

Pachymeres, Georgios (Παχυμέρης Γεώργιος; m. pr. Pachymeris Georgios); b. 1242; d. 1310 A. D. Byzantine writer, historian and theorist, born in Nikaëa of Bithynia in Asia Minor. He studied in Constantinople and entered the ecclesiastical order holding high offices.

He was a biographer of Michael Palaeologus, and among his writings is included a book "on Music" ("Περὶ ἁρμονικῆς ἤγουν περὶ Μουσικῆς"; "On Harmonic that is On Music"). It was published for the first time by A. J. H. Vincent in his "Notices" (Paris, 1847; pp. 401-552). In this important book, divided into 32 chapters, Pachymeres speaks in detail about ancient Greek music (Harmonike, Systems, Genera, Chroai, Ethos etc).

Pachymeres is considered by Vincent as the ring which unites the Greek Antiquity with modern times.

pachys (παχύς; m.pr.pachís); thick, bulky, stout. In music metaph. heavy (sound), rough, coarse. Oppos. fine, delicate. Ptolem. (Harm. I, ch. 3; Wallis III, p. 6) "παχεῦς φόφοι" ("thick sounds").

Pachytes (παχύτης; m.pr.pachítis); thickness of sound. Ptolem. ibid "διὰ τὴν τῆς παχύτητος ἢ λεπτότητος ποιότητα" ("for the quality of thickness or thinness").

paeon (παῖον; m. pr. peán); choral song, hymn addressed ^{at} first to Apollo and Artemis, especially as thanksgiving to deliverance from evil (illness, famine etc); later it was addressed to any other god. Paeon was called also a song of triumph after a victory at war, or at National Games. In general a solemn ode.

Proclus Chrest., 11 "ὁ δὲ Παῖον, ἔστιν εἶδος ᾠδῆς εἰς πάντας νῦν γραφόμενος θεοῦς· τὸ δὲ παλαιόν, ἰδίως ἀπενέμετο τῷ Ἀπόλλωνι καὶ τῇ Ἀρτέμιδι ἐπὶ καταπαύσει λοιμῶν καὶ νόσων ᾄδόμενος· καταχρηστικῶς δὲ καὶ τὰ προσῳδία τινὲς παῖανας λέγουσιν" ("The Paeon is a kind of ode addressed now to all Gods; in old times it was addressed especially to Apollo and Artemis on deliverance from plagues and diseases; and by misuse some people call the prosodia* paeanes").

Paeon (παῖων; m. pr. peón); a metrical foot of one long and three short syllables; there were four forms of paeon: 1) the paeonikos - υ υ υ ; 2) the kouretikos (κουρητικός) or symbletos (σύμβλητος) υ - υ υ ; 3) the didymaeos (διδυμαῖος) or Delphic or bromios, υ υ - υ ; 4) the Cretan or hyporchematic, υ υ υ - .

Aristides (De Mus. Mb p. 38; RPWI p. 37) distinguishes in the paeonic genus two simple feet: the paeon diagyos (παῖων διάγυλος) and the paeon epibatow (ἐπιβατός).

Paeonic metre (παωνικόν μέτρον); a metre of paeons.

paedikos (παιδικός; m. pr. pedikós); of a boy.

paedikon choros (παιδικός χορός); chorus of boys. Plato Laws (book II, 664C): "ὁ Μουσῶν χορός ὁ παιδικός" ("the Muses' boys-chorus").

Paedikoi auloi (pl.; παιδικαὶ αὐλοὶ); a class of auloi with a range of pitch lower than the parthenioi* and higher than the kitharisterioi, according to the classification of auloi by Aristoxenus (See aulos*).

Pollux (IV, 81) "τοὺς δὲ παιδικοὺς [αὐλοὺς] , καὶ δεξ προσῆδον" (" to the infantine [auloi] accompaniment boys were singing").

palinodía (παλινοδία); recantation. This was used first by Stesichorus* in an ode in which he revoked his former attacks against Eleni (Helen) of Troy. Suid. "παλινοδία, ἐναντία ᾠδῆ ἢ τό τὰ ἐναντία εἶπεῖν τοῖς προτέροις" ("palinode, a contrary ode; or to say the opposite to those previously said").

pámphonos (πάμφωνος);producing all tones;full-toned or many-toned (LSJ);by extension, expressive.

Pind.12th Pythian Ode,v.32 "παρθένος αὐλῶν τεύχε πάμφωνον μέλος" ("The maiden [goddess;Athena] invented the many-toned [or the expressive] music [melos] of the auloi").

Pangrates (Παγκράτης; m. pr. Pangratis or Pangratis); a composer of unknown date, perhaps of the 5th-4th cent. B.C., later than the time of Pindar and Simonides, whom he had as models (Plut. De Mus. ch. 20, 1137 F). He is mentioned (Plut. Ibid) as one of those who followed the old tradition; he mostly avoided the chromatic genus, and made some use of it only in a few of his compositions ("ἐν τρισυ") by choice.

pandoura, also pandouris and pándouros (πανδοῦρα, πανδοῦρίς, πάνδουρος); a three-stringed instrument of the lute family, called by the ancients "trichordon"* ("τρίχορδον"). In the Alexandrian times the name "pandoura" was used to signify also the whole family of similar instruments, struck by plectrum. "It had a long neck without pegs, a small body, frets and three strings" as C.Sachs says (Hist.of Mus.Instr.p.137).

Pollux (IV,60) "τρίχορδον δέ, ὅπερ Ἀσσύριοι πανδοῦραν ἠνόμαζον ἐκείνων δ' ἦν καὶ τό εὔρημα" ("the trichord [three-stringed] which the Assyrians called pandoura; and it was their own invention").

According to Pythagoras (ap.Athen.IV,183F-184A,ch.82) "the pandoura was made by the troglodytes out of the white mangrove which grows in the sea". Nicomachus (Enchir.ch.4; C.v.J.p.243, Mb p.8) says that the monochord* was called phandouros (φάνδουρος). Hesychius uses also the ^{word} "pandouris" for the instrument, and the term "pándouros" for the player of the instrument; "πανδοῦρα ἢ πανδοῦρίς, ὄργανον μουσικόν. Πάνδουρος δέ ὁ μεταχειριζόμενος τό ὄργανον" ("Pandoura or pandouris a musical instrument. And pándouros [was called] the player of the instrument").

Pandourizein (πανδοῦρίζειν) vb, to play the pandoura.

Pandouristes (πανδοῦριστής; m.pr.pandouristís); the pandoura-player.

Pandourion (πανδούριον), Dimin. of pandoura; ap. Hesychius. Photius (427,26) says that "the pandourion is a Lydian instrument played without plectrum" ("πανδούριον, ἦτοι Λύδιον ὄργανον χωρὶς κλήκτρου φαλλόμενον"). In Zonaras Lex. p.1512 "pandourion, a kind of kithara" ("πανδούριον... εἶδος μουσικόν* εἶδος κιθάρας").

Pappus of Alexandria (Πάππος ὁ Ἀλεξανδρινός; m. pr. Páppos Alexandrinós); c. end 3rd cent. AD, mathematician, known also as a music theorist. He flourished in Alexandria (hence his surname). He wrote a great work on Mathematics ("Συναγωγή") in eight books and Commentaries on the Elements of Euclid, Ptolemy's "Syntaxis Mathematica" and on works of other ancient mathematicians (Suid.).

To Pappus was once attributed the "Isagoge" published under the name of Euclid by Meibom and now ascribed to Cleonides*; his name as author was cited in many MSS of the Isagoge (Barberine II, 86, 2nd copy, Rome; Naples No 260; Paris No 2460 2nd copy). To Pappus was also attributed by some the last part of Porphyry's Commentary on Ptolemaeus' Harmonika (after ch. 4 of Book I).

parabasis (παράβασις; m. pr. parávasis); digression, deviation. A part of the ancient comedy in which the chorus making a digression from the main subject, turned to the public and talked on other matters, even on politics; through the parabasis the poet expressed his personal views on public affairs. So the parabasis was a synonym of parekbasis (παρέκβασις; deviation, digression). Schol. Aristoph., Peace, 733 "it seems that the parabasis is said by the chorus but in the poet's name"; cf. Plut. Mor. 711F.

The parabasis was composed of seven parts, enumerated by Pollux (IV, 112) as follows; 1) kommation* (κομμάτιον), 2) parabasis (παράβασις), 3) makron* (μακρόν), 4) strophe* (στροφή), 5) epirrema* (ἐπίρρημα), 6) antistrophos* (ἀντίστροφος), and 7) antepirrema* (ἀντεπίρρημα). According to this enumeration parabasis was also called the second part, which was composed on anapaestic metre.

paráchoros (παράχορος); unattuned, out of tune, discordant.

parachordizein, vb (παραχορδίζειν); to play out of tune; to strike wrong notes.

Cf. paramousos*.

parachoregema (παραχορήγημα; m. pr. parachorigima); a small part (role) of a fourth actor in the Greek drama taken at certain cases. Pollux (IV, 110): "and if a fourth actor intervened to say something this was called parachoregema" ("εἰ δέ τις τέταρτος ὑποκριτὴς τι παραφθέγγαιτο, τοῦτο παραχορήγημα ἐκαλεῖτο").

2) the part of a secondary chorus retiring from the orchestra when no longer wanted; Aesch. Eum. 1032 (Dem.).

paradiazeuxis (παροδιάζευξις; m.pr.paradiázevxis); sub-disjunction.

It is formed when between two tetrachords, placed one beside the other, there is a distance of one tone, i.e. between their first notes; cf. Bacchius (Isag. § 86; C.v.J. p. 311-2, Mb p. 21); M. Bryen. (Harm. sect. XI, Wallis III, p. 506). The paradiazeuxis is formed between the tetrachords of synemmenon and diezeugmenon : ~~T. synemmenon~~
T. diezeugmenon

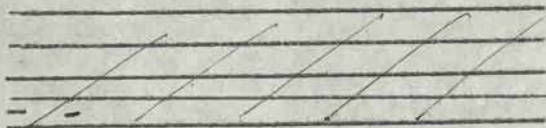


parakataloge (παρακαταλογή; m.pr.parakatalogi); a kind of accompanied recitative;
a declamation with an instrumental accompaniment, usually of aulos.

Its invention was attributed to Archilochus (Plut. De Mus. 1141A, ch. 28).

parakrousis (παράκρουσις); performance of ^a false note; wrongly struck note;
false note.

paramese (παράμυση; n. or. paramési); the note and string "by the side" of the mese (a) on the second above (b); it is in the distance of a tone from the mese: a - b . When the note above the mese (a) is a semitone apart, as in the heptachord or in the Lesser Perfect System, it is not called paramese but trite syneumenon (see ono-
matthesia .

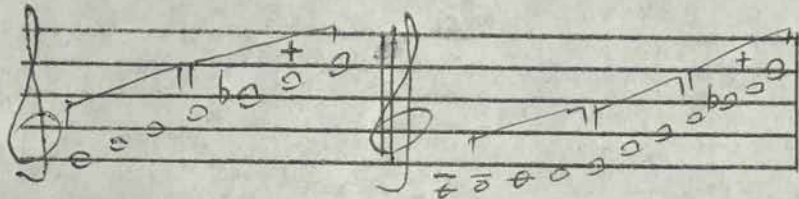


parámousos (παράμουςος); unattuned; out of tune, discordant. Synonym: parachordos*.
Eurip. Phoen., v. 791 "καὶ θανάτῳ κατέχει Βρούου παράμουςος ἑορταῖς" ("and for
death, unattuned to the feasts of Bacchus"). Bromios an epithet of Bacchus.

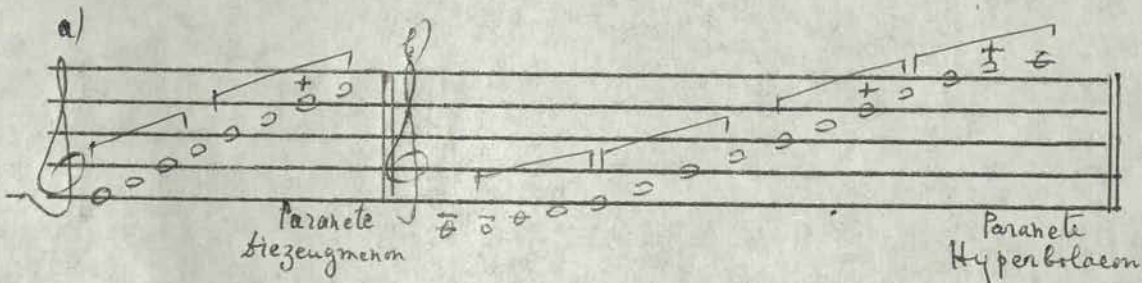
paranete (παράνητη; m.pr.paraniti); the note and string "by the side" of nete, a second below. In both the Heptachord and the Lesser Perfect System paranete (synemmenon) was the note corresponding to c, below:

1) heptachord

2) Lesser Perfect System



In the octachord scale and in the Greater Perfect System paranete (diezeugmenon) was the note corresponding to d; a second paranete (hyperbolaeon) was in the G.P.S. the note corresponding to g, as below:



The paranete keeps its name in all three genera independently of its distance from the note, e.g.:

1) Chromatic Genus

2) Enharmonic Genus



See onomatotesia*.

paraphonia; paraphonoi phthongoi, pl. (παραφωνία, παράφωνοι φθόγγοι; m. pr. paraphonia, paráphoni phthóngi); according to Bacchius (Isag. § 61; C. v. J. p. 305, Mb p. 15) paraphonia is a concord; "when two dissimilar sounds played [at once] present no difference between themselves"; according to Gaudentius it is something between concord and discord. In his Isagoge (ch. 8, C. v. J. p. 338, Mb pp. 12-13) he says that "paraphonoi are those which are between concord and discord; when struck they give the impression of being concordant, as in the case of three tones from parhypate meson (f) to paramese (b) and in the case of two tones from lichanos (diatonos) meson (g) to paramese (b)". Thus for Gaudentius the tritone (f - b) and the ditone (major third, g-b) are paraphoniai (pl.).

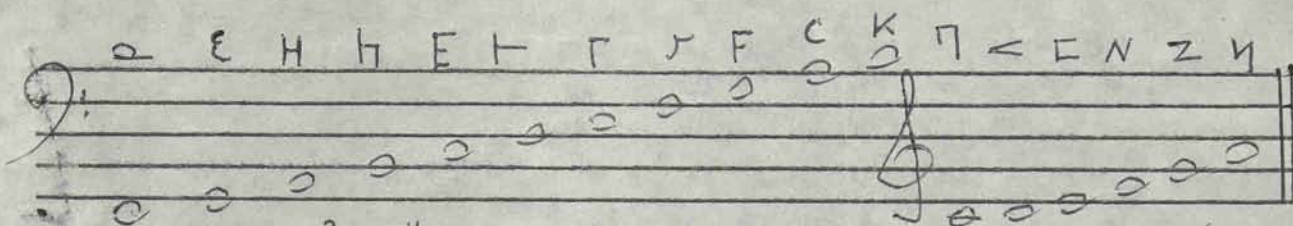
Note: parathonos from para- (beside) and phone = sounding beside.

paranienai, vb (παραινέναι; m.pr. paraniéne); same as anienai (ἀνιέναι), cf. anesis* (ἄνεσις). To relax, to slacken the strings (Dem. and LSJ). Plut. De Mus. (ch. 39, 1145D) "καὶ τῶν ἐστώτων τινὰς παραινᾶσι φθόγγων" ("and [even] they flatten some of the immovable notes"). See also prosanienai.

In the instrumental notation the signs were used by triads, i.e. by three different positions of the same sign-letter, of which the first was the regular form (σημεῖον ὀρθόν, upright sign), the second was revolved (ἀκροτραμμένον) and the third reversed (ἀνεστραμμένον):

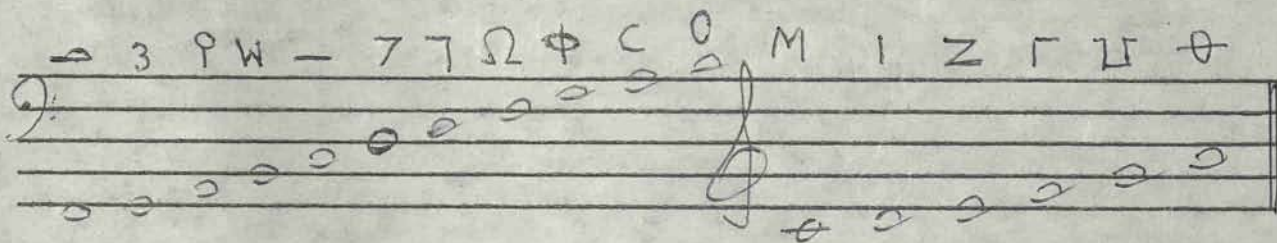
a) E (note C); b) Ε̄ (note C#); c) Ε̲ (note C $\frac{1}{4}$)

The principal signs used in the Diatonic genus are the following 17 (instrumental notation):



(the notes above a³ (17th), are notes by the same signs with a dash: K' η' λ' etc).

The same notes (vocal notation) have the following signs (in Diatonic genus); it will be noticed that these signs are more directly derived from the letters of the alphabet:



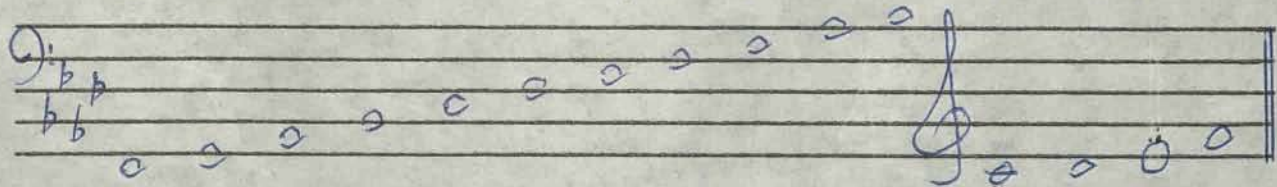
(The notes above a³ had the corresponding signs of the same notes with a dash, alike the instrumental notation).

