν πύκνωσιν] διὰ μέτρον μετρίων ('while the Pyenon's complement is expressed in terms of two quanta'; transl. H. S. M. p. 203).

c) In orchestics 'metron' was called each step a movement of the dancer made according to the rhythm of the music.

610

- mimavlos (μιμαυλος; m. p. mimavlos); a mime accompanied ^{or the} aulos; cf. Athen. X, 452F (Κητιον i μιμαυλος), From mimos (mime) and aulos; mimaulein, v. (μιμαυλιον) 'to be a mimavlos' (Hes.).

- mimetike (μιμητικη; m. p. mimidike); imitative; the art of imitating. According to Pollux (IV, 104) it was a kind of dancing in which the dancers imitated those caught stealing; the dancers were naked and use obscene language (Χαρροροισαν οτ' ου ηεχοντο γυμνι σιν αιςχρολογια); 'it was more brilliant when they danced naked with obscenity'.

- minyrismos (μινυρισμος; m. p. minyrismos); singing (or crying) in an undertone. minyrisma (μινυρισμα; minyrisma); whimpering; also quiet, sweet tune. Sextus Emp. (VI, 532) 'νιττα γων επισην μινυρισματος εοικωσιντα ηεπιζητα' ('infants, certainly, are lulled to sleep by listening to a ~~whispering~~ sweet, gentle tune'). minyrios (μινυριος; minyrios); complaining or lamenting (or singing) in an undertone (cf. Lamprius^(*)).

minyrissein (μινυριζειν; m. p. minyrisia); to sing 'solle vice', in an undertone; to hum a song; also to sing in a plaintive way.

anaminyrissein (αναμινυριζειν); to sing again in an undertone; Athen. (IV 176B, ch. 75) 'τα τε ηδη μουσικη τας ηιδιους αποποιας αναμινυριζειν' (and to the sweet single-piped aulos he hums again the sweetest harmoniai).

613 - Mimnermus (Μίμνερμος; m-p. m'imnermos); b. c. 629 BC in Colophon or Smyrna in Asia Minor. Elegiac poet and musician, known as a distinguished aulete.

According to the iambic poet Hipponax (ap. Plat. de Mus. 413F, ch. 8) Mimnermus was the inventor of ~~the~~ an auletic nomos called Kradias.

Mimnermus was surnamed Ligyastades (Λιγυαστάδης) for his 'emmelis' (melodiousness) and sweetness (γλυκύ).

He was a contemporary and close friend of the Athenian legislator Solon, one of the seven wise men of ancient Greece. Solon was the first to introduce the teaching of music in the education in Athens at the beginning of the 6th cent. B.C.

Mimnermus was the creator of the erotic elegy, a charming singer of the joys of youth, and his style became famous for its sweetness and melancholic character.

Cf. Bergk PLG II, pp. 408-415; Anth. Lyr. pp. 30-34.

614 - mixis (μῖσις); one of the three parts of the melopoeia. Arist. des (de Mus., 146 p. 29; RPW I p. 29). Cf. melopoeia ^(*)

- 615 - Mixolydian harmonia, or Mixolydian (μῖξολυδία ἁρμονία or μῖξολυδική; m. p. mixolydian, mixolydian); generally accepted as the b-b octave series (diapason, octatone)
- $$b - c - d - e - f - g - a - b \quad (\text{in the diatonic})$$
- $$\frac{1}{2} \quad 1 \quad 1 \quad \frac{1}{2} \quad 1 \quad 1 \quad 1$$

Plutarch (de Mus. 1136C-D, ch. 16) writes that 'the Mixolydian thanks to its pathetic (emotional) character is suitable for the tragedy'. According to Aristoxenus (ap. Plut. ibid) Sappho was its inventor, and it was from her that the tragedians learned to use it, ^{by} combining it with the Doric which expresses the majestic and the dignified.

Lamprocles^(*) established that the Mixolydian as introduced by Pythocleides^(*) and adopted by the tragedians was the b-b octave, while that of Sappho was g-g.

- 616 - molossian (μολοσσική; m. p. molossian); a kind of dance mentioned in Athen (XIV, 629D, ch. 27) as one of the less animated and more varied, and simpler dances.
- 617 - molossian (μολοσσική); metrical foot consisting of three long syllables $\text{—}'\text{—}$ or $\text{—}'\text{—}$. Molossian (μολοσσική) a foot consisting of a molossian and an iambus
- $$\text{—}'\text{—} \quad \text{—}'\text{—}$$

- 618 - molpe (μολπή; m. pr. molpē') from melpain^(*) = to sing, to praise with song; song, ode. In Homeric language a melos or ode with dance; or also a game with song ('παίγνιον'). Suidas 'μολπή ἡδὴ παρα' ὀρχηθῆσθαι τὸ παίγνιον' ('molpe; ode; and in Homer the game'). Molpe (fig.) meant also 'pleasant tone'; 'μολπή ἑριγγος' = molpe, i.e. pleasant tone, of syrinx. molpētis (μολπητίς; molpētis); a woman singing and dancing at the same time. molpedon, adv. (μολπηδῶν; molpēdōn); in the manner of a molpe; like a molpe. molpōs (μολπίς); Hes. 'a singer, hymnode, poet' ('ᾄδης, ἑριγγός, ποιητής'). In pl. molpoi (~~molpoi~~ μολποί; molpoi) a group of singers; a guild of musicians at Miletus (LSS), at Ionia (Dem). Also 'molpikoi' (μολπικοί).

- 619 - monaulia (μοναυλία; m. pr. monaulia); a solo playing on the monaulos^(*), and ^{by extension} generally on a solo or any aulos. Pollux (iv, 82) 'πιγγλαρος - μοναυλία ἑριγγος' ('ginglaros ... suitable for solo [aulos] playing').

- 620 - monaulion (μοναυλίον; m. pr. monaulion); dimin. of monaulos^(*); a kind of small aulos; a solo instrument (LSS and Dem). Poseidonius (or Athen. §iv, 176 C, ch. 78) 'φωτιγγια καὶ μοναυλία (pl.), κέρκων οἱ πολὺ κερκων ἑρρινα' ('small photingias and single-pipes, implements of merry-making (revel), not of war'). See photinx^(*).

621 - monaulon, (^{neut.} μόναυλον ; m. pr. μόναυλον) ; a solo on the monaulos. The word here is used as an Adj., while the noun 'monaulos' is the instrument. Sopatrus (ap. Athen. IV, 176A, cl. 78) 'μόναυλον μέλος' ('solo from a single-piped aulos') cf melos^(x).

622 - monaulos (μόναυλος ; m. pr. μόναυλος) ; a) single aulos ; a single-piped aulos. Iolas in his fourth book on ~~the~~ 'History of the Theatre' (ap. Athen. IV, 175E, cl. 78) says that the Egyptians attributed the invention of the monaulos to Osiris. The monaulos was also called calamaulos^(x). ~~correct~~ Pallux (IV, 75) : 'The monaulos is the invention of the Egyptians ; it is reminded by Sophocles in Thamyris, and it even plays the nuptial song' ('Μόναυλος, ἑρπυια μὲν ἔστιν Αἰγυπτίαν, μέλιχτα δὲ αἶτα Σοφοκλῆς ἐν Θάμυρι, αἶδει δὲ μελιχτα τὴν γαμήλιον').

b) ~~correctly~~ the player of ~~the~~ a single aulos ; Podylus' Epigr. (ap. Athen. ibid) 'ταῦτο θέναι ὁ μόναυλος ἐπὶ ἠπίων ἰ Πυκκίς οἰκῆσσι αἰχλίης' ('under this tomb rests Theon the sweet player of the single aulos').

623 - more (μωρη; m. pr. morei) from menein (μειναι) to stay, the stay on one note (pitch); a certain persistence of the voice. Clem. (Isag. § 14; C. v. J. p. 207; ME p. 22) 'tone^(μωρη) is the more (the stay on one degree) in more than one time at one utterance of the voice'. Cf. Aristoxenus, Harmon. (ME I, p. 12, 3) ~~μωρη καὶ στασις τῆς φωνῆς = persistence and stationary position of the voice~~

↳ (ME I, p. 12, 3: "[τασις ἐστὶ] μωρη τῆς καὶ στασις τῆς φωνῆς"; "[τασις^(*) is] a certain persistence and stationary position of the voice') and Aristides (ME p. 8, RPWI p. 67; the same ~~exp~~ definition).

Bacchius (Isag. § 45; C. v. J. p. 302; ME p. 12) defines ^{that} more is made when more words are sung on the same note' (ἔταυ ἐπὶ ταῖς αὐταῖς φωναῖς πλείονες λέξεις μετὰ δὲ αὐταῖς)
Cf. petteia^(*).

624 - mongas. (μωγγας); a kind of passionate dance, mentioned in Athenaeus (XIV, 629D, ch. 27): καρνωδῆς δ' ἐστὶν ὀρχηστὴς κερνοφόρος καὶ μωγγας καὶ θερμαστὴς ('Passionate (or furious) dances are the kernophoros^(*), the mongas and the thermostis')

625 - monochorden (μονοχορδον); as its name implies, an instrument with one string. Some scholars place it in the lute family (Th. Rein. La Mus. gr., p. 127), i.e. with a neck.

Generally speaking the monochord was used for the determination of the mathematical relations of musical sounds, i.e. it was a canon^(*), usually sur-named 'the Pythagorean canon' because its invention was attributed to Pythagoras. Pollux (IV, 60) says that the monochord was ~~an~~ an Arabic invention; in mythology it was Apollo's invention offered in the form of an arch to Diana (Censorinus).

Nicomachus (Enchir. ch. 4; C. v. J. p. 243, M. p. 8) says that ^{the} monochords are called by ~~some~~ ^{many} people 'phandouroi' while the Pythagoreans call them canons; Cf 'pandouza' Famous mathematicians, such as Archytas^(*), Eratosthenes^(*) and Didymus^(*) worked out the ratios on the monochord. Cf canon^(*) and helicon^(*).

626 - morphasmos (μορφασμος); a kind of ludicrous dance in which the dancers imitated various animals. Pollux (IV, 103 'On kinds of dancing') says: and the morphasmos [was] an imitation of all sorts of animals' ('εἰ δὲ μορφασμος παντοδατῶν ζῴων μιμήσις ἐστίν'). In Athen. (XIV, 629F, ch. 27) morphasmos is included in a list of ludicrous (comic) dances.

627 - mothōn (μῶθρον); a kind of indecent and licentious dance, with leaps of the feet on the benches. Pollux (IV, 101) "ἰ δὲ μῶθρον, ἕκθημα ἑορῶν κινῶν καὶ ναυτικῶν" ('and the mothōn is an indecent and nautical dance').

b) a kind of aulos melody. It is included in Trypho's catalogue of aulodes (aulos-solos) in his second book of Senominations (ap. Athen XIV, 618c, ch. 9).

Note: The word is ~~found~~ met also in plural: mothōnes (μῶθρων); Suid. 'a kind of dance'.

Mothōn meant ~~that~~ a man indecent, licentious, immoral and insolent; Suid.: "ἰ ἑορτικῶν καὶ ἄλλων ἀδῶν ἀίετα καὶ ἀνεπίστομα ἕκθημα καὶ ἑορτικῶν" ('the indecent and dishonest; also a kind of licentious, servile and indecent dance').

628 - Mousa, Muse (Μοῦσα); ^{deity} goddess of music, poetry, orchestra, drama and generally protectress of arts and letters, in the Doric dialect; mōsa (μῶσα), as it was derived from the verb 'mō' (μῶ), to ask for, to seek. Suid. 'Μοῦσα ἡ γνῶσις καὶ τὸ μῶν ἵνα ἰσθῆναι ἑσθῆναι κἀνδρῶν καὶ αἰὲν ὑποκινῶν αἰτία' ('Muse: the knowledge; from the verb mō, to ask for; as this is the cause of every culture'). Diode Sicel. (IV, ch. 7, § 4) says that Mousai (pl.) were so called from 'μῶναι τοῖς ἀνδράσιν' (to initiate the men); 'τῶν δὲ ἰσθῆναι ἀνὴρ τὸν δίδασκόντα

καὶ τὰ ἀπαιδῆτα ἀποδιδόντα

τὰ κατὰ τὰς οὐρανίου ("from to teach the gods and beneficial, and those which are not known to uneducated people").

In general use the word 'mousa' is met ^{also} in the sense of music, ^{song} or ^{and culture} arts in general.

- μουσίζειν (μουσίζειν); m. pr. μουσίζειν; to sing.
 Also μουσικεῦσθαι, μουσικεῖσθαι; m. pr. μουσικεῖσθαι;
 to sing; to cultivate a taste for music (L.S.J.). Sextus
 Emp. 'Against the Musicians' (VI, § 29) is καὶ τὸν μουσικὸν ἀποδιδόντα
ἀπαιδῆτα ("the ~~also~~ cultivated in musical appreciation
 gets more pleasure from listening to musical performances
 than the ordinary people"). Cf also Sextus Emp. ibid § 35.

del. ty
 ueeeen

629 mousike (μουσική; m. pr. mousiki').

The word 'mousiki' appears for the first time (so far in preserved texts) in the 5th cent. BC and in the following texts: a) Pindar ^{chthonical} ^{epic} Olympian I, antistrophe A, v. 14-15 (PLG

I, p. 15) "ἀψαίθεται δὲ καὶ μουσικᾶς ἐν αὐτῷ"

('while he rejoiceth in the bloom of music[song]'); the first Olympian was written for Hieron of Syracuse (476 BC).

b) Pindar Hymn (PLG I, p. 288; Fr. 9)

"... τῷ θεῷ ἀκούσθαι Κρόνου μουσικᾶν(-ῆν) ἄπειρ
ἐνδίκουμένην" ('Kadmos heard the god (Apollo) displaying
uplifting music'); c) Herodotus Historiae (book VI, ch. 129)

"οἱ προαρχαὶ ἐπεὶ εἶχαν ἀπέσι τῷ μουσικῇ" ('the pretenses
quarrelled about music'); d) Thucydides Historiae (book III, ch.

104) "καὶ μουσικῆς ἀπέσι ἦν..." ('That there took place a music-
contest [in Delos]...')

By 'mousike' ancient Greeks meant for a long period the whole of spiritual and intellectual faculties, and especially art (any art & under the protection of the Muses), and more specifically the lyric poetry, i.e.

poetry with 'music'. For those faculties concerned with the body they used the term 'Γυμναστική' (Gymnastike).

Plato (Rep. II, 376 DE) says 'That which is concerned with the ~~the~~ body is Gymnastike, while that concerned with the soul is Mousike' ('τοτι δε τω νη φησιν ανθρωποι γυμναστικη, η δ' ανι ψυχης μουσικη').

The term 'mousike' in the sense of music as we understand it now, as an ^{independent} art separated from poetry, was ^{generally} used in the 4th cent. B.C. Before this time no specific term for music was used; terms like ~~μουσικη~~ 'kroumata', 'aulos', ^{κιθαριστις} etc are met with for instrumental music.

Also instead of the term 'mousikos' (musician) we meet the terms 'auletes' (αιδουται), 'kitharistes' (κιθαριστις) etc. During the 5th cent. B.C. the music evolved steadily as an independent art; the construction and the technique of both the aulos and the lyra-kithara ^{were} greatly improved (cf aulopoeia ^(*) and lyra ^(*)). Important executants and revolution innovators appeared in this century, and the study of the theory of music had its ~~own~~ scientific foundation.

The first to attempt a classification of the branches of the musical education was probably Lasus of Hermione ^(*) in the 6th cent. B.C.; he divided the music into three parts: the technical ('ιστικη'), the 'practical' ('πραγματικη') and the 'executive' ('προβλεπτικη'), each of these three ~~was~~ subdivided in three subdivisions (cf Gov. I, pp. 64-70). Many others attempted a classification

of all the branches of music, and a definition of music. Two of the definitions are the following

- a) Aristides (de Mus. Mb 6; RPW 1 p 4): 'music a science of melos and of all related to it' ('Musikē ἐστὶν ἐπιστήμη μέλος καὶ τὰ ἐπι μέλος οὐκ ἄλλοτ'').
- b) Anonymous (Bell. 529, p. 46): 'Music is a science, theoretical and practical, of the perfect [vocal] ~~notes~~ and of the instrumental melos' ('Musikē ἐστὶν ἐπιστήμη, θεωρητικὴ καὶ πρακτικὴ, μέλος τε καὶ ὄργανικόν'). Alypius recognizes three principal sciences comprised in music: the Harmonike (ἁρμονική), the Rhythmike (ῥυθμική) and the Metrike (μετρική) (Isag. 351. v. 3. p. 367, Mb p. 1). The most comprehensive analysis so far has been that of Aristides (de Mus. Mb p 88; RPW 1 p 6). According to this conception 'music in its entirety comprises two parts, a theoretical and a practical. A) The theoretical part is divided into two sections, a) the physical ('φυσική') and b) the technical ('τεχνική'). The physical contains, a) the arithmeticon ('ἀριθμητικόν') and b) the physical while b) the technical is subdivided into the harmonikon ('ἁρμονικόν'), the rhythmikon ('ῥυθμικόν') and the metricon ('μετρικόν'). B) The practical part, called educational ('παιδαγωγικόν') comprises also two sections a) the chrestikon ('χρηστικόν': the putting into order of the above elements, i.e. composition) and b) the executive ('ἐξασθητικόν'). The chrestikon comprises the melopoeia, the rhythmopoeia and the poesis (ποίησις). The executive comprises

1) the instrumental ('ὄργανικὴ'), 2) the singing ('ᾠδινὴ')
and 3) the dramatic acting ('ὑποκριτικὴ').

The following table ~~expresses~~ gives a general aperçu (view)
of Aristides' classification (cf. Gen. I, p. 73):

As to the perception of music there were ^{principally} two diametrically different schools of conception: a) the Pythagorean and b) the Aristoxenian. According to the first, the perception and judgment of music should be made by the intellect, not by the sense of hearing (Plut. de Mus. 1144F, ch. 37 'Pythagoras the sage disapproved the judgment of music by the sense ('*dia τῆς αἰσθητικῆς*'); the virtue of this art, he said, was to be perceived by the intellect (spirit); ^{he} consequently did not judge it by the sense of hearing but by the proportional harmony' ('*τῆ ἀναλογικῇ ἀρμονίᾳ*').

On the contrary Aristoxenus ^(*Harmon. II, p. 33 Me*) supported a twofold scientific conception (or system); on one hand he relied on the sense of hearing as to the perception and judgment of pitch, intervals etc. and on the other hand on the intellect as to the discrimination of the functions of sounds ('*τῆ πρῶτῃ ἀκοῇ κεραιῶν τῶν διακρίσεων ἡμῶν, τῆ δὲ διανοίᾳ διακρίσει τὰς τῶν φθόγγων διαφορὰς*').

630 - mousikós (μουσικός), Dorian type mosikos (μουσικός);
principally the master in the art of music.

Aristoxenus, who was the most eminent 'mousikos' (musician) in this sense of ancient Greece, defines that the equipment of the 'mousikos' is the possession of all that are embraced in the science of music (Harm. I p. 2, 4-6 Ml.). And further (ibid., II, p. 32, 5-7) he explains that 'the Harmonike science' is a part of the musician's equipment which includes also the sciences of Rhythm (ῥυθμική) of Metre (μετρική) and of instruments (ὀργανική; ἡμῶν γὰρ ἔστιν ἡ ἀρμονικὴ μαθηματικὰ τῆς τῶν ἁρμονικῶν ἔξεως, καὶ ῥυθμῶν ἢ τῶν ποσειδωνικῶν καὶ ἢ ὀργανικῶν). Anonymous (Psell. §12, p. 27) defines also that 'musician is the versed (skilled) in the melodic composition and that who can with precision observe and appreciate everything ^{which is} right (fitting); (Μουσικός δ' ἔστιν ἡ ἐμπειρὸς τῶν ἁρμονικῶν καὶ δυνάμενος ἐπιπέπλους τε ἀρμονικῶν ἁρμονικῶν τε καὶ κερναί).

Another category of 'mousikos' was the executant (singer or instrumentalist), and the composer as well. In old times the executant was also the composer and the poet. Very rare was the case of a poet-composer-executant who was, at the same time a master ~~selecter~~ of the musical art as defined by Aristoxenus or Anonymous; such was the singular perhaps case of Lasus of Hermione (6th cent. B.C.). Besides, the theory of music had its scientific beginnings later (cf. 'mousike').

b) the word 'mousikos' as an Adj. is met with and meant 'musical'. Thucyd. Hist. (II, ch. 104) 'καὶ ἀγὼν ἱπποδρομῶν αὐτοῦ [ἐν Δήλῳ] καὶ γυμναστικῆς καὶ μουσικῆς' ('and there took place [in Delos] both a gymnastic and a musical competition contest').

