

Modern Greek Pronunciation

After each entry the pronunciation of the word in modern Greek is added in brackets.

Letters are pronounced as follows:

a as in the word last;

d as th in that;

e as e in end;

g with e or i as y in yes or yield;
with a or o very light g;

i as in pit;

o as in hot;

s as s in sun or ss in assist;

ch as h in harmony;

th as th in theory;

the diphthongs : ou as oo in foot;

oi as i above;

ai as e above;

all the other letters(b,c,f,k,l,m,n,etc.) as in English.

ABBREVIATIONS

- A.C. = 'L'Antiquité Classique', 1932 ; Louvain - Bruxelles.
- Adj. = Adjective
- Adv. = Adverb
- Aesch. = Aeschylus
- Agiop. = Agriopolites, ap. Vincent "Notices" p.259ff (Βιβλίου 'Αγριοπολίτης)
- Alyp. = Alypius Isagoge (Εἰσαγωγή Μουσική; ap. Meibom and C.v. Jan).
- Anon. Bell = F. Bellermann: "De Anonymi Scriptio de Musica" ("Ἄνωνύμου σύγγραμμα περὶ Μουσικῆς"; Berlin, 1841).
- Ap. = Apud
- Apollod. = Apollodorus Bibliotheca, ed. R. Wagner, Leipsig 1894
- Aristides = Aristides Quintilianus : De Musica (ed. Meibom, see below; A. Jahn, Berlin 1882; R. P. Winnington-Ingram Leipsig 1963).
- Aristoph. = Aristophanes .Neph. = Nephelae (Clouds)
- " " Av. = Aves (Birds)
- Arist. Metaph. = Aristotle : Metaphysica
- " Polit. = do : Politica
- " Probl. = do : Musical Problems
- " Rhet. = do : Rhetorica (Τέχνης Ρητορικῆς)
- Aristox. Harm. or simply Aristox. = Aristoxenus : Harmonic Elements ('Αριστοξένου: Ἄρμονικά Στοιχεῖα)
- Athen. = Athenaeus : "Deipnosophistai" ('Αθηναίου: Δειπνοσοφισταί; ed. G. Kaibel, 3 vols, Leipsig, 1887-90; Teubner Ed.).
b) With an English translation by Charles Burton Gulick; London and Cambridge, Mass; 1937.

- Bacch. Isag. = Bacchius the Old: Isagoge or Introduction to the Art of Music (Βακχείου τοῦ Γέροντος: Εἰσαγωγή Τέχνης Μουσικῆς) ap. Meibom and C. v. Jan.
- Bell. Anon. = F. Bellermann (see above Anon. Bell.)
- Bothe PSGF = Fr. H. Bothe: Poetarum Scenicum Graecorum Fragmenta, Leipsig 1844, 4 vols.
- Brgk = Theodorus Bergk :
- Brgk Anth. Lyr. = do : Anthologia Lyrica (Leipsig, 1897)
- do PLG = do : Poetae Lyrici Graeci (Leipsig, 1866-7).
- Bull. de corr. hell. = Bulletin de correspondance Hellénique
- Man. Bryen. = Manuel Bryennius: Harmonica (Μανουήλ Βρυεννίου: Ἀρμονικά; ed. J. Wallis, III, 1699).
- Callim. = Callimachus
- cf. = confer; compare.
- Clem. Alex. = Clement of Alexandria (Clemens Alexandrini Opera; Τὰ εὐρισκόμενα, 1592). Protrept. = Protrepticos. Strom. = Stromateis.
- Cleon. Isag. = Cleonides Isagoge or Harmonic Introduction (Κλεονεΐδου Εἰσαγωγή Ἀρμονική; ap. C. v. Jan.).
- contr. = contracted.
- Dem. = D. Demetrakos "Μέγα Λεξικόν ὅλης τῆς Ἑλληνικῆς Γλώσσης", Ἀθήνα, 1964; 9 vols. (Great Dictionary of all the Greek Language, Athens 1964).
- Dict. Ant. Gr. Rom. = Dictionnaire des Antiquités grecques et romaines, Ch. Daremberg et Edm. Soglio; Paris, 1877-1912, 10 vols.
- E. Diehl Anth. Lyr. Gr. = Ernestus Diehl "Anthologia Lyrica Graeca" (Leipsig, 1925)
- do Suppl. Lyr. = Supplementum Lyricum; Bonn, 1910.

- dimin. = diminutive
- Dinse:De Antig.Theb. = L.M.Dinse:"De Antigenide Thebano Musico"(Berlin,1856).
- Diod.Sikal. = Diodorus Sikeliotes(Siculus;Διοδώρου Συκελιώτου:Βιβλιοθήκης Ἱστορικῆς,βύβλοι πεντεκαίδεκα ἐκ τῶν τεσσαράκοντα;ed.Henrici Stephani,1559).
- Diog.Laert. = Diogenes Laertius
 α)Διογένης Λαερτίου:"Περὶ βίων,δογμάτων καὶ ἀποφθεγμάτων"
 β)Lives of Eminent Philosophers with an English Translation by R.D.Hicks,2 vols;London,1925).
- Dio Chrys. = Dio Chrysostomus;ed.Guy de Budé;Leipzig,1916,1919.
- Dion.Hal. = Dionysius Halicarnasseus
- A.B.Drachmann = Schol.Vet.in Pind.Carm.=Scholia Vetera in Pindar Carmina; Leipzig,1910.
- E.M. = Etymologicon Magnum(ed.Thomas Gaisford;Oxford,1848).
- Eurip. = Euripides. Cycl.=Cyclops;Hippol.=Hippolytus Phoen.= Phoenician women(Phoenissai).
- Eust.ad Il. = Eustrathius,Episcopus Thessalonicensis:"Commentarii ad Homeri Iliadem et Odysseam";Leipzig,1825-30;7 vols. ("Παρακβολαὶ εἰς Ἰλιάδα καὶ Ὀδύσειαν").
- F H G = Carl O.Müller:"Fragmenta Historicorum Graecorum";Paris, 1841-70;5 vols.
- Gaud.Isag. = Gaudentius:"Isagoge" or "Harmonic Introduction"(Γαυδεντίου φιλοσόφου: Ἀρμονικὴ Εἰσαγωγή";ap.Meibom and C.v.Jan).
- Gev. = F.A.Gevaert:Histoire et Théorie de la Musique de l' Antiquité;Gand,vol.I,1875;vol.II,1881.

- Gev.Probl. = F.A.Gevaert et J.C.Vollgraf "Les problèmes musicaux d' Aristote";Gand,1903.
- Grove = Grove's "Dictionary of Music and Musicians";5th ed., 1954.
- Heracl.Pont. = Heraclides Ponticus
- Herod. = Herodotus : Historiae(Leipsig,1886-7,T.,in 2 vols).
- Hes. = Hesychius Lexicon (ed.M.Schmidt;Iena,1858-68).
- Hom.II.,Od. = Homer Iliad,Odyssey;English Translation by A.T.Murray;Odys.1919,Iliad 1924.
- I.D. = Ingemar Düring
- J.H.S. = Journal of Hellenic Studies.
- C.v.J. = Carl von Jan(Carlus Janus): Musici scriptores Graeci; Leipsig,1895.
Supplementum Melodiarum reliquiae;Leipsig,1899.
- Th.Kock Comic.Att.Fr. = Theodorus Kock : Comiorum Atticorum Fragmenta; Leipsig,3 vols 1880,1884,1888.
- Laloy = Louis Laloy: "Aristoxène de Tarente,disciple d'Aristote et la Musique de l'Antiquité";Paris,1904.
- L S J = H.G.Liddell and R.Scott"A Greek-English Lexicon"Revised and augmented by Sir Henry St.Jones;with a Supplement, Oxford,1968;Reprint 1973.

- LS, Gr. = Henry S. Liddell and Robert Scott, Greek edition (Μέγα Λεξικόν τῆς Ἑλληνικῆς Γλώσσης; transl. into Greek by Xen. P. Moschos) with a Supplement, Athens 1972.
- Luc. Orch. = Lucian "On Orchestics" (or "On Dancing"; Περὶ Ὀρχήσεως).
- Macran or H.S.M. = Henry S. Macran: "The Harmonics of Aristoxenus" (Ἀριστοξένου; Ἀρμονικά Στοιχεῖα"; Oxford, 1902).
- Mart. Cap. = Martianus Capella, ed. Adolfus Dick, ad. Jean Préaux; Stuttgart (T.) 1969; Liber IX "De Harmonia" pp. 469-535.
- Mb. = Marcus Meibomius: "Antiquae Musicae Auctores Septem, Graece et Latine"; Amsterdam, 1652.
- metaph. = metaphorically.
- m. pr. = modern pronunciation.
- Moeris Lex. = Moeridis Atticistae Lexicon Atticum (Μοῦριδος Ἀττικιστοῦ Ἄξις Ἀττικῶν καὶ Ἑλλήνων"; Leyden, 1759).
- Monro = D. B. Monro: "The Modes of Ancient Greek Music"; Oxford, 1894.
- A. T. M. = A. T. Murray; see Homer.
- Nauck Eurip. Perd. Fr. = Aug. Nauck: Euripides Perditarum Fragmenta (Leipsig; 1885).
- do T G F = Tragitorum Graecorum Fragmenta (Leipsig; 1956). supplementum ... ad Bruno Snell, 1964.
- Nicom. Ench. = Nicomachus of Gerasa: "Harmonic Manual" or "Enchiridion" (Νικομάχου Γερασσηνοῦ = Ἀρμονικῆς Ἐγχειρίδιον; ap. Meibom and C. v. Jan).
- Nicom. Exc. = Excerpta ex Nicomacho (ap. Meibom and C. v. Jan).

<u>Nonnos Dion.</u>	= Nonnos "Dionysiaca" (Νόννου Διονυσιακά; with an English translation by W.H.D. Rouse, Harvard U. P., 1940).
op. cit.	= opere citato
oppos.	= opposite
<u>G. Pach.</u>	= George Pachymeres "On Harmonike" (Γεωργίου Παχυμέρη "Περὶ Ἀρμονικῆς"; ap. Vincent "Notices").
<u>P. P.</u>	= past participle
<u>Par. Chron.</u>	= Parion Chronicon; ed. F. Jacoby, Berlin, 1904.
<u>Paus.</u>	= Pausanias the Traveller : Description of Greece (Παυσανίου Ἑλλάδος Περιήγησις; with an English translation by W.H.S. Jones, 6 vols, London, 1918).
<u>Philod. de Mus.</u>	= Philodemus "De Musica"; ed. J. Kemke, Leipsig, 1884.
<u>Phot. Lex.</u>	= Photii Patriarchae Lexicon; ed. S. A. Naber, Leiden, 1864-5.
<u>Phryn. Epit.</u>	= Φρυνίχου Ἐπιτομῆ (Phrynichi Sophistae, Preparatio Sophistica; ed. Ioannes de Borries, Leipsig, 1911).
<u>Plato</u>	= Prot. = Protagoras, Rep. = Republic
<u>P L G</u> see Bergk Th.	= Poetae Lyrici Graeci
<u>Plut.</u>	= Plutarch
" An seni resp. ger. sit.	= An seni respublica gerenda sit.
" De Adul. et am.	= De Adulatore et amico
" De Anim. procr.	= De Animae procreatione in Timeo
" De aud.	= De audiendi (De recta ratione audiendi)
" De E ap. Delph.	= De E (EI) apud Delphos
" De Mus.	= De Musica
" De Pyth. orac.	= De Pythiae oraculis
" De Virt. mor.	= De virtute morali
" Praec. Ger. Reip.	= Praecepta Gerendae Reipublicae

- Plut. Quaest.Gr. = Quaestiones Graecae.
- " Quaest.Conv. = Quaestiones Convivales(Quaestionum Convivalium)
- " Reg.et Imp.Apophth. = Regum et Imperatorum Apophthegmata.
- Pollux = Pollux Onomasticon(ed.Gulielmus Dindorfius,Leipsig 1824).
- Polyb. = Polybius Histories.
- Porph.Comment. = Porphyrius :Commentarius in Ptolemaei Harmonica (ed.I.Wallis,Oxford,1699;I.Düring,Göteborg,1932).
- Procl.Chrest. = Proclus "Chrestomatheia";ed.Th.Gaisford,Leipsig 1832.
- M.Psell. = Michael Psellos : "Μουσικῆς Σύνοψις ἠκριβωμένη"; Paris,1545.
- PSGF = See Bothe
- Ptolem. = Ptolemaeus : Harmonica (Πτολεμαίου 'Αρμονικά;ed.Wallis, III,1699;I.Düring,Göteborg,1930).
- Th.Reinach:La mus.gr. = La musique greque;Paris 1926.
- Ruelle = Charles-Emile Ruelle.
- Sachs :Hist.of Mus.Instr. = Curt Sachs : The History of Musical Instruments(N.York, 1940).
- Snell Pind.Carm. = Bruno Snell : Pindari Carmina cum Fragmentis(Leipsig, 1964).
- Strabo = Geographica(ed.Aug.Meinicke;Leipsig,1852).
- Suid. = Suidas Lexicon(ed.A.Adler;Leipsig 1928).
- synecd. = synecdochically

- T. = Teubner Edition.
- Theocr. = Theocritus "Bucolici"
- Theon Smyrn. = Theon Smyrnaeus :Περὶ Μουσικῆς("Τῶν κατὰ μαθηματικῆν χρῆσέμων..."book II;ed.Ism.Bullialdo;Paris 1644).
- Theophr.Hist.Pl. = Theophrasti Historia Plantarum;ed.Fr.Wimmer;Leipsig (T.) 1854.
b)Thephrastus "Enquiry into Plants" with an English translation by Sir Arthur Hort,in 2 vols;London-N.York,1916.
- Vincent "Notices" = A.J.H.Vincent "Notices sur divers manuscrits grecs relatifs à la musique";Paris,1847.
- vb verb.
- H.Weil et Th.Rein.:Plut.De
la mus. = Henri Weil et Théodore Reinach : Plutarque "De la Musique";Paris,1900.
- Xen.Oecon. = Xenophon "Oeconomicos"
" Symp. = " " "Symposium"

(*) = The asterisk refers to the entry under that word.

aelinos (αἴλιος ; m.pr. élinos); a mournful exclamation; also a fierce lament, a mournful song, a dirge.

Aesch. Agam. 121(139, 159) "αἴλιον, αἴλιον εἶπε" ("chant a strain of woe, a strain of woe"; transl. by A. Balliol Man; Oxford, 1880, p. 5). As an Adj. it means "mournful, plaintive" (LSJ). Cf. linos.^{*}

The vb aelinein (αἴλιεῖν; m.pr. elinín); to sing an aelinos, a mournful song; to sing a lament, a dirge.

Aeolian Harmonia (αἰολικὴ ἁρμονία ; m. pr. eoliki armonia); so was called by some writers before Aristoxenus the octave series (ὀκτά πασῶν, octave species):

a-b-c-d-e-f-g-a (Diatonic genus).

It was also called αἰολίς ἁρμονία or αἰολιστί (Aeolis, Aeolisti).

According to Heracleides Ponticus (ap. Athen. XIV, 624 C. D, ch. 19) the Aeolian Harmonia was one of the three Greek Harmoniai (the other two being the Dorian and the Ionian) after the three main Greek tribes (Δωριεῖς, Αἰολεῖς, Ἴωνες; Dorians, Aeolians and Ionians). It expressed the character (ethos*) of the Aeolians: the haughty and pompous ("γαῦρον καὶ ὀγκῶδες") as also the lofty and confident ethos ("ἐξηραμένον καὶ τεθαρρηκός").

The Aeolian was later replaced by the Hypodorian Harmonia.

The Aeolian tonos (τόνος αἰόλιος) held the 7th place in the table of the neo-Aristoxenian system of 15 tonoi; see under tonos.

Aeolian nomos (αἰόλιος νόμος); a kitharodic nomos. Lysias (ap. Plut. De Mus. 1132D, ch. 4) includes this nomos among those kitharodic nomoi invented and named by Terpander ("οἱ δὲ τῆς κιθαρωδίας νόμοι πρότερον πολλῶ χρόνῳ τῶν αὐλοδικῶν κατεστήθησαν ἐπὶ Τερπάνδρου· ἐκεῖνος γοῦν τοὺς κιθαρωδικούς νόμους πρότερος ἠνόμασεν, Βοιωτίῳ τινι καὶ Αἰόλιον...") = The kitharodic nomoi were initiated by Terpander much earlier than the aulodic nomoi; and were called by him Boeotian, Aeolian..."). Hesychius calls this kitharodic nomos αἰολίς (Aeolis); "αἰολίς· κιθαρωδικός νόμος, οὕτω καλούμενος" = "Aeolis; so called a kitharodic nomos".

Aeolis (αἰωλίς ; m.pr. eolis); see above, under Aeolian nomos.

aeolomolpos (αἰολόμολπος; n.pr. eolōmolpos); see below, under aeolophonos.

aeolophonos (αἰλόφωνος; m. pr. eolōphonos), from αἰόλος (aeolos; nimble, impetuous; metaph. changeable) and φωνή (phone²; voice, sound); having or producing a varied, colourful voice. Αἰολόφωνος ἄηδών=colourfully singing nightingale.

In Nonnos (Dionys. 40, 223) αἰολόμολος (aeolomolos) of varied (colourful) singing; "Μυγδονίς αἰολόμολος (ἐπέκτυπε αἴλινα) σῦριγξ" ("the melodious Mygdonian syrinx (sounded their dirge); transl. by W.H.D. Rouse, vol. vol. III, p. 169).

Agathocles ('Αγαθοκλῆς; m.pr. Agathoclis); c. end of the 6th cent. B.C., Athenian sophist and musician. He was pupil, for the music, of Pythocleides*, and teacher of Lamprocles*, and, according to some writers, also of Pindar. He belonged to the Athenian school established by Pythocleides.

Plato (Protag. VIII, 316E) speaks of Agathocles as a "great sophist" who, like Pythocleides and many others, out of fear for other people's envy used music as pretence and curtain ("μουσικὴν δὲ Ἀγαθοκλῆς τε ὁ ὑμέτερος πρόσχημα ἐποιήσατο, μέγας ὢν σοφιστής, καὶ Πυθοκλεΐδης ὁ Κεῖος καὶ ἄλλοι πολλοί. Οὗτοι πάντες, ὥσπερ λέγω, φοβηθέντες τὸν φθόνον ταῦς τέχνας ταύτας παραπετάσμασιν ἐχρήσαντο").

Agathon (Ἀγάθων; m. pr. Agāthon); b. 5th cent. B.C., d. c. 400 B.C. Athenian tragedian and composer, son of Teisamenus, generally considered as the most important dramatic poet after the great three tragedians.

He was accredited with the introduction of the chromatic genus in the tragedy (Plut. Quaest. conviv. book III, I, 11-12; "πρῶτον εἰς τραγῳδίαν φασὶν ἐμβαλεῖν καὶ ὑπομῆσαι χρωματικόν").

His name was given to a kind of aulesis* (Ἀγάθωνος or ἀγαθώνεος αὐλησις; "Agathon's or Agathoneios aulesis") which, according to Suidas, was "soft (effeminate) and voluptuous: or neither loose, nor bitter, but tempered and most pleasant" ("Ἀγαθώνεος αὐλησις ἢ μαλακὴ καὶ ἐκλελυμένη ἢ ἡμῆτε χαλαρὰ, μήτε πικρὰ, ἀλλ' εὐκρατος καὶ ἡδέιστη").

Agathon was the first to introduce in the drama the so-called embolima* choral songs which had no direct connection with the main theme of the drama (Aristotle "Poetike, 1456A, ch. 18 "ἐμβόλιμα ᾄδουσι πρώτου ἄρξαντος Ἀγάθωνος τοῦ τοιούτου").

Very young he took for the first time part at the dramatic contest Lenaea (Λήναια) in Athens in 416 B.C., and won the first prize. He was one of the principal interlocutors in Plato's "Symposium".

He became very popular in Athens for his dramatic works, and his sociality, his pleasant company and his beauty somewhat effeminated. Aristophanes bitterly satirized him in the "Thesmophoriazousai".

Agathon died probably in 401 or 400 B.C. in Macedonia where he had been invited in 407 B.C. by king Archelaus (413-399 B.C.).

Only a few verses of his survived; Th. Bergk, Anth. Lyr. p. 132, PLG II p. 593.

Agathoneios aulesis (ἀγαθώνειος αὐλησις ;m.pr.agathōnios āvlisis);see Agathon.

agechoros (ἀγέχορος; agēchoros), also hegechoros (ἡγέχορος; m.pr. igēchoros); the leader of the chorus. The words agesichoros and hegesichoros (ἀγασύχορος, ἡγησύχορος) are also met with the same meaning. See choregos.

Agelaus of Tegea ('Αγέλαος ὁ Τεγεάτης; m.pr. Agēlaos Tegeātis); 6th cent. B.C. Kitharist from Tegea (Τεγέα; hence his surname Tegeates).

He was crowned at the 8th Pythian Games (558 B.C.) as a kitharist, when, according to Pausanias (book X, ch. 7, par. 7), the kitharistike (solo kithara playing) was first introduced; see under kitharisis-kitharistike the text of Pausanias.

Agenor of Mytilene (Ἀγήνωρ ὁ Μυτιληναῖος; m.pr. Agīnor Mitilinēos); c.4th cent.B.C., well-known musician of this time. He was one of the successors of Lasus' teaching, and a contemporary of the famous orator Isocrates (436-338 B.C.). His school of music is mentioned by Aristoxenus (harm. II Meib. 36, 35 to 37, 1) together with that of Pythagoras of Zante*, and by Porphyry* (Wallis, III, p. 189). Among his pupils were included the grandchildren of Isocrates who out of respect to his teaching mediated in a specific letter to the governors of Mytilene to allow his return home from exile (Isocr. Letter, VIII, 1 "To the governors of Mytilene"; "Τοῖς Μυτιληναίων Ἀρχουσιν").

akariaeos (ἀκαριαῖος; m. pr. akariēos);

ἀκαριαῖος τόπος (locus), a very small, imperceptible locus in which the extremes of concords may move. Aristox. (II, p. 55, 38 Mb): "When we consider the magnitude of intervals we find that while the concords either have no locus of variation... or have an inappreciable locus"; transl. H. S. M., p. 206 ("Ἐπεὶ δὲ τῶν διαστηματικῶν μεγεθῶν τὰ μὲν τῶν συμφώνων ἦτοι ὅλως οὐκ ἔχειν δοκεῖ τόπον... ἢ παντελῶς ἀκαριαῖόν τινα").

Note: ἀκαριαῖος is derived from ἀκαρής = brief, short, momentary; used with the word χρόνος (time), as in "ἀκαρής χρόνος" or as an adverb "ἀκαριαίως" (or "ἐν ἀκαρεῖ") means = in a very short time, instantly.

akinetoi pthongoi (ἀκίνητοι φθόγγου; ; m.pr.akiniti pthōngōi; immovable notes. See
under Hestores (ἑστῶρες).

aklineis (ἀκλινεῖς; m. pr. aklinis); fixed, unmoved. See under Hestotes (ἑστῶτες).

akoe (ἀκοή; m. pr. akoī), from ἀκούειν (akouein)=to hear, to listen; the sense of hearing. Also what is being heard (word or sound); the act of hearing, and sometimes the ear itself.

The verb ἀκούειν was used to signify also : to follow (to hear) the lessons or courses of a master. In this respect it is a synonym of "ἀκροᾶσθαι" (akroasthai=to hear, to follow lessons). Hence "ὁ ἀκούων" (the hearer)=the pupil, the disciple, the follower of a course. Aristox. Harm. (II, 30, 18) "τούς πλείστους τῶν ἀκουσάντων παρά Πλάτωνος"="most of those who attended Plato's courses"; Ibid (II, 31, 13) "τοὺς μέλλουσιν ἀκροᾶσθαι παρ' αὐτοῦ (τοῦ Ἀριστοτέλους)"="to those intending to become his (Aristotle's) pupils".

akousma (ἄκουσμα, τό; m. pr. ākousma); everything heard; sound or by ext. music; a rumour.
Also an akroama*.

akousmation (ἀκουσμάτιον, τό; Dimin.); a short (little) song or story.

akroama (ἀκρόαμα), from ἀκροᾶσθαι (akroasthai) = to hear especially with attention; a musical performance; everything to which one listens, esp. with pleasure, a song, a recitation, etc. The term was taken to signify all kinds of entertainments, offered especially during the symposia. Xen. Symp. (2,2) "οὐ μόνον δεῖπνον ἄμεμπτον παρέθηκες, ἀλλὰ καὶ θεάματα καὶ ἀκροάματα (pl). ἤδιστα παρέχεις" ("You did not only serve an impeccable dinner, but you offer too most delightful spectacles and entertainments"). The principal entertainments at the banquets were the singing and dancing, since Homer's time; "Μολπή τ' ὄρχησις τε, τὰ γὰρ τ' ἀναθήματα δαιτός" ("Both the song and the dance are the embellishments of the symposium").

But besides singing and dancing there were many other kinds of entertainments: comic monologues, mimic actions, jugglings etc; and there were engaged for this purpose musicians (especially women, auletrides* and psaltiai*), mimes, jugglers, buffoons, even foul-mouthed. The "akroamata" took such an extent during the symposia that they had the character of a mixed, musico-theatrical, performance.

2. The word "ἀκρόαμα" (especially in plur. ἀκροάματα) signified, synecdochically, also the executants themselves; Athen XII, 526: "αὐλητρίδας καὶ ψαλτρίδας καὶ τὰ τοιαῦτα τῶν ἀκροαμάτων" ("auletrides and psaltriai and the similar entertainments" or "entertainers").

akrōasis(ἀκρόασις);the act of hearing,of perceiving by the ear,of listening especially with attention;from ἀκροᾶσθαι (see under akoe).Akroasis was also told the following of lessons given as it were orally by teachers;also a lesson,a course,a recitation, a narration which can be followed by ear;an entertainment (as akroama).Synecdochically:the audience and the auditorium.Plut."De Adulatore et amico" 58C,par.15:"ὄθεν ὁρᾶν τις ἐστὶν αὐτοῦς ἔδρας τε τὰς πρώτας ἐν ἀκροάσει καὶ θεάτροις"(this is the reason why such persons are to be seen taking possession of the front seats at entertainments and theatres";transl.Babbitt,vol.I,p.313.Aristox.(Harm.II,30,18-19) "Καθὰπερ Ἀριστοτέλης ἀεὶ διηγείτο τοὺς κλειστός τῶν ἀκουσάντων παρὰ Πλάτωνος τὴν περὶ τἀγαθοῦ ἀκρόασις καθεῖν"("Such was the condition,as Aristotle used often to relate,of most of the audience that attended Plato's lectures on the Good";transl.H.S.Macran,p.187).Τοὺς κλειστός τῶν ἀκουσάντων" may be translated also "most of those who attended the courses" (see akoe).

akroaterion (ἀκροατήριον; m.pr. akroatirion); the part where lectures, musical or other performances took place; auditorium. Synecd. the public that follows or listens to a speech, a musical performance etc. Plut. "De audiendo" Περὶ τοῦ ἀκούειν (45 F, par. 15): "οἱ δὲ τὰς ξένας φωνὰς τοῖς ἀκροατηρίοις νῦν ἐπεισάγοντες οὗτοι" ("those who nowadays introduce into our auditoriums strange expressions").

akroates (ἀκροατής; m.pr. akroatis); a listener. That who follows a course (a pupil or disciple) or listens to a public speech, a musical performance etc. Plato, Laws II, 668C "ποιητὰς τε καὶ ἀκροατὰς (pl.) καὶ ὑποκριτὰς" ("poets and listeners and actors").

ākros (ἄκρος); extreme; akroi (ἄκροι, pl.) = the extreme notes (or strings) of a tetra-
chord or system. Those in between were called μέσσοι (intermediary). The extreme notes
of the tetrachord were immovable (see Hestotes).

akrotetos (ἀκρότητος; m. pr. akrotitos); in the case of an instrument, not struck, not played; hence which has not produced a sound. By extension, not sounding together or euphoniously; sounding discordantly, out of tune, out of rythm. "Μέλη κάραυλα κ' ἀκρότητα κύμβαλα" = "Mele (songs) out of tune, and cacophonous (or not synchronized) cymbals"; Trag. Adesp. 93 (in Aug. Nauck TGF, p. 857).

aleter (ἀλητήρ ;m.pr.alitir); a kind of dancing native of Sicyon (in Peloponnesus) and of the island of Ithaca.

Cf. Athen. XIV,631D,ch.30(see the text under the word kidaris); see also FHG II p.284, Aristox."Συγκρούσεις".

aletis (ἀλήτις; m. pr. alitis) fem. of aletes (ἀλήτης) = wanderer.

1. a song sung on a swing, while swinging. Pollux, IV, 55 "Ἦν δέ καὶ ἀλήτις ἕσμα τὰς αἰώραις προσφθόμενον" (= There was also a song (called) aletis sung on the swings").

It was believed to be a song in honour of Erigone (Ἑριγόνη; see Note below); Athen. XIV, 618E, ch. 10 "there was also a song sung at the Swing-festival, in memory of Erigone, which they call the wanderer's song" (transl. by Ch. B. Gulick, vol. VI, p. 333).

2. So also called a feast in Athens; Hes. "Ἀλήτις, ἑορτὴ Ἀθηνησιν, ἣ νῦν Ἑώρα λεγομένη, καὶ ἡμέρας ὄνομα, ὡς ὁ Πλάτων ὁ Κωμικός" (= "Aletis, a feast in Athens, the so-called Eora (or Αἰώρα = swing); the name as well of this day (is Eora), according to Plato the comic").

Note. Erigone (Ἑριγόνη) was the daughter of Icarus, an Athenian, to whom Dionysus taught the cultivation of the vine and the production of wine. She gave birth, from Dionysus, to a son, called Staphylos (staphylē, σταφυλή = grape).

Her father offered from the wine to some shepherds who got drunk, and thinking that they were given poison killed Icarus. Erigone, by the help of her father's dog Maira, found the body, and in despair she hanged herself; but before dying she cursed the maids of Attica to hang themselves too. Their fathers, advised by oracle, established a feast in honour of Erigone during which the maids of Attica hanged swings, and while swinging they used to sing the song called "aletis".

See, among others, Nonnos Dion. book XLVII, 34ff.

alibromos (άλίβρομος; m.pr. alivromos);

See Bromos

Alkæus, or Alcæus ('Αλκαῖος; m.pr. Alkēos); end of 7th to 6th cent. B.C. lyric poet and composer, from Lesbos or Mytilene (surnamed Λέσβιος or Μυτιλήναϊος, Lēsbios or Mytilinaeos). He flourished at the 45th Olympiad (598 BC), and was a contemporary of Sappho.

His life was very turbulent owing to his taking part in the struggles against the tyrants of Lesbos; he lived a longtime in exile, wandering from one part to another. Eventually he returned home where he died. He was known as a lover of good-living and drinking; in Athen. (X, 29 A, ch. 33) we read that "both Alkæus, the lyric-poet (melody maker; μελοποιός, composer) and Aristophanes, the comedian, used to write their poems when getting drunk" (Καὶ Ἀλκαῖος δὲ ὁ μελοποιός καὶ Ἀριστοφάνης ὁ κωμικοποιός μεθύοντες ἔγραφον τὰ ποιήματα).

As a poet Alkæus held a high position, and was considered, with Sappho, as the chief representative of the Aeolian poetry. His muse derived its source from an ardent and sprightly nature, noble and glowing. He wrote patriotic and war-songs, hymns, erotic, and especially scolia (drinking - songs), of which some fragments survived; see in Brgk PLG, III, pp. 930-967 Hymns, Stasiotica (Στασιωτικά, Rebellious songs), Scolia, Erotica etc. ; also in Brgk Anthol. Lyr. pp. 183-193, and Athen. XIV, 627A. Alkæus is credited with the introduction of a metrical schema known as "Alkaic strophe".

Alkeides or Alceides (Ἀλκείδης; m.pr. Alkídís); 2nd to 3rd cent. A.D. A musician from Alexandria, one of the Deipnosophists of Athenaeus; book I, 1F "μουσικός δὲ παρῆν Ἀλκείδης ὁ Ἀλεξανδρεὺς" ("and the musician Alkeides of Alexandria was also present").

The name of Alkeides appears also twice in Book IV, 174B, ch. 75; when from a neighbouring house a very sweet and pleasant sound from a hydraulis was heard, Ulpianus, another Deipnosophist, turning "to the musician Alkeides" drew his attention to that harmonious sound ("συμφωνίας", or "εὐφωνίας", according to various editions) so different in character to that "of the single-pipe so common among you Alexandrians, which causes pain to the listeners rather than any musical pleasure"; (transl. Ch. B. Gulick, Vol. II, p. 291). This observation gave the opportunity to Alkeides to defend the achievements in music of the Alexandrians, and to deliver a long and informative speech on musical instruments extending to the whole of Book IV (174B, ch. 75 to 185A, ch. 84).

His time is unknown but it may be supposed that he was a contemporary of Athenaeus (2nd to 3rd cent. A.D.)

Alkman, or Aleman ('Αλκμάν; m.pr. Alkmān); 7th cent. BC lyric poet and composer. According to Suidas he was born in Messoa (Μεσσοά, a part of Sparta according to Strabo), but it was more generally believed that he was born in Sardes of Lydia, in Asia Minor. Sold as a slave in Sparta, Aleman was later emancipated and settled there. Suidas gives as his time around the 27th Olympiad i.e. 672-668BC, and that he lived during the reign of Ardys (Ἄρδυσ), king of the Lydians; modern scholars place him later than this time, towards the end of the 7th cent. Aleman was the founder of the Spartan classical style of choral song. He used to write himself both the poetic text and the music of his Hymns, Hymenaeoi, Partheneia, Hyporchemata, Paeans and Scolia, and even defined, where necessary, the movements and figures of the dances. For him poetic text (λόγος), music and dance formed a living unity. Holding the post of chorus master he composed Hymns, Partheneia etc. for the public festivities. For his "aulodic nomoi" he used three Phrygian auletes (see under aulodia*). According to Himerius "he knew how to combine the Dorian lyre with the Lydian melos". Aristoxenus in his second book "On Music" (ap. Plut. De Mus. 1136F ch. 17) praises his Partheneia written in the Doristi Harmonia. Many verses of Aleman have been survived; Brgk PLG, III pp. 819-870 and Anth. Lyr. pp. 166-181.

alogos (ἄλογος) - alogia (ἀλογία).

See under Reton - Alogon.

alopex (ἄλωπηξ; m.pr. αλόριχ); fox, Hes. 'a kind of dance'
("ὄρχηβίς τις"). Cf. L. B. Lawler 'The dance in Ancient Greece'
(London, 1964), p. 69.

alopex (άλώπηξ; m.pr. αλόπιξ); fox. Hes. "a kind of dance" ("ὄρχησός τις")

Cf. L. B. Lawler "The dance in Ancient Greece" (London, 1964) p. 69.

Alypius (Ἀλύπιος; m. pr. Alípios); 3rd or 4th cent. A. D. theorist. His time is placed by Meibom in the 2nd cent. A. D., and by Carl v. Jan ("Philologus" Vol. 30, p. 402, 4) after Ptolemy.

Nothing is known of his life. His "Introduction to Music" ("Εἰσαγωγή Μουσικῆ") which consists entirely of tables of the Greek scales (15 tonoi, τόνοι) in the three genera with their notation is the principal source of our knowledge of ancient Greek notation and scales (see Parasemantike).

The "Introduction" has been edited first in Leyden (Ed. Elzevir) with commentary of Joannes Meursius, together with Aristoxenus' Harmonic Elements and Nicomachus' Manual of Harmonic or Enchiridion. ("Aristoxenus, Nicomachus, Alypius' auctores Musices antiquissimis" Lugduni, Ed. L. Elzevir, 1616, pp. 95-124"). Athanasius Kircher published in his "Musurgia Universalis" (Rome 1650; vol. I, facing p. 540) Tables of the Greek notation after Alypius.

But the first reliable edition of Alypius' introduction (or "Isagoge") was made by Marc Meibom (1611-1711), with Latin translation in his "Antiquae musicae auctores septem, Graece et Latine" (Amsterdam, 1652; vol. I, IV, pp. 1-65).

A more recent and very commendable edition of the Greek text is found in Carl v. Jan's (1836-1898) "Musici scriptores Graeci" (Leipzig, 1895; VIII, pp. 367-406).

The "Isagoge" was translated into French by Ch. Emile Ruelle after the text of Meibom and published (without the Greek text) with commentary in "Alypius, Gaudence et Bacchius l'Ancien" (Paris, 1895, pp. 1-48; pp. 141-2 a complete table of the Greek notation; No V in his "Collection des auteurs grecs relatifs à la musique", 1870-1895).

Note: Alypius' name is mentioned in Eunapius' "Lives of sophists" (Loeb, p. 373 ff) in connection with Iamblichus; also by Cassiodorus (Migne P. L. Vol. 70, p. 1272).

alyros (ἄλυρος; m.pr. ἄλιρος); without the lyra, unaccompanied by lyra (LSJ). Alyron melos (ἄλυρον μέλος) ; a tune not accompanied by the lyra. Metaphor. alyros signified sad, mournful, melancholic.

See achordos.

amelodetos (ἀμελῳδῆτος ; m.pr. amelōditos); unmelodic, also unsingable, a very small interval which can not be sung. Aristox. (Harm. I, ZI, 25-28 Mb) "semitones, thirds of tone and quarter - tones can be sung but intervals smaller than these are unsingable" (ἀμελῳδῆτα). According to Aristoxenus these intervals can not be used in a system or scale; Harm. I, 25, 24-25 Mb: "ἀμελῳδῆτον γάρ λέγομεν ὃ μὴ τίττεται καθ'ἑαυτὸ ἐν συστήματι" ("amelodeton, we say, that (interval) which can not be itself placed in a system"). See under "dodecatemorion".

b) amelodetos also signified not sung; not praised by singing: that who was not praised in melody.

ametabolos (ἀμετάβολος ; m.pr.ametāvolos); unchangeable, not modulating. Ἀμετάβολον
σύστημα (neut., ametabolon systema)= immutable system.

See "perfect immutable system" under "systema" (σύστημα).

ἁρμονία ἀμετάβολος ("harmonia ametabolos") ;Plut."De Defectu oraculorum" 437D,par.50.

Amoebeus ('Αμοιβεύς; m. pr. Amivévs); well-known Athenian kitharode of the 3rd cent. B.C. Aristaeas in his book "On kitharodes" ("Περὶ κιθαρῳδῶν") says that Amoebeus lived in Athens "residing near the theatre, and that whenever he came forward to sing he was receiving a fee of one Attic talent (τάλαντον) for a day's performance" (Athen. XIV, 623D, ch. 17; transl. by Ch. B. Gulick, vol. VI, p. 361).

Plutarch also mentions him (in De virtute morali, Περὶ ἠθικῆς ἀρετῆς, 443A, ch. 4) saying that the philosopher Zeno urged his pupils to listen "to Amoebeus' inspired playing and singing"; "ὅπως καταμάθωμεν οὖαν ἔντερα καὶ νεῦρα καὶ εὐλα καὶ ὀστά λόγου καὶ ἀριθμοῦ μετασχόντα καὶ τάξεως ἐμμέλειαν καὶ φωνῆν ἀνίσχιν". ("Come, let us observe what harmony and music gut and sinew, word and bone, send forth when they partake of reason, proportion and order"; transl. W. C. Helmbold *Moralia* vol. VI, p. 31).

ampeira (ἀμπεῖρα; m. pr. āmpira); poetic form of ἀνάπειρα (anapeira), test.

So was called, after Strabo (IX, 3, 10, c. 421) the second section of the kitharistic Pythian* nomos.

Hes. "ρυθμός αὐλητικός" ("auletic rhythm").

Amphion ('Αμφίων); famous mythic kitharode, son of Zeus and Antiope. Several legends were created around his name, and were preserved by many writers. According to one tradition he was the first lyra-player and was taught by Hermes or Zeus himself. He learned from the Lydians the Lydian harmonia, and was credited with the invention of the kitharodia* and the kitharodic* art, and the addition of three strings to the four old ones to the lyra (Heracl. Pont. ap. Plut. 1131F, ch. 3; Paus. book II, ch. 6 par. 4 and IX, ch. 5 par. 7-9).

His name was connected with the construction of Thebes' walls; according to the legend his twin-brother Zethus (Ζῆθος) by his legendary strength transported bulky stones from the mountains, while Amphion by his lyra and his singing charmed them so that they were placed and adjusted by themselves on the walls. Thus the Heptapylos (with seven gates) Thebes' walls were constructed; "Heptapylos" owing to Hepta (Seven-)stringed Amphion's lyra (Hesiod. FHG I p. 204; Excerpta ex Nicom. Meib. p. 29, C. v. Jan p. 266; etc). Eur. Phoenician women vs 823-4.

The poet of Europa epi ("ὁ τὸ ἔτι ἐς Εὐρώπην κολήσας") says that Amphion's songs drew even stones and beasts after him (in Paus. § [sid.]).

According to Pausanias (IX, ch. 17, par. 7) the common tomb of the twin-brothers was placed on the "Amphion" ('Αμφειών), a hill NE of Cadmeia, and the Thebans used to show "the stones which placed by themselves following Amphion's singing".