The lowest of the 15 tonoi* (the Hypodorian) would appear in both notations (Diatonic genus) as follows (Cf. Alypius, ch. 14 C. v. J. p. 382, Mb pp. 20-21):

vocal

instrumental alpha beta gamma delta epsilon zeta eta theta sigma mu iota zeta gamma delta theta

 alpha epsilon omega alpha epsilon lambda rho phi chi pi lambda nu zeta



The Greeks used also signs for the rhythmical notation. The first time (chronos protos, χρόνος πρῶτος; as called by Aristoxenus) was noted by the sign υ. Of the long times there were, the ordinary long (called "μακρά δύχρονος"; double) noted — ; the long of three times ("μακρά τρίχρονος"; triple) noted —| ; the long of four times ("μακρά τετράχρονος"; quadruple) noted —| | ; the long of five times ("μακρά πεντάχρονος") noted —| | |.

These rhythmical signs were placed above the signs of the vocal or of the instrumental notation.

They had also signs to express the silences (rests; the "χρόνοι κενοί" = "empty times"). The shorter silence, which was called leimma (λεῖμμα) was noted by the first letter of this word (Λ); the Λ then was the "χρόνος κενός βραχύς" ("short empty time").

The other rests corresponding to the note-values were noted as follows: 1) long empty (rest) of two times (κενός μακρὸς δύχρονος) ΛΛ ;

2) long empty of three times (κενός μακρὸς τρίχρονος) ΛΛΛ ;

3) " " " four " (" " τετράχρονος) ΛΛΛΛ ;

4) " " " five " (" " πεντάχρονος) ΛΛΛΛΛ .

Besides the signs indicating the silences, two other signs are given; the stigma (στίγμα; point) * used to indicate the thesis (Anon. Bell. § 3, 85, p. 21) and the diastole* (διαστολή; pause) noted by two lines, like the double bar-line, with dots ||: (Anon. § 11 p. 26). Cf. M. Bryen. Wallis III, p. 480.

Note: For a more complete study of the Greek notation the following among others could be consulted:

Alypius "Isagoge" (C. v. J. pp. 366 ff; Mb p. 1 ff);

Aristides Quintilianus : De Musica (Mb. Antiq. Mus. Auct. gr. et Lat.; vol. II, Amsterdam 1652; ↑

A. Jahn, Berlin 1882; RP Winington-Ingram, Leipzig, 1963).

R. Westphal : Harmonik und Melopoeie der Griechen;

F. A. Gevaert : "Histoire et Théorie de la Musique de l'Antiquité"; vol. I, pp. 393-418.

D. B. Monro ; "The Modes of Ancient Greek Music" § 27 pp. 67-77

H. S. Macran : "The Harmonics of Aristoxenus"; Introduction, pp. 45-61.

paraskenion (παράσκηλον; m. pr. paraskinion); side-scene; the interpolation of a member of the chorus in the place of the fourth actor. Pollux (IV, 110) "indeed when instead of the fourth actor one of the dancers would sing, this is called side-scene [paraskenion]".

paraulos (πάραυλος; m.pr. páravlos); unattuned, out of tune, not in concord to the aulos; cacophonous.

"paraula mele" pl. ("πάραυλα μέλη"); unmelodious, cacophonous, discordant tunes".

parhelkysmos (παρελκυσμός; m.pr.parelkismós); prolongation of a sound. From parhelkein (παρέλκειν) vb, to draw aside; Pass. "to be brought in as an accompaniment" Philod.

De Mus.p.95 J.K.(L.S.J.).

parhypate (παρυπάτη; m.pr.paripáti); the nete and string next to (a second above) the hypate. There were two parhypatai: the parhypate hypaton and the parhypate meson. Cf. onomatotesia.

parypatoeides phthongos (παρυπατοειδής φθόγγος; m.pr.paripatoidís); sounding like the parhypate, or also the sound produced by the string parhypate. Bacchius (Isag. § 43, C.v.J.p.302, Mb p.11) "parhypatoedes is the middle [note] of the pycnon"; cf. Aristides (De Mus.Mb p.12, RPWI p.9) "τῶν φερομένων οἱ μὲν παρυπατοειδεῖς, οἱ δὲ λιχανοειδεῖς" ("of the movable notes [of the tetrachords] others are parhypatoeides and others lichanoeides"). The hypate keeps its name in all three genera.

pariambis (παριαμβύς; m.pr. pariamvís); a solo for kithara to aulos accompaniment. Epicharmus, the comic poet from Sicily, in his "Periallos" (ap. Athen. IV, 183C, ch. 81) says "Semele dances, and a skilled kitharist plays pariambides to aulos accompaniment"; and she rejoices as she listens to the sparkling sounds".

In a broader sense "pariambides" (pl.) were a kitharisterios nomos; Pollux (IV, 83) "καί παριαμβύδες νόμοι κιθαριστήριοι, ὡς καί προσηύλου" ("and the pariambides were kitharisterioi nomoi to aulos accompaniment"). See also meniambus and enaulos kitharisis.

Another term for pariambis was iambis (ἱαμβύς; m.pr. iamvís), ap. Hesychius.

pariambos (παράμβος; m.pr. pariamvos); a stringed instrument of unknown form and character, mentioned by Pollux (IV, 59) among other stringed (krouómena) instruments.

Pariambos (παράμβος) was also called the metrical foot consisting of two short syllables (uu); otherwise called pyrrhichios (πυρρήχιος).

Parion Chronikón or Marble (Πάριον Χρονικόν or Μάρμαρον); an extremely interesting Greek inscription written in Attic dialect by an unknown writer during the rule of Diodmetus (Διοδόμητος) in Athens, in 264 or 263 BC.

It is a chronological table of the most important historical events from the time of Kekrops (Κέκροψ), the mythic first king of Athens, down to the time of Diodmetus, as it is stated at the beginning of the inscription ("Ἀπό Κέκροπος τοῦ πρώτου βασιλεύσαντος Ἀθηναίων εἰς... Ἀθηναίων δέ Διογνήτου"). It contains, in chronological order, important facts concerning, among others, the history and evolution of literature, music and drama, the establishment of the National Games, poetical and musical contests with the names of victors, and of most prominent men of letters and music.

The Parion Chronicle was found in the 16th cent. A.D. on a mutilated column in the island of Paros (hence its name); it was bought in Smyrna by the count Thomas Arundel in 1627 and transported to London where it was placed first in the gardens of Henry Howard, friend of Arundel. The column became known as "Arundel Marble"; in 1667 it was offered to the University of Oxford where it was transferred.

It was first published in London by John Selden in 1628 ("Marmora Arundelliana"; Joannes Seldenus, in 4^o). Since then it has been published several times: by Priedeaux (Oxford, 1676), M. Maittaire (London, 1732), J. Baumgarten (with a German translation, 1747), Christian Wagner (1790), Boeckh (1843, in "Corpus Inscriptionum Graecorum", vol. II, p. 293 ff), C. Müller (in FHG 1853, vol. I, p. 535 ff), Johannes Flach (Tübingen, 1884), and perhaps the most interesting and more complete by Felix Jacoby (Berlin, 1904) with Comments and a chronological Canon; this last edition (to which reference is often made in this Dictionary) includes the newly found fragments of the Chronicle by A. Wilhelm in 1897, as Part B^o.

The Column of the University of Oxford contains 93 verses covering the period from Kekrops to Callistratus (355/4 BC); the next fragments contain another 34 verses covering the period 336 BC, (the time of Pythodelus, Πυθόδηλος), to 299/8 (the time of Euctemon, Εὐκτήμων). Cf. F. Jacoby "Des Marmor Parium", Berlin, 1904 (I part pp. 3-20, II part pp. 20-24). The verses in both parts are not wholly preserved.

párodos (πάροδος); entry, passage, narrow pass etc.

a) Each one of the two side entries of the ancient theatre, leading to the orchestra*;

b) The first entrance of the chorus through the side netries. Pollux (IV,108) "καὶ ἡ μὲν εἴσοδος τοῦ χοροῦ πάροδος καλεῖται"; "and the first entrance of the chorus is called párodos".

c) Synecdochically, the first choral song sung by the chorus during its entrance through the lateral passage; Arist. Poet. (1452B, ch.12) "χορικοῦ δὲ πάροδος μὲν ἡ πρώτη λέξις ὅλη" ("Párodos is the whole of the first choral song").

The second entrance of the chorus after the "metastasis" (exit) was called epi-párodos (ἐπιπάροδος); so was also called ^{the choral} song sung during the second entrance. Cf. Pollux (IV,108). See exodion.

partheneia, and parthenia (παρθένεια, παρθένια; m. pr. parthénia); songs sung by a chorus of maidens in ceremonies in honour of various gods, and especially of Apollo. The songs were often combined with dancing. Hence partheneia was called also the dance. Many lyric poets, among others Aleman, Pindar and Simonides, wrote partheneia. Cf. Aristoph. Birds 919.

parthénios (παρθένιος) Adj.,virginal,maidenly.Parthenios aulos; the highest in pitch-range aulos.To the class of the "virginal" auloi belonged the gingras*, the photinx*(φωτιγξ) and the lamenting (querulous) aulos.

Pollux (IV,81) says that "maidens were dancing to the parthenian auloi".

páthos (πάθος); in a general sense everything that one could suffer, experience or undergo; accident; incident; passion, emotion. In drama the feeling which is caused in the soul of the public by a theatrical performance (or a reading of a text). Longinus : "the pathos is very strong in the tragic poetry". Aristides (Mb p.63) on the other hand says that poetry without melody ("δίχα μελωδίας") does not cause pathos(emotion).

In music "pathos" was called sometimes a modification in the melodic order; Aristox.(Harm.II,p.38,12 Mb) "πάθους τύπος συμβαίνοντος ἐν τῇ τῆς μελωδίας τάξει" ("to what modification [πάθος] in the melodic order [the modulation owes its existence.]").

pechys (πήχυς; m. pr. píchis); forearm. In pl. pecheis (πήχεις; pichis); the two arms of the lyra and the kithara, which were fixed on the sound-box. In the lyra they were usually made of horn of wild goat, and in classical times also of wood; they were light and slightly curved; the pecheis (arms) of the kithara were wooden and more compact.

They were joined slightly under their upper end to a cross-bar (zygon*, ζυγόν).

The pecheis were also called "kérata" (κέρατα; horns).

Cf. Pollux (IV, 62).

peira (πεῖρα; m. pr. pira); attempt, test. The first part of the Pythian* nomos, the introductory part.

pektis (πῆκτις and πηκτις; m.pr.piktis or piktis); widely known stringed instrument. It was closely associated with the magadis*; like the magadis it was a big instrument with 20 strings tuned in pairs, each one with its octave. It belonged to the "psaltiká" instruments, which were played by bare fingers without a plectrum. According to Aristoxenus and Menaechmus (ap. Athen. XIV, 635E, ch. 37) "the pektis and the magadis were one and the same instrument". The pektis was of Lydian origin, and Sappho was considered the first to have used it.

Sopater, the parodist, (ap. G. Kaibel Com. Gr. Fr. p. 194, Fr. 11; and Athen. IV, 183B, ch. 81) says in his "Mystacus Theteion" (Slavey): "πηκτις δέ Μούση γαυριῶσα βαρβάρῳ δύχορδος εἰς τὴν χεῖρα πῶς κατεστάθη; ("and the two-stringed pektis which boasts for its barbaric muse, how has it been placed in thy hands?").

This information in the above fragment of Sopater that the pektis was also "two-stringed" (dichord) is not confirmed by other sources; perhaps the meaning might be "double-stringed". The pektis however belonged, with the magadis and the sambyke, to the so-called polychord (many-stringed; πολύχορδα) instruments, condemned by Plato (Rep. III, 399D) and Aristoxenus (ap. Athen. IV, 182F, ch. 80, and FHG II, p. 286, Fr. 64), who called all these instruments "degenerate" ("ἔκφυλα").

2) Pektis was also called a kind of pastoral syrinx, similar to Pan-pipes. Hes. "πηκτιδες (pl.) καὶ σύριγγες ὄργανα μουσικά" ("pektides and syringes, musical instruments").

pelex (πήληξ; m.pr.pílix); a stringed instrument of the psalterion family mentioned by Pollux (IV,61) "καὶ πήληξ δὲ οὐ μόνον ὁ τῆς περικεφαλαίας λόφος, ἀλλὰ καὶ ὄργανόν τι ψαλτήριον" ("and pelex which is not only the tuft of a helmet but also a psalterion instrument"). Nothing else is known about it.

pentáchordon (πεντάχορδον; from pente, πέντε, five, and chorde); a five-stringed instrument mentioned by Pollux (IV, 60) who says that "it was of Scythian origin, was hung by leathern straps of ox-hide, and ^{was} played with a plectrum made of goat's hoof" ("πεντάχορδον, Σκυθῶν μὲν τό εὖρημα, καθῆπτο δὲ ἰμάσιν ὠμοβοῦνοις ἀλγῶν δὲ χηλαί τὰ κληκτρα").

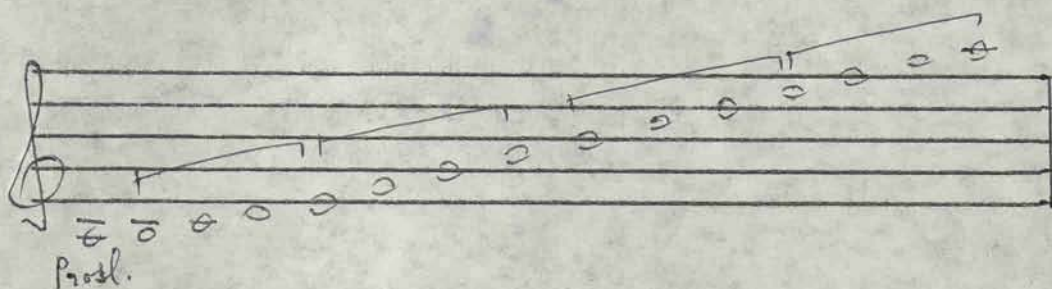
Telestes (ap. Athen. XIV, 637A, ch. 40) speaks of a pentachord (five-stringed) magadis*.

Theon of Smyrna mentions the pentachord system together with the tetrachord and the octachord ("τά λεγόμενα συστήματα, τετράχορδα καὶ πεντάχορδα καὶ ὀκτάχορδα"; p. 49, ed. Hiller).

pentasemos (πεντάσημος; m.pr.pentásimos) chronos,time;consisting of five first (short) times.See chronos*.

pentekaedekachordon, systema (πεντεκαίδεκάχορδον, σύστημα; m. pr. pentekedekáchordon) from pente-kai-deka (fifteen) chordai; the system with fifteen notes, otherwise called "dis-diapason" (δύς διαπασῶν) or Greater Perfect System (see Systema*).

It was introduced after Aristoxenus' time in the 3rd cent. BC and consisted of four tetrachords, conjunct by pairs with a disjunction in the middle (between the mese and the paramese), and of an added note at the lowest end (the proslambanómenos):



periadein, vb (περιάδειν; m.pr. periádin); to sing while walking about.

periódos (περίοδος); period; the ensemble of two or more parts, or sentences
("kolons"; κῶλα) of a melody. See kolon*.

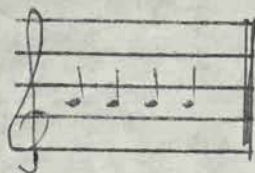
peripheres (περιφερής; m. pr. periferis); revolving. In the case of agoge (ἀγωγή
περιφερής; agoge peripheres) melodic progression ascending and descending in
stepwise order. See agoge*.

periphora (περιφορά); circular motion. Periphora of intervals ("περιφορά διαστημάτων"): recurrence of intervals. According to Aristoxenus (Harm. I, p. 6, 21-24) Eratocles "has attempted in the case of one System, in one genus, to enumerate the forms or species of the Octave, and to determine them mathematically by the periodic recurrence of the intervals" ("τῆ περιφορᾷ τῶν διαστημάτων"; transl. by D. B. Monro "The Modes of Ancient Greek Music" p. 50). Thus, Eratocles, by proceeding through the various arrangements which can be obtained by beginning each octave species successively with e, f, g etc, has arrived empirically to the enumeration of seven different figures (σχήματα). This method is criticized by Aristoxenus (op. cit. I, p. 6, 25 ff).

peristómion (περιστόμιον); see phorbeia.

Persikón, Persian dance (περσικόν, neut.); a kind of dance of Persian origin. Xen. Anabasis (VI, ch. 1, § 10): "Lastly [^{the} Mysian] danced the Persian dance clashing the light shields together, crouching down and rising up again; and he was doing all these in rhythm, to aulos accompaniment" ("τέλος δέ [ὁ Μυσός] τό περσικόν ὠρχεῖτο κρούων τὰς πέλτας καί ὤκλαζε καί ἐξανύστατο καί ταῦτα πάντα ἐν ρυθμῷ ἐποίει πρὸς τὸν αὐλόν"). Aristoph. Thesmoph. 1175 "ἐπαναφύσα περσικόν" ("play again on the aulos the Persian [dance-tune]").

petteia (πεττεία; m.pr. pettia); repetition of the same note. Cleon. Isag. (ch. 14, C.v.J. p. 207; Mb p. 22) "petteia is the striking of a note repeatedly" ("πεττεία δέ ἢ ἐφ' ἑνός τόνου πολλάκις γιγνομένη πλῆξις").



Aristides (De Mus., Mb p. 29, RPWI p. 29) speaks of petteia as of a procedure of melodic composition (one of the three kinds of chresis*) by which "we know which notes to omit, and which ones to use. And from which one to start and to which to finish. This becomes also productive of ethos".

phallikón melos (φαλλικόν, μέλος); song sung during the procession of phallus in a ceremony in honour of Dionysus. Also the orchema (dance) performed at this ceremony. Pollux (IV, 100) "phallikon orchema (dance) in honour of Dionysus".

phándouros (φάνδουρος), see pandoura.

Phemius (Φῆμιος; m.pr. Phimios): renowned epic singer (aedos, ἀοιδός) from Ithaca often mentioned in Homer's *Odyssey* (XI, XVI). He lived in the palace of Ulysses who during his absence to Troy entrusted to him Penelope, whom he accompanied from Sparta. He sang the nostalgia of the Greeks, their longing for return home from Troy. He had been forced however to entertain the "pretenders" at their banquets with his music, and risked to be killed by Ulysses when at his return home he killed the pretenders.

Cf. Plut. *De Mus.* 1132B, ch. 3.