'Τὰ μουσικά' (pl. of neut. τὸ μουσικόν) meant generally music also pleasant, delightful tunes. Suid. "μουσικά" τῆσιν οὖν. τὰ διαζῆν καὶ κίρπας καὶ τὰ ἴσμιον' ('Musika; the pleasant [tunes]; those produced by aulos, kithara and the similar'),

(cf. melos^(x) (mousikon melos))

631 - mousikeuesthai (μουσικεύσθαι; m. pr. mousikevesthe); to sing; to cultivate a taste for music (L. S. J.); to cultivate one's talent, to study music (Sem.). Sextus Empir. ('Against the musicians', VI, § 29): "ὁ μουσικευόμενος ἢ ἔτιον ἢ ἀπὸ τοῦ ἰδιώτου εἰρησθῆναι ἢ ἀπὸ τοῦ ἀκούοντος. ὁ δὲ μουσικευόμενος ἢ ἔτιον ἢ ἀπὸ τοῦ ἰδιώτου εἰρησθῆναι ἢ ἀπὸ τοῦ ἀκούοντος. ὁ δὲ μουσικευόμενος ἢ ἔτιον ἢ ἀπὸ τοῦ ἰδιώτου εἰρησθῆναι ἢ ἀπὸ τοῦ ἀκούοντος." cultivated in musical appreciation [he who has studied music] gets more pleasure from listening to musical performances than the ordinary people); cf. also ~~Suid~~ ibid, § 35.

632 - mousizein (μουσιζειν; m. pr. mousizin); to sing, or play music. Cf. Suid. Cyclops, x 489.

- 633 mousopoeos (μουσοποιός; m. pr. mousopiōs); lyric poet;
mousopoein, v. (μουσοποιεῖν; m. pr. mousopiōn); to write
 lyric poetry; to compose in lyric songs; sem. = to sing ~~through~~
 through ~~the~~ ^{praise} by the lyric poetry.
- 634 - mousothetos (μουσοθετός); L.S.S (Suppl.); set up by music
- 635 - mousotechnes (μουσοτεχνός; m. pr. mousotēchnis); musician;
 mousourgos^(*).
- 636 - mousotraphes (μουσοτραφής; m. pr. mousotraphis); cultivated
 by muses, in art and letters.
- 637 - mousoumai (μουσοῦμαι; m. pr. mousouimē) v. b; to be educated
 in arts; to be set to music (as melopoeuōmai). Sext. Emp.
 (VI, § 2) 'μὴ μουσοποιεῖν τὴν ἔργον' ('a musical work').
 Dion. Hal. Dem. 40. 'μὴ καὶ κρηπίδας δὲ ἡδὴ καὶ ὄρ-
 γάνας μουσοποιεῖν' ('melic and instrumental pieces set to
 music by singing and playing').
- 638 - mousourgema (μουσοργήμα; m. pr. mousourgēma); melos;
 a musical piece. From mousourgein, v. b (μουσοργεῖν); to
 compose melos, mousopoeos^(*).
mousurgia (μουσοργία); the ^{art of} making ~~of~~ lyric poetry ^{or}
 the ~~act~~ composing melos. Cf. melopoeia.^(*)

639 - mousourgōs (μουρουργός); cultivating music (L.S.J.); ~~welcomed~~ musician. Very often, fem., ^{a music-girl;} a singer or a psalteria (see psaltis^(*)). The word is met often in pl., mousourgoi (μουρουργοί); they were foreign women singing or playing on the aulos or on the kithara at the banquet. Suid. "mousourgoi; psalteriai; barbarian women --- Some of them play the aulos, while others play on a pentachord^(ex) or on a heptachord psalterion; and they sing to ^{the} 'instrumental playing'. In Athenaeus (IV, 129A) it is said that they appeared naked; "anletrides and mousourgoi and players of sambuke from Rhodes, naked as I believe, though as some people said they have gowns". Xen. Cyropaedia (IV, ch. 6, § 11) "καὶ μουρουργῶν^{στ} δύο τὰς κρατίστας" ('and two of the ^{most accomplished} ~~best~~ music-girlsst [they gave to Cyrus]')

640 - Musaeus (Μουσαῖος; m pr. Mousaios);
 a) mythological poet-musician, epic singer who lived in Attica; according to Aristoxenus (FHG II, p. 23, Fr. 1) he came from Thrace or from Eleusis. He was, according to some legends son of Eumolpus^(*), while Suid. says he was Eumolpus' father. Sigenes Laert. (Book I, Proemion, § 3) supporting that he was the son of Eumolpus, says that "Musaeus" wrote a genealogy of Gods and

maintained that all things proceed from unity to unity and are resolved again into unity. He died in Phalerum and this is his epitaph:

Musaeus, to his sire Eumolpus dear,
In Phalerean soil lies buried here".

(Transl. by R. D. Hicks, *Diog. Laert. Lives of Eminent Philosophers*, London, 1925; vol. I, p. 5).

Musaeus was placed as contemporary of Orpheus^(*), who is often mentioned as his pupil, or on the contrary as his teacher. Herodotus of Heracleia (Ἡρόδοτος Ἡρακλείης; c. 400 B.C.), the mythographer, wrote "the story of Orpheus and Musaeus" (cf Photius 50, 61A). To Musaeus were attributed poems of a sacred character, various Hymns, even oracles.

2. Suidas mentions also another Musaeus of Thebes (Μωσαῖος Ἐπιβαῖος), son of Thamyras^(*), who was a song-writer (μυθολογικός), long before the Trojan wars. He composed songs (μῦθον καὶ ᾠκῆματα).

64) — Myrtis (ΜΥΡΤΙΣ; m. pr. Mirtis); 6th cent. B.C. poetess and composer from Anthedon of Boeotia. According to Suidas she was teacher of Pindar and Corinna^(*). Plutarch (*Quaest. Graec.*, 540) calls her 'poetess [composer] of mele' ('Μυρτίς ἐν Ἀνθηδονία, ποιήτρια μολών'). *Begehr PLG III*, p. 1205. one Fig.

N 642 - nablas, or nabla^{mas.} (νάβλας, νάβλα^{fr.}; m. pr. νάβλας); a stringed instrument of the psalterion family. It had ten or twelve strings, and was played by bare fingers, without a plectrum; it was of Phoenician origin and its tone was considered unpleasant.

Sopater^{the Parodist} (ap. Athen. IV, 175C, ch. 77; J. Kailal Com. Gr. Fr. p. 194^S, Fr. 16) says that 'nablas is an invention of Phoenicians' and 'nablas is [in tone] not melodious' (οὐκ εὐμυρία).

Hesychius considers the nabla an instrument like the psalterion or the kithara ('νάβλα; a kind of musical instrument or a psalterion or a kithara').

The vb 'nablizein' (νάβλιζεν; m. pr. νάβλιζιν) = to play the nabla; nablistes (νάβλιςτις), the player of nabla.

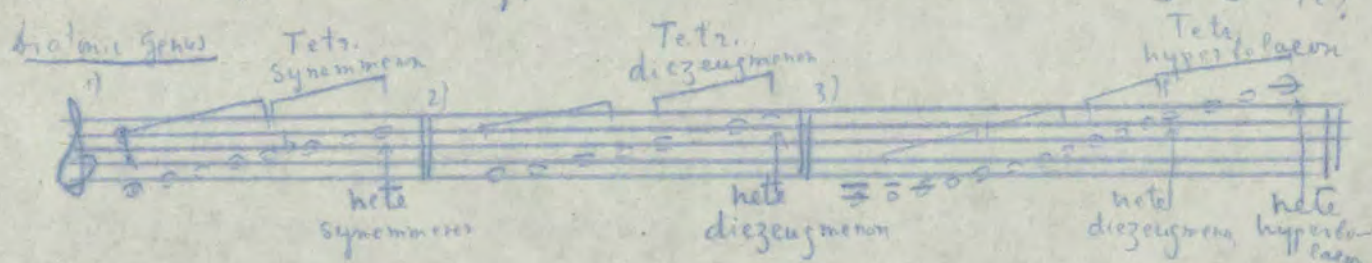
[Also Hes. 'nablas; kitharistes, a kind of ^{unpleasant} musical instrument.]

644 - neniaton, neut. (νηνιατον; m. pr. νηνιατον); a tune or song for maidens of Phrygian origin. Pollux (IV, 79) 'τι δὲ νηνιατον ἐστὶ μὲν Φρυγίων, ἰσχυρὰ δ' αὖτις κινουμένη' (the neniaton is of Phrygian origin, and is mentioned by Hippo-
nax).

Note: neniaton is derived from nenis (νηνίς, νηνίστις, νηνίς), maiden.

643 - nenia (νηνια; m. pr. νηνια); encomium of men, accompanied sometimes by aulos, a lament

645 - nete, neate (νήτη, νεάτη; m.p. niti, neati); the extreme note or string; the remotest note or string; in fact the highest. In the heptachord scale it was the higher note of the tetrachord of synemmenon (d)^{and} in the octachord the higher note of the tetrachord of diezeugmenon (e); ~~and~~ in the Greater Perfect System ~~there were~~ there were two netai (νήται), the nete hyperbolaeon^(a) and the nete diezeugmenon^(e).



Note: nete (=lowest) was called because it was sounded by the string which was placed at the extreme, in the bottom of the strings. Aristides (MG p. 11; RPW p. 8) (νήτη, τοῦτερον ἰ-
 ξάτη· νήτην γὰρ ἐκείνην ἐπὶ τῆς ἑββάτης οἱ ἰνδαίοι;
 ('nete, that is the extreme (the furthest); ^{because} ~~because~~ the ancients
 called neaton the extreme'). Cf onomatopoeia (X).

646 - netoicides (νήτοειδής; m.p. nitoidis)^{locus}; region of the nete. Of the three tropoi (styles) of melopoeia defined by Aristides (MG p. 30, RPW p. 30) the nomikos was netoicides.

647 - neura (νεῦρα; m. pl. νεῦρα); lowstring, string. Synonym of 'chorde' (^α) (χορδή). (cf Pollux, IV, 62 - Hes. 'μαγὰς - δὲ ξονίην τῆς κιθάρης τὰς νεῦρας (pl.)' ('magas - which receives (supports) the strings of the kithara').
The word 'neuron' (νεῦρον; neuron) sinew, is synecdochically used for string, cord of sinew.

648 - nibatismos (νιβατισμός; m. pl. νιβατισμοί); a kind of Phrygian dance mentioned in Athen. (XIV, 629D, ch. 27) without any other indication.
Hes. 'εἶδος ὀπρῖνεως λαλοπρῖνις' ('a kind of barbaric [foreign, non-Greek] dance').

649 - Nicomachus [Nicomach] of Gerasa (Νικμάχος ὁ Γερασένσιος; m. pl. Nicomachos = Gerasinios); 2nd cent. A.D. Pythagorean mathematician and musical theorist, born in Gerasa in Syria (Γέρασα, hence his surname Γερασένσιος).

He wrote a Manual or Enchiridion of Harmonike (Ἀπορῶντις Ἐγκυρίδιον or ^{αὐτῆς} Ἀπορῶντις Ἐγκυρίδιον) in which he exemplifies the Pythagorean doctrines on music. The Greek text of this Enchiridion was first edited in Johannes Meursius Auctores veteris musicae antiquissimi (Leyden, ap. Elzevir, 1616) together with Aristoxenus' Harmonic Elements and Alypius' Isagoge. Next edition of the Greek text with a Latin translation by Marc Meibom (Marcus Meibomius 'Antiquae musicae auctores septem, Graece et Latine'; Amsterdam, 1652; vol. I, iii pp. 1-28

under the title 'Μουσικῶν Γραμμῶν Πυθαγορείων Ἀπο-
κρίσις Ἐπιπίδιον'.

Third edition, including Meibom's Latin translation, in
Meursium's complete works published by Lami (Florence,
1745; vol. VI, pp 123 ff). Carl von Jan included
the Greek text of the Enchiridion in his 'Musici scri-
ptores graeci' (Leipzig, ed. ap Teubner, 1895; V, pp. 236-265,
under the title 'Μουσικῶν Πυθαγορείων Γραμμῶν Ἀποκρί-
σις Ἐπιπίδιον Ἐξαγορεύου ἐξ ἰσογῶν [off-hand] κατὰ τὸ
παλαιόν'.

In both, Meibom's and Jan's editions there are certain excerpts
considered as book two of the Enchiridion (τὰ αὐτὰ Νικου-
μάχου, Excerpta ex Nicomacho; Mb pp. 29-41, C. v. J. pp. 226-
282). Ch. Em. Ruelle in his 'Collection des auteurs grecs relatifs
à la musique' (vol. II, Nicomaque de Gérase: Manuel d'Harmonique
Paris, 1881; pp. 9-40) published a French translation, after Meibom's
text, with an 'Avertissement' (pp. 1-8) and commentary. Ruelle
included in this edition (pp. 41-55) the translation of six
fragments the ensemble of which, according to him, constitute
the pretended Second Book of the Enchiridion.

It seems that besides the Enchiridion Nicomachus
wrote a book 'On Music' ('Περὶ μουσικῆς') in several volumes,
now lost (Cf Eutokius' Commentary on Archimedes' 'De
sphaera et cylindro'; Basle, 1544; ap Ruelle's op cit. p. 2).
Ruelle suggests that some parts of this work have
perhaps survived and are those considered as the Se-
cond Book of the Enchiridion.

650 - niglaros (vixxapos); ^{otherwise 'ginglaros' (γίγγαρος);} ~~all~~ a kind of small aulos of Egyptian origin ^(fem.) by which the movements of the rowers were regulated. Probably more correct; the sound, a kind of whistling, and in pl. trill, chirping, perhaps something similar to the modern 'flutter-tonguing'.

Aristoph. Acharnes, v. 554 'αἰδῶν κηραυκῶν, vixxapov, ovvixpῶν, ('of our boatswains' aulos, of whistlings').

^{Pherecrates} ~~Pherecrates~~ ^{Timotheus} (ap. Plut. de Mus. ch. 30, 1142A) includes 'niglaroi' to the evils that ~~caused~~ ^{Timotheus} caused to Music by his innovations; 'ἔξαρρηκῶν, ἰσχυρῶν τῶν βίας καὶ vixxapov ('[sounds] out of tune, excessively high and impious; and whistlings').

niglareucin, vl (vixxapevov) to warble.

651 - nomion (νομιον); a pastoral song (from nome [νομή] = pasturing; nomein, vl [νομεῖν] to pasture).

Clearchus in his First Book of Erotica (ap. Athen. XIV, 619C, ch. 11) relates the lyric poetess Eriphania (Ἐριφανία) deceived in her love for Menalcaas created the nomion melos; after composing [the melos] she wandered about in the wilderness calling aloud and singing the so-called nomion melos in which there were the words 'Tall oaks, oh Menalcaas'.

652 - nomos (νόμος); in its general sense, law, custom, convention. In music nomos was the most important type of musical composition and performance.

It seems that the nomos evolved from a very old tradition according to which the laws were sung by the people so that they could be easily memorized and ~~also~~ followed. Later on religious and generally songs (odes, hymns) addressed to Gods were governed by laws. This led to the establishment of certain definite forms (types) of musical composition of a very disciplined and serious character, and of highly aesthetic and artistic demands. These types of composition were called 'nomoi' (νόμοι, pl.) as it was strictly forbidden to deviate from their governing principles. Plutarch in de Mus. (1133C, ch. 6) says that 'νόμοι γὰρ ἵπποκράτους ἰσχυρῶς ἢ ἑὸν παραβῆναι καὶ ἕκδοτον νομοποιητικῶν εἶδος τῆς τὰς αὐτῶν' ('they were called laws [nomoi] because it was not permitted to deviate from the legitimate [established] diapason').

The principal categories of nomoi were three:

- a) the kitharodic ^(*) nomos (κιθαρῳδικὸς νόμος), the oldest type, a solo song with kithara accompaniment, invented by Terpander ^(*) in the 7th cent. B.C.;
- b) the aulodic ^(*) nomos (αὐλιδικὸς νόμος), a solo song with aulos accompaniment invented by Polymnestus ^(*) in the 6th cent. B.C.;
- and c) the auletic nomos (αὐλητικὸς νόμος), a solo for aulos,

of which the most important was the Pythian^(*) nomos (Πυθικός νόμος) established by Sacadas^(*) at the Pythian Games in 586 BC, and with which he won the first prize. A fourth category, the kitharistic nomos (κιθαριστικός νόμος) solo kithara (psile kitharisis) was a later type which followed[†] (the auletic nomos) of Sacadas. The 'psile kitharisis' (the solo kithara playing) was however ^{known} ~~retained~~ since the beginning of the 7th cent. (see Aristonikos of Argos), and was introduced in the Pythian Games in 558 BC (cf Agelaus^(*) of Tegea).

The performance of the nomoi (is fact composition on the type of the nomos and performance) was very exacting and set up high professional standards at the contests, especially[†] the four National Games (Olympic, Pythian, Isthmian, Nemean) where the most eminent musicians — composers and executants — of the time used to take part. Some nomoi had a special surname due to the divinity, the place ~~of origin~~ or the musician to whom each one was connected; such were, besides the Pythian mentioned above, the Boeotian, the Terpandrian etc.

Proclus Cheston, 13: ὁ μὲν νόμος, πρῶτος μὲν ἐστὶν Ἀπόλλωνος, ἔπειτα δὲ καὶ τῶν ἑπομένων ἀπὸ αὐτοῦ νόμος γὰρ ἐστὶν Ἀπόλλωνος ἐκείνου ('and certainly the nomos is composed in honour of Apollo, and from him takes its name, because nomimos [customary] Apollo was called').

653 - octachorden, neut. (ὀκτάχορδον); ~~being~~ the system with eight strings or notes; a scale of eight notes. It was called, before Aristoxenus, 'harmonia' (cf. Aristox. Harm., II, p. 36, 30 ME, in Harmonia^(*)). After Aristoxenus the term 'harmonia' for the octachord was replaced by the term 'dia pasen'^(*) (διά πασῶν, through all), ~~as it was progressing through all the notes, consecutively.~~
 The transformation of the heptachorden into the octachorden was completed in the 6th cent. BC.; Nicomachus (Enchir. ch. 5, C. v. d. p. 244; ME p. 9) supports that Pythagoras first of all (πρώτος) added the 8th string between the mese and the paramese, thus forming a complete 'harmonia' with two disjunct tetrachords (e-f-g-a - b-c-d-e); cf. ~~Harmonia~~ Lyra^(*).

654 - octasemos (ὀκτάσημος; m. pr. octa'simos) & chronos (χρόνος, time) of eight first times (of eight short [βραχέϊς] times; as in the dochmius v - - v -).

655 - ode (ὕδν; m. pr. odi') from aoiden, aoido - to sing (uncontracted form, ᾠοδν, ᾠοδι); a poem set to music; a song. It seems that in old times poems were composed to fit already existing melodies. Odes, m. (ὕδαί) were called the short lyric poems with music (lyric poetry) of Alcaeus, Sappho and Anacreon, but also ~~the~~ more extended compositions like the 'Epinikia' of Pindar; the form of this class odes.

was ternary (strophe, antistrophe, epode). ^{Odes were} ~~the~~ generally called ^{almost all kinds of} songs either of a joyful or of a lamenting character, also the songs sung at work (folk songs as we would now say), etc.

Ode (ὕμνη) by extension was called the singing of the birds - ὀδικός, Adj. (ὕδικός); skilled in singing (Her. "εὖ ὀδᾶν" = "nicely [well] singing", by extension, musical; as a n. musician.

656 - ὀδεῖον (ὕδειον; m. pr. odion); an edifice where musical and other performances and contests took place. So was called such a building in Athens erected by Pericles ('The Odeion'). According to Hesychius odeion was 'a place where - before ^{the} theatre ~~was~~ ^{was} erected - the rhapsodes and the kitharodes competed' (τὸν οὐδῖον ἐστὶν ἢ, κενὸν τὸ δὲ ἀλφειὸν παρασκευασθῆναι, οἱ παρὰ τοῦ οὐδῖου οἱ κίθαρδοι ἰγυμνάζοντο)

657 - ὀδοντισμός (ὀδοντισμός); a kind of auletic used in the third part of the Pythian ^{or} nomos, by which the aulete imitated the grinding of the dragon's teeth. (cf. Pollux, IV, 84; also see under Pythios nomos ⁽³⁾ and also iambikon ⁽⁴⁾).