Amphion was married to Tantalus' daughter Niobe; and he was, according to a legend, killed by Apollo (Luc. "On Orchestics" 44).

anabasis (ἀνάβασις; m. pr. anávasis); ascension. In music the ascending succession of notes; ascending scale. Also called anagoge* (ἀναγωγή).

d) Prof. Ingemar Düring ("Studies in Musical Terminology in the 5th Century Literature"; Eranos, vol. 43, 1945, p. 183) supports that "the usual translation of ἀναβολή as "musical prelude" is insufficient; it also stands for the new dithyramb as a whole".

anabole (ἀναβολή ; m.pr. anavoli), also ambole or ambola (ἀμβολή or ἀμβολά, in poetic language).

An instrumental prelude; a dithyrambic innovation ascribed to Melanippides* according to which the dithyramb is not divided into strophes-antistrophes but follows the free melodic form of the nomos and the hyporchema.

See Melanippides* and Aristotle Probl. XIX, 15.

Note: The verb ἀναβάλλομαι (anaballomai) in music signified to start playing or singing.

- 1) Prof. Ingemar Löving ('Studies in Musical Terminology in the 5th Century Literature'; *Eranos*, vol. 43, 1945, p. 183) supports that 'the usual translation of ἀναβολή as "musical prelude" is insufficient; it also stands for the new dithyramb as a whole'.

Anacrēon ('Ανακρέων); 6th cent. B.C. lyric poet. He lived between 563 and 478 B.C. (he died at the age of 85). Anacreon was born in Teas (Τῆως, hence his surname Τῆϊος, Τεϊός) in the Ionian coast of Asia Minor. Very few things are known about his life; when his native-town fell under the Persian domination (545 B.C.), Anacreon went and lived in Samos at Polycrates' court. After the assassination of the tyrant (522) he took refuge at Hipparchus ("Ἱππάρχος), son of Peisistratus (Πεισίστρατος), in Athens. When Hipparchus was also assassinated (514) Anacreon left Athens, probably for Thessaly; since that time nothing definite is known about the rest of his life.

Of his music we do not know much.

Critias (ap. Athen. XIII, 600 D, ch. 74) calls Anacreon "the enchantment of banquets, women's infatuation, aulos' adversary, friend of barbiton; sweet, sorrowless" ("συμποσίων ἐρέθισμα, γυναικῶν ἠπερόπνευμα, αὐλῶν ἀντίπαλον, φιλοβάρβιτον, ἠδύν, ἄλυπον..."). He was even accredited with the invention of the instrument barbiton* (The Historian Neanthes of Kyzikos ap. Athen. IV, 175E, ch. 77).

For the accompaniment of his songs he never used the aulos but he preferred the magadis and pectis; one of his verses, preserved by Athen. (XIV, 635C, ch. 37), runs as follows: "I play on a twenty-stringed magadis in hand, O Leucaspis" ("Ψάλλω δ' εἴκοσι χορδαῖσι μάγαδιν ἔχων"; see psallein). Further in the same text of Athenaeus (635D) the Alexandrian author Poseidonius says that Anacreon made use only of three harmonias, namely the Dorian, the Phrygian and the Lydian.

anádosis (ἀνάδοσις); heightening of a note; a synonym of the more frequently used term, ἐπίτασις (epitasisⁿ).

Anon.; (Bell. par. 4, p. 22): "Πρόληψις ἐστὶν ἐκ τοῦ βαρυτέρου φθόγγου ἐπὶ τὸν ὀξύτερον κατὰ μέλος ἐπίτασις, ἥτοι ἀνάδοσις" ("Prolepsis is the motion from a lower note to a higher one in vocal melody; epitasis that is anadosis"). M. Bryen. (Wallis: sect. III, p. 479): "ἐπίτασις ἥτοι ἀνάδοσις" = "epitasis that is heightening" (anadosis)
See under epitasis.

anadrome (ἀναδρομή ;m.pr.anadromí); a repeat.Repetition of a section of a musical composition.

anagoge (ἀναγωγή ;m.pr.anagogē); leading up. Another term for anabasis.*

anaklisis (ἀνάκλισις ;m.pr. anāklisis).

see anesis (ἄνεσις) and analysis.

anakrousis, or anacrusis (ἀνάκρουσις; m. pr. anākrousis); prelude, introduction, procession; the beginning of an instrumental melody. The term ἄγκρουσις (angrousis or agkrousis), poet. form, is also used. According to Strabo (IX, 421) ἄγκρουσις or ἀνάκρουσις was called the first part of the kitharistic Pythian* nomos.

Note: The verb ἀνακρούω (anakrouo), and poet. ἄγκρούω (agkrouo, angrouo) in music signified to begin, to start playing.

See anabole (ἀναβολή).

analysis (ἀνάλυσις ; m.pr. análisis); separation into constituent elements, resolution of a compound into its elements etc. In Anonymous (Bell.par.78 p.82) it is met with the meaning of anesis * : "Agoge is the progression by step from lower loci (while analysis is the contrary) or a motion of notes from a lower to a higher locus; and analysis is the contrary" ("ἀγωγή προσεχῆς ἀπὸ τῶν βαρυτέρων ὁδῶς (ἀνάλυσις δέ τὸ ἐναντίον) ἢ κίνησις φθόγγων ἐκ βαρυτέρου τόκου ἐπὶ ὀξύτερον ἀνάλυσις δέ τοῦναντίον"). The words in brackets are omitted in A.J.H. Vincent's edition of the same book (in "Notices", Paris, 1847). Vincent uses in the second place the word "ἀνάκλησις". It is used also in the meaning of the inverse of synthesis * ; in par.81, p.85 of the Anon.(Bell.) an example is given of analysis of the interval of the 4th ("ἀνάλυσις τοῦ διὰ τεσσάρων") as the inverse of synthesis (see under synthesis c). The analysis is a melodic figure consisting of a tetrachord taken alternately by an ascending leap of a fourth followed by a series of four contiguous notes (a), and then repeated in contrary motion (b); the analysis should proceed downwards by stepwise degrees, e, d, c etc.

anaméllein (ἀναμέλειν ;m.pr.anakélpin); to sing; to praise in song.

Theocr.17,113 "ἀναμέλφαι δοῦδόν" ("to sing a song").

Anacreontea 36,2 "ἀναμέλφωμεν Βάχχον" ("let us sing praises to Bacchus").

anamyrizein (ἀναμυρίζεω ;m.pr. anaminirizin);
see under myrismos.

anapaestos (ἀνάπαιστος ;m.pr.anāpestos);the well-known metrical foot consisting of two short and one long syllables uu- (a reversed dactyl).

anapaestic metre (ἀναπαιστικόν μέτρον);consisting of anapaests;Arist.Quint.(De Mus. Meib.p.50,RPWI p.45):"Τῶν δὴ μέτρων πρωτότυκα μὲν ἔστι καὶ ἅπλᾳ τὸν ἀριθμὸν ἑννέα δακτυλικόν,ἀναπαιστικόν ..."etc.("Of the metres nine are original and simple;the dactylic,anapaestic etc").

anapale (ἀναπάλη ;m.pr.anapāli): a very ancient dance similar to the "gymnopaedike*" (γυμνοπαιδική), danced by naked boys (or youths) imitating gymnastic movements and figures.

Athen. (XIV, 631B, ch. 30): "ἔοικε δέ ἡ γυμνοπαιδική τῇ καλουμένῃ ἀναπάλῃ παρά τοῦς κα-
λαιοῖς γυμνοί γάρ ὀρχοῦνται οἱ καῦδες πάντες". ("the gymnopaedike resembles to the
so-called by the ancients anapale; for, all the boys use to dance it naked").

anapeira (ἀνάπειρα; m. pr. anāpira);

Hes. "an auletic rhythm".

See ampeira.

anaploke (ἀναπλοκή; m. pr. anaploki); a progression of ascending (rapid) notes; Ptol.
Harm. II, ch. 12 (see the text in "syrignos").

Opp. kataploke^{*} (καταπλοκή).

anārmostos or anharmostos (ἀνάρμοστος); not hermosmenos^{*}, not regulated according to the laws of music (of harmony), discordant; almost the same as ekmeles.

Opp. of euḥārmostos and hermosmenos. "Ἐκμελής τε καὶ ἀνάρμοστος (φωνή)"="unmelodious and discordant(voice)". See under ekmeles; also Aristox.Harm.I p.18,24; II p.52,25

Mb.; Aristotle Probl.XIX,20 and 36.

anaulos (ἀναυλος; m. pr. ἄναυλος); without the aulos. the Corinthian); Corinthian composer
Metaph. unmusical. is mentioned by Soterichus (in Plot. De Mus. 11377, ch. 21), with
Eurip. Phoen. women, 791 "κῶμον ἀναυλότατον προχορεύεις" ("As thou ledest the dance
of a revel accurst, Where no flutes (auloi) ring"; Transl. A. S. Way "Euripides", London,
1912; vol. III, p. 412). and other innovations in rhythmic, melodic and inter-
pretation.

Andreas of Corinth (Ἀνδρέας ὁ Κορινθίος; Andrēas the Corinthian); Corinthian composer of unknown date. He is mentioned by Soterichus (in Plut. De Mus. 1137F, ch. 21), with Tyrtaeus* of Mantinea and Thrasyllus* of Phlius, as examples of composers keeping the ancient tradition, and by preference avoiding the chromatic genus, the modulation, the use of many strings and other innovations in rhythmopoeia, melopoeia and interpretation.

aneimenos (ἀνευμένος; m. pr. animēnos); see chalarōs

Also "epaneimenos" (ἐπανευμένος; epanimēnos); e.g. "ἐπανευμένη λυδιστή" (loose, slack Lydian; see Harmonia)

aneikos (ἀνήκοος ;m.pr.anīkoos);incapable of hearing,deaf;not having heard(or attended) lessons (courses),metaph.ignorant (of education,of music).Not having learnt (or been taught or informed).Also,not heard.

anekoia (ἀνηκοΐα ;m.pr.anikoīa);inability of hearing,deafness;metaph.ignorance.

ānesis (ἀνεσις), from the verb ἀνιέναι=to relax, to loosen; relaxation of a string; Hence the motion from a higher position to a lower one.

Opp. epitasis* (ἐπίτασις).

Aristox. (Harm. I, 10 Mb) "ἡ δ' ἀνεσις ἐξ ὀξυτέρου τόκου εἰς βαρύτερον" ("anesis (is the motion) from a higher locus to a lower one"). Arist. Quint. (Meib. II, p. 8 R.P.W. I pp 6-7) "ἀνεσις μὲν οὖν ἐστὶν ἠνίκα ἂν ἀπὸ ὀξυτέρου τόκου ἐπὶ βαρύτερον ἢ φωνὴ χωρῆ" ("anesis is when the voice proceeds from a higher locus to a lower one"). Bacch. (Isag., Mb. p. 12; C.v. Jan p. 302) "κίνησις μελῶν ἀπὸ τοῦ ὀξυτέρου φθόγγου ἐπὶ τὸ βαρύτερον" ("a melodic motion from a higher note to a lower").

Anon. (in Bell. par. 78 p. 82) uses the term analysis* in the place of anesis; but he uses too the term anesis (par. 21, p. 30). Vincent ("Notices") uses the word anaclesis (ἀνάκλησις) instead.

2. Aristoxenus (Harm. I, p. 10 Mb) says that many people identify (epitasis*) (ἐπίτασις) with height of pitch, and anesis (ἀνεσις) with depth of pitch.

angelike (ἀγγελικῆ; m. pr. angelikī), a kind of pantomimic dance performed during a banquet in Syracuse.

Athen. (XIV, 629E, ch. 27) "καὶ τὴν ἀγγελικὴν δὲ κάροινον ἠκρίβουν ὄρχησιν" ("and (the Syracusans) perfected another dance, the angelike, danced at banquets").

Pollux (IV, 103) says that it imitated angelic figures ("τό δὲ ἀγγελικόν ἐμίμευτο σχήματα ἀγγέλων"); ἀγγελος (angel) = messenger.

angōnes (ἀγκῶνες, pl. of ἀγκών; m. pr. angon or agkon, agkones); so were called the parts (ribs) of the kithara supporting the arms (πήχεις, pecheis*) of the kithara; (Hes. "καὶ τῆς κιθάρας δὲ τὰ ἀνέχοντα τοὺς πήχεις ἀγκῶνες λέγονται). Cf. Athen. XIV, 637D, ch. 42.

Note: Ἀγκών= elbow, and by extension the end, the angle, the bend of various objects.

anisōtonoi (ἀνισότρονοι); see isotonia - isotonoi.

ānomos (ἀνομος); against the nomos, not following (violating) the nomos*. Hence unmusical, unmelodious.

anomia (ἀνομία); violation of the nomos (music), the act of not keeping the nomos.

antapōdosis (ἀνταπόδοσις); the result of touching or striking a string; the sound which the string produces in response to touching it.

antechesis (ἀντήχησης; m. pr. antīchisis) from ἀντηχεῖν=(antechein), to sound in reply, to resound; resonance, re-echoing.

Also, echo. Arist. Probl. XIX, 24. Antechema (ἀντήχημα), echo; antechesis.

antechos (ἀντηχος; m. pr. antichos); resounding.

antepirrema (ἀντεπίρρημα; m. pr. antepirrima); the seventh and last part of the parabasis* (παράβασις). It corresponded to the fifth part which was called epirrema* (ἐπίρρημα), and it was composed of trochaic tetrameters and recited directly to the audience by the leader (koryphaeus) of the chorus.

ánthema (άνθημα, pl. of άνθημον, τό); 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 the "Deipnosophists" (Athen. XIV, 629E, ch. 27) we find the following words sung during the dancing, as they have been preserved "ποῦ μοι τὰ ρόδα, ποῦ μοι τὰ ἴα, ποῦ μοι τὰ καλὰ σέλινα;" "ταῦτ' τὰ ρόδα, ταῦτ' τὰ ἴα, ταῦτ' τὰ καλὰ σέλινα" ("where are my roses, where are my violets, where are my beautiful parsleys?" "Here are thy roses, here are thy violets, here are thy beautiful parsleys").

Note: The word άνθημον is derived from the verb άνθειν (anthein)=To bloom.

Anthes of Anhedon (Ἄνθης ὁ ἐξ Ἀνθηδόνος; m.pr. Anthis of Anthidón); mythic minstrel from the little town Anhedon (Ἀνθηδών) in Boeotia. He is cited by Heracl. Ponticus (ap. Plut. De Mus. 1132A, ch. 3) as a composer of Hymns, and contemporary of Linus*, Pierus* of Pieria, and Philammon* of Delphi.

His name, Anthes, as that also of Pierus, may have been created from the name of the city itself (cf. Gév. I, p. 41).

Anthippus (Ἀνθίππος; m.pr. Anthippus); mythicohistorical poet and musician, to whom the invention of the Lydian harmonia was ascribed by Pindar (cf. Plut. De Mus. 1136C, ch. 15; "Πίνδαρος δ' ἐν Παιῶσιν ἐπὶ τοῖς Νιδίβης γάμοις φησὶν Λύδιον ἁρμονίαν πρῶτον ὑπ' Ἀνθίππου διδαχθῆναι"; "Pindar in his Paeans in Niobe's wedding ascribes the invention of the Lydian harmonia to Anthippus"). Cf. also Pollux IV, 78 ("λυδιστὶ (ἁρμονία) ἣν Ἀνθίππος ἐξεύρε" = "(and) the Lydian (harmonia) which Anthippus invented"). Others ascribed the invention of the Lydian harmonia to Torebus *.

antichordos (ἀντίχορδος); a) being in concord, Hes. "ἀντίχορδα (pl. neut.) σύγχορδα, ἰσόχορδα"; b) also in the contrary sense, in discord to another sound. Plut: Qu aest. convivialium, IV, 1, 663F; "καὶ ταῦτα μὲν ὡς ἀντίχορδα κείσθω τοῖς ὑπὸ σοῦ πεφιλοσοφημένοις" ("Let this be my response in opposition to your speculations").

See also antiphonos and antiphthongos.

Antigenidas, or -ides ('Αντιγενίδας, 'Αντιγενοείδας or 'Αντιγενεύδης; m. pr. Antigenidis);

c. end of 5th to 4th cent. B.C. aulete and composer of repute from Thebes, son of Dionysius. He was considered as the chief of the auletic school of Thebes of his time. According to Suidas he was engaged for some time as aulete accompanist of the famous dithyrambic poet Philoxenus* ("αὐλοδός Φιλοξένου").

He is cited as an innovator, and both he and his school were opposed to the school of Dorion*, another well-known aulete of the time (Plut. 1138B. ch. 21).

He was one of the artists invited to the banquet held on the occasion of the marriage of the Athenian orator and general Iphicrates with the daughter of king Kotys (Κότυς) of Thrace; this symposium became celebrated for its extravagance and was scorned by the comedian Anaxandrides in his "Protesilaus" ("Πρωτεσίλαος"; ap. Athen. IV, 131B, ch. 7). He left many disciples and his school continued to flourish long after his death.

Antigenidas was known for his disdain of the applause of the crowds; it is said that when once he heard the uproar of the crowd for an aulete, he said "it must be something very bad otherwise the public would be less lavish in acclamations" (P. J. Burette "Remarques sur le dialogue de Plutarque" in "Memoires de Littérature" No VII, CXLV, CXLIV, CXLIII).

Bibliography : H. L. M. Dinse "De Antigenida Thebano musico" (Berlin, 1856).

antimolpos (ἀντίμολπος) from ἀντί = against, instead of and μολπή (molpe; song); being in contrast (or discord) to the molpe or to another sound; see antiphthongos.

Also: performed or sung instead of (LSJ).

antiphonon (ἀντίφωνον) neut., τό; the octave, sounding in answer; Also ἀντίφωνος (ὁ, ἡ) and ἀντιφωνία (antiphonia). The verb "ἀντιφωνεῖν" (antiphonein) to sing in reply, to sing at the octave.

Arist. Probl. XIX, 39 "Διὰ τί ἡδαιότερον ἐστὶ τὸ ἀντίφωνον τοῦ ὁμοφώνου; Ἡ ὅτι τὸ μὲν ἀντίφωνον σύμφωνόν ἐστι (τῷ) διὰ πασῶν. ("Why the antiphonon is more pleasant than the homophone? Is it because the antiphonon is in concord (to) the octave?); see also Probls. XIX, 16, 17, 18.

Gaud. (Isag. par. 20, C. v. Jan p. 348; Mb p, 21) "Ἡν μέσην τὴν νῦν ἀντίφωνον τῷ προσλαμ-
βανομένῳ" ("the mese which is now the 8ve of the proslambanomenos :
*")

antiphthongos (ἀντίφθογγος); a) being in concord with another sound, of answering sound; the octave of another sound; antiphonos.

Pindar (PLG Fr.102 [91]; Athen.XIV,635B, ch.36) in his scolion to Hieron of Syracuse calls the mogadis "φαλμόν ἀντίφθογγον" ("plucking [sounding] at the 8ve).

b) being in contrast or in discord to another sound, contradictory; "ἀντίφθογγον τήν γλῶτταν τοῖς νοήμασι κλουτεῖν" ("to enrich the language with contradictions as to the meaning").

Another word for this is antimolpos *.

antipsalmos (ἀντίψαλμος); being in concord at the octave (the song with the accompanying kithara, played directly by the fingers); struck at the octave of the song.

antipsallein (ἀντιψάλλειν), vb; to play a stringed instrument (without a plectrum) in accompaniment of a song.

Aristoph. Aves (Birds) v. 218-219 "τοῖς σοῖς ἐλέγοις ἀντιψάλλων ἐλεφαντιόδετον φόρμιγγα"
(" [Phoebus] playing an accompaniment to thy elegies on his phorminx inlaid with ivory").

antispastos (ἀντίσπαστος); a metrical foot consisting of an iambus and a trochee
υ--υ . In music, antiphthongos, plucking at the octave. Phrynichus in "Phoenician women"
(ap. Athen. XIV, 635C, ch. 36; also A. Nauck Trag. Gr. Fr. Phrynichus Fr. 11 [ed. 1956 Fr. 12 p.
560]) says "φαλοῦσιν ἀντίσπασι' αἰδόντες μέλη" ("with plucking of the strings they
sing their songs in octaves"). Ἀντίσπαστα μέλη = mele in antiphthongic concord.
Ἀντισπαστικόν μέτρον (antispastic metre); a metre consisting of antispastic feet;
Arist. Quint. (De Mus. Meib. II, p. 50; RPWI p. 45).

antistrophe (ἀντιστροφή ; m. pr. antistrophí); the turning of the chorus to the opposite direction (from right to left) during the dramatic performance; the contrary of the strophe^{*}. The ode sung during this turning was also called, by extension, antistrophe. The second part of the lyric songs in ancient dramas corresponding to the schema strophe-antistrophe. See strophe.

antistrophos (ἀντίστροφος, fem^h), the sixth part of the Parabasis^{*} corresponding to the fourth which is called strophe (Pollux IV, 112); Also used in the sense of antistrophe^{*}.

antyx (ἀντυξ; m. pr. āntix); the circumference of a circular body. The bridge of the lyra or, for some, another word for the zygma (ζυγόν) cross-bar of the lyra.

Eur. Hippol. 1135 "μοῦσα δ' ἄπυτος ὑπ' ἀντυγι χορδῶν" ("the incessant singing of the strings which are found under the antyx [the cross-bar of the lyra]"); cf. Dem. N. Bernardakis Euripides, vol. II, Hippol. v. 1135 (Athens, 1888).

aeode (ἀοιδή; m. pr. aīdī) from ἀείδειν-ᾄδειν=to sing; Ionian type of ᾠδή, met very often in Homer. a) Its first and principal signification was song; but it signified also: b) the art of song (Hom. Od. VIII, 498; "ὡς ἄρα τοι πρόφρων θεός ἔκασε θεῶν ἀοιδίην"="that the god has a ready heart granted thee the gift of divine song"; transl. A. T. Murray, Od. vol. I, p. 295); c) the act of singing; Hom. Il. S, 304-5 ("οἱ δ' εἰς ἀρχηστῶν τε καὶ ἠμερόεσσιν ἀοιδίην τρεψόμενοι τέρποντο", "but the wooers turned to dance and gladsome song, and made them merry"; A. T. M., vol. II, p. 219); d) the subject or theme of the song; the story sung.

aeoidimos (ἀοιδίμος, m. pr. aīdimos); that who or which is sung or is subject of a song.
Herod. (book II, ch. 79) "Λίνος, ὅσπερ ἐν τε Φοινίκη ἀοιδίμος ἐστὶ καὶ ἐν Κύπρῳ καὶ ἄλλῃ"
 ("linos which is sung in Phoenicia, in Cyprus and elsewhere").

aeodos (ἄοιδός; m. pr. aídos); also ὄδος, contr. form (odos), epic singer, minstrel; very often poet-composer-singer. The aedoi (pl. minstrels) were professional poets-composers-singers invited or engaged in a palace; they used to sing to phorminx* accompaniment epic songs and the exploits of heroes. Such renowned aedoi were Demodocus*, who lived at king Alkinoos' palace in the island of Phaeacians, Phemius*, who lived in Ulysses' palace in Ithaca and Thamyris* from Thrace,

The aedos was highly respected by all and was often surnamed "divine"; Hom. Od. IV, 17 "μετά δέ σφιν ἐμέλειτο θεῖος ἄοιδός φορμύζων"="and among them a divine minstrel was singing to the phorminx". Also, Od. VIII, 479-480 "For among all men that are upon the earth minstrels win honour and reverence" ("τιμῆς ἔμποροῦ εἶσι καὶ αἰδοῦς"; transl. A. T. M.).

The aedos was also considered a dirge singer, a mourner; Hom. Il. XXIV, 720 "παρὰ δ' εἴσαν ἄοιδούς θρήνων ἐξάρχους, οἳ τε στενόεσαν αἰοδὴν οἱ μὲν ἄρ' ἐθρήνου, ἐκὶ δέ στενάχοντο γυναῖκες"="and by his (Hector's) side set singers, leaders of the dirge, who led the song of lamentation—they chanted the dirge, and there at the women made lament"; transl. A. T. Murray, II. vol. II, p. 617).

*Ἀοιδός signified also incantator, enchanter, a charmer who cured by singing epodes (incantation).

aeodos, fem.; singstress; aedos Mousa (ἄοιδός Μοῦσα).

As an Adj., musical, melodious.

apadein, vb (ἀπαδεύειν; m. pr. apādin); see apodōs.

áphonos (ἄφωνος); voiceless. In music, without words, aphona kroumata = pieces without singing; see under kitharistike.

aphōrmiktos (ἀφὀρμικτος); without the phorminx, unaccompanied by the phorminx. Metaphor.
sad, melancholic. Cf. alyros *.

aplāstos (ἀπλάστως)adv.;naturally,in a simple,unaffected way;e.g."αύλειν ἀπλάστως"
to play naturally (in a simple way) the aulos.

Theophr.Hist.Plant;book XI,4 "ἠϋλοῦν ἀπλάστως"="they played the pipe in the simple
style";transl.Sir A.Hort,Theophr."Enquiry into plants",vol.I,p.371.

aplates, (ἀπλατής; m. pr. aplatēs); without breadth (a sound without breadth).

Aristoxenus was the first to support that the sounds have no breadth; in his Harm. Elem. (I, p. 3, 21-25 Mb), he writes that one "must avoid the blunder of Lasus and some of Epigonus' school who thought that the sound has breadth" ("ἀναγκαῖον τὸν βουλό-μενον μὴ πάσχειν ὅπερ Λάσος τε καὶ τῶν Ἐπιγονείων τινὲς ἔπαθον, κλάτος αὐτὸν [τὸν φθόγγον] οἰηθέντες ἔχειν"). Many followed this view. Cleon. Isag. (Mb p. 2; C. v. Jan p. 180, § 1) "τόνος δὲ ἐστὶ τόπος τις τῆς φωνῆς δεκτικὸς συστήματος, ἀπλατής" ("tonos is a locus of the voice apt to receive a system; it is without breadth"). Exactly the same definition is given by M. Bryennius (Harm. sect. III; Wallis III p. 389). Nicom. (Enchir. § 4, Mb p. 7, C. v. Jan p. 242-3) "φθόγγον δὲ [εἶναι] φωνῆς ἐμμελοῦς ἀπλατῆ τάσιν" ("sound is a tension [pitch] without breadth of a melodious voice").

And Porphyry (Commentarius on Ptolemy's Harm.; Wallis ed., III p. 258; ID. p. 82, 4-5) "λέγεται δὲ τόνος καὶ ὁ κατὰ τὸ σύστημα τόπος, κατὰ Ἀριστόξενον, δεκτικὸς ὢν τελείου συστήματος, ἀπλατής" ("tonos is also said, as to the system, according to Aristoxenus, apt to receive a perfect system, [and] without breadth").

apōchordos (ἀπόχορδος); out of tune; unattuned. Cf. Clem. of Alexandria Stromateis, book II, 123 (see the text under ektonos).

See also apodos; parachordos.

apodōs (ἀποδός) from apodein, vb, or apadein, vb (ἀποδεῖν, ἀπόδειν), in music, to sing [or to be] out of tune; sounding or singing out of tune; discordant. Plato Laws (VII, 802E) "δεινόν γάρ ὄλη τῆ ἀρμονίᾳ ἀπόδειν ἢ ρυθμῷ ἀρρυθμεῖν" ("it is a terrible experience to sing out of tune in the whole scale or out of time in rhythm"). Arist. Probl. XIX, 26: "ὅτι τί ἐκ τῶ ὀξύ ἀπόδουσιν οἱ πλεῖστοι;" ("Why is it that most people sing out of tune on the high-pitched?"); also, XIX, 46. Eurip. Cyclops, v. 490 "σκαῖος ἀποδός" ("rude [inelegant] singing out of tune"). Suidas "ὁ κακῶχος, ὁ ἀπό τῆς ψόῆς" ("ill-sounding; that which is out of the ode [tune]"); "ἀποδόν μέλος (apodōn melos) τὸ μὴ ἀρέσκον" ("displeasing tune").

apōkinos (ἀπόκινος); a kind of lustful dance, danced by women with rotary motion of the belly. Pollux IV, 101 "Βακτριάσμος δέ καί ἀπόκινος καί ἀπόσεισις ἀσελγή εἶδη ὀρχήσεων ἐν τῇ ὀσφύϊ περιφορῆ" ("Baktriasmos^{*}, and apokinos and aposeisis^{*} lustful kinds of dances because of the rotation of the waist"). Athen. (XIV, 629C, ch. 26) "Τὴν δ' ἀπόκινον καλουμένην ὀρχησιν ... ἦν καί πολλαὶ γυναῖκες ὠρχοῦντο, ἅς καί μακτροκτυπίας (or μακτριστρίας) ὀνομαζομένας οἶδα" ("and there is the so-called apokinos dance... which many women too used to dance, and were called maktroktypiai [or maktristriai], as I know). Further in Athen. (629F) the apokinos is included in a number of ludicrous dances.

apolelymena (ᾠσματα ἀπολευμένα ; m.pr. apolelimēna), pl. of p.p. of ἀπολύομαι = to be free, liberated; free (in form) songs. These songs were composed of various sections different from each other as to the character.

apōmousos (ἀπόμοσος); see amousos.

apōpsalma (ἀπόψαλμα, neut. τό) from apo-psallein (ἀποψάλλειν)=to pluck off, to pull off (the strings or the hair); the part of the string which is touched or plucked by the performer. Porphyry (in Commentarius to Ptol. Harm.; ed. Wallis III, p. 295): "καθ' ὃ τοὺς ἤχους αἱ χορδαὶ ἀποδιδούσι" ("the part where the strings produce the sounds"). Also Ptol. Harm. I, 8.

aposeisis (ἀπόσεισις, fem; m. pr. apōsisis); licentious dance. Aposeisis is included by Pollux with apokinos* in the kinds of lustful and licentious dances (IV, 101).

apostolikā, mele (ἀποστολικὰ, μέλη; pl. of ἀποστολικόν, τό); messengers' songs; songs composed for a special mission, sung on departure.

Procl. Chrest. "ἀποστολικὰ δέ, ὅσα διακεκόμενοι πρὸς τινας ἐποιοῦν" ("and [there were] messengers' songs which they composed on sending a message to some people").

2. Ἀποστολικὸς, τρόποι (pl. of ἀποστολικός, masc.); kinds of poetry which were danced.

Athen. (XIV, 631D, ch. 30): "βέλτιστοι δέ εἰσι τῶν τρόπων οὔτινες καὶ ὀρχοῦνται. Εἰσὶ δέ οὔδε ἁποδοιακοί, ἀποστολικοί (οὗτοι δέ καὶ παρθένιοι καλοῦνται) καὶ οἱ τούτοις ὅμοιοι" ("The best varieties of lyric poetry are those which are danced. They are these: prosodiac [processional hymns], apostolic, also called parthenioi, and the like"; transl. Ch. B. Gulick, vol. VI, p. 407).

apōthetos (ἀπόθετος, νόμος); an aulodic nomos, the invention of which was attributed to Clonas* (Κλονᾶς). Nothing is known about its character.

See: Plut. De Mus. (1132D, ch. 4 and 1133A, ch. 5) and Pollux IV, 79.

apotome (ἀποτομή, ἡ; m.pr.apotomē; from ἀποτέμνειν [apoteimnein] = to cut off); a term by which the Pythagoreans called the major semitone.

Gaud.(Harm.Isag.; § 14,C.v.Jan p.343;Mb p.16) "Τοῦ δὲ λεύματος τό λεῦκον εἰς συμπλήρωσιν τόνου καλεῖται ἀποτομή κοινῶς δὲ καὶ αὐτό ἡμιτόνιον, ὥστε ἔσται τῶν ἡμιτονίων τό μὲν μεῖζον, τό δὲ ἔλαττον" ("The remainder of the leimma* to complete the tone is called apotome; commonly this is also a semitone. Therefore of the semitones one will be the major [i.e. the apotome], and the other one the minor [leimma]").

Philolaus divided the tone into two unequal parts, the diesis (13/27) and the apotome (14/27). He took the 3 to the third power, i.e. 27, then he divided the 27 into two, inevitably unequal, parts, and called the minor part (13) diesis and the major one (14) apotome (A.E. Chaignet: "Pythagore et la Philosophie Pythagoricienne"; Paris, 1873; vol.I p.231; see also under Philolaus).

apycnon, system (ἀπυκνον, σύστημα; neut; m. pr. ἄπικνον); a system not pycnon, not dense. The opposite of pycnon.

Aristox. (Harm. I, p. 29, 2 Mb) "μετά τό πυκνόν ἢ τό ἀπυκνον . . σύστημα" ("after the pycnon or the apycnon system").

2. apycnos (ἀπυκνος, masc.) was also called any note which did not belong or enter into any relation with the Pycnon. Thus apycnoi were only three notes: the Proslambanomenos and the two Netai (Nete Synemmenon and Nete Hyperbolaeon); see under Pycnon. Also: Cleon. (Isag. 4, C. v. Jan p. 186; Mb p. 7); Bacch. (Isag. C. v. Jan p. 300; Mb 9); Alyp. (Isag. C. v. Jan p. 368; Mb p. 2); Arist. Quint. (Meib. II p. 12; RPWI p. 9).

arche (ἀρχή, ἡ; m.pr. archē); Dorian type ἀρχή (archā); beginning, commencement. So was called the first part of the kitharodic nomos*.

ἀρχή was also called the first note (the root) of the tetrachord (taken in a downward motion); the last one was called τελευτή (teleute; end, opp. of arche). Arist. Probl. XIX, 33: "Διὰ τί εὐαρμοστώτερον ἀπὸ τοῦ ὀξεύς ἐπὶ τὸ βαρὺ ἢ ἀπὸ τοῦ βαρέος ἐπὶ τὸ ὀξύ; Πότερον ὅτι τὸ μὲν ἀπὸ τῆς ἀρχῆς γίνεται ἄρχεσθαι; ἢ γὰρ μέση καὶ ἡγεμὼν ὀξευτάτη τοῦ τετραχόρδου· τὸ δὲ οὐκ ἀπ' ἀρχῆς ἀλλ' ἀπὸ τελευτῆς;" ("Why is the succession of sounds better adjusted from high to low than from low to high? Is it because in the first case we start from the beginning?, since the mese and principal note is the highest note of the tetrachord, while in the second case we start from the end than from the beginning?"):

a - g - f - e
↑ ↑
arche teleute

Archilochus ('Αρχίλοχος ;m.pr.Archilochos);b.c.end of 8th cent.BC;d.645-640 BC.
Elegiac and satirical poet from the island of Paros in the Cyclades.

To Archilochus were attributed many innovations as to the rhythmopoeia (the tri-
meter,the alternative use of unequal metres etc);the word ρυθμός [ρυθμός in its
Ionian form] appears for the first time in Archilochus though not in the more mo-
dern sense it has in the classical times).

He was considered the first to introduce the paracataloge* (a kind of accompanied
recitative),and the free accompaniment on the kithara of the song ("κροῦσιν ὑπό
τὴν φῶδόν") instead of the instrumental doubling of the vocal part.Archilochus also
initiated the alternate singing and reciting with instrumental accompaniment in
the iambic verses;see Plut.De Mus.1140F to 1141B,ch.28;also Proschordos).In Athe-
naeus (XIV,627C,ch.23) we read that Archilochus put his pride first for his parti-
cipation in the civic rivalries (or the war struggles;"πολιτικῶν" or "πολεμικῶν"
ἀγῶνων in different editions),and then for his poetic talents.

See Brgk PLG II,pp 683-733,and Anth.Lyr.pp. 2-16,Elegeia,Iamboi,Epodes,Iobacchoi,
Epigrams.

Archytas (Ἀρχύτας ; m.pr.Archītas).

1. Pythagorean philosopher, mathematician and perhaps the most important acoustician of ancient Greece. He lived in the first half of the 4th cent. B.C. in Tarentum. Diog. Laertius ("Lives of Eminent Philosophers", book III, ch. 4, §79) speaking about his life says that he was admired by most people for his eminence in every field. As a statesman he was highly respected and was elected seven times governor; and governed Tarentum for many years, while it was not allowed by law for any one to be "general" (governor) for more than one year ("Ἐθαυμάζετο δὲ καὶ κατὰ τοὺς πολλοὺς ἐκί πάση ἀρετῇ καὶ δὴ ἐπτάκις τῶν πολιτῶν ἐστρατήγησε, τῶν ἄλλων μὴ πλεον ἑνᾶ αὐτοῦ στρατηγούντων διὰ τὸ κωλύειν τὸν νόμον").

His researches on the musical sound led him to the discovery that sound was produced by vibrations of the air, and that its pitch depended on the rapidity of the pulsations; higher sounds are produced by more rapid pulsations and lower sounds by slower pulsations (cf. Porph. Comment., ed. I. Düring, pp. 56-57). He also diagnosed that the pitch of an aulos depended on its length; shorter pipes produce, he supposed, higher notes. Archytas worked out the ratios of the intervals of the tetrachord in the three genera, diatonic, chromatic and enharmonic. He also discovered the ratio of the major third in the enharmonic genus ($e - e\frac{1}{4} - f - a$).

Archytas was a contemporary and friend of Plato whom he received at Tarentum, and helped to face the hostility of the tyrant of Sicily Dionysius. He became moreover famous for his many mechanical discoveries. According to a tradition he was drowned at a shipwreck near Italy.

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2. Giuseppe Navarro : Testamen de Archytae Tarentini vita atque operibus etc 4^o Hafniae 1819.
3. J. C. von Orelli : Archytae .. Fragmenta quae supersunt. Gr. et Lat. 1821.
4. Political Fragments of Archytas, Charondas, Zaleucus and other ancient Pythagoreans ... preserved by Stobaeus. Translated from the Greek by Thomas Taylor. London, 1822.

2. A musician from Mytilene of unknown date mentioned by Athenaeus (XIII,600F) as one of the Harmonists, and that he wrote a book on music in which he supported that Aleman was the leader in the field of the erotic songs.

Diog. Laertius (XVIII, ch. 4, § 82) relates of this Archytas that when at a contest he was reproached of not being heard, he replied "my instrument shall speak for me and win". Cf. Hesychius Milesius ap. FHG IV, p. 159.

Ardalus (Ἄρδαλος ; m.pr. Ardalos); musician from Troezen (Τροιζήν) in Peloponnesus, of unknown date. He is placed by some before Clonas* (7th cent. BC) while by others he is considered a mythic personality. Plutarch (De Mus. 1133A, ch. 5) says that according to some writers Ardalus composed aulodic music before Clonas. To him is attributed the establishment in Troezen of an altar in honour of the Muses who were called after his name Ardalides (Ἄρδαλίδες; Paus. II, ch. 31, § 3). Some writers however derive the surname Ardalides from ἄρδαιν (ardein) = to irrigate; metaph. to entertain, to offer recreation.

Argās (Ἄργαῖς); 4th cent. BC kitharode and composer.

According to Suidas Argas was a composer of wicked and boring nomoi ("Ἄργαῖς τοῦ-νομα ποιητῆς ἄν νόμων κνηρῶν καὶ ἀργαλέων"). Phaeonias of Eresus in his book "Against the Sophists" (ap. Athen. XIV, 638C, ch. 42) speaks of Argas in the following words "Telenicus of Byzantium, and Argas as well who were composers of indecent nomos, were successful in their own kind of poetry, but they could not in the least degree approach the nomos of Terpander or Phrynis" (transl. by Ch. B. Gulick, vol. VI, p. 445). See also Dinse 'De Antigen. Theb.' p. 13.

Arion ('Αρίων); b. C. 625; d. ? Mythico-historical lyric poet.

Arion was born in Methymne (Μηθύμνη) of Lesbos, the son of Cycleus (Κυκλεύς). His life is surrounded by legends; even his existence was disputed by Alexandrian philologists.

Suidas gives the following informations : "Arion; from Methymne, lyric poet, Cycleus' son; he lived on the 38th Olympiad (around 625 BC). Some writers believe that he was a pupil of Aleman. He wrote songs, proœmia in two epe (ἔπη). It is said that he was the inventor of the tragic style, and that he was the first to introduce the dithyrambic chorus, and satyrs expressing themselves in verse (metrically)". Arion was considered the best kitharode of his time and exercised an influence on the development of the kitharodic nomos. Herodotus (I, § 23) says that as a kitharode he was second to none, and attributes to him the invention of the dithyramb which he taught in Corinth. Herodotus relates too the well-known and charming legend according to which when Arion on his way back to Corinth from Sicily was thrown by bandits into the sea and was saved by a dolphin. Arion lived most of his time at the court of Corinth's tyrant Periandrus (625-585 BC). Suidas says that his father's name Cycleus was due to the circular (κύκλιος) chorus placed by Arion around the altar.

See Brgk PLG III pp. 872-3 a Hymn to Poseidon with praise to the fœnd of music dolphins ("φιλόμουσοι δελφῖνες").

Aristides Quintilianus (Ἀριστείδης Κου(οῦ Κο-)Ὶντιλιανός; m. pr. Aristidis Koīnti-
lianōs).

Writer on music. His time is not known but it is supposed that he lived between the 1st and the 3rd cent. AD.