Pherecrates (Φερεκράτης; n. pr. Pherecrátis); c. 420 BC comic poet and musician. To him we owe a document on the evolution of music in the 5th cent. B.C. In his comedy "Cheiron" ("Χείρων") he represents Music as a woman complaining to Justice for all the misfortunes she suffered from the innovations of Melanippides*, Kinesias*, Phrynis* and Timotheus*. This substantial part of the comedy (25 verses) has been preserved by Plutarch in "De Musica" (1141D-F and 1142A, ch. 30).

Philammon (Φιλάμμων), mythic poet-musician, son of Apollo, father of Thamyris*. According to some legends he was the first to institute songs and dances at the Delphic sanctuary (Plut. De Mus. 1132D, ch. 3). Terpander, it is said, based his compositions on Philammon's nomoi.

philhelias ode, fem. (φιληλιάς ᾠδή; m. pr. phililiás) from philein (φιλεῖν) vb, to love, and helios (sun); an ode to Apollo (Helios, God-Sun). Athen. (XIV, 619B, ch. 10) "and the ode to Apollo [is called] philhelias, as Teléssilla testifies" ("ἡ δέ εἰς Ἀπόλλωνα ᾠδή [καλεῖται] φιληλιάς, ὡς Τελέσιλλα παύσῃσι").

Philodemus (Φιλόδημος; m.pr.Philódimos); 1st cent.BC poet and Epicurean philosopher from Gadara of Cale-Syria.He lived in Rome during the time of Cicero -and more precisely around 60 BC - who knew him and praised his erudition.Among his many writings a work "On Music" ("Περὶ μουσικῆς") is included.The text of this work,severely mutilated,was found,with other papyri,at Herculaneum (Ercolano; Ἡράκλειον),SE of Naples,near Pompei,in Italy;of the work a substantial part of the fourth book has been preserved.It was edited,with a Latin translation,together with other works of Philodemus,in "Herculaneum voluminae quae supersunt" (Napoli,1793;Tomus I,pp.1-144) under the title;Philodemi De Musica, IV ("Περὶ μουσικῆς",Δ');the text was published by Columns with photos of the papyri,and further comments in Latin,pp.145-163.

The fourth book was also edited in the "Varietà nei Volumi Ercolanesi" by Lorenzo Blanco (Naples,1846);Greek text with a translation into Italian (vol.I, part I,pp.1-665) and a Latin translation (vol.I,part II,pp.79-136) and "commentarius" (pp.143-221).A very careful edition of the Greek text was published by Johannes Kempe ("Philodemi : "De Musica librorum quae extant",Leipsig,1884, ap.Teubner). This edition,as its title suggests,contains,besides the fourth book (pp.62-111),also fragments of the first and third books (pp.1-20,21-55 respectively),as also fragments from other papyri (pp.56-61).

Other bibliography : D.A.van Krevelen : "Philodemus de Muzick" (Amsterdam, 1939),and Otto Luschnat "Zum text von Philodems schrift de musica" (Deutsche Akademie der Wissenschaften zu Berlin;Institut für hellenistisch-römische Philosophie,Veröffentlichung No 1,1953,pp.5-36,with Tables of photos of the papyri).

philodós (φιλοδός, from philein, vb (φιλεῖν) to love, and ode); fond of songs;
loving ode-singing and generally song-loving. Phryn. Epitome (ed. I. de Borries,
p. 123) "ὁ φιλῶν ᾄδειν" ("that who loves singing").

Philolaus (Φιλόλαος; m.pr.Philólaos); 5th cent.B.C. philosopher from Tarentum, disciple of the Pythagoreans, contemporary of Socrates. In his "De Naturae" ("Φυσικά"), a fragment of which has survived, he analyses and explains the Pythagorean doctrines on music. His commentary of the Pythagorean ratios was at the origin of Plato's Timaeo.

Nicomachus analyses the views of Philolaus, Pythagoras' successor, as he calls him (Enchir.ch.9 "Μαρτυρία τῶν εἰρημένων ἀπὸ τοῦ φιλολάου"; Mb pp.16-18, C.v.J. pp. 252-254). A.E.Chaignet in his book "Pythagore et la philosophie Pythagoricienne" (2 vols, Paris, 1873) publishes the fragments of Philolaus and Archytas. He also analyses (vol.I, p.225 ff) the Pythagorean principles, as expressed by Philolaus, concerning the constitution of the Harmonia (a Syllable*, 4th, plus a Dioxeion*, 5th), the division of tone into diesis ($\frac{13}{12}$) and apotome*,

27

($\frac{14}{12}$), the comma, the schisma etc.

27

philómousos (φιλόμουσος; from philein, vb, to love, and muse); loving music or the Muses; loving the arts. Arion (ap. Brgk PLG III, p. 872) "φιλόμουσοι δελφῖνες" ("music-loving dolphins").

philomousia (φιλομουσία); fondness, love of music and arts.

philomousein vb (φιλομουσεῖν); to love music and generally the arts (Muses).

philorhythmos (φιλόρρυθμος; m. pr. philórithmos); fond of rhythm. Cf. Plut. De Mus.
ch. 21, 1138B.

philótechnos (φιλότεχνος); almost a synonym to philomousos. Loving the arts;
philotechnia (φιλοτεχνία); love of the arts; ingenuity (LSJ).

Philoxenus (Φιλόξενος; m.pr.Philóxenos); composer of dithyramps, b.c.435 BC, d.c. 380-379 BC; he was born in Kythera (Κύθηρα, hence his surname Κυθήριος, Kytherios) and died in Ephesus. His death is recorded in the "Parion Chronikon" (v.69; as 380-379 BC).

Taken prisoner in 424-3 he was sold as a slave to a certain Agesylas and from him to the lyric poet Melanippides*, who emancipated him and taught him music. His name is often mentioned in Plutarch's De Musica with that of Timotheus as an important figure in the field of innovations of his time (1141C, ch.30; 1142C, ch.31). He became known as one of the leading composers of dithyramps of his time. According to Suidas he wrote 24 dithyramps praised by ones for the originality of expression, melodic flavour and variation, and blamed by others for his very ornamented style and his daring innovations. The comic poet Antiphanes in his "Tritagonistes" (ap. Athen. XIV, 643D-E, ch.50) highly praises him and adds that "he was a god among men, as he knew the real music" ("θεός ἐν ἀνθρώποις ἦν ἕκκενος, εἰδώς τὴν ἀληθῶς μουσικὴν").

Philoxenus lived for some time at the court of the tyrant of Syracuse Dionysius the Elder with whom he developed friendly relations; but the friendship broke down owing to Philoxenus' sarcastic criticisms of the tyrant's dramatic works. The tyrant threw him into the quarries, where he wrote his "Cyclops" or "Polyphemus and Galatea" in which he satirizes the tyrant. According to a charming legend Philoxenus was taken from the quarry, and led before Dionysius he was asked if he still insists on his opinion about the tyrant's dramas; Philoxenus replied "I prefer to go back to the quarry". At another attempt, he replied "pitiable" (οὐκρά; in pl., i.e. the tyrant's dramas are pitiable), but Dionysius, interpreting the reply as meaning that his dramas provoke the pity in the hearts of the public, liberated him.

Diogenes Laert. (IV, ch.6, §36) relates another anecdote of the eventful life of Philoxenus; when once he heard some brickmakers singing out of tune some

of his melodies, he retaliated by trampling on the bricks and saying "As you spoil my works, so I spoil yours".

According to Plutarch (Vita Alexander, § 8) Ardalus sent to Alexander the Great, among other works, dithyrambs of Philoxenus to be performed at the marriage festivities at Sousa.

Philoxenus became legendary for his gluttony of which he died; Máchon (Μάχων), the comic poet, relates the story of his gluttony and death (ap. Athen. VIII A, ch. 26).

Cf. Brgk PLG III, pp. 1252-1267 and Anth. Lyr. pp. 289-294.

phoenix (φοῖνιξ; m. or. phinix); a stringed instrument similar to magadis* and pektis*; it was a polychord (many-stringed) instrument and its strings were tuned in pairs, each one with its octave as in the other two instruments. Its origin was Phoenician, hence its name; but according to Semus, a poet from Delos, (ap. Athen. XIV, 637B, ch. 40) it was so-called because his arms were made of Delian phoenix (=palm-tree).

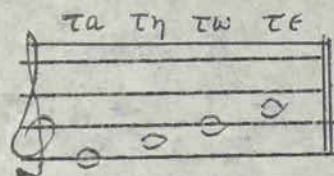
Phoenikion (φοινικιον; phinikion) Dimin. of Phoenix. Though the term would imply a small phoenix, the word phoenikion is met always as another name of the same instrument. Arist. Probl. (XIX, 14) "Why is it that the consonance of the octave passes unperceived and appears to be a unison on the phoenikion as well as on the human voice?"

phoetetes (φοιτητής; m. pr. phititís); pupil, disciple, student. According to Phrynichus (Epitome; ed. I. de Borries, p. 124) "phoetetai (pl.) are principally called those who study (attend lessons in) grammar or music" ("κυρίως δέ λέγονται φοιτηταί οί γραμματικὴν ἢ μουσικὴν μαθάνοντες").

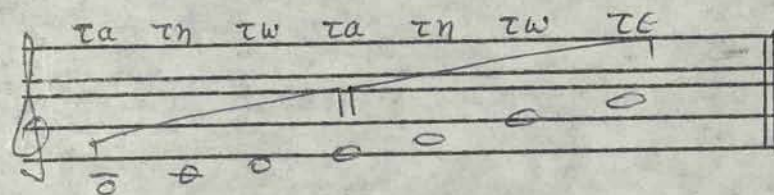
phonaskia (φωνασκία); exercise of the voice. From the verb phonaskein (φωνασκεῖν; phone- [φωνή; voice] and askein [ἀσκεῖν; to exercise] = to exercise, to train the voice. Cf. Theophr. Hist. Plant., book IX, ch. 10.

Phonaskós (φωνασκός) = voice trainer; teacher of singing, of voice training.

The Greeks introduced and developed a method of solmisation. As basis of this method they had the tetrachord; for "the execution of melos, we have chosen among the letters of the alphabet those which are the most suitable" (Aristides, Mb p. 91). As such they chose four vowels (α, η, ω, ε) to which they prefixed "the best of the consonants" (the letter τ; t), in order to avoid the hiatus (χασμῶδᾶ) which would occur by the exclusive use of the vowels. The first (lowest) note of the tetrachord was said "τα" (ta), the second "τη" (te, m.p.r. ti), the third "τω" (to) and the fourth "τε" (te)



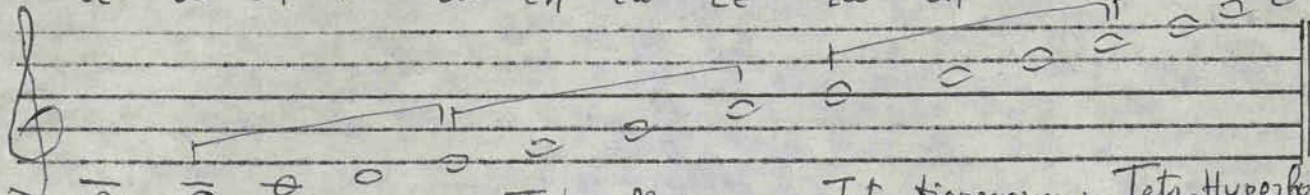
If the highest note of the tetrachord was at the same time the first (lowest) of the next tetrachord, i.e. if there was a conjunction, then the fourth note took the syllable τα (ta) which was given to the first of the tetrachord. Thus the two conjunct tetrachords would have the following syllables:



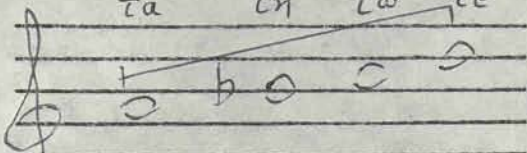
Anonymous (Bell. § 77, pp. 80-81) defines as follows the syllables for the various degrees of the 15 tonoi:

"The proslambanomenoi of the 15 tropoi are said "τω" (to; it evidently should be "τε", te); the hypatai "τα" (ta), the parhypatai "τη" (te, ti), the lichanoi "τω" (to), the mesai "τε" (te), the paramesai "τα" (ta), the tritai "τη" (te, ti), the paranetai "τω" (to) and the netai "τε" (te)

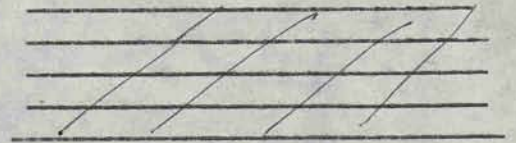
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τε τα τη τω τα τη τω τε τα τη τω τα τη τω τε


 Prosl. Tetr. Hypaton Tetr. Meson Tetr. Diezeugmenon Tetr. Hyperbolaeon

τα τη τω τε



 Tetr. Synemmenon

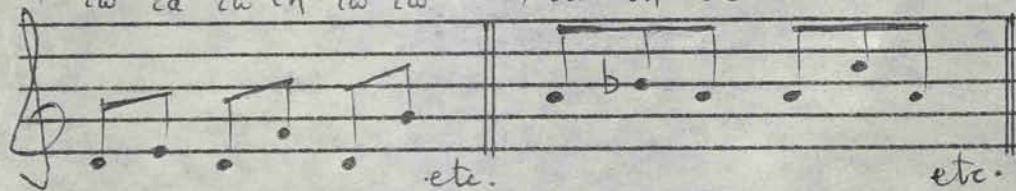


Notes: a) The mese synemmenon had "τα" (ta) as first note of the tetrachord, while the mese diezeugmenon as last note of the tetrachord had "τε" (te).

b) The same happens with the nete diezeugmenon (τα,ta), while the nete synemmenon and the nete hyperbolaeon had both τε (te).

In the case of the instrumental figures prokrousis*, prokrousmos* etc, the notes kept their corresponding syllables:

a) τα τη τα τω τα τα b) τα τη τα τα τω τα


 c) τω τα τη τη τω τω d) τα τη τα τα τω τα


*/.

In the vocal figures (prolepsis*, proleptismos* etc) and when a hyphen* was used, the syllable was used without the consonant:

Vocal

a) τε-α τε-η τε-ω b) τε-α-ε τε-η-ω c) τε-α τα-η τη-ω

In the melismos the komposmos* and the teretismos* they used to intercalate an η (v) or two ηη (vv):

ταυ - - να τωυ - - νω τευ - - νε

(tan - - na ton - - no ten - - ne)

See Aristides (De Mus. Mb p.91-94), Anonymous (Bell. §77, pp.80-81); also Gevaert I, pp.418-423.

phone (φωνή; m. pr. phoni); principally the human voice or the sound of the human voice; also of animals. By extension the sound of any musical instrument. Aristotle ("De Anima" 420 B) says: "the voice is a certain sound of a living being; because none of the non-animated speaks, but by similarity (analogy) it is said to speak (to sound; φωνεῖν, phonein vb), as for instance aulos and lyra and all those which have duration, melody and expression" ("ἡ δὲ φωνή φῶφος τις ἐστὶν ἐμφύχων τῶν γὰρ ἀψύχων οὐδὲν φωνεῖ, ἀλλὰ καθ' ὁμοιότητα λέγεται φωνεῖν, οἷον αὐλός καὶ λύρα καὶ ὅσα ἄλλα τῶν ἀψύχων ἀπότασιν ἔχει καὶ μέλος καὶ διάλεκτον").

Plato (Rep. 397A): "πάντων ὀργάνων φωνάς (pl.)"; "sounds of all instruments". Eurip. Troades, v. 127 "συρίγγων φωναῖς" ("by the sounds of syringes").

Aristoxenus uses also the term "phone" ("φωνή") in the sense of both the vocal and the instrumental sound; cf. Harm. I, p. 8, 16; p. 9, 10 etc. But he uses as well the term "φωνή ὀργανική" ("instrumental voice, sound) for especially the instrumental sound; cf. I, p. 14, 4-5 (see the text under organon*).

The word phone is by extension used in the sense of phrase, song, melody; cf. Plut. De Mus. ch. 33, 1143A. "πολυηχῆς φωνή ἀηδόνης" ("richly diverse song of nightingale").

phorbeia, fem. φορβειά, ἡ; m.pr. phorviá); in general use a halter (Lat. capistrum).

In music the leather band which the auletai used to put around the mouth and the cheeks; it left an open hole in front of the mouth to allow blowing into the aulos, and it was tied behind the head. Hes. "φορβειά ἡ ἀύλητικὴ στομὴς λέγεται δὲ καὶ χιλωτήρ" ("phorbeia; the auletic mouth band; it is also called chilotir [nose-bag] "). Hesychius gives also another more specific explanation

"the leather band which is placed around the mouth of the aulete to protect his lip of being cleft" ("τό περικεύμενον τῷ στόματι τοῦ ἀύλητοῦ δέρμα, ἵνα μὴ σχισθῆ τὸ χεῦλος αὐτοῦ"). The phorbeia is also called "peristomion" (περιστόμιον) and epistomis* (ἐπιστομὴς); Cf. EM p. 798, 32 "περιστόμιον· καπίστριον".

There have been different views about the real purpose of the use of the phorbeia; the more generally accepted view is that the phorbeia's use was to strengthen the blowing by concentration. Another view is that it was used to regulate the sound produced; Schol. Aristoph. "in order that by regulating the blowing the aulete could make the sound sweet [pleasant, melodious] "; Wasps, 581-2 "κἄν ἀύλητῆς γε δίκην νικᾷ ταύτης ἡμῶν ἐπέχειρα ἐν φορβειᾷ τοῖς δικασταῖς ἔξοδον αὐλῆσ' ἀπιούσιν" ("and if an aulete wins a suit he plays on the aulos with the mouthband on, a marching-out tune for the judges as they depart").

See also aulos*.

phorminx (φόρμιγξ); a variety of primitive lyra or kithara (Sachs supports that it was "unmistakably a kithara"; Hist. of Mus. Instr. p. 130). It was probably the most ancient stringed instrument in the hands of the epic-singers, the aeodoi*. It appears on ancient vase-paintings usually with four strings (it had three to five); though ancient writers speak also of seven-stringed "phorminges"; Pind. Pyth. II, v. 70-71 heptaktypos* ; Nem. V, v. 24 heptaglossos* , Strabo XIII, 2, 4, c. 618 heptatonos (see under tetragerys). This is an indication that the word phorminx was often used for the more generic name of lyra); it was small, hollow, and was held in a slanting position like the lyra.