- 658 - odos (ὄδος) contracted form of aoidos (αἰδός^{*});
 singer. Heracl. Pont. de Rebus Publicis (ap. FHG, II, "Περὶ
 Πρωτομάχου, 56) 'Ναυταίριον οὖν Λακωνικὸν ᾄδων [Τέρπανδρον] ἑτίησαν'
 ('the Lacedaemonians honoured the Lesbian singer [Terpander]')
 Plat. (Laws, VII, 812B) 'τῶν τὸ Διονυσίου ἐξηκοστούτων ᾄδων'
 ('the sixty years old singers of Dionysus').
- 659 - oetolinos (οἰτολίτινος; m. pr. itolinos); a mournful song
 in memory of the unhappy death of Linus^(x). (cf
linos^(x)). Oetolinos (οἰτολίτινος) was also another name for
 the poet-musician Linus.
- 660 - oklasma (ὀκλασμα); a kind of lively dance, of Persian
 origin, in which they used to squat. It was performed^{ly} by
 women during the ceremony of Thesmophoria in honour of Demeter, the
 Thesmophoros. Pollux (IV, 100) 'καὶ ὀκλασμα, οὕτω γὰρ ἐν θεσμο-
 φοριασταῖσιν ὀνομάζεται τὸ ὀκλασμα τὸ ἑλληνικὸν καὶ οὐρανόν...'
 ('and oklasma, so called ^{the} Persian and very lively dance danced
 by thesmophorizousai [women taking part at the Thesmophoria, which
 was a women's festival in honour of Demeter]').

66L Olen (Ὀλίν; m. pr. Olin); Mythico-historical epic poet and musician of the oldest antiquity whose name is connected with Apollo's worship.

According to Herodotus (Hist. IV, ch. 31) he came from Lykia (Λυκία, to the south of Asia Minor), sacred land of Apollo, and composed the first Hymns sung at Delos sanctuary of Apollo (ἄϊτος δὲ ὁ Ὀλίν καὶ τοὺς ἄλλους τοὺς παλαιούς ἔπειμα ἐποίησε ἐκ Λυκίας ἐξῆν τοὺς ἀτιδιμύνας ἐν Δελφῶν). Suidas and Hesychius call him Symbaeus (Συμβαῖος) or Hyperboreios (ὑπερβόρειος; coming from the extreme North), or Lykios (from Lykia); Suidas prefers the epithet 'Λυκίος' (Lykios) as he came from the town Xanthos (Ξάνθος) of Lykia.

Pausanias (X, ch. 5, § 8) says that 'Olen became the first prophet of Apollo and the first epic poet'. He is often mentioned by Pausanias (I, ch. 18, § 5; II, ch. 13, § 3; V, ch. 7, § 8; VIII, 21, 3; IX, 27, 2).

Some legends accredit him with the invention of the Hexameter, and of the foundation of the Delphic oracle.

662 - oligochoridia (ὀλιγοχορδία); see polychordia^(*)

- ololygmos (ὀλολυγμός; m.-pl. ololygmis); ^{a hymn or} song of triumph.
Aesch. Choephoroi, v. 357 'ἐβυμβύσαι... πεκατέν' ὀλολυγμῶν'
('to sing -- a piercing triumphant song').

663 - olophrymos (ὀλοφρυμός; n. pl. olophrymōs); loud lamentation,
also a song sung on occasions of grief and death; adige
Athen. (xiv, 619B, ch. 10) 'ἡ δ' ἐπι τοῖς θανάτοις καὶ
ξίραις ἔστι ὀλοφρυμός' ('and the song sung on occasion
of death and grief [is called] olophrymōs').

664 - Olympus (Ὀλύμπιος; m.-pl. Olimpos); name of many musicians
and poets of ancient Greece.

1) Mythico-historical musician from Phrygia, pupil of
Marsyas, belonging to the triad (Hyagnis^(*), Marsyas^(*) and
Olympus^(*)) of the Phrygian music. He was accredited
by various legends with the invention (with the other two)
of the auletic art and its introduction and dissemination
in Greece.

2) A second Olympus, the younger, from Mysia in
Asia Minor (called Mysos, Μυσός), ~~often~~ confused
with the first, is placed in the 7th cent. B.C. According
to Aristoxenus (ap. Plut. de Mus. 1134F, ch. 11) 'he was
considered by the musicians as the inventor of the

Enharmonic genus; before him all were diatonic and Chromatic'. He was also accredited with the invention of the 'Harmatios' (*) nomos. Generally speaking Olympus was the first principal figure in the history of ancient Greek music, so that 'the origin of the Greek and ionic music is attributed to him' (Soterichus ap. Plut. op. cit. 1141B; ch. 29); he was the leader, the founder of Greek music.

To him many inventions were attributed, besides the 'Harmatios' nomos, the Athena's (*) nomos, the 'Polykephalos' (many-headed) and the 'Therapeutikoi' nomoi; also of the double-aulos (attributed to Hyagnis and Marryas as well). Olympus ^{introduced} taught to the Greeks the instrumental music (kroumata (*)), and the Lydian (E) harmonia (Clem. of Alexandria 'Ta epioukrista', p. 132); the invention of the Lydian (*) harmonia is attributed to many other musicians.

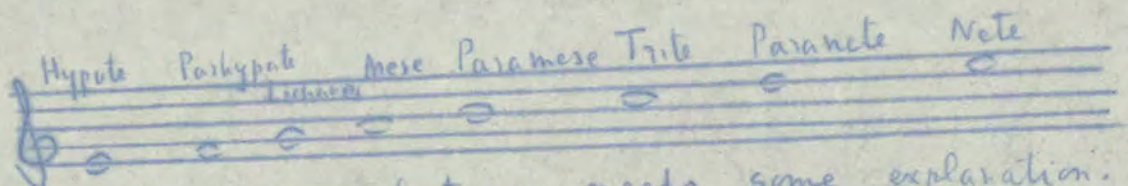
665 - omphalos (omphalos); the fifth section of the kitharodic nomos (*).

666 - Onomatopoesia (ὀνοματοποιία); nomenclature.

In ancient Greek music use was made of names to designate the notes (M. Psellos, 'Syntagma' p. 21a 'prosegoriai', ἠχοποιίαι; names). Originally these names were given to the strings of the lyra according to their position on the instrument; when the word 'χορδή' (string) became by the continual and practical use a synonym of sound (φθῆγγος, phthóngos), the names were indiscriminately used to designate both the strings and the corresponding notes.

From the 6th cent. BC, when the ~~prosegoriai~~ heptachord lyra became octachord, the names were as follows:

Nete or Neate	(νήτη, neátē; = lowest)
Paranete	(παράνητη; next to the Nete)
Trite	(τρίτη; third)
Mese	(μέση; middle)
Paramese	(παράμεση; next to the mese)
Lichanos	(λίχανος; forefinger; the string played by the forefinger)
Parhypate	(παρυπάτη; next to Hypate)
Hypate	(ὑπάτη; highest).



The above nomenclature needs some explanation.
 a) Nete ^(x) (= lowest) is in fact the highest string; this is due to the position of the string Nete which was

to the extreme of placed ~~recessed~~ the performer; cf Aristides (Ml p. 11; RPWI p. 8) under Nete⁽⁴⁾.

b) Hypate⁽⁴⁾ (= highest) is in fact the lowest because the corresponding string was placed on top when the lyra was held inclined; cf Aristides (Ml p. 11) under Hypate Nicomachus (Enchir. ch. 6; CrI p. 241; Ml p. 6) says that by analogy to the planet Saturn (Kraios) which is the highest and remotest from us the lowest sound in the diatessaron was called Hypate, because hypaton (ὑπὸ τῶν) is the highest. In the same way by analogy to Moon which is the lowest and nearest to the Earth the highest sound took the name Nete which signifies lowest. ~~Some scholars~~

~~(C. Sachs' Hist. of Mus. Instr. p. 135)~~ Some scholars support that this contradictory phenomenon in these two terms (Hypate, Nete) is due ^{or due} to the fact that, as Aristides says, the ancients used to call the first hypaton (highest) and the remotest reaton (lowest). C. Sachs (Hist. of Mus. Instr., p. 135) supports that 'the nete or low string surprisingly designates the highest note in Greek music, not because it is the lowest when the lyre is held in its normal, inclined position, but because the Semitic Orient calls high sounds low, and low sounds high'.

c) All the above ~~two~~ names were in feminine gender because of the word 'xordii' (string), fem.; it was actually an Adj. to the noun 'xordii', e.g. ἡ ἄνω χορδή (highest note).

In the Greater Perfect System the names were as follows with the first added note (Proslantanomenos):

Proslambanomenos
Hypate Hypaton
Parhypate
Lichanos
Hypate Mese
Parhypate
Lichanos
Mese
Paramese
Trite Diezeugmenon
Paranete
Nete
Trite Hyperbolaon
Paranete
Nete

T. Hypaton T. Mese T. Diezeugmenon T. Hyperbolaon

The notes of the tetrachord synemmenon in the Lesser Perfect System were named:

Mese
Trite Synemmenon
Paranete Synemmenon
Nete Synemmenon

Prosl. T. Hypaton T. Mese T. Synemmenon

The names remained the same in all three genera for the corresponding notes and strings:

Hypate
Parhypate
Lichanos
Mese
Paramese
Trite
Paranete
Nete

Chromatic
Mese
Paramese
Nete

Enharmonic
Parhypate
Lichanos
Trite
Paranete

In the old system the Harmoniai (octave-species), being practically segments of the Greater Perfect System, retained the names of their respective notes according to their place in the G.P.S. Thus the Mixolydian (f-b) began ~~with~~ on the Hypate Hypaton, the Lydian (c-c) on the Parhypate Hypaton, and so on.

Ptolemaeus introduced the 'kata theton' (in respect to ~~to~~ position) nomenclature. According to this ~~principle~~^{principle} the first note of every harmonia (octave-species) was called in respect to its position in the ~~the~~ scale Hypate, the second Parhypate, the third Lichanos, the fourth Mese, and so on; on the other hand each note of the same harmonia was also named after 'its function' ('kata theton') in the Greater Perfect System. In the following example we have both denominations:

667 - orchesis (ὄρχησις; m. pr. orchisis); dancing; dance.

orchestike (ὄρχηστική, ἄρχη); the art of dancing.

Dancing was an art which the Greeks cultivated from very remote times. According to ancient tradition Rhea, the mother of the Olympic Gods, was the first to be enchanted by this art; she in turn taught the dance to her priests, the Kouretes (Κουρήται) in Crete and the Korybants (Κορυβάντες) in Phrygia. In Homeric times both song and dance were the indispensable embellishments of every religious ceremony, and of every national or ~~the~~ social feast. Even in ancient mysteries, dance was a means of initiation; Lucian in his book 'On dancing' (Ἐπιὸ ὄρχηστικῆς, § 15) says that 'no ancient ceremony could be found without dancing, and Orpheus and Musaeus, excellent dancers themselves, have legislated that initiation should be made in the rhythm of dancing' (ὅτι πῶς οὐκ ὄρχηστικῆς πύριδος).

It was considered as an advantage for every body, including those of the higher classes, to be initiated in the secrets of Terpsichore's art; the two sons of Alkinoos, King of Phaeacians danced with admirable art at the feast ^{given} in honor of Ulysses (Odys. IX, 370-380). Lucian (op. cit. 225) cites the example of Socrates as one of the admirers of this art and its beneficial ~~art~~ influence.

We can have an idea of the steps, movements, chorographic combinations and generally of the character of various dances

from vase-paintings, bas-reliefs, frescoes, inscriptions, as well as from a few ancient writers who deal with the art of dancing and of various dances of their time. Mention ~~it~~ could be made of the following: Plato: Laws, VII; Xenophon: Memorabilia II, IX ('Symposium'; description of dances ~~it~~ performed by professional dancers); Plutarch: Symposium problems ('Επιπρωσιακα' Μεθ' ἑπιπρωσιακα IX, 15; technical analysis of the three parts of dancing); Lucian: 'On dancing' ('Περὶ ὀρχηστῶν'; detailed examination of the art of dancing and of its great moral and educational value, description of certain dances, etc.); Livianus: 'Περὶ Ἀριστοτέλους ἐπιπρωσιακα' XIV; Pollux: Onomasticon, IV, ^{h. 94} etc.

- orchestres masc., orchestris fem. (ὀρχηστῆς, ὀρχηστρίς); dancer.
- orchestodidascales (ὀρχηστροφιδάσκαλος); ~~teacher~~ ^{master} of dancing.
- orchema (ὀρχημα); dance & laptern orchemata (λαπτέρν ὀρχηματα ~~ὀρχηματα~~ ὀρχηματα) meant to get ready to begin the dance.
- orcheseos schemata (ὀρχηστικὰ σχήματα); dance-figures.

Many and various dance-figures are mentioned in Athen. op. cit. (XIV, 629F, ch. 27); also in Pollux, Hesychius and others. ~~The best known of them~~

The best known dances and dance-figures are examined in this dictionary under the special headings.

668 - orchestra (ὄρχηστρα; m. pr. orchistra); the circular or semi-circular space in the ancient theatres which was found between the actual stage and the benches (κίβητις) of the spectators. In the orchestra the chorus was standing, dancing and singing. At the beginning of the action was also taking place in the orchestra; but in the classical times the actors stayed mostly on the stage, which was behind the orchestra on a higher level, while the chorus moved in the orchestra. The aulete who accompanied the dancing and singing stayed also in the orchestra.

~~The space of~~ The orchestra was separated from the benches of the public, which also held a semi-circular space in front of and semi-around the orchestra and the stage, by a low wall; in the middle of the orchestra the thymele (Θυμῆλη; altar of Dionysus) was placed.

669 - organon (ὄργανον); gen. instrument; musical instrument, stringed or wind. organike (ὄργανικη); ^{the science of instruments;} the art of playing the instruments; Aristotle (Harm. II, p. 32, 7-8 μέτρη καὶ ῥυθμῶν ἢ τῆς ποσειδωνικῆς καὶ τῆς ὄργανικῆς καὶ τῆς ἰσχυρῆς) ('as the sciences of Rhythm, of Metre and of Instruments').

organikos (ὄργανικός) adj.; instrumental. organike phone (ὄργανικὴ φωνή); instrumental voice, sound. Aristotle (Met. I, p. 14, 4-5): ἄνευ γὰρ ὄργανου ὄργανικὴ καὶ ἀνθρώπινος ἡ ψήφιστος ἔστι τῶν τῶν χρόνων ('For every instrumental and human voice there is a definite compass...').

67° - Orpheus (Ὀρφεὺς; m. pr. Orphévs); mythic poet-epic singer, the most famous of all mythological musicians of ancient Greece. He was of Thracian origin, son of Oeagrus (Oiappos) and the Muse Calliope or Polymnia. He had his lyra directly from Apollo, and by his divine singing he could charm the beasts, and, as Aeschylus and Euripides said, even the stones. Orpheus followed the Argonauts to Colchis encouraging them by his enchanting music.

To him is attributed the foundation of the Orphic mysteries. It is stated by some of mythographers that he was ~~the~~ king of Macedonians or of Bistones (BISTONES, a Thracian tribe). Apollodorus (Bibliotheca, at FHG I, p. 106) says that Orpheus established the Dionysian mysteries ('καὶ Ὀρφεὺς ἰδρυθεὶς ἀναρπυγῶν, ὡς ἔδωκεν ἔκρινε λίθους καὶ δένδρα... ἔπειτα δὲ Ὀρφεὺς καὶ τὰ Διονυσίου μυστήρια; and Orpheus the kitharode, who by his singing moved stones and trees -- and he founded also the Dionysian mysteries').

A multitude of legends have been created around his life and death. According to the most propagated legend he was killed by ~~the~~ the 'maenades' (parades) Thracian women at the service of Dionysus, because he did not care to honour the God when Dionysus visited and conquered Thrace, or because he disdained their love.

According to Diodorus Siceliotus (III, ch. 59, § 6) to Orpheus was attributed the addition of the Hypate string

to the lyra. Alexander in his Book on Phrygia (op. Plut. de Mus. 1132F, ch. 5) says that Terpander² had as a model Homer for the epic poems and Orpheus for the songs (μῦθον, μέλη); and that Orpheus imitated no body in his works which bear no resemblance to those of the aulodic composers.

The legend of Orpheus and Eurydice is universally known; his will and ability to descend to Hades shows in a way the faith of the Greek people in the penetrating and irresistible power of music.

671 - orsites (ὄρσιτος; m. pr. orsitis); a kind of Cretan war-dance mentioned in Athen. XIV, 629C, ch. 26 (see the text under epikredios²). Some writers believe that both orsites and epikredios are different names of the same dance. Nothing is known about its character ~~etc.~~.

672 - orthios (ὄρθιος); erect, upright, steep. In music high (as ὄρσις, oxyg²). Eurip. Troades, v. 1266 'ὄρθιον... ἄξιον ἄξιον ἰκτιν' ('high [penetrating] & tone [or sound] of salpinx'). The same 'orthia phone'. orthios nomos (ὄρθιος νόμος); a nomos high in pitch and uplifting [elevating] in character and feeling.

orthia melodia (ὄρθια μελωδία); high-pitched melody.

orthios pous (ὄρθιος πούς); a foot consisting of two long and two short syllables -- uv. Bacchius (Isag. § 40L; CVJ p. 315, Mlp. 25) calls 'orthios' pous the foot, composed of an irrational axis and a long thesis' u|-

673 - oschophorina, mele (ὄσχοφορικὰ, or ὄσχοφορικὰ μέλη); songs
 sung during the ceremony called Oschophoria (ὄσχοφορία).
 Procl. Chrest., 28 ' Oschophorika mele (songs) were sung
 among the Athenians; two young men ~~decorated~~ in women's
 dress carrying vine-shoots full of grapes [which they called
osche, ~~κροτάλια~~ led the festival'.

The oschophoria (from ωσχη or ωξωίς; oschos, vine-shoot
 with grapes, and the οὐ πίπην, therein, to carry) was a
 part of the Athenian festival, called Skira, in honour
 of Athena (Minerva) in which boys at the age of puberty
 wearing women dresses and carrying vine-shoots were
 going in procession from the temple of Dionysus to
 that of Skira's Athena.

According to Osse Proclus it was Theseus & who first
 introduced this ceremony, after he had saved the
 youths from the Minotaur.

674 - ostrakon (ὄστρακον); vessel of clay, or fragment of
 pottery; shell. Usually in pl. ostraka; κροτάλια (*).
κροτεῖν ὄστρακον (κροτεῖν ὄστρακον); to strike the ostrakon
 and πρὸς ὄστρακον ἀεσθαί (πρὸς ὄστρακα ἀεσθαί;
 to sing to ostrakon accompaniment) signified the oppo.
 of 'to sing to kithara or to lyra', i.e. to sing awkward
 or ugly tunes; Phryn. Epitome (ed. de Boissac, p. 79). (cf. Ari-
stoph. Frogs 1365, where Aristophanes satirizes Euripides'
 muse as ὄστρακῶν κροτάλια).

- 675 ouros (οὐρος); a hymn to Demeter. The same as ourlos. Also a dance performed with rapid and skilful movements.
- 676 - ou'pingos (οὐπίγγος) ode; a hymn sung as a prayer to Ouris Artemis (Diana) at a child-birth. The surname Ouris (Οὐρίς) was given to Diana as a protectress of the women ready to bring forth. Pellan (1, 38) 'idia di' Arthemidos ipros οὐπίγγος' ('and especially a hymn to Diana, called ou'pingos?'). Athen. (XIV, 619B, ch. 10) 'οὐπίγγου (pl.) di' ai eis 'Αρτεμίδα ἴδαι' ('and "ou'pingoi [are called] those odes to Artemis [Diana]'?).
- 677 - oxybaphoi (ὀξύβαφοι; m. p. oxivaphi); percussion instrument consisting of a series of small clay- or shell-pots (or vessels) which struck by wooden stick produced different sounds. Suidas, at the word Diocles (Διοκλῆς) «... τούτων δὲ ἕνα ἐν τῆσιν καὶ τὸ ἐν τοῖς ὀξύβαφοις ἀφρονίαν, ἐν ὀστρακίνοις ἀφρονίαν, ἀπὸ ἔκρουεν ἐν ζυγυγίῳ» ('Diocles... it is ~~said~~ said that he ~~discovered~~ ^{invented} a ~~series~~ ^{series} of notes (harmony) ~~with~~ ^{on} the oxybaphoi, made of shells, by striking them ~~by~~ with a small wooden stick'). Anonymus (Bell. 317, p. 25) 'οἱ ὀξύβαφοι, δι' ἧν ἡμετέρις οὐκ ἐκζητοῦσιν' ('the oxybaphoi by which some people produce by striking musical sounds').

678 - oxyeches (ὄξυνηχίς; m. pr. oxitchis); having a piercing sharp sound; very high-pitched.