He is the author of an important treatise on music ("Περὶ μουσικῆς") divided into three books. The first deals in detail with definitions of theory, rhythm and metric, and follows the Aristoxenian theoretical principles. In the second he deals with the educational value of music in which Aristides is mainly interested. The third deals with the relationship of music to the natural phenomena as expressed by number; in this book he follows the Pythagorean doctrines.

A. Jahn calls him a "Pythagorean Platonean".

His treatise was edited (Greek text with Latin translation) by Marc Meibom ("Antiquae musicae auctores septem, Graece et Latine" vol. II, pp 1-164). Meibom found important parts of this treatise in Martianus Capella's "De Nuptiis Philologiae et Mercurii"; also by Albert Jahn (Albertus Jahnus "Aristidis Quintiliani: De Musica, Libri Tres"; Berlin 1882), and recently by R. P. Winnington-Ingram (Aristidis Quintiliani: De Musica, libri tres; Lipsiae, 1963). A German translation was published by Rudolf Schäfke (Berlin, 1973) with an introduction and commentaries (transl. pp. 157-366).

Ariston ('Ἀρίστων), a kitharode from Regium in Italy of unknown date. See under Eunomus and adein.

Aristonicus of Argos (Ἀριστόνικος ὁ Ἀργεῖος; m.pr. Aristōnicos Argios); 8th to 7th cent.BC kitharist from Argos ("Ἀργος). According to Menarchmus (ap.Athen.XIV,637F, ch.42) he was the first to introduce the "psili kitharisis" (ψιλή κιθάρισις, solo kithara playing). Aristonicus was a contemporary of Archilochus*, and lived in Kerkyra (or Korkyra; Corfu).

Aristoteles, Aristotle (Ἀριστοτέλης; m. pr. Aristotēlis); b. Stagira (Στάγαιρα or Στάγειρα) of Chalkidike (Χαλκιδική) 384 BC; d. Chalkis (Χαλκίς) of Euboea (Εύβοια) 322 BC. Aristotle was a pupil of Plato at the "Academy" in Athens where he later became a teacher; he stayed by Plato's side for about 20 years until his master's death in 347. In 343 at the invitation of Philip of Macedonia he became Alexander's teacher. He returned to Athens in 335 and founded his School, the "Lyceum" (Λύκειον), later called "Peripatos" (Περύπατος). In 323 he retired at his estate in Chalkis where he died a year later in 322.

Though the great philosopher was well acquainted with the theory and practice of music, he did not write a treatise on music; but he refers very often to music in his writings.

Like Plato, he professes the ethical value of music and discusses in detail its importance in the education of the youth in the "politics" (book VIII 1339A to 1342B, ch. V § 3 to ch. VII § 11). Aristotle discusses three possible views about the purpose for which the music ought to be studied: a) that its purpose is "amusement and relaxation" ("καὶ διὰς ἔνεκα καὶ ἀναπαύσεως"); b) that music may exercise an influence to the shaping of our character by habituating us to be able to rejoice in the right way ("... πρὸς ἀρετὴν τεύχειν τὴν μουσικὴν... καὶ τὸ ἥθος ποιῶν τι ποιῆσαι"); c) that music can contribute to intellectual entertainment and culture ("πρὸς διαγωγὴν καὶ πρὸς φρόνησιν"). Aristotle follows the same line of thought as Plato, but his views are more liberal and less intransigent.

To Aristotle are attributed the "Problems" the authenticity of which is by many disputed and ascribed to a Pseudo-Aristotle; but most agree that the material of the Problems is derived from Aristotle and his School. The Problems concerning music (in the form of dialogue) deal with acoustics, consonances, philosophy, musical esthetics etc. and are divided into two large sections: "On voice" ("Ὅσα περὶ φωνῆς"; most of part XI) and "On Harmonia" ("Ὅσα περὶ ἁρμονίας"; the whole of part XIX, Problems 1-50).

The Musical Problems were edited with the Greek text and a French translation and commentaries by F.A.Gevaert and J.C.Vollgraf ("Les problèmes musicaux d'Aristote", Gand, 1903) classified in order of the subject dealt with: "Acoustique", "Consomances" etc. Ch.Em.Ruelle published also a French translation ("Problèmes musicaux d'Aristote", Paris, 1891, with an "Avertissement" (pp.1-3) in which he supports that the "Musical Problems" are a genuine work of Aristotle; he refers to Diogenes Laertius' catalogue of Aristotle's writings in which a book on Problems ("Περὶ Προβλημάτων") is included, and to the fact, as he says, that Aristotle himself often refers to it. A more recent edition of the Greek text with an Italian translation was published by Gerardo Marengi (Florence, 1957).

There is also an English translation ^{by E.S. Forster (vol. VII of the Oxford translation)} of "the works of Aristotle"; Oxford, 1927: "Problemata", book XI "The Voice" 898b-906a and book XIX "Music" 917b-923a, another English transl. by W.S.Hett, London 1936-7 (Aristotle: Problems, vol. I pp. 252-295 probls XI, vol. I pp. 378-415 Probls XIX connected with Harmony").

The Greek text of the Musical Problems is included in C.v.Jan's "Musici scriptores graeci" (Leipzig, 1895; pp. 60-111) under the title "Ps-Aristotelis 'Problemata', Ἀριστοτέλους προβλήματα. C.v.Jan has also published a collection of Aristotle's writings on music including the whole part of the "Politics" dealing with the ethical importance of music in education, VIII, 1339A to 1342B ("Mus. script. gr. pp. 3-35, under the title "Aristotelis 'Loci de musica").

Aristoxenus (Ἀριστοξένος; m. pr. Aristōxenos);

Philosopher and musical theorist; he was born between 375 and 360 BC in Tarentum (Τάρας, hence his surname Ταραντινός) and died in Athens. He had been the most important and more influential figure in the field of theory of music in ancient Greece, generally known in ancient times as "The Mousicōs" ("ὁ Μουσικός"; the Musician). According to Suidas, the principal source about his life, Aristoxenus lived during and after Alexander's time, at the 111th Olympiad (around 333 BC); he was the son of Mnesias (Μνησίας) otherwise called Spintharus (Σπίνθαρος), a musician from Tarentum. A pupil of his father first, he studied afterwards with Lamprus of Erythrai (Ἐρυθραῖ; Λάμπρος ὁ Ἐρυθραῖος) in Mantinea where he passed a part of his youth. On his return to Italy he studied under the Pythagorean philosopher Xenophilus of Chalkis (Ξενοφίλος ὁ Χαλκιδεύς) with whom he developed a friendship. For some time later he was in Corinth where he met with the exiled Dionysius, tyrant of Syracuse. At last he became a pupil of Aristotle at the Lyceum in Athens; it seems that he held an important position among the pupils of Aristotle, and expected to be named as his successor. But Theophrastus having been selected at the head of the Lyceum, Aristoxenus deeply disappointed used disrespectful language against his dead master (Suid. "εἰς ὃν [Ἀριστοτέλη] ἀποθανόντα ὕβρισε, διότι κατέλιπε τῆς σχολῆς διαδόχον Θεόφραστον, αὐτοῦ [Ἀριστοξένου] δόξαν μεγάλην ἐν τοῖς ἀκροαταῖς τοῖς Ἀριστοτέλους ἔχοντος").

Aristoxenus was a most prolific writer; his books on music, philosophy, history and on every kind of education reach the number of 453 volumes, according to Suidas ("συνετάξατο δέ μουσικά τε καὶ φιλόσοφα καὶ ἱστορίας καὶ παντός εἴδους παιδείας, καὶ ἀριθμοῦνται αὐτοῦ τὰ βιβλία εἰς 453").

Among his works the following are treatises or studies on various musical subjects:

1. "Harmonic Elements" ("Ἀρμονικά Στοιχεῖα") in three books, mostly preserved (see below);
2. "Elements of Rhythm" ("Ῥυθμικά στοιχεῖα) of which an important fragment survived;
3. "On Music" ("Περὶ μουσικῆς");
4. "On melopoieia" ("Περὶ μελοποιΐας");
5. "On tones" ("Περὶ τόνων");

6. "On musical hearing" ("Περὶ τῆς μουσικῆς ἀκροάσεως");
7. "On the unity of time" ("Περὶ τοῦ πρώτου χρόνου");
8. "On instruments" or "On auloi and instruments" ("Περὶ ὀργάνων" ἢ "Περὶ αὐλῶν καὶ ὀργάνων");
9. "On piercing of auloi" ("Περὶ αὐλῶν τρήσεως");
10. "On auletai" ("Περὶ αὐλητῶν");
11. "On the tragic orchesis" ("Περὶ τραγικῆς ὀρχήσεως");
12. A work from which the rhythmical fragment of oxyrynchus is derived.

Most of the above mentioned books have been lost but we know extracts of them through frequent references by Plutarch, Athenaeus, Porphyry and other writers. Valuable details of his theoretical doctrines and teaching we find principally in Cleonides' ^{*} Isagoge and Arist. Quintilianus' [†] treatise on Music; and partly in Gaudentius' "Harmonic Introduction" and Bacchius' "Introduction to the art of Music".

The "Harmonic Elements" ("Ἀρμονικῶν Στοιχείων βιβλία τρία") have been published several times :

1. First edition in 1542 by Antonius Gogavinus in a Latin translation without the Greek text (Ant. Gogavino Graviensi : "Aristoxeni musici antiquissimi", Venetiis, 1562; Latin Transl. pp. 7-45). *with commentary by Johannes Meursius (Aristoxenus)*
2. First edition of the Greek text ~~(together with Nicomachus)~~ (Nicomachus, Alypius' auctores Musices antiquissimi"; Lugduni, Ed. L. Elzevir, 1616; pp. 3-59; Notes p 125 ff).
3. 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, pp. 1-74).
4. Greek text with a German translation and a Supplement including the Fragments on Rhythm, by P. Marquard (Pavlus Marquardii : De Aristoxeni Tarentini Elementis Harmonicis"; Berolini, 1868; pp. XXXVII + 415); ~~the~~ Appendix with the rhythmical Elements, pp. 409-415.
5. French translation by Charles Emile Ruelle ("Elements Harmoniques d'Aristoxène", traduits en français pour la première fois; Paris, 1870), based on Meibom's Greek text.

6. Greek text with an English translation, notes, introduction and index of the Greek words, by Henry S. Macran ('Αριστοξένου Ἀρμονικὰ Στοιχεῖα; the Harmonics of Aristoxenus; Oxford, 1902);
7. A recent edition of the Greek text with commentary, Testimonia etc by Rosetta da Rios ("Aristoxeni Elementa Harmonica"; Romae, 1954).

Several MSS of the Elements have been preserved in many Codices (see H.S. Macran pp 90-91, R. da Rios pp. 3-4).

The Rhythmical fragments were first published in Venice by Morelli in 1785; then with a German translation by Feussner (Hanau, 1850), P. Marquard (1868; see above 4), and by R. Westphal ("Aristoxenus von Tarent Melik und Rhythmik"; vol. II, Leipsig, 1893).

The most authoritative and thorough study of Aristoxenus so far is published by Louis Laloy ("Aristoxène de Tarente"; Paris, 1904; with a valuable "Lexique d'Aristoxène" at the end).

See also in FHG, II pp. 269-292 various fragments (especially pp 285-288 "Musica Fragmenta").

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C. v. Jan : Realencyclopaedie; Pauly-Wissowa Bd II, p. 1057 ff

Fritz Wehrli : Die Schule des Aristoteles; Aristoxenos, Heft II (a) Aristoxenos Texte, b) Kommentar). Basel, 1945.

arrhythmos (ἄρρυθμος; m.pr. arrithmos); unrhythmical, lacking in rhythmical co-ordination. The opposite of ἔνρυθμος or εὐρρυθμος (enrhythmos; ^{*}eurhythmos).
ἄρρυθμία (arrhythmia; m.pr. arrithmía); lack of rhythm, of rhythmical co-ordination. Ptolemy (C.V. Jan Excerpta Neapolitana", in "Mus. script. gr." p. 414) calls "ἄρρυθμοι" (pl.) those times (Χρόνοι) which have not the least rhythmical co-ordination between themselves.

arsis - thesis (ἄρσις - θέσις).

arsis (ἄρσις, from ἀρῆναι = to lift, to raise); upbeat.

thesis (θέσις, from τίθημι = to put, to place); downbeat.

Arist. Quint. (Meib. p. 31 RPWI p. 31) "ἄρσις μὲν οὖν ἐστὶ πορὰ μέρους σώματος ἐπὶ τὸ ἄνω," θέσις δέ, ἐπὶ τὸ κάτω ταύτου μέρους" ("arsis is an upward motion of a part of the body, and thesis a downward motion of the same part").

The thesis was also in old times called basis (βάσις; from βαίνειν = to walk); a rhythmical "step".

Aristoxenus used the term "ὁ ἄνω χρόνος" (the up-time, the up-beat) or simply "τὸ ἄνω (the up), instead of the arsis, and "ὁ κάτω χρόνος" (the down-time, down-beat) or "τὸ κάτω" ("the down") instead of the thesis.

askaros (ἄσκαρος; usually in pl. ἄσκαροι); a kind of krotala, clappers or castanets.
Hes. "γένος ὑποδημάτων ἢ σανδαλίων· οἱ δὲ κρόταλα" ("a kind of shoe or small sandal; for others krotala"). Askaros was by some people considered to be the same or similar to another percussion instrument, the psithyra; Pollux IV, 60 "ἔνιοι δὲ τὴν ψιθύραν τὴν αὐτὴν εἶναι τῷ ἀσκάρω ὀνομαζομένῳ νομίζουσι" ("some people believe that the psithyra is the same with what is called askaros").
Ἀσκαροφόρος (askarophōros) was called the man holding and playing the askaros.

askaules (ἀσκαύλης , m.pr. askāvlis); bag-piper. The word appears in Roman times; Martialis (1,t cent. AD) 10,3 (LSJ)

āisma (ἄσμα) Ionian and poetic ἄεισμα (aeisma, āisma), song, principally the lyric song, or ode. Suidas "ἄσμα" τό μέλος, ἡ ψόδη" ("asma: the melos, the ode").
asmatoroeos (ἄσματοποιός); the composer of songs, Athen. V, 181E ("ὁ γοῦν Ὀδυσσεύς προσέχει τοῖς τῶν Φαιάκων ἄσματοποιούς").

asmatokamptes (ἄσματοκάμπτης; m.pr. asmatokāmp̄tis); (LSJ) twister of song. This is said of those dithyrambic poets who by various antiaesthetic devices distorted the melodic line. (F. Pollux IV,64; Aristoph. Neph. 333. Καμπή (Kampe); twisting. Pherecrates in his comedy "Cheiron" (Χείρων; Plut. De Mus. 1141E-F, ch. 30) scorns the Athenian dithyrambic poet Kinesias in these words "Κινησίας, ὁ κατάρτος Ἀττικὸς, ἑξαρμονοῦς καμπὰς ποιῶν ἀπολώλεκέ με [τὴν Μουσικὴν]" ("Kinesias, the cursed Attic, by composing antiharmonic (distorting) twistings destroyed me [Music]). See Kinesias.

asymmetros, - on (ἀσύμμετρος, - ον ; m.pr. asímmetros); incommensurable, disproportionate (LSJ).

ἀσύμμετρον διάστημα = incommensurable interval; Aristox. (Harm. I., p.24 Mb): "Τό μὲν οὖν διὰ τεσσάρων ὄν τρόπον ἐξεταστέον, εἴτε μετρεῖται τινι τῶν ἐλαττόνων διαστημάτων, εἴτε πᾶσιν ἐστὶν ἀσύμμετρον" ("The proper method of investigating whether the [interval of the] Fourth can be expressed in terms of any lower [smaller] intervals, or whether it is incommensurable with them all; transl. H.S. Macrae, p. 182).

ἀσυμμετρία (asymmetría); want of symmetry, of harmony; incommensurability, disproportion.

asymphonos (ἀσύμφωνος; m.pr. asymphonos); not concordant, a sound which is not in concert with another one; discordant, not harmonious.

The lack of concord, or the fact of not being concord was ἀσυμφωνία (asymphonia). Plato's Rep. Book III, 402 D "Εἰ δ' ἀσύμφωνος εἴη, οὐκ ἂν ἐρῶν" (~~ἔτι~~ "if there were disharmony he would not love this") Tr. P. Shorey vol. I, p. 263.

Aristoex. Harm. II p. 54,10 Mb.

Opp. σύμφωνος - συμφωνία (symphonos* - symphonia)

Athena ('Αθηνᾶ ; m. pr. Athinā);

1. a kind of aulos mentioned by Pollux (IV, 77) without any information regarding its construction; "καὶ 'Αθηνᾶ δέ, εἶδος αὐλοῦ, ἣ μάλιστα Νικωφελῆ τὸν Θηβαῖον εἰς τὸν τῆς 'Αθηνᾶς ὕμνον κεχρησθαι λέγουσι" ("Athena, a species of aulos, which Nicopheles of Thebes used for the Hymn to Athena [Minerva], as they say").

2. 'Αθηνᾶς νόμος (nomos of Athena); a nomos to goddess Athena (Minerva) attributed to Olympus of which a description is found in Plut. De Mus. (1143 B-C, ch. 33).

Athenaeus (Ἀθήναιος ; m.pr. Athineos); 2nd to 3rd cent. A.D. grammarian and sophist. He was born in Naucratis (Ναύκρατις) in Egypt, and lived between 160 and 230 A.D.

His principal work is the monumental "Deipnosophistai" ("Δειπνοσοφισταί") written probably after the death of Emperor Commodus (Κόμμοδος, 180-192 AD) who in the XIIth Book (537) is ridiculed. In books I, IV, XIV and XV there is ample information on ancient Greek music; especially books IV (from 174A to 185) and XIV (616E to 639) contain informations on musical instruments (IV), and on dances, on various professions, kinds of odes, genera, Harmonias etc. (XIV). Much musical material of the "Deipnosophists" is derived from Heracleides Ponticus, Douris, Aristoxenus and many other older sources.

The work is divided into 15 books but has not been survived intact; parts of books I, II, III, XI, and XV have been lost.

The first edition was published under the supervision of the eminent Cretan philologist Marcus Musurus (Μάρκος Μουσούρος; see under Hesychius) in Venice, 1514, from the Codex Marcianus. Since then several editions of the Greek text and translations (of parts or of the whole) into other languages have been made, including that of the Greek text by G. Kaibel (in Teubner, Leipzig, 1887-90) and that with English translation by Prof. Ch. B. Gulick (London, Cambridge Mass., 1937), to which reference is often made in this Dictionary.

Aftis (Ἄφτις); God of the Phrygians having about the equivalent place as Adonis. He is credited with the invention of the shepherd's syrinx, made of ten pipes; C.f. Agiopolites (Ἀγιοπολίτης), 2nd Fragment, ed. by A.J.H. Vincent in "Notices", p. 264.

aude (αὐδή, ἡ ; m.pr. avdī), and αὐδά or αὐδα (auda); sound, voice, talk; also a hymn or ode in honour of somebody.

"σάλπιγγος αὐδή" = trumpet's sound.

The verb αὐδεῖν (audein) = to talk; to praise.

aulema - aulesis (αὐλημα, αὐλησις; m.pr. āvlīma, āvlīsis):

aulema - a melody played on the aulos, a solo of aulos.

aulesis (αὐλεῖν, to play the aulos) = the act of aulein, of playing on the aulos. By the use it became a synonym of aulema.

Ψιλή αὐλησις (Psile aulesis) was a specific term for solo aulos playing without words (singing); see under Psilos. Generally speaking the word aulesis was used in the sense of solo playing (on the aulos) in contradistinction to aulodia* (αὐλοδία) which was a song to aulos accompaniment. The performer on aulos was called αὐλητής or αὐλητήρ (auletēs*, auleter). Pollux (IV, 78-83) mentions various kinds of auleseis, pl. (εἶδη αὐλήσεων); the Alexandrian lexicographer Tryphon in his second book of Denominations gives a catalogue of names of various auleseis (ap. Athen., XIV, 618c, ch. 9): "Komos, boucoliasmos, gingras, tetrakomos, epiphallos, choreios, kallinicos, polemikon, hedykomos, sikinnotyrbe, thyrocopikon or krousithyron, knismos, mothon. All these were played on the aulos with dancing". See for each one of these auleseis under their own name.

auleter (αὐλητής; m.pr. avlitir); a synonym of auletes, the player of aulos. Nonnos Dion. (40, 224) "καὶ φρύγες αὐλητῆρες (pl.) ἀνέπλεκον ἄρσενα μοικίην" (= "and Phrygian auletai [pipers] wove their manly tune; transl. W.H.D. Rouse, vol. III, p. 169); Theognis (E. Diehl; T. 1925) p. 144, v. 533 "χαίρω δ' εἶ πίνων καὶ ὑπ' αὐλητῆρος αἰδῶν". ("I rejoice at drinking well and singing accompanied by aulete"). Archilochus (ap. FHG II, p. 718, Frg. 123 [106]) "...αἰδῶν ὑπ' αὐλητῆρος" ("singing accompanied by aulete").

auletes - auletike (αὐλητής, αὐλητική; m. pr. avlitis, avlitiki).

a) αὐλητής, the player of aulos, usually a professional; he was also called sometimes αὐλητήρ (auleter*). Fem. αὐλητρίς (auletris; avlitris) and αὐλήτρια (auletria; avlitria); often a professional player of aulos engaged to play at the banquets.

b) αὐλητική, was the art of the aulete, of aulos playing.

At the beginning the auletai (αὐληταί, pl.) were simply accompanying the song (αὐλοδία, aulodia*) sung by the aulodos* (αὐλοδός). The function of the aulete at that remote time was of a secondary importance; at the contests it was the aulodos who was crowned, not the aulete (Athen. XIV, 621B, ch. 14 "and the wreath is given to the hilarodos* (ἑλαροδός) and the aulodos, neither to the player of a stringed instrument (ψάλτης), nor to the aulete"). The first accompanists auletai came from Phrygia and Mysia (Athen. Ib. 624B, ch. 18) and had slaves' names; in Athenaeus a number of them is given (taken from Aleman and Hipponax).

The Phrygian auletai contributed greatly to the development of the auletic 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 BC) the auletike was introduced for the first time to the contests of the Pythian Games at Delphi. Sacadas* (Σακάδας), the most famous aulete and composer of his time, was the first winner with his celebrated Pythic nomos *; he won also at the two next Pythians.

The School of Argos, after Sacadas, and later that of Thebes particularly contributed to the expansion and flourishing of the auletic art which reached its culmination in the 5th and the 4th centuries B.C. with a number of reputed performers.

Note: Pindar in the 12th Pythian Ode (v. 11-13) refers to the attribution of the invention of the auletike to Athena ("τόν ποτε Παλλάς ἔφευρε θρασεῖαν [Γοργόνων] οὐλοῖον θρηνον διακλέξαισ' Ἀθήνα"; "the art which Pallas Athena invented when she wove in music the sinister dirge of the Gorgons"). See also A. B. Drachmann Scholia Vetera in Pind. Carm. Leipsig 1910, p. 265.

aulodia,aulodikoι nomoi (αὐλοδία,αὐλοδικοὶ νόμοι ;m.pr.avlodia,avlodikē nōmā).

a) αὐλοδία , singing to aulos accompaniment; a song with 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 indispensable, the singer (αὐλοδός,aulodos*) and the aulos-player,the piper (aulete*);more important of the two was the aulodos to whom the prize at the contests was given. Usually the aulos part was confided to a Phrygian aulete;Aeman used three such Phrygian slaves as auletes (named Sambas,Adon,and Telos) and Hipponax three others (Kion,Kodalus and Babys);cf.Athen XIV,624B,ch.18.

b) αὐλοδικοὶ νόμοι.

According to Plutarch's De Musica (1132C,ch.3,and1133A,ch.5) Clonas* (Κλονᾶς) was the first to initiate the aulodic nomoi;he was followed by Polymnestus*(Πολύμνηστος) : "Ὁμοίως δέ Τερπάνδρῳ Κλονᾶν τὸν πρῶτον συστησάμενον τοὺς αὐλοδικοὺς νόμους καὶ τὰ προσόδια..." ("And like Terpander,Clonas was the first to establish the aulodic nomoi and the prosodia*").

Some writers attributed the introduction of the aulodic nomos to Ardalus* from Troezen.

There were several types of aulodic nomoi ; the following were generally known : Apōthetos*(Ἀπόθετος):,Elegoi* ("Ελεγοι),Komarchios*(Κωμάρχιος),Schoenion* (Σχοινίων),Kepion* (Κηπίων),Deios*(Δεῖος) and Trimeles*(Τριμελής).To them the Polymnastia (Πολυμνάστια) were later added (Plut.1132D,ch.4).According to various writers Clonas was the inventor of the Apothetos and the Schoenion;Pollux (IV,79) "καὶ Κλονᾶ δέ,νόμοι αὐλητικοὶ,ἀπόθετος τε καὶ σχοινίων" ("and both the auletic nomoi apothetos and Schoenion were invented by Clonas".Pollux writes by mistake auletic instead of aulodic.Two others the Komarchios and Elegos were attributed also to Clonas.The aulodia never became so popular as the kitharodia.According to Pausanias (X,ch.7, § 4-5) the aulodia,introduced with the auletic by the Amphictyons ('Ἀμφικτύονες;the delegates forming the council of the confederation of states)in the third year of the 48th Olympiad(586 BC),was soon withdrawn.See Echembrotus ;

auloōs (αὐλοῦσθαι; m.pr. avlovōas); aulos-playing; sounding the aulos.

aulodoke, and aulotheke (αὐλοδόκη, and αὐλοθήκη; m. pr. avlodōki, avlothiki); aulos-case.

Also sybene* (συβήνη) and aulateria* (αὐλητηρία).

aulodos (αὐλοδός; m.pr.avlodōs); a musician singing to aulos accompaniment.

In a competition of aulodia or of aulodic nomos, where two executants were indispensably taking part, (the aulodos and the aulete), the aulodos was considered the principal competitor, and it was he who won the prize and was crowned. Athen. (XIV, 621B, ch. 14): "ὄδοται δὲ ὁ στέφανος τῷ ἡλαροδῷ καὶ τῷ αὐλοδῷ, οὐ τῷ ψάλτῃ, οὐδὲ τῷ αὐλητῇ" ("and the wreath is given to the hilarodus* and to the aulodos, neither to the psaltes (=player on a stringed instrument without plectrum), nor to the aulete").

- Αὐλοδός was often called also the composer of aulodiai

Note: αὐλοδεῖν, vb (aulodein)=to sing to aulos accompaniment.

aulopoeos (αὐλοποιός; m. pr. avlopiōs); aulos-maker. Pollux (IV, 71) "ὁ δὲ τοὺς αὐλοὺς ἔργαζόμενος, αὐλοποιός"; Plut. 1138A, ch. 21.

aulopoeia (αὐλοποιΐα; m. pr. avlopiā); the making of auloi; Aristox. Harm. II, p. 43, 24 Mb. The aulopoeia developed greatly during the 5th cent. B.C., especially in Thebes. The vb "aulothetein" (αὐλοθετεῖν); to make auloi.

aulos (αὐλός; m.pr.avlōs).

The principal and most important wind instrument of ancient Greece. 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 Dionysus, in processions, in the dramas, in the National Games, at the banquets; it accompanied most of the dances (sacred, social or folk), it regulated the movements of the rowers (see trieraules) and the marching of the soldiers (embaterion* melos).

History . The origin of the aulos is not clearly elucidated. According to many ancient sources it came from Asia Minor, and specifically from Phrygia. The name of the aulos (as a musical instrument) appears twice in Homer's Iliad, the first as an instrument of the Trojans (X, 12 θαύμαζεν ('Αγαμέμνων) πυρὰ κολλὰ τὰ καίετο 'Ιλιόθεν πρό, (στ. 13) αὐλῶν συρίζγων τ' ἔνοπλήν ἕμαδόν τ' ἀνθρώπων" "He [Agamemnon] marvelled at the many fires that burned before the face of Ilion, and at the sound of flutes and pipes, and the din of men", transl. A. T. Murray, vol. I, p. 437).

The second time together with phorminges (S, XVII 495), in the description of Achilles shall: "κοῦροι δ' ὄρχηστές ἐν δ' ἄρα τοῦσιν (495) αὐλοῖ φόρμιγγές τε βοήν ἔχον" ("And young men were whirling in the dance, and in their midst flutes and lyres sounded continually"; Transl. A. T. Murray Ibid; vol. II, p. 325). One of the oldest sources on the origin of aulos is perhaps the "Parion Chronicon* or Marble": it says (v. 10; F. Jacoby ed.; Berlin, 1904) that "Hyagnis the Phrygian first invented the aulos at Kelaenai [of Phrygia] and played on it the Phrygian harmonia". According also to the writer Alexander (ap. Plut. De Mus. 1132F, ch. 5) "Hyagnis was the first to play the aulos" ("Ἰαγνίῳ δὲ πρῶτον αὐλῆσαι"), and after him his son Marsyas, and then Olympus" (Plut. Ibid 1133F, ch. 7).

According to another legend it was the Goddess Athena (Minerva) who invented the aulos, but seeing in the reflection of the waters that her face was deformed, she

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threw it away; it fell in Phrygia and was found by Marsyas. This legend tending to establish a Greek origin for aulos was most probably created later than the legend of the Apollo-Marsyas combat (Plut. De Cohibenda ira, 456 B-D, ch. 6-7; Pind. 12th Pythian ode, and A. B. Drachmann: Scholia Vetera in Pind. Carmina, Leipzig 1910, p. 265).

In all probability, however, the aulos in some form was known in Greece from very remote times, but the auletic art evolved under the influence and the impulse of Phrygian auletoi.

Construction. The main body of the aulos was a pipe called bombyx* (βόμβυξ) of a cylindrical shape, leading sometimes at the end to an open, slightly widened, bell. The pipe was made of reed, or of wood of box-tree or lotus, of bone, of horn, of ivory or of beaten brass and had a number of lateral finger-holes, called trēmata or trypēmata ("τρῆματα, or τρυπήματα"); Pollux (IV, 71) says: "Ἡ δὲ ὕλη τῶν αὐλῶν κάλαμος, ἢ χαλκός, ἢ πύξος ἢ λωτός ἢ κέρας ἢ ὀστέον ἐλάφου ἢ δάφνης τῆς χαμαξήλου, τὴν ἐντερλώνην ἀφρημένον" ("And the material of aulos [was] reed or 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 or even eight fingers available for covering and uncovering (the thumb of the left hand was used to close the upper hole (behind) and that of the right hand was used to hold the instrument) the Theban School (headed by Pronomus*) invented special metal collars or rings made of brass or bronze (see "bombyx"). The length of the pipe was also extended by the Theban School which greatly contributed to the expansion of the auletic art in the 5th-4th cent. BC; generally speaking the length varied according to the range of pitch and the species of the aulos. At the top of the pipe the mouth-piece was inserted; it was formed of the hōlmos* (ὄλμος) and the hyphōlmion* (ὑπόλμιον) which supported the holmos. In the holmos the reed was inserted and affixed.

3

The question of whether the reed was single or double is a problem which caused much discussion among specialists. Most specialists support that the reed was double; others support that the double reed was in use up to the time of Antigenidas (5th-4th cent. B.C.), and then it gave way to the single or beating-reed (K. Schlesinger; "The Greek aulos" London, 1939, p. 45 ff).

So it seems most probable that the Greeks knew both, the double and the single reed (double-reed as in the oboe family, single or beating-reed as in the clarinet family).

The reed was called glottis *or glossis (γλωττίς, γλωσσός), or glossa (γλῶσσα) and was made of reed, cane (see syngrotetikai glottai). It seems that a certain force was required to blow the aulos, and the auletai used to bear a leather-band, called phorbeia *(fem. φορβεῖα); it passed over the cheeks, leaving a hole in front of the mouth to permit the insertion of the mouth-piece, and was fastened behind the head. It is often seen on vase-paintings.

Usually the aulos was used in pair; the two auloi were called "δίδυμοι αὔλοῦ" ("twins aulos"), also δικάλαμος (double-pipe) and δύζυγες αὔλοῦ; each one had its own mouth-piece. Sometimes the pipes of the two auloi were of equal length, sometimes one was longer than the other. Pollux (IV, 80) writes: "Καί τό μὲν γαμήλιον αὔλημα δύο αὔλοῖ ἦσαν, μεύζων ἄτερος, συμφωνίαν ἀποτελοῦντες, οἱ δὲ παρόντιοι, σμεκροῦ μὲν ἴσσοι δ' ἄμφω" ("And the nuptial aulema * [was played on] two auloi, of which one was longer, and they constituted a concord; and those auloi played at banquets [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 played the melody while the other kept a drone (in the case of unequal pipes).

Species. There were several species of aulos which might be classified into categories or classes according to the range of pitch, the origin, the character etc.

†
a) Division according to pitch - range.

According to the grammarian Didymus of Alexandria (1st cent. A.D.; ap. Athen. XIV, 634 E-F, ch. 36 and FHG p. 286, Fr. 67) Aristoxenus in his lost book "On piercing of auloi" (Περὶ αὐλῶν τρήσεως) recognized five γένη of aulos (genera, kinds or classes):

- 1) The Παρθένιοι (parthenioi^{*}; virginal);
- 2) The Παιδικοί (paedicoi^{*}; infantine, or boys - pipes);
- 3) The Κιθαριστήριοι (kitharisterioi^{*}; accompanying the kithara);
- 4) The Τέλειοι (teleioi^{*}; perfect);
- 5) The ὑπερτέλειοι (hyperteleioi; super-perfect).

If we take into consideration: a) that the ensemble of the two last classes are called ἀνδρεῖοι (masculine), b) that Aristoxenus writes that the highest of the wind instruments were the parthenioi (No 1 above) and the lowest the superteleioi (No 5), and c) that between the two extreme limits there was a distance of three octaves (Aristox. Harm. p. 20-21 Mb) we can rather safely conclude that the above division was made according to the pitch-range. Thus, the first (No 1) could correspond to the soprano, the second to the mezzo-soprano, the third to the alto, the fourth to the tenor, and the fifth to the bass. Cf. Athen. IV, 176F, ch. 79; Gen. I, p. 235, II p. 272 ff.

b) Division according to origin.

- 1) Phrygian aulos; also called elymos^{*} (ἔλυμος);
- 2) Lydian aulos (Λυδός μάγαδης^{*} αὐλός);
- 3) Libyan aulos (Λίβης^{*} αὐλός);

also Tyrrhenian, Theban, Thracian, Boeotian, Argheian, Cretan etc.

(Pausanias book IV, ch. 27 § 7: εἰργάζοντο δὲ καὶ ὑπὸ μουσικῆς ἄλλης μὲν οὐδεμιᾶς αὐλῶν δὲ Βοιωτῶν καὶ Ἀργείων).

5/

c) Division according to the material used :

- 1) calāminos or simply cālamus, made of reed; the "Tityrinos" was a variation of this.
- 2) pŷkinos (κύκινος; made of wood of box-tree);
- 3) lōtinos (λώτινος; made of lotus-wood); also called photinx *(φῶτιγξ);
- 4) kerātinος (κεράτινος; horn-made);
- 5) elephāntinos (ἐλεφάντινος ; elephant-bone-made).
- 6) chalkelatos (χαλκήλατος ; forged out of brass).

d) Division according to the character .

Several kinds of aulos belong to this class; to mention some of them, discussed elsewhere, gīngras * (γίγγρας), kitharistērios * (κιθαριστήριος); see also class a) emba-tērios *(ἐμβατήριος);

e) Division according to form and sound production.

- 1) mōnaulos (μόναυλος; single-pipe); monocālamos (μονοκάλαμος);
- 2) double-aulos (δίαυλος);
- 3) transverse (πλαγίαυλος);

Various epithets were given to aulos, such as: diopos (δίοπος; having two holes); hemiopos (ἡμίοπος; having half the number of holes); hypotretos (ὑπότρητος; pierced from below); kallibōas (καλλιβόας ; with fine tone); mesōcopos (μεσόκοπος; of middle size); paratretos (παράτρητος ; sideways pierced); polytretos (πολύτρητος; having many holes). Pollux (IV,67) mentions a whole and interesting series of epithets: polykampēs (πολυκαμπής ; much twisted); polŷkompos (πολύκομος; loud sounding, sonorous), polymekes (πολυμήκης ; with great length), polymeles and polymelnes (πολυμελής, πολυμελής; many-toned, liable to many melodies), polŷrthongos and polŷrphonos (πολύρθογγος, πολύφωνος ; producing many tones, sounds). Plato called the aulos by extension from

6
the stringed instruments "polychordos" (πολύχορδος = having many strings; in this case giving many notes).

Other epithets used : barybromos (βαρύβρομος ; with deep, strong sound); tēren, tēren (= tender; Anacr. ap. Athen. IV, 182C, ch. 79), threnodes (θρηνώδης), aeazon (αἰάζων) etc. In conclusion it may be said that the aulos was more confined to the Dionysus' cult than to Apollo's for which the Greek music 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, chs. 83-84) says that all the Lacedaemonians and Thebans learned playing the aulos, and that many important people, including many Pythagoreans, practised this art.

Notes : a) The denomination αὐλός (aulos) was a generic designation of various wind instruments (especially the reed-blown ones) used by the Greeks, except the salpinx[†] (σάλπιγξ, trumpet) which was not used for purely musical purposes. b) The vb aulein (αὐλεῖν), to play the aulos, was often used in the sense of playing any wind instrument. Cf salpinx[†]. c) Some auloi, complete and in parts, have survived, and discovered in Pompei, Herculaneum, Athens etc and are now found in the Museum of Naples, the National Archaeological Museum of Athens, the Danish National Museum in Copenhagen etc.

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aulotrypes (αὐλοτρύπης ; m.pr. avlotrípis) ; maker of the finger-holes of the aulos;
aulos-borer.

Arist.Probl.XIX,23 "οἱ αὐλοτρύπαι" (plur.) ; Pollux IV,71.

See trema.

autokabdalos (αὐτοκάβδαλος ; m.pr. avtokāvdalos); improviser, popular mime, buffoon;
see under iambus.

baccheius (βακχεῖος ; m.pr. vacchios); a metrical foot consisting of three syllables, two long and one short, in the following form --u or u--; also a foot consisting of four syllables as in the form -uu- (called βακχεῖος ἀπό τροχαίου, baccheius beginning from trochee, -u), or u--u (called βακχεῖος ἀπ' ἰάμβου, baccheius beginning from iambus*, & u-).

Bacchius the Old (Βακχεῖος ὁ Γέρον ; m.pr. Vacchios Cæron); musical theorist of the time of Constantine; he lived after Ptolemy (2nd cent. A.D.), and probably in the 3rd or 4th century. Nothing is known about his life.

He is known for his "Introduction (or Isagoge) to the Art of Music" ("Εἰσαγωγή Τέχνης Μουσικῆς"). Bacchius' Isagoge was first published in 1623 with a Latin translation by Fed. Morellus who calls him "physician-mathematician", confusing him probably with his synonym from Tanagra (3rd cent. A.D.), editor and commentator of Hippocrates' works. The title of this rare edition is as follows: "BACCHII SENIORIS, iatromathematici, Εἰσαγωγή sive Introductio Methodica ad Musicam per Dialogismum" (Lutetiae [Paris], 1623; 8^o pp. 24). The same year (1623) the same Greek text was published by Marine Mersenne in the "Paralipomena" of his "Quæstiones Celeberrimæ in Genesis" (Lutetiae Parisiorum, 1623; 4^o, pp. 1887-1891). After the Greek text the Latin translation by Fed. Murellus is published.

The Isagoge was later published also with a Latin translation by Meibom (Marcus Meibomius "Antiquae musicae auctores septem, graece et latine"; Amsterdam, 1652; vol. I, VI, pp. 1-25). The Greek text appears also in C.v. Jan's "Musici scriptores graeci" (ed. Teubner, Leipsig, 1895; VI, pp. 292-316).

A French translation, after the text in Meibom, was published with commentary by Ch. Em. Ruelle (in "Collection des auteurs grecs etc"; V. "Alypius, Gaudence et Bacchius l'Ancien"; Paris, 1895, pp. 103-140).

The Isagoge is written in the form of dialogue, and mostly follows the Aristoxenean School.

Fr. Bellermand in his edition of an Anonymous book on Music ("Anonymi scriptio de musica"; Berlin, 1841) includes also (pp. 101-108) another "Introduction to the Art of Music" by Bacchius (Bacchii senioris "Introductio artis musicae"), a text completely different to that published as above by Meibom and Jan. This Greek text, which is much shorter and not in dialogue form, was taken, as Bellermand says,

Bacchylides (Βακχυλίδης ; m.pr. Vacchilidis); b.c. 520 or 518 BC;d.c. 450 BC (placed by some scholars around 480 BC).He was born in Ioulis of Keos ('Ιουλις, Κέως), and his mother was Simonides' sister.He is considered as one of the principal representatives of the choral poetry, and is placed after Pindar and Simonides,in importance.

He composed Partheneia,Prosodia,and Paeans (Plut. 1136F,ch. 17) ; also Hymns, Erotic songs,Epigrams,Hyporchemata.