The phorminx was considered a sacred instrument, the instrument of Apollo; a number of epithets given to it by Homer and other writers show in what consideration the phorminx was held. It was called "perikalles" (περικαλλής; very beautiful); Hom. Il. I, 603-4 "οὐ μὲν φόρμιγγος περικαλλέος, ἣν ἔχ' Ἀπόλλων Μουσῶν θ', αἷ ἄειδον ἀμειβόμενα ὅπ' ἀκαλῆ" ("nor of the beautiful lyre [phorminx], that Apollo held, nor yet of the Muses, that sang replying one to another with sweet voices"; transl. A. T. Murray, Il. vol. I, p. 49).

It was called ligeia (λίγεια; clear-toned, sweet-voiced), golden, elephantodetos (ivory-made, inlaid with ivory), glaphyra (γλαφυρά, hollow) etc. Iliad. IX, 186 "τόν δ' εὖρον φρένα τερπνόμενον φόρμιγγι λιγείῃ" ("and ^{they} found him [Achilles] delighting his soul with a clear-toned lyre [sweet-voiced phorminx]). Also : XVIII, 569; Odys. VIII, 67 ("φόρμιγγα λίγειαν"; "sweet-voiced phorminx").

Hesiod. I, 203 "... χρυσείῃ φόρμιγγι" ("... by a golden phorminx). Aristoph. Birds, 217-219 "ὁ χρυσοκόμας Φοῦβος ἀκούων τοῖς σοῖς ἐλέγους ἀντιφάλλων ἐλεφαντόδετον φόρμιγγα" ("the golden-haired Phoebus (Apollo) listening to you, and accompanying thy elegies on his ivory-made phorminx"; cf. antipsalmos*).

Both the verbs "phormizein" ("φορμίζειν; to play the phorminx) and "kitharizein" (κιθαρίζειν; see kitharis*) are used for playing the phorminx or the kitharis; e.g. "φόρμιγγι κιθαρίζειν" (Hom. Il. XVIII 569-570 "τοῖσιν δ' ἐν μέσσοισι πάῤῥ φόρμιγγι λιγείῃ ἡμερόεν κιθάριζε"; "and in their midst a boy played charmingly a clear-toned phorminx"). Also Odys. I 153-155 "κίθαριν ... φορμίζων" ("playing the kitharis").

phormiktes and phormikter (φορμικτής, φορμικτήρ; m. pr. phormiktis, -ir); phorminx
player.

Phormiktón melos (φορμικτόν μέλος); song to phorminx accompaniment.

phótinx (φῶτιγξ); a "transverse" aulos made of lotus wood, of Egyptian origin.

It is said that it was Osiris' invention (Iobas ap. Athen. IV, 175E, ch. 78 "τόν μόνουλον Ὀσίριδος εἶναι εὖρημα καθάπερ καί τόν καλούμενον φῶτιγγα πλαγίαυλον... ἐπιχωριάζει γάρ καί ὁ φῶτιγξ αὐλός παρ' ἡμῶν"; "that the single-piped aulos was an invention of Osiris, as also was the cross-aulos called phótinx ... which is customary in our country [Egypt] "). And further (ibid, 182D, ch. 80) there is a more precise passage on phótinx; "and the so-called (lotus-made auloi are called by the Alexandrians photinges. They are made of lotus wood which is grown in Libya".

Hesychius also says that the phótinx is a transverse aulos ("φῶτιγξ ... πλάγιος αὐλός"). See under plagiaulos.

Phrygios harmonia, or Phrygisti (φρύγιος ἁρμονία, φρυγιστί; m. pr. Phrīgios, Phrīgisti); generally accepted as Phrygian harmonia was the following octave-species (διὰ πασῶν, diapason, octachord):

d	-	e	-	f	-	g	-	a	-	b	-	c	-	d	(Diatonic genus).
		1		<u>1</u>		1		1		1		<u>1</u>		1	
				2						2					

The Phrygian harmonia was, as also the Lydian, of those harmoniai which were introduced to Greece from Asia Minor. As Athenaeus records (XIV, 625E, ch. 21) both the Phrygian and the Lydian harmoniai were made known to the Greeks by the barbarians, Phrygians and Lydians who accompanied Pelops to Peloponnesus (Note: King Pelops, son of Tantalus, King of Lydia and Phrygia, came from Asia Minor with Lydians and Phrygians and colonized that part of Greece which was called after his name, Peloponnesus = island of Pelops).

The poet Telestes* of Selinous also says (ap. Athen. ibid) that "the Phrygian nomos in honour of the Mountain-Mother (Rhea) was performed on aulos by Pelops' companions; and on high-pitched pektides a resounding Lydian hymn".

The Phrygian harmonia was quickly received and assimilated in all Greece, and became especially the harmonia of the dithyramps. It was considered as inspiring enthusiasm and as such it was most suitable for the music in honour of Dionysus. In fact it remained as the pre-eminently Dionysiac harmonia; its instrument was the aulos.

Cf. ethos*.

Phrynichus (Φρύνιχος; m.pr.Phrinichos); b.510;d.476 BC Athenian tragedian and musician.

Besides his contribution to the evolution of the classical drama, Phrynichus was a composer of charming and much admired melodies (Cf. Arist. Probl. XIX, 31; Aristoph. Birds 749-751 "ἔνθεν ὥσπερ ἡ μέλιττα φρύνιχος ἀμβροσίων μελέων ἀπεβόσκειτο καρπὸν ἀεὶ φέρων γλυκεῖαν ψῆδάν" = "whence Phrynichus, like a bee, used to feed upon the fruit of ambrosian songs, ever bringing a sweet-strain"; Transl. W. J. Hickie Aristoph. vol. I, p. 341).

Phrynichus, as his contemporary Aeschylus, avoided the chromatic genus (Plut. De Mus. 1137E, ch. 20; "would it not be absurd to assert that Aeschylus and Phrynichus avoided the use of the chromatic genus out of ignorance?").

According to Aristocles (ap. Athen. I, 22A, ch. 39) "the old poets Thespis, Pratinas [Kratinus], Phrynichus, were called orchestai (ὄρχησταί) not only because they applied the orchesis of the chorus in their dramas, but also because besides their poetic works they taught dancing to those willing".

Cf. Brgk PLG III, p. 1221; Aug. Nauck Trag. Gr. Fr., (suppl. Br. Snell, 1964) pp. 720-725.

2) Athenian comic poet of the 5th cent. BC, contemporary of Aristophanes. Cf. Th. Kock Com. Att. Fr., vol. I, p. 370 ff.

Phrynis (Φρύνις; m.pr.Phrinís); b.c. 475 BC; d.?

He was born in Mytilene (Μυτιλήνη, hence his surname Μυτιληναῖος, Mytilenaeus). According to Suidas he began his career as an aulode but soon he turned to the kithara under the guidance of the reputed kitharist ("εὐδόκιμος κιθαριστής") Aristocleides ("παραλαβὼν δὲ [Aristocleides] φρύνιν αὐλοῦσθαι κιθαρίζειν ἐδίδαξεν"). In 446 BC he competed at the Panathenaeans as a kitharode winning the first prize.

Phrynis is regarded as the chief of the school of innovators of the 5th-4th cent. BC in Greece. He is accredited with the renovation of the kitharodic nomos and its transformation into the "concert-aria"; he used an ornamented and modulating style in the melopoia, and the nine-stringed kithara.

When he went once to Sparta, the Ephor ("Ἐφορος, Magistrate), before the performance, cut two of his nine-stringed instrument by which it exceeded the traditional seven telling him that he would not be allowed to corrupt music. A similar incident happened later to Timotheus*. At his mature age his style became more reserved so that Music (in Pherecrates' comedy "Cheiron"; cf. Kinesias*, Melanippides*, Timotheus *) forgives him "for though he erred, he afterwards repented".

Though he was criticized by the comedians for his innovations, he was held by others in high esteem.

Aristotle in "Metaphysics" (I, 993B) writes "if Timotheus did not exist we would not have so many melodic compositions, and if Phrynis did not exist Timotheus would not exist either".

Nothing of his works survived.

phthóngos (φθόγγος); sound,voice.In music a distinct sound with definite pitch produced by the voice or any musical instrument;in pl.usually "notes" and "strings". Here are some definitions of phthongos;

Aristox.Harm.(I,p.15,15 Mb) "To say briefly,phthongos is the incidence of the voice upon one pitch" ("Συντόμως μὲν οὖν εἶπεῖν,φωνῆς πῶσις ἐπὶ μίαν τάσιν φθόγγος ἐστὶ").

Cleon.Isag.(ch.1;C.v.J. p.279,Mb p.1) "phthongos is a musical incidence of a voice on one pitch" ("φθόγγος μὲν οὖν ἐστὶ φωνῆς πῶσις ἐμμελῆς ἐπὶ μίαν τάσιν").

Bacchius (Isag. § 4;C.v.J. p.292,Mb. p.2) gives about the same definition by adding "one pitch taken in voice consists a musical tone" ("μία γὰρ τάσις ἐν φωνῇ ληφθεῖσα ἐμμελῆ φθόγγον ἀποτελεῖ").

Nicomachus in a more analytical way says (Enchir.ch.11;C.v.J.p.261,Mb p.24) that "phthóngos is an indivisible sound like a unit in hearing ;as the more moderns say,an incidence of a voice upon one and simple pitch;and as some people say, a sound breathless and continuous [without intermission] ". ↗

("φθόγγος ἐστὶ φωνὴ ἄτομος,οἷον μονάς κατ'ἀκοήν·ὡς δὲ οἱ νεώτεροι,ἐκίπτωσις φωνῆς ἐπὶ μίαν τάσιν καὶ ἀπλῆν·ὡς δ'ἔνιοι,ἦχος ἀπλατῆς κατὰ τόπον ἀδιάστατος"). Aristides (De Mus.Mb. pp.12-13,RPWI p.10) distinguishes five differences between the musical sounds ("διαφοραὶ φθόγγων"),as to the pitch ("κατὰ τὴν τάσιν"),as to the interval (participation to one or more intervals;"κατὰ διαστήματος μετοχήν"), as to the system (as to participation to one or two systems;"κατὰ συστήματος [μετοχήν] "),as to the locus of the voice ("κατὰ τὸν τῆς φωνῆς τόπον")and as to the ethos ("κατὰ ἦθος";the ethos varies according to the pitch of the sounds).

physallis (φυσαλλίς; m.pr.phisallis); a kind of aulos. Aristoph. Lysistr. 1245-6 "λαβέ δῆτα τὰς φυσαλλίδας (pl.) πρὸς τῶν θεῶν, ὡς ἤδομαι γ' ὑμᾶς ὀρῶν ὀρχουμένους" ("Take, then, the pipes, by the Gods for I am pleased to see you dancing"; transl. W.J. Hickie, Aristoph., vol. II, p. 46). Schol. Aristoph. "λαβέ δῆτα τὰς φυσαλλίδας "τούς αὐλούς, ἀπὸ τοῦ φυσᾶν" ("take, then, the physallides, "the auloi [pipes] from the vb psysan [to blow] ").

pinakis, pl. pinakides (πινακίς, pl. πινακίδες); a kind of dance accompanied by aulos.

Athen. (XIV, 629F, ch. 27) "they danced to aulos the boatswain's dance and the so-called pinakis [platter-dance] ". Pollux (IV, 103) "τάς δέ πινακίδας ὄρχοῦντο οὐκ οἶδα εἴτ' ἐπί πινακῶν, εἴτε πίνακας φέροντες" ("they danced the pinakides [platter-dances] , but I don't know whether on plates or carrying plates").

Note: pinakis (πινακίς); a small plate or platter, made of various materials covered with wax and used as a board to keep notes, accounts etc.

Pindarus, Pindar (Πίνδαρος; m.pr.Pindaros); b.c.522 BC; d.c.446 BC; he was born in Cynos Cephalai (Κυνός Κεφαλαί) near Thebes in Boeotia and died in Argos. This most celebrated of all lyric poets of ancient Greece studied music with Lasus^{fr} of Hermione, a prominent musician of the 6th century. Pindar's father, Daiphantus (Δαΐφαντος) was a practising musician, as was also his uncle Skopelinus (Σκοπελίνος), from whom he received the first lessons in music and the auletic art.

Pindar composed hymns, paeans, dithyrambs, prosodia, parthenia, hyporchemata, engomia, threni, and above all epinikoi (odes or hymns; Olympic, Pythian, Nemean, Isthmian hymns). As a musician Pindar remained a conservative, faithful to the tradition (cf. Plut. De Mus. 1134D, ch. 9; 1136F, ch. 17; 1137F, ch. 20; 1142B, ch. 31); he showed no interest in the innovations of his time. His simple and reserved classical style had a general appeal to all the Greeks.

Of Pindar's music nothing survived. The authenticity of a melodic fragment, pretending to be the opening lines of his First Pythian Ode, published by the Jesuit Athanassius Kircher in his "Musurgia Universalis" (Rome, 1650; vol. I, pp. 541-2) has been seriously disputed; see under "Remains of Greek Music"* where this question is discussed.

Cf., among others, A. B. Drachmann: Scholia Vetera in Pindar's Carmina (Lipsiae, 1903); Brgk PLG part I (Olympic I-XIV, pp. 15-96; Pythians I-XII, pp. 101-184; Nemeans I-XI, pp. 186-242; Isthmians I-VIII, pp. 243-279) and Various Fragments (Hymns, Paeans, Prosodia, Parthenia, Hyporchemata, Engomia, Scolia, Threni, and Fragmenta Incerta, pp. 285-382).

plagia glóssa (πλαγία γλώσσα); see Syngrotetikai glottai.

plagiaulos (πλαγίαυλος; m.pr.plagiavlos);transverse aulos.

It was hold like the modern cross-flute but it had a reed inserted laterally at about the same place where the modern flute has its hole. According to Pollux (IV,74) the plagiaulos was of Libyan origin, and was made of lotus wood; "αύλων δέ εἶδη, πλάγιος, λώτινος, Λιβύων τό εὔρημα, πλαγίαυλον δέ αὐτόν Λίβυες καλοῦσιν" ("species of auloi are the oblique, a lotus-made, invention of the Libyans, called by them plagiaulos").

Cf. photinx.

plásma (κλάσμα) from vb plassein (or plattein; κλάσσειν, κλάπτειν) to mould, to form; in music, affected execution (LSJ; Dem.). Theophr. Hist. Plant. IV, ch. XI, 5 "τοῦ-
το δέ ἀναγκαῖον τοῖς μετά κλάσματος αὐλοῦσι" ("this is necessary to those who play
(the aulos) in an affected way (with ornaments, trills etc).

Opp. aplástos, adv. (ἀπλάστως) = naturally, without disguise (LSJ; Dem.).

Plato (Πλάτων; m.pr.Pláton);b.c.429 or 427 BC;d.347 BC.

Plato's principal master was Socrates with whom he stayed for over eight years. After the death of Socrates (399) he travelled extensively, and in 387 he founded his School, the Academy (Ἀκαδημία).

The great philosopher studied music with Dracon* the Athenian and Metellus* of Agrigente (Plut.De Mus.1136F,ch.17);but he was greatly influenced by Damon's views on the ethical value of music and preserved for him a deep respect (Rep.IV,424C). As a writer on music Plato was a Pythagorean;he recognized the Pythagorean (Diatonic) harmonia as formed by consonances, and much admired the Pythagorean definition of musical intervals by numerical ratios.He considered the Dorian harmonia as the par excellence Hellenic in character and virtuous quality (conceding the use of the Phrygian for the young warriors).

Generally speaking Plato was a musical purist, conservative and intransigent in his beliefs;for him beauty in music is expressed by simplicity, clarity, the preservation of the good tradition and by orthodox means.He deeply and firmly believed that music is a divine art, it has a lofty purpose, and is therefore a most suitable and efficacious means of education.In Phaedon (XXXVI,85E) he says that "the harmonia is something invisible and immaterial, and something most beautiful and divine in the well-tuned lyra" ("ἡ μὲν ἄρμονία ἀόρατόν τι καὶ ἀσώματον καὶ πάγκαλόν τι καὶ θεῖόν ἐστι ἐν τῇ ἡρμωσμένῃ λύρῃ").

A detailed account of his views is found in the Laws, esp. Book II; the following passage summarizes in a few words his view on the preservation of the tradition: "It was never and it is still not permitted to any artist, painter or other, or to any body regarding music to innovate or to pass over the laws of the country" (656D).

Plato also professes the ethical value of music and discusses the ethical importance of certain harmoniai and rhythms in the "Republic" (III,398B-400C; cf. ethos* and harmonia*). He is against the confused mixture of the genera, the use of polychord and polyharmonic instruments, and of everything affected, excessively refined and unreasonably complicated. He advises against the use of "heterophony"* in the education of the boys.

Important parts of his philosophical conception of music can be found in his "Timaeo". But references to music are found also in "Protagoras" (e.g. 326A), in "Laches" (XIV, espec. 188D), in Phaedon (IV, 60E; XXXVI, 85E), Criton (50D), Alcibiades I (106E) etc.

Cf. E. Moutsopoulos: "La musique dans l'oeuvre de PLATON" pp. 390+38 (Paris, 1959).

plátos (πλάτος); breadth. A term used by Lasus and some of the School of Epigonus; they thought that the sound had a certain "quantity" or breadth. This view is criticized by Aristoxenus (Harm. Elem. p. 3, 23-24^{M₆}). Cf. aplates*.

plectron (πλήκτρον); m.pr.plectron); an implement (plectrum) by which the strings were struck; it was made of hard wood, or ivory, or horn, or metal, and as it often appears on vase-paintings was long and bulky. Plato Laws (VII, 795A): "ἐν κερατύ-
νοις πλήκτροις" ("by horn-made plectrums"). According to a tradition (Suid.) its invention is attributed to Sappho but its use was, it seems, known long ago before Sappho's time. Apollodorus (III, ch. 10, § 2) attributes its invention to Hermes ("καὶ ἐργασάμενος λύραν εὔρε καὶ πλήκτρον" ; "and [Hermes] having made the lyra, found also the plectrum"); cf. Homer Hymn to Hermes, v. 53; Pind. Nem. V under "hepta-glossos". According to an old tradition Linus was killed by his pupil Heracles, who, being offended by his teacher's scoffing of his awkwardness, beat him to death with the kithara or the plectrum.