~~oxyeches~~

679 - oxytychos (ὄξυτυχός; m. pr. oxytychos); the highest note of the pycnon. On the whole there were five oxytychoi in the Greater Perfect System, namely, ~~the~~ the two lichanoi (lichanos hypaton, and lichanos meson) and the three parhypatai (parhypate diezeugmenon, parh. synemmenon, and parh. hyperbolaeon). All these five oxytychoi ~~were~~ were movable (κινούμενοι, changing) notes of the tetrachord. For more details see under pycnon; also under larypychoi, mesopychoi and hestates.

680 - oxys, oxytes (ὄξυς, ὄξυτις; m. pr. oxys, oxytis).

oxys; high-pitched, opp. barys^(*).

oxytes; sharpness, ^{also height of pitch,} the result of epitasis^(*). Aristox. (Harm. I. p. 10, 27 Me) 'ὄξυτις δὲ τὸ περιστροφὴν διὰ τὴν ἐπιτάσιν'

(' ~~oxytes~~ height^{of pitch} is the result of ~~standing~~ tension [produced by stretching of the string]). Oppos. barytes^(*).

According to Aristotle (Probl. XIX, 8) the 'oxy' ~~pitch~~ (high-pitched) was less important than the low.

Cf. Mon. Bell. 37, p. 50.

681 - oxytonos (ὄξυτόνος; m. pr. oxytonos); sounding in a sharp and piercing tone; also the high-pitched tone. Oxyphonus (ὄξυφώνος; m. pr. oxyphonus); ^{high-pitched} sharp and piercing voice; high-pitched voice. Synonym of oxytonos.

P. 682 - Pachymeres, Georgios (Παχυμέρης Γεώργιος; m. pr. Pachy-
me'ris Georgios); b. 1242; d. 1310 A.D., Byzantine
writer, historian and theorist, born in Nikaia of
Bithynia in Asia Minor. He studied in Constantinople
and entered the ecclesiastical order holding high offices.

He was a biographer of Michael Palaeologus, and
among his writings is included a book 'on Music'
(Περί ἀπορικῆς ἡγῶν περὶ Μουσικῆς; 'On Harmonic
that is On Music'). It was published for the first
time by A. J. H. Vincent in his 'Notices' (Paris, 1847;
pp. 401-552). In this important book, divided into 32
chapters, Pachymeres speaks in detail about ancient
Greek music (Harmonike, Systems, Genera, Chroai, Ethos
etc).

Pachymeres is considered by Vincent as the ring
which unites the Greek antiquity with modern times.

683 - pachys (παχὺς; m. pr. pachis); thick, bulky, stout. In music
metaph. heavy (sound), rough, coarse. Oppos. fine, delicate.
Ptolem. (Harm. I, ch. 3; Wallis III, p. 6). 'παχέως ψόφοι' ('thick
sounds').

Pachyles (παχύλης; m. pr. pachylis); thickness of sound. Ptolem. ibid.
'ἔκ τῆς παχύλης ἢ λεπρότητος ποιότητος' ('for the quality of
thickness or thinness').

- paean (παιάν; m. pr. paân); choral song, hymn addressed first to Apollo and Artemis, especially as thanksgiving to deliverance ~~the~~ from evil (illness, famine etc.); later it was addressed to any other god. Paean was called also a ~~recess~~ song of triumph after a victory at war, or at National Games. In general a solemn ode

Proclus Chrest., 11 'i di παιάν, ἑστὶν ἄδης ὑδῆς ἑὶς τιῶνται
 νῦν ἡρακλῆος θεοῖς 'ρι δὲ παλαιῶν, ἰδίως ἀπὸ τῆς τοῦ
 Ἀπολλωνίου καὶ τῆς Ἀρτέμιδος ἐπι κατὰ τὰ ἰσχυρὰ καὶ
 νόσων ἀδίκητος· κατὰ Xenodorus δὲ καὶ τὰ ἱεροσφύδρα τῶν
 παιάνων λεγούσιν ('the Paean, is a kind of ode addressed now to all gods; in old times it was addressed especially to Apollo and Artemis on deliverance from ~~diseases~~ plagues and diseases; and by misuse some people call the prosodia^(s) paeones').

Paean (παιάν; m. pr. paân); a metrical foot of one long and three short syllables; there were four forms of paean: 1) the paeonikos - uuu; 2) the korutinos (κορυθίνος) or symbletos (συνβλητός) u-uu; 3) the didymaeos (διδυμαῖος) or delphic or trionios, uu-u; 4) the Cretan or hyporchematic, uuu-.

Aristides (de Mus. m. p. 38; RPW p. 37) distinguishes in the paeanic genus two simple feet: the diagynos (παιάν διὰ γυνος) and the p. epibatos (ἐπιβατός). ~~The first consists of a long and a short thesis and a long axis~~

Paeanic metre (παιανικὸν μέτρον); a metre of paeans.

- 685 - paedikos (παῖδικός; m. pr. paedikós); of a boy.
paedikos choros (παῖδικός χορός); chorus of boys. Plato: Laws (book II, 664C) 'ἰ Μουσῶν χορός ἰ παῖδικός' ('^{the} Muses' boys-chorus').
Paedikoi auloi (pl.; παῖδικοί αὐλοί); a class of auloi with a range of pitch lower than the parthenioi^(*) and higher than the kitharisterioi, according to the classification of auloi by Aristoxenus (see aulos^(*)).
 Pollux (IV, 81) 'τοῖς δὲ παῖδικοῖς [αὐλοῖς], παῖδες ἵππο-ῆδον' ('to the infantine [auloi] accompaniment boys were singing').
- 686 - palinodia (παλινῳδία); recantation. This was used first by Stesichorus in an ode in which he revoked his former attacks against Helen of Troy.
 Suid. 'παλινῳδία, ἑναντία ᾄδῃ. ἢ τὸ ἐναντία εἶπεν τοῖς προεποῖσι' ('palinode, a contrary ode; or to say the opposite to those previously said').

687 - pandoura, also pandouris and pandouros (πανδούρα, πανδούρις, πανδούρος); a three-stringed instrument of the lute family, called ^{by the ancients} ~~the~~ 'trichordon' (τριχορδον). In the Alexandrian times the name 'pandoura' was used to signify also the whole family of similar instruments struck by plectrum. It had a long neck without pegs, a small body, frets and three strings as C. Sachs says (Hist. of Mus. Instr. - p. 137).

Pollux (IV, 60) 'τριχορδον δὲ, ἵππερ Ἀσσυρίων πανδούραν ἀνομάζον· ἐκείνων δ' αὖτε καὶ τὸ εὐφώνιον.' ('the trichord [three-stringed] which the Assyrians called pandoura; and it was their own invention').

According to Pythagoras (ap. Athen. IV, 183F-184A, ch. 82) 'the pandoura was made by the troglodytes out of the white mangrove which grows in the sea'. In Nicomachus (Enchir. ch. 4; C. V. p. 243, M. 6. 1. 5) or says that the monochord ^(*) was called phandouros. Hesychius uses ^{also} the word 'pandouris' for the instrument, and the term 'pandouros' for the player of the instrument; 'πανδούρα ἢ πανδούρις, ὄργανον μουσικόν. Πανδούρις δὲ ἡ τριχορδονιστὴς τοῦ ὄργανου' ('pandoura or pandouris a musical instrument. And the pandouros [was called] the player of the instrument').

Pandouristes (πανδουριστής; in pl. pandouristis); ^{the} pandoura-player.

Pandourion (πανδουρίον), dimin. of pandoura; ^{ap. Hesychius} ~~to Hes.~~

Photius (427, 26) says that the ~~psaltery~~ pandourion is a Lydian instrument played without plectrum ('πανδούριον, ἰσὺς Λυδίων ὄργανον χωρίς πικτῆρος καὶ ῥαβδίου'). In Zonaras Lex. 'pandourion, a kind of kithara').

^{p. 690}
- paraulos (παπαυλος; m. pr. paraulos); unattuned; not in accord to the aulos; out of tune; cacophonous.
'παπαυλα μῦθ' (paraula [p'] mele) = cacophonous, discordant tunes.

686 - Pappus of Alexandria (Πάππος ἡ Ἀλεξανδρινός; m. pr. Pappus Alexandrinus);
c. end 3rd cent. AD, mathematician, known also as a music theorist. He flourished in Alexandria (hence his surname). He wrote a great work on Mathematics (Ἐπιπέδων) in eight books and Commentaries on the Elements of Euclid, Ptolemy's 'Syntaxis Mathematica' and on works of other ancient mathematicians (Surd.).

To Pappus was once attributed the 'Isagoge' published under the name of Euclid by Meibom and now ascribed to Cleonides^(x); his name as author was cited in many MSS of the Isagoge (Barberine B, 86, 2nd copy; Rome, Naples n. 260; Paris, n. 2460 2nd copy). To Pappus was also attributed the last part of Porphyrus' Commentary on Ptolemaeus' Harmonica (after ch. 4. of Book I).

689 - parabasis (παράβασις; in pl. παράβασις); digression, deviation. A part of the ancient comedy in which the chorus making a digression from the main subject, turned to the public and talked on other matters, even on politics. Through the parabasis the poet expressed his personal views on public affairs. So the parabasis was a synonym of parenthesis (παρέβασις; deviation, digression). Schol. Aristoph. Peace, 733: it seems that the parabasis is said by the chorus, but in the poet's name; cf. Plut. Mor. 711F.

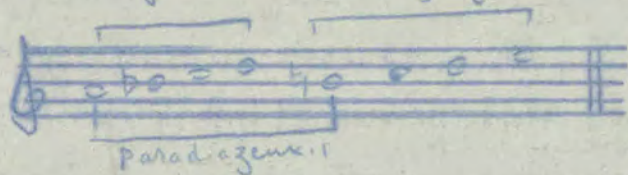
The parabasis was composed of seven parts, enumerated by Pollux (IV, 112) as follows: 1) kommation^(*) (κομματίον), 2) parabasis (παράβασις), 3) makron^(*) (μακρον), 4) strophe^(*) (στροφή), 5) epirrama^(*) (ἐπιρρημα), 6) antistrophos^(*) (ἀντιστροφος), and 7) antepirrama^(*) (ἀντεπιρρημα). According to this enumeration parabasis was also called the second part, which was composed in anapaestic metre.

690 - parachordos (παράχορδος); unattuned, out of tune, discordant. parachordizein, παράχορδιζαν; to play out of tune; to strike wrong notes. Cf. paramousos^(*).

691 - parachoregema (παράχορηγμα; m. pr. parachorigima); a small part (role) of a fourth actor in the Greek drama taken at certain cases. Pollux (IV, 110): 'and if a fourth actor intervened to say ~~to~~ something ~~apart~~ this was called parachoregema' ('κι δε τις τεταρτος παρεπιθης τι παραχορηγματο, ταυτο παραχορηγμα ακαδειτω').

2) the part of a secondary chorus retiring from the orchestra when no longer wanted; Aesch. *Eum.* 1032 (bem.).

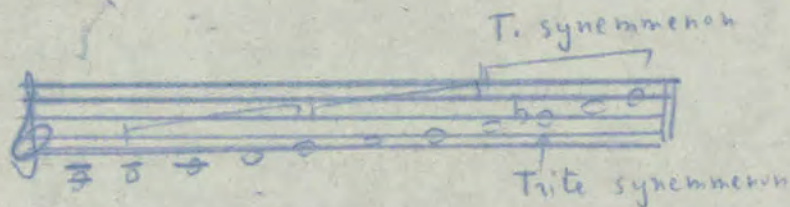
692 - paradiagenxis (παρὰδιὰ γενξις; m. pr. paradiagenxis); sub-disjunctio. It is formed when ~~two~~ between two tetrachords, placed one beside the other, there is a distance of one tone, i.e. between their first notes; Cf. Bacchus (Isag. 586; CvJ p. 311-2, 146 p. 21); M. Byler (Harm. sect. XI, Wallis II, p. 506). The paradiagenxis is formed between the tetrachords of synemmenon and diezeugmenon:



693 - parakataloge (παρακαταλογία; m. pr. parakatalogi); a kind of accompanied recitative; a declamation with an instrumental accompaniment, usually of aulos. Its invention was attributed to Archilochus (Plut. de Mus. 1141A, ch. 28)

694 - parakrosis (παρὰ κρῆσις); ~~erroneous~~ ^{false} performance of a ^{false} note; wrongly struck note; false note.

695 - paramese (παράμηση; m. pr. paramesi); the note and string 'by the side' of the mese (a) on the second above (β); it is in the distance of a tone from the mese; a - β. When the note above the mese (a) is a semitone above, as in the ~~telestese~~ Lesser Perfect System, it is ~~not~~ not called paramese but trite synemmenon:



696 - paramesos (παράμεσος); unattuned, out of tune, discordant. Synonym: parachordos (^{παράχρῳδος}). Eurip. Phoen. v. 791 'καὶ θανάτῳ κατὰ τὴν Βρομίου παράμεσος ἑορταῖς' ('and for death, unattuned to the feasts of Bacchus'). Bromios an epithet of Bacchus.

697 - paranete (παρανήτι; m-pr. paraniti); the note and string 'by the side' of nete, a second below. In ^{6th} the heptachord and the Lesser Perfect System paranete ^(synemmenon) was the note corresponding to c, below:

- 1) heptachord
- 2) Lesser Perfect System

The diagram shows two musical staves. The first staff, labeled '1) heptachord', shows a scale of seven notes with a double bar line. The second staff, labeled '2) Lesser Perfect System', shows a scale of eight notes. In both staves, an arrow points to the second note from the bottom, which is labeled 'Paranete Synemmenon'.

In the octachord scale ~~paranete~~ and in the Greater Perfect System paranete (diezeugmenon) was the note corresponding to d; a second paranete (hyperbolaeon) was in the G.P.S. the note corresponding to g, as below:

The diagram shows two musical staves. The first staff, labeled '1) octachord', shows a scale of eight notes with a double bar line. The second staff, labeled '2) G.P. System', shows a scale of nine notes. In the first staff, an arrow points to the second note from the bottom, labeled 'Paranete diezeugmenon'. In the second staff, two arrows point to the second and eighth notes from the bottom, labeled 'Paranete diezeugmenon' and 'Paranete hyperbolaeon' respectively.

The paranete keeps its name in all three genera independently of its distance from the nete, e.g.:

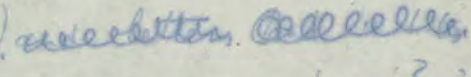
The diagram shows two musical staves. The first staff, labeled '1) Chromatic Genus', shows a scale of eight notes with a double bar line. The second staff, labeled '2) Eubharmone Genus', shows a scale of eight notes with a double bar line. In both staves, an arrow points to the second note from the bottom, which is labeled 'Paranete diezeugmenon'.

698 - paraphonia; paraphonoi phthongoi^{pl.} (Παρηγυρία, παρηγυριε
επιγγοι; in pr. paraphonia, paráphoni phthóngi); according
to Boetius (Isag. § 61; CrJ p. 305, Ml p. 15) paraphonia is
a concord; according to Gaudentius it is something between
concord and discord. In his Isagoge (ch. 8, CrJ p. 338, Ml p. 12-13)
Gaudentius says that paraphonoi are those which are between
concord and discord; when struck they give the impression
of being concordant, as in the case of three tones from parhy-
pate meson (f) to paramese (e) and in the case of two tones
from lichanos ^(diatone) meson (g) to paramese (e)". Thus for Gauden-
tius the tritone (f-e) and the ditone (major third, g-e) are
paraphonoi (pl.). Them of Smyrna

Assuming
then two differ-
ences are
played present
no difference
between themselves

699 - parasemantike (παρασημαντική; m. pr. parasimantiki); musical notation. From the vb 'parasemaenethai' (παρσημανεσθαι) = to ^{note} represent by signs the musical sounds. Aristox. (Harm. II, p. 39, 6) "τὸ παρσημανεσθαι τὰ μέτρα" ('the marking by notation of the mele by notation'); also, further (ibid) the term 'παρσημαντική' (parasemantike) is used in the sense of notation.

The term notation is also expressed by the words 'semasia' (σημασία) and 'stixis' (στιξίς); Jand. (Isag. cl. 20 C v. p. 347, ME p. 20) "ἐξηγήσαντο δὲ οἱ παλαιοὶ [σημαντικῶν] ἵππος τῆν σημαντικῶν τῶν ἰκτωκωνδίων ἑδίσσην καὶ περὶ τῶν

and letters, ^{the so-called musical signs} σημαντικῶν σημαντικῶν σημαντικῶν ('the ancients used names and letters for the notation of the eighteen notes') ~~and letters~~ 

Anon. (Bell. 568, p. 79) "καὶ ὅτι οἱ παλαιοὶ παρσημαντικῶν σημαντικῶν" ('and that the ^{signs} notation is independent of the text')

The signs used for the ^{musical} notation were called 'σημασία' (semasia) and 'εἰρηματα' (ischemata; figures); Cf Aristox. (op. cit. ^{III} p. 40, 8 and 9) Anon. (Bell. 52, p. 19) etc.

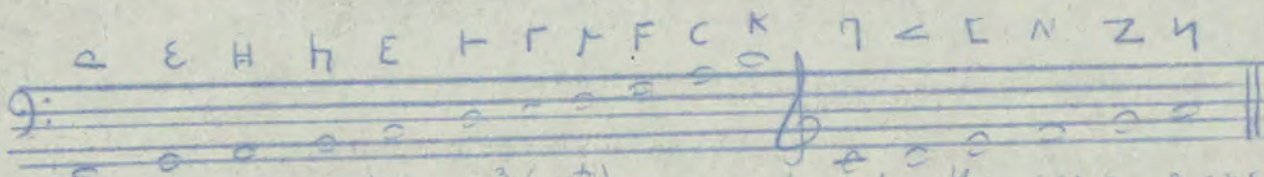
The Greeks had two systems of notation, one for instrumental and the other for vocal music. ~~be the case they used~~ Thanks to Alypius 'Isagoge' (Ἐισαγωγή Μουσική; Musical Introduction or Isagoge) the Greek notation has been preserved; Alypius gives in it complete tables in all fifteen tones in the three genera each. ~~The~~ Of the two ^{notation} systems it is supposed that the instrumental was older; the vocal was based on the Ionian alphabet which was adopted in the 5th cent. B. C.

Both notations were used. Aristides (De Mus., M p 26, RPW, p. 23) says that 'by the lower signs we note the instrumental music (~~μουσική~~) as also the ritornelli of the wind instruments (~~κρουστικά~~) and, the sections for solos of stringed instruments (^{ἡ κρουστική} κρουστικά) which are found in odes; by the higher signs we note the vocal parts themselves (ἰσὺς ὕδαρ); Cf Gand. op. cit. ch 21, and Ann. bell. 5. 68, p. 79 (ἡ μὲν γὰρ ἰσὺς ὕδαρ τῆς ἀξίτης ... τὰ δὲ τῆς κρουστικῆς ἀδούτου'; and those signs placed above are for the words [vocal part] while those below are for the instrumental part').

In the instrumental notation the signs were used by triads, i.e. by three different positions of the same sign-letter, of which the first was the regular form (σημαίον ἰσθῶν, upright sign), the second was revolved (ἀρεστροπαρισῶν) and the third reversed (ἀντοστροπαρισῶν):

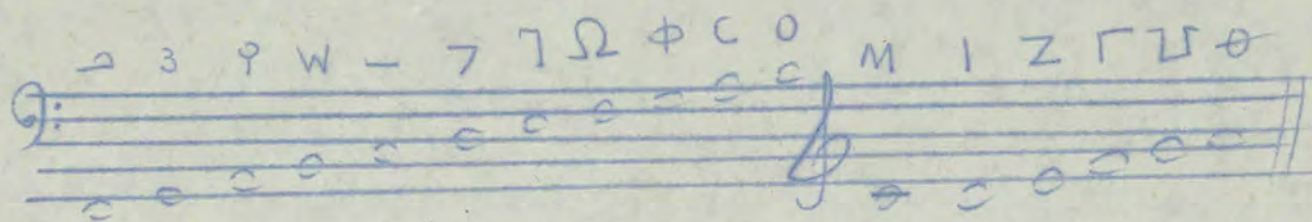
a) E (note C); b) E (note C#); c) E (note C \flat)

The principal signs used in the diatonic genus are the following 17 (instrumental notation);



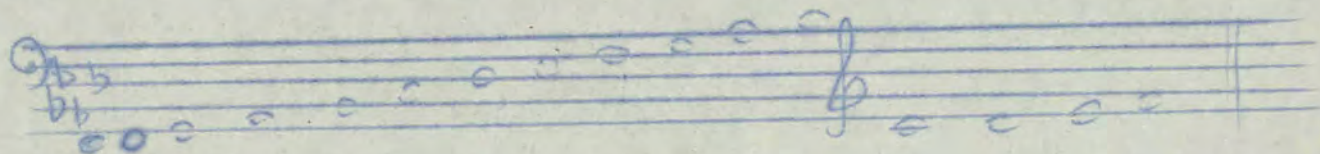
(The notes above α^3 (ι^4), are notes by the same signs with a dash: κ' τ' ρ' etc.)