See in Brgk PLG III pp.1226-1243,and Anth. Lyr. pp. 277-285 41 fragments of Bacchylides' survived Epinicoi,Hymns,Paeans,Prosodia,Hyporchemata,Erotic songs, Epigrams.

Baktriasmos (βακτριασμός ; m.pr. vaktriasmōs); instead of maktrismōs * (μακτριασμός).
It is included by Pollux (IV,101) in a number of lustful dances, with apokinos*
and aposeisis* .It was danced by women rotating the belly. Athenaeus used the word
μακτριασμός.

bakylion or baboullion (βακύλιον or βαβούλιον); according to lexicographers a synonym of κύμβαλον (cymbal*). Hes. "κύμβαλον βακύλιον, βαβούλιον, εἶδος ὄργάνου μουσικοῦ" ("Cymbal; bakylion, baboullion, a kind of musical instrument").

balanēon ode (βαλανέων ᾠδή) ; a song of bath-men.

βαλανεύς (balaneus ; m.pr. valanēvs) was the bath-man or the bath-keeper; also the servant who assisted those bathing in the bath-room. Cf. Athen. XIV, 619A, ch. 10.

ballismos (βαλλισμός); a kind of hopping dance with twistings (jumping about) in use in Sicily and Great Greece (S. Italy).

The verb βαλλύζειν (ballizein) was used in the sense, to leap, to jump, to dance, to move the feet here and there. Athen. VIII, 362A "βαλλύζουσιν οὐ κατὰ τὴν πόλιν ἅπαντες τῆ θεῶ", and in a further paragraph (362B-C) Ulpianus disputing the authenticity of the verb "βαλλύζω", Myrilus cites various examples of its use in the Greek language in the sense of "dancing".

barbitos or barbiton (βάρβιτος ὁ, masc. and ἡ, fem. more often; and βάρβιτον, τό, neut.); a variety of the lyra. It was narrower than the lyra and its length longer; consequently its strings were longer and its range of pitch lower. Barbitos was a very old instrument. In Athenaeus there are two different informations regarding its invention. According to Pindar (ap. Athen. XIV, 635D, ch. 37) "Terpander was the inventor of the barbitos" ("Πινδάρου λέγοντος τὸν Τέρπανδρον ... εὐρεῖν ... τὸν βάρβιτον"); according to Neanthis, the historian from Kyzikos, on the other hand, barbiton was Anacreon's invention ("καὶ Ἀνακρέοντος [εὕρημα] τὸ βάρβιτον"; Athen. IV, 175E, ch. 77; also FHG III p. 2, fragm. 5). It was an instrument in great honour in the School of Lesbos (Terpander, Alcaeus, Sappho, Anacreon).

The number of barbiton's strings is not known. Theocritus (Idyll XVI, "Χάριτες ἢ Ἰέρων", v. 45) says it was "a polychord instrument" ("βάρβιτον ἕξ πολύχορδον"), while the comic poet Anaxilas in his "Lyra-maker" ("Αυροποιός", Lyropoios; ap. Athen. IV, 183B, ch. 81) speaks of trichords barbitoi ("ἐγὼ δὲ βαρβύτους τριχόρδους").

Other names, such as βάρμος (bārmos), βάρωμος (bāromos) and βαρύμιτον (barymiton), are met for barbitos. Athen. XIV, 636C, ch. 38: "καὶ γὰρ βάρβιτος ἢ βάρμος" ("and barbitos or barmos"); Pollux IV, 59: "τῶν μὲν κρουομένων εἴη ἄν λύρα, κιθάρα, βάρβιτον. τὸ δ' αὐτὸ καὶ βαρύμιτον" (" [The names] of the stringed instruments are lyra, kithara, barbiton; the same as barymiton").

Barymiton from βαρύς, low, grave, and μῖτος (mitos), thread, string. In Athenaeus, however, (IV, 182F, ch. 80) the name baromos was mentioned as a distinctly different instrument: ("τὸν γὰρ βάρωμον καὶ βάρβιτον, ὧν Σαπφῶ καὶ Ἀνακρέων μνημονεύουσι"; "the baromos and barbiton which [plur.] Sappho and Anacreon mention").

For playing the barbitos the verb "βαρβιτίζειν" (barbitizein) was used; Th. Kock "Comic. Attic. Fragm.", Leipsig 1880; vol. I p. 571 Aristoph. Fr. 752, and Pollux IV, 63. Barbitistes (βαρβιτιστής) was called the performer, and barbitodos (βαρβιτιψόδος) the singer accompanying himself on the barbiton.

baromos (βάρμος; m. pr. vāromos); see barbitos, above.

baryaches and baryeches (βαρυαχῆς and βαρυηχῆς ;m.pr. variachis,variichis);low
sounding ; with deep or strong sound; also sorely lamenting or sighing;bellowing.

barychordos (βαρύχορδος ;m.pr. varichordos);deep-toned,deeply sounding (stringed instrument);also the deep (low) sound of a stringed instrument ("βαρύχορδος φθόγγος", barychordos phthongos =a deep sound,note").

baryllika, φη. τό (βαρύλλικα ; m. pr. varfllika); a kind of sacred dance for women in honour of Apollo and Diana. Pollux (IV, 104) : "καὶ βαρύλλικα, τό μὲν εὖρημα Βαρυλλίου, προσωρχοῦντο δὲ γυναῖκες Ἀπόλλωνι καὶ Ἀρτέμιδι" ("The dance Baryllika too, the invention of Baryllichus, which women used to dance in honour of Apollo and Diana").

Barypyncos (βαρυπυκνος ;m.pr. varipyncos); so called the lowest note of the Pyncnon*. Barypyncoi (pl.) were five : namely the Hypate Hypaton (b),the Hypate Meson (e), the Mese (a),the Paramese(b[~]) and the nete diezeugmenon (e⁴).All of them were immovable notes of the tetrachord.For more details see the article on Pyncnon; also Mesopyncnos and Oxypyncnos.

barys, barytes (βαρύς, βαρύτης :m.pr. varis, varitis).

a) βαρύς ;low in pitch (Aristox.Harm.Ip. 3,11 and p.14 Mb etc).

opp. ὀξύς (oxys).

Also strong (sound).Of a syllable,unaccented.

b) βαρύτης ; depth in pitch.It is the result of relaxation of a string (of anesis[†], ἀνεσις).Aristox. (Harm.I,p.10,28 Mb :"βαρύτης δὲ τὸ γινόμενον διὰ τῆς ἀνεσεως " = ("Depth is the result of relaxation");see also Anon.Bell. § 37,p.50.

Aristotle (in Probl. XIX,49) says that the lower sound (note) of an interval is the more melodic,and that the low (in pitch) is more important than the high (Probl. XIX,8). See anesis ,epitasis,oxys.

basis (βάσις ;m.pr. vasis) from βαίνειν = to walk, to step (on foot); the first or down beat. This term was used in old times and was later superseded by the term "thesis" (θέσις) and by the Aristoxenian "ὁ κάτω χρόνος" or "τό κάτω" (the down beat).

See arsis - thesis.

bater (βατήρ ;m.pr.vatir) ; 1) same as chordotonon*; board on which the strings were attached. Also a kind of peg. Nicom. Enchir. (ch. 6, C.v.J. p. 248, Mb. p. 13) : "μετέθηκεν εὐμηχάνως τὴν μὲν τῶν χορδῶν κοινὴν ἀπόδεσιν ἐκ τοῦ διαγωνίου πασσάλου εἰς τὸν τοῦ ὄργάνου βατήρα, ὃν χορδοτόνον ὠνόμαζε" ("he [Pythagoras] skilfully changed the common tying of the strings from the diagonal peg to the bater of the instrument, which he called chordotonon") 2) a part of the aulos, probably the lowest section; cf. Nicom. op. cit. (ch. 10, C.v.J. p. 255, Mb. p. 19).

Bathyllus (Βάθυλλος : m.pr. Vāthillos): 1st cent.B.C. to 1st cent.A.D.famous mime from Alexandria (known as ὁ Ἀλεξανδρεὺς, the Alexandrian).

He introduced, with Pylades, the pantomimic art in the Roman Theatre at about 23-22 BC. He wrote a book "On Orchesis" ("Περὶ ὀρχήσεως") in which he treats of the Italian orchesis, constituting of a mixture of kordax*, emmeleia* and sikinnis* (cf. Athen. I, 20D, ch. 37). At the beginning he collaborated with Pylades but later the differences between them deepened in such a degree that serious disturbances were caused in the theatre among their followers; this state led to a temporary exile of Pylades by Emperor Augustus (17 AD). Bathyllus' art was differentiated from that of Pylades in that his was more hilarious and cheerful, nearer to the kordax; as Plutarch says (Sympos. VII, Probl. 8, § 3) "I prefer [accept] the Bathyllean [orchesis] as it approaches to the kordax" ("δέχομαι τὴν Βαθύλλειον [ὀρχησιν] τοῦ κόρδακος ἀκτομένην"). That of Pylades was "pompous, pathetic and tiresome" (Plut. Ibid. "ἀποκέρπω τὴν Πυλάδειον ὀγκώδη καὶ παθητικὴν καὶ πολύκοπον οὔσαν"; "I reject the Pyladean as it is pompous, pathetic and tiresome" (or bewailing)).

batrachiskoi, pl. (βατραχίσκοι ; m. pr. vatrachiski ; pl. of βατραχίσκος). Hes. "a part of the kithara" ("μέρος τε τῆς κιθάρας") not defined.

baukalema (βαυκάλημα; m.pr. vaukálima); lullaby. From the verb βαυκαλέω (also βαυκα-
λύζειν; baukalan, baukalizein) = to lull to sleep by singing. Suidas "τιθηνεῖσθαι μετ'
ψόῃς τὰ παιδία" = "to lull the children with song"; also Moeris Attic Lex. p. 102.

βαυκάλησις = lulling (a child) to sleep.

See also katabaukalesis.

baukismos (βαυκισμός; m.pr. vaukismōs); a kind of Ionian dance of a Bacchic character, named after the dancer "Βαυκος" (Baukus; m.pr. Vaukos).

Pollux (IV, 100) "καὶ βαυκισμός, Βαυκου ὄρχηστοῦ κῶμος ἐπώνυμος, ἀβρά τις ὄρχησις καὶ τὸ σῶμα ἐξυγραίνουσα" ("Baukismos [is] a carousal dance named after Baukus the dancer, a gentle ^{dance} moistening the body").

According to Hesychius so was also called a kind of a lyric song (ψῆς) adapted to the dance; "Ἰωνικὴ ὄρχησις καὶ εἶδος ψῆς πρὸς ὄρχησιν πεποιημένον" ("An Ionian dance and a kind of song adapted to the dancing").

bechia (βηχία, ἡ, fem. and βηχίας, ὁ, masc.; m. pr. vichia); hoarseness, a hoarse sound; antimusical voice or sound.

Excerpta ex Nicomacho (C. v. Jan p. 274; Mb. p. 35) "βυκανισμὸς καὶ βηχίας"; see the full text under bycane.

bibasis (βίβασις; m. pr. vivasis); a kind of Laconic dance, 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 alternately on each foot, sometimes on both feet) and touch the breech by the feet. The number of the 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.

bombykias (βουβυκίας ;m.pr.vomvikias);see calamus.

bombyx (βόμβυξ ; m.pr. νόμνιx);

a) the whole pipe, the principal body of the aulos. In pl. "bombykes" (βόμβυκες) were called "collars" (or wide rings) "that had corresponding holes and could be turned to cover or uncover the pipe holes" (C. Sachs : Hist. of Mus. Instr., p. 139); according to the grammarian Arcadius (4th cent. AD? ; ed. E. H. Barker, Leipsig, 1820, p. 186) "they were turned up and down, and inside and outside" ("ἄνω καὶ κάτω, καὶ ἔνδον τε καὶ ἔξω στρέφοντες"); ap. D. Mazaraki: "The aulos of Karapanus' Collection" in "Laographia", vol. XXVIII, Athens, 1972, pp. 257-8).

Pollux IV, 70 "τῶν δὲ ἄλλων αὐλῶν τὰ μέρη, γλῶττα, τρουπήματα καὶ βόμβυκες ("The parts of the other auloi [are] the reed, the holes, the "collars").

b) the aulos itself, especially the deep-toned aulos; Pollux (IV, 82): "τό δὲ τῶν βόμβυκων ἔνθεον καὶ μανικόν τό αὐλήμα " ("and the piping on (solo of) the deep-toned auloi [was] enthusiastic (inspired) and passionate").

c) the lowest note produced by the aulos when all the holes were closed, i.e. by the entire length of the air-column. Arist. Metaph. (1093B, 2; C. v. Jan p. 35): "καὶ ὅτι ἴσον τό διάστημα ἔν τε τοῖς γράμμασιν ἀπό τοῦ Α πρὸς τό Ω καὶ ἀπό τοῦ βόμβυκος ἐπὶ τὴν ὀξυτάτην νεάτην ἐν αὐλοῖς" ("and that the interval in the letters from A to W (the last letter of the Greek alphabet) is equal as from the bombyx (the lowest note) to the highest note on the auloi"). Cf. Nicom. (Ench. ch. 5; C. v. Jan p. 245; Mb. p. 10) "βόμβυκέστερος" (τόνος) = lower (tonos); comparative.

borimos (βώριμος ; m. pr. vōrimos)

1. βώριμος, also βῶριμος (vōrimos); a folk-song of a mournful character sung by Mariandynian farmers to aulos accompaniment. It was a kind of dirge, like the Egyptian maneros *and was sung in memory of Borimos (Βώριμος), son of king Upius and brother of Mariandynus and Iollus, who died young while hunting in summer. Pollux who relates the story (IV, 54) adds "Τιμᾶται δέ [Βώριμος] θρηνώδει περὶ τὴν γεωργίαν ἄσματι" ("And he [Borimos] is honoured by a lamenting pastoral song").

This story is also related, with some variations, by Nymphis (ap. Athen. XIV, 619E-F, ch. 11). Cf. also linos, and maneros.

2. Βώριμος was also called a kind of aulos; "Μαριανδωνοὶ κάλαμοι".

boucoliasmos, boucolismos (βουκολιασμός and βουκολισμός ;m.pr. . voucoli [a] smōs); singing or playing pastoral tunes; by extension :

1. a shepherd's song; βουκόλος (boukolos) = shepherd.

Athen. (XIV, 619A, ch. 10) "ἦν δέ καί τοῖς ἡγουμένοις τῶν βοσκημάτων ὁ βουκολιασμός καλούμενος. Δίωμος δέ ἦν ὁ βουκόλος Σικελιώτης ὁ πρῶτος ἐυρών τό εἶδος" ("and there was also a song of the shepherds called boucoliasmos; Diomus, a shepherd from Sicily, was the inventor of this kind of song").

2. an aulesis (aulos solo) of a bucolic character; a pastoral melody played on the aulos. Boucoliasmos is one of the auleseis (pl.) included in the catalogue of kinds of auleseis of the Alexandrian lexicographer Tryphon (ap. Athen. XIV, 618C, ch. 9).

See also under aulesis.

brachys (βραχύς ;m.pr. vrachīs); short. In prosody

βραχεῖα συλλαβή =short syllable, expressed by the sign υ.

bromos (βρόμος ;m.pr. vrōmos);

strong sound,clamour; "βρόμος αὐλῶν"=" strong sound of auloi".From the verb "βρέμειν"
(bremein;m.pr.vrēmin)=to produce a strong sound or noise;in music,to sound strongly,
to emit a strong sound.

Some derivatives met with:

a) (βρόμιος (bromios);causing clamour,loud sounding,sonorous,noisy.Pind.Nemean IX,18a
"βρομίαν (fem)φόρμιγγα" ("sonorous phorminx").

b) ἄβρομος (abromos)=soundless,noiseless,voiceless;but also in exactly the opposite
sense = with much noise,noisy,loud sounding.

Il.XIII,39-41 "Τρῶες δὲ φλογὺ ... Ἐκτωρ ... ἔποντο...ἄβρομοι , αὐτᾶχοῖ"("But the
Trojans like flame... were following after Hector ... with loud shouts and cries";
Tr.A.T.Murray,vol.II,p.5).

c) ἄλῖβρομος (alibromos); loudly sounding; producing a clamour,like the sea (ἄλις=
sea);Nonn.Dion.43,385 : "ἄλῖβρομος σῦριγγι" ("strongly sounding,sonorous syrinx".In LSJ=
"murmuring like the sea".

d) μελίβρομος (melibromos)=with sweet,pleasing sound.

amouos (ἄμουσος); not trained in muses, uneducated, unrefined, without taste, rude. Also not trained in music, not knowing music or not having a taste or inclination for music. Plato (Rep. 455E) says: "ἀλλ' ἔστι καὶ γυνή μουσική, ἢ δ' ἄμουσος φύσει".

Pl. Laws (Book III, 700C) "ἄμουσοι βοαὶ πλήθους" ("unmusical (rude) cries of the crowd"); Eurip. Alcestis 760 "ἄμουσ' ὕλακτῶν" ("unmusically (rudely, dissonantly) howling").

amouisia (ἄμουσία); the lack of education or culture; also the fact of being unmelodious, unmusical.

Opp. of eumouos (εὐμουσος) and eumouisia (εὐμουσία).

Plato Laws, book II, 670A "ψαλῶ δὲ ἑκατέρῳ αὐλήσει καὶ κιθαρίσει πᾶσα τις ἄμουσία καὶ θαυματουργία γύγνεται ἂν τῆς χρήσεως" ("the use of both (aulesis and kitharisis) without (orchesis and singing) is a specimen of unmusicality and juggling").

The adj. apomouos (ἀπόμουσος) is also met with the same meaning.

Eurip. Phoen v. 815 "ἀπομουσοτάταισι" (in Bernardakis' ed. "ἄμουσοτάταισι") σύν ψαλῶς ("with unattuneable [rude, cacophonous] odes").

bryallicha (βρυαλλίχα, ἡ, fem.; m. pr. vriallicha); also bryllicha or brydalicha (βρυλλίχα, βρυδαλίχα) A kind of a Laconic dance 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.

The word βρυλλίχα (bryllicha) or βρυδαλίχα (brydalicha) signified, according to Hesychius, a person wearing feminine dresses. Also the word "βρυλλιχίδει" (bryllichidei) = Hes. "a person wearing feminine mask and dresses".

βρυαλιγμός (bryaligmos); Hes. "noise, sound".

βρυαλ [λ] ίκτες (bryaliktes); war-dancer.

Bryennius Manuel (Βρυέννιος Μανουήλ; m. pr. Vriēnnios Manouīl); 14th cent. A. D. Byzantine theorist and writer on music. He lived during the reign of Michael Palaeologus (1285-1320), and he may descend from the noble Byzantine family of Bryenni. He left an important work on music entitled "Harmonica" ("Ἀρμονικά") published in Greek and Latin by I. Wallis in the third volume of his "Operum Mathematicorum" vols 3 (Oxford, 1699) pp. 359-508, together with Ptolemaeus' Harmonica (pp. 1-152) and Porphyrius' Commentary on it (pp. 189-355). Bryennius' Harmonica, divided in three books, is a compilation from older Greek music treatises, such as those by Aristoxenus, Aristides, Nicomachus, Ptolemaeus, Theon of Smyrna and others. This is the last of works containing information on ancient Greek music.

bycane (βυκάνη; m. pr. vikāni); at the beginning a horn in use by the shepherds. A curved or spiral trumpet, made of horn or brass; it was used in armies and also as a hunting horn.

Suidas says simply "a musical instrument".

Polybius (Histories, XV, 12, 2) mentions the bycane in the following passage "ἄμα δέ τῳ πανταχόθεν τὰς σάλπιγγας καὶ τὰς βυκάνας (pl.) διαβοῆσαι τινα μὲν διαταραχθέντα τῶν θηρίων ὤρμησε ..." ("As soon as from all quarters the trumpets and the bycanai loudly sounded some of the wild beasts were disturbed and rushed on").

βυκανητής or βυκανιστής (bycanetes or bycanistes), the player of the bycane; Polyb. (Hist. II, 29, 6): "ἀναρίθμητα μὲν γὰρ ἦν τό τῶν βυκανητῶν καὶ σαλπικιτῶν κλήθος (Κελτῶν)" ("Innumerable was the crowd of the bycanetai (horn-players) and trumpeters Celts").

βυκάνημα (bycanema) the sound of the bycane; generally a trumpet-call. Also βυκανισμός (bycanismos) which signified also a deep, bass, strong, note; Excerpta ex Nicom. (ch. 4; C. v. Jan p. 274; Mb. p. 35) "βυκανισμούς καὶ βηχίας, φθέγματα ἄσημα καὶ ἀναρῆρα καὶ ἐκμελῆ" ("bycanismoι [sounds of bycane] and hoarsenesses, trivial sounds, inarticulate and unmelodious").

βυκανάω = to play the bycane, the trumpet.

calamaules, and calamauletes (καλαμαύλης, and καλαμαυλητής; m. pr. calamāvlis, calamavlitís); an aulete who plays on a reed-made aulos, a reed-piper.

Hedylus ap. Athen. (IV, 176D, ch. 78) "ἀλλά θέωνα τόν καλαμαυλητήν εἶπατε "χαῖρε θέων", ὥσπερ οὖν τοὺς τῷ καλάμῳ αὐλοῦντας καλαμαύλας λέγουσι νῦν" ("Nay, then, of Theon the reed-piper say, "Farewell, Theon"; precisely, then, as they call persons who play on a reed-pipe [aulōs , calamus] calamaulai"; Transl. Ch. B. Gulick; vol. II, p. 301)

see also rapaules.

calamus (κάλαμος; m. pr. cālamos); in a general sense the plant "calamus", reed; also various objects made of it were called "calamus". Thus, calamus was called the aulos, as made of reed; especially the shepherd's aulos.

calamōphthongos (καλαμόφθογγος); of sounds or tunes played on a reed-made aulos; Aristoph. Frogs 230 "Πάν, ὁ καλαμόφθογγα καίζων" ("Pan, who plays melodies on a reed-made aulos").

The vb calamizein (καλαμίζειν), to blow in a reed, to play the calamus (aulos).

The best calamus came from the lake Kopais of Boeotia (now dried up) and supplied best material for the Thebaean auletai.

Scholia Vetera in Pind. Carm. (ed. A. B. Drachmann, 1910; vol. II, p. 268): "τούς δόνακας, οἳ παρὰ τῷ Ὀρχομενῷ φύονται, ἐξ ἧν αἱ αὐλητικαὶ γλωσσίδες γίνονται" ("the donakes [see donax *; cane, calamus], which grow near Orchomenos and from which the auletic reeds are made"; ↑

Note: Orchomenōs was an ancient town on the western part of the lake Kopais).

- The auletic "calamus" (reed) was called, according to Theophrastus (Hist. ~~Plant.~~ *Plant.* IV, 11, 3), "zeugites" (ζεγγίτης) when it stayed in the lake "until the next year" and became "mature" ("μείναντα δὲ τὸν ἐπιόντα ἐνιαυτὸν ἀδρύνεσθαι καὶ γίνεσθαι τὸν μὲν ἀδρυθέντα ζευγίτην"); it was used for the making of mouthpiece of the aulos. It was called "bombykias" (βομβυκίας) when it did not stay in the water; from this "calamus" the pipe was made.

Note: αβγδ is the straight line of the canon ("εὐθεῖα τοῦ κανόνος")
 αεηδ the string ("χορδή")
 αε,ηδ the "dependants" ("τά κατ' ἐξάματα")
 εβ,ηγ upright bridges ("κάθετοι μαγὰδες")
 κκ.λλ small movable bridges ("μαγάδια κινούμενα")

See Nicom.Ench.(ch.10;C.v.Jan p.254;Mb.p.18);Gaud.Isag.(§ 11;C.v.J.p.341;Mb.p.14).
 The canon is often taken for the monochord^α(μονόχορδον).

canon (κανών ;m.pf.canōn);in Porphyry's words "the measure of accuracy of the symmetries" (Commentary;ed.J.Wallis,III,p.207).By the canon the ratios of the intervals were determined.

Ptolemaeus (ed.Wallis;book I,ch.8,p.18;ed.I.Düring p.18) gives the following diagram of the canon:

chalarōs, adj. (χαλαρός); loose, slack. A term met especially in Plato: ἁρμονία χαλαρά (harmonia chalarā) not syntonos, loose; effeminate as to the ethos*.

Aneimenos (ἀνειμένος; p.p. of ἀνήμι=to loosen) was also used with the same meaning.

Plato Rep. (III, 398E): "Ἰαστί, ἢ δ' ὄς, καὶ Λυδιστί, αἵτινες χαλαραί καλοῦνται"; "There are certain Ionian and Lydian harmoniai which are called chalarai, loose").

Arist. (Polit. VI (IV), 3, 1290A, 20 "τὰς δ' ἀνειμένας [ἁρμονίας] καὶ μαλακὰς δημοτικὰς" ("those that are low in pitch and slack being of the nature of democracy"; Transl.

H.S. Macran, Aristox. p. 72). H. Rackham (Politics London, 1932 in the Loeb Cl. Edit; p. 289) translates "the relaxed (ἀνειμένας) and soft ones democratic".

cheirokalathiskos (χειροκαλαθίσκος; m. pr. chirokalathiskos); see kalathiskos.

cheironomia (χειρονομία; m. pr. chironomia); a pantomimic movement of the hands performed in rhythm, either while dancing or during a theatrical performance; it was used to express by the movements of the hands various meanings or thoughts. Pollux II, 153 "χειρονομήσαι (verb) δέ, τό τᾶν χειρῶν ἐν ρυθμῷ κινηθῆναι. Ἡρόδοτος δέ εἵρηκεν ἐπὶ Ἱπποκλεΐδου τοῦ Ἀθηναίου τοῦς ποσὶν ἐχειρονόμησεν" ("cheironomeisai is to move the hands in rhythm. And Herodotus said that ~~the~~ the Athenian Hippocleides ~~time someone~~ expressed himself by movements of the feet"); See also Plut. "De esu carniū oratio (περὶ σαρκοφαγίας, λόγος β') Moral. 997C ("μή κυρρίχαις χείρειν, μηδὲ χειρονομίᾳς μηδ' ὀρχήμασι"; Luc. "On orchesis" 38.

b) Χειρονομία was a kind of (or another name for) pyrrhiche; Athen. (XIV, 631C) "καλεῖται δ' ἡ πυρρίχη καὶ χειρονομία" ("The pyrrhiche was also called cheironomia").

cheironomos (χειρονόμος); the performer of cheironomia, also the dancer who at the same time danced and performed cheironomiai'; Hes. "χειρονόμος ὄρχηστῆς" ("cheironomos* a dancer").

cheirurgia (χειρουργία; m.pr. chirurgia);handicraft.

The adj. cheirurgikos (χειρουργικός;m.pr. chirurgikós) is used in the sense of technical dexterity (LSJ),also of practical,instrumental.Plut.De Mus.(ch.13, 1135D):"ἡμεῖς γὰρ μᾶλλον χειρουργικῆ μέρος τῆς μουσικῆς ἐγγεγυμνάσμεθα" ("As to myself [Lysias] I have rather studied the practical part of music [i.e.execution] ").

chelys (χέλους; n. pr. chélis); χελώνη, tortoise. The primitive lyra; so called because its sound-box was a tortoise-shell. Hes. "χέλους χελώνα, λύρα, μηχανήμα" ("chelys; a tortoise, a lyra, a machine"). Pollux (IV, 59) includes chelys in the list of the stringed instruments.

Philostr. 777 (ap. Dem.) "τῆς λύρας τε σόφισμα πρῶτος Ἑρμῆς κήσασθαι λέγεται κεράτων δυοῖν, κατὰ ζυγοῦ καὶ χελύος" ("The invention of the lyra is due to Hermes who first fastened two horns against a cross-bar and a tortoise").

A description of the construction by Hermes of the first chelys (lyra) is found in Homer's Hymn to Hermes (Mercury; v. 24-25, 47-51). vs 24-25 "There found he a tortoise, and won endless delight, for lo, it was Hermes that first made of tortoise a minstrel"; vs 47-51 "He cut to measure stalks of reed, and fixed them in through holes bored in the stony shell of the tortoise, and cunningly stretched round in the hide of an ox, and put in the horns of the lyre, and to both he fitted the bridge, and stretched seven harmonious chords of sheep-gut"; Transl. by Andrew Lang; "The Homeric Hymns", London, 1899.

b) χέλους (chelous); Hes. "μουσικόν ὄργανον" ("a musical instrument").

chiazain (χιάζειν; m. pr. chiāzin); to use or perform superfluous (affected) melodies. This expression was derived from the name of Democritus from the island of Chios (Χίος); Pollux (IV, 65): "τό μέντοι σιφνιάζειν καί χιάζειν, τό περιέργοις μέλεσι χρῆσθαι, ἀπό Δημοκρίτου τοῦ Χίου καί Φιλοξένου τοῦ Σιφνίου, ὃς καί Ὑπερίδης ἐκαλεῖτο" ("indeed [the expressions] siphniazein and chiazain, i. e. the using of strange [affected] melodies [were derived] from Democritus of Chios [chiazain] and Philoxenus of Siphnos [siphniazein], who was also called Hyperides").

choliambus (χολίμβος; m. pr. choliambos), a lame iambus; a verse which consisted of an iambic trimeter with a spondee (or trochee) at the last foot: u-v- -- or u-u- -u. It was invented by Hipponax ('Ἰππῶναξ; a satirical poet, 6th cent. B.C.). The choliambus was also called "σκάζων" (skâzon*; σκάζειν, skâzein=to limp).

chōra (χώρα); space, place. In music the position on a scale; the position (locus) where a note is situated.

Aristox. (Harm. III, p. 70, 20 Mb.) "χῶραι (pl.) ἰσθόγγων" ("positions of the notes").

See also topos (locus).

chorde (χορδή; m.pr. chordi); originally gut, also a string of gut which stretched can produce a sound. Hence a string of musical instrument. In this sense it appears in Homer's Hymn to Hermes (Mercury) v. 1 51 "ἐκτά δέ συμφώνους ὄων ἐτανύσσατο χορδάς" (pl.) ("and stretched seven harmonious strings of sheep-guts").

Also in Odys. φ(XXI) 406-407 : "ὡς ὅτ' ἀνὴρ φόρμιγγος ἐπιστάμενος καὶ ἀοιδῆς ρηϊδέως ἐτάνυσσε νέφ' περὶ κόλλοι χορδήν" "even as when a man well-skilled in the lyre and in song easily stretches the string about a new peg". Transl. A. T. Murray vol. II, p. 333; Hes. "χορδή νευρά κισάρης" ("chorde; a string of the kithara"); also Pollux (IV, 62) on parts of the instruments.

The strings were made of gut or sinew (of sheep or kid); "χορδαῖς ὀπιταῖς ἐριφείους" = of baked strings of kid; Pherecr. Persai ap. Kock. Com. Att. Fr. vol. I, p. 182, Fr. 130. The word χορδή (chorde, string) became a synonym of sound, note. Plato, e.g., called the aulos "πολύχορδος" (polychord; first meaning = having many strings, but here having [producing] many notes). Later it was also used in the case of the vocal cords: φωνητικαὶ χορδαί (phonetic chordai, strings, cords).

The word νευρά (neuvra*) was often used for χορδή. The maker of strings was called χορδοποιός (chordopoeos). The string-twister was called χορδοστρόφος (chordostro-phos); in a sense he was a string-maker, or also a string tuner.

choraules (χοραύλης ;m.pr.chorāvlis):the aulete who accompanied the chorus by the aulos;a theatrical aulete;the aulete of the dance-group.Plut.(Antonius,24) "Ἀναξένωρες δὲ κιθαρῳδοὶ καὶ Ξούθοι χοραύλαι (pl.)" ("Anaxenores kitharodes and Xouthoi choraulai").

χοραυλεῖν,vb (chorāulein;choravlin)= to accompany the chorus on the aulos.Strabo XVII,ch.1, § 11 "καὶ ὁ ὕστατος,ὁ Αὐλητής,ὃς χωρὶς τῆς ἄλλης ἀσελγείας χοραυλεῖν ἤσκησε..." ("and the last [Ptolemaeus] ,Auletes,who,apart from his other licentiousness,practised the accompaniment of choruses with aulos").

chordotōnos, chordotōnion (χορδοιόνος, χορδοιόνιον); a small board situated at the lower part of the sound-box of the lyra and the kithara, in which the strings were attached by a knot. Artemon (ap. Athen. XIV, 637D, ch. 41) writes, speaking about the instrument trípous*: "ὑπερθεῖς ἐκάστη [χώρῃ] κῆχυν καὶ κάτω προσαρμόσας χορδοτόνια" ("at the top of each [space] he fixed a cross-arm and below he adjusted the chordotonia"). Man. Bryen. (Harm.; ed. Wallis III, p. 417) "ἡ ὑπὸ τὰς χορδὰς ὑποκειμένη σανὺς χορδοιόνος ὀνομάζεται" ("the wooden board which is found below (under) the strings is called chordotōnos); cf. Nicom. Enchir. (ch. 6; C. v. J. p. 248; Mb. p. 13). - χορδοτόνον, neut. (chordōtonon), but also χορδοτόνος (masc.) was the peg (kollops*, kollabos*; κόλλοψ, κόλλαβος) by which the strings were tuned. Chordōtonos of an instrument, having stretched string (or strings); chordōtonos lyra (Plut. "De cohibenda ira" (Περὶ ἀσργησίας) 455D. See also epitonion (ἐπιτόνιον)).

choregos (χορηγός; m.pr. chorigōs):the leader of the chorus, later called coryphaeus (κορυφαῖος).

In Athens choregos was called also the person who paid the expenses for the organization of the chorus and of the dramatic performance. Ἀγέχορος (agechoros*) or ἡγέχορος (hegechoros) was another word for choregos; also choregetes (χορηγέτης), hegemon (ἡγεμών τοῦ χοροῦ; Poll.IV,106). Plato Laws (book II,665A) "θεοὺς δέ, ἔφαμεν, ἐλεοῦντάς ἡμᾶς συγχορευτάς τε καὶ χορηγούς ἡμῶν δεδωκέναι τὸν τε Ἀπόλλωνα καὶ Μούσας, καὶ δὴ καὶ τρίτον, ἔφαμεν, εἰ μεμνήμεθα Διόνυσον" ("and, as we said, Gods out of pity for us have granted to us as dancer-mates and chorus-leaders Apollo and the Muses, and, as we said, a third one it you remember, Dionysus").

Demetrius of Byzantium in the fourth book "On Poetry" (ap. Athen.XIV,633A-B, ch.33) says "ἐκάλουν δέ καὶ χορηγούς οὐχ ὥσπερ νῦν τοὺς μισθουμένους τοὺς χορούς, ἀλλὰ τοὺς καθηγουμένους τοῦ χοροῦ, καθάπερ αὐτὸ τοῦνομα σημαίνει" ("and they used to call "choregoi" (chorus-leaders), not as nowadays those who hire the choruses, but the leaders of them, as the etymology of the word denotes").

See also chorostates (χοροστιάτης).

choregema (χορήγημα; m.pr.chorigima);the expenditure for the organization of a chorus. choregesis (χορήγησις; m.pr.chorigisis);the defraying of the expenses for the chorus.

choregia (χορηγία; m.pr.chorigia); office,function of the choregos.

choregeion (χορηγεῖον);the place where the members of the choruses were assembled and trained by the choregos. Phryn.Epitome (Ἐπιτομή) Sophistae Preparation [Ἐπιτομὴ Προπαρασκευῆ] ed. Ioannes de Boëtis (T.;1911) p.126 "χορηγεῖον (Demoth. XIX,200) ὁ τόπος, ἔνθα ὁ χορηγός τοὺς τε χορούς καὶ τοὺς ὑπρέτας συνάγων συνεκρότει".

choreia (^{fem}χορεία; m.pr. choria); a kind of sacred dance performed in front of sanctuaries during the procession of Eleusinia; generally, a choral dance (with music); also a cyclic dance with singing; and choir-training.

Plato (Laws, book II, 654A "χορεία γε μὴν ὄρχησός τε καὶ ψῆή τὸ ξύνολόν ἐστι" ("But Choreia of course is the ensemble of dance and song")); see also book II, 665A. Suidas "χορείαν, τὴν μετὰ ψῆης ὄρχησιν" ("choreia; dancing with song").

b) χορεία (choreia); also a dance-melody; Prat. ap. Brgk III, p. 1219, Fr. 1, v. 17 "κισσοχαῖτ' ἀναξ ἄκουε τάν ἐμάν δῶριον χορείαν" ("ivy-crowned lord listen to my Dorian choreia").

c) χορεῖα, τὰ (choreia; pl. of χορεῖον, choreion); LSJ "thank-offerings for victory of a chorus".

d) ~~chorios~~, also the well-known poetic foot trochee -u; see Pous.

choreios (χορευός; m.pr. chorios); a kind of aulesis, a solo for aulos. As such it is included in Tryphon's catalogue of Denominations of aulesis (ap. Ath., XIV, 618C, ch. 9). See the full catalogue of Tryphon under the word aulesis.

b) choreion, neut. (χορεῖον); dancing place; the place where the dance took place. Choreion was also an aulema (αὔλημα), a melody for aulos; also the dancing-school. Hes. gives many meanings to the word; : "Χορεῖον διδασκαλεῖον καὶ βωμός τις καὶ αὔλημά τι καὶ μέρος τι χωρίου (prob. μέλος χορικόν)" = "Choreion; a dancing-school, and an altar, and a melody for aulos and a choral-song".

Suidas : "ἡ χορευσις" = "the dancing".

c) choreios; also the well-known metrical foot trochee - u; see pous

choreuma (χόρευμα ;m.pr. chōreuma);choral-dance;a dance.Eurip."Phoenician women"

655 "Βάκχων χόρευμα"("Bacchic dance").

choreus (χορεύς; m. pr. chorēvs); a member of the chorus, singer or dancer.

Hes. "χορεύς, μελωδεῦ βακχεύς, ὀρχεῖται" ("The choreus sings; the baccheus dances").

choreusis (χόρευσις); dancing, orchesis. Suidas in word choreia. Pind. Paean 6, v. 9

Ernst Diehl: Suppl. Lyr., Bonn 1910, p. 31; Br. Snell Pind. Carm., T. 1964, p. 27): "ὄρφανόν
ἀνδρῶν χορεύσιος ἦλθον".

choreutes (χορευτής; m. pr. chorevtis); dancer; principally choral-dancer; member of
the chorus in the drama.

choreuein, vb (χορεύειν; m. pr. chorēvin); to dance a choral-dance; to dance with ac-
companiment of singing (or instrumental music); to take part in a chorus, dance
group, to celebrate or honour by choral-dance; to incite to dancing; to move in
circle, in circular movement.

choriambus (χορῳαμβος; m.pr. choriambos); a metrical foot consisting of a trochee and an iambus -uu -; the reverse was called antispastos* (ἀντίσπαστος).

χορῳαμβικόν μέτρον (choriambic metre); a metre consisting of choriambi; Arist. Quint. (De Mus. I, p. 50 Mb, RPWI p. 45) includes the choriambic in the nine simple metres.

chorikōs (χορικός); choral.

chorikon melos (χορικόν μέλος, neut.); a choral song.

As a kind of composition it originated from the ancient orchesis. During the dancing the ancients used to express their feelings first by exclamations, then by whole phrases and then by songs. The choral song developed in connection with sacred ceremonies in honour of various deities, and included some mimic dancing. It became and remained a basic element of the dithyramb and the drama. Choral songs, were the embateria* (ἐμβατήρια), the partheneia* (παρθένεια), the hyporchemata* (ὑπο^{ρχ}ήματα), the paeans *etc.

chorikōn (χορικόν; as a subst.); the choral part in the drama (see parodos, stasimon, epiparodos, exodion).

chorikōs aulos (χορικός αὐλός; m. pr. chorikōs avlōs); often in pl. chorikoi auloi, the auloi used at the dithyrambs.

Pollux (IV, 81) "οἱ δὲ χορικοὶ διθυράμβους προσψύλουν" ("the choral auloi accompanied the dithyrambs").

chorikai odai, plur. (χορικαὶ ὕδαί; m. pr. chorikē odē); choral songs; esp. those choral songs in the ancient drama.

chorike mousa (χορική μουσα; m. pr. chorikī moūsa); choral muse.

chorodidasalos (χοροδιδάσκαλος); chorus - teacher; also the chorus - trainer who trained and prepared the chorus for the dramatic performance. At the beginning the training of the chorus was the responsibility of the dramatic poet himself. In such an occasion while Euripides was teaching the chorus, he noticed a member deriding and turning to him Euripides said in anger "if you were not insensible and ignorant you would not have laughed when I was singing in the Mixolydisti harmonia" ("εἰ μή τις ἦς ἀναίσθητος καὶ ἀμαθής οὐκ ἂν ἐγέλας ἐμοῦ μεξολυδιστί ᾄδοντος"; Cf. Plut. De audiendo [Περὶ τοῦ ἀκούειν], 46B, § 15).

chorokale (χοροκάλη; m.pr. chorokali); probably wrong expression for "χορῶ καλή"(LSJ and Dem.); Hes. "καλῶς χορεύουσα" (dancing nicely[well]).