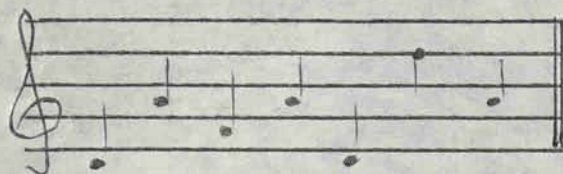
The plectrum was attached by a ribbon to the lower part of the lyra or the kithara. The playing by the plectrum was called "plessein" (πλήσσειν) vb, to strike; use was also made of "krekein"* ("κρέκειν") and "krouein" (κρούειν, to strike).

The maker of plectrums was called "plectropoeos" (πληκτροποιός).

ploke (πλοκή; m.pr. plokí); proceeding of the melody by skips.

Aristides (De Mus. Mb p.19; RPWI p.16): "πλοκή δέ, ὅτε διὰ τῶν καθ' ὑπέρτασιν λαμβανόμενων" ("ploke then when the melody proceeds by leaps"; cf. ibid, p.29).

In Cleon. Isag. (ch.14; C.v.J. p.207, Mb p.22) ploke is defined as the alternate use of ascending and descending skips:



The tunes (mele) formed principally by skips were called "mele keklasména"* ("μέλη κεκλασμένα").

Plutarchus, Plutarch (Πλούταρχος; m.pr. Ploutarchos); b.c. 46-48 AD; d. probably after 120 AD. Suidas says that he lived before and during the time of Emperor (Marcus Ulpius) Trajanus (98-117 AD). Philosopher, biographer and historian born in Chaeroneia (Χαιρώνεια) of Boeotia. His works are divided into two great groups, "The Parallel Lives" ("Βίοι Παράλληλοι") and the "Moralia" ("Ἠθικά"), in which there are frequent references to music. But there are especially two extensive studies on music, the "De procreatione in Timeo" ("Περὶ τῆς ἐν Τιμαίῳ Ψυχογονίας"), which is a commentary on Plato's musical theories in "Timeo", and the dialogue "On Music" ("Περὶ μουσικῆς"; "De Musica"); this second one is a treatise containing much information regarding principally the history but also the theory of ancient Greek music, derived from various older sources, Glaucus, Heraclides Ponticus, Aristoxenus, Plato, Aristotle and others. The fact that this Dialogue is mostly based on older authorities and sources, many of which are now lost, makes the book a valuable work of reference on many aspects and in particular on history of ancient Greek music.

The authenticity of the book is questioned by many scholars (Amyot, Benseler, Fuhr, Weissenberger, Lasserre), while some ^(Burette, Reinach) are inclined to regard it as a genuine work; this divergence of opinions does not alter its musical importance.

Many editions of the Dialogue have been published; the principal are the following:

- 1) J.H. Bromby: Plutarch's "On Music"; Greek text with an English translation (Chiswick, 1822);
- 2) Rudolf Westphal "Plutarch über die Musik" with a German translation (Breslau, 1866);
- 3) Henri Weil et Th. Reinach : Plutarque : De la musique (édition critique et explicative; Paris, 1900); with a French translation;
- 4) K. Ziegler, Plutarchos, Moralia VI, 3 (Leipzig, 1953);
- 5) François Lasserre "Plutarque de la Musique" (Olten et Lausanne, 1954) with an extended study on the musical education in ancient Greece (pp. 13-95), prolegomena (pp. 99-104), the MS tradition (pp. 105-109), the Greek text (pp. 111-132), French translation (pp. 133-151) and Commentary (pp. 152-180).

Note: P.J.Burette published a number of studies on Plutarch's Dialogue in the "Mémoires de Littérature":

- 1) April, 1728 "Examen du traité de Plutarque";
- 2) May, 1729 "Observations touchant l'histoire littéraire du dialogue de Plutarque sur la musique";
- 3) March, 1730 "Analyse du dialogue de Plutarque sur le musique".

pneuma (πνεῦμα; m.pr.pnévma); the breath by which the player of the aulos or other wind instrument could produce or modify the pitch. Aristox. (Harm.p.42, 13 MB) "τῷ πνεύματι ἐπιτείνοντες καὶ ἀντέντες" ("raising or lowering the pitch by regulating [the pressure of] the breath").

Pollux (IV,69) says that an aulete would be praised for the length (duration), the intensity and the power of his breath".

The vb "pneein" (πνέειν) signified, in the case of the player, to blow [or play by blowing] into the instrument, and in the case of the instrument itself, to produce a sound by blowing.

pneusis (πνεῦσις; m.pr.pnévsis); breathing, blowing.

podikra (ποδίκρα); a kind of Laconic dance, mentioned by Hesychius with no indications on its character ("ὄρχησις πρὸς πόδα γινομένη; Λάκωνες").

podismós (ποδισμός); a kind of dance mentioned by Pollux (IV,99) in the chapter "On kinds of dancing" without any indication on its character.

podopsóphos (ποδοφόφος); a man who produced a noise (percussion sound) by beating his foot. In theatrical performances so was called a musician who had a metallic plate fastened under his sandal, by which he kept the time for the group of the auletes; he was in some sort a primitive conductor.

poema (ποίημα; m. pr. piima); see poesis, below.

poesis(ποίησις; m.pr.piisis);the word had a wide scope of signification in the ancient Greek language.It was used to mean,especially in old times,the creation or construction of almost everything (Thucyd.III,2 "ποίησις νεῶν"=construction of ships).

Its specific signification in the sense of "creation of works of art" (e.g. poesis epon,melon [composition of epi,mele] etc) was attributed to Simonides‡

Plato (Sympos.205B) gives the following interpretation of the term "poesis": "Poesis is something very wide;when something from non-existence proceeds to being,the cause is wholly creation (ποίησις), so that all works made under the guidance of arts are creations (poeseis) and their creators are poetai".

In ancient texts we often meet with the term "poetes" (ποιητής) for the composer of music,and "poema" (ποίημα) for a poem but also for a musical composition. Plut.De Mus.1137B,ch.18:"μαρτυρεῖ γοῦν τὰ Ὀλύμπου τε καὶ Τερπάνδρου ποιήματα καὶ τῶν τούτοις ὁμοιοτρόπων πάντων";"witness of that are the compositions of Olympus and Terpander and of all their colleagues".Diō Chrys.("On reigning I", § 10;"οὐκ ᾤδοι τινες,οὐδέ ποιηταὶ μελῶν";"not singers,nor composers of mele").

Poetike(ποιητική) was also the art of composing.

The relation of poetry and music,of poet and composer of music was so deep, in fact inseparable,that for centuries(until the time of Aristoxenus in the 4th cent.B.C.) the poet was at the same time a composer of mele,and in older times also an executant of music.When they used the term "melos" they meant "poetry and melody".The lyric poetry" (λυρική ποίησις;a term which appears after the classical times) was in fact verses sung, principally to lyra (hence the Adj. "lyric") but also to other instruments' accompaniment.

Chorike poesis (χορική ποίησις)from chorus(χορός ,dance);the songs sung by the chorus with instrumental accompaniment.It originated from the ancient orchesis,and was developed after the epic poetry.Usually the choral poetry was

combined with dancing, and it may be said that it represented the triple combination of poetry, music and orchesis. The choral poetry began to flourish in the 7th cent. BC with the establishment of the gymnopædiai in Sparta, one of its masters being Thaletas. Other masters of the chorike poesis, which flourished especially in the Dorian cities, were Xenocritus*, Xenodamus*, Arion*, Aleman*, Stesichorus*.

In the classical times the choral lyricism finds its finest flourish with such great lyric poets as Simonides*, Bacchylides* and the supreme master, Pindar*.

The principal species of "choral poetry" were the dithyramb, the pæan, and the hymn; also the hyporchema, the encomium, the epinikos etc.

Cf. choral [chorison] melos*.

poetes (ποητής; m.pr.piitís); poetike (ποητική; m.pr.piitiki); see poesis,
above.

poekilos (ποικύλος; m.pr.pikílos); varied, diversified; ποικύλος ὕμνος=a song of changeful strain or full of diverse art (LSJ).

poekilia (ποικιλία; m.pr.pikilía); variety, ornamentation (LSJ) πολυχορδία καὶ ποικιλία (Plut.De Mus.ch.18,1137B)=multiplicity of strings (notes) and variety.

polemikón (πολεμικόν) melos; a kind of aulesis (aulos-solo) of a war-like character. The polemikon (=of war) is included in Tryphon's catalogue of Denominations of auleseis (ap.Athen.XIV,618C,ch.9). The full catalogue of auleseis (pl.) may be seen under "aulesis".

2. Polemikon was also used in the sense of a trumpet-call; Xen.Anab.IV,ch.3 §29 "ἐπειδάν...ὁ σαλπικτιῆς σημήνη τό πολεμικόν" ("whenever...the trumpeter plays the war-call").

pollaploúin systema (πολλαπλοῦν σύστημα); multiple system. Also pollaplásion.
See under haploun* and systema*.

polychordia, oligochordia (πολυχορδία, ὀλιγοχορδία);

a) polychordia (m.pr. polichordia); the use of many strings, the fact of being "polychordos"*-(many-stringed).

b) oligochordia; the use of a few strings; the fact of being "oligochordos".

Both these terms were used in contradistinction to each other. The "oligochordia" and the simplicity were connected with the good old tradition and the purity of style. The "polychordia" was connected with the innovations of Melanippides*, Phrynis*, Timotheus* and others, with the abandonment of the tradition and the adoption of a new style richer in diversity. Plato was perhaps the chief defender of the first and condemned the use of "polychord" and "polyharmonic" instruments.

Cf. Plut. De Mus. 1135D, ch. 12, and 1137A, ch. 18.

polychordon, organon, neut. (πολύχορδον, ὄργανον; m. pr. polichordon); having many strings, a many-stringed instrument. The term is used also in the sense of producing many sounds, as polyphone (πολύφωνος); "πολύχορδος αὐλός", many-toned aulos. See chorde*.

To the category of polychord (many-stringed) instruments belonged those of the psalterion family, namely the magadis, pektis, phoenix or phoenikion, sambyke and others. Cf. Plato Rep. III, 399D; also enchorda*.

Polydeukes Iulius, Pollux (Πολυδεύκης Ἰούλιος; m.pr.Polidévkis Iούλιος); grammarian and lexicographer of the 2nd cent.AD generally known as Pollux. Born in Naucratis (Ναύκρατις) of Egypt he studied under the orator Adrianus, pupil of the sophist Herodes Atticus, in Athens, where he lived until his death at the age of 58. After exercising the profession of sophist and of teacher of oratory he was appointed in 178AD at the chair of oratory by the Emperor Commodus (161-191). His most important work was his "Onomastikon" ('Ονομαστικόν), a Lexicon consisting of ten books and containing knowledge on every aspect of life; the words (of the Attic dialect) are classified not alphabetically but in chapters of various categories and classes. In the Fourth Book there is most valuable information regarding music; this makes the "Onomastikon" an important source of information on ancient Greek music, as also on orchesis and theatre; frequent reference to the "Onomastikon" is made in the present Dictionary.

It seems that the existing Lexicon is an abridged edition of a larger work; the abridged form was preserved through the Archbishop of Caesarea Arethas ('Αρέθας; 850-935 AD), who held a copy. Several editions have been published; among others : first by A.P. Manutius (Venice, 1502); 2) by R. Gualther - W. Seber (Frankfurt, 1608); 3) by Gulielmus Dindorfius (Leipsig, 1824); 4) by I. Bekker (Berlin, 1846); 5) by Prof. E. Bothe (Leipsig 1900-1931; Lexicographi Graeci).

Note : The following chapters from the Fourth Book dealing principally with music will give an idea of the contents and the form of the Onomastikon :

ch. VII About national songs (Περὶ ᾠμάτων ἔθνικῶν)

About Music and names appropriate to it ("Περὶ μουσικῆς καὶ τῶν προσφόρων αὐτῇ ὀνομάτων")

ch. VIII About musical instruments and musicians and all concerning them (Περὶ μουσικῶν ὀργάνων καὶ μουσικῶν καὶ τῶν περὶ αὐτά)

ch. IX a) About stringed instruments (Περὶ κρουομένων ὀργάνων);

β) About instruments found in [foreign] countries (Περὶ ὀργάνων εὐρεθέντων ἔθνεσιν);

- c) About parts of the stringed instruments (Περὶ μερῶν τῶν κρουομένων ὀργάνων);
 - d) About harmonias and nomoi (Περὶ ἁρμονιῶν καὶ νόμων);
 - e) About wind instruments (Περὶ ἐμπνευστῶν ὀργάνων);
 - f) About aulos-maker and his material (Περὶ αὐλοποιοῦ καὶ τῆς ὕλης αὐτοῦ);
- ch. Xa) kinds of instruments (Εἶδη ὀργάνων);
- b) About auletic harmonias, melodies and nomoi of Olympus and the others (Περὶ ἁρμονιῶν αὐλητικῶν, μελῶν καὶ νόμων Ὀλύμπου καὶ λοιπῶν);
 - c) About their difference (Περὶ διαφορᾶς αὐτῶν);
 - d) About aulemata and lessons (Περὶ αὐλημάτων καὶ μαθημάτων);
 - e) About the five Pythian contests (Περὶ τῶν πέντε Πυθικῶν ἀγώνων);
- ch. XI . About salpinx (Περὶ σάλπιγγος);
- " XIII. About orchestes and orchesis (Περὶ ὀρχηστοῦ καὶ ὀρχήσεως);
 - " XIV. About kinds of orchesis (Περὶ εἰδῶν ὀρχήσεως);
 - " XV. About chorus, choreutai and the similar (Περὶ χοροῦ, χορευτῶν καὶ τῶν τοιούτων);
 - " XVI. On choral songs (Περὶ χορικῶν ᾠσμάτων);
 - " XVII. On the atrical actors and acting (Περὶ ὑποκριτῶν καὶ ὑποκρίσεως).

Polyeïdus or Polyïdus (Πολύειδος or Πολύϋδος; m. pr. Políidos); b. c. 440 or 430 BC; d. 4th cent. BC; composer of dithyrambs born in Selymbria of Thrace (Σηλυμβρία, hence Σηλυμβριανός, Selymbrianós).

According to Diodorus Sikeliotes (XIV, ch. 46, § 6) Polyïdus was one of the celebrated (ἐπισημότατοι) composers of dithyrambs of the time, together with Philoxenus, Timotheus and Telestes; Diodorus adds that Polyïdus was also a painter ("Πολύειδος, ὃς καὶ ζωγραφικῆς καὶ μουσικῆς εἶχεν ἐμπειρίαν").

He competed and won in Athens as a composer of dithyrambs ("Par. Chron." I, v. 68; Athen. VIII, 352 B). In Plutarch (1138B, ch. 21) his works are called patchwork pieces ("κατιύματα" = pieces of hard leather put under the sandals). Very few fragments of his poetry survived; FHG II, p. 781.

polyharmonion, organon (πολυαρμόνιον; m. pr. poliarmónion); an instrument capable of producing many and various harmonias; upon which many harmonias could be played. This term was used by Plato in the "Republic" (399D) together with "polychorda" ("πολυαρμόνια καὶ πολύχορδα).

polyképhalos, nomos (πολυκέφαλος, νόμος); "many-headed" nomos, an auletic nomos in honour of Apollo attributed to Olympus.

Plut. De Mus. (1133D, ch.7): "it is said that the afore-said Olympus, the Phrygian aulete, invented an auletic nomos in honour of Apollo, called "many-headed" ("λέγεται γάρ τόν προειρημένον Ὀλυμπόν, αὐλητήν ὄντα ἐκ Φρυγίας, ποιῆσαι νόμον καλούμενον πολυκέφαλον"). Some writers attributed the polykephalos nomos to Olympus' pupil Krates*; Pratinas attributed this nomos to Olympus the younger (Plut. op. cit. 1133E, ch.7), while according to a tradition it was attributed to Athena. It was called polyképhalos (many-headed) because the melody imitated the whistlings of the serpents on the many-headed mermaids or the lamentations of the sisters (the Gorgons) of Medusa, beheaded by Perseus. Cf. Pindar 12th Pythian Ode, and A.B. Drachmann "Scholia Vetera in Pindar Carmina" (Leipsig, 1910, vol. II p. 265): "ἠνόμασαν κεφαλαῶν πολλῶν νόμον" ("and called it the many-headed nomos"). See auletike*.

Polymnestus or Polymnastus (Πολύμνη[α]στος; m.pr.Polimni[a]stos); 7th to 6th cent.BC, poet and musician from Colophon (Κολοφῶν) of Ionia in Asia Minor.

To Polymnestus were attributed the invention of the Ionian (later Hypolydian) harmonia, and of the use of a much wider eklysis* and ekbole* (Plut.De Mus. 1141B, ch.29).

Polymnestus was a successor of Clonas *, the initiator of the auledic nomos, and composed songs, generally of an indecent character, to aulos accompaniment; hence, from his name all indecent and lascivious songs were called "Polymnesteia" ("πολυμνήστεια"), and the expression "to compose Polymnesteia" ("πολυμνήστεια ποιῆεν") was used in the sense "to compose indecent songs"; Cf. Aristoph.Hipp.(Knights) v.1287 "πολυμνήστεια ποιῶν" (" [the brother of Arignotus] composing Polymnesteian [indecent] songs or poems"). See also Brgk PLG III, p.817 one fragment.

polyphthongos (πολύφθογγος; m. pr. poliphthongos);

1) Adj.; of having or producing many sounds; many-toned. "Polyphthongos aulos" ("πολύφθογγος αὐλός) many-toned aulos (Pollux IV, 67) "polyphthonga psalteria" ("πολύφθογγα ψαλτήρια") = psalteria producing many notes ("many-toned" psalteria; ap. Plut. 827A). Cf. polychordos†

2) Neut. subst.; a many-stringed instrument of the harp family played by bare fingers. It is mentioned by Aristides (De Mus. Mb p. 101, RPWI p. 85) as an instrument which compared as to the ethos or character with other instruments "partakes, according to Aristides, more of femininity" ("τό δέ πολύφθογγον πλέον μετέχον θηλύτητος").

polyphonus (πολύφωνος; m. pr. políphonus); having many voices (sounds); many-toned.
Same as polyphthongos.