The same notes (vocal notation) have the following signs (in diatonic genus); it will be noticed that these signs are more directly derived from the letters of the alphabet:



(The notes above a^3 had the corresponding signs of the same notes with a dash, alike the instrumental notation. The lowest of the 15 tonoi^(*) (the Hypodorian) would appear in both notations (vocalic genus) as follows (cf. Alypius st. C. v. 3 p. 382, Mel. p. 20-21):

vocal: $\alpha \beta \gamma \delta \epsilon \zeta \eta \theta \iota \kappa \lambda \mu \nu \xi \omicron \pi \rho \sigma \tau \upsilon \phi \chi \psi \omega$
 instrumental: $\alpha \beta \gamma \delta \epsilon \zeta \eta \theta \iota \kappa \lambda \mu \nu \xi \omicron \pi \rho \sigma \tau \upsilon \phi \chi \psi \omega$



The Greeks used also signs for the rhythmical notation. The first time (chronos protos, χρόνος πρῶτος; as called by Aristoxenus) was noted by the sign \cup . Of the long times there were: the ordinary long (called 'μακρὰ δίχρονος'; double) noted — ; the long of three times ('μακρὰ τριχρονος'; triple) noted — ; the long of four times ('μακρὰ τετραχρονος'; quadruple) noted — ; the long of five times ('μακρὰ πενταχρονος') noted — . These rhythmical signs were placed above the signs of the vocal or of the instrumental notation.

They had also signs to express the silences (rests; the χρόνος κενός = empty times). The shortest silence, which was called λίμνη (Λίμνη) was noted by the first letter of this word (Λ); the Λ then was the 'χρόνος κενός βραχύς' ('short empty time').

- The other rests corresponding to the note-values were noted as follows: 1) long empty (rest) of two times (κενὸς μακροῦς διχρονος) π ;
 2) long empty of three times (κενὸς μακροῦς τριχρονος) π ;
 3) " " " four " (" " τετραχρονος) π ;
 4) " " " five " (" " πενταχρονος) π .

Besides the signs indicating the silences, two other signs are given: the stigma (στῆγμα; point) • used to indicate the thesis — (Ann. Bell. 53, 85, p. 21) and the diastole (διαστολή; pause) noted by two lines, like the double-bar-line, with dots ||: (Ann. 54, p. 26). cf. M. Breg, *Wallas III*, p. 480.

Note: For a more complete study of the Greek notation the following ^{among others could} ~~should~~ be consulted:

Alypius 'Isagoge' (C. v. J. pp. 366 ff; M. E. I p. 4 ff.);

R. Westphal: Harmonik und Melopoeie der Griechen

F. A. Gevaert: Histoire et théorie de la musique de l'Antiquité; vol. I,

B. B. Monro: 'The Modes of Ancient Greek Music' 527 ff. 67-77 ^{1 ff. 393-418}

H. S. Maerck: 'The Harmonics of Aristoxenus'; Introduction, pt 45-61.

700 paraskenion παράσκηνιον; m. pr. paraskinion); side-scene; the interpolation of a member of the chorus in the place of the fourth actor. Pollux (IV, 110) 'indeed when instead of the fourth actor one of the dancers would sing, this is called side-scene [paraskenion]'.
 701 - paraulos (παύλος; m. pr. pauros); unattuned; out of tune, not in concord to the aulos; cacophonous. 'paraula mele' pl. (παύλα μελῆ); unmelodious, cacophonous, discordant tunes.

702 - parekysmos (παρέκυσμος; m. pr. parekismos); prolongation of a sound. From parekein (παρέκειν) v.l. to draw aside; the pass. 'to be brought in as an accompaniment' Philod. de Mus. p. 95 Jk (L.S.J.)

703 - parhypate (παρυπάτη; m. pr. paripati); the note and string next⁴ (a second above) the hypate. There were two parhypatai: the parhypate hypaton and the parhypate meson. (cf onomatopoesia).

parhypateides pithongos (παρυπαταειδής φθίγγος; m. pr. paripateidis); sounding like the parhypate or ^{also} the sound produced by the string parhypate. Baecius (Isag. § 43, CvJ p. 302, Mb p. 41) 'parhypateides is the middle [note] of the pycnon'; cf Aristides (de Mus. Mb p. 12 RPWT p. 9 "τις φθόγγος οὐκ ἔστιν παρυπαταειδής, ἢ ἡ δὲ δὴ ἀνατολῆς ('of the movable notes [of the tetrachords] others are parhypateides and others lichaneides'). The hypate keeps its name in all three genera.

704 - pariambis (παριαπίς; m-pr. pariamvís); a solo for kithara to aulos accompaniment. Epicharmus, the comic poet from Sicily, in his 'Periplus' (ap. Athen. IV, 183C, lb. 81) says "Semele dances, and a skilled kitharist plays pariambides to aulos accompaniment; and she rejoices as she listens to the sparkling sounds".

In a broader sense 'pariambides' (pl.) were a kitharisterios nomos; Pollux (IV, 83) "καὶ παριαμβίδες οὖτοι κ. θ. ἀπὸ τῆς πύξης οἷς καὶ ἀπονομίζονται" ('and the pariambides were kitharisterios nomoi & aulos accompaniment'). See also meniambus and enaulos kitharisis.

Another term for pariambis was iambis (ἰαπίς; m-pr. iamvís), ap. Hesychius.

705 - pariambos (παριαμβός; m-pr. pariamvos); a stringed instrument ~~so~~ of unknown form and character, mentioned by Pollux (IV, 59) among other stringed (κρουόμενα) instruments.

pariambos (παριαμβός) was also called the metrical foot consisting of two short syllables (uu); otherwise called pyzchichios (πυζχίχιος).

706 - Parion Chronikon or Marble (Παρίον Χρονικόν or Μάρμαρον); an extremely interesting Greek inscription written in Attic dialect by an unknown writer during the rule of Didymetus (Διδύμητος) in Athens, in 264 or 263 B.C.

It is a chronological table of the most important historical events from the time of Kekrops (Κεκρόπ), the mythological first king of Athens, down to the time of Didymetus, as it is stated at the beginning of the inscription ('Απὸ Κεκρόπου τοῦ πρώτου βασιλευμένου Ἀθηναίων εἰς ... Ἀδύμητον δεῦτε Διδύμητον'). It contains, in chronological order, important facts concerning, among others, the history and evolution of literature, music and drama, the establishment of the National Games, poetical and musical contests ~~and~~ with the names of victors, and of ~~the~~ most prominent men of letters and music.

The Parion Chronicle was found in the 16th cent. A.D. on a mutilated column in the island of Paros (hence its name); it was bought in Smyrna by the Count Thomas Arundel in 1627 and transported to London ^{where it was placed first} ~~in the gardens~~ in the gardens of Henry Howard, friend of Arundel. The column became known as 'Arundel Marble'; in 1667 ~~the marble~~ ^{it} was offered to the University of Oxford where it was transferred.

It was first published in London by John Selden in 1628 ('Marmorum Arundelliana'; Joannes Seldenus, ii. 4). Since then it has ~~been several times published and translated into English, French, German and Latin~~ to mention the

been published several times: by Prideaux (Oxford, 1676), M. Maittaire (London, 1732), J. Baumgarten (with a German translation, 1747), Christian Wagner (1790), Boeckh (1843, in *Corpus Inscriptionum Graecarum*, vol. II, pp. 293 ff), C. Müller (in *FHG*, 1853, vol. I, pp. 535 ff), Johannes Flach (Tübingen, 1884), and perhaps the most interesting and more complete by Felix Jacoby (Berlin, 1904) with comments and a Chronological Canon; this last edition (to which reference is often made in this Dictionary) includes the newly found fragments of the Chronicle by A. Wilhelm in 1897, as Part B'.

The Column of the University of Oxford contains 93 verses covering the period from Kekrops to Callistratus (355/4 BC); the next fragments contain another 34 verses covering the period 336 BC, from (the time of Pythodelus, [Πυθιδελος]), to 299/8 (the time of Euctemon, [Ευκτημων]). Cf F. Jacoby 'Das Marmor Parium', Berlin, 1904 (I part pp. 3-20, II part pp. 20-24). The verses in both parts are not wholly preserved.

- 707 - parodos (παρῳδος); entry, passage, narrow pass etc.
- a) Each one of the two ^{side} entries of the ancient theatre, leading to the orchestra^{AT};
- A) The first entrance of the chorus through the side entries, Pollux (IV, 108) 'καὶ ἡ πρῶτη ἔξοδος τῶν χορῶν παρῳδος καλεῖται'; "and the first entrance of the chorus is called parodos".
- c) Synecdochically, the first ~~song~~ choral song sung by the chorus during its entrance through the lateral passage; Arist. Poet. (1452B, ch. 12) 'χορικά δὲ παρῳδος πρῶτη ἡ ἰσημῆ ἀφ' ἧς ἔξῃ' ('Parodos is the whole of the first choral song').
- The second entrance ^{of the chorus} after the 'metastasis' (exit) ~~ἔξοδος~~ was called epiparodos (ἐπιπαρῳδος); so ^{was} also called the choral song sung during the second entrance. Cf. Pollux (IV, 108). See exodion.

- 708 - paroemiacos (παροειμιακός; m.p. paroemiacos); proverbial. In ~~metre~~ Rhythmic the 'paroemiac rhythm' had the character of an embaterion (marching rhythm). Paroemiacon metron (παροειμιακὸν μέτρον); consisting of an anapaestic dipody

709 - partheneia, and parthenia (παρθενία, παρθενία; in pt. parthénia); ~~lyric~~ songs sung by a chorus of maidens in ceremonies in honour of various gods, and especially Apollo. The songs were often combined with dancing. Hence partheneia was called also the dance. Many lyric poets, among others Aleman, Pindar and Simonides wrote partheneia. Cf Aristoph. Birds. 919.

710 - parthénios (παρθένιος) Adj.; virginal, & maidenly. The highest in pitch-range aulos. To the class of the 'virginal' aulos belonged the gingras^(*), the phoinix^(†) (φύτιξ) and the lamenting (querulous) aulos. Pollux (iv. 81) says that 'maidens were dancing' to the parthenian aulos.

711 - pathos (πάθος); in a general sense everything that one could suffer, ^{experience or} undergo; accident; incident; ~~the~~ passion. In drama the feeling which is caused in the soul of the public by a ^{theatrical} performance (or a reading of a text). Longinus: 'the pathos is very strong in the tragic poetry'. In music 'pathos' was called ^{sometimes} a modification in the melodic order; Aristox. (Harm. II, p. 38, 12 Ml) πάθος τίνος ἀπαιρουτος ἐν τῇ τῆς μελωδίας τῷ ἔχει ('to what modification [πάθος] in the melodic order [the modulation owes its existence]').

- 712 - peches (πῆχης; m. pr. p'ichis); forearm - In pl. pecheis (πῆχεις; p'ichis), the two arms of the lyra and the kithara, which were fixed on the sound-box. In the lyra they were usually made of horn of wild goat, and in classical times also of wood; they were light and slightly curved; ~~between~~ the pecheis (arms) ^{of the kithara} were wooden and more compact. They were joined slightly under their upper end to a cross-bar (ζυγός^(*), zygis). The pecheis were also called 'kerata' (κίρατα; horns).

- 713 - pektis (πέκτις and πῆκτις; m. pr. p'iktis or piktis); widely known stringed instrument. It was closely ~~related to~~ associated with the magadis^(*); ~~like~~ like the magadis it was a big instrument with 20 strings tuned in ~~four~~ pairs, each one with its octave. It belonged to the 'psaltika' instruments, which were played by bare fingers without a plectrum. According to Aristoxenus and Menaechmus (ap. Athen. XIV, 635E, ch. 37) 'the pektis and the magadis were one and the same instrument'. The pektis was of Lydian origin, and Sappho was considered the first to have used it. Sopater, the parodist, (G. Karst Com. Gr. Fr. p. 194, Fr. 11; and Athen. IV, 153B, ch. 51) says in his 'Mystic Slavey': « πῆκτις δὲ μίαν γαυπίαν βαβίαν διχοπύς εἶναι τὴν κίρατα πῆν κάρτατα»; ('and the two-stringed pektis which boasts for its barbaric muse, how has it been placed in thy hands?')

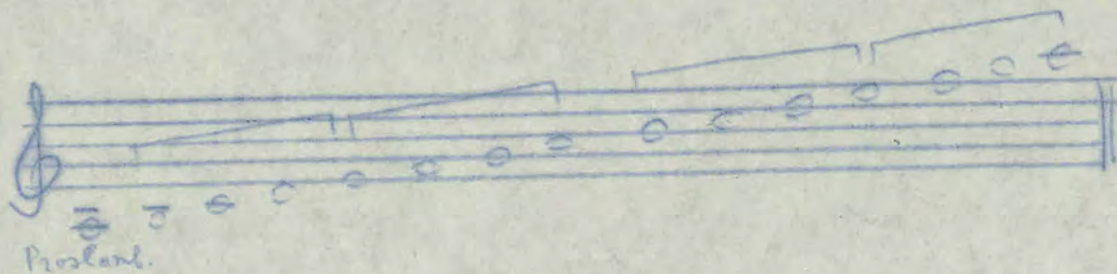
This information in the above fragment of Sopater that the pektis was also 'two-stringed' (dichord) is not confirmed by other sources; perhaps the meaning might be 'double-stringed'. The pektis however belonged, with the magadis and the sambyke to the so-called polychord (poly-stringed; πολυχορδα) instruments, condemned by Plato (Rep. III, 399d) and Aristoxenus (as Atten. IV, 152F, ch. 80), who called ~~these~~ all these instruments 'degenerate' ('εκβυδα').

2) Pektis was also called a kind of pastoral sysinx, similar to Pan-pipes. Hes. 'Πηκτιδες (pl.) και οριγγης ὄργανα μουσικα' ('pektides and synges, musical instruments').

714 - peira (πειρα; m. pl. peira); attempt, test. The first part of the Pythian^(st) nomos; the introductory part.

715 - pelax (πηνεξ; m. pl. pelax); a stringed instrument of the psalterion family mentioned by Pallas (IV, 61) 'και πηνεξ δε οντινουν εστιν περικεφαλαιας χυβος, ἀλλα και ὄργανον το
ψαλτηριον' ('and pelax which is not only the tuft of a helmet but also a ^{psalterion} ~~instrument~~ instrument'). Nothing else is known about it.

- 716 - pentachordon (πεντάχορδον; from pente, πέντε, five, and chorde); a five-stringed instrument mentioned by Pollux (IV, 60) who says that it was of Scythian origin was hung by ~~leather~~ leather straps of ox^{hide} and played with a plectrum made of goats' hoofs' (πεντάχορδον, ἐκυθῶν^{τιν} ἐρρημα, καθῆπτο δὲ ἰμάριον ἰμβοβίον · αἰγῶν δὲ χηλαί τὰ πλῆκτρα).
Telestes (ap. Athen. XIV, 637A, ch. 40) speaks of a pentachord (five-stringed) magadis^(*).
Theophrastus mentions the pentachord system together with the tetrachord and the octachord (τὰ τετραχόρδα οὐκτάχορδα, πεντάχορδα καὶ ὀκτάχορδα; p. 49 H. (lex)).
- 717 - pentasemos (πεντάσημος; m. pl. pentasimos) chronos, time; consisting of five first (short) times. See chronos^(*).
- 718 - pentekadachordon, systema (πεντεκαδέκαχορδον, σίστημα; m. pl. pentekadachordon) from pente - kai - deka [fifteen] chords: the system with fifteen notes, otherwise called 'dis-diapason' (δισ-διανάβω) or Greater Perfect System (see Systema^(*)). It was introduced after Aristoxenus' time in the 3rd cent. BC and consisted of four tetrachords, conjunct by pairs with a disjunction in the middle (between the mese and the paramese), and of an added note at the lowest end (the proslambanomenos):

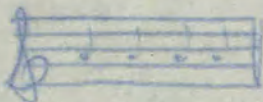


- 719 - periedein, ὅβ (περιᾶδεν; m. pr. periádin); to sing while walking about.
- 720 - periodos (περίοδος); period; the ensemble of two or more parts, or sentences (κόλον; κῶλον) of a melody. See kolon (*).
- 721 - peripheros (περιφέρης; m. pr. periferis); revolving. In the case of agoge (ἀγωγή περιφέρης; agoge peripheres) as melodic progression ascending and descending in stepwise order. See agoge (*).
- 722 - periphora (περιφορά); circular motion. Periphora of intervals (περιφορά διαστήματων) ~~periodic~~ recurrence of intervals. According to Aristoxenus (Harm. I, p. 6, 21-24) Eratocles has attempted in the case of one system, in one genus, to enumerate the forms or species of the Octave, and to determine them mathematically by the periodic recurrence of the intervals (τῆ περιφορά τῶν διαστημάτων; transl. by S. B. Monro 'The Modes of Ancient Greek Music' p. 50). Thus, Eratocles, by proceeding the various arrangements which can be obtained by beginning each octave species successively with e, f, g etc, has

arrived empirically ^{to} the enumeration of seven different figures (οχηματα). This method is criticized by Aristoxenus (~~the~~ op. cit. I, p. 6, 25 ff.).

723 - Persikon, Persian dance (περσικόν, neut.); a kind of dance of Persian origin. Xen. Anabasis (VI, ch. 4, § 10) "Lastly [Mysian] danced the Persian dance clashing the light shields ^{together, crumpling down} ~~by bending the knees~~ and rising up again; and he was doing all these in rhythm, to aulos accompaniment" ('τίχας δὲ [Μυσῶν] τὴν περσικὴν ἀρχαίῳ κρούειν τὰς πλάγας καὶ ἕκαστῆ καὶ ἐξαιρετικῶς καὶ ταῦτα πάντα τὰ ἐν ῥυθμῷ ἔπειται ἕως τοῦ δίζιου').

724 - petteia (πέττεια; m. pl. pettēia); repetition of the same note. Cleon. Isag. (CvJ p. 207; Ml p. 22) "petteia is the striking of a note repeatedly" ('πέττεια δὲ ἢ ἐξ ἑνὸς τόνου πολλὰς γιγνομένη τῶν ζῆις').



Aristides (de Mus., Ml p. 29, RPW I p. 29) speaks of petteia as of a procedure of melodic composition (^{one of the} ~~two~~ three kinds of chresis ^(*)) by which we know which notes to omit, and which ones to use. And from which one to start and to which to finish. This becomes ^{also} productive of ethos ^{is} ~~is~~.

725 - phallickin, mebs^o (φαλλικὸν, μέγος); song sung during the procession of phallus in a ceremony in honour of Dionysus. Also the ^{orchestra} (dance) performed at this ceremony. Pollux (IV, 100) - phallickon orchestra (dance in honour of Dionysus).

next page

729 - phithelias ode form (φίθελιας ὕμνος; m. pr. phililia's) from φίλειν (philein) to love, and ^{helios, sun} ~~αἴθερα~~; ~~αἴθερα~~ an ode to Apollo (God-Sun, Helios). Athen. (XIV, 619B, ch. 10) "and the ode to Apollo [is called] phithelias, as Telesilla testifies (ἵδι δι' αἰς Ἀπιδύμνα ὑμνὸς [κατάφρων] φίθελιας, in Τελεσίλλα ἡραποιστοῖς)".

726 - Phemius (Φημιός; m. pr. Phimios); renown epic singer (aeode, αἰοδός) from Ithaca often mentioned in Homer's Odyssey (XI, XVI). He lived in the palace of Ulysses who during his absence to Troy entrusted ^{to him} Penelope, whom he accompanied from Sparta. ~~to him. He sang a nostalgia of the~~ He sang the nostalgia of the Greeks, their longing for return home from ~~the~~ Troy. He had been forced however to entertain the pretenders at their banquets with his music, and risked to be killed by Ulysses when at his return home he killed the pretenders.

Cf. Plat. de Mus. 4132B, ch. 3.