Il. XVI, 180 "τόν τίκτε χορῶ καλή, Πολυμήλη, Φύλωντος θυγάτηρ" ("and him [Eudorus] did Polymele fair in the dance, daughter of Phylas, bear"; Transl. A.T. Murray I². Vol. II, P. 177).

chorokithareus (χοροκιθαρεύς; m.pr. chorokithareús) and chorokitharistes (χοροκιθαριστής; m.pr. chorokitharistis); a kitharist accompanying (or playing to) the chorus. The verb χοροκιθαρίζειν (chorokitharizein) = to play the kithara to the chorus. C. Svetonius Tranquillus (Τράγκυλλος ὁ Σουητώνιος) in Domitianus, ch. 4, § 4: "cithar^{ps}ados, chorocitharistae (pl. of choroc[k]itharistes) at psilocitharistae".

chorolectes (χορολέκτης ; m.pr. choroléctis); chorus-electer; that who selected the members of a chorus. Pollux IV, 106. Also choropoeos (χοροποιός; m.pr. choropíós); that who formed the chorus.

chorostates (χοροστάτης; m.pr. chorostátis); that who forms a chorus; who brings together the members of a chorus (chorolectes^{*}). Also leader of a chorus (choregós^{*}).

Hes. "χοροστατῶν 'χοροῦ κατέρχων" ("Chorostatón : leader of a chorus"). The verb chorostatein (χοροστατεῖν) = to lead the chorus; to form the chorus; to select its members.

chorostasia (χοροστασία); formation of a chorus; also the performance of dancing, hence orchesis, dance.

Hes. "χοροστασία" χορός" ("chorostasia & dance").

chorostás, fem. (χοροστάς, -άδος; pl. χοροστάδες; chorostades); usually in pl.; feasts celebrated with choral dances (LSJ).

choropsáltria (χοροψάλτρια; fem. of choropsaltes, χοροψάλτης, which is more modern); the woman kitharist who accompanied the chorus [by playing usually without plectrum]; see psallein).

chorus (χορός; m.pr. chorós);

- a) dance; an ensemble of rhythmical movements of the body, of the hands and the feet. Another word for orchesis* (ὄρχησις);
- b) choir; ensemble of singers and dancers; the chorus in the ancient drama.
- c) the place where the orchesis took place, especially in Homer; Od. VIII 200 "λείηναν δέ χορόν, καλόν δ'εὔρυναν ἀγῶνα" "They levelled a place for the dance, and marked out a fair wide ring" (Transl. A.T. Murray: Od. vol. I.p.277). ~~277~~. Also Od. XVIII, v. 590 "ἐν δέ χορόν κοίκιλλε" ("Therein he wrought a dancing-floor"; Transl. A.T.M.).

In Sparta the agorá (ἀγορά; public square, meeting-place in ancient Greek cities) was called χορός, because youths used to dance there in the Gymnopaedias; Paus. (III ch 11, § 9 "Ἐκαρτιάταις δέ ἐκί τῆς ἀγορᾶς Πυθαέως τέ ἐστὶν Ἀπόλλωνος καὶ Ἀρτέμιδος καὶ Λητοῦς ἀγάλματα" χορός δέ οὗτος ὁ τόπος καλεῖται πᾶς, ὅτι ἐν ταῖς γυμνοκαιδίαις οἱ ἔφηβοι χοροῦς ἱστᾶσι τῶν Ἀπόλλωνι". ("On their meeting place the Spartans have statues of Apollo Pythaeus, of Artemis and of Leto. The whole of this place is called chorus" ~~chorus~~, because at the gymnopaedias... youths perform dances in honour of Apollo").

chreon apocope (χρεῶν ἀποκοπή; m.pr. chre'ion apocopi); debt-cancelling. A kind of dance included (ap. Athen., XIV, 629 F, ch. 27) in a list of ludicrous dances; no information as to its figures and way of performance is given. Cobet suggests that the expression is "κρεῶν ἀποκλοπή" = "meat theft"; this has some connection with a dance mentioned by Pollux (IV, 105): "μιμητικὴν δὲ ἐκάλουν οἱ ἦς ἐμιμοῦντο τοὺς ἐπὶ κλοπῇ τῶν ἐσίων μερῶν [κρεῶν] ἀλισκομένους" ("they called mimetic dancing that by which they imitated those arrested on stale-meat theft").

chresis (χρησις; m.pr. chrisis); according to Arist. Quint., one of the three parts of the melopoeia by which the melody is completed or realised (Mb p. 29, RPWI p. 29): "χρησις δέ, ἡ κατά τῆς μελωδίας ἀπεργασία. Ταύτης δέ καλῶν εἶδη τρία, ἀγωγή, πεττεία, πλοκή" ("Chresis is a certain completion of the melody. And there are three species (kinds) of it, agoge^{*}, petteia^{*}, ploke^{*}").

chresmos (χρησμοδός; m.pr. chrismodos); that who delivers an oracle in song or in verse; singer of oracles. An epithet of Apollo "Ἀοξίας ὁ χρησμοδός" (for the double meaning of his oracles). By extension chresmos was called a prophet; one who prophesied.

chresmodia (χρησμοδία; m.pr. chrismodia); the answer of an Oracle (μαντεῖον) delivered in song or in verse. Also chresmodema (χρησμοδῆμα), but principally the oracle.

The verb chresmodein (χρησμοδεῖν; chrismodēn) = to deliver an oracle in song (or in verse); to sing an oracle.

chroa, chroea (χρόα, χροαία; m.pr. chróa, chriá); shade, nuance; a term signifying the particular division in each genus; it defines the variety of intervals composing in each case the genus.

Aristoxenus (Harm. II, pp. 50-52 Mb) recognizes six chroai (shades, divisions) in all three genera, namely two in the Diatonic (α) μαλακόν, Soft; β) σύντονον, Tense), one in the Enharmonic, and three in the Chromatic (Soft, Hemiolic and the Toniaeon or Tense). More details are given in each case separately: see under Diatonon*, Enharmonion* and Chromatikon*.

Cleen. (Isag. ch. 6, Civ. Jan p. 190; Mb p. 10): "Χρόα δέ ἐστὶ γένους εἰδική διαίρεσις· χροαὶ δὲ εἰσὶν αἱ ρηταὶ καὶ γνώριμοι ἕξ ἀρμονίας μία, χρώματος τρεῖς, διατόνων δύο" ("Chroa is a specific division of the genus; and the chroai are six, precise and known; one of the Enharmonic, three of the Chromatic and one of the Diatonic").

Ptolemaeus recognized eight chroai: five in the Diatonic, one in the Enharmonic and two in the Chromatic; Porph. Comment., ed. I. Op. 157, 21-29; (see also G. Pachymeres Harm. in Vincent "Notices" pp. 422-3).

Chroea is met also in the sense of tone-colour, "timbre". Gaud. (Isag. § 2, C.V. Jan p. 329; Mb I p. 4): "χροαία δέ ἐστὶ, καθ' ἣν διαφέρουσιν (ἄν) ἀλλήλων οἱ κατὰ τὸν αὐτὸν τόπον ἢ χρόνον φαινόμενοι, οἷον ἢ τοῦ λεγομένου μέλους φύσις ἐν φωνῇ καὶ τὰ ὅμοια" ("chroea is [the quality] by which notes sounds appearing [heard] on the same locus [pitch] or time differ from each other, as the vocal nature of the melos and the like"). See also Plut. De Mus. 1143E, ch. 34.

Chromaticon genus (Χρωματικόν γένος) or simply Chroma (Χρῶμα). The genus in which an interval of one tone and a half is used; thus the chromatic tetrachord would proceed by semitone, semitone, and one tone and a half, as follows:

The names of the constituent notes of the chromatic tetrachord should be taken in accordance to their general order in the tetrachord (the interval between the Lichanus and the Mese considered as a simple one, not as a compound or as a leap); compare in the following example the names in both the Diatonic and the Chromatic tetrachords:

There were three divisions (chroai) of the Chromatic Genus: a) the μαλακόν (Soft), b) the ἡμιόλιον (Hemiolic) and c) the τονιαζον or σύνθετον (Tense).

According to Anon. (Bell. §53, p. 57-59): a) The Soft is that in which the pyenon* (i.e. when the sum of the two small intervals (e-f-f# above) is less than the remainder of the tetrachord, f#-a above) is equal to three enharmonic

dieseis minus one twelfth i.e. the enharmonic diesis being $\frac{1}{4}$ of the tone, 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 (Syntonon) is that in which the pycnon consists of two semitones (e - f - f) and the remainder is one and a half-tone (f a). These

definitions originate from Aristoxenus. Indeed, Aristoxenus (Harm. IIpp. 50-51 Mb) defines: a) The Soft Chromatic is that in which the pycnon consists of two minim chromatic dieseis ("ἐκ δύο χρωματικῶν διέσεων ἐλαχίστων"), i.e. $\frac{4}{12} + \frac{4}{12} = \frac{8}{12}$ and the remainder of a semitone taken thrice (i.e. $\frac{1}{2} \times 3 = \frac{3}{2}$ or $\frac{18}{12}$) plus one chromatic diesis ($\frac{4}{12}$), i.e. $\frac{18}{12} + \frac{4}{12} = \frac{22}{12}$. Thus Aristoxenus' Soft Chromatic is the same as Anonymous' above, $\frac{4}{12} + \frac{4}{12} + \frac{22}{12}$.

b) The Hemiolic is that in which the pycnon is one and a half times the enharmonic pycnon ($\frac{1}{4} + \frac{1}{4} = \frac{1}{2} = \frac{6}{12}$ enh. pycnon; plus $\frac{3}{12}$, half of it), i.e. $\frac{6}{12} + \frac{3}{12} = \frac{9}{12}$; and each (Chromatic) diesis is 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 as a pycnon would be, according to Aristoxenus, $\frac{9}{12}$ of the tone, exactly as Anonymous' above.

c) The Toniaeon as the Tense of Anonymous. The Tense is defined by Anon. (Bell. p. 59) as "that in which the pycnon is a semitone"; this is an evident error, as the pycnon in the Tense is two semitones. Cleonides (Isag. ch. 7, C.V. J. p. 190; Mb p. 10) defines the three chroai of the Chromatic tetrachord in exactly the same sense though the phrasing differs slightly.

Arist. Quint. (Meib. II, I ^{p. 16} R.P.W. I. p. 16 p. 18) says that the Chroma (Χρῶμα, Colour) is so-called "because it is stretched by semitones" ("τό δὲ ἡμιτονίων συντείνόμενον").

Anon. (Bell. § 26, p. 30-31) on the other hand supports that the Chroma is so-called either because it somewhat deviates from the Diatomic, or because it "colours" the other systems; and that it is sweetest and most plaintive ("Χρῶμα δέ, ἥτοι παρά τό τετράφθαλ πως ἐκ τοῦ διατονικοῦ, ἢ παρά τό χρώζειν μὲν αὐτό τά ἄλλα συστήματα ... ἔστι δέ ἡδιστόν τε καί γοερώτατον").

chrōnos (χρόνος); in a general sense, the time.

In poetry and metric it was the duration, the quantity (in time) of a syllable. In music, the basic element of rhythm, the element of measuring.

According to Bacchius (Isag.; C.v.J. p. 313; Mb.p. 23) the chronoi were three :

a) the short (βραχύς; "ὁ ἐλάχιστος καὶ εἰς μερισμούς μὴ κίπτων" = "the smallest and indivisible");

b) the long (μακρός; "ὁ τούτου διπλάσιος" = "long, its double");

c) the alogos, irrational (ἄλογος; ὁ τοῦ μὲν βραχέος μακρότερος, τοῦ δὲ μακροῦ ἐλάσσων ὑπάρχων ὅποσῃ δὲ ἐστὶν ἐλάσσων ἢ μείζων διὰ τὸ λόγῳ δυσἀπόδοτον, ἐξ αὐτοῦ τοῦ συμβεβηκότος ἄλογος ἐκλήθη" = that which is longer than the short and shorter than the long; and as it can not be proved how much shorter or longer, it was called irrational).

"Αλογος (irrational) time, according to Aristoxenus, is that which can be conceived and expressed by fractions of the first time (χρόνος πρῶτος, otherwise βραχύς, ἐλάχιστος). "First time is that which can not be divided by any rhythmical way and on which are not placed two sounds, nor two syllables or two orchestric movements; the time-unit; chrōnos δύσημος (double) that which contains twice the first; τρίσημος (triple) that which contains thrice the first; τετράσημος (tetrasemos; quadruple) that which contains the first, four times; πεντάσημος (pentasemos; quintuple) of five times. (Aristox. Rhythm, ed. Fenssner, ch. 3; Anon. Bell, § 1, § 3). Thus, the first time is indivisible (ἀσύνθετος, simple, not compound); all the others are compound (σύνθετοι).

The time for silence was called "χρόνος κενός" (= time empty or void). Arist. Quint. (Mb.p. 40-41. RPWI p. 38-39) admits two void times: the leïmma (λεῖμμα), the short or simple silence, and the prosthesis (πρόσθεσις, addition) the long silence, the double of the first one. The end of a section was noted by a sign (||:) called diastole* (διαστολή; see also Parasemantike); this signified a rest of an indefinite duration.

Cleonides (Κλεονεύδης, Κλεονίδης, or by some Κλεωνίδης; m. pr. Kleonidis).

Musical theorist placed in the 2nd cent. AD.; nothing is known of his life. To him is now attributed the "Harmonic Introduction" (or Isagoge; "Εἰσαγωγή Ἀρμονικὴ") which was before mostly attributed to Euclid (Meibom "Ant. mus. auct. sept., gr. et lat", vol. I, ii pp 1-22), or to the mathematician Pappus* of Alexandria, or to Zosimus (Ζώσιμος).

Ch. Em. Ruelle in the introduction ("Avertissement") to his translation of the Isagoge (pp. 1-15) discusses in detail the question of authorship of it. The name of Euclid, he says, as author of the Isagoge appears in a MS in Venice of the 12th cent., and in many codices of the 14th-15th cents., probably from the same prototype. Other MSS give the name of Pappus, and many others that of Cleonides (Barberine II 86, Paris 2535 16th cent., Vatican 221, Florence). One MS of the National Library of Madrid gives the name of Zosimus, while that in the "Codex Vulganis" of Leyden attributes the authorship to an Anonymous. Various scholars of the 19th cent., do not agree as to the authorship; Vincent ascribes it to Pappus, while Westphal to a Pseudo-Euclid. Carl v. Jan attributes it to Cleonides with convincing reasons, generally accepted now.

First edition of a Latin translation (without the Greek text) was published by Georgio Valla under the name of Cleonides ("Cleonidae harmonicum introductorum"; Venice, 1497).

Carl v. Jan was the first to present the Greek text under the name of Cleonides in his "Mus. script. gr." (Leipzig, 1895; pp. 179-207).

A French translation with an interesting introduction ("Avertissement") and commentary was published by Ch. Em. Ruelle in his "Collection des auteurs grecs relatifs à la musique" (Paris, 1883; vol. III, pp. 16-41).

Cleonides' Isagoge is based on Aristoxenus' doctrines, and is considered as an important source of information regarding Aristoxenus' theoretical concepts and teaching.

Clonās (Κλονᾶς); 7th cent. B.C. aulete and composer.

He was born in Tegea of Arcadia in Peloponnesus (Τεγέα; hence his surname Tegeates, Τεγεάτης); But Boeotians supported that he was born in Thebes.

He lived soon after Terpander*, whose invention of the kitharodic* nomos he followed by initiating the aulodic* nomos (Heracl. Pont. ap. Plut. De Mus. 1132C, ch. 3; see also 1133A, ch. 5). He also introduced the prosodia*, and invented two aulodic nomoi, called Apothetos* and Schoenion* (Plut. Ibid; Pollux IV, 79; see under aulodia).

Clonās composed elegies and epic songs.

cōmma (κόμμα, τό, neut); a) the difference between seven octaves and twelve fifths. This was the Pythagorean comma or diatonic comma. The comma of Didymus or Didymean comma, also called syntonic or simple "comma", was called the difference between a major tone (9:8) and a minor tone (10:9), i.e. 81:80, or between a diatonic semitone (16:15) and a Pythagorean limma (256:243), i.e. 3888:3840, or 81:80.

b) comma (from κόπτω=to cut off) was also a poetic or melodic section. The cōmmata (κόμματα; pl.) were small sections which followed each other during the nomos.

The adj. κομματικός (commatikós) was used for the song which was divided into sections. The neut. however (κομματικόν; commatikón) together with the word melos was a synonym of commós*.

commōs (κομμός; from κόπτω=to cut off); stroke, beat; beating of the head and the breast while lamenting, hence, lamentation. Commos was the lamentation, the dirge in the classical drama; it was sung alternately by the actors and the chorus. Arist. (Poetics, 1452B, ch. 12, 9): "κομμός δέ θρῆνος κοινός χοροῦ καί ἀπό σκηνης" ('commōs is a common lamentation of the chorus and those [the actors] on the stage').

The commos was also called κομματικόν μέλος (commatikōn melos).

composition's kinds (εἶδη συνθέσεως);

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

- a) The kitharodia*(κιθαρωδία);singing to kithara accompaniment;this was the most ancient kind of (mixed) musical composition.A variety of it was the lyrodia (λυρωδία),which never became popular;
- b) The aulodia*(αὐλωδία);singing to aulos accompaniment;
- c) The psile kitharisis*(ψιλή κιθάρισις),solo of kithara;
- d) The psile aulesis*(ψιλή αὐλησις),solo of aulos;
- e) The enaulos kitharisis*(ἐναυλος κιθάρισις)solo of kithara with aulos accompaniment;a variety of this was the Pariambis*(παριαμβύς);
- f) The nomos*(νόμος);the most important type of composition;
- g) Various choral,lyrical and dramatic compositions;

From the above those under c,d,e and certain classes of nomos($\frac{f}{\#}$) were purely musical (instrumental) compositions.Many other compositions are treated under their special headings.

Cōrina (Κόριννα); lyric poetess of the 6th cent. BC. She was born in Boeotia (in Tanagra, Τανάγρα, or in Thebes); she was a pupil of Myrtis*. According to Suidas she defeated Pindar five times at lyric contests. She composed lyric nomoi and epigrams to talling five volumes (Suid. "ένίκησε δέ πεντάκις ώς λόγος Πίνδαρον. Έγραφε βιβλία πέντε (ε) καί έπιγράμματα καί νόμους λυρικούς").

See Brgk PLG, III pp. 1206-1216 and Anth. Lyr. pp. 269-271 small fragments.

cyclios (κύκλιος; m. pr. kiklios); circular, round, in a general sense (from κύκλος = circle).

κύκλιος χορός (cyclios, circular chorus); a dance danced in circular formation of the dancers; especially danced around the altar (chiefly of Dionysus); the dithyramb. Callimachus Hymn to Delos, v. 313 " ...περὶ βωμόν κύκλιον ὠρχήσαντο, χοροῦ δὲ ἡγήσατο Θησεύς" ("they danced the circular dance around the altar, and Theseus led the chorus").

κύκλιοι αὐληταί (cyclioi auletai; pl.); the auletai who played the aulos at the circular dances.

κύκλια μέλη (cyclia mele ; cyclic songs); lyric and chiefly dithyrambic songs (having the same subject). Pollux (IV, 78) mentions "κύκλιοι νόμοι", "cyclic nomoi" ("οἱ δὲ Εὐίου νόμοι, κύκλιοι"; "and the nomoi of Euius* are cyclic"); but no explanation is given as to their character.

Generally speaking the cyclic dances and songs were connected chiefly with the dithyramb and with Dionysus.

cymbala, cymbals (κύμβαλα, p.l.; m.pr. kímvala); percussion instrument consisting as the modern cymbals, of two hollow hemispheric metal plates. The cymbals were of Asiatic origin, and were first used in the orgiastic cults of Cybele and later of Dionysus (Bacchus). Plut. Coniugalia Praecepta ("Γαμικά Παραγγέλματα) 144E "οἱ δὲ κυμβάλοις καὶ τυμπάνοις ἄχθονται" ("and they are annoyed by the cymbals and the tambours").

Another word for cymbal was βακύλλιον (bakyllion^{*}) or βαβούλιον (baboullion);

The cymbals were for the Greeks devoid of any real musical value.

The verb κυμβαλίζειν (cymbalizein) = to play the cymbals;

Κυμβαλιστής (cymbalistas) and κυμβαλοκρούστης (cymbalocroustes) the player of cymbals; fem. κυμβαλίστρια (cymbalistría);

κυμβαλισμός (cymbalimos) the playing of cymbals;

κυμβάλιον (cymbalion) dimin. of κύμβαλον; a small cymbal.

dactylicos (δακτυλικός; m.pr. dactilicós).

a) a kind of aulos used for the Hyporchema* or also a kind of melos (song); Pollux (IV, 82): "καί δακτυλικούς (pl) τούς ἐπὶ ὑπορχήμασιν [αύλους], οἱ δέ, ταῦτα οὐκαὶ αὐλῶν ἀλλὰ μελῶν εἶδη εἶναι λέγουσιν" ("they call dactylic those [auloi] played at the Hyporchemata; but others say that these are not kinds of aulos but of tunes"). See Embaterios* aulos; also Athen. IV, 176F, ch. 79.

b) dactylicon (δακτυλικόν; neut.); a stringed instrument, probably a kind of Kithara.

Pollux (IV, 66) "τό μέντοι τῶν ψιλῶν κιθαριστῶν ὄργανον, ὃ καί κυθικόν ὀνομάζεται, δακτυλικόν τινες κεκλήκασιν" ("the instrument of the kithara - soloists, which is also called pythic, was by some people called dactylicon").

Note; Some scholars consider the word "dactylicos", as above, as an adjective (from dactylos, finger), and interpret it as meaning "played by the fingers"; this however would not make any sense since all instruments are mostly played by the use of fingers (dactyloi). Perhaps more sense could be if the "dactylicos" (aulos) was interpreted as "having the width of a finger".

dactylos (δάκτυλος; m.pr. dáktilos = finger).

a) In plur. dactyloi (δάκτυλοι); a kind of simple and static but varied dance.

Athen. (XIV, 629 D, ch. 27): "τά δέ στασιμώτερα καί ποικιλώτερα καί τήν ὄρχησιν ἀπλουστέραν ἔχοντα καλεῖται δάκτυλοι, ἰαμβική, etc. (" those kinds of dance, more static and varied but simpler in dance-figures, are called dactyloi, iambike, etc.).

Note: The word in the text "ποικιλώτερα" is read by some "κυκνότερα" (in closer order) or "ἀποικιλώτερα" (less varied).

b) dactylos (dactyl); the well-known metrical foot, consisting of one long and two short syllables, - uu.

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

Iambic dactylos (δάκτυλος ὁ κατά ἴαμβον); a metrical foot consisting of the following schema u-u-, otherwise diiambus (διῴαμβος); Arist. Quint. De Mus. Mb p. 48, RPWI p. 45.

Dactylic metre (δακτυλικόν μέτρον); a metre consisting of dactyls; Arist. Quint. op. cit., Mb p. 50, RPWI p. 45.

Dactylic hexameter (δακτυλικόν ἑξάμετρον); a rhythmic section consisting of six dactylic feet; also called "Heroic Hexameter".

Damon (Δάμων); 5th cent. B.C. philosopher and theorist; he was born in Athens (commune of Da), and lived around 430 B.C. One of the most important musical theorists of the Pre-Aristoxenean period. He was a pupil of the sophist Prodicus and of the musician Lamprocles^{*}, and teacher of the musician Dracon^{*} and, as it is said, of Pericles himself; according to Diog. Laertius (II, ch. 5, §19) he was a teacher of Socrates too in music.

Being highly educated he exercised a great influence around him, and Plato mentions him with particular esteem and respect. In his Republic (IV, 424C) Damon is cited by Socrates in a phrase which shows deep respect for his views on the ethical value of music: "Because no where could the styles of music be changed without shaking the fundamental laws of the society, as Damon says and I agree" ("οὐδαμοῦ γὰρ κινουῦνται μουσικῆς τρόποι ἄνευ πολιτικῶν νόμων τῶν μεγίστων, ὡς φησὶ τε Δάμων καὶ ἐγὼ κεύθουμαι"). Damou's name is mentioned by Plato also in Laches III, 180D, XXVI 197D, XXIX 200A.

Damou's views regarding the inner relation of the soul to music (song and dance) are expressed in Athenaeus (XIV, 624C, ch. 25). It seems also that Aristides owes to Damon much of his conception of the educational value of music (see esp. Ar. Quint. II, 14, Mb p. 94, RPWI p. 80, where Damon and his school is cited).

Damon became an intimate friend of Pericles to whom he used to submit daring political suggestions; owing to these political activities he was ostracized.

Of Damon's writings only some fragments from a work entitled "Areopagos" ('Ἀρεόπαγος), on Rhythm and on the ethical value of music, have been preserved.

Cicero considered him the first and most original of all the musicians of the Pre-Aristoxenean time. Cf. Fr. Lasserre: Plutarque de la Musique, chs. 6-7, pp. 53-95 "Damon à Athènes" and "La postérité de l' éthique damonienne").

Ev. Moutsopoulos: "La Musique dans l'oeuvre de PLATON" IIIe partie, ch. II,
1) " l' ère prè-damonienne" pp. 175-185; 2) " L'ère damonienne et post-
damoniane", pp. 185-197.

daphnephorika, mele;pl. (δαφνηφορικά μέλη ; m.pr. daphniphoriká mēli) from δαφνηφορεῖν = to bear branches or crowns of laurel; songs sung to dancing in honour of Daphnephoros (Δαφνηφόρος) Apollo. The dancers used to bear branches of laurel; Pollux IV, 53.

According to Proclus (Chrest. 26) the "daphnephorika" belonged to a class of the Partheneia³: "δάφνας γάρ ἐν Βοιωτία δι' ἐννεατηρίδος εἰς τὰ τοῦ Ἀπόλλωνος κομίζοντες οἱ ἑρεῖς, ἐξῆμνον αὐτόν διὰ χοροῦ παρθένων" ("Because in Boeotia every nine years the priests of Apollo carrying laurels glorify him by a chorus of maidens").

- δαφνηφορία, ἡ, fem. (daphnephoria); the carrying of laurels. Proclus (Ib) "ἡ δὲ δαφνηφορία ξύλον ἐλαίας καταστρέφουσι δάφνας καὶ ποικίλους ἄνθεσι" ("the daphnephoria is [when they] decorate [or crown] with laurels and various flowers").

deikelistes (δεικηλιστής; m. pr. dikilistís) Dor. type deikelictas (δεικηλύκτας); a comedian or mime who imitated various comic characters; an actor, buffoon especially in Lacomia. EM. , 260, 42 "δεικηλισταί, μιμηταί παρά Λάκωσι" ("deikelistai [pl.]; mimes among Lacedaemonians").

Athenaeus (XIV, 621F, ch. 15) says that there were many other designations ("κροσηγορίαί") in various parts for the deikelistai; so the Sicyonians call them phallophoroi (φαλλοφόροι; phallus-bearers), others [call them] autokabdaloi* (improvisers) and others phlyakes ἢ φλύακες; Dorian type of φλύαροι; silly-utterers, clowns, buffoons), while the Thebans, "who use to give special names for many things", call them ethelontai (ἐθελονταί; volunteers). Most people called them sophists (σοφισταί) too.

The autokabdaloi (αὐτοκάβδαλοι), as Semus of Delos says in his book "On Paeans" (ap. Athen. Ib. 622B, ch. 16), that they were also called iamboi* (ἱamboi) as their poems.

- deikelistike (δεικηλιστική; m. pr. dikilistiki); a kind of pantomimic dance, performed in popular fairs by masked mimes who imitated various comic characters (deikelistai).

demetroulos (δημήτριουλος ; m.pr. dimitroulos); a hymn to Demeter.
See under ioulos (ἴουλος).

Demodocus (Δημόδοκος; m.pr. Dimódocos); one of the oldest epic singers. He was blind, and lived in the palace of Alkinoos, king of the Phaeacians (Φαίακες). He is mentioned in Homer's *Odyssey* (IX, 44 ff). When Ulysses, after his last shipwreck, took refuge in the island of ^{the} Phaeacians, his last stop before the end of his *Odyssey*, he was given a treat of honour by king Alkinoos. During the banquet, Demodorus, at Ulysses' insistence, sang his exploits which led to the capture of Troy, causing great emotion to him (see also Paus. III, ch. 18, §11).

Heracl. Pont. (ap. Plut. 1132B, ch. 3) in his "Collection" mentions Demodocus of Kerkyra (Δημόδοκον Κερκυραίου) among the oldest musicians, and as having sung the capture of Troy, and the marriage of Aphrodite and Hephaestus (Vulcan).

2. Another epic singer (αοιδός) with the same name is mentioned by Demetrius Phalereus (Δημήτριος Φαληρεύς). He was left by Agamemnon to protect Clytemnestra, but he was taken by Aegisthus to a deserted island and left there as prey to wild beasts or the vultures; Sextus Empir. Book VI, §12. According to a legend he was a brother of Phemius*.

3. A gnomic (didactic) poet (not to be confused with Nos I and 2 above) of the 6th C. BC from the island of Leros. Some short fragments of his Epigrams and Iambuses have been preserved;

Bergk PLG II, pp. 442-3, and Anth. Lyr, ff. 47-48.

diaeidein (διαείδειν ; m.pr. diain) und diadein ("διᾶδειν");

a) to sing for prize, or to compete in singing;

b) to be dissonant, oppos. synadein (L.S.J and Dem.).

Diagoras (Διαγόρας); c. middle of 5th cent. B.C. (Suidas says 78th Olympiad, i.e. 468-465 BC). Poet-composer and philosopher from Melos (Μήλος), surnamed the Atheist because of his atheistic works where he ridiculed the Phrygian cult and gods. Suidas says that he was a slave, and was bought by the philosopher Democritus of Abdera (Δημόκριτος ὁ Ἀβδηρῆσις) for ten thousand drachmas and became his pupil. He lived after Pindar and Bacchylides, and was elder than Melanippides.

Because of his atheistic ideas and the disclosing of the secrets of the mysteries, he was sentenced to death; he was saved by fleeing away. According to a legend he died at a shipwreck, while Suidas says that he settled and died in Corinth.

See Bergk PLG III p. 1222 and Anth. Lyr. p. 274 two small fragments without title.

diagramma, diagram (διάγραμμα) ; a plan, a drawing, a figure, used to help the students to visualize the acoustical differences in all genera.

Bacch. (Isag. § 62; C.v. J. p. 305, Mb p. 15) "Διάγραμμα ἐστὶ σχῆμα ἐπίπεδον εἰς ὃ πᾶν γένος μελωδεῖται. Διαγράμματι δὲ χρώμεθα ἵνα τὰ τῆ ἀκοῆ δύσληκτα πρό ὀφθαλμῶν τοῖς μανθάνουσι φαίνηται" (= "Diagram is a flat figure through which every genus can be sung. The purpose of the diagram is to help the pupils to visualize what is difficult to perceive by hearing").

Cleon. (Isag. ch. 14, C.v.J. p. 207; Mb p. 22) : "Διάγραμμα δὲ σχῆμα ἐπίπεδον τὰς τῶν μελωδομένων περιέχον δυνάμεις" ("Diagram is a flat figure containing [defining] the functions of notes in a system" ; see dynamis).

According to Phaenias it was Stratonicus the Athenian who first introduced the diagram (Athen. VIII, 352C, ch. 46; FHG II, 298). The subdivision of the intervals into quarter-tones on the diagram was called "katapycnosis of the diagram" ("κατακύκνωσις τοῦ διαγράμματος"); Aristoxenus (Harm. I, p. 28, 1 Mb): "ἐν ταῖς τῶν διαγραμμάτων κατακυκνώσεσιν" (= "in the subdivisions [condensations] of the diagrams"); see also Ib. I., p. 7,32.

See katapycnosis.

- diagyios, foot (διάγυλος; m.pr. ⁱdiagios); paeon diagyios consisting of a long thesis and a short and a long arsis (-u-; Cf. Aristides De Mus. Mb p. 38, RPWI p. 37) and pous^{*}.

diakteria (διακτηρία; mod. pr. diaktiriá); a doubtful word met in Theophr. Hist. Plant IV, 11,5, meaning probably the passing through of the air. Sir A. Hort translates "accompaniment" (Enquiry into Plants, vol. I, p.372 "the opening of the reed-tongues is well closed, which is a good thing for the purpose of accompaniment" ; "συμμελεῖν δέ τό στόμα τῶν γλωττῶν, ὃ πρός τήν διακτηρίαν εἶναι χρήσιμον"). The word appears in some editions as "διακτορία"; it might be διατορία (see under diatoria).

dialepsis (διάλυσις; m.pr. dialipsis); a term according to which a string of the kithara or of the lyra was slightly touched at the middle of its length and produced the 3^{ve} (harmonic). Cf. Th. Reinach "Lyre" (in D.A.Gr. R, vol. VI, pp. 1437-51).

See syrigmos.

dia pason (διά πασῶν) ; through all strings. The complete expression would be "ἡ διά πασῶν τῶν χορδῶν συμφωνία" = the, through all notes, concord; the concord between the first and the last note. Hence the interval of the octave. Bacch. (Isag. § 11; C.v.J. p. 294; Mb p.3): "τὴν δὲ διά πασῶν [δηλοῦσι] γτ (προσλαμβανόμενος) καὶ [μέση] κ " ("and they define the "dia-pason" [octave] α, the interval between the proslambanomenos* and the mese*, i.e. the octave).

The octave was the most perfect concord (see Symphonia*);

Arist. Probl. XIX, 35a " ἡ διά πασῶν καλλύστη συμφωνία".

Ptolemaeus considers the interval of the octave as the best and most unifying of the Homophones*. The "dis dia - pason" (δύς διά - πασῶν) was the double-octave; as Bacchius says (Ib.) the interval between the proslambanomenos and the nete hyperbolaeon:

See also Arist. Probl. XIX, 14.

b) The term "διά πασῶν" (diapason) replaced, after Aristoxenus' time, the term Harmonia*. Nicom. (Enchir. ch. 9; C.v.J. p. 252, Mb p. 16) " ἁρμονίαν μὲν καλοῦντες [οἱ καλαιότατοι] τὴν διά πασῶν" (= " the dia pason was called [by the most ancients] Harmonia").

dia pente (διὰ πέντε); "ἡ διὰ πέντε χορδῶν συμφωνία", "through five strings concord"; the interval of the perfect 5th. By the Pythagoreans it was called "δι' ὀξεῶν χορδῶν (= through high-pitched strings) or διοξεῖα (dioxeia^{*}).

Nicom. (Enchir. ch. 9; C.v.J. p. 252; Mb p. 17) quoting Philolaus' definition: "the size of Harmonia is equal to one syllaba^{*} (a 4th) and one di'oxeion (a 5th); because from Hypate to Mese it is a 4th, and from Mese to the Nete it is a 5th."

"And the 5th is greater than the 4th by one tone" ("τό δε δι' ὀξεῶν μεῖζον τῆς συλλαβᾶς ἐπογδόω").

See Symphonia-Symphonoi, and Homophonia-Homophonoi.

díaschisma (διάσχισμα); was called by ancient theoreticians the distance which is equal to the half of the minor semitone, or the difference between four perfect fifths and two major thirds on one hand, and three octaves on the other hand (or otherwise the interval by which the three octaves exceed the ensemble of four perfect fifths and two major thirds); or the interval by which two diatonic semitones, exceed a major tone.

diaphonia (διαφωνία); discord.

Cleopides (Isag. ch. 6; C.v.J. p. 188; Mb p. 8) defines the diaphonia as the refusal of two notes to combine (or to unite, to amalgamate) so that they grate on the ear' ("διαφωνία δέ τούναντίον δύο φθόγγων ἀμιξά [Mb "ἀμιξία"], ὥστε μή κραθῆναι, ἀλλά τραχυνθῆναι τήν ἀκοήν").

- diaphonoi phtongoi ("διάφωνοι φθόγγοι"); discordant notes or sounds; those which do not blend.

Gaudentius (Isag. ch. 8; C.v.J. pp. 337-8; Mb p. 11) gives the following definition of "diaphonoi": "but when discordant sounds are struck or blown at the same time ("ἅμα κρουομένων ἢ ἀλούμενων") there seems to be nothing of identity in the relation of the lower note to the higher, or of the higher to the lower"; Transl. H.S. Macran (in Aristox. Harm. p. 235).

See also Bacch. Isag. § 59 (C.v.J. p. 305; Mb. p. 14); Arist. Quint. Mb. p. 12, RPWI p. 10. As the ancient Greeks recognized as concords the intervals of the 8^{ve}, the 4th and the 5th, all the rest were discords.

Note; The verb διαφωνεῖν (diaphonein) signified to disagree; speaking of intervals; to be in discord, not to blend.

diapsalma (διάψαλμα); - diapselaphema (διαψηλάφημα; m.pr. diapsilaphima);
an instrumental interlude between two parts of a vocal (or choral) piece.
It was also called "διαψηλάφημα" (diapselaphema; from the verb διαψηλαφεῖν=
to touch).

As the diapsalma is derived from the verb διαψάλλειν (as ψάλλειν in a
stronger sense) ^{ψάλλω} means to play on a stringed instrument with the fingers
(without plectrum), the term should be interpreted as an interlude on the
kithara or another stringed instrument; this same view stands too for the
diapselaphema. Hesychius says that diapsalma is a change ^{or variation} of the vocal
melody or rhythm ("μουσικοῦ μέλους ἢ ρυθμοῦ ... ἐναλλαγῆ"). Also Suidas
says "μέλους ἐναλλαγῆ" ("a change of melody"). Anon. (Bell. 3, p. 22)
calls "diapselaphemata" (pl.) those irregular mele which are performed on
instruments; }

See "kechymena mele"; also "diaulion".

- diastasis (διάστασις); interval, the distance between two sounds, different in pitch. This term is used by Aristoxenus; in Harm. El. (I, p. 3,35 Mb) he says "Περὶ τῆς τοῦ βαρέου τε καὶ ὀξέος διαστάσεως" ("about the interval between the low and high [in pitch]). See also Ibid I p. 13,32; p. 14, 9; 18,30 etc.

diastema (διάστημα; m.pr. diástima); the distance between two notes of different pitch; interval.

Cleon. (Isag. ch. 1; C.v.J.p. 179; Mb 1) "διάστημα δὲ τὸ περιεχόμενον ὑπὸ δύο φθόγγων ἀνομοίων ὀξύτητι καὶ βαρύτητι" ("interval is what is bound by two notes differing as to height and depth"). Same definition in Bacchius' Isagoge.

Anon. (Bell. 72, p. 30): "διάστημα δ' ἐστὶ τὸ περιεχόμενον ὑπὸ δύο φθόγγων ἀνομοίων τῆ τάσει, τοῦ μὲν ὀξυτέρου, τοῦ δὲ βαρυτέρου" ("Interval is what is contained between two notes different in pitch, of which one is higher and the other lower"). In a fragment of a MS (ed. by Vincent in "Notices" p. 234) the definition is as follows "Διάστημα δ' εἶναι μέγεθος φωνῆς ὑπὸ δυοῶν περιεχόμενον φθόγγων" ("Interval is the extent [space] of voice contained between two notes").

Nicomachus (Eneh. ch. 12; C.v. J. p. 261; Mb p. 24) employs the term "μεταξύτης" (fem. ἡ; metaxytes, m.pr. metaxitis) = that which is in between; "Διάστημα, he writes, δ' ἐστὶ δυοῶν φθόγγων μεταξύτης" ("Interval is that which is between two notes").

There were various differences between the intervals;

a) as to the size; b) as to the genus; c) as to concord and discord; d) between the compound and simple (σύνθετα*, ἀσύνθετα); e) between ρητά* (rational) and ἀλογα (ἄλογα, irrational); Cf. Aristox. Harm. I. p. 16, 22-30; Cleon. op. cit. ch. 5 C.v.J. p. 187, Mb p. 8; Bell. Anon. § 58, pp. 712 etc.

The intervals were called ἄρτια (even) and περιττά (odd) in relation with the number of diesēis they contained; e.g. the semitone and the tone are even as they contain two and four diesēis ($\frac{1}{4}$ of tone each) respectively. The interval between the Parthyptate and Lichanus in the Soft Diatonon is odd as it contains three diesēis.*

- διαστηματική κίνησης = melodic motion by intervals; opp. συνεχής κίνησης = continuous motion.

Aristox. (Harm. I., p. 8, 18-19 Mb "δύο τινές εἰσιν ἰδέαι κινήσεως, ἥτε συνεχῆς καὶ ἡ διαστηματική" ("Two are the species of motion, the continuous and ~~and~~ that by intervals"). Further, Aristoxenus (Ibid p. 10, 9) calls the diastematic motion, melodic (μελωδική) i.e. employed in singing. See, the same expression about the "συνεχῆς τε καὶ λογική" ("the continuous motion of the speech") and the "διαστηματική τε καὶ μελωδική" ("the diastematic and melodic") motion, in Cleon. Op. cit. ch. 2 (C.v.J. p. 180; Mb p. 2); also under the word "syneches"

diastole (διαστολή; m.pr. diastoli); the clear and distinct enunciation of the successive notes in a song or an instrumental piece. Also a rest, pause, interruption of an indefinite duration; it was marked by a double vertical line with two dots to the right ||: (Man. Bryen. (Harm, sect. III p. 480; ed. Wallis) "the diastole is used in both the singing (ode) and the instrumental playing; it asks for a rest and separates those preceding from those which follow" ("Ἡ δὲ διαστολή, ἐκ τῆς ψῆδης καὶ τῆς κρουματογραφίας παραλαμβάνεται, ἀναπαύουσα καὶ χωρίζουσα τὰ προάγοντα ἀπὸ τῶν ἐπιφερομένων").