Polyphonia (πολυφωνία; m. pr. políphonia); multiplicity of voices (sounds); variety
of tones (LSJ).

polytropos (πολύτροπος; m. pr. poli'tropos), manifold; with many modulations; often in the sense of poekilos*.

Cf. Plut. De Mus. ch. 18, 1137B.

ρορρυσμα, ρορρυσμος (ποκκυσμα, ποκκυσμος; m. pr. ρορρισμα, ρορρισμος); smacking of lips,
clucking (LSJ); see syrimos*.

Porphyrius, Porphyry (Πορφύριος; M. pr. Porphirios); b. 232 or 233 AD in Tyros (Τύρος, hence Τύριος, Tyrius) in Syria; d. 304 or 305 AD in Rome(?). His original name was Malchus (Μάλλχος; in Arab Malik=king) and was changed by his teacher Gaius Cassius Longinus to Porphyrius (Πορφύριος; πορφύρα=purple; dressed or robed in purple; figur. regal). He was a pupil of the Neoplatonic philosopher Longin^{us}, and himself one of the last representatives of the Alexandrian Neoplatonic School. He passed some time in Sicily and in Rome, and wrote several philosophical, historical, mathematical and other works.

His contribution in the study of music is his important Commentary on Ptolemaeus' Harmonika published by Iohannes Wallis, with a Latin translation, in the third volume of his "Operum Mathematicorum" (Oxford, 1699; "Porphyrii Commentarius", pp. 189-355); and by Ingemar Düring with a German translation ("Porphyrios Kommentar zur Harmonielehre des Ptolemaios"; Göteborg, 1932).

Porphyrius is considered by some scholars as the author only of the first four chapters of Book I, the remainder being ascribed to Pappus* of Alexandria.

pous (ποῦς); foot; the main rhythmical unit consisting of two or more syllables or "times" (χρόνοι). The syllables or "times" (chronos*) can be interlaced, according to Bacchius (ξ 96; C.v.J. p.314, Mb p.23), in four ways, 1) short to short (υυ), 2) long to long (--) , 3) long to short (-υ) and 4) irrational to long ("ἄλογος μακρῶ" (υ -)). Two such syllables constitute a disyllabic foot; disyllabic feet were the iambus* (υ-); the dibrachys (δύβραχυς; with two short syllables, υυ) also called hegemon (ἡγεμών) or pyrrhichius; the spondee* (--) ; the trochee* (-υ) also called choreios. Trisyllabic feet were the anapaest* (υυ-); the dactyl (-υυ); the amphibrachys, also called Cretan (-υ-). Tetrasyllabic feet were the paeon* (with its various species, -υυυ, υ-υυ, υυ-υ, υυυ-); the baccheios* (-υυ-); the Ionian (Ἴωνικός; --υυ).

In all the above cases the feet are composed of simple times (chronos* disemos, trisemos, tetrasemos).

Bacchius and Aristides call the feet "rhythms" (ρυθμοί); Bacchius (ξ 100) enumerates ten, of which six are simple (hegemon, iambus, choreios, anapaest, orthios [of irrational arsis and long thesis, υ | -] and spondee), and four are compound (paeon [paeon], baccheios, dochmios* [composed of an iambus, an anapaest and a paeon] and enoplios [composed of iambus and hegemon and choreios and iambus]).

The feet, according to the length of the interlaced syllables, may constitute a binary or ternary rhythm. Aristides (De Mus., Mb p.36ff, RPWI p.32ff) distinguishes simple and composed rhythms; 1) the simple binary (dactylic genus), which are, a) the hegemon or prokeleusmatikos simple (υυ); b) the prokeleusmatikos double (προκελευσματικός διπλοῦς, υυ υυ); c) the dactyl or anapaest a majore (ἀπό μείζονος; -υυ); d) the anapaest a minore (ἀπό ἐλάσσονος; υυ-); e) the spondee (--) and f) the spondee major (σπονδεῖος μείζων or διπλοῦς; υυυυ | υυυυ). 2) The simple ternary rhythms a) the iambus (υ-); b) the trochee (-υ); c) the orthios (irrational, υ | -) ~~or the opposite of the orthios~~ and d) the trochee semantic (τροχαῖος σημαντικός; - | υ or the opposite of the orthios). 3) The simple quinary: a) the paeon diagyios (-υ -) and b) the paeon epibatos (- | - - -).

The compound rhythms are :a)those composed of a syzygy (συζυγία)of two binary simple rhythms;b)those composed of a syzygy of two ternary simple rhythms and c)those composed of a syzygy of two simple rhythms of different genus.For more details one has to consult Aristides chs XIV-XVIII,Mb pp.34-42,RPWI pp.33-39.
Bibliography : see under Rhythmos.

Pratinas of Phlious (Πρατίννας ὁ Φλιάσιος); 6th to 5th cent. BC dramatic and lyric poet, born in Phlious (Φλιοῦς, hence Phliásios) of Peloponnesus. He was a contemporary of Aeschylus and Choerilus to both of whom he competed at the 70th Olympiad (499-496 BC).

According to Suidas he wrote 50 dramatic works including 32 satirical ones ("Σάτυροι"), a theatrical innovation of his. He won once at the contests, Suidas records.

Pratinas composed also hyporchemata, all lost except one consisting of 20 verses preserved by Athenaeus in the Deipnosophists (XIV, 617 C-F, ch. 8). Cf. Brgk PLG III, pp. 1218-1220, and Anth. Lyr. pp. 273-274; Fr. Lasserre "Plutarque de la Musique" (Olten et Lausanne, 1954; ch. V "Les débuts de l'éthique musicale", Pratinas pp. 45-47).

proanabole(προαναβολή;m.pr.proanavoli'),poet.proambole(προαμβολή);a short introductory melos leading to the proemion(προόμιον;the main introduction) of the principal ode.What comes before the anabole*(=prelude).

proanákrusma(προανάκρουσμα);an instrumental prelude,usually short,before the principal ode or piece.Also proanákrusis (προανάκρουσις).

Cf.proaulema*,prooemion*.

próasma(πρόασμα); a short introductory song before the principal ode or hymn. It was also called proemion*. From pro-(before) and asma(song).

proaulema (προούλημα; m.pr.proávlima); a short prelude on the aulos played by the aulete before the beginning of the aulodia*. From pro-(before) and aulema(aulos-solo). The vb proaulein(προαυλεῖν), to play a prelude on the aulos.

proaulia, fem. and proaulion, neut. (προαυλία, προαύλιον); prelude on the aulos. Synonyms of proaulema. Cf. Pollux IV, 53.

Proclus (Πρόκλος;m.pr.Próclous):b.c. 400-412;d.485 AD.Neoplatonic philosopher and mathematician.His numerous works include commentaries on Euclid's First Book of Elements(Στοιχεῖα)and on Ptolemy;also Commentaries (Ἑκτονήματα)on Plato's Timaeo, Republic etc.,in which he gives informations regarding Plato's musical conceptions. In his "Chrestomatheia"(Χρηστομαθεία)we find informations concerning various kinds of composition,such as the prosodion,dithyramb,nomos,scolion,partheneia,tripodikon, oschophorica etc.It has been edited by Th.Gaisford(Leipsig,1832);cf.also R.Westphal: "Scriptores Metrici Graeci"(Leipsig,1866;"ἐκ τῆς Πρόκλου Χρηστομαθείας Β");vol.I, p.242 ff.

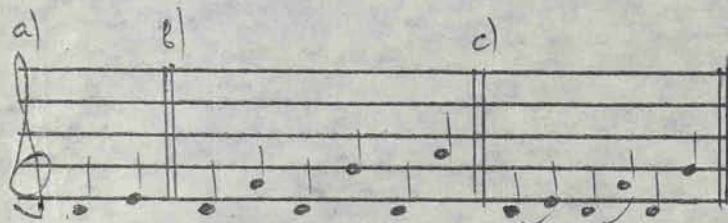
prókrouma(πρόκρουμα) from pro-(before) and krouma* (instrumental sound or piece);
an instrumental prelude. Synonym of proanakrousma*.

prokrousis-prolepsis (πρόκρουσις, πρόληψις; m. pr. prókrousis, prólipsis); prokrousis was a term signifying the proceeding from a lower note to a higher one in instrumental melody; 2) the equivalent in vocal melody was called prolepsis.

The prokrousis and the prolepsis could be made either directly (ἀμέσως), i.e. by step (ex. a, below), or indirectly (ἐμμέσως), i.e. by a leap of a 3rd, 4th or 5th (ex. b).

When the notes were tied it was called "hyphen from inside" ("ὕφ' ἐν ἔσωθεν"; cf. ekkrousis-eklepsis*) ex. c.

Cf. Anon. Bell (ξ ξ 5 + 86 p. 22, and ξ ξ 6 + 88, p. 24); Man. Bryen. sect. III (ed. J. Wallis III; p. 479). A. J. H. Vincent (Notices, p. 53) prefers the term πρόσ-κρούσις (proskrousis) and πρόσ-ληψις (proslipsis) which are also met with.



etc

The prokrousis and the prolepsis were schemata of the melos; see also ekkrousis-eklepsis*, prokrousmós-prolemmatismos*, ekkrousmos-ekfemmatismos*, kompismos-melismos*, teretismos* and diastole*.

prokrousmos-prolemmatismos (προκρουσμός, προλημματισμός; m. pr. prokrousmós, prolimmatismós); both were schemata of the melos; the first was the intercalation of a higher note between two enunciations of the same note in instrumental melody, and the second (prolemmatismos) the equivalent in vocal melody (in "μουσικόν μέλος").

This was done either directly (i.e. by step, ex. a) or indirectly (i.e. by a leap of a 3rd, 4th and 5th; ex. b). Compare with the previous entry : prokrousis-prolepsis.



A.J.H. Vincent (Notices, p.53) prefers the terms pros-krousmos and pros-lemmatismos.

Cf. Man. Bryen. (ap. Wallis, III; p.480); Anon. Bell. p.24

For other schemata see under the prokrousis-prolepsis*.

pronómion (κρονόμιον); a prelude, vocal or instrumental, sung or played before the performance of the nomos.

It was something similar to the proemion, the proasma, the proaulema and the proaulion.

Pronomus (Πρόνομος; m.pr. Prónomos); 5th BC aulete of repute from Thebes. He was the first to play all the harmonias on the same melos. Before him the auletes (αύληταί, auletai) used in the public contests different auloi for every harmonia (cf. Athen. XIV, 631E; ch. 31).

Pausanias (IX, ch. 12, § 5) says that a statue in his honour was erected in Thebes for the highly artistic entertainment he offered to the public; "it is said also that when he played he gave the audience great delight by the expression of his face and by the movements of his whole body" ("λέγεται δέ ὡς καί τοῦ προσώπου τῆ στήθεσσι καί τῆ τοῦ παντός κινήσει σώματος περισσῶς δὴ τι ἕτερον τὰ θεάτρα").

Duris in his work on Euripides and Sophocles (ap. Athen. IV, 184D, ch. 84) says that "Alcibiades learned the art of aulos-playing from no ordinary teacher but from Pronomus, who acquired great repute" (transl. by Ch. B. Gulick, vol. II, p. 315).

Pronomus' name is associated with a famous crater found in the National Museum of Naples known as "Pronomus' Vase" ("Προνόμου ἀγγεῖον"). On this beautiful vase, of probably the beginning of the 4th cent. BC, Pronomus is presented at the lower part playing his aulos by the side of king Laomedon.

proodós (προοδός); prelude; a short melos performed before the main ode. From pro- (before) and ode.

Cf. proasma*, prooemion*, etc.

proemion (προῖμιον; m.pr. proimion); an introductory melody to the principal ode; a short lyric song sung as an introduction to a more extended and more important ode or hymn; also an instrumental prelude by which the kitharode began its performance (the kitharodia; cf. kitharodos*).

In the epic poetry it signified a prologue.

Hes. "Proemion [is] a prologue, a beginning of every talk (story, speech, statement)" ("Προῖμιον ἄρχη παντός λόγου").

Cf. proasma*, proanakrousma*, proaulema*, proaulion*.

Prophrastus of Pieria (Πρόφραστος ὁ Πιερύτης; m. pr. Próphrastos Pieritis); c. middle of 5th cent. BC musician.

He was accredited with the daring innovation of adding the 9th string to the lyra (Excerpta ex Nicom.; ch. 4, C. v. J. p. 274; "Πρόφραστος τε ὁ Πιερύτης τὴν ἐνάτην χορδὴν προσκαθήψε" = "and Prophrastus of Pieria added the 9th string").

Note: In Meibom's Excerpta ex Nicom., p. 35, the name was corrected to Theophrastus (Θεόφραστος).

própoda mele(πρόποδα μέλη);songs sung before the procession;preceding the actual procession(Dem.and LSJ in word "propous",πρόπους).

prosaniēnai, vb(προσανιέναι; m.pr. prosaniēne); to lower the pitch of besides (LSJ, Dem.).
Plut. De Mus. (ch. 39, 1145D): "ἀλόγῳ τινὶ διαστήματι προσανιέντες αὐτοῖς τὰς τε τρίτας
καὶ τὰς παρανήτας" ("lowering moreover the tritai and the paranetai by an incommen-
surable interval").

prosaulema (προσαύλημα; m.pr. prosávlima); a tune or melody played on the aulos to accompany (in unison) a song.

prosaulesis (προσαύλησις; m.pr. prosávlisis); an accompaniment on the aulos (in unison with the main song). Pollux (IV, 83) "οἱ δέ, τήν συναυλίαν εἶδος προσαυλήσεως οἶονται, ὡς τὴν ἀυλῶδιαν" ("and others believe that the synaulia* is a kind of prosaulesis like the aulodia*", i.e. as in the aulodia the aulos accompanies the song).

Prosaulein, vb (προσαυλεῖν; m.pr. prosavlin); to accompany by the aulos; to sing to aulos accompaniment. It seems that the verb was used only in the sense of accompanying in unison.

proschordos (πρόσχορδος); attuned to a stringed instrument; in harmony (probably in unison) with a stringed instrument,

proschorda (neut., pl.) ásmata (πρόσχορδα ἄσματα); melodies attuned (or sung in unison) to a stringed instrument; cf. Pollux, IV, 63. Also proschórdasma (προσχόρδασμα).

Proschorda krouein (vb; "πρόσχορδα κρούειν") was an expression used most probably in the sense of doubling the vocal part on the instrument; this should be distinguished from "krouein (or krousis) hypo ten oden" (κρουσις ὑπό τήν ᾠδήν); Plut. De Mus. (1141B, ch. 28): "οἴονται δέ καί τήν κρουσιν τήν ὑπό τήν ᾠδήν τοῦτου (i.e. Κρέξου) πρῶτον εὔρειν, τοὺς δ' ἀρχαίους πάντας πρόσχορδα κρούειν" ("they believe that he [i.e. Krexus] was the first to invent the accompaniment of the song on the stringed instrument with different notes, while the ancient used to double the song at the unison").

próschoross (πρόσχορος); member of a chorus, esp. partner in the chorus. Pollux
(IV, 106) "πρόσχορον δέ καί συγχορεύτριαν εἶρηκε τήν χορεύουσαν 'Αριστοφάνης"
(cf. Th. Kock Com. Att. Fr. vol. I, p. 582, Fr. 843; also Bothe PSGF, II, p. 192). See synchoros.

proslambanomenos (προσλαμβανόμενος; m.pr. proslambanómenos); added note.

So-called the added note below the lowest tetrachord (tetrachord of hypaton) of both the Lesser and the Greater Perfect Systems. By the addition of the proslambanómenos the Mese remained the real central note in the Greater Perfect System, as also in the Ametabolon (see under Systema^{*}).

prosmelodein, vb (προσμελωδεῖν; m.pr. prosmelodín); to sing songs to or
besides (LSJ); to accompany by a melody (Dem.).

prosodia (προσῳδία) ; a) a song sung to instrumental accompaniment. Pollux (IV, 64) "καί γάρ Πλάτων ... τὰς πρὸς κιθάραν ψῳδὰς προσῳδίας ἀρέσκει καλεῖν" ("and Plato ... prefers (likes) to call prosodias the odes to kithara accompaniment"). Hes. "προσῳδία μετ' ὀργάνου ψῳδή" ("prosodia; an ode with instrument[al accompaniment]"). Cf. Etym. M. p. 690.

b) Prosodia (often in pl., prosodiai, προσῳδαίαι); the particular accent on the words in speech; the variation in pitch of the speaking voice (LSJ). Aristox. (Harm. I, p. 18, 14 Mb) "λέγεται γάρ δὴ καὶ λογῶδές τι μέλος, τό συγκείμενον ἐκ τῶν προσῳδιῶν τῶν ἐν τοῖς ὀνόμασιν" ("for there is also a kind of melody in speech which depends upon the accents of ^{the} words" (or the variation in pitch of the words").

Cf. logodes melos *.

prosódion (προσόδιον) melos; a song of a pompous and solemn character sung by chorus to aulos accompaniment with rhythmical movements, during a festal procession, and especially at the approaching of the temple or the altar.

Procl. Chrest., 10 "and it was called prosodion because [it is sung while] they approach to the altars or the temples; and an approaching it was sung to aulos accompaniment; the principal hymn was sung to kithara while standing" ("ἐλέγετο δέ προσόδιον ἐπειδὴν προσίασι τοῖς βωμοῖς ἢ ναοῖς· καὶ ἐν τῷ προσιέναι, ἦδετο πρὸς αὐλόν· ὁ δέ κυρίως ὕμνος πρὸς κιθάραν ἦδετο ἐστῶτων"); in Proclus (ed. Th. Gaisford, Leipzig 1832) evidently by mistake it is written προσῳδιον, instead of προσόδιον.

Hes. "προσόδιον· ᾠδὴ ὕμνον θεοῦ περιέχευσα" ("prosodion; an ode containing a praise to God"); Cf. Athen. VI, 253B, ch. 62 "παῖνας καὶ προσόδια ᾄδοντες" ("singing paeans and prosodia").

According to Heracleides (ap. Plut. De Mus. 1132C, ch. 3) the prosodia (pl.) were introduced by Clonas* of Tegea. Prosodia were composed by Bacchylides*, Pindar* and others.

prósodos (πρόσοδος) fem.; among other meanings, a festival procession to the temple in music. Aristoph. Clouds, v. 307 "πρόσοδοι (pl.) μακάρων ἱερώταται" ("most sacred processions in honour of blessed gods"). Cf. prosodion*.

prosodos (προσ-ωδός) masc.; sounding in concord to the ode, or singing in concord.