- 727 Pherecrates (Φερεκράτης; m. pr. Pherecratis); c. 420 B.C. comic poet and musician. To him we owe a document on the evolution of music in the 5th cent. B.C. In his comedy 'Cheiron' (Χείρων) he represents Music as a woman complaining to Justice for all the misfortunes she suffered from the innovations of Melanippides^(*), Kinesias^(*), Phrynus^(*) and Timotheus^(*). This substantial part of the comedy (25 verses) has been preserved by Plutarch in 'de Musica' (1141D-F and 1142A, ch. 30).
- 728 - Philaemon (Φίλαμων); mythic poet-musician, son of Apollo, father of Thamyris^(*). According to some legends he was the first to institute songs and dances at the Delphic sanctuary (Plut. de Mus. 1132D, l. 3). Terpander, it is said, based his compositions on Philaemon's nomoi.
- 729 - philhelias ode, fem. (φιληλιας ὕμνος; m. pr. philitias) from philein (φιλέω), to love, and helios (sun); an ode to Apollo (Helios, God-Sun). Athen. (xiv, 619B, ch. 10)⁴⁰ and the ode to Apollo [is called] philhelias, as Telesilla testifies' ('ὡς ἔστι τῆς Ἀπόλλωνος ὕμνος [καλεῖται] φιληλιας, ὡς Τηλεσίλλα μαρτυρεῖ.').

730 - Philodemus (Φιλόδημος; m. pr. Philódimos); 1st cent. BC poet and Epicurean philosopher from Gadara of Cale-Syria. He lived in Rome during the time of Cicero - and more precisely around 60 BC - who knew him and praised his erudition. Among his many writings, a work 'On Music' (Περὶ μουσικῆς) is included. The text of this work, severely mutilated, was found, with other papyri, at Herculaneum (Ercolano; Ἡρακλῆουσα), SE of Naples, near Pompei, in Italy; of the work a substantial part of the fourth book has been preserved. It was edited, with a Latin translation, together with other works of Philodemus, in 'Herculaneensium voluminae quae supersunt' (Napoli, 1793; Tomus I, pp. 1-144) under the title: Philodemi de Musica, IV (Περὶ μουσικῆς, Δ); the text was published by Columns with photos of the papyri, and further comments in Latin, pp. 145-163.

The fourth book was also edited in the 'Varietati nei Volumi Ercolanensi' by Lorenzo Blanco (Naples, 1846); Greek text with a translation into Italian (vol. I, part I pp. 1-665) and a Latin translation (vol. I, part II, pp. 79-136) and 'commentarius' (pp. 143-221). A very careful edition of the Greek text was published by Johannes Kempe ('Philodemi: de Musica librorum quae extant', Leipzig, 1884, ap. Teubner). This edition, as its title suggests, contains also, besides the fourth book (pp. 62-111), also

fragments of the first and third books (ff 1-20, 21-55 respectively), as also fragments from other papyri (ff 56-61).

Other bibliography: S. A. van Krevelen: 'Philodemus de Muziek' (Amsterdam, 1939), and Otto Luschkat 'Zum text von Philodemus schrift de musica' (Deutsche Akademie der Wissenschaften zu Berlin; Institut für ~~die~~ hellenistisch-römische Philosophie, Veröffentlichung Nr 1, 1953, ff 5-36, with Tables of photos of the papyri).

- 731 - philodós (φιλοδός; from philein, vl (φιλεῖν) to love, and ode); fond of songs; loving ~~the~~ ode-singing and generally song-loving. Phryn. Epitome (ed. I. de Boer, p. 123) 'ὁ φιλοῦν ᾄδων' ('he who loves singing').
- 732 - philomousos (φιλομούσος; from philein, vl, to love, and muse); loving music or the Muses; loving the arts. Arion (ap. Ege. Lyr. 567) 'δελφίς φιλομούσος' ('music-loving dolphin').
- philomousiá (φιλομουσία); fondness, love of music and arts.
- philomousein vl (φιλομουσεῖν); to love music and the arts (Muses).
- 733 - philotechnos (φιλοτεχνός); ^{almost a} synonym to philomousos. Loving ~~research~~ the arts;
- philotechnia (φιλοτεχνία); love of the arts; ingenuity (LSJ).

7382 Philolaus (Φιλόλαος; m. pr. Philólaos); 5th cent. B.C. philosopher from Tarentum, disciple of the Pythagoreans contemporary of Socrates. In his 'De Naturae' ('Φυσικῆ'), a fragment of which has survived, he analyses and explains the Pythagorean doctrines on music. His commentary of the Pythagorean ratios was at the origin of Plato's *Timaeo*.

Nicomachus analyses the views of Philolaus, Pythagoras' successor, as he calls him (Enchir. ch. 9 'Μετατύπια τῶν ἡμετέρων ἀπὸ τοῦ Φιλόλαου'; M. pp. 16-18, C. v. pp. 252-254). A. E. Chaignet in his ^{luck} 'Pythagore et la philosophie Pythagoricienne' (2 vols, Paris, 1873) publishes the fragments of Philolaus and Archytas. He also analyses (vol. I, p. 225 ff) the Pythagorean principles, as expressed by Philolaus, concerning the ^{constitution} of the Harmonia (a Syllaba, 4th, plus a ^{ex} trioxeion, 4 + 5th), the division of tone into diesis ^{ex} ($\frac{13}{27}$) and apotone ($\frac{14}{27}$), the comma, the schisma etc.

→

735 - Philoxenus (Φιλιξένος; m. pr. Philoxenos); composer of dithyrambs, b. c. 435 BC, d. c. 380-379 BC; he was born in Kythera (Κύθηρα, hence his surname Κυθηριος, Kytherios) and died in Ephesus. His death is recorded in the 'Parian Chronikon' (v 69; as 380-379 BC).

Taken prisoner in 424-3 he was sold as a slave to a certain Agesylas and from him to the lyric poet Melanippides^(X), who emancipated him and taught him music. His name is often mentioned in Plutarch's *de Musica* with that of Timotheus as an important figure in the field of innovations of his time (1141C, ch 30; 1142C, ch 31). He became known as one of the leading composers of dithyrambs of his time. According to Suidas he wrote 24 dithyrambs praised by ones for the originality of expression, melodic flavour and variation, and flamed by others for his very ornamented style and his daring innovations. The comic poet Antiphanes in his 'Tritagonistes' (ap. Athen. XIV, 643D-E, ch. 50) highly praises him and adds that 'he was a god among men, ~~and~~ ^{as he} knew the real music' ('θεὸς ἐν ἀνθρώποις ἐν ἐκείνῳ, εἶδός τιν' ἀδιδῶν κινεῖται').

Philoxenus lived for some time at the court of the tyrant of Syracuse Dionysius the Elder with whom he developed friendly relations; but the friendship broke down owing to Philoxenus' sarcastic criticisms of the tyrant's dramatic works. The tyrant threw him

into the quarries, where he wrote his 'Cyclope' or 'Polyphemus and Galatea' in which he satirizes the tyrant. According to a charming legend Philoxenus was taken ~~back~~ from the quarry, and led before Dionysius he was asked if he still insists on his opinion about the tyrant's dramas; Philoxenus replied 'I prefer to go back to the quarry'. At another attempt, he replied "pitiable" (οικτρά; in pl., i.e. the dramas are pitiable), but Dionysius, interpreting the reply as meaning that his dramas provoke the pity in the hearts of the public, tolerated him.

-Dionysius Laert. (IV, ch. 6, § 36) relates another anecdote of the eventful life of Philoxenus; when once he heard ~~the~~ some trickmakers singing out of tune some of his melodies, he retaliated by trampling on the bricks, and saying 'As you spoil my works, so I spoil yours'.

According to Plutarch (Vita Alexander, § 8) Ardalus sent to Alexander the Great, among other works, dithyrambs of Philoxenus to be performed at the marriage festivities at Susa.

Philoxenus became legendary for his gluttony of which he died; Machon (Μάχων), the ~~poet~~ comic poet, relates the story of his gluttony and death (ap. Athen. VIII A, ch. 26).

Cf. Bugh PLC III, pp. 1252-1267 and Anth. Lyr. pp. 289-294.

736 - phoenix (φοῖνιξ; m. pr. phi'nix); a stringed instrument similar to magadis^(*) and pektis^(*); it was a poly-chord (many-stringed) instrument and its strings were tuned in pairs, each one with its octave as in the other two instruments. Its origin was Phoenician, hence its name; but according to Semus, a poet from Delos, (ap. Athen. XIV, 637B, ch. 40) it was so-called because his arms were made of Delian phoenix (= palm-tree). Phoenikion (φοινικιον; phinikion) deriv. of Phoenix. Though the term would imply a small phoenix, the word phoenikion is met always as another name of the same instrument. Arist. Probl. (XIX, 14) "Why is it that the consonance of the octave passes unperceived and appears to be a unison on the phoenikion as well as on the human voice?"

737 - phoetetes (φοιτηταις; m. pr. phi'tit'is); pupil, disciple, student. According to Phrynichus (Epitome; ed. L. de Borries, p. 12v) "phoetetai (pl.) are principally called those who study (attend lessons in) grammar or music" ("κυριοι δε μαθηται φοιτηται οἱ γραμματικῆς ἢ μουσικῆς μαθηματα").

738 - phone (φωνή; in pr. phoni'); principally the human voice or the sound of the human voice; also of animals. by extension the ~~voice~~ sound of a musical instrument. Aristotle's Anima 420B 'and the "voice" is a certain sound of a living being; ~~τεταμένη~~ none of ^{the} ~~inanimate~~ ^{animate} speaks, but by similarity it is said to sound (φωνεῖν, phonein vb), as for instance αὐλός and λύρα and all those which have ^{duration, melody and expression} (ἢ ὅτι φωνή φύσος τῆς ἑστῆς φωνῆς τῶν παρὰ φωνῶν οὐδὲν φωνεῖ, ἀλλὰ κατ'ὀμοιωτά τ' ἰφθίμῳ φωνεῖ, οἷον αὐλὸς καὶ λύρα καὶ ὄρα ἄλλα τῶν παρὰ φωνῶν ἀμιτάτων ἔχον καὶ μέλος καὶ δίδυμαίον').

Plato Rep. 397A 'πῶντων ὀργανῶν φωναί (M)'; 'sounds of all instruments'. Eurip. Troades v. 127 'ὀπιγγῶν φωναί' ('by the sounds of syringes').

Aristoxenus uses ^{also} the term 'phone' (φωνή) in the sense of both the vocal and ^{the} instrumental sound; cf Harm. I p. 8, 16; 29, 10 etc. but he uses ^{as well} the term 'φωνή ὀργανική' (instrumental voice, sound) for ^{especially} the instrumental sound; cf I, p. 14, 4-5 (^{see} the text under 'organon'^{*)}.

739

- phorbeia (φορβεία; m. fr. φορβεία); in general use a halter (Lat. capistrum). In music the leather band which the auletai used to put around the mouth and the cheeks; it left an open hole in front of the mouth to ~~put~~ allow blowing into the aulos, and it was tied behind the head. Hes. φορβεία ἢ ἀὐλοῦ καὶ βροχίης χιτῶνα δὲ καὶ χλαμύτιν ('phorbeia; the auletic mouth band; it is also called chilotis [nose-bag]'); Hesychius ^{also with more explanation} gives ~~the~~ interpretation " τὸ περιτιθέμενον τῇ βροχίᾳ τὸ ἀὐλοῦ δῖπμα, ἵνα μὴ σκισθῆ τὸ χλαμύτιν αὐλοῦ" ('the leather which is placed around the mouth of the aulete, to protect ~~the~~ his lip of being cleft'). (cf E.M. p. 795, 32 περὶ βροχίης, νοστίσιον ('mouth-piece, capistrum').)

specific

There have been different views about the real purpose of the use of phorbeia; the more ~~one~~ generally accepted view is that the phorbeia's use was to strengthen the blowing by concentration. Another view is that it was used to regulate the sound produced; Schol. Aristoph. (ἐπιπροσώπων) 'in order that ~~the~~ by regulating the blowing the aulete could make the sound sweet [pleasant, melodious]'; Wasps, 582-2 'καὶ ἀὐλοῦτος γὰρ δίκην ἠκῆ ταιῖς ἰστίαις ἐπιτίθει τὴν φορβείαν τοῖς δικάστοις' ἔπειτα νῆξ-ε ἄνοιον ('and if an aulete wears a suit he plays ~~well~~ on the aulos with the mouthband on, a marching-out tune for the judges as they depart').

See also aulos⁽⁴⁾

740 — phorminx (φάρμιγξ); a variety of primitive lyra or kithara. It appears on ancient vase-paintings usually with four strings (it had three to five). It was probably the most ancient stringed instrument in the hands of the epic-singers, the aedoi. It was small, ~~was~~ hollow (κωνία, κλυρα, glaphyra)

740 — phorminx (φάρμιγξ); a variety of primitive lyra or kithara (Sachs supports that it was 'unmistakably a kithara'; Hist of Mus. Instr. p. 130). It was probably the most ancient stringed instrument in the hands of the epic-singers, the aedoi^(*). It appears on ancient vase-paintings usually with four strings (it had three to five), and small, hollow, ^{and held} in a slanting position like the lyra. The phorminx was considered as a sacred instrument, as the instrument of Apollo; a number of epithets given to it by Homer and other writers show ^{in what} high consideration the phorminx was held. It was called 'perikalles' (περικαλλής; very beautiful); Hom. Il. I, 603-4 'οἱ κτεὶ φάρμιγξος περικαλλέης, ἢ τῆς Ἀπόλλωνος Μουσίου δ', αἱ ἀείδου ἀντιφώνουσαν ὀνὶ κἀλή' ('one of the beautiful lyre [phorminx], that Apollo held, nor yet of the Muses, that sang replying one to another with sweet voices'; transl. A.T. Murray, vol. I, p. 49). It was called ligeia (λίγεια; clear-toned, sweet-voiced), golden, elephantodentos (ivory-made, inlaid with ivory), glaphyra (κλυρα, hollow) etc. Iliad IX, 186 'τὴν δ' εὖρον φρίνα γερνυμένην

ἔοψε δὲ λίσσιν ('and found him [Achilles] delighting his soul with a clear-toned lyre [sweet-voiced phorminx]')
Also: XVIII, 569; Odys. VIII, 67 ('ἔοψε δὲ λίσσαν'; 'phorminx' 'sweet-voiced phorminx').

Hesiod I, 203 '... χρυσαίη φόρμιγγε' ('... by a golden phorminx')
Aristoph. Birds, 218-219 'ἰ χρυσοκόμας Φοῖβος ἀνάλων τοῖς ἄλλοις ἔχθρῳ ἀντιφάλλων ἑβανίδετον φόρμιγγα' ('the golden-haired Phoebus (Apollo) listening to you, and accompanying thy elegies on his ~~phorminx~~ ivory-made phorminx'; cf. antipsalmos (*)).

Both the verbs 'phormizein' (φόρμιζεν; to play the phorminx) and 'kitharizein' (κίθαριζεν; see kitharis (*)) are used for playing the phorminx^{the kitharis}; e.g. 'ἔοψε δὲ λίσσαν κίθαριζεν' (Hom. Il. XVIII 569-570 'τοῖσι δ' ἐν μέσσοισι παῖς ἔοψε λίσσιν ἰκτεδόν κίθαριζεν'; 'and in their midst a boy played ^{charmingly} the a clear-toned phorminx'). Also Odys. I 153-155 'κίθαρι... φόρμιζεν' ('playing the kitharis').

- phormixtes and phormixter (φόρμικτης, φόρμικτηρ; m. f. phormiktís, -íē); phorminx player.
- phormixtôn melos (φόρμικτῶν μέλος); song to phorminx accompaniment.

741 - phōtinx (φῶτινξ); a 'transverse' (?) aulos made of lotus wood, ~~made~~ of Egyptian origin.

It is said that it was Osiris' invention (Iobas ap. Athen. IV, 175E, ch. 78 ' τὸν τὴν αὐλὴν Ὀσίριδος εἶναι εὐρημασμένην καὶ τὴν καλεσμένην φῶτινξ πρῶτον ... ἰσχυροῦς γὰρ καὶ ἡ φῶτινξ αὐτῆς παρ' ἡμῶν'; & that the single-piped aulos was an invention of Osiris, as also was the cross-aulos called phōtinx ... which is customary in our country [Egypt]'. And further (ibid, 182D, ch. 80) there is a more precise passage on phōtinx; '... and the so-called lotus-made & auloi are called by the Alexandrians phōtinges. They are made of lotus wood which is grown in Libya'.

Hesychius also says that the phōtinx is a transverse aulos. (' φῶτινξ ... πλάγιος αὐλός').

742 - Phrygias harmonia, or Phrygisti (Φρυγίος ἀρμονία, φρυγιῶτι; m. p. Phrīgios, Phrīgisti); generally accepted as Phrygian harmonia was the following octave-species (διὰ πρῶτον, diapason, octachord):

d - e - f - g - a - b - c - d (diatonic genus)

The Phrygian harmonia was, as also the Lydian, of those harmoniai which were introduced to Greece from Asia Minor. As Athenaeus records (xiv. 625E, ch. 21) both the Phrygian and the Lydian harmoniai were made known to the Greeks by the barbarians, Phrygians,

and Lydians who accompanied Pelops to ~~the~~ Peloponnesus (Note: King Pelops, son of Tantalus, King of Lydia and Phrygia, came from Asia Minor ~~and~~ with Lydians and Phrygians and colonized that part of Greece which was called after his name, Peloponnesus = island of Pelops).

The poet Telestes ~~from~~^{of} Selinus also says (Athen. ibid) that 'the Phrygian *nomos* in honour of the ~~the~~ ^{of} Mountain-Mother (Rhea) was performed on aulos by Pelops' companions; and on high-pitched pectides a resounding Lydian hymn'.

The Phrygian harmonia was quickly received and assimilated in ^{all} Greece, and became especially the harmonia of the dithyrambs. It was considered as inspiring enthusiasm and as such it was most suitable for the music in honour of Dionysus. In fact it remained as the pre-eminently Dionysiac harmonia; its instrument was the aulos.

Cf ethos^(*)

743 - Phrynichus (Φρύνιχος; m-pr. Phri'nichos); b. 510; d. 476 BC
Athenian tragedian and musician.

Besides his contribution to the evolution of the classical drama, Phrynichus was a composer of charming and much admired melodies (cf Arist. Probl. XIX, 31; Aristoph. Birds 749-751: ἴδεν ἄνευ ἡ μελίττα Φρύνιχος ἀμβροσίαν μελιχρῶν ἀνελίσκοντο κερπύρον ἀπὸ γέροντος ὄρνιθου ἰδὲν = "whence Phrynichus, like a bee, used to feed upon the fruit of ambrosian songs, ever bringing a sweet strain" Transl. W. J. Hickie, vol. I, p. 341).

Phrynichus, as his contemporary Aeschylus, avoided the chromatic genus (Plat. de Mus. 1137E, ch. 20f; "would it not be absurd to assert that Aeschylus and Phrynichus avoided the use of the chromatic genus out of ignorance?").

According to Aristotle (ap. Athen. I, 22A, ch. 39) "the old poets Thespis, Pratinas [Kratinas], Phrynichus, were called orchestai (ὄρχησται) not only because they applied the ^{of the chorus} orchesis in their dramas, but also because ^{outside of them} ~~outside of them~~ they taught dancing to those willing".

Cf Brugk PLG III, p. 1221; Aug. Nauck Trag. Gr. Fr. (Leipzig 1926)

2) Athenian comic poet of the 5th cent. BC, contemporary of Aristophanes. Cf Th. Kock Com. Att. Fr., vol. I, p. 370 ff

744 — Phrynis (Φρύνις; in pl. Φρύνιδι); b. c. 475 BC; d. ?

He was born in Mytilene (Μυτιλήνη, hence his surname Μυτιληναῖος, Mytilenaeus). According to Suidas he began his career as an aulode but soon he turned to the kithara under the guidance of the reputed kitharist (εὐδίκμος κίθαριστής) Aristocleides (Ἰναξαρχίου δὲ [Aristocleides] Φρύνιν αἰχμηδόντα κίθαρίζον ἰδιδάξεν). In 446 BC he competed at the Panathenaeans as a kitharode winning the first prize.

Phrynis is regarded as the chief of the school of innovators of the 5th-4th cent. BC in Greece. He is accredited with the renovation of the Kitharodic nomos, and its transformation into the 'concert-aria'; he used an ornamented and modulating style in the melopoeia, and the nine-stringed kithara.

When he went once to Sparta, the Ephor (Ἐφόρος, Magistrate), before the performance, cut two of his nine-stringed instrument by which it exceeded the traditional seven ^{strings} telling him that he would not be allowed to corrupt music. A similar incident happened later to Timotheus^(*).