Sergius (p. 1836, ap. A. J. H. Vincent's "Notices" p. 221) says "Diastole est nota contaria hyphen = "The diastole is a sign opposite to the hyphen" (which is a tie joining two notes).

Man. Bryenuius includes the diastole in the twelve schemata (figures) of melos, he discusses, as the last one of them (pp. 479-480).

diē tessāron (διὰ τεσσάρων); "ἡ διὰ τεσσάρων χορδῶν συμφωνία", "through four strings
concord; the interval of the perfect 4th; called by the Pythagoreans syllabē or
syllaba. Ratio 4:3.

Arist. Quint. (Mb. p. 17, RPWI p. 15) "Παρά μὲν τοῖς παλαιοῖς τὸ μὲν διὰ τεσσάρων ἑκα-
λεῖτο συλλαβή" ("by the ancients the interval of the fourth was called syllabē).

Ἐπίδιατεσσάρων was called the higher fourth, and ὑποδιατεσσάρων the lower fourth.

See dia pente, symphonia and homophonia.

diatome (diatomi ; m. pr. diatomi): perforation, finger-hole of aulos or syrinx.

See under trema.

diatonon genus (διάτονον γένος); the genus* in which use was made of tones and semitones. Διάτονος (from the verb diatēnein, διαιτύνειν=to stretch, to distend)= tense. Nicom. Ench., ch. 12 (C.v.J.p. 262; Mb.p. 25): "it is called diatonic because alone out of all the other genera it proceeds by tones" ("διατονικόν καλεῖται ἐκ τοῦ προχωρεῖν διὰ τῶν τόνων μονώτατον τῶν ἄλλων"). Bell. Anon. (§ 25, p. 30): "if the melody proceeds by semitone and tone, it creates the so-called diatonon genus" ("εἰ μὲν πρὸς ἡμιτόνιον καὶ τόνον προχέται τὴ τῆς μελωδίας, τὸ καλούμενον διάτονον καλεῖ γένος").

There were two varieties or divisions (chroai) of the diatonic, the μαλακόν (soft, mild) and the σύντρονον (tense, sharp); a) the soft is that in which the order and species of intervals (from low to high) are as follows: Hypate, $\frac{1}{2}$ tone - Parhypate, $\frac{3}{4}$ or $\frac{9}{12}$ of tone [three dieseis] - Lichanus $\frac{5}{4}$ or $\frac{15}{12}$ of tone [five dieseis] - Mese (see ex. below);

b) the Tense is that in which the intervals are: semitone, tone, tone. Cf. Aristox. Harm. II, 51, 25-31; Cleon. Isag. ch. 7, C.v.J. p. 192, Mb.p. 11^{et}. Anonymous (Bell. § 54, pp. 59-61) defines the intervals ~~of~~ of the Soft as semitone, nine twelfths ($\frac{9}{12}$) [and consequently $\frac{15}{12}$ for the remainder]. Both the intervals of the Soft should be considered as simple intervals (not compound) in the sense that between each two notes no other note intervenes in the same genus (Cf. σύνθετα-ἀσύνθετα; syntheta-asyntheta*).

The diatonic genus was the oldest of the three genera and was considered as the simpler, more natural, as also the "more masculine and austerer" (Anon. Bell. § 26, p. 30).

Aristides says that the voice in the diatonic is more forcefully distended ("ἐκείδῃ σφοδρότερον ἡ φωνή κατ' αὐτό διατείνεται"; M.B. p. 18, RPWI p. 15-16).

Διατονικόν μέλος (diatonic melody) is called the melody which uses the diatonic genus (Cleon. op. cit. ch. 6, C. v. J. p. 189; M.B. 9; "Διατονικόν [μέλος] μὲν οὖν ἐστὶ τό τῆ διατονικῆ διαίρεσει χρώμενον").

diatoros (διάτορος), of sound, piercing, high-pitched. Suid. "διάτορον, ἐξάκουστον,
ὀξύτερον, μεγάλόφωνον" ("diatoros; distinctly heard, high-pitched, loud-voiced").
diatoria=piercing music; "high-pitched music" (LSJ).

diavlia (δὲυλῖα; m. pr. diavlia); an aulos duet (Mes.).

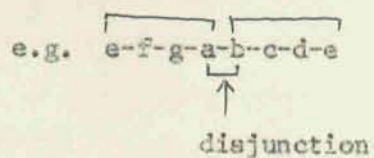
diaulion (διαύλιον; m. pr. diávlion) an interlude for solo aulos performed between two parts of the choral song, during a pause of the chorus. Cf. diapsalma. The word appears also as διαύλειον (diauleion) in Suidas.

diaulos, or didymoi auloi (δίαυλος, δίδυμοι αὐλοῦ; diavlos, didimé avli); double aulos, twin auloi. Also called δικάλαμος (dicálamus, double pipe) and dizyges auloi (δίζυγες αὐλοῦ; double-auloi, pipes).

Nonnos Dion. (XL, 227-8 "καὶ Κλεόχου Βερέκυντες ὑπὸ στόμα δίζυγες αὐλοῦ φρικτὸν ἐμυκήσαντο Λιβυὸν γόον" ("The double Berycynitian pipes in the mouth of Cleochos drowned a gruesome Libyan lament"; Transl. W. H. D. Rouse, v. III, p. 171).

Cf. aulos; dizygoi auloi.

diazeuxis (διάζευξις; m.pr. diāzevxis); disjunction. 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,



The disjunctions are two: a) between the tetrachord of meson and that of the diezeugmenon, i.e. between the Mese and the Paramese (a-b):

b) between the tetrachord of synemmenon and that of the hyperbolaeon (i.e. between the nete synemmenon and the nete diezeugmenon, d-e; cf. Bacch. Isag. § 39, C.v.J. p. 301, Mb p. 10).

See also: Hypodiazeuxis, Paradiazeuxis and Hyperdiazeuxis.

Didymus (Δίδυμος; m. pr. Dīdimos); b. c. 63 BC; d. 10 AD; grammarian from Alexandria ('Αλεξάνδρεια, surnamed "ὁ 'Αλεξανδρεύς", Alexandrévs). He was surnamed also "Chalkēnteros" ("Χαλκέντερος" = having copper-intestines, hard-working, indefatigable, untiring) "for his tenacity on books" (Suid.), and "Bibliolathas" ("Βιβλιολάθας"; forgetting the books) because having written a very great number of books (according to Suidas, 3500!) he could not remember them (Athen. IV, 139C, ch. 17).

He wrote a theoretical work on music, which is lost, mentioned by Ptolemy and Porphyry, in which he discussed the theories of Pythagoras and Aristoxenus.

He was credited with the definition of the so-called Didymian comma, or comma of Didymus (see comma), which is the difference between a major tone (9:8) and a minor tone (10:9), i. e. 81:80.

See diesis.

diesis (δίεσις) from the verb δίεμι (diēmi)=to pass, or allow something to pass, through; to throw something through etc; in general use: the passing through.

In music it is a term met with various meanings. For most theoreticians it signified the quarter-tone, called "δίεσις τεταρτημόριος" (diesis tetartemorios). Theon of Smyrna (ch. 12, p. 87) says "Diesis according to those around Aristoxenus is the quarter-tone, while the Pythagoreans called diesis the semitone, $\frac{1}{2}$ of tone". See also M. Psellos "Syntagma" "Μουσικῆς ἑνώφης ἡκριβωμένη" (Paris, 1545; p. 22). By many writers diesis was generally called any interval smaller than the semitone, or the smallest possible interval. According to Aristoxenus (Harm. I, p. 14, Mb) "The voice cannot differentiate, nor can the ear discriminate, any interval smaller than the smallest diesis"; (Transl. H. S. Macran, p. 175); this means that, in Aristoxenus' view, diesis is the smallest interval that the voice can produce, and the ear perceive.

Arist. Quint. Mb. p. 14, RPWI p. 12): "diesis was called the smallest interval of the voice". In a musical Fragment (Vincent "Notices" pp. 235-6) the diesis is defined as follows: "the minimum interval which can be conceived is diesis, about a quarter-tone, but it numbers in the value of $\frac{33}{32}$; and it is an interval extremely difficult ("χαλεπώτατον") to be sung and not by everybody". According to Didymus' evaluation it would be something between $\frac{32}{31}$ and $\frac{31}{30}$.

Ἐναρμόνιος δίεσις (Enharmonic diesis) that which is used in the Enharmonic* genus; according to Nicom. (Enh., ch. 12, C. v. J. p. 262; Mb. p. 26) it is the half of the semitone ("ἐναρμόνιος δίεσις, ὅπερ ἐστὶν ἡμιτονίου ἡμισυ"); also Gaud. (Harm. Isag. § 5, C. v. J. p. 331; Mb. 5) says that the Enharm. diesis is equal to $\frac{1}{4}$ of tone; and other theoreticians agree to that.

Χρωματικὴ δίεσις (Chromatic diesis) that which is used in the Chromatic* genus. Gaud. ('18.) following Aristoxenus, evaluates the minima chromatic diesis ("δίεσις χρωματικὴ ἐλαχίστη") as equal to $\frac{1}{3}$ of the tone (δίεσις τρίτημόριος, diesis tritemorios); see in the article on Chromatic genus Aristoxenus' views; also Harm. II p. 50 Mb.

Ἡμιολικός δῦσις (Hemiolic diesis) is that which is used in the Hemiolic Chromatic Genus, this is equal to one and a half Enharmonic diesis, i.e. the Enharmonic diesis being $\frac{1}{4}$ of tone, the Hemiolic would be $\frac{1}{4} + \frac{1}{4} = \frac{3}{8}$ or $\frac{4\frac{1}{2}}{12}$ of tone.

Mart. Cap. (De Mus., Mb p. 179) also says that the Hemiolic diesis is equal to $\frac{1}{4}$ of tone plus half of it ($\frac{1}{8}$), i.e. $\frac{3}{8}$ or $\frac{4\frac{1}{2}}{12}$ or $\frac{9}{24}$ of tone.

Cleonides (Isag. ch. 7; C. v. J. p. 192; Mb p. 11) says: "It is supposed that the tone is divided into twelve minima molecules, each of which is called a twelfth ($\frac{1}{12}$) ...

the semitone is six twelfths ($\frac{6}{12}$), and the diesis, the [so-called] tetartemorios

(one-fourth of tone) has three twelfths ($\frac{3}{12}$), and ^{the} tritemorios diesis (one-third of tone) has fourth twelfths ($\frac{4}{12}$)".

Diocles (Διοκλῆς; m. pr. Dioclis); b. ? d. ?

Athenian musician to whom, according to Suidas, was attributed the invention of a "Harmonica" (series of notes) produced from a series of shell-pots struck by a small wooden stick. Suidas, however, wrongly attributes this invention to the comedian Diocles.

Cf. oxybaphoi.

Dionysius (Διονύσιος; m.pr. Dionísios);

1. Lyric poet and musician from Thebes ; end of the 5th to beginning of the 4th cent. B.C.

He is mentioned by Aristoxenus (ap. Plut. De Mus. 1142B, ch. 31) among the distinguished lyric poets and musicians, together with Pindar^{*}, Lamprus^{*} and Pratinas^{*}.

As a musician he was considered equal to Damon^{*}; according to Th. Reinach he probably taught Epameinondas the Kitharistic and the Kitharody (cf. H. Weil et Th. Reinach: Plut. De la Mus., p. 128, note on § 317).

2. Another Dionysius of uncertain date to whom are attributed the Hymns to the Muse (Calliope) and to Helios, the composition of which is placed in the 2nd cent. A.D. (Fr. Bellermann: "Die Hymnen der Dionysius und Mesomedes"; Berlin, 1840; pp. 68-78).

See under "Remains of Greek Music" (Nos 8,9).

3. Dionysius of Halicarnassos (Διονύσιος Ἁλικαρνασσεύς).

Sophist and musician who lived during the reign of Hadrian (117-138 AD) known as Dionysius the Musician. According to Suidas he wrote a History of music (in 56 vols) in which he mentions the names of auletai, kitharodes and poets of all sorts; also "on Musical Education"(vols 22); "on what is said about music in Plato's Republic" (vols. 5); "About similarities". All these books were lost. To Dion. Halicarnaseus are attributed by R. Westphal and others the two Hymns mentioned above (Dion, 2), or the Hymn to the Muse only. The name of "Dionysius the Old" is mentioned in the MSS.

4. Dionysius the Iambus (Διονύσιος ὁ Ἰαμβος); 3rd cent. B.C. grammarian and poet. According to Soterichus (ap. Plut. 1136C, ch-15), he attributed the invention of the Lydian Harmonia to Torebos^{*}.

~~See S. Fehsenfeld's article on Music in the Enc.~~

Dionysodorus (Διονυσόδωρος; m.pr. Dionisōdoros); 4th cent. B.C. composer and aulete of repute. He was a contemporary and rival of Ismenias*, another well-known aulete.

Diog. Laertius (book IV, ch. IV, § 22) says that Dionysodorus boasted that "no one ever heard his (instrumental) melodies (κρούματα), as those of Ismenias were heard, either on shipboard or at the fountain" (Transl. R.D. Hicks "Diog. Laert". Lives of Eminent Philosophers", vol. I, p. 399).

Dionysodotus (Διονυσόδωτος; m.pr. Dionisōdotos); lyric poet and composer of Paeans from Laconia. According to Athenaeus (XV, 678C, ch. 22) paeans of Dionysodotus were sung at the Gymnopaedias* in Sparta, together with songs of Thaletas and Aleman by choruses of boys and men.

diploûn, systema (διπλοῦν σύστημα; m.pr. diploûn sístima); double system. In juxtaposition to the simple system, the "double system" would be considered as a "modulating system". According to Cleop^hides (Isag., ch. 11; Clv. J. p.201; Mtp. 18) double systems were those which were tuned to two Meses ("διπλᾶ [συστήματα] τὰ πρὸς δύο [μέσας ἡρμωσμένα]"). Aristoxenus (Harm. II, p. 40, 20 Mb) uses the term μετάβολον ("metābolon"; μεταβολήν ἔχον) for the system which is not simple; Cf. Haploun, and Systema: also Ib. II, 38,8 Mb.

dipodia (διποδία) and dipodismōs (διποδισμός); two-step, a kind of Laconic dance. Pollux (IV, 102) "καὶ διποδία δέ, ὄρχημα Λακωνικόν" ("and dipodia [two-step] which is a Laconic dance"). Hes. διποδία εἶδος ὀρχήσεως, οὗ δέ διποδισμός" ("dipodia; a kind of dance, which others call dipodismos).

See also Athen. XIV, 630A, ch. 27.

The verb "διποδιάζειν" (dipodiazein) is met with the meaning: to dance the two-step dance.

b) dipodia in a general sense was the union of two metrical feet; also the fact of having two feet.

discos (δίσκος); gong. A disk of metal with a hole in the middle, suspended by a cord and struck with a hammer. Cf. Sext. Empir. Adversus Mathematicos, V, § 28. Hip-
patus of Metapontium (Ἰππᾶσος Μεταπόντιος), the Pythagorean philosopher, invented
a disc chime consisting of four discs of the same diameter but of different
and well-calculated thickness, by which he produced the 4th, the 5th and the 8ve (cf.
Sachs Hist. of Mus. Instr. pp. 149-150).

disemos (δίσημος; m.pr. disimos); χρόνος (chronos) = double time; the time which contains twice the first time (otherwise, twice the time-unit, the short time).

Cf. chrónos.

distichia (δυστιχία); the ensemble of two poetic verses (στίχος, stichos = verse), distich.

Also distichon (δύστιχον).

dithyrambus (διθύραμβος) m.pr. dithírambos); a lyric song of an enthusiastic character sung in honour of Dionysus; its theme was at the beginning the birth of Bacchus, but later the scope became larger. The word "διθύραμβος" appears for the first time in a fragment by Archilochus (Brgk PLG II Fragm. 77 [38] p. 704 and E. Diehl: Anthol. Lyc. gr. Fr. 77 p. 233):

"ὡς Διώνυσ' ἄνακτος καλὸν ἐξάρξαι μέλος οἶδα διθύραμβον ("for I know how to lead off, in the lovely song of lord Dionysus, the dithyramb"; ^{Athen. XIV, 628A, ch. 24} Transl. Ch. B. Galick, vol. Vi, p. 387).

Dithyrambein (verb διθύραμβειν) = to sing dithyramps; Athen. ^{ibid} ~~XIV, 628A, ch. 24~~.
"οἱ καλαῖοι σπένδοντες οὐκ αἰεὶ διθύραμβοῦσιν" ("The ancients do not always sing dithyramps while pouring libations"). At the beginning the dithyramb was improvised during the spring ceremonies of Dionysus in Attica, Sicyon, Corinth and elsewhere.

Arion was the first to regulate the dithyramb in strophes and antistrophes, choruses and solos (of the choregoi or coryphaei); see anable. The etymology of the word is not known. Proclus (Chrest. XII) supports that the dithyrambus takes its name from "Dithyrambus" Dionysus; the epithet "Dithyrambus" was given to Dionysus because he was twice born, once from Semele and the second time from Zeus' thigh; it is also suggested that the word was derived from: δύς, θύρα, βαίνω (dis= twice, thyr= door, baeno= to go).

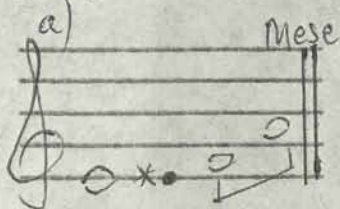
The poet-composer of dithyramps was called dithyrambopoeos ^{and} dithyrambographos (διθύραμβοποιός καὶ διθύραμβογράφος), and the art of composing dithyramps: dithyrambopoeitike (διθύραμβοποιητική). "Dithyrambic eidos" ("διθύραμβικόν εἶδος") was the poetic kind of dithyramb, as also the "dithyrambic poetry" ("διθύραμβική ποίησις").

Dithyrambodidáscalos (διθύραμβοδιδάσκαλος) dithyrambic poet trainer of his own chorus.

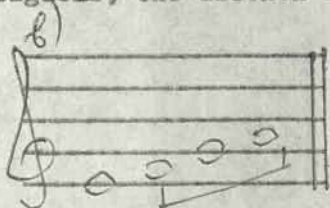
ditonon (δίτονον); an interval consisting of two tones. Also ditonos (δίτονος).

The ditonon was a simple interval in the Enharmonic genus:

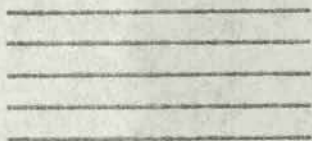
$e, \frac{1}{4} e, f - a$



in the sense that no other note in this genus can exist, between the two notes, as they are contiguous; the ditonon in the Diatonic genus is a compound interval



Δίτονος λιχανός (ditonos Lichanus); the Lichanus of the Enharmonic genus which is in the distance of two tones from the Mese; Aristox. (Harm. I, p. 23,4 Mb): "Ὅτι ἔστι τις μελοποιΐα δίτόνου λιχανοῦ δεομένη...." ("that there is a kind of melopoeia which demands a Lichanus at a distance of two tones from the Mese"; Transl. H.S. Macran p. 181). See ex. a' above.



dizygoi, or dizyges auloi (δίζυγοι, δίζυγες αυλοί, pl.; m.pr. dízigi, díziges); double aulos; twins auloi. The word δίζυξ (dizyx; sing. of dizyges) meant that which is yoked together with another, hence double-yoked; double.

Nonnos (Dion., book VIII, 17): "ἐὺ κτύπος οὐρεσίφουτος ἀκούετο δίζυγος αὐλοῦ" ("If the mountain-ranging tones of the double pipe"; Transl. W.H.D. Rouse, vol. I, p. 273).

Cf. diaulos and aulos.

Note: In sing δίζυγής, δίζυγος, δίζυξ (dizygēs, dizygos, dizyx); all three in the same sense.

Dizyx brass (δίζυξ χαλκός) pair of cymbals or castanets.

dochmios (δόχμιος); in ancient Prosody a pentasyllabic foot, principally of this kind u - ¹ u - .

dochmios rhythmos (δόχμιος ρυθμός ; dochmiae rhythm); Bacch. (Isag. §§ 100-1; C.v.J. pp. 314, 315 and 316; Mb pp. 24 - 25) considers the dochmiae rhythm as compound, and composed "of iambus, anapaestus and paeon". (cf. Aristides, Mb. p. 39, RPWI p. 37.

dodecáchoron, systema (δωδεκάχορδον σύστημα); a system with twelve strings or notes. See Systema .

dodecatemorion (δωδεκατημόριον; m.pr. dodecatimorion); one twelfth of the tone. It was a theoretical interval. Cleonides (Isag. ch. 7; C.v.J.p. 192; Mb p. 11): "it is supposed that the tone is divided into twelve minima molecules each one of which is called twelfth of the tone" ("ὕποτίθεται γὰρ ὁ τόνος εἰς δώδεκά τινα ἐλάχιστα μόρια διατρούμενος, ὧν ἕκαστον δωδεκατημόριον τόνου καλεῖται"; see the full text of Cleonides under "diesis").

The dodecatemorion is the difference between the chromatic diesis ($\frac{1}{3}$ of the tone) and the enharmonic diesis ($\frac{1}{4}$ of the tone); Aristox. (Harm, I, p. 25, 15 Mb) "ἡ χρωματικὴ δῖεσις τῆς ἐναρμονίου διέσεως δωδεκατημορίῳ τόνου μείζων ἐστί" ("the chromatic diesis is greater than the enharmonic diesis by one twelfth of the tone"). Cf. Chromatic (Soft) genus.

The dodecatemorion ($\frac{1}{12}$ of tone) is unsingable, ἀμελώδητον (amelodeton*).

donax (δόναξ); a kind of small slender reed. Pieces of donax were used inside the tortoise-shell (sound-box) of the lyra to support the membrane (Cf. Lyra); this donax was called donax hypolyrius (hypo = under); Pollux (IV,62) "καὶ δόνακα δέ τινα ὑπολύριον οἱ κωμικοὶ ὠνόμαζαν, ὡς κάλαι ἀντὶ κεράτων ὑποτιθέμενον ταῖς λύραις" ("and the comedians called a certain donax (reed) hypolyrian as in old times it was placed under the lyras in the place of horns"). Hes. "δόνακα ὑπολύριον, κάλαι γάρ ταῖς λύραις κάλαμον ἀντὶ κέρατος ὑπετίθετο" ("donax [reed] hypolyrian; the reed which in old times they used to place "under the lyras" instead of horn").

Aristoph. Frogs 232-3 "ἔνεκα δόνακος, ὃν ὑπολύριον ἐνυδρον ἐν λύμαις τρέφω"
"because of the ^{hypolyrian} reed, which ~~(out water the lyras)~~ growing in water, I nourish in marshes".

b) The slender reed used, it is said, for the make of syringes. Eust. I. 1165,23 "καὶ δοκοῦσιν ἐκ δονάκων μὲν σύριγγες γίνεσθαι, αὐλοὶ δὲ ἐκ κάλαμων" ("and they believe that the syringes were made of donax, and the auloi of reed [calamus]"). From donax the auletic reeds (γλωσσίδες) were made; Cf. Schol. Pind. Pythian XII (A.B. Drachmann vol. II, P. 268); see "calamus"

c) Hence donax was called the syrinx or shepherd aulos.

Himerius (Speeches Λόγοι 15,674) "αὐλοῖς ἐπηχῶν ἢ δόναξι" ("playing on auloi or on donakes"). Athen. (III, 90D "οἱ δὲ σωλῆνες πρᾶς τινῶν δὲ αὐλοῦ καὶ δόνακες" ("and the pipes ... called by some people auloi and donakes"). Also Hes. at the word "δονάκων".

Dorion (Δωρίων); 4th cent. B.C. aulete, chief of an auletic school rival to that of Antigenidas.*

Plutarch (De Mus. 1138B, ch. 21) writes about this rivalry: "those of Dorion's school disdaining the Antigenidian style never use it, and those of Antigenidas' school do exactly the contrary for the same reason".

Dorion's name is met with also in Athenaeus (VIII, 337B, ch. 18, and X, 435B-C, ch. 46), and in Theopompus (FHG, I, 323).

Dracon (Δράκων); c. end of the 5th or beginning of the 4th cent. B.C.

Athenian musician, pupil of Damon and cited as one of Plato's music teachers (Plut. De Mus. 1136F, ch. 17). Nothing else is known about his life.

dynamis (δύναμις; m.pr. dinamis); in a general sense power, might. In music it signified a special virtue of the notes; a function which a note fulfils in relation to the other notes of the scale. It was a virtue quite different to the pitch of the note (sound) and in some way it corresponded to the tonal function of a degree in a modern scale.

Cleon. Isag. (ch. 14; C.v.J. p. 207; Mb p. 22) : "Dynamis is a function of a note in a system; or a function by which we know [conceive] each of the notes" ("Δύναμις δέ ἐστὶ τὰξις φθόγγου ἐν συστήματι, ἢ δύναμις ἐστὶ τὰξις φθόγγου, δι' ἧς γνωρίζομεν τῶν φθόγγων ἕκαστον").

Aristoxenus (Harm. II, p. 33, 8-9 Mb) says that "by the hearing we judge the magnitudes of the intervals while by the intellect we contemplate the functions of the notes" ("τῇ μὲν γὰρ ἀκοῇ κρίνομεν τὰ τῶν διαστημάτων μεγέθη, τῇ δὲ διανοίᾳ θεωροῦμεν τὰς τῶν φθόγγων δυνάμεις"); also Ibid III, p. 69, 9 Mb.

Ptolemaeus distinguished the "κατὰ δύναμιν" (in respect of function) to the "κατὰ θέσιν" (in respect of position) with regard to the denominations of the notes; (Book II, ch. 5; ed. I. Dür. p. 51).

Cf. Onomatopoesia (Nomenclature).

dysaulia (δυσαυλία; m.pr. disavliá); Dem. "bad or difficult aulesis"
(aulos - solo).

dysaulos (δύσαυλος; m.pr. disavlos) ἔρις (eris; quarrel); unsuccessful
contest of aulos (LSJ).

dyseches (δυσηχής ; m.pr. disichís); unpleasantly sounding; or hardly sounding (of a body which hardly produces a sound owing to thickness).

Hes. "νάβλας εἶδος ὀργάνου μουσικοῦ δυσηχοῦς" ("Nablas ; a kind of unpleasantly sounding musical instrument").

echeion (ἤχεϊον ; m.pr. ichion), from echos (ἤχος, sound); the word is met with various meanings:

1) In principle it signified an object which struck or set in motion creates a sound. Hence, echeion was called a percussion instrument, in metal. In Demeter's cult the word "echeion" (ἤχεϊον) was the mystical name for the cymbal which played an important part in the cult.

2) Echeion was also called the sound-plate (or Sound-Gox) of the stringed instruments.

3) Echeia (ἤχεϊα, plur.) were called hemispheric vases used in different sizes in order to produce different sounds; they were played by a small stick.

4) Echeia were also called vessels placed in hollow parts of the ancient theatres for transmission of sounds to the public, like the bronteion (βροντεϊον) which was a mechanical construction used in the theatres for imitation of the thunder (βροντή, bronte).

Hes. says that "the echeion was made in brass, and that for some people it meant the brass-made sound-plate of the magadis" ("ἤχεϊον τὸ χαλκόν· οἱ δέ, μουσικόν τὸ πρὸς τῇ μαγάδει χάλκωμα").

Note: The word ἤχεϊον as an adj. with the word ὄργανον (instrument, vessel) meant a sounding vessel.

Echembrotus (Ἐχέμβροτος; m.pr. echémvrotos); Aulode from Arcadia, b.c. end of the 7th cent. B.C., and flourished in the 6th cent. B.C.

He competed and won the first prize at the aulodic competitions held at the Pythian Games at Delphi in 586 BC; this was the first time that competitions for both auletai and aulodoi were admitted by the Amphitryons (3rd year of the 48th Olympiad, 586 BC). The first prize for the auletic was won by Sacadas^{*} of Argos, and that for the kithara by Melampous^{*} of Cephalonia. But at the next Pythians the aulodic contest was withdrawn, because, as Pausanias says (book X, ch. 7, § 5), the tunes of the aulos were judged as most depressing, and the words, sung to them, of a lamenting character ("Ἡ γὰρ αὐλοδία μέλη τε ἦν αὐλῶν τὰ σκυθρωπότατα καὶ ἐλεγεία [θρηνοὶ] προσᾶδόμενα τοῖς αὐλοῦσι"). Thus, Echembrotus became the first and last victor in aulodic at the Pythians; in remembrance of his victory he dedicated to Heracles at Thebes a bronze tripod with the following inscription (Paus. *ibid*):

"Echembrotus of Arcadia dedicated this
votive offering to Heracles^{2a}
When he won a victory at the Amphitryonic
Games, by singing melodies and elegies
for the Greeks".

See PLG III, p. 972 a small fragment of Echembrotus.

echos (ἦχος ; m.pr. ichos); sound in the general sense. For the musical sound the terms φωνή (phone^{*}) and φθόγγος (phthongos^{*}) were generally used.

Sometimes the word ἠχώ (echo) was used for echos (sound), see below; also in the Attic dialect the word ἠχή (eche; Dor. type ἀχά, acha) meant, according to Moeris (Lexicon p. 175), ἦχος (echos, sound). But usually tumultuous noise. Arist. Probl. XIX, 50 "Διὰ τί ἕσων κίθων καὶ ὁμοίων ἐάν μὲν ὁ ἕτερος κενός ἢ ὁ δὲ ἕτερος εἰς τὸ ἥμισυ διαμέσος, διὰ κασῶν συμφωνεῖ ἢ ἠχώ"; ("Why is it that if we take two similar vessels of the same size, if the one is empty and the other is half full, the (combined) sound gives an octave consonance? transl. by W.S. Hett, p. 415).

Note: ἠχεῖν (echein, verb) = to produce a sound, to sound. Some derivatives often met with were: ἠχέειν (echeeis; m.pr. ichiis), sonorous; ἠχημα (echema; ichima), sound, also, by extension song; ἠχέτης and ἠχητής (echetes) clear-sounding musical (LSJ); Cf. Pind. Threnoi (ap. BLG I, p. 335, Fr. 116); κοκοηχίς (kakoeches; kakoichís) cacophonous, disagreeably sounding; πολυηχίς (polyeches; poliichís), very sonorous, also sounding with rich diversity of tone ("πολυηχίς φωνή ἀηδόνης" = richly diverse voice [song] of the nightingale"). See also εὐηχίς (eueches (εὐηχίς)).

eidos (εἶδος; m.pr. idos); species, form.

Εἶδος τετραχόρδου = species of tetrachord; the form the tetrachord takes by the disposition of its constituent parts. Aristoxenus (Harm. III, 74, 18) says that "there are three species of the Fourth" ("τοῦ διὰ τεσσάρων τρία εἶδη"), i.e. a) that in which the pycnon^{*} lies at the lower part, b) that in which a diesis lies on each side of the ditone, and c) that in which the pycnon lies above the ditone (III, 74, 19ff).

Aristoxenus (Ibid, 74, 11) also considers the term eidos, species (εἶδος) as synonym to figure (σχῆμα): "διαφέρει δ' ἡμῶν οὐδέν εἶδος λέγειν ἢ σχῆμα, φέρομεν γάρ ἀμφοτέρω τὰ ὀνόματα ταῦτα ἐπὶ τὸ αὐτό" ("For us the words "species" and "figure" do not differ at all, therefore we shall apply both these terms to the same phenomenon").

- "τὸ τοῦ συστήματος εἶδος" (Aristox. *ibid*, III, 69, 16) = the form of the system.

The term eidos is met also in the sense of style; Cf. Plut. De Mus. (1110E, ch. 27) "τὸ τῆς διαφθορᾶς εἶδος" (=the style of decadence [of degeneracy]).

eiresia (εἰρησία; m.pr. iresia); a song of rowers; a song rhythmically accompanying the rowing. The word eiresia principally signified "rowing".

eiresione (εἰρεσιώνη; m.pr. iresioni), a branch of olivetree or laurel wreathed with wool and fruit carried by boys who went from house to house singing during certain celebrations, like the Thargelia (Θαργήλια) held in honour of Apollo in the eleventh month of the Athenian year (called Thargelion, Θαργηλιών). Offerings were made to Helios (Sun) and the Orae (ὥραι, Hours), and the branch was hung on the door of the house until next year.

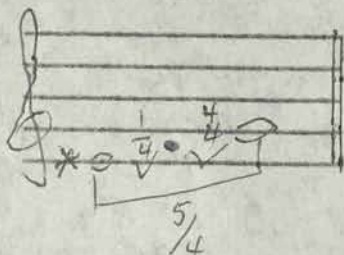
Syneed eiresione was also called the song itself; Plut. Theseus (22, 10B):

"τὴν δὲ εἰρεσιώνην ἐκφέρουσι, κλάδον ἐλαίας ἐρύφῃ μὲν ἀνεστεμμένον ἐκφδοντες "Εἰρεσιώνη, σῦκα φέρειν" etc. (" [The Athenians] also carry the eiresione which is an olive-branch wreathed with wool ... singing "Eiresione brings us figs etc"φ).

Later, the word eiresione was used for all the songs of beggars.

ekbole (ἐκβολή; m.pr. ekvoli); a term signifying the raising of a note by five dieseis ($\frac{5}{4}$ of the tone).

Arist. Quint. (I, Mb and RPWI p. 28) "ekbole is the raising by five dieseis" ("ἐκβολή δέ, πέντε διέσεων ἐπίτασις"). Bacch. Isag. § 42 (C.v.J. p. 302; Mb p. 11) "ekbole is when from one note of the enharmonic genus we raise by five dieseis, as e.g. from $e\frac{1}{4}$ to g" ("ὅταν ἀπό τινος φθόγγου ἀρμονίας ἐπιταθῶσι πέντε διέσεις, οἷον ἀπό EU ἐκὺ UZ"):



(see Enharmonic Genus).

According to Plutarch (De Mus. 1141B, ch. 29) Polymnastus* (Πολύμναστος) was the first to introduce into practice the ekbole and the eklysis*.

ἄκχordos (ἄκχορδος); without strings. From the vb ekchordousthai (ἐκχορδοῦσθαι),
to be deprived of strings (LSJ); to send forth or to utter from the vocal
cords (Dem.).

Sopater (ap. G. Kaibel. Comic. Gr. Fr., p. 195, Fr. 16; and Athen. IV, 175C.
ch. 77) "οὔτε τοῦ Σιδωνίου νάβλα λαρυγγόφωνος ἔκκεχόρδωται τύπος" ("nor has
the deep-toned thrum of the Sidonian nabras passed from the strings"; transl.
Ch. B. Gulick, Athen. Vol. II, p. 295). In Kaibel p. 195 it is noted "chordis
exutus est, ἄκχορδος πακοίηται!"

ekkrōsis-ekleipsis (ἔκκρουσις, ἔκλειψις; m.pr. ékkrōsis, éklipsis). Ἐκκρουσις signified the proceeding from a higher note to a lower one in instrumental melody; The equivalent in vocal melody was called ἔκλειψις (ekleipsis).

This could be done either directly (ἀμέσως), i.e. by step (ex.a), or indirectly (ἐμμέσως), i.e. by a leap (ex. b) of a 3rd, 4th or 5th. When the notes were tied, this was called "Hyphen from outside" ("ὕφεν ἔξωθεν"; ex.c):

Cf. Bell. Anon. (7, 89 and note, p. 24); Man. Bryen. (ed. Wallis, III, p. 479) and A.J.H.Vincent (Notices, p. 53).

The ekkrōsis and ekleipsis were schemata of the melōs.

Note; See also under prokrōsis - prolepsis, prokrōsmos - prolemmatismos, ekkrōsmos - eklemmatismos, kompismos - melismos, teretismos and diastole.

ekkrousmos - eklemmatismos (ἐκκρουσμός, ἐκλημματισμός; m.pr. ekkrousmós - eklimmatismós).

Ἐκκρουσμός (ekkrousmos) was a term signifying the intercalation of a lower note between two enunciations of the same note, in instrumental melody; the equivalent in vocal melody was called ἐκλημματισμός (eklemmatismos)

This could be done either directly (ἀμέσως), i.e. by step (ex. a), or indirectly (ἐμμέσως), i.e. by a leap of a 3rd, 4th or 5th (ex. b).

Both the ekkrousmos and the eklemmatismos were schemata of the melos.

Cf. Bell. Anon. (§§ 8, and 90, p. 25), Man. Bryen. Harm. (ed. Wallis, III, p. 480) and A.J.H. Vincent (Notices p. 53).

See also note under ekkrousis - eklepsis for other schemata.

eklastisma (ἐκλάκτισμα; usually in plur. ἐκλακτίσματα, eklaktismata); a kind of a feminine dance in which the women dancers (ὄρχηστρίδες, orchestrides) had to kick the feet high up and over the shoulder.

Pollux (IV, 102) "eklaktísmata were feminine dances [so-called] because they had to kick over the shoulder"; ("Τά δέ ἐκλακτίσματα, γυναικῶν ἦν ὀρχήματα· ἔδει γάρ ὑπὲρ τὸν ὤμον ἐκλακτίσαι").

Hes. defines eklaktismós (ἐκλακτισμός) as "an intense figure of dancing".

- eklelymena mele pl. (ἐκλελυμένα μέλη; m.pr. eklelimēna meli), pef. partic.
Pass. of eklyein (ἐκλύειν), to release, to relax etc; slack, loose tunes;
melodies lacking in vigour of style.

Phryn. Epit. (p. 79): "ὅτι τὰ ἐκλελυμένα τῶν μελῶν καὶ ἀδόκιμα πρὸς τὰ ὄστρακα ἤδον, οὐχὶ πρὸς λύραν ἢ κιθάραν" ("that the loose and unacceptable [unsatisfactory, not genuine] mele were sung "to ostraka accompaniment", not to the lyra or the kithara"). See ostrakon *.

eklysis (ἐκλυσις; m.pr. eklysis); the lowering of a note by three dieseis (i.e. by $\frac{3}{4}$ of a tone); oppos. spōndeiasmos.

Arist. Quint. (I, Mb and RPWI p. 28) "eklysis was called the lowering of a note by three uncompound dieseis" ("ἐκλυσις μὲν οὖν ἑκαλεῖτο, τριῶν διέσεων ἀσυνθέτων ἀνεσις").

Bacch. Isag. § 41 (C.v.J. pp 301-2; Mb. p. 11) eklysis is "when from a certain note of the enharmonic genus three dieseis are lowered, as from $e\frac{1}{4}$ to $e\flat$ (E $\frac{1}{4}$ to H \flat)" ("ὅταν ἀπὸ τινος φθόγγου ἀρμονίας ἀνεθῶσι τρεῖς διέσεις ὅλον ἐκ' E $\frac{1}{4}$ ἐκ' H \flat ");

According to Plutarch (De Mus. 1141B, ch. 29) Polymnastusⁿ (Πολύμναστος, or Polymnestus) was the first to introduce into practice the eklysis and the ekbole.^{*}

ekmeles (ἐκμελής; m.pr. ekmelís); contrary to the laws of melos; violating these laws; unmelodious. Unmelodious should be distinguished from amelodetos (ἀμελῶδης) which meant unsingable. Timaeo (the Locrian) 101B "ἀ δέ ἄτακτός τε καὶ ἄλογος (φωνή) ἐκμελής τε καὶ ἀνάρμοστος" ("the unruly and irrational [voice] is ekmeles and discordant").

Ἐκμελῶς (ekmelos, adv.) in a way violating (or contrary to) the laws of melos.

Ἐκμελής (ekmeles, neut.), the quality of being against the laws of melos.

See Aristox. Harm. II 36, 27; 37, 2 Mb.

According to Ptolem. (Harm. I, IV, 7) ekmeles were the intervals of the seventh (major and minor); the sixth (major and minor), and the tritone with its inversion, the "minor" or "imperfect" fifth.

Cf. emmelos.

ekpyrosis (ἐκπύρωσις; m.pr. ekpirosis), conflagration. With the word "κόσμου" ("κόσμου ἐκπύρωσις"=world - conflagration) is mentioned in Athen. (XIV, 629F, ch. 27) as a kind of dance; "καλεῖται δέ τις καὶ ἄλλη ὄρχησις κόσμου ἐκπύρωσις ἧς μνημονεύει Μένιππος ὁ κυνικός ἐν τῷ Συμποσίῳ" ("and another dance is called world-conflagration, of which mention is made by the cynic Menippus in his "Banquet" "). No indication is given as to its character.

ekpyrotimos

- ekrhythmos (ἔκρυθμος ; m.pr. ekrithmos); out of rhythm; unrhythmical;
oppos. enrhythmos .

- éktonos (ἔκτονος); out of tune.