Pollux (IV, 58) "προσῳδά (neut. pl.) ὄργανα" ("instruments played in concord to the ode [song]" or "accompanying in concord [in unison, probably] the vocal melody"). Cf. proschordos*.

Plut. De Virtute morali" ("Περὶ ἠθικῆς ἀρετῆς"; 443A, . 4): "ψαλτήρια, διεξιῶν καὶ λύρας καὶ πηκτίδας καὶ αὐλοὺς καὶ ὅσα μουσικῆς προσῳδά καὶ προσήγορα" ("recounting psalteria, lyras, pektides and auloi, and all concordant and consonant instruments").
See prosodia .

prosthesis (πρόσθεσις); a silence (rest) equal to two short times (time-units); Aristides De Mus. (M³p. 41; RPWI p. 39): "πρόσθεσις δέ χρόνος κενός μακρός ἐλαχίστου διπλασίων" (proschesis is a long empty time [silence, rest] equal to the double of the short time time-unit "). See under parasemantike the notation of the silences; also under chronos.

prylis (πρύλις ; m.pr. prilis) fem.; a kind of war-dance; a Cretan pyrrhiche; it was danced in armouza.

Callimachus Hymn to Zeus, v. 51 "Κούρητές σε περὶ πρύλιν ὠρχήσαντο" ("the Kouretes danced the war-dance around thee").

According to some sources the pyrrhiche was called prylis by the Cypriots (Aristotle Fr. 519 ap. A.B. Drachmann Schol. Pind. Carm., vol. II p. 52; FHG II, P. 166, Fr. 205, and p. 182 Fr. 257a).

psallein, vb (ψάλλειν; m.pr. psallin); in a general sense, to touch, to draw with the fingers (Aesch. Pers. 1062 "ψάλλ' ἔθειραν"; "tear your hair"); to draw and leave to sound (Eurip. Bacch. vs 738-4 "... καὶ τόξων χερὶ ψάλλουσι νευράς"; "they pluck by the hand the bowstrings").

In music the term "psallein" signified to play a stringed instrument by bare fingers without a plectrum; Athen. (IV, 183D, ch. 81). "Ἐπίγονος ... κατὰ χεῖρα δόξα πλήκτρου ἔψαλλε" ("Epigonus ... played on the strings with bare hand without plectrum").

The stringed instruments played directly by the fingers (without a plectrum) were called psaltika and epipsallomena (cf. enchorda*). The string itself when played in this way was called "psallomene" (ψαλλομένη; drawn by the fingers).

b) The term "psallein" in later times was used in the sense, to sing to a kithara accompaniment.

Note: From the vb "psallein" were derived various terms, psalmos*, psalter or psaltes*, psaltings*, psalterion*; also antipsalmos*, epipsalmos* etc.

psalmodia (ψαλμωδία); see next entry.

psalmos (ψαλμός); putting into vibration a string (of a stringed instrument) directly by the fingers; also the sound produced in this way.

In later times, a song sung to a stringed instrument. Hence, psalmodia (ψαλμωδία); the singing to a kithara accompaniment.

psalter, psaltes, masc. (ψαλιτήρ, ψάλτης; m.pr. psaltír, psáltis); the kitharist who played with the fingers (without the aid of a plectrum); Cf. Hesychius.

The fem. psaltria; Sext. Empir. (Against the musicians, VI, § 1): "τάς δέ ψαλτρίδας μουσικώς" (" [we describe] the female kitharists as musicians").

psalterion (ψαλτήριον; m.pr. psaltirion); a generic term for stringed instruments played directly by the fingers without the aid of a plectrum. In this category belonged the Epigoneion^{*}, the magadis^{*}, the pektis^{*}, the simikion, the sambyke^{*}, the nabla and the trigonon (harp).

But the word "psalterion" is very often met in the sense of a specific instrument. Pollux (IV, 59) "... χέλυς, ψαλτήριον, τρίγωνα ..." etc. ("... chelys, psalterion, trigona " etc.);

Athen. (IV, 183C, ch. 81) "τό δέ ψαλτήριον, ὡς φησιν Ἰόβας, Ἀλέξανδρος ὁ Κυθήριος συνεπλήρωσε χορδαῖς" ("the psalterion, as Iobas says, was perfected by Alexander of Cythera with the addition of more strings").

It seems that the above instruments of the psalterion family, especially those with a great number of strings, did not differ substantially; Apollodorus (ap. Athen. XIV, 636F, ch. 40) says that "what we now call a psalterion is the magadis" ("ὁ νῦν, φησὶν [Ἀπολλόδωρος], ἡμεῖς λέγομεν ψαλτήριον, τοῦτ' εἶναι μάγαδιν").

psaltings (ψάλτιγξ); a kind of kithara.

Hesychius and Suidas "ψάλτιγξ κιθάρα" ("psaltings; kithara).

Psellus, Michael (Ψελλός, Μιχαήλ ; mod. pron. Psellós Michail); b. Nicomedia 1018; d. Constantinople 1079 AD. Byzantine author, philosopher, theoretician, and one of the most erudite men of Byzantium. He entered, the monastic order (his social name was Constantine), and had been professor, of philosophy at the Academy in Constantinople; he became a Secretary, of State and first minister under Emperor Michael VII. In spite of his many political occupations, he wrote on various theological, philosophical, medical, mathematical and other subjects. Among his philosophical works an important place is held by his commentary on Plato's psychogony (after Timaeo; 'Υπόμνημα εἰς τὴν τοῦ Πλάτωνος Ψυχογονίαν) published by A.J.H. Vincent in his "Notices sur divers manuscrits grecs relatifs à la musique" pp. 316ff. Other Psellus' writings on music include his treatise on the Four Mathematical Sciences, Arithmetic, Music, Geometry and Astronomy ("Τοῦ σοφωτάτου Ψελλοῦ, σύνταγμα εὐσύνοπτον εἰς τὰς τέσσαρας μαθηματικὰς ἐπιστήμας, Ἀριθμητικὴν, Μουσικὴν, Γεωμετρικὴν καὶ Ἀστρονομικὴν"; Greek Text, published in Venice 1532; another ed. Paris, 1545). The part on music is entitled "Μουσικῆς Σύνοψις ἠκριβωμένη" ("An exact epitome of music") pp. 20-27 of the Paris edition. A Latin translation was published in 1557, ap. Gulielmum Cauellat.

Psellus' work is one of the rings uniting the ancient Greek musical tradition with modern times.

psilós, psile, psilon Adj. (ψιλ-ός, -ή, -όν ; m.pr. psilós. masc., psilí fem., psilón neut.); in a general way, bare, smooth, hairless, and figur. naked, stripped of.....

In poetry: ψιλή ποιήσις ("psile poesis"), poetry without melos or generally without music (or, according to Vincent, without musical accompaniment).

ψιλόσ λόγος (psilós lógos); the prose; not in verse.

ψιλαί λέξεις (psilai lexeis) pl.; spoken words, not sung.

In music it was used in a similar way:

ψιλή αὐλησις (psile aulesis); solo-aulos playing.

ψιλόσ αὐλητής (psilos auletes); solo playing aulete; aulos-soloist.

ψιλή κιθάρισις (psile kitharisis); solo kithara playing.

ψιλόν μέλος (psilon melos); an instrumental melody without words.

ψιλόν μέρος (psilon meros); part); a solo.

ψιλόν ὄργανον (psilon organon; instrument); the human voice; Anon. (Bell. 17, p. 28) "ψιλά (pl.) δέ, ὄργανον μὲν κύριον τό τοῦ ἀνθρώπου, δι' οὗ μελωδοῦμεν" ("psila; principal instrument [is] that of the human voice by which we sing").

ψιλή ὄρχησις (psile orchesis); dancing without musical accompaniment.

ψιλή φωνή (psile phone); the simple sound of the human voice in contradistinction to the singing tone.

κρούειν τὰς χορδὰς φιλαῖς χερσῶν; krouein, to strike the strings with bare hands (without a plectrum).

ψιλοκιθαριστική (psilokitharistike); the art of solo kithara playing (without singing).

ψιλοκιθαριστής (psilokitharistes) ; solo kitharist; kithara-soloist.

Plato (Laws, II, 669E) criticized the psile kitharisis and the psile aulesis, the separation, as he says, of the rhythm and the melody from the words; "it is impossible to understand what the rhythm and the harmonia want to express without words". See under "amouisia"*.

Note: A.J.H. Vincent published an interesting study on the word "φιλόσ" ("Sur le mot φιλόσ") in his "Notices"; vol. XVI, part II, Note D, pp. 112-118; Paris 1847. Much material of the above entry is based on this study.

psithyra (ψιθύρα; m.pr. psithíra); a percussion instrument of quadrangular form and of Libyan origin.

Pollux (IV, 60) "the psithyra [was] of Libyan invention and chiefly of the troglodytes; its form was quadrangular. Some people believe that the psithyra is the same with the instrument called 'askaros *".

psophos (ψόφος): noise, inarticulate sound; mere sound. Sometimes it is met with the meaning of instrumental (musical) sound; Eurip. *Cycl.*, 443 "ἡδύον ψόφον κιθάρας" ("sweeter tone of the kithara"). Often in Ptolemaeus and Porphyrius too. Cf. Arist. *Probl.* XI, 6 "ὁ δέ ψόφος ἀήρ ἐστὶν ἐπιθρούμενος ὑπὸ ἀέρος" ("the sound is air pressed by air").

ptaesma (πταῖσμα; m.pr. ptesma); see epiptaesma.

pteron (πτερόν); a wind instrument. It is found in Anonymous (ed. by Bellermann § 17, p. 28 and by Vincent "Notices" p. 8) and in Agiopolites (ap. Vincent op. cit. p. 264). Bell. Anon. "ἐμνευστά δέ αὐλοῖ τε καὶ ὑδραύλεις καὶ πτερά" ("and wind instruments [are] the auloi, the hydrauleis and the ptera").

Agiopolites (III Fragm.); "ἔστι δέ τὰ πέντε ὄργανα τάδε; σάλπιγξ, αὐλός, φωνή, κιθάρα, πτερόν" ("the five instruments are the following, the salpinx [trumpet], the aulos, the human voice, the kithara and the pterón").

Note: The word pteron (πτερόν) signifies principally, feather, wing.

ptistikon, ptismos (κτιστικόν, κτισμός);

a) a folk-song of the women at winnowing; Phryn. Comastae (ap. Kock Com. Att. Fr. vol. I, p. 374, Fr. 14): "ἐγὼ δέ νῦν δὴ τερετιῶ τι κτιστικόν" ("and I will sing [chirp] to us a winnowing song"). Cf. Pollux, IV, 55.

Aristoph. (ap. Athen. XIV, 619A, ch. 10) "καὶ τῶν κτισσοῦσῶν ἄλλη τις [ᾠδή]" ("and another [song], that of the women winnowing"). Cf. Bothe PSGF, II, p. 102, Fr. 28.

b) ptismos (=winnowing); melody played on the aulos with the song ptistikon. Cf. Nicophon Cheirogastores, 17 (ap. Pollux, IV, 56).

Ptolemaeus Claudius, Ptolemy (Πτολεμαῖος Κλαύδιος ; m.pr. Ptoleméos). Great geographer, astronomer, mathematician and musical theorist, born c. 108 AD (some give 85) in Pelusium (Πηλούσιον) in Egypt, and died between 163-168AD in Kanobos (Κάνωβος), near Alexandria. Suidas says that he lived during the reign of the Emperor Marcus Aurelius (161-180 AD; "γεγονώς ἐπὶ τῶν χρόνων Μάρκου τοῦ βασιλέως"). He lived in Kanobos and Alexandria where he had his studios.

Besides his numerous and important books on Astronomy, of which he is one of the main founders, on Geography and Mathematics, Ptolemaeus wrote a most important scientific work on music, the "Harmonika" in three books ("Ἀρμονικῶν" βιβλία τρία).

This work constitutes a valuable appreciation, explanation and expansion of the Pythagorean doctrines on music, Gevaert (I, p. 12) places Ptolemaeus and his Harmonika on the same level of importance with Aristoxenus and his Harmonic Elements. They represent, for him, the two great schools of musical science in ancient times: the Pythagorean and the Aristoxenian.

The Harmonika of Ptolemaeus were first translated from the Greek into Arabic in the 9th cent. AD. A Latin translation was published by Ant. Gogavinus, together with Aristoxenus' Elements ("Cl. Ptolemaei Harmonicorum"; Venice, 1562, pp. 51-150).

A careful edition with Greek and Latin text was included by John (Johannes) Wallis in his "Operum Mathematicorum (3 vols Oxford, 1699). The third volume of this work contains:

- a) Ptolemaeus' three books of Harmonika (pp. 1-152);
- b) Porphyrus' Commentary on Ptol. Harmonika (Πορφυρίου "Εἰς τὰ Ἀρμονικά Πτολεμαίου Ἔκδοσις"; pp. 189-355);

c) Manuel Bryennius Harmonika (pp. 359-508); and also, works by Archimedes and Aristarchus of Samos. The best and most careful edition so far of the Greek text was published by Ingemar Düring ("Die Harmonielehre des Klaudios Ptolemaios", Göteborg, 1930; pp. CVI+147; the Text pp. 1-121). A German Translation by I. Düring followed ("Ptolemaios und Porphyrios über die Musik" (Göteborg, 1934) with valuable notes.

A.J.H. Vincent in his "Notices" includes some fragments ("Πτολεμαίου Μουσικά"; pp. 252-255); also C.v. Jan in *Musici Script. Gr.* (pp. 411-421) publishes "Πτολεμαίου μουσικά" ("Excerpta Neapolitana").

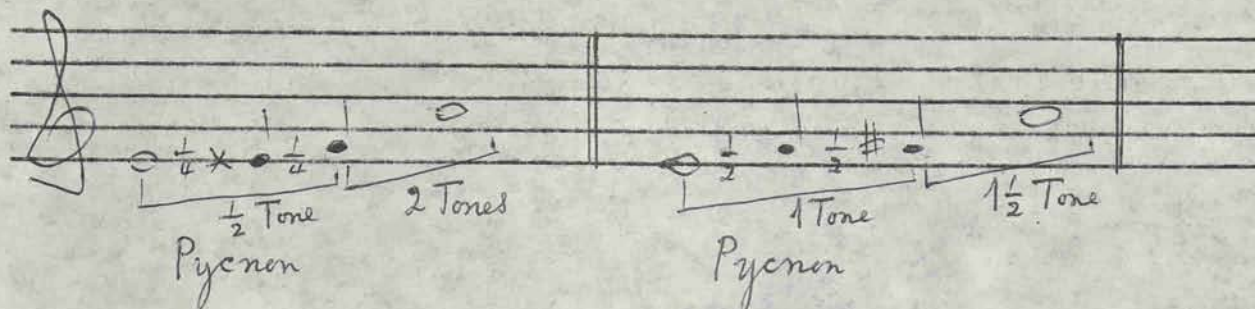
Cf. R.P. Winnington - Ingram "Mode in ancient Greek music" (Cambridge, 1936; "The evidence of Ptolemy" pp. 62-71); M.I. Henderson in the *New Oxford History of Music* (1957; pp. 355-358) etc.

ptosis (πτῶσις); the incidence of the voice on a certain degree. Aristox.
(Harm. I, p. 15, 15 Mb): "φωνῆς πτῶσις ἐπὶ μίαν τάσιν ὁ φθόγγος ἐστὶ" ("the
sound [note] is the incidence of the voice upon a pitch". See phthongos*;

pycnon (πυκνόν; m.pr. pīcnōn); dense, compact, thick ... In music, the sum of the two small intervals of a tetrachord when it is less than the remainder of the tetrachord. This happens in the Enharmonic and the Chromatic genera.

a) Enharmonic

b) Chromatic



In the first ex. above (a) the sum of the two small intervals ($e - e\frac{1}{4} - f$) is a semitone while the remainder of the tetrachord ($f - a$) is a ditone. In the second ex. (b) the ensemble of the two small intervals ($e - f - f\sharp$) is one tone while the remainder is one tone and a half. In the Diatonic genus there is no pycnon because in the Tense (σύμτρονον) Diatonon the sum of the two first intervals ($e - f - g$ $1\frac{1}{2}$ t.) is on the whole larger than the remainder (1 tone; $g - a$), and in the Soft Diatonon the sum of the two small intervals are in size equal to the remainder ($\frac{6}{12} + \frac{9}{12} + \frac{15}{12}$; see Diatonon^{*}).

The notes which are placed on the lower part of the pycnon are called barypycnoi^{*} (βαρύπυκνοι), those in the middle of the pycnon mesopycnoi^{*} (μεσόπυκνοι), and those at the extreme up oxyrycnoi^{*} (ὀξύπυκνοι).

Those notes of the tetrachord which do not enter in any relation with the pycnon are called apycnoi (ἀπυκνοι); these are the following three: 1) the proslambanomenos, 2) the nete synemmenon and the nete hyperbolaeon. Cf. Arist. Quint. De Mus. (Mb p. 12, RPWI p. 9); Cleon-Isag. (ch. 4; C.v.J. p. 186; Mb p. 7);

Bacch. Isag. (§ § 27, 32-34 C.v.J. pp. 299-300, Mb. pp. 8-9); Alys. Isag. (ch. 4, CvJp. 368, Mb p. 2); Anon. (Bell. § 56, p. 62); Fachym. (ap. Vincent "Notices" p. 391).

Pycnon (Adj.) diastema (interval); a very small interval. Aristides Quint. (op. cit., Mb p. 14, RPWI p. 11): "πυκνά [διαστήματα] μὲν τὰ ἐλάχιστα, ὡς αἱ διέσεις, ἀραιά δέ, τὰ μέγιστα, ὡς τὸ διὰ τεσσάρων" ("pycna [intervals] are the smallest ones, such as the dieseis; araea (not pycna, not dense, loose) are the largest, like the fourth").

Pycnotes (πυκνότης; m.pr. picnóti); the quality of being pycnos; opp. manotes*. Cf. Ptolem. I, ch. 3; ed. Wallis III, p. 6; I.D. p. 7, 17.