At his mature age his style became more reserved so that Music (in Pherecrates' comedy 'Cheiron'; cf. Kinesias^(*), Melanippides^(*), Timotheus^(*)) forgives him 'for though he erred, he afterwards repented'. Though he was criticized by the comedians for his innovations, he was held by others in high esteem.

Aristotle in 'Metaphysics' (I, 993B) writes 'if ~~the~~ Timotheus did not exist we would not have so many melodic compositions, and if Phrynis did not exist Timotheus ~~and~~ ^{would} not exist either'.
Nothing of his works survived.

745 - phthongos (φθόγγος); sound, voice. In music ^{a distinct} ~~sound~~ sound ^{with definite pitch} produced by the voice or of any musical instrument; in pl. usually 'notes' and 'strings'.

Here are some definitions of phthongos:

~~Plato~~ Aristox. Harm. (I, p. 15, 15 Mb) 'To say briefly phthongos is the incidence of the voice upon ~~one~~ ^{one definite} pitch' ('Ευζόμιον μίαν ἢ ἄρ' ἑπιτίθει, ἑστὴν ἡ ἀπόσπαστος ἐπι μίαν τόνον φθόγγος ἐστὶ')

Cleon. Isag. (ch. 1; CvJ p. 279, Mb p. 1) 'phthongos is a musical incidence of a voice on ^{one} pitch' ('φθόγγος τίς ἢ ἐστὶ ἑστὴν ἡ ἀπόσπαστος ἀπὸ τῆς ἐπι μίαν τόνον').

Boethius (Isag. i'4; CvJ p. 292, Mb p. 2) gives about the same definition by adding 'one pitch taken in voice consists a musical tone' ('μὴ γὰρ τόνος ἐν ἑστῇ ἀπόσπαστος ἀπὸ τῆς φθόγγος ἀποσπαστος').

Nicomachus in a more analytical way says (Enchir. ch. 11; CvJ p. 261, Mb p. 24) that 'phthongos is an indivisible sound ^{like} as a unit in hearing; as the more moderns say, an incidence of a voice upon one and simple pitch; and as some ~~are~~ people say, a sound ~~without~~ ^{breathless} and continuous [without intermission]'

(φλογος ἐστὶ φωνὴ ἀτόμος, οὐκ ἔχει μέρη κατ' ἀνοχὴν· ἢ δὲ οἱ νεύματα, ἀπὸ τῆς φωνῆς ἐστὶ μίαν τὰς αὐτῶν καὶ ἀπὸ τῆς αὐτῆς ἢ οὐκ ἔχει, ἢ οὐκ ἔχει ἀπὸ τῆς αὐτῆς κατὰ τὴν ἀδιαστάτως)

Aristides (De Mus. Mb pp. 12-13, RPW p. 10) distinguishes five differences between the sounds (διαφοραὶ φλογῶν), as to the pitch (κατὰ τὴν τὰς αὐτῶν), as to the interval (participation to one or more intervals; κατὰ διαστήματα μίαν ἢ πλείονα), as to the system (as to participation to one or two systems; κατὰ συστημάτων [μίαν ἢ δύο]), as to the locus of the voice (κατὰ τὸν τῆς φωνῆς τόπον) and as to the ethos (κατὰ ἠθὸς; the ethos varies according to the pitch of the sounds).

746 - physallis (φυσάλλης; m-p. ~~φ~~ phisallis); a kind of aulos. Aristoph. Lysistr. 1245-6 "χαβὶ δὲ τὰς φυσάλλιδας (pl.) ἵπαις ἑαυτῶν, ἢ ἰδομαι γ' ἑκείνων ἑρῶν ὄψασθαι" ('Take, then, the pipes, by the Gods for I am pleased to see you dancing'; transl. W. J. Hickie, Aristoph., vol. II, p. 46). Schol. Aristoph. "χαβὶ δὲ τὰς φυσάλλιδας "τὰς αὐλοὺς, ἀπὸ τοῦ φυσᾶν" ('take, then, the physallides ^{des pipes}, "the auloi [pipes] from physan [to blow]').

747 - pinakis, pl. pinakides (πινάκισ, pl. πινάκιδες); a kind of dance accompanied by aulos.

Athen. (xiv, 629 F², ch. 27) 'they danced to aulos the boatswain's dance and the so-called pinakis [platter-dance]'. Pollux (iv, 103) 'ταῖς δὲ πινάκιδας ἠπύοντο οἱ κούρα ἐπὶ τῆς πινάκας, εἰς πινάκας (ἐπιπύοντες)' ('they danced the pinakides [platter-dancers], but I don't know whether on plates or carrying plates!')

Note: pinakis (πινάκισ); a small plate or platter, made of various materials covered with wax and used as a board to keep notes, accounts etc.

748 - Pindarus, Pindar (Πινδαρος; m. pr. Pindaros); b. c. 522 BC; d. c. 446 BC; he was born in Cynos Cephalai (Κυνὸς κεφαλαί) near Thebes in Boeotia and died in Argos. This most celebrated of all lyric poets of ancient Greece studied music with Lasus^(x) of Hermione, a prominent musician of the 6th century. Pindar's father, Daiphantus (Δαίφαντος) was a practising musician, as was also his uncle Skopelinos (Σκοπελίνος), from whom he received the first lessons in music and the auletic art.

Pindar composed hymns, paeans, dithyrambs, prosodia, parthenia, hyporchemata, encomia, threnoi, and above all epinikoi (odes or hymns; Olympic, Pythian, Nemean, Isthmian hymns). As a musician Pindar remained a conservative, faithful to the tradition (cf. Plut. ~~de~~

Mus. 1134B, ch. 9; 1136F, ch. 17; 1137F, ch. 20; 1142B, ch. 31); he showed ~~great~~ no interest in the innovations of his time. His simple and reserved classical style had a general appeal to all the Greeks.

Of Pindar's music nothing survived. The authenticity of a melodic fragment, pretending to be the opening lines of his First Pythian Ode, published by the Jesuit Athanasius Kircher in his 'Musurgia Universalis' (Rome, 1650; vol. I, pp. 541-2) has been seriously disputed; see under 'Remains of Greek Music'^(*) where this question is discussed.

Cf. among others, A.B. Brachmann: Scholia Vetera in Pindari Carmina (Lipsiae, 1903); Bergk PLG part I (Olympic § 1-XIV, pp. 15-96; Pythians I-XII, pp. 101-184; Nemeans I-XI, pp. 186-242; Isthmians I-VIII, pp. 243-279) and Various Fragments (Hymns, Paeans, Prooemia, Parthenia, Hyporchemata, Encomia, Scolia, Threni, and Fragmenta Incerta, pp. 285-382).

349 - plagioulos (πλαγιουλος; m. pr. plagioulos); transverse aulos.

It is not known beyond doubt whether the 'plagioulos' was a similar to the modern cross-flute or it had a reed inserted laterally at about the same place where the modern flute has its hole.

According to Pollux (iv, 74) the plagioulos was of Libyan origin,

and was made of lotus wood; αἰλὸν δὲ ἴδιον, πλαγιουλος, ὑμνίου, Ἀ-
 ἴλιον ἢ ἱππύριον, πλαγιουλον δὲ αἰλὸν Ἀίλιον καλοῦσιν ('species of
 aulos are the oblique, lotus-made, invention of the Libyans, called by them plagioulos?')

cf. phoinix.

780 - Plato (Πλάτων; m.p., Platon); b. c. 429 or 427 BC; d. 347 BC.

Plato's principal master was Socrates with whom he stayed for over eight years. After the death of Socrates (399) he travelled extensively, and in 387 he founded his School, the Academy (Ἀκαδημία).

The great philosopher studied music with Damon^(*) the Athenian and Metellus^(*) of Agrigento (Plot. de Mus. 1136F, ch. 17); but he was greatly influenced by Damon^(*) views on the ethical value of music and preserved for him a deep respect (Rep. IV, 424C). As a writer on music Plato was a Pythagorean; he recognized the Pythagorean (diatonic) harmonia as formed by consonances, and much admired the Pythagorean definition of musical intervals by numerical ratios. He considered the Lydian harmonia as the par-excellence Hellenic in character and virtuous quality (conceding the use of the Phrygian for the young warriors).

Generally speaking Plato was a musical purist, conservative and intransigent in his beliefs; for him beauty in music is expressed by simplicity, clarity, the preservation of the good tradition and by orthodox means. He deeply and firmly believed that music is a divine art, ~~and~~ it has a lofty purpose, and is therefore a most suitable and efficacious means of education. In Phaedon (xxxvi, 85E) he says that

'the harmonia is something invisible and immaterial, and something most beautiful and divine in the well-tuned lyra' ('*ἡ μὲν ἁρμονία ἀπατόν τ' ἔστι καὶ ἀόρατος καὶ ἀήκων τ' ἔστι καὶ ἄφθον ἔστι ἐν ἡ ἀρμονίᾳ δὴρα*').

A detailed account of his views is found in the Laws, esp. Book II; the following passage summarizes in a few words his view on the preservation of the tradition: 'It was never and is still not permitted to any artist, painter or other, or to any body regarding music to innovate or to pass over the laws of the country' (656b).

Plato also professes the ethical value of music and discusses the ethical importance of certain harmoniai and rhythms in the Republic (III, 398B-400C; cf. ethos^(*) and harmonia^(*)). He is against the confused mixture of the genera, the use of polychord and polyharmonic instruments, and of everything affected, excessively refined and unreasonably complicated. He advises against the use of 'heterophony'^(*) in the education of the boys.

Important parts of his philosophical conception of music can be found in his Timaeo, but references to music are found also in Protagoras (e.g. 326A), in Laches (XIV, espec. 188b), in Phaedon (IV, 60E; ~~XXXVI~~, 85E), Crito (50b), Alcibiades I (106E) etc. Cf. E. Montzopoulos: *La musique dans l'oeuvre de Platon* (Paris, 1959).

751 - plátos (πλαίτος); breadth. A term used by Lasus and some of the School of Epigonus; they thought that the sound had a certain 'quantity' or breadth. This view is criticized by Aristoxenus (Harm. Elem. p. 3, 23-24). Cf. aplates (*).

752 - plectron (πλήκτρον; m. pr. plectron); a small implement (plectrum) by which the strings were struck; it was made of hard wood, or ivory, or horn, or metal. Plato Laws (VII, 795A) "ἐν κεραινοῖς πλήκτροις" ('by horn-made plectrums'). According to a tradition (Suid.) its invention is attributed to Sappho but its use was, it seems, known long ago before Sappho's time. Apollodorus (III, ch. 10, § 2) attributes its invention to Hermes ("καὶ ἄρα οὐρανὸς δῖον κέρει καὶ πλήκτρον"; and ^{[Hermes] having made} ~~the~~ ~~plectron~~ ~~the~~ ~~lyra~~ ~~the~~ ~~plectron~~ the lyra, he found also the plectrum').

According to an old tradition Linus was killed by his pupils Heracles, who, being offended by his teacher's scoffing of his awkwardness, beat him to death with the kithara or the plectrum.

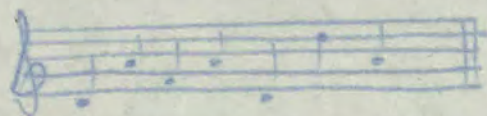
The plectrum was attached by a ribbon to the lower part of the lyra or the kithara. The playing by the plectrum was called 'plessein' (πλήσσειν) ^{vb.} to strike; use was also made of 'krekkein' (κρέκειν) and 'krouein' (κρούειν, to strike).

The maker of plectrum was called 'plectropoios' (πληκτροποιός).

753 - plōke (πλωκή; m. pr. plōkē); proceeding of the melody by skips.

Aristides (de Mus. Mb p. 19; RPW I p. 16): 'πλωκή δὲ, ὅτε διὰ τῶν καθ' ἑπτάλογον λαμβανόμενον' ('plōke then, when the melody proceeds by leaps'; cf. *ibid.*, ~~pp. 19, 20~~ p. 29).

In Cleon Isag. (ch. 14; CwJ p. 207, Mb p. 22) plōke is defined as the alternate ^{use of} ascending and descending ~~note~~ skips:



The tunes (mele) formed principally by skips were called 'mele keklaēmēna'^(*) ('μελὴν κεκλασμένα').

754 Plutarchus, Plutarch (Πλουτάρχος; m. pr. Plouitarchos); b. c. 46-48 AD; d. probably after 120 AD. Suidas says that he lived before and during the time of Emperor (Marcus Ulpianus) Trajanus (98-117 AD). Philosopher, biographer and historian born in Chaeroneia (Χαιρώνεια) of Boeotia. His works are divided into two great groups, 'The Parallel Lives' ('Βιοὶ Παράλληλοι') and the 'Moralia' ('Ἠθικά'), in which there are frequent references to music. But there are especially two extensive studies on music, the 'De procreatione in Timeo' ('Περὶ τῆς ἐν Τιμαίῳ ψυχροποιίας'), which is a commentary on Plato's musical theories in 'Timeo', and the dialogue

'On Music' ('τῆς μουσικῆς'; 'de Musica'); this second one is a treatise containing much information regarding principally the history but also the theory of ancient Greek music, derived from various older sources, Glaucus, Heraclides Ponticus, Aristoxenus, Plato, Aristotle and others. The fact that this Dialogue is mostly based on older authorities and sources, ~~some~~ many of which are now lost, makes the book a valuable work of reference on many aspects and in particular on history of ancient Greek music.

The authenticity of the book is questioned by many scholars, while some are inclined to regard it as a genuine work; this ~~show~~ divergence of opinions does not alter its musical importance.

Many editions of the Dialogue have been published; the principal are the following:

- 1) J. H. Bromby 'On Music' with an English translation (Chiswick, 1822);
- 2) Rudolf Westphal 'Plutarch über die Musik' with a German translation (Breslau, 1866);
- 3) Henri Weil et Th. Reinach: Plutarque: de la musique (édition critique et explicative; Paris, 1900);

- 4) K. Ziegler, Plutarchos, Moralia VI 3 (Leipzig, 1953);
 5) François Laserre 'Plutarque de la musique' (Olten et Lausanne, 1954) with an extended study on the musical education in ancient Greece (pp. 13-95), prolegomena (pp. 99-104), the MS tradition (pp. 105-109), the Greek text (pp. 111-132), French translation (pp. 133-15) and commentary (pp. 152-180).

- Note: P. J. Burette published a number of studies on Plutarch's Dialogue in the 'Mémoires de Littérature'
- 1) April, 1728 'Examen du traité de Plutarque';
 - 2) May, 1729 'Observations touchant l'histoire littéraire du dialogue de Plutarque sur la musique';
 - 3) March, 1730 'Analyse du dialogue de Plutarque sur la musique'.

755 — pnēuma (πνεῦμα; m-pr. pnēvma); the breadth by which the player of the aulos or other wind instrument could produce or modify the pitch. Aristox. (Harm. p. 42, 13) τῷ πνεύματι ἐπιτινύοντες καὶ ἀντινύοντες ('raising or lowering the pitch by regulating [the pressure of] the breadth').

Pollux (IV, 69) says that an aulete would be praised for ~~using~~ the length (duration), the intensity and the power of ~~his~~ breadth.

The vb 'pnein' (πνέειν) signified in the case of the player, to blow [or play by blowing] into the instrument, and in the case of the instrument itself, to produce a sound by blowing.

756 - podikra (ποδικρα); a kind of Laconic dance, ~~mentioned~~ mentioned by Hesychius with no indications on its character; 'ὄρχησις ἑπὶς πίδα γυρομένη, Ἀρκάδος'

757 - podismos (ποδισμός); a kind of dance mentioned by Pollux (IV, 100) in the chapter 'On kinds of dancing' without any indication on its character.

758 - podopsophos (ποδοψόφος); a man who produced a noise (percussion sound) by beating his foot. In theatrical performances so was called a musician who had a metallic plate fastened under his sandal, by which he kept the rhythm for the group of the auletes; he was, in some sort a primitive conductor.

759 - poesis (ποίησις; ποίησις); the word had a wide scope of significations in the ancient Greek language. It was used to mean, especially in old times, the creation or construction of almost everything (Thucyd. III, 2 'ποίησις ναυῶν = construction of ships).

Its specific signification in the sense of 'creation of works of art' (e.g. poesis epon, melon ~~=~~ [ἐπιπέδη composition of epi, mele] etc.) was attributed to Simonides ^(*).

Plato (Sympos. 205B) gives the following interpretation of the term 'poesis': 'Poesis is something very wide; when something from non-existence proceeds to being,

the cause ~~of the creation~~ is wholly creation ($\rho\omicron\iota\nu\alpha\iota\varsigma$), so that all works made under the guidance of arts are creations ($\rho\omicron\epsilon\epsilon\sigma\iota\varsigma$) and their creators are $\rho\omicron\epsilon\epsilon\tau\alpha\iota$. In ancient texts we often meet with the term 'poetes' ($\rho\omicron\iota\eta\tau\eta\varsigma$) for the composer of music, and 'poema' ($\rho\omicron\iota\eta\mu\alpha$) for a poem but also for a musical composition. Plut. de Mus. 1137B, ch. 18: $\mu\alpha\rho\tau\upsilon\pi\tau\eta\ \gamma\omicron\upsilon\omega\tau\ \tau\alpha\ \delta\alpha\mu\iota\alpha\tau\omicron\nu\ \tau\epsilon\ \kappa\alpha\iota\ \tau\epsilon\tau\lambda\iota\alpha\upsilon\delta\omicron\upsilon\sigma\alpha\upsilon\ \rho\omicron\iota\eta\mu\alpha\tau\alpha\ \kappa\alpha\iota\ \tau\alpha\ \tau\omicron\iota\tau\omicron\iota\varsigma\ \iota\mu\mu\omicron\upsilon\sigma\tau\epsilon\tau\iota\mu\alpha\ \mu\epsilon\lambda\omicron\upsilon\sigma\alpha\upsilon$; 'witness of that are the compositions of Olympus and Terpander and of all their colleagues'. Sim. Chrys. ('On reigning I', § 10; $\alpha\iota\tau\ \epsilon\iota\delta\omicron\iota\ \tau\iota\tau\alpha\ \sigma\iota\delta\epsilon\ \rho\omicron\iota\eta\mu\alpha\iota\ \mu\epsilon\lambda\omicron\upsilon\sigma\alpha\upsilon$; 'not singers, nor composers of melody').

Poetike ($\rho\omicron\iota\eta\tau\eta\kappa\eta$) was also the art of composing.

The relation of poetry and music, of poet and composer of music was so deep, in fact inseparable, that for centuries (until the time of ~~Christ~~ ^{Christ} in the 4th cent. B.C.) the poet was at the same time a composer of melody, and in older times also an executant of music. When they used the term 'melos' they meant 'poetry and melody'. The 'lyric poetry' ($\chi\omicron\rho\omicron\iota\eta\ \rho\omicron\iota\eta\mu\alpha\iota\varsigma$; a term which appears after the classical times) was in fact verses sung ^{principally} to lyra (hence the ~~term~~ ^{adj} 'lyric') but also to other instruments accompaniment.

- Chorice poesis ($\chi\omicron\rho\omicron\iota\eta\ \rho\omicron\iota\eta\mu\alpha\iota\varsigma$) from chorus ($\chi\omicron\rho\omicron\iota\varsigma$, dance); the songs sung by the chorus with instrumental accompaniment. It originated from the ancient orchesis and was developed after the epic poetry. Usually the choral poetry was

combined with dancing, and it may be said that it represented the triple combination of poetry, music and orchesis. The choral poetry began to flourish in the 7th cent. BC with the establishment of the gymno-paediai in Sparta, one of its masters being Thaletas. Other masters of the chorike poesis, which flourished especially in the Dorian cities, were Xenocritus^(*), Xenodamus^(*), Arion^(*), ~~and~~ Aleman^(*), Stesichorus^(*).

In the classical times the choral lyricism finds its finest flourish with such great lyric poets as Simonides^(*), Bacchylides^(*) and the supreme master, Pindar^(*).

The principal species of 'choral poetry' were the dithyramb, the paean, and the hymn; also the hyporchema, the encomium, the epinikos etc.

(cf. choral [chorikon] melos^(*))

760 — polemikón (πολεμικόν) melos; a kind of auleisis (aulos-solo) of a war-like character. The polemikon (= ^{of} war) ~~melos~~ is included in Tryphon's catalogue of denominations of auleseis (ap. Athen. XIV, 618C, ch. 9). The full catalogue of auleseis (pl.) may be seen under 'auleisis^(*)'.

2. Polemikón was also used in the sense of a trumpet-call; Xen. Anab. IV, ch. 3, § 29 "ἐκείδαν -- ἰ βάλπιγκῆς οὐρήνῃ τοῦ πολεμικόν" ('whenever the trumpeter plays the war-call').