Clement of Alexandria: Stromateis (book II, ch. XX, 123) "ἵνα μή τινες τῶν ἐηλούτων
ἔκτονον καὶ ἀκόροδον ᾄσωσιν" ("in order that some zealots not sing out of tune").

- elegeia, fem. (ἐλεγεία; m.pr. elegía), also elegeion, neut. (ἐλεγείον ; m.pr. elegíon); a small lyric poem of a rather melancholic and mournful character. It consisted of distichs composed of an hexametric and a pentametric verse alternately followed each other. The recitation was accompanied by the aulos. In later times elegeia (elegy) was called a song of a threnetic character, a lament; Schol. Plato "ἐλεγεία, ᾠδαί, θρήνοι" ("elegies, odes, threni").

The first mentioned elegia poet was Kallinus (or Callinus) of Ephessus (Καλλίνος ὁ Ἐφεσῖος; 8th or 7th cent. B.C.). See R. Westphal:

Scriptores Metrici Graeci (Leipsig, 1866) Vol. I, p. 242 (from Procl. Chrest. B); also Brgk PLG II, p. 391; Anth. Lyr. pp. 1-2; E. Diehl Anth. Lyr. I 2 p.3.

elegos (ἔλεγος, masc.); a mournful song, usually accompanied by aulos; Eustath. p. 1372, 28 "καὶ οἱ Ἑλληνικοὶ δὲ ἔλεγοι, ὃ ἐστὶ θρήνοι, μετ' αὐλοῦ, φασιν, ᾗδοντο ("and the Greek elegoi, that is to say lamentations, were sung as they say, with aulos").

Procl. Chrest. (ap. R. Westphal & Scriptorum Metr. Gr. vol. I, p. 242) "Τό γάρ θρήνος ἔλεγον ἐκάλουν οἱ παλαιοὶ καὶ τοὺς τετελευτηκότας δι' αὐτοῦ εὐλόγουν" ("The lamentation was called by the ancients elegos and by this they blessed [praised] the dead").

In plur., ἔλεγοι (Elegoi) was the name of one of the aulodic nomoi attributed to Clonax; Plut. De Mus. 1132D, ch. 4.

See also under "aulodia - aulodikoi nomoi".

elymos (ἔλυμος; m.pr. élimos); a kind of Phrygian aulos made of wood of box-tree; it had two pipes of unequal length of which the longer one (that on the left) was curved, and ended in bell; Cf. Athen. (IV, 185A, ch. 84). Its bell in horn corresponded to that of the trumpet. Pollux (IV, 74) says that its material was of box-tree, its invention Phrygian, and its horned-made end (be@l) was re-curved (ἀνακευθον). The bore (see koelia) was narrow; cf. Aelianus ap. Porphyr. Comment. I.D., p. 34.

According to Hesychius elymos was called also the upper part of the aulos where the reed was placed; also the box where the kithara was placed ("ἔλυμοι, τὰ πρῶτα τῶν αὐλῶν, ἐφ' ὧν ἡ γλωσσὺς καὶ ἡ τῆς κιθάρας ... θήκη"). The elymos aulos was closely connected with Cybele's cult (Pollux IV, 74).

It was also known in Egypt, especially in Alexandria, and in Cyprus (Athen. IV, 176F, ch. 79 and 177A, ch. 79; "χρησθαι δ' αὐτοῖς καὶ Κυπρίους, φησὶ Κρατῖνος ὁ νεώτερος" = "and use was made of them [the elymoi auloi] by the Cypriots as well, says Kratinus the younger").

See engeraules and kerastes.

embaterion melos (ἐμβατήριον μέλος; m.pr. emvatirion); a marching-song; a song accompanying a military march. It seems that the melody itself was played on the aulos while the words were rather recited, and the rhythm was marked by the feet of the soldiers. It was also called enoplion melos (ἐνόπιον μέλος).

Famous "embateria" were those of Tyrtaeus sung in Sparta, and generally in Laconia, and those of Ibycus in Crete.

Athen. (XIV, 630F, ch. 29): "For the Spartans [Laconians] are warlike, and their sons adopt the marching-songs which are also called enoplia. And the Laconians themselves in their wars recite from memory the poems of Tyrtaeus as they march forward rhythmically".

Embaterion melos was also called the aulema (the melody played on the aulos); Hes. "εἶδος αὐλήματος" ("a kind of aulema", aulos-solo). See kastorion melos.

b) Embaterios rhythmos (ἐμβατήριος ρυθμός); marching-rhythm; the rhythm of the embateria mele, based on anapaestic feet (uu-). Plut. Instituta Laconica (Laconic apophthegms), 238B, ch. 16: "And the marching-rhythms incited to bravery, to courageousness and disdain of death; They were used in dances as well and to aulos accompaniment to stimulate the warriors" ("Καὶ οἱ ἐμβατήριοι δέ ρυθμοί παρορητικοὶ ἦσαν πρὸς ἀνδρείαν καὶ θαρραλεότητα καὶ ὑπερφρόνησιν θανάτου, οἷς ἐχρῶντο ἔν τε χοροῖς τε καὶ πρὸς αὐλόν, ἐπάγοντες τοῖς πολεμίοις").

c) Embaterioi kineseis (ἐμβατήριοι κινήσεις; marching movements); a kind of dancing.

embaterios aulos (ἐμβατήριος αὐλός ; m.pr. embatírios avlós); the aulos playing the embaterion^{*} melos; also the aulos accompanying the prosodion^{*} (προσόδιον). Pollux (IV, 82) "some people called also embaterioi auloi those used in prosodia" ("ἐνιοὶ δὲ καὶ ἐμβατηρίους αὐλοὺς ὠνόμαζον τοὺς ἐπὶ τοῖς προσοδίοις").

embolimon (ἐμβόλιμον; m.pp. embolimon), intercalary; embolima(plur., ἐμβόλιμα) were called choral songs intercalated in the drama between the epeisodia, and had no direct connection with the main theme of the drama. They were introduced by Agathon . Arist. Poetics 1456A, ch. 18.

emmeleia (ἐμμέλεια; m.pr.emmēlia); the dance of the chorus in ancient tragedy. In comparison to the war-dance (κυρρύχη, pyrrihē*) and the satiric dances (σίκιννις, sikinnis*, and κόρδαξ, kordax*) the emmeleia was distinguished by its lofty, dignified and restrained character.

Athen. (XIV, 630E, ch. 28); "The gymnopaedike* resembles the tragic dance which is called emmeleia; in either of them the grave and the dignified (solemn) may be seen" ("έν έκαστέρῳ δέ ὀρᾶται τό βαρύν καί τό σεμνόν"). Further (XIV, 631D., ch. 30) Athenaeus adds that "among the Greeks kordax is vulgar, while the emmeleia is dignified [serious]" ("ὁ μὲν κόρδαξ κατ' Ἑλλησι φορτικός ἡ δέ ἐμμέλεια σπουδαία").

Cf. also Luc. "On dancing", 26.

b) Emmeleia was also called the melody which accompanied the dance. Herod. (book VI, ch. 129); "τόν αὐλητήν αὐλῆσαι ἐμμελεῖην" ("[he ordered] the aulete to play the emmeleia on the aulos").

c) emmeleia meant also the quality of being emmeles* (ἐμμελής, melodious, tuneful); tunefulness.

emmeles (ἐμμελής; m.pr. emmelis); that which is in accordance with the laws of melos; melodious, tuneful.

Aristox. (Harm., I, p. 9, 10 Mb) "...τό χωρίζαι τήν ἐμμελή κίνησιν τῆς φωνῆς ἀπό τῶν ἄλλων κινήσεων" ("...the distinction between the melodious motion of the voice and its other motions"); also I, p. 27, 9 ("ἐμμελές τετράχορδον" = "melodious tetrachord").

Bacchius Isag. § 69 (C.v.J. p. 307; Mb. p. 16) "emmeleis (plur.) are those sounds of which use is made by singers and players on instruments" ("ἐμμελεῖς [φθόγγοι], οἷς οἱ ᾄδοντες χρῶνται καί οἱ διά τῶν ὀργάνων ἐνεργοῦντες").

Ptolemaeus (I, ch. 4; ed. I. Dür. p. 10, 24-25) gives the following rule for emmeleis: "εἰσὶ δέ ἐμμελεῖς μέν ὅσοι συνακτόμενοι πρὸς ἀλλήλους εὐφοροὶ τυγχάνουσι πρὸς ἀκοήν, ἐκμελεῖς δέ ὅσοι μή οὕτως ἔχουσι" ("emmeleis are those [sounds] which are easily [agreeably] accepted by the ear [acceptable to hearing], and ekmeleis the contrary"). Emmeleis notes and intervals were, according to Ptolemaeus, the following: the semitone (ratio 16:15), the tone, major and minor (9:8 and 10:9), and the major and minor third (5:4 and 6:5 respectively); cf. I, ch. 7, ed. Wallis, III, p. 16; I. Dür. p. 15, 15-16. Also Porph. Comment; Wallis p. 292 and Cleon. Isag. ch. 13 (C.v.J. p. 205; Mb. 21).

Ἐμμελές (emmelēs, neut.); the quality or virtue of being in accordance to the laws governing the melos; Aristox. Harm. p. 37, 2 ("ἡ περὶ τό ἐμμελές τε καί ἐκμελές τάξις" = "the order concerning the melodious and the unmelodious).

See also Hermosmenos†.

emmelōs (ἐμμελῶς, adv.); in a way agreeing with the laws of melos; tunefully. "πάνυ ἐμμελέστατα" (superlat.) = "most melodiously" (Athen. XIV, 623C, ch. 17).

ēmmetros (ἔμμετρος); metrical, pertaining to metre. In poetry, composed in metre, in verse. Ἐμμετροί (pl.) κοιηταί, the Epic and Tragic poets; those who used metres suitable for recitation, in contradistinction to the Lyric poets who used metres suitable for singing.

ἔμμετρον μέλος (ēmmetron melos), a melody composed in metre.

emphysomena (ἐμφυσώμενα, pl.; emphisōmena); the wind instruments. Also ἐμπνευστά (empneusta; m. pr. empnevstā); Athen. XIV, 636C, ch. 39.

Pollux (IV, 58) enumerates the following denominations of the wind instruments: em pneōmena (ἐμπνεόμενα), katapneōmena (καταπνεόμενα), epipneōmena (ἐπιπνεόμενα), emphysomena (ἐμφυσώμενα).

The first three denominations are derived from the verb: pnēein (πνέειν) = to blow; hence, to produce a sound by blowing. The emphysomena is derived from physan (φυσᾶν) which ἐ also means, to blow.

empneōmena (ἐμπνεόμενα) pl.; see emphysomena and empneusta.

empneusta, empneustika (ἐμπνευστά, ἐμπνευστικά; m. pr. empnevstā, empnevstikā) pl. organa; wind-instruments. Also epirneōmena (ἐπιπνεόμενα). Pollux (IV, 67) "Περὶ ἐμπνευστῶν ὀργάνων". Τὰ δὲ ἐπιπνεόμενα ὄργανα, τὸ μὲν σύμπαν, αὐλοὶ καὶ σύριγγες" ("About wind-instruments". The wind instruments are on the whole auloi and syringes").

The wind instruments in use in ancient Greece, except the salpinx (trumpet) and the horns (kerata, bycanai) which were not used for pure musical purposes, could be divided into two main categories, the reed-blown instruments, and those producing the sound by direct blowing, without the aid of a reed.

The ancient writers generally used for the first class the word "aulos" and for the second the word "syrinx". All particular varieties are examined under a special entry each; cf. aulos, bombyx, borimos, calamus, dactylicos, dizygoi auloi, elymos, embaterios aulos, gingras, hippophorbos, iobas, Libys aulos, magadis^(b), monaulos, niglaros, paedikoi auloi, parthenioi, photinx, pladiaulos, syrinx, thereios, threnetikos, Tityrinos aulos, Tyrrenos aulos.

enaulos kitharisis (ἔναυλος κιθάρισις; m.pr. énavlos kitharisis); playing the kithara to aulos accompaniment. According to Philochorus (FHG I, p. 395, Frg. 66; Athen. KIV, 637 F, ch. 42) the enaulos kitharisis was first introduced by the school of Epigonus^{*}; "Λύσανδρος ὁ Σικωνίως [φησὶ Φιλόχορος] πρῶτος μετέστησε καὶ τὴν ἔναυλον κιθάρισιν ἣ κρῶτοι οἱ περὶ Ἐπίγονον ἐχρήσαντο" ("Lysandrus of Sicyon [says Philochorus] was the first to institute and the kithara solo to aulos accompaniment which those around Epigonus adopted first");

Note: The word "enaulos" metaphorically used meant:

sounding like the aulos, i.e. having a lively, distinct sound, like that of the aulos. The enaulos kitharisis in the above fragment of Philochorus is translated by some scholars "giving that flute-like tone to strings [harmonics]"

(Ch. B. Gulick, vol. VI, p. 443). Other scholars, however, interpret the "enaulos kitharisis" as above (Cf. Gevaert, II, p. 359, "musique de cithare accompagnée d'un instrument à vent"; Th. Reinach "La musique grecque", p. 144 "duo d' aulos et de cithare").

Ἐναυλος λόγος, ἔνηχος ("enaulos logos, word; sounding) Cf. Timaeo the Sophist from Plato's words in C.Fr. Hermann's Appendix Platonica, T, 1920, p. 399.

enchorda, organa (ἔγχορδα, ὄργανα; m.pr. enchorda, or rather égchorda, órgana); stringed instruments.

The stringed instruments in use in ancient Greece were numerous; they differed in form, size, pitch-range and in name. The basic principle governing all of them was that the strings are stretched and touched (or struck) in the void (without neck), and give one sound each one of them. The Greeks did not know the use of bow; the sound was produced by striking either directly with the fingers, or by the use of a plectrum. Some instruments with a neck, like the monochord^{*}, were used for scientific purposes; others, like the pandoura^{*} or trichordon^{*} were better known in Alexandria.

There were various denominations for the stringed instruments: besides enchorda, krouómena (κρουόμενα, from krouein = κρούειν to strike), entatá (έντατά, stretched); ~~επιπληττόμενα, from ἐπιπληττεῖν = to touch-up~~; Athen. IV, 174E, ch. 75. Pollux (IV, 58) gives also the following: Plettómena (πληττόμενα, struck; from plēttein, plettein = to strike) and epipltett'omena (ἐπιπληττόμενα; struck upon, from ék - plēttein, epi-plettein = to strike upon).

The stringed instruments could be divided into various categories, the main being: a) that of the lyra^{*} and kithara^{*}, to which belonged also the pphorminx^{*}, the kitharis^{*} and the barbitos^{*}. These instruments were pre-eminently Greek, and used strings equal in length, but different in thickness, bulk and tension. They varied slightly between themselves as to the pitch-range, the construction of the sound-box etc, and were played either by the fingers or with the aid of a plectrum.

b) that of the psalterion family. The instruments of this family were of foreign origin, and were played by direct touch of the fingers; hence, their generic denomination "psalterion" (ψαλτήριον, from psallein, psallein^{*} = to strike with the fingers.) They were also called "epipsallómena" (ἐπιψαλλόμενα) and psaltiká (ψαλτικά; see psallein).

To this family belonged mainly, besides the psalterion itself, the magadis^{*}, the pektis^{*}, the sambyke^{*} and the phoenix^{*} or phoenikion or lyro-phoenix^{*}. It seems that these instruments did not substantially differ from each other, and this is why they are often mixed up by many ancient writers. To this class belonged also two Greek, by invention, instruments, the epigoneion^{*} and the simikion^{*}. In this category belonged also a variety of instruments with strings of different length, such as the trigonon^{*}. The lute family (instruments with a neck) is represented only by the trichordon^{*} which constitutes a rather isolated case.

The instruments of the lyra-kithara family had a rather limited number of strings, rarely exceeding the twelve (see lyra), while those of the psalterion family had always a great number of strings (up to forty). These last instruments were called polychords^{*} (πολύχορδα), especially by Plato, who condemned their use (Rep. III, 399D). Aristoxenus (ap. FHG II, p. 286, Fr. 64; Athen. IV, 182F, ch. 80) calls "degenerate instruments" ("ἐκφυλα ὄργανα") the phoenix, the pektis, magadis, sambyke, trigonon, klepsiambos, skindapsos and the nine-chord".

Note: C. Sachs (Hist. of Mus. Instr., p. 137) believes that a few passages in Aristotle, Pollux and Juba possibly suggest the existence of zithers in Greece. Such instruments with a great number of strings, as the simikion and the epigoneion, might be board-zithers (see Epigoneion^{*}), he suggests.

-endrome (ἐνδρόμη; m.pr. endromi), from endromein (ἐνδρόμεῖν), to run through,
or inside of something.

This was the name of an instrumental melody played during the contest of Pentathlon.
Famous became an "endrome" composed by the 7th cent. BC aulete and composer
Hierax* for the aulos which continued to be played for centuries at the Olympic
Games during the contest of Pentathlon;

Cf. Plut. De Mus. 1140D, ch. 26.

enechos (ἐνυχος; m.pr. énichos); sounding; having the property of producing a sound.

In plur. of the neut., ἐνυχα ὄργανα (enecha instruments) are taken by some to be "wind-instruments", and by others "percussion instruments". Athen. (XIV, 636C, ch. 38) "καί ἄλλα κλείονα, τὰ μὲν ἔγχορδα, τὰ δὲ ἐνυχα κατασκευάζον" ("and many other [instruments], of which some were stringed, and others enecha instruments"; Gulick and Schweighäuser translate "percussion instruments"; LSJ and Dem. "wind instruments";

See also Bell. Anon. note 17, pp. 27 - 28).

energmos and enerxis (ἐνεργμός, ἐνεργίς); a) method or way of playing the kithara;
b) according to Euphronius, a peg for tuning the strings. E.M. p. 340, 3 "ἐνεργμός
τό δ' αὐτό καί ἐνεργίς, κροῦμα κιθαριστικόν. Εὐφρόνιος δέ τόν ἐν μέσῃ τῇ κιθάρα
πασσαλίσκον, δι' οὗ ἡ χορδή διήρτηται" ("Energmos, and enerxis as well, a piece
for kithara. But according to Euphronius the little peg, found inside the
middle, from which the string is attached").

CF. also Th. Kock Comic. Att. Fg. vol. I, p. 371; Fr. 6 (Phryn. Konnus)

"τί, δαί; τόν ἐνεργμόν" ("what; the energmos).

enerxis (ἐνεργισ, and ἐνεργισ); see above, energmos; E.M; p. 540, 2.

engeraules (ἐγκεραύλης; m.pr. engeránlis, or egkeránlis); the aulete who played on a double Phrygian aulos, the so-called elymos[†].

Hes. "ὁ τοῦς Φρυγίοις αὐλῶν ἔχει γὰρ ὁ ἀριστερός προκέϊμενον κέρας" ("the player of the double Phrygian aulos, of which the left one has at the end a horned-bell"). The verb engeraulein (ἐγκεραυλεῖν) signified, according to Hes., "to play the Phrygian aulos".

engomion (ἐγκώμιον; m.pr. approx. egkómion); encomium; an ode praising a victor at one of the athletic games. It was sung during the festival processions of the victors.

Athen. (XIII, 573F) "Πίνδαρος τε τό μὲν πρῶτον ἔγραψεν εἰς αὐτόν (Ξενοφῶντα) ἐγκώμιον" ("And Pindar wrote for him [note: Xenophon the Corinthian, victor at the Olympic Games] the first engomion").

The engomion is distinguished from the epinikion^s in that the first was sung by the komos* (κῶμος, the festival group in procession) while the epinikion was performed by the chorus in the temple.

enharmonic genus (ἐναρμόνιον γένος; m.pr. enarmonion génos); the genus in which use was made of quarter-tones. The tetrachord in the enharmonic genus proceeds as follows:

The interval of the ditone (f - a) must be seen as a simple interval (not compound, not a leap), because no other note is understood, in the enharmonic, between the third (f) and the fourth (a) notes of the tetrachord. The names of the notes (or strings) remain the same, as in the diatonic, in accordance to their order in the tetrachord:

The enharmonic genus was the last of the three genera to come into use, and Olympus was accredited with its invention. Plut. De Mus. (1134F, ch. 11): "Olympus, as Aristoxenus says, was considered by the musicians as the inventor of the enharmonic genus, because all before him were diatonic and chromatic"; Cf. FHG, II, 287. Fr. 69.

Arist. Quint. (I Mb p. 19; R.P.W-I p. 16) defines the Enharmonic as more precise (or accurate; ἀκριβέστερον) and that "it has been accepted by the most distinguished men in music" ("κατὰ γὰρ τοὺς ἐπιφανεστάτους ἐν μουσικῇ τετύχηκε παραδοχῆς");

and as difficult to be performed for many people. The term "ἁρμονία" (harmonia) very often replaced the term enharmonic from Aristoxenus' time onwards (Aristox. Harm. I, p. 2, 9; p. 23, 21 etc; Cleon. Isag. ch. 3 C.v.J. p. 181, Mb p. 3). Often both terms are used in the same text (Aristox. Harm. I, Mb p.2, 9; 12, 17 etc.; Arist. Quint. (I Mb p. 18 and p. 19; R.P.W -I pp. 15 -16).

Note: The adj. "ἐναρμόνιος" (enharmonios) was often used to signify "melodious", emmeles^{*}; e.g. enharmonion asma (ἐναρμόνιον ᾄσμα), melodious song; enharmonios phthongos (ἐναρμόνιος φθόγγος; Theon Smyrn. De sono, p. 47).

Also in the sense of "concerted", adjusted together e.g. in chorus; Athen. (XIV, 628A, ch. 24) "ἐναρμονύων γὰρ ὄντων τῶν ᾄσμάτων" ("the songs being sung in chorus [concerted, in "harmony"]"); "since the songs are sung in concert (i.e. in chorus)" as transl. by Ch. B. Gulick, vol. vi, p. 385).

enneachordon (ἐννεάχορδον); a nine-stringed instrument, hence its name. It was of Asiatic origin, and became known to Greece from early times; for some scholars it resembled the lyra.

The nine-chord, together with the klepsiambos^{*}, the trigonon^{*} and the elymos^{*} aulos fell into oblivion from Apollodorus' time (2nd cent. B.C.); Athen. XIV, 636F, ch. 40 (see the text under klepsiambos).

The nine-chord was included in the group of instruments called by Aristoxenus "degenerate" (see enchorda).

enneáphthongon melos (έννεάφθογγον μέλος); having nine notes. Also enneaphonos (έννεάφωνος, - ον).

Aug. Nauck Trag. Graec. Fragm. (Leipzig, 1926) Adesp. No 419, p. 920 "τόν γάρ Ὀρφέα λαβίων αὐτῶν τε μουσῶν έννεάφθογγον μέλος".

enodos (ἐνωδος or ἐνωδός; ἐν - ψδή); melodious; or musical. Nicom. (Harm. Enchir. ch.2; C.v.J. p. 240, Mb p.5) "τοῦ τῆς ἐνωδοῦ φωνῆς τόπου" ("of the locus of the musical voice [sound] ").

Ἐνωδῶς (adv. enodós) or ἐνωδῶς; melodiously.

Nicom. (Ibid.) "δι' ἐμμελείας καὶ ἐνωδῶς προχωρεῖ" ("It proceeds melodiously").

enóplios (ἐνόπλιος);

a) enóplios rhythmós (ἐνόπλιος ρυθμός); war - (or martial -) rhythm; rhythm of war - melodies.

Xen. Cyrus' Anabasis (VI,I, 11) "After that the Mantineans (Μαντινεῖς) and some of the Arcadians stood up armed as best as they could, and sang to the enoplios rhythm played by the aulos, and sang paeans, and danced as in the processions in honour of Gods". Cf. pous^a

b) enóplios orchesis (ἐνόπλιος ὄρχησις); war-dance, danced on the enoplios rhythm. The "enoplios" dancing was also called kouretike (Κουρητική) from the kouretes by whom it was danced in Crete; Dio Chrys. "On reigning II B" § 61 (Περὶ Βασιλείας, B) "the kouretike enoplios [dance], which was a local dance among the Cretans" ("τὴν ἐνόπλιον κουρητικὴν, ἣπερ ἦν ἐπιχώριος τοῖς Κρησὶ").

c) enóplion melos (ἐνόπλιον μέλος); war-tune; martial melody.

d) enoplios nomos (ἐνόπλιος νόμος); an auletic nomos; a solo for aulos inciting to war, usually combined with dancing. Epicharmus in his "Muses" (ap. Athen. IV, 184F, ch. 84) sayw that "Athena (Minerva) played on the aulos the enoplios nomos to the Dioscuri [Castor and Pollux]" ("καὶ τὴν Ἀθηνᾶν δέ, φησὶν Ἐπίχαρμος ἐν Μούσαις, ἐκαυλῆσαι τοῖς Διοσκόμοις τὸν ἐνόπλιον").

enrhythmos, and errhythmos (ἔνρυθμός, and ἔρρυθμος; ἐνρυθμός; m.pr. ἐnrithmos, ἐrrithmos); rhythmical. Athen. (XIV, 631B, ch. 30) "γυμνοὶ γὰρ ὀρχοῦνται οἱ παῖδες πάντες ἔρρυθμους (or ἐνρυθμούς) φορὰς τινὰς ἀποτελοῦντες" ("For, all the boys use to dance naked performing certain, rhythmical movements"). ἐνρυθμῶς, and ἔρρυθμῶς (enrhythmos, errhythmos) adv., rhythmically, in rhythm. Athen. (Ibid) "κινουῦντες ἔρρυθμῶς (or ἐνρυθμῶς) τοὺς πόδας" ("moving rhythmically the feet").

The enrhythmos (rhythmical) should be distinguished from eurrhythmos^{*} (eurhythmic).

entasis (έντασις) ; tension; the same as tasis* (τάσις). From vb. enteinein (έντείνειν; m.pr. entinin) = to stretch (a string); also to tune a string.

entatón, órganon (έντατόν, όργανον); stringed instrument. See enchorda.

epangonismós (ἐπαγωνισμός); a kind of dance mentioned in Athen. XIV, 630A
with other dances ("Kalathiskos, strobilos" e.t.c.).

epadein, vb (ἐπάδειν; m.pr. epadin) ; to sing in accompaniment; to sing as an incantation (LSJ). Cf. Plato Laws II, 666c.

See epode^{*}.

epangonismós (ἐπαγωνισμός); a kind of dance mentioned^{*} in Athen. XIV, 630A together with other dances (kalathiskos^{*}, strobilos^{*} etc.)

epaulein (ἐπαυλεῖν; m.pr. epavlin) v.; to accompany by the aulos; to play the aulos together with a vocal melody.

Paus. (Book VI, ch. 14, § 10) "Πυθόκριτος ὁ Σικυώνιος ἐπηύλησεν ἑξάκις τῷ πεντάθλῳ" ("Pythocritus of Sicyon ... accompanied by the aulos six times the pentathlon"). Sextus Empir. ("Against the Musicians"; "Πρὸς μουσικούς"; book VI, § 8): "καρῆνεσε [Πυθαγόρας] τῷ αὐλητῇ τό σπονδεῖον αὐτοῖς [τοῖς μετρακίοις] ἐπαυλῆσαι μέλος" ("[Pythagoras] advised the aulete to play for them [i.e. the youths] the spondeion* tune").

epaulema (ἐπάυλημα; m.pr. epavlima); the melody or tune itself, played on the aulos as above.

epeisodion (ἐπεισόδιον; m.pr. episodion); episode. That part of the ancient tragedy which is found between the choral mele, (Arist. Poet. 1452B, ch. XII). In the ancient comedy so was called an interpolated comic melos (tune).

ep hymnion (ἐφύμνιον; m.pr. ephimnion); a song sung after a hymn; an epode to a hymn.

Suid. "τὸ ἐπὶ ὕμνῳ ῥῆμα" ("the song [which comes] after the hymn").

epibemata (ἐπιβήματα ; pl. of ἐπίβημα; m.pr. ἐπιβίματα); kinds of choral dancing (Hes: εἶδη χορευτικῆς ὀρχήσεως).

Epigoneion (ἐπιγόνειον; m.pr. epigónion); a stringed instrument of the psalterion family, i.e. of those played directly by the fingers without the aid of a plectrum. It had 40 strings and was one of the largest and "polychord" instruments used in ancient Greece. It is not exactly known what was its range, how many notes it was giving and how was its character. If the Epigoneion was tuned either diatonically or chromatically (by semitones), its range would surpass the five or three octaves respectively; i.e. beyond the range in practice according to the evidence of Aristoxenus (Harm. I, p. 20, 27-29 Mb; " the largest consonant interval is two octaves and a fifth, because we do not reach the compass of three octaves"). Some scholars suggest that the strings of the Epigoneion were in pairs as in the magadis^{*}; thus the sounds would really be 20.

Others, like Gévaert (Hist. et Theor., II, p. 247), suggest that use was made, in the Epigoneion, of intervals smaller than the semi-tone. As to its character some suggest that it might be like a harp, horizontally placed, as the Viennese Zither (Th. Rein. "La m. grecque", p. 126).

According to ancient sources the Epigoneion was invented by Epigonus^{*} from whom it took its name. C. Sachs (Hist. of Mus. Instr., p. 137) proposes another etymology of the Epigoneion: from epi (ἐπί) = on, upon, and gony (γόυυ) =Knee. He suggests that the epigoneion (and the simikion, as well) might be a board-zither, placed on the knees of the player.

Athen. (IV, 183C-D, ch. 81): "Iobas mentions also the lyrophoenix^{*} and the Epigoneion, which now remodelled into an upright psalterion still preserves the name of its inventor; and Epigonus was by birth an Ambraciot, but by citizenship Sicyonian, and being most musical he played with bare hand without a plectrum". See also Pollux (IV, 59) about the same text, with the addition that "the Epigoneion has 40 strings".

Epigonus ('Επίγονος; m.pr. Epigonos); 6th cent. B.C. musician of repute. Born in Ambracia ('Αμβρακία, hence its surname Ambrakiotes, 'Αμβρακιώτης) he lived in Sicyon; Athen. (IV, 183D, ch. 81); "ἦν δ' Ἐπίγονος φύσει μὲν Ἀμβρακιώτης, δημοκoύητος δὲ Σικυώνιος" ("Epigonus was by birth an Ambraciot, but by citizenship a Sicyonian").

To Epigonus was attributed the invention of the forty-stringed instrument, "Epigoneion" *, so called after his name (Pollux, IV, 59).

He was considered an excellent performer, playing without the aid of a plectrum ("μουσικώτατος δ' ὦν κατὰ χεῖρα δόξα κλήκτρου ἔψαλλεν"; Athen. Ibid.). To him and his school was also attributed the initiation of the "enaulos kitharisis", i.e. the solo kithara playing to aulos accompaniment (Athen. XIV, 637F, ch. 42; see the text under "enaulos kitharisis").

His school and generally his disciples were known as Epigoneioi, Epigoneans ('Επιγόνειοι) or "those around Epigonus" ("οἱ περὶ τὸν Ἐπίγονον"). Their interest extended beyond the practical side of music (performance) to the theory of music as well. Aristoxenus criticizes some of them who with Lasus, attributed breadth to notes (Harm. I, p. 3, 23-24; see the text under platos, breadth).

epikedeion, melos (ἐπικηδεῖον μέλος; m.pr. epikidion); a song sung at a funeral; a mournful tune. Procl. Chrest. "The epikedeion is sung at the funeral while the body is still lying exposed" ("..... τό μὲν ἐπικηδεῖον παρ' αὐτό τε κηδος, ἔτι τοῦ σώματος προκειμένου, λέγεται").

As an adj. epikedeios masc. (ἐπικηδεῖος) signified funeral; epikedeios aulos (ἐπικηδεῖος αὐλός), funeral aulos. Plut. Quaest. Conv. (book III, quest. 8, § 2, 657A) "ὥσπερ [γάρ] ἡ θρηνηδία καὶ ὁ ἐπικηδεῖος αὐλός ἐν ἀρχῇ, πάθος κινεῖ καὶ δάκρυον ἐκβάλλει" ("because, like the dirge, the funeral aulos at first rouses grief and causes tears").

Lamentations were sung in Greece at funerals from the remotest times. In Homeric times there were the so-called "leaders of the dirge" ("θρήνων ἔξαρχοι") who began first the singing, followed by the others (Il. XXII, 408ff; XXIV, 695). Around the mortuary bed relatives and friends of the dead were seated, and bewailed. The procession was accompanied by auletes and lamenters; after the burial funeral dinners were held during which lamentations were sung to aulos accompaniment.

See also threnos-threnodia.

epikredios (ἐπικρήδιος; m. pr. epikrēdios); a kind of Cretan war-dance (pyrrhiche). Athen. (XIV, 629C, ch. 26): "ὄθεν ἐκινήθησαν αἱ καλούμεναι κυρρίχαι καὶ πᾶς ὁ τοιοῦτος τρόπος τῆς ὀρχήσεως· πολλὰ γάρ αἱ παρονομασῆαι αὐτῶν, ὡς παρὰ Κρησίων ὀρσίτης καὶ ἐπικρήδιος" ("There came into practice the so-called pyrrhichae*, and every such kind of dancing; numerous are indeed their denominations, as e.g. among Cretans the orsites and the epikredios").

Nothing definite is known about its special characteristic features.

epikrousis (ἐπίκρουσις); a kind of instrumental interlude played during short vocal interruptions.

epilenios, dance (ἐπιλήνιος, χορός; m.pr. epilēnios); a kind of folk-dance which originated from and imitated the movements of people while pressing the grapes. Ληνός (lenos) was called the trough in which the grapes, after having been collected, were pressed by the feet to produce wine.

b) epilenia, pl. of epilenion (ἐπιλήνια; m.pr. epilēnia) were called the songs sung during the actual pressing of the grapes. So was also called the festival of vintage.

epilogos (ἐκλόγος); the last part of the drama (or of a speech, of a book etc).
According to Pollux (IV,66) epilogos was called the last (sixth) part of the ki-
tharodic* nomos; also called exodion* (ἐξόδιον).

epimelodema (ἐπιμελοδῆμα; m. pr. epimelōdima); what is sung afterwards (after something) like an epodos. Refrain (LSJ).

epinikion, melos (ἐπινύκιον, μέλος); a song composed with view to praise a victory, after a battle in war, or after an important poetic, musical or athletic contest. A triumphal ode, usually for victors at one of the four National Games (Olympic, Pythian, Isthmian and Nemean). In pl. "τὰ ἐπινύκια" (epinikia) signified also the celebrations held to commemorate the victory, and the sacrifice as well, offered on the occasion of the victory. But also the prizes (ἐπινύκια ῥῆλα).

The word epinikos, or epinikios (masc.) hymn or (fem.) ode (ἐπινύκιος; ἐπινύκισ masc. ὕμνος, fem. ψόδη) was used in the same meaning as the epinikion (neut.). The lyric poets, such as Simonides, Bacchylides, and above all the greatest lyric poet of ancient Greece, Pindar, composed epinikioi (victorious, triumphal) hymns or odes.

epip̄arodos (ἐπιπάρδος); see Parodos.

epíphallos (ἐπίφαλλος); a kind of aulesis with dancing.

The epíphallos is included in Tryphon's catalogue of Denominations of auleseis (αὐλήσεις, plur.), ap. Athen. XIV, 618C, ch. 9. See the full catalogue under aulesis.

επιπνεόμενα (ἐπιπνεόμενα)pl.; see Emphysomata and empneusta.

epiporrama, and epiporrama (ἐπιπόρημα, and ἐπιπόραμα; m. pr. epipō^zrama, epipōrama) ;
the special dress of the kitharode; a sort of mantle clasped on the shoulder.
Pollux (X, 190): "ἐπιπόραμα δὲ κίθαρωδοῦ σκευή" ("Epiporrama [is called] the kitha-
rode's dress").

epipsalmós (ἐπιψαλμός); an accompaniment on a stringed instrument struck by the fingers.

Ptolem. Harm. (II, ch. 12; ed. Wallis vol. III, p. 85; I. D. p. 67, 7).

See psallein and psalmos.

epiptaesma (ἐπίπτασμα; m. pr. epīptesma); playing a string by the fingers; otherwise psalmos. Also, according to Pollux, called "ptaesma" (πταῖσμα). Th. Kock Com. Att. Frg. (Aristoph. Incerta) p. 574, Frg. 773 "ἐπιπταίσματα (pl., epiptaesmata); Pollux II, 199 "τὰ δὲ ὑπὲρ τοῦς δακτύλους κρούματα, κταίσματα" Ἀριστοφάνης δὲ καὶ ἐπιπταίσματα αὐτὰ καλεῖ" ("the performances by the fingers were called ptaesmata (pl.); Aristophanes calls them also epiptaesmata").

Cf. Bothe PSGF, II, p. 179.

epirrema (ἐπιρρημα; epirrima); the fifth part of the parabasis* (παράβασις).

It was composed (Pollux, IV, 112) of trochaic tetrameters, and was recited by the koryphaeus (the leader of the chorus) directly to the public.

epistomís (ἐπιστομῖς); another word for phorbeia^{*} (φορβεῖα).

episynaphe (ἐπισυναφή; m.pr. episinaphí); the conjoining of three conjunct tetrachords, i.e. When three tetrachords were conjoined to each other by a junction.

Bacch. Isag. (C.v.J.β. 311; Mb p. 2) "episynaphe is when three tetrachords are sung conjointly the one after the other; as for instance the tetrachords of hypaton, meson and synemmenon" ("ἐπισυναφή δέ ἐστίν, ὅταν τρία τετράχορδα κατὰ συναφήν ἐξῆς μελωδηθῆ' ὅλον ὑπατῶν, μέσων, συνημμένων").

See also Man. Bryen. Harm., Sect. XI (ed. Wallis, vol. III, p. 506).

epitasis (ἐπίτασις; from epiteinein, ἐπιτείνειν = to stretch); tension, stretching of a string. Hence the motion from a lower, note to a higher one; this applied metaph. to wind-instruments and the voice as well.

Oppos. anesis* (ἀνεσις).

According to Aristoxenus (Harm. I, Mb p. 10, 24-25) "epitasis is the continuous motion of the voice from a lower position to a higher one" ("ἡ μὲν οὖν ἐπίτασις ἐστὶ κίνησις τῆς φωνῆς συνεχῆς ἐκ βαρυτέρου τόπου εἰς ὀξύτερον").

Bacch. Isag. § 45 (C.v.J. p. 302, Mb p. 12): "epitasis is the motion of melodies from a lower note to a higher" ("ἐπίτασις ἐστὶ κίνησις μελῶν ἀπὸ τοῦ βαρυτέρου ἐπὶ τὸ ὀξύτερον). Arist. Quint. (Mb. p. 8, RPWI p. 7) "epitasis is when [the voice] proceeds from a lower [locus] to a higher" ("ἐπίτασις δέ, ὅταν ἐκ βαρυτέρου [τόπου] μεταβαίῃ [ἡ φωνή] πρὸς ὀξύτερον"). Aristoxenus (Harm. I, p. 10, 35) says that many people identify the epitasis with height of pitch, and the anesis with depth of pitch.

In Man. Bryen. Harm. (sect. III; ed. Wallis vol. III, p. 479) and Bell. Anon. (§ 4, p. 22) epitasis is explained as "anadosis (ἀνάδοσις = heightening, raising), and is by some people called "Hyphen from inside" ("ἐπίτασις ἦτοι ἀνάδοσις ἢν τινες καλοῦσιν ὑφ' ἐν ἔσωθεν"). Cf. ekkrousis.

epithalamion (ἐπιθαλάμιον); neut., melos; or epithalamios, ode (ἐπιθαλάμιος, ᾠδή). A nuptial song sung by a chorus of maidens and youths in front of the bridal-chamber.

There were two kinds: a) the "katakoemetikon" (κατακοιμητικόν, from κατακοιμάω= to lull) sung in the evening, and b) the "diegertikon" ("δλεγερτικόν"; lit, awakening) in the morning.

See also Hymenaeos (ὑμέναιος).

epitonion (ἐπιτόνιον); a) thong or peg by which the strings were tuned; Kollabos .

b) Also, mouthpiece of an aulos (Dem.); handle of a syringe (turn cock or stopcock Dem. LSJ;) Cf. Vitruvii: De Architectura (ed. F. Krohn, Leipsig, 1912) book X, ch. 8, 5 English transl. by Frank Granger 1931-4, Loel Libr. vol. II p. 319).

c) a small aulos (αὐλίσκος) used for tuning the instruments, used as pitch-pipe for the chorus (LSJ).

epitritos (ἐπίτριτος); in a general sense that which consists of a whole and one third of the whole.

Epitritos foot (ἐπίτριτος ποῦς) in ancient metric was the foot which consisted of three long and one short syllables. The short syllable could be placed at the beginning, in the middle or at the end: a) u--- ; b) -u--; c) --u-; d) ---u.