761 - pollaploun systema (πολλαπλῶν εἰσῆμα); multiple system. Also pollaplasion.

See under haploun^(*) and systema^(*).

762 - polychordia, oligochordia (πολυχορδία, ὀλιγοχορδία);

a) polychordia (n. pr. polichordia); the use of many strings, the fact of being 'polychordos'^(*) ('many-stringed').

b) oligochordia; the use of a few strings; the fact of being 'oligochordos'.

Both these terms were used in contradistinction to each other. The 'oligochordia' and the simplicity were connected with the good old tradition and the purity of style. The 'polychordia' was connected with the innovations of Melanippides^(*), Phrynis^(*), Timotheus^(*) and others, with the abandonment of the tradition and the adoption of a new style richer in diversity. Plato was perhaps the chief defender of the first and condemned the use of 'polychord' and 'poly-harmonic' instruments.

Cf. Plat. *Se Mus.* 1135B, ch. 12, and 1137A, ch. 18.

- 763 - polychordon, organon, neut. (πολιχόρδον, ὄργανον; m. pr. poli'chor-don); having many strings, a many-stringed instrument. The term is used also in the sense of producing many sounds, ~~accepted~~ as polyphone (πολιφωνία); πολιφωνος aulos; many-toned aulos. See chorde (x).
To ~~the~~ the category of polychord (many-stringed) instruments belonged those of the psalterion family, namely the magadis, pektis, phoenix or phoenikian, sambyke and others. Cf. Plato. Rep. III, 399 D; also enchorda (x).

after Polydeukis.

- 765 - polyharmonia, organon (πολυαρμονία; m. pr. poliarmónion); an instrument capable of producing many and various harmonias; ^{upon} which many harmonias (~~instruments~~) could be played. This term was used by Plato in the 'Republic' (399d) together with 'polychorda' (πολυαρμονία καὶ πολιχόρδα).

- 764 - Polydeukis Iulius, Pollux (Πολυδεύκης Ἰουλίος; m. pr. Polidévkiis Ioulios); grammarian and lexicographer of the 2nd cent. AD generally known as Pollux. Born in Naukratis (Ναυκρατία) of Egypt he studied under the orator Adrianus, pupil of the sophist Herodes Atticus, in Athens, where he lived until his death at the age of 58. After exercising the profession of sophist and of teacher of oratory he was appointed in 178 AD at the chair of oratory by the Emperor Commodus (181-191). His most important work was his 'Onomastikon' ('Ὀνομαστικόν'), a lexicon consisting of ten

On ~~the~~ musical instruments and musicians and all concerning them (Περὶ μουσικῶν ὄργάνων καὶ μουσικῶν καὶ τῶν περὶ αὐτῶν)

ch. IX a) On stringed instruments (Περὶ κρουόμενων ὄργάνων);

b) On parts of the stringed instruments (Περὶ μερῶν τῶν κρουόμενων ὄργάνων);

c) On harmonias and nomoi (Περὶ ἁρμονικῶν καὶ νόμων);

d) On wind instruments (Περὶ φτυγευσιῶν ὄργάνων);

e) On aulos-maker and his material (Περὶ αὐλοποιῶν καὶ

ch. X a) Kinds of instruments (τῆς ἑκάστης αὐτῶν);
(εἶδη ὄργάνων)

b) On auletic harmonias, on melodies and nomoi of Olympus and the others (Περὶ ἁρμονικῶν αὐλικῶν, μελῶν καὶ νόμων Ὀλύμπου καὶ λοιπῶν);

c) On their difference (Περὶ διαφορᾶς αὐτῶν);

d) On aulemata and lessons (Περὶ αὐλικμάτων καὶ μαθημάτων);

e) On the five Pythian contests (Περὶ ταῖς πέντε Πυθικῶν ἀγῶνων);

ch. XI. On salpinx (Περὶ σαλπίγγος);

" XII. On the herald and on what he says (Περὶ κερκεῶν καὶ τῶν ἐν αὐτῶν ἀποκρίσεων);

" XIII. On orchestres and orchesis (Περὶ ὀρχηστῶν καὶ ὀρχήσεων);

" XIV. On kinds of orchesis (Περὶ εἰδῶν ὀρχήσεων);

" XV. On chorus, choreutai and the similar (Περὶ χορῶν, χορευτῶν καὶ τῶν τοιαύτων);

" XVI. On choral songs (Περὶ χορικῶν ἀσμάτων);

" XVII. On theatrical actors and acting (Περὶ ὑποκριτῶν καὶ ὑποκρισῶν).

765 VIII — Polyeides or Polyides (Πολυειδός or Πολυιδός; m-pz. Poli'idos); b. c. 440 or 430 BC; d. 4th cent. BC; Composer of dithyrambs born in Selymbria of Thrace (Σελυμβρία, hence Σελυμβριανός, Selymbrianos).
 According to Suidas, Sikel. (xiv, ch. 46, 56) Polyides was one of the celebrated (ἐπίσημοι) composers of dithyrambs of the time, together with Philoxenos^(*), Timotheus^(*) and Telestes^(*); Suidas adds that Polyides was also a painter ('Πολυειδός, ὅς ναι ζωγράφος καὶ ποιητής, ἄνθρωπος ἐπισημῶν).

He competed and won in Athens as a composer of dithyrambs ('Par. Chron.' I, v. 68; Athen. VIII, 352 B). In Plutarch (1135 B, ch. 21) his works are called patch-work pieces ('κασσιμάτα': pieces of hard leather put under the sandals).

Very few fragments of his poetry survived; FHG II ~~100~~, p. 781.

766 polyharmonia (that)

27-3.
 767 — polyképhalos nomos (πολυκεφάλος νόμος); many-headed nomos, an auletic nomos in honour of Apollo attributed to Olympus. Plut. de Muls. (1133 B, ch. 7): it is said that the afore-said Olympus, the Phrygian aulete, was inventor of an auletic nomos in honour of Apollo, called many-headed ('ὀρχήστρα γὰρ ἐκ πολλῶν κίθων ὀρχήστρα, ἀπὸ πολλῶν ὀρχῶν ἢ Φρυγίας, ποικίλος ὁ νόμος καὶ ὀρχήστρα ποικίλος φάσκει'). Some writers attributed the polykephalos nomos to Olympus' pupil Krates^(*).

Pratinas attributed this nomos to Olympus the younger (Plut. op. cit. 1133E, ch. 7), while according to a tradition it was attributed to Athena. It was called polyképhalos (many-headed) because the melody ~~was~~ ~~known~~ imitated the whistlings of the serpents ^{many-headed} ~~on the heads of the~~ mermaids or the lamentations of the sisters (the Gorgones) of Medusa beheaded by Perseus. Cf Pindar 12th Pythian Ode, and A. B. Brachmann 'Scholia Vetera in Pindar Carmina' (Leipzig, 1910, p. 215): 'ὠρίσασθαι ἠελυγᾶν πολυκέφαλον' ('and called it the many-headed nomos'). See auletike^(x).

768 — Polymnestus or Polymnastus (Πολυμνή[α]στος; m. pr. Polimni[α]stos), 7th to 6th cent. BC, poet and musician from Colophon (Κολοφών) of Ionia in Asia Minor.

To Polymnestus were attributed the invention of the Ionian (later Hypolydian) harmonia, and of the use of a much wider eklysis^(x) and ekbole^(x) (Plut. de Mus. 1141B, ch. 29). Polymnestus was a successor of Clonias^(x), the initiator of the aulodic nomos, and composed songs, generally of an indecent character, to aulos accompaniment; hence, from his name all indecent and lascivious songs were called 'Polymnesteia' ('πολυμνήστεια'), and the expression 'to compose Polymnesteia' ('πολυμνήστεια ποιῆν') was used in the sense 'to compose indecent songs'; Cf Aristoph. Hipp. v. 1287 'Πολυμνήστεια ποιῆν' ('composing Polymnesteian [indecent] songs or poems' i.e. the brother of Arignotus. Also Bgk; PLG III, p. 817 no fragment.

polyphthongos (πολυφθονγος; m. pr. poliphthongos); ^{1) Adj., of} having or producing many sounds; many-toned. Polyphthongo aulos ('πολυφθονγος αυλος) - many-toned aulos (Pollux IV, 62). 'polyphthonga psalteria ('πολυφθονγα ψαλτηρια') = 'psalteria producing many notes' ('many-toned psalteria'; ap. Plut. 827A). Cf polychordos ^(*).

2) Ant. subst.; a ~~man~~ ^{many} ~~multi~~-stringed instrument of the harp family played directly by bare fingers. It is mentioned by Aristides (de Mus., III, p. 102, RPW p. 85) as an instrument which compared as to the ethos or character with other instruments 'partakes, according to Aristides, more of femininity' ('τι δε πολυφθονγον οντιν ηριζου δουξιδου').

770. - Porphyrius, Porphyry (Πορφυριος; m. pr. Porphirios); b. 232 or 233 AD in Tyros (Typos, hence Tyrios, Tyrius) in Syria; d. 304 or 305 AD in Rome (?). His original name was Malchus (Μαλχος; in Arab Malik = King) and was changed by his teacher Gaius Cassius Longinus to Porphyrius (Πορφυριος; πορφυρα = purple; dressed or robed in purple; figur. regal). He was a pupil of the Neoplatonic philosopher Longinus, and himself one of the last representatives of the Alexandrian Neoplatonic School. He passed some time in Sicily and in Rome, and wrote several philosophical, historical, mathematical and other works.

His contribution in the study of music is his important Commentary on Ptolemaeus' *Harmonica* published by Johannes Wallis, with a Latin translation, in the third volume of his 'Operum Mathematicorum' (Oxford, 1699; 'Porphyrii Commentarius', pp. 189-355); and by Ingemar Stüring with a German translation ('Porphyrios Kommentar zur Harmonielehre des Ptolemaios'; Göteborg, 1932).

Porphyrius is considered by some scholars as the author only of the first four chapters of Book I, the remainder being ~~at~~ ascribed to Pappus^(*) of Alexandria.

771 - poús (ποιός); foot; the main rhythmical unit consisting of two or more syllables or 'times' (χρόνοι). The syllables or 'times' (χρονός^(*)) can be interlaced, according to Bacchius (§ 96; CV p 314, ML p 23), in four ways, 1) short with short (uu), 2) long to long (— —), 3) long to short (— u) and 4) irrational to long ('ἰρρύσις πρᾶξις' (u|—). Two such syllables constitute a disyllabic foot; disyllabic feet were the iambus^(*) (u—); the dibrachys (dibrachys; 'two short syllables, uu) also called hegemón (ἡγεμών) or pyrrhichius; the spondee^(*) (— —); the trochee^(*) (— u) also called chorcius. Trisyllabic feet were the anapaest^(*) (uu—); the dactyle (— uu); the amphibrachys, also called cretan (— u—). Tetrasyllabic feet were the paeon^(*) (with its various species, — uuu, u—uu, uu—u, uuu—); the baccheos (uu— —); the Ionian (uuvixisf— —uu).

In all the above cases the feet are composed simple times (chronos⁺ disemos, trisemos, tetrasemos).

Pracchius and Aristides call the feet 'rhythm' (pud-
pui); Pracchius^(S 100) enumerates ten, of which six are simple
(hegemon, iambus, choreios, anapaest, orthios, ~~apantemios~~ ^{irrational arsis}
and long thesis, $v|-$) and spondee), and four are compound
(the paeon [paeon], baccheus, dochmius^(*) ~~paeon~~
[composed of an iambus, an anapaest and a paeon] and
enoplios [composed of = iambus, and hegemon and choreios and
iambus]).

The feet, according to the length of the interlaced syllables,
may constitute a binary or ternary rhythm. Aristides (de
Mus. C, Mb p. 36 ff, RPW p. 32 ff) distinguishes simple and compound
rhythm; 1) the simple binary (dactylic genus), which are, a)
the hegemon or proceleusmaticus simple (vv); b) the proceleus-
maticus double ($\eta\mu\epsilon\tau\epsilon\lambda\epsilon\upsilon\sigma\mu\alpha\tau\iota\kappa\acute{o}\varsigma$ δίπλος, vv vv); c) the dactyl
or anapaest a major ($\alpha\sigma\iota$ μέγας; $-vv$); d) the anapaest a
minor ($\alpha\sigma\iota$ μικρός; $vv-$); e) ^{the spondee simple ($--$) and $v|$} the spondee major (σπονδαίος
μεγας or δίπλος; $vvv|vvvv$); ^{2) the} simple ternary rhythm
a) ^{the} iambus ($v-$); b) ^{the} trochee ($-v$); c) the orthios (irrational,
 $v|-$) and d) the trochee semantic (τροχαιός ομπαυτός; $-v|$
or the opposite of the orthios). 3) The simple quinary: a) the paeon
diagyios ($-v-$) and b) the paeon epibatos ($-| -| -| -|$).

The compound rhythms are: a) those composed of a || syzygy
(σύνζυγία) of two binary simple rhythms; b) those composed
of a syzygy of two ternary simple rhythms and c) those
composed of a syzygy of two simple rhythms of different genus. For more
details one has to consult Aristides cl. XIV-XVIII, || he pp. 34-42, RPW pp. 32-39.

772 Pratinas ^{of Phlius} (Πρατίνης ἰ Φυλιῶσις); 6th to 5th cent. BC dramatic and lyric poet, born in Phlius (Φυλῖς, hence Phliῖasios) of Peloponnesus. He was a contemporary of Aeschylus and Choerilus to both of whom he competed at the 70th Olympiad (499-466 BC). According to Suidas he wrote 50 dramatic works including 32 satirical ones (Σάτυροι), a theatrical innovation of his. He won once at the contest, Suidas ~~reports~~ records.

Pratinas composed also hyporchemata, all lost except one consisting of 20 verses preserved by Athenaeus in the Deipnosophists (XIV, 617C-F, cl. 8). Cf. Bergk PLG III, pp. 1218-1220, and Anth. Lyz. pp. 273-274.

773 - proanabole (προαναβολή; m. pr. proanavoli'), poet. proambule (προαμβολή); a short introductory melos leading to the prooemion (προοίμιον; the main introduction) of the principal ode. ~~What is~~ what comes before the anabole (= prelude).

774 - proanákrouσμα (προανάκρουσμα); an instrumental prelude, usually short, before the main ode or piece. ~~Also proanákrousis~~
Also proanákrousis (προανάκρουσις).
Cf. proauléma, prooemion.

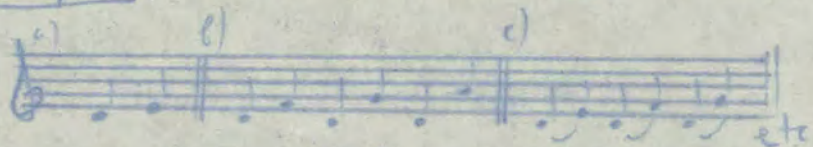
- 775 proasma (προασμα); a short introductory song before the principal ode or hymn. It was also called prooemion (*). From pro (before) and asma (song).
- 776 - proaulema (προαυλημα; m. pr. proávlima); a short prelude on the aulos played by the aulete before the beginning of the aulodia^(*). From pro- (before) and aulema (aulos-solo). The vb proaulein (προαυλειν), to play a prelude on the aulos.
- 777 - proaulia, fem. and proaulion, neut. (προαυλια, προαυλιον); prelude on the aulos. Synonyms of proaulema. cf. Pollux IV, 53
- 778 - Proclus (Πρόκλος; m. pr. Próelos); b. 400-412; d. 485 AD. Neoplatonic philosopher and mathematician. His numerous works include commentaries on Euclid's First Book of Elements (Ξτοιχια) and on Ptolemy; also commentaries (ὑπομνηματα) on Plato's Timaeo, Republic etc. in which he gives informations regarding Plato's musical conceptions. In his 'Chrestomatheia' (Χρηστομαθεια) we find informations concerning various kinds of composition, such as ^{the} prosidion, dithyramb, nomos, scolion, partheneia, tripodikon, oschophoria etc. It has been edited by Th. Gaisford (Leipzig, 1832); cf. also R. Westphal: Scriptores Metrici Graeci (Leipzig, 1866) ~~vol. I~~; Ἐκ τῆς Πρώτης Χρηστομαθείας Β; vol. I, pp. 242 ff.

779 prókrouma (πρόκρουμα) from pro- (before) and krouma^(*) (instrumental sound or piece); an instrumental prelude. Synonym of proanakrouisma^(*).

780 prókrousis - prolepsis (πρόκρουσις, πρόληψις; m. pr. prókrousis prólepsis); ^{|| prókrousis was a term} signifying the proceeding from a lower note a higher one in instrumental melody; 2) the equivalent in vocal melody was called prolepsis.

The prókrousis and the prolepsis could be made either directly (ἀνωτάς), i.e. by step (ex. a, below), or indirectly (ἐκπύκνωσις), i.e. by a leap of a 3rd, 4th or 5th (ex. b).

When the notes were tied it was called 'hyphen from inside' (ἵψ' ἐν ῥωδῶν; cf. ekkrúsis - eklepsis^(*)). ex. c. Cf. Anon. Bell. (ss 5 286 p. 22, and ss 6 288, p. 24); Man. Byz. sect. III (ed. J. Wallis III; p. 479). A. J. H. Vincent (Notices, p. 53) prefers the term prós-krousis (proskrousis) and prós-ληψις (proslēpsis) which are also met with.

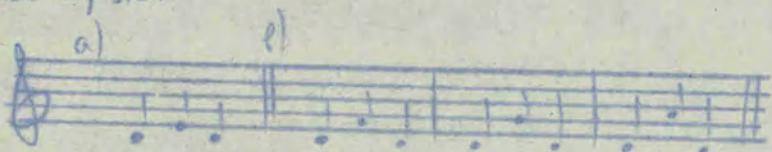


The prókrousis and the prolepsis were schemata of the melos; see also ekkrúsis - eklepsis^(*), prókrousmos - prolemmatismos^(*), ekkrúsmos - eklemmatismos^(*), kompismos - melismos^(*), teretismos^(*) and diastole^(*).

780

prokrousmos - prolemmatismos (προκρουσμός, προλημματισμός; ἡπρ. προκρουσμός, προλημματισμός); Both were schemata of the melos; the first was the intercalation of a higher note between two enunciations of the same note, in instrumental melody, and the second ^(prolemmatismos) the equivalent in vocal melody (in 'προσκήνιον ἕξος').

~~Also~~ This was done either directly (i.e. by step, ex. a) or indirectly (i.e. by a leap of a 3rd, 4th and 5th; ex. b). Compare with the previous entry: prokrousis - prolepsis.



A. J. H. Vincent (Notices, p. 53) prefers the terms prokrousmos and prolemmatismos.

Cf. Man. Bryen. (ap. Wallis, II, p. 480); Ann. Bell. p. 24. For other schemata see under the prokrousis - prolepsis ^(ex).

782 - prolemmatismos; see above prokrousmos - prolemmatismos.

783 - prolepsis; see under prokrousis - prolepsis.

784 - pronomion (προνομίον); a prelude, vocal or instrumental, ^{sung or played} performed before the performance of the nomos.

It was something similar to the prooemion, the proasma and the proaulema ^{and the} proaulion.

786 proodos (προόδος); prelude; a short melos performed before the main ode. From pro- (before) and ode.

Cf proasma^(x), proemion^(x), proanabole^(x) etc.

785 - Pronomus (Πρόνομος; m. pr. Pronomos); 5th BC aulete of repute from Thebes. He was the first to play all the harmonias on the same aulos. Before him the auletes (αὐληταί, auletai) used in the public contests different aulos for every harmonia (cf Atten. XIV, 631E, ch 31). ~~cf Atten. XIV, 631E, ch 31~~

Pausanias (IX, ch. 12, §5) says that a statue in his honour was erected in Thebes for the highly artistic entertainment he offered to the public; 'it is said also that when he played he gave the audience great delight by the expression of his face and by the movements of his whole body' ('ὁ δὲ πρόνομος οὐ μόνον τῆς οὐκίστατος καὶ τῆς τῶν πάντων κινήσεως εὐμαρτοῦς ἀλλὰ καὶ ἔκτελλε τὰ ἴδια').

Duris in his work on Euripides and Sophocles (ap. Atten. IV, 184D, ch. 80) says that Alcibiades learned the art of aulos-playing from no ordinary teacher but from Pronomus, who acquired great repute' (transl. by Ch. B. Gulick, vol. II, p. 315).

Pronomus' name is associated with a famous Crater found in the National Museum of Naples known as 'Pronomus' Vase' (Πρόνομος ἀγγεῖον). On this beautiful vase, of probably the beginning of the 4th cent. BC, Pronomus is presented at the lower part playing his aulos by the side of King Laomedon.