Epitritos logos (ἐπίτριτος λόγος); the ratio 4:3 by which the dia-tessaron (δια-τεσσάρων; the interval of the 4th) is expressed.

epitumbios, nomos (ἐπιτύμβιος, νόμος; m.pr. epitimvios nomos); a sepulchral (epitaphial) auletic nomos. Pollux (IV, 79) "καὶ Ὀλύμπου, ἐπιτύμβιοι (νόμοι)" ("and the sepulchral [nomoi] of Olympus").

en-p2-epodi';

epode (ἐπιὸδῆ) a magical song. Also, as epodes* (a).

epodos (ἐπιδός; from ἐπί and ᾠδή) had various meanings.

a) That part of a lyric poem which was performed (sung) after the strophe and the antistrophe. Usually the strophe and the antistrophe were sung by two sections of the chorus alternately, while the epodos was sung by the whole body of the chorus.

b) A verse (or a whole strophe) repeated several times after a strophe, like the "refrain" in the rondo form.

c) That which is suitable for singing or which is "sung to music" (LSJ).

d) epodos (^{ματ.} ἐπι-δοιδός, ἐπιδός) signified also the man who by singing or reciting magical odes tried to enchant, and especially to cure or appease pains of the body (enchanter); also ^{φεμ.} epode (ἐπιδή); Plato Laws (book X, 903B) "ἐπιδῶν γε μὴν προσεῖσθαι μοι δοκεῖ μύθων ἔτι τινῶν" ("[Athenaeus speaking] but still he needs also, as it seems to me, some words of counsel to act as a charm upon him"; transl. R.G. Bury, vol. II, p. 363).

e) epodon (ἐπιδόν) neut.; it appears once in neut. in Plut. De Mus. (1141A, ch. 28). According to Reinach (Plut. De la Mus., note 278, p. 108) it was a poem in distichs, with the second verse shorter than the first.

epogdoos (ἐπόγδοος); in a general sense that which consists of a whole and one eighth of the whole.

epogdoos logos (ἐπόγδοος λόγος) in music, the ratio 9:8 ; the major tone; the interval by which the 5th exceeds the 4th (Nicom. Enchir, ch. 6; C.v.J.p. 247; Mb p. 12; "ὅ ὑπερέχει ἡ διὰ πέντε τῆς διὰ τεσσάρων, ἐβεβαίωτο ἐν ἐπογδῶ λόγῳ ὑπάρχειν").

Hence, epogdoos (or epogdoon, neut.) was called the interval of a tone.

Hes. "epogdoon; a musical tone" ("ἐπόγδοον· τόνος μουσικός").

Eratocles (Ἐρατοκλῆς; m.p.p. Eratoclis); 5th cent. B.C. harmonist, one of Aristoxenus' precursors. He and his school are mentioned by Aristoxenus among the "Harmonists" (Ἄρμονικοί, Harmonikoi) who preceded him; he discusses and refutes their views. For Eratocles, see Harm. Elem. I, Mb p. 5, 9-10 and p.6, 13 and 21-22.

Eratosthenes ('Ερατοσθένης; m.pr. Eratosthenis); b. Cyrene (Κυρήνη) 275 BC; d. Alexandria, 195 or 194 BC. Scholar and scientist of great repute, considered as the most erudite man of letters and science of Alexandria. After studying first in Alexandria, and then in Athens, he returned and settled in Alexandria where he became administrator of the famous library of Alexandria.

He was the first to be surnamed "Philologus" (Φιλολόγος, Philologist), and by many he was generally called "B" (Βῆτα, Beta), i.e. Second in every subject of general knowledge.

Among his numerous works on philosophy, geography, history, mathematics, astronomy etc. there are references to music.

Bi. G. Bernhardt: Eratosthenes (Berlin, 1822); G. Pachymeres ap. A.J.H. Vincent: Notices pp. 392-3; C.v.J. Excerpta Neapolitana, pp. 416-7.

eribremetes (ἐριβρευέτης; m.pr. erivremētis), from ἐρι- (Hes.) every big, strong;
and βρέμειν (bremēin = to sound loudly); loud sounding. "Αὐλός ἐριβρευέτης" = a
loud sounding aulos. Also eribromos and eribremes (ἐρύβρομος, ἐριβρεμής).

erigherys (ἐρύγηρος; m.pr. erígris); loud-sounding. Hes. "loud-voiced" or "loud-speaking" ("μεγαλόφωνος").

Erigone (Ἐριγόνη; m.pr. Irigóni); see aletis.

ethos (ἦθος; m.pr. íthos); in a general sense, principally the moral character of a person; (e.g. "κρᾶτος τό ἦθος" = mild or gentle, in character.) In music ethos signified the moral character which the music tends to inspire to the soul. The notes, the harmoniai, the genera, the melos in general, and the rhythms had, in the views of many ancient Greek writers, ethical strength and purpose. For this reason they ascribed to music a most important educational role.

Plutarch (De Mus. 1140 B.C., ch. 26) writes "It is evident from the above that reasonably the early Greeks gave their best attention to the musical education. Because they believed that they ought to shape and attune the souls of the Youth to the decent morals by Music, as the Music is beneficial at every time and for every virtuous action".

Plato, to quote one of his innumerable philosophical expressions on this matter, says in "Protagoras" (326 A-B) that the teachers of the kithara try to inspire the wisdom to the boys ... "and they insist on familiarizing the boys' souls with the rhythms and scales (Harmoniai), that they may gain in gentleness, and by advancing in rhythmic and harmonic grace may be efficient in speech and action; for the whole of man's life requires the graces of rhythm and harmony; "πᾶς γάρ ὁ βίος τοῦ ἀνθρώπου εὐρυθμίας καί εὐαρμοστίας δεῖται" (transl. by W.R.M. Lamb, p. 144). And in the "Republic" (Book III; Socrates speaking) "Is it not for this reason, dear Glaucon, that education in music is most important because rhythm and harmonia penetrate deeply in the inmost soul and exercise strongest influence upon it, by bringing with them and imparting beauty, if one is rightly trained, or the contrary?"

Arist. Quint. (De Mus. p. 65 Mb) "there is no human action which is done without music" ("οὐκ ἔστι πρᾶξις ἐν ἀνθρώποις, ἥτις ἄνευ μουσικῆς τελεῖται").

a) ETHOS OF NOTES AND PITCH

Aristides (op.cit. Mb. p. 13, RPWI p. 10), Speaking on the differences between the musical sounds (see under phthongos *), defines as the fifth difference that of the ethos. The ethos, varies according to the pitch of the sounds; "other, he says, is the ethos of higher notes, other of lower notes, and other when they are in the region of the parhypate or of the lichanus" ("ἕτερα γὰρ ἦθη τοῦς ὀξυτέροις, ἕτερα τοῦς βαρυτέροις ἐπιτρέχει, καὶ ἕτερα μὲν παρυκατοειδέσιν, ἕτερα δὲ λιχανοειδέσιν").

b) ETHOS OF MELOS

The ethos in the melopoeia is distinguished in three different ways of expression (Cf. Cleon. Isag. ch. 13; C.v.Jan p. 206; Mb p. 21).

1) the diastaltic ("διασταλτικόν") which expresses the majestic and a manly disposition of the soul ("μεγαλοπρέπεια καὶ δῦαγμα ψυχῆς ἀνδρῶδες"); it incites to heroic actions, and is used in the tragedy;

2) the systaltic ("συσταλτικόν") by which the soul is led to humbleness and want of manly disposition ("εἰς ταπεινότητα καὶ ἀνανδρον διάθεσιν"). This is suited to love feelings, lamentations, compassions and the similar; and

3) The hesychastic ("ἡσυχαστικόν") which brings to the soul calm and peace. "It is suitable for hymns, paeans, encomiums, counsels and the similar".

Arist. Quint. (p. 30 Mb and RPWI) also distinguishes the same three kinds of ethos in the melopoeia, the systaltic, the diastaltic and the medium (Cf. "melopoeia").

c) ETHOS OF HARMONIAI

Each harmonia is expressive of ethos.

1) The ethos of Doristi or Dorian harmonia was described as manly and majestic (ἀνδρῶδες, μεγαλοκρεπές; Heracl. Pont. ap. Athen. XIV, 624D, ch. 19); sombre and impetuous ("σκυθρωπὸν καὶ σφοδρὸν; Heracl. Pont. ap. Athen. ibid); distinguished and dignified ("ἀξιωματικόν, σεμνόν"; Plut. De Mus. 1136D+F, ch. 16 +17); steadiest and masculine (Aristotle Polit. VIII, ch. 7, § 10 "περὶ δὲ τῆς δωριστί πάντες ὁμολογοῦσιν ὡς στασιμωτάτης οὔσης καὶ μάλιστα ἤθους ἔχουσης ἀνδρεῶν"; "and about the Doristi harmonia all agree as being steadiest and having above all masculine ethos").

2) The ethos of Hypodoristi or Hypodorian harmonia (or old Aeolian) was described as "haughty, pompous and somewhat conceited", also "lofty and confident" ("γαῦρον καὶ ὀγκῶδες, ἔτι δὲ καὶ ὑπόχαυρον; "ἐξηρμένον καὶ τεθαρρηκός"; Heracl. Pont. ap. Athen. ibid); deep-toned ("βαρύβρονον"; Lasus of Herm. ap. Athen. ibid); majestic and steady (Arist. Prokl. XIX, 48 "ἡ δὲ ὑποδωριστί [ἤθος ἔχει] μεγαλοκρεπές καὶ στάσιμον, διὰ καὶ κίθαρωδικωτάτη ἐστὶ τῶν ἀρμονιῶν" = "the Hypodoristi [has ethos] majestic and steady, and for this it is the harmonia which is most suitable to kitharodic music").

3) The ethos of Phrygisti or Phrygian (or Iasti) harmonia was described as inspired ("ἐνθεον; Luc. "Harmonides" I, 10), enthusiastic, also violently exciting and emotional ("Arist. Polit. VIII, 5,9 and 7,8 1340B, and 1342B "ὀργαστική καὶ παθητική"). Suitable for the dithyramb.

4) The ethos of Hypophrygisti or Hypophrygian harmonia was described by Heracl. Pont. (ap. Athen. 625B, ch. 20) as "hard and austere" ("σκληρόν καὶ αὐστηρόν"), and by Lucian (Harmonides I, 10-12) as elegant ("γλαφυρόν").

5) The ethos of Lydisti or Lydian harmonia was described by many writers as mild and agreeable; by Plato as "convivial" and "slack" (συμποτικόν καὶ μαλακόν; Rep. III). Aristotle on the other hand (Polit. VIII, ch. 7, § 11, 1342B) finds the Lydian most suitable of all harmonias for the age of boyhood as it is decent and educative ("διὰ τὸ δύνασθαι κόσμον τ' ἔχειν καὶ παιδεύαν").

6) The ethos of Hypolydisti or Hypolydian harmonia was generally described as bacchic, voluptuous, intoxicating (βακχικόν, ἐκλελυμένον, μεθυστικόν).

7) The ethos of Mixolydisti or Mixolydian harmonia, as passionate ("παθητικόν", Plut. 1136D, ch. 16), as plaintive and restrained ("όδυρτικωτέρως καί συνεστηκός"; Arist. Polit. VIII, 5,8 1340B) as lamenting ("θρηνηδης" Plato Rep. III, 398E). See under chorodidaskalos the story of Euripides severely reproving a member of the chorus who derided during the actual practice of the chorus in the Mixolydian.

d) ETHOS OF GENERA

1) The ethos of the Diatonon genus was described as more natural, masculine and more austere ("φυσικόν", "άρρεωκόν" καί "αύστηρόν"; Aristides Quint. I p. 19 and II p. 111 Mb, RPWI pp. 16 and 92 respectively); as serious and vigorous ("σεμνόν καί εϋτονον"; Theon of Smyrn. "On Music" ch. 9, p. 85); as simple, brave and more natural ("άπλοϋν τε καί γενναϋον καί φυσικώτερον"; M. Psellos p. 27).

2) The ethos of the Chromatic was described as most sweet and plaintive ("ήδυστόν τε καί γοερώτατον"; Bell. Anon. § 26, p. 31; also Aristides II p. 111 Mb); and passionate ("παθητικόν"; G. Pachym. p. 428).

3) The ethos of the Enharmonic was described as exciting and gentle ("διεγερτικόν καί ήπιον"; Aristides ibid).

e) ETHOS OF RHYTHMS

Aristides (p. 97 Mb; RPW-I p. 82) supports that "those rhythm which start from thesis are quieter as they appease the intellect, while those starting from arsis are agitated". Also that the rhythms which are coordinated by regular relations ("έν ὄσφ λόγφ τεταγμένοι") are more pleasant (graceful) while the hemiolic are more agitated. The dactyl for its majestic character is suited to the epic

poetry, while the anapaest is more suitable for the embateria (marching tunes) the trochee, nimble and alert, is suitable for dancing melodies, etc.

Generally speaking the ethos was, according to many ancient writers and theorists, an important power in music; human morals were dependent upon the ethos of music. Philosophers, principally Damon, Plato and Aristotle, stressed that importance in their writings.

Bad music might exercise a very serious and destructive influence on the individual character and the morality of people. Plutarch (De audientis poëtis, 19F) expresses this view: "Wicked music and evil songs create licentious morals and corrupt lives, and men loving voluptuousness and indolence, and submission to women" ("Μουσική φαύλη καὶ ᾄσματα πονηρά, ἀκόλαστα ποιοῦσιν ἤθη καὶ βίους ἀνάνδρους καὶ ἀνθρώπους τρυφήν καὶ μαλακίαν καὶ γυναικοκρασίαν").

But there have been, especially in later times, different views concerning the moral influence of music, even contrary to the above. Sextus Empiricus (C. 3rd cent. A.D.) is an example; in his "Against the Musicians" (VI, 19ff) discusses these views, severely criticizes and refutes them, by denying such a moral or social power to Music.

~~Music is a powerful influence on the character of the soul.~~

euchordos (εὐχορδός; mod. pr. ēvchordos); well-strung (LSJ), melodiously sounding (Dem.).

"Euchordos lyra", melodious lyra. Pind. Nem. X, v. 21 "ἀλλ' ὅμως εὐχορδον ἔγειρε λύραν"

("but he waked up the melodious lyra").

Euclides, Euclid (Εὐκλείδης; m. pr. Evclidis); b. C. 350 or 330 BC; d. c. 275-270 BC.
Great mathematician and geometrician. It is not known where he was born; for some sources he was born in Gela (Γέλα) in Sicily, hence his surname Gelōs (Γελῶος) or Sikelōs (Σικελός); while for others he was born in Tyros in Syria of a Greek father (Naucrates, Ναυκράτης) from Damascus.

Euclid lived, and taught in Alexandria at the invitation of the first king of Alexandria, Ptolemaeus I (323-284 BC).

To him was first attributed the "Isagoge" ("Introduction to Harmonike"); his name as the author of it appears in MSS of the 12th to 15th cent., and in Meibom's Ant. Mus. Auct. Sept. (vol. I, pp. 1-22). The "Isagoge" is now ascribed to Cleonides*.

Under his name now remains the "Division of the Canon" ("Κατανομή Κανόνος, θεωρήματα μουσικῆ") published by Meibom (op. cit. pp. 23-40), and by C. v. Jan in Mus. Script. Gr. ("Sectio canonis", "Κατανομή Κανόνος", pp. 148-166).

The "Division of the Canon" was translated into French by Ch. Em. Ruelle in his "Collection des auteurs Grecs relatifs à la musique", after the "Introduction harmonique" of Cleonides (Paris, 1883; "La division du canon" d' Euclide le Géometre", pp. 42-59).

eueches (εὐηχής, εὐ-ἦχος; m. pr. evichis); sounding well or agreeably; producing a melodious or pleasant sound; melodious; euphonious.

Plut. "De Defectu oraculorum", 437D, "ὡσερ ὄργανον ἐξηρτυμένον καὶ εὐηχές" ("like an instrument set in good order and well-sounding [euphonious] ").

Also euechos (εὐηχος; m. pr. évichos) and euechetos (εὐήχης, evíchitos).

eueres (εὐειής, εὐ-εἶκος; m. pr. eueris); melodious, euphonious, pleasing in tone.

Xen. Cynegeticos (Κυνηγετικὸς; ch. XIII, 16) "φωνήν δέ οἱ μὲν εὐειή ἴσιν, οἱ δ' αἰσχρόν"
("some emit a melodious [pleasing] voice, while others a bad [displeasing] voice").

eugerys (εὐγῆρυς, from εὖ and γῆρυς=voice, sound; m.pr. ēvgiris); having a sweet, agreeable tone; tuneful.

Aristoph. Frogs (v. 213) "εὐγῆρου ἐμὴν ἀοιδίαν" ("my sweet-sounding [tuneful] song").

euharmostos (εὐάρμοστος; m.pr. evārmostos) from εὖ=well, and ἀρμόζειν (vb.harmo-
zein)=to tune an instrument, to regulate according to the laws of music; well-
regulated, well-tuned, well hermosmenos*. Oppos. anharmostos*.

Plato Laws (book II, 655A) "εὐρυθμον καὶ εὐάρμοστον, εὐχρῶν δὲ μέλος" ("eurhythmic
and "harmonious", and colourful melody").

euharmostia (εὐαρμοστιά; m.pr. evarmostia), n.; the good, harmonious tuning or re-
gulation.

Plato Protag. (326B) "πᾶς γὰρ ὁ βίος τοῦ ἀνθρώπου εὐρυθμίας τε καὶ εὐαρμοστίας
δεῖται" ("for the whole of man's life requires good rhythmical and harmonious
regulation [the graces of rhythm and harmony] ").

See hermosmenos.

euhymnia (εὐῆμνία, m. pr. evimnia) from εὖ=well, and hymn; melodiousness. A synonym of eumolpia; Hes. "εὐμολπία, εὐῆμνία".

The adj. euhymnos (εὐῆμνος; évimnos) usually signified much praised; also praised by (or in) many hymns.

Euius (Εὐῖος; m. pr. Evios); 4th cent. BC aulete and composer, from Chalkis (Χαλκίς) in Euboea (Εὐβοία) surnamed Chalkideus (Χαλκιδεύς). He is mentioned (Athen. XII, 538F, ch. 54) as having participated at the brilliant festivities held by Alexander the Great on the occasion of his marriage with Roxane, at Sousa in Persia, together with a multitude of other well-known artists of the time (philokitharists, kitharodos, aulodes and auletes).

Cf. Dinse: De Antigen. Theb., p. 27.

euktika, mele (εὐκτικά, μέλη; m. pr. evktikā) pl.; songs by which a wish or request was submitted to a god. Plocl. Chrest., 29, "εὐκτικά δὲ μέλη ἐγράφετο τοῖς αἰτου-
μένοις τι παρὰ θεοῦ γενέσθαι" ("invocatory songs were written for those wishing to solicit that something be done by a god").

Also euktikoi hymnoi (εὐκτικοὶ ὕμνοι); hymns expressing an earnest request.

eulyros (εὐλυρος; m. pr. ēvlinos); skilled player of the lyra. Aristoph. Frogs (v. 229)
"εὐλυροῦ τε Μοῦσαι" ("Muses skilled in lyra-playing").

eumeles (εὐμελής; m. pr. evmelis), from εὖ=well, and μέλος (melos); melodious; having an agreeable or graceful melodic line.

Arist. Polit. (book VIII, ch. 7, § 2; 1341B) "πότερον προαιρετέον μᾶλλον τὴν εὐμελῆ μουσικὴν ἢ τὴν εὐρυθμὸν" ("which of the two is preferable to choose, the melodious music or the eurhythmic").

eumelos (εὐμελῶς; evmelōs) adv., melodiously, gracefully, euphoniouly.

eumeleia (εὐμέλεια; evmēlia), euphony; agreeableness in melody.

eumetros (εὐμετρος; m. pr. évmetros); well-measured, well-proportioned, symmetrical.

Also used in the sense of eurhythmic.

Eumolpus (Εὐμόλπος; n. pr. Eumolpos); mythic epic poet-musician of the pre-Homeric time. According to Suidas he was a native of Eleusis ('Ελευσίς; hence surnamed Eleusinius, 'Ελευσίνιος); son of Musaeus* and pupil of Orpheus*. For others he was the father of Musaeus (Diog. Laert., book I, Prooemion, § 3). Suidas says also that he won a prize with his lyra at the Pythian Games, and that he composed "three thousand epic Songs"; also ceremonial songs for Demeter and for the Eleusinian mysteries.

b) Eumolpus is the name of the legendary king to whom Demeter taught the mysteries (Homer: Hymn to Demeter, 154), and who became the first hierophant of the Eleusinian mysteries. The priests of the mysteries considered themselves as descendants of Eumolpus and were called after his name Eumolpidae (Εὐμόλκιδαι). Hes: "Εὐμόλκιδαι οὕτως οἱ ἀπὸ Εὐμόλπου ἐκαλοῦντο, τοῦ πρώτου ἱεροφαντήσαντος" ("Eumolpidae; so named after Eumolpus, the first hierophant").

"Par. Chron." (v. 15) refers to Eumolpus, son of Musaeus, who at the time of Erichtheus ('Εριχθεύς), king of Athens, established the mysteries in Eleusis.

As both "Eumolpoi" are connected with Eleusis and the initiation of the Eleusinian mysteries, it may be supposed that the question is about one Eumolpus.

eumolpos (εὐμολπος; m. pr. εὐμολπος); he who sings melodiously. Also melodious, melodiously sung; eumolpos ode (εὐμολπος ᾠδή), melodious tune.

eumolpia (εὐμολπία; m. pr. εὐμολπία); melodiousness, tunefulness, euphony.

eumolpein, vb (εὐμολπεῖν; m. pr. εὐμολπῖν) = to sing melodiously.

eumousos (εὐμούσος; m. pr. éumousos); musical; experienced in arts, especially in poetry and music.

eumousia (εὐμουσία) n.; the sense of good in music and in art; skilfulness in music; also the melodiousness of a song.

eumousos (εὐμούσως; éumousos) adv.; melodiously; gracefully.

Plut. Adversus Coloten ("Πρὸς Κολώτην"; 1119D) "ὅτι καίροντός ἐστιν εὐμούσως" ("of that who plays gracefully").

euodos (εὐόδος; m. pr. évodos); pleasingly sounding.

euphonos (εὐφώνος; m.pr. évphonos) from εὖ=well, and φωνή (phone; voice, sound); euphonious; having a good, sweet and agreeable voice; on instruments with sweet tone.

Euphonos was used also to signify the man who has a strong, powerful voice; "εὐφώνος κήρυξ" a herald with a powerful voice.

euphonia (εὐφωνία; m.pr. evphonia); melodiousness, tunefulness; also sonorousness; brilliance in tone quality.

See also eugerys.

euphorminx (εὐφόρμινξ ;m.pr. evph'orminx);that who plays skilfully the phor-
rminx.In lyric poetry it signified that which was accompanied well by the
phorminx;hence very melodious.

Oppianus (3rd cent.AD) in his writings on fishing ('Αλευτικά;v,618) writes:
"μολκῆς εὐφόρμινγγος"(" of a very melodious song").

euphthongos (εὐφθόγγος; m.pr. évphthongos); euphonious; producing pleasant, melodious sound.

"euphthongos lyra" (εὐφθόγγος λύρα); euphonious lyra"; Theognis (ap. E. Diehl Anth. Lyr. Gr. p. 144; v, 144) "χαίρω δ' εὐφθόγγον... λύρην".

eurhythmos (εὐρυθμος; m. pr. evrithmos); in music, having good rhythmical structure; rhythmical.

"Eurhythma krousmata" ("εὐρυθμα κρούσματα"; neut. pl.) rhythmical, musical pieces; eurhythmon melos (εὐρυθμον μέλος), rhythmical, graceful tune. Plato Laws (II, 655A): see under euharmostos*; also Arist. Polit. VIII, ch. 7, § 2, 1341B (eumelos*).

Ptolem. (C. v. J. Excerpta Neapolitana, Πτολεμαίου μουσικά; Mus. Script. Gr. p. 414) "eurhythmoi [times] are those which keep between themselves exactly the good rhythmical order" ("Εὐρυθμοὶ μὲν [χρόνοι] οἱ διαφυλάττοντες ἀκριβῶς τὴν πρὸς ἀλλήλους εὐρυθμον τάξιν").

eurhythmia (εὐρυθμία; evrithmia), n.; eurhythmy. It signified also, among others, symmetry, graceful movement; Luc. "On dancing", 8 "ἑώρων [Τροῖες] ... τὴν ἐν τῷ πολεμεῖν αὐτοῦ κουφότητα καὶ εὐρυθμίαν ἣν ἐξ ὀρχήσεως ἐπέκτητο" ("they [i. e. the Trojans] saw his (Meriones) lightness [nimbleness] and eurhythmy in fighting which he acquired from dancing").

eurhythmos (εὐρυθμῶς; m. pr. evrithmos) adv.; rhythmically; in good rhythmical order; by extension, gracefully.

euthys (εὐθύς; m.pp. efthis); direct.

eutheia (fem.) agoge (εὐθεΐα ἀγωγή; efthia agogi); progression of the melody in stepwise order to the same direction; Aristox. Harm. (I, p. 29, 31 Mb): "ἀγωγή δ' ἔστω ἡ διὰ τῶν ἐξῆς φθόγγων... εὐθεΐα δ' ἡ ἐκ τὸ αὐτό" ("agoge^s is the progression by consecutive notes...; and a direct agoge progression is that which maintains the same direction").

According to Aristides (I, pp 19 29 Mb.; RPW-I, pp. 16 and 29) "direct agoge is the ascending progression in stepwise order" ("ἡ διὰ τῶν ἐξῆς φθόγγων τὴν ἐκτασιν κολουμένη").

eunos (εὔρονος; m. pr. évtonos); well-pitched (LSJ); having a good, agreeable tone.
Otherwise eueches*, eugerys*.

exarchos (ἑξάρχος), leader of the chorus; coryphaeus.

Also hegemon (ἡγεμών) of the chorus. In a general sense also, leader; see under threnodia.

exaulos (ἔξαυλος; impr. ἕκωντος); an aulos worn out; which became out of use. The verb ἐξαυλοῦμαι (exauloumai) used on aulos reeds signified to become worn out; or out of use.

Pollux (IV, 73) "ἐξήσλημένα (fem. pl. of perf. tense part.) γλῶτται, αἱ παλαιά" ("exeu-
lemenai reeds, [were called] the old ones [those worn out] ").

Exekestides (Ἐξηκεστιδης; n.pr. Exikestīdis); c. end of the 4th cent. BC reputed kitharode of the Athenian school. He won prizes at the Pythian contests, the Panatheneans and the Carneans.

His name is mentioned by Aristophanes (Birds, v. 764) in this phrase "εἰ δέ δοῦλος ἐστὶ καὶ Κάρ ὥσπερ Ἐξηκεστιδης" ("if some one is a slave and a Carian, like Exekestides").

(Dem., LSJ). Appears only in,

exharmonios (ἐξαρμόσιος; n. pr. exarmōnios); discordant. There cr. in "Cheiron"
(ap. Plut. De Mus. 1141E, ch. 30): "Κίνησις δὲ μ' ὁ κατάρτος Ἀττικὸς, ἐξαρμόσιος
καμῆς ποιεῖν" (=Kinesias, the cursed Athenian, by composing discordant modula-
tions [sudden changes]).

exodion (ἐξόδιον); exodium.

a) exodion aulema (ἐξόδιον αὐλημα); aulos-solo played at the end of the dramatic performance during the exit of the chorus. Also "exodion nomoi" (ἐξόδιου νόμοι); Suid. "Ἐξόδιοι νόμοι ἀυλήματα, δι' ὧν ἐξήεσαν οἱ χοροὶ καὶ οἱ αὐληταί" ("exodion nomoi; aulos-solos by which the choruses and the auletes were led out of the stage [the orchestra] ").

b) exodion melos (ἐξόδιον μέλος); the song which was sung at the end of the performance while going out. Pollux (IV, 108) "καὶ μέλος δέ τι ἐξόδιον ὃ ἐξιόντες ἤδον" ("and there was an exodium song which they sang while going out [of the orchestra] ").

c) exodion or epilogos was also called the last part of the kitharodic* nomos; Pollux IV, 66.

Note: The exit of the chorus was called exodos (ἐξοδος); also the last episode of the ancient drama which took place after the last stasimon* and the exit of the chorus; Arist. (Poet. ch. XII) "exodos is the whole part of the tragedy after which there is no choral song".

gamelion, a. (γαμήλιον; m. pr. gamilion): nuptial. gamelion aulema (γαμήλιου αὐλήμα):
aulos-solo played at the marriage ceremony. Pollux (IV, 80) "καί τό μέν γαμήλιου
αὐλήμα δύο αὐλοῦ ἦσαν" ("and the nuptial aulema [was played on] two auloi";
see the full text under aulos);.

gamelion or gamikon melos (γαμήλιον, or γαμικόν μέλος); a nuptial or marriage
song. Phryn. Epitome (ed. de Borries, p. 58) "γαμικά μέλη (plur.) *τά ἐπί τοῖς γάμοις
λεγόμενα ὕμνικά*" ("nuptial tunes; those songs sung at the marriage").
See also hymenaeos*.

Gaudentius the Philosopher (Γαυδέντιος ὁ φιλόσοφος; m. pr. Gaudēntios); musical theorist of uncertain date, probably of the 2nd or 3rd cent. AD; some place him even later, in the 5th cent. He is surnamed "the philosopher", and is known for his "Harmonic Introduction" ("Ἀρμονικὴ Εἰσαγωγή").

This is an eclectic work which deals with the sounds, intervals, systems, genera e. t. c., following partly the Aristoxenean and partly the Pythagorean doctrines.

The work was first translated into Latin by Lutianus (6th cent. A. D.). The Greek text, with a Latin translation, was published by Marc Meibom (Ant. Mus. Auct. Sept., Gr. et Lat.; Amsterdam, 1652; vol. I, v, pp. 1-29), and by C. v. Jan (Mus. Script. Gr., Leipzig, 1895; VII, pp. 327-355).

A French translation (after Meibom's text) was published, with commentaries and an attempt of reconstitution of Tables left blank in the MSS of Gaudentius, by Ch. Em. Ruelle, in his "Collection des auteurs grecs relatifs à la musique" (V, "Alypius, Gaudence et Bacchius l'Ancien", Paris, 1895; pp. 53-91 translation, and 93-102 reconstitution of the Tables).

genus (γένος; m. pr. genos); a term signifying the different disposition of the intervals used in the constitution of a tetrachord or in a larger system, of which the tetrachord was a constituent part.

All the ancient theorists define the genus almost in exactly the same words: Aristides (I, p. 18 Mb; R.P.W-I. p. 15) "Γένος δέ ἐστὶ κοινὰ τετραχόρδου διαύρεσις" ("Genus is a certain division of the tetrachord"). Cleon. Isag. (C. v. J. p. 180; Mb p. 1) "Genus is a certain division of four notes"; Cf. Bacch. Isag. (C. v. J. p. 298; Mb. p. 8); Ptolem. (I, ch. 12).

There were three genera: the diatonic or diatonon ("διατονικόν", "διάτονον"), the chromatic or chroma ("χρωματικόν", χρῶμα), and the enharmonic or harmonia (ἐναρμόνιον, ἁρμονία). Each of them is discussed separately (under Diatonon, Chromaticon and Enharmonion).

Of them the diatonic was the first to be introduced into practice; it was considered, as the more natural and that it could be sung even by those wholly uneducated (Aristides p. 19 Mb; R.P.W-I p. 16). The chromatic came next in use, and was considered as most technical (τεχνικώτατον) and performed by only the educated people.

It was never used in the tragedy; but in the music for kithara was largely used. Plut. (De Mus. 1137E, ch. 20) "and the kithara, older by several generations than the tragedy, used [the chromatic genus] from the beginning. And that the "chroma" (chromatic) is older than the enharmonic is also well-known".

The enharmonic genus was the last to be introduced, and, according to Aristoxenus, Olympus was its inventor (Plut. *ibid*, 1134F, ch. 11). It was considered extremely difficult, needed considerable practice ("δυσμελωδικώτατον, πολλῆς τρυφῆς δεόμενον"; M. Psellos p. 27), and was almost impossible for most people.

For the ethos of the genera, see under ethos.

The genera in Rhythmic (Ρυθμική, the science of rhythm) are defined, according to Aristoxenus, by the relation of thesis to arsis (down-beat to up-beat). There were three rhythmic genera: the dactylic (relation 1 to 1 or 2 to 2, equal thesis to arsis), the iambic (2 to 1, thesis double of arsis), and the paeonic (3 to 2). According to Aristides (Mb p.35, RPWI p.33) some add also a fourth rhythmic genus, the epitriton (4 to 3).

Sometimes the word "genus" (γένος) is used in the sense of style; as the word "tropos" ; e.g. Plut. De Mus. (1142C, ch.31) "καὶ διαπειρώμενον ἀμφοτέρων τῶν τρόπων, τοῦ τε Πινδαρείου καὶ Φιλοξενείου, μή δύνασθαι κατορθοῦν ἐν τῷ Φιλοξενεῖ γένει" (= "and [Telesias] attempting to compose in both styles, that of Pindar and that of Philoxenus he failed in the Philoxenean style").

georgiká; mele (γεωργικά, μέλη) pl.; folk-songs of farmers; Procl. Chrest., 34.

gheranos (γέρανος; m.pr. géranos); a kind of dance invented, according to a legend, by Theseus; he danced it for the first time in the island of Delos in the company of seven lads and seven maids he had rescued from the Minotaur in Crete. The movements of the dance sought to express the intricate windings leading out of Minotaur's home, the labyrinth. Pollux (IV, 101): "they used to dance the gheranos in great number, each one after the other in row, the extremities on each side taken by the leaders around Theseus; [they danced it] first around the Delian altar, imitating the coming out of the labyrinth".

The leader of the gheranos was called gheranoulcós (γερανουλκός); Hes. "ὁ τοῦ χοροῦ τοῦ ἐν Δήλῳ γερανουλκός".-

b) gheranos was also called a dance imitating the flight in rows of the birds cranes (in Greek "γερανοί" pl. of γερανός). Cf. Luc. "On dancing" 34 " ... καὶ γέρανον ὀρχεῖσθαι".

ginglaros (γίγγλαρος; m. pr. ginglaros or gigklaros); a kind of small aulos of Egyptian origin.

Pollux (IV, 82): "γίγγλαρος δέ μικρός τις αὐλίσκος, αἰγύπτιος, μοναυλία πρόσφορος" ("ginglaros [was] a very small aulos, Egyptian of origin, suitable for the monaulia^{*}").

gingras (γύγγρας; m.pr. gingras or gigkras); a word with various meanings.

a) Gingras (Γύγγρας); the name of Adonis in the Phoenician language.

b) A small aulos (αύλίσκος) of Phoenician origin, with a piercing tone, of a lamenting and mournful character; it took its name from the name of Adonis. Pollux (IV, 76): "γύγγρας δέ τις αύλίσκος, γοάδη καί θρηνητικὴν φωνὴν ἀφίησι, φοῦνιξ μὲν ὦν τὴν εὐρεσίην, πρόσφορος δέ μὲν τῇ Καρικῇ ἢ δέ φοινίκων γλῶττα, γύγγραν τὸν Ἄδωνιν καλεῖ καί τούτῳ ὁ αύλός ἐπωνόμασται" ("gingras was a small aulos with lamenting and mournful tone; it was of Phoenician origin and fitted to Karian muse [i.e. lamenting muse]. In the Phoenician language Adonis was called gingras, and from him the aulos took its name".

Athen. (IV, 174F, ch. 76): "γύγγραῦνοισι γάρ οἱ φοῦνικες, ὡς φησὶν Ξενοφῶν, ἐχρῶντο αύλοῖς σπιθαμιαῖοις τέ μέγεθος, ὀξύ καί γοερὸν φθεγγομένοις τούτοις δέ οἱ Κάρες χρῶνται ἐν τοῖς θρήνοις ... Ὀνομάζονται δέ οἱ αύλοὶ γύγγροι ὑπὸ τῶν φοινίκων ἀπὸ τῶν περὶ τὸν Ἄδωνιν θρήνων τὸν γάρ Ἄδωνιν Γύγγρον καλεῖτε ὑμεῖς οἱ φοῦνικες, ὡς ἱστορεῖ Δημοκλεΐδης" ("The Phoenicians, as Xenophon says, were using span-long auloi pipes, which give a piercing and lamenting tone; these are also used by the Karians in lamentations.

... and these auloi are called gingrai by the Phoenicians from the laments for Adonis; for you, Phoenicians, call Adonis Gingras, as Democleides records").

c) Gingras was also called an aulema (aulos-solo) for the instrument gingras; Tryphon (ap. Athen. XIV, 618C, ch. 9) in his book II on Denominations, includes "gingras" among the aulos-solos. Cf. "boucoliasmos" (2), "komos" (κῶμος, d).

d) gingras was a kind of dance accompanied by the aulos gingras. Pollux (IV, 102) "ἦν δέ καί γύγγρας πρὸς αύλόν ὄρχημα, ἐκῶνυμον τοῦ αύλήματος" ("and there was also a dance called gingras, danced to aulos, so called after the aulos melody itself").

e) According to Hesychius gingras was called an exclamation in carousals; "ἐπιφώνημα τι ἐπί κατὰ κώμων λεγόμενον· καὶ εἶδος αὐλοῦ" ("a certain exclamation declaimed in carousals; and a kind of aulos").

Note: the tone produced by the gingras was called γίγγρασμός (gingrasmos; Hes.).

Glaucus of Regium (Γλαῦκος ὁ Ρηγῖνος; m.p.r Glaukos Riginos); c. 5th to 4th cent. B.C., grammarian and musicographer from Regium (Ρήγιον, hence his surname Ρηγῖνος, Reginus). He was one of the first musicographers of ancient Greece. He wrote (c. 420 BC) a book "On ancient poets and musicians, ("Περὶ τῶν ἀρχαίων ποιητῶν τε καὶ μουσικῶν") in which he gives ample information regarding ancient musicians, mythic and historical. He also speaks on the initiation and the evolution of the Kitharodic and aulodic art. His book was lost but much information is derived from it in Plutarch's De Musica (1132D, 1133F, 1134D; chs 4, 7, 10 respectively).

See also FHG II, pp. 23-24.

glaux (γλαύξ; m.pr. glafz); a kind of comical or ludicrous dance mentioned in Athen. XIV, 629F, ch. 27, together with other ludicrous dancings ("γελοῖαι ὀρχήσεις").

The word glaux (γλαύξ) means owl.

glottis, Attic type of glossis, and glóttā or glóssa (γλωττίς, γλωσσός; γλῶττα, γλῶσσα); the reed of the aulos; it was made of reed, cane. The cane used for the make of the reed was of a special quality (see calamus and donax).

The maker of reeds was called γλωττοποιός (glottopoeos) Pollux II, 108; Hes. "ὁ τὰς αὐλητικὰς γλωσσίδας ποιῶν"; ("the maker of the auletic reeds"); EM p. 235, 44.

See exaulos, and syngrotetikai glottai.

glottokomeion (γλωττοκομεῖον; m.pr. glottokomíon); also glossokomeion,
glossokómion and glossókomon (γλωσσοκομεῖον, γλωσσοκόμιον, γλωσσόκομον);
the box in which the reeds of the aulos were kept.

Hes. "ἐν ᾧ οἱ αὐληταὶ ἀκεῖθεντο τὰς γλωσσίδας" ("in which the auletes
placed the reeds"). EM p. 235,45 .

See above, glottis.

gnomologica, mele (γνωμολογικά, μέλη); songs of a paraenetic character. Procl. Chrest., 33 "τά δέ γνωμολογικά δῆλον ὅτι παραίνεσιν ἠθῶν ἔχει" ("and the paraenetic [songs] evidently have [contain] a moral paraenesis").

gymnopaedia, usually in pl. gymnopaediai (γυμνοπαῖδια γυμνοπαῖδαι; m. pr. gymnopediá, gymnopediá); from γυμνός (gymnos; naked) and παῖδια (paedia; game); an annual ceremony or festival of a duration of ten days, held in Sparta in honour of Apollo; it was originally consecrated in memory of the Spartans who fell at the battle of Thyrea.

During the ceremony naked boys and youths were performing gymnastic exercises and dances around the statues of Apollo, Diana and Leto; by their rhythmic movements they imitated the wrestling and the pangration (Cf. gymnopaedike). The verses and the music were composed by famous poets-composers of the time, such as Thaletas and Alcman.

The character of the dances and the ceremony in general was extremely serious, decent and majestic.

gymnopaedike (γυμνοπαίδική; m.pr. gimnopediki); a kind of dance, similar to anapale*. It was danced by naked boys or youths imitating the wrestling and the pangration (a mixed contest of wrestling and boxing) with rhythmical movements; Athen. XIV, 630 D-E, ch. 28 (see the text under "emmeleia").

The gymnopaedike was one of the three dances of the lyric poetry, the other two being the pyrrhiche and the hyporchematike. It was danced in honour of Dionysus and had two forms: The oschophoric (In honour of Athena) and the Bacchic.

See oschophorica.

gyrones (γύπωνες; m.pr. girones); dancers in Sparta who mounted on wooden legs and wearing feminine dresses used to dance by leaps. Pollux (IV, 104): "οὐ δὲ γύπωνες, ξυλίνων κώλων ἐπιβάινοντες, ὄρχοῦντο διαφανῆ τὰ ταραντίδια ἀμπεχόμενοι" ("the gyrones, who danced, mounted on wooden legs and wearing transparent feminine dresses").