Pyiades (Πυλάδης ; m.p.m. Piladis); 1st cent. B.C. to 1st cent. AD, famous mime of Kilikia in Asia Minor. He introduced in Rome during the reign of Emperor Augustus a kind of pantomimie art in the Roman Theatre. See Bathyllus* there have been other mimes also with the same name.

pyrrhiche (πυρρῶχη; m.pr. pirr'ichi); the most important kind (or class) of war-dance. The pyrrhiche was a majestic, quick, brilliant and impressive dance; it was danced either by one person, or by one or more pairs of dancers, who carrying arms (shield and spear or sword) imitated the movements of the warriors both in attack and in defense. It was danced especially in the Doric states, and above all in Laconia. In Sparta it was performed by youths at the ceremony of Dioscuri (Caster and Pollux). In the 6th cent. B.C. it was introduced in Athens where it was danced during the celebrations of Panathenaea, with the participation of boys, youths and men.

In later times the pyrrhiche degenerated into a dance of the symposia; Xenophon (Anab. VI, ch. 1 § 12) says that during a symposium an "orchestris" (dancing-girl) bearing a light shield danced the pyrrhiche lightly. At the time of Athenaeus (2nd - 3rd cent. A.D.) the pyrrhiche still survived in Laconia, but as preparatory exercise (προγύμνασμα) to the war; "all males in Sparta learn to dance the pyrrhiche from the age of five. The pyrrhiche in Athens being of a Dionysian character is milder than the old kind, because the dancers now carry "thyrsoi" (wands with leaves of ivy and vineyard upon) instead of spears, and fennels and torches" (XIV, 631A, ch. 29).

The derivation of the name "pyrrhiche" (πυρρῶχη) has not been clarified. According to Aristoxenus (ap. Athen. 630D) the pyrrhiche took its name from a Lacon (or Cretan; Pollux IV, 99) hero or dancer called Pyrrhichus; Athenaeus adds that during his time the name Pyrrhichus was still met with in Laconia. Other writers support that it was derived from Pyrrhus, another name of Neoptolemus son of the Homeric hero Achilles, who, according to a tradition, was the first to dance it after the victory over Euripylus. Another hypothesis was that the name was derived from the word "πυρῶ" (funeral-pyre) because Achilles danced it first in Troy around the pyre over which the dead body of his friend Patroclus was cremated (Cf. A.B. Drachmann Schol. in Pind. Carm. , vol. II, p. 52 (Note); Aristotle Fr. 519).

Prochus (in Christ.) says that "some attribute the invention of the pyrrhiche to the Kouretes; some to Pyrrhus son of Achilles".

The pyrrhiche having an important educative character, a special attention was given to the songs accompanying the dance; Athen. (ibid) "Τακτέον δ' ἐκί τῆς πυρρύχης τὰ κάλλιστα μέλη καί τοὺς ὀρθίους ρυθμούς" ("use should be made in the pyrrhiche of the best [loveliest, most beautiful] melodies and uplifting rhythms").

The pyrrhiche was accompanied by songs sung either by the dancers themselves or usually by other people.

See: hyporchema^{*}, cheironomia^{*}, telesias^{*}.

Pyrrhichizein, vb (πυρρικήζειν); to dance the pyrrhiche.

2) pyrrhichius (πυρρύχιος; m.pr. pirríchios); pyrrhic dance; the dance of pyrrhiche.

Also a metrical foot consisting of two short syllables, uu ; otherwise dibrachys or hegemon. See pous^{*} (foot).

Pythagoras of Samos (Πυθαγόρας; n.pr. Pithagoras); 6th - 5th cent. B.C. (he lived between 530 and 497BC); (born and) died in Megarontium (Μεγαρόντιον).

Great philosopher, mathematician and musical theorist. He visited many countries and then settled in Croton, South Italy, where he founded his School.

Pythagoras was the first to propound the scientific basis of music; his philosophical conception of the world was based on the belief that everything should be seen and explained by numbers. In music, he discovered the numerical ratios of the first consonances: a) the 8ve, 2:1 (dia pason, διά πασῶν), b) the 5th, 3:2 (dia pente, διά πέντε; called by the Pythagoreans dioxeia* or di' oxeion, διοξεια, δι'όξειων) and c) the 4th, 4:3 (dia tesson, διά τεσσάρων; called by the Pythagoreans, syllaba or syllabe, συλλαβά or -ή); also d) the major tone, 9:8 (μεύζων τόνος) which is the difference between the 4th and the 5th. Nicomachus in the Enchiridion (ch. 6, "Πῶς οἱ ἀριθμητικοὶ τῶν φθόγγων λόγοι ἠύρέθησαν"; C.v.J. pp. 245-248; Mb pp. 10-13) describes in detail how Pythagoras arrived at the discovery of these ratios. To Pythagoras is also attributed the classification of the seven harmonias, and to his School the doctrine of the "Harmonia of the spheres".*

Nicomachus (ibid, ch. 5) and other writers attribute to him the addition of the 8th string, between the mese and the paramese; Cf. Lyra.*

Many of Pythagoras' theories are still valid until now.

Pythagoras of Zante (Πυθαγόρας ὁ Ζακύνθιος; m.pr. Pithagóras Zakínthios);
c. middle of 5th cent. B.C. Theoretician and musician to whom the grammarian
Artémon (Ἄρτέμων, 2nd to 1st cent. BE) attributed the invention of the
ingenious instrument "tripous" * (tripod; cf. Athen. XIV, 637C, ch. 41).

He was considered as one of the founders of the Greek harmonike, but nothing
of his writings survived. The theoretical views of his School are criticized
by Aristoxenus in his Harm. Elements (II, p. 36, 35 Mb).

pythaulēs (πυθαύλης ; m. pr. pithavlis); the aulete who played the Pythian
nomos^{*} ; also an aulete who competed at the Pythian games. Among the
most famous pythaulai known were Sacadas^{*} and Pythocritus^{*} .

Pythermus (Πύθερμος; m.pr.Pithermos); c.6th cent.B.C.poet-musician.He was born in Teos(Τέως),an Ionian town on the Erythraean peninsula,hence his surname Τείων (Τήϊος).

He was considered as the inventor of the Ionian* or Iasti harmonia which is ascribed also to Polymnestus*.Pythermus composed scolia(convivial)songs.Heracl.Pont.(ap. Athen.XIV,625 C-D,ch.20) believes that Pythermus made the style of his songs to fit the character of the Ionians,and assumes that he did not compose in the Iasti harmonia but in a curious harmonic form.

pythikon (πυθικόν; m. pr. pithikón); a stringed instrument called also dactylikon;
cf. Pollux (IV, 66; see the text under dactylikon*). The word in Pollux' text may be
explained as an epithet.

pythikos aulos (πυθικός αὔλος; m.pr. pithikós avlós); so was called the aulos on which the Pythian nomos was performed. It was also used to play with the singing of paeans; Pollux (IV, 81) "πρός παιᾶνας δέ (ἤρμοιτον) οἱ πυθικοὶ (αὔλου)·τελείους δ' αὐτοὺς ὠνόμαζον· ἠϋλοῦν δέ τὸ ἄχορον αὔλημα" ("The Pythian auloi suited the paeans; they were also called perfect and the achoron* Pythian solo was played on them").

The tone of the Pythian aulos was considered virile owing to its low register. Pythikos auletes or kitharistes (πυθικός αὐλητής or κιθαριστής); an aulete or kitharist competing at the Pythian Games (with the Pythian nomos).

Pythikos nomos (πυθικός νόμος; m. pr. Pithikós nómos); the most important auletic nomos invented by Sacadas*, the chief aulete-composer of his time. When the auletike was introduced for the first time in 586 BC in the programme of the Pythian Games, Sacadas competed and won the first prize by his Pythian (or Pythic) nomos.

The Pythic nomos was the first known kind of programme music, and its aim was to describe the combat of Apollo to the dragon Python (Πύθων). It was composed of five parts which, according to Pöllux (IV, 84), were the following:

- a) πεῖρα (peira; test, introduction), in which the God "examines the ground if it is suitable for the combat" ("διορᾷ τὸν τόπον εἰ ἄξιός ἐστιν τοῦ ἀγῶνος");
- β) κατακελευσμός (katakeleusmós*; provocation), in which "he challenges the dragon" ("προκαλεῖται τὸν δράκοντα");
- c) ἰαμβικόν (iambikon*); in which "the combat is going on, and imitation is made of the trumpet calls and the grinding of the dragon's teeth" (odontismos*);
- d) σπονδεῖον (spondeion*), in which the victory of the god is declared ("δηλοῦ τὴν νύκην τοῦ θεοῦ"); and
- e) καταχόρευσις (katachoreusis*; victorious dancing), in which "the god is celebrating his victory by dancing" ("ὁ θεός τὰ ἐπιτυχία χορεύει").

The auletic Pythic nomos was imitated by kitharists who introduced a kitharistic nomos on the same lines. Strabo (IX, 3, 10 c. 421-2) speaks of such a kitharisterios Pythian nomos divided into the following five parts: a) ἀνάκρουσις or ἄγκρουσις (anakrousis* or angrousis) introduction, prooemion; b) ἄμπερα (ampeira); beginning of the combat; c) κατακελευσμός (katakeleusmos*; cf. above b⁻); description of the combat; d) ἰαμβοὶ καὶ δάκτυλοι (iamboi* and dactyloi); triumphant hymn on God's victory; and e) σύριγγες (syringes); description of the hissings of the expiring dragon.

Pythocleides (Πυθακλειδής; m. pr. Pithoclidis); b. c. 535; d. c. 472 BC. Aulete and sophist born in Keos (Κέως, hence his surname keios, Κεῖος); He was teacher of Agathocles* and Pericles, and founder of an important Athenian musical school. Pythocleides is mentioned by Plato in "Protagoras" (VIII, 316E) among those sophists who, like Agathocles and many others, "out of fear for other peoples envy used music as pretence and curtain"; see the Greek text under Agathocles.

Pythocleides introduced the Mixolydian in the tragic drama by transforming the Sapphic Mixolydian (g-g) into the "tragic" Mixolydian (b-b). Cf. Mixolydian* harmonia.

Pythocritus (Πυθόκριτος; m.pr.Pithócritos); 6th cent.BC.Sicyonian aulete of repute. Pausanias (VI,ch.14, § 10) records that at the Pythian Games, after Sacadas' victories, Pythocritus won six times consecutively the first prize of the auletike. He also played the aulos six times at the Olympic Games during the contest of pentathlon; cf. Endrome*.

In honour of Pythocritus a monument (στήλη) was erected at Olympia with the following inscription on it:

"This is the monument of the aulete

Pythocritus, son of Callinicus"

("Πυθοκρίτου τοῦ Καλλινίκου μνᾶμα ταύλητιᾶ [τό] δε").

Quintilianus, Aristides (Κοϊντιλιανός, Ἀρισταίδης); see Aristides Quintilianus.

rapaules, and rappaules; also rapataules (ραπ[π]αύλης, ραπαταύλης; m. pr. rapánlis, rapatánlis); an aulete playing on a stalk-made aulos. The word rapa (ράπα) and rapate (ραπάτη) signified stalk, reed.

Amerias of Macedonia in his Dictionary (Γλώσσαί; ap. Athen. IV, 176 D-E, ch. 78) says that "as we call nowadays calamaulai those who play on a reed-made aulos, so they used to call rappaulai those who play on a stalk-made aulos" ("ὡς περ οὖν τοὺς τῆ καλάμῃ αὐλοῦντας καλαμαύλας λέγουσι νῦν, οὕτω καὶ ραπαύλας, ὡς φησὶν Ἀμερίας ὁ Μακεδὼν ἐν ταῖς Γλώσσαις, τοὺς τῆ καλάμῃ αὐλοῦντας").

Notes : a) κάλαμος (calamus) = reed; by extension reed-aulos.

καλάμη, fem. (calame) = stalk; reed.

b) In Eust. Comment. ad Hom. p. 1157, 39 the word rappaules appears as raptaules (ραπαταύλης).

Remains of Greek Music

The remains of ancient Greek Music are a few vocal or instrumental melodies discovered, mostly, in a mutilated and fragmentary state. Except the Two Delphic Hymns (Nos 3 and 4, below), the Epitaph of Seikilos (no 5) and the Three Hymns (Nos 8, 9 and 10), the rest are very short fragments. Thus, contrary to the important corpus of survived theoretical works and other sources of information regarding the theoretical side of Greek music, the relics of ancient Greek Music constitute a small and limited corpus of melody which can not give us but a very faint idea of what was the Greek music in its practical manifestations.

In chronological order the extant melodies are the following. In the first place would be placed a melody published by the Jesuit Athanasius Kircher in his "Musurgia Universalis" (Rome, 1650; vol. I, pp. 541-542, in Greek and modern notation), and alledgedly to be the beginning of Pindar's First Pythian Ode; but its authenticity has been seriously disputed. Kircher pretended to have it copied from a MS found in the Library of a Convent near Messina; the MS however has never been found, and the melody is now regarded by most scholars as a forgery. It has been published as a genuine work by J.P. Burette (in "Dissertation sur la Mélodie de l'Ancienne Musique"; fasc. 12, Nov. 1720, pp. 205-6), by Gevaert (1875; I, p. 142) and others.

In his valuable Bibliography (1932-1957) of Ancient Greek Music, published in "Lustrum" (Göttingen, 1958/3, pp. 5-57), Prof. R.P. Winnington-Ingram gives an interesting list with a brief account (pp. 11-12) of the principal contributions to the controversy raised by this problem, (which) appeared in various Magazines between 1932 and 1940.

1. A fragment from the first stasimon (vs 330ff) of Euripides "Orestes" dating from c. 408 BC; it is mutilated and very fragmentary (33 notes, in six lines none of which is complete). It was found in 1892 on a Rainer papyrus (published in "Pap. Erzherzog Rainer"; Wien, 1894; 4, p. 126, No 531 photocopy) and it was first transcribed by Dr. Carl Wessely (Mittellungen aus der Sammlung "Der Pap. Erzherzog Rainer", vol. V; Wien, 1892).

It has been also published in D.B. Monro "The Modes of Ancient Greek Music" (p. 92, in Wessely's transcription, with a restoration proposed by Dr. Otto Crusius, pp. 130-131) and in C.v. Jan "Mus. Script. Gr.", 1895, pp. 430-431 and Suppl. pp. 6-7. The papyrus is dated by Dr. Wessely to the first cent. AD, while others place it earlier; E.G. Turner in the J.H.S. 76, 1956, 95f. dates it to around 200 BC.

2. A fragment found on a papyrus among a number of Zenon papyri in 1931 in the Museum of Cairo (No 59533), dating from c. 250 BC; it is known as the Cairo Fragment. It was first published by J.F. Mountford in "The Journal of Hellenic Studies" (vol. LI, 1931; pp. 91-100 "A New Fragment of Greek Music in Cairo"; Mountford gives two renderings of the fragment a) Diatonic and Chromatic; b) Diatonic and Enharmonic, p. 99).

3+4) Two Hymns to Apollo, called the Delphic Hymns. They were engraved on stone in the Athenian Treasury at Delphi and discovered by the French Archaeological School of Athens in 1893. They are two Paeans dated from the 2nd cent. BC (Th. Reinach dates them, c. 138 BC and c. 128 BC).

They were first transcribed in modern staff notation by Théodore Reinach, and published with commentaries by Henri Weil (on the text) and Th. Reinach (on the music) in the "Bulletin de Correspondance hellénique" (The 1st: 1893, XVII, pp. 569-610; the second, 1894, XVIII, p. 345ff). Definite edition by Reinach in "Fouilles de Delphes" III, 2 (1912). Cf. C.v. J. op. cit. pp. 435-449, and in particular, Suppl. (Nos 2+3) pp. 12-33. They represent the most extensive specimens of ancient Greek music discovered so far; the composer of the First is unknown, while the Second is ascribed to the Athenian composer Limenius.

The columns are exhibited in the Delphi Museum.

5. Epitaph of Seikilos, dating from the 2nd cent. BC or 1st cent. AD; it was discovered by W.M. Ramsay in 1883 engraved on a tomb-stone "a small round marble column belonging to Mr. Purser brought from Aïdin" ("Bulletin de Correspondance hellénique", VIII, 1883, p. 277, No 21). Aïdin is placed near the ancient town Tralleis (Τράλλεις) of Asia Minor, hence the Epitaph is also known as the Tralle[i]s or Aïdin inscription.

The little funeral column was exhibited until 1922 in the collection of Young, in Boudja, near Smyrna, where A. Laumonier, a member of the French School of Athens, was able to photograph it for the first time; he published it in the "Bull. de Corr. Hell.", XLVIII, 50. It disappeared since the burning of Smyrna, 13 Sept. 1923 (cf. Th. Reinach, "La mus. gr." pp. 191-2; Emile Martin "Trois documents de mus. grecque", Paris 1953, p. 49 and photo of the column on page facing 49).

The inscription consists of two parts, the second being the Epitaph with music; Ramsay however "did not understand, as he writes, the meaning of the small letters placed above the lines of the second part". Dr. Carl Wessely was the first to discover that these "letters" were actually musical notes; he transcribed the music into modern notation and published both, the inscription and his transcription, with a commentary in "Antike Reste griechischer Musik" (1891, pp. 17-26; music pp. 21-24). He discussed it later with Ch. Em. Ruelle in the "Revue des Etudes grecques" (V, 1892, pp. 265-280). The Epitaph has been published several times; mention may be made of the following: D. B. Monro op. cit. pp. 89-90 (Wessely's transcription) with an important correction at the end of the last word ($\acute{\alpha}\pi\alpha\iota\text{-}\tau\epsilon\text{[} d\text{-}f\#\text{e}$) proposed by J. A. R. Munro (ibid, p. 145); C. v. J. op. cit. pp. 452-3, and Suppl. No 4 "Sicili epitaphium" p. 38 (in the Suppl. the end is corrected [three notes, a - f# - e, instead of a - f#] as in Monro's above; Th. Reinach: op. cit. pp. 191-2).

The poetic text is a little encomium of good living, a short of scolion*. The melody, consisting of 37 notes in all, and of a compass of an octave, is in itself complete and has a distinct charm. As Reinach says "it is the most complete and legible specimen of the ancient notation which reached us".

6. a) a little fragment (four lines) of a paeon on Ajax's suicide; b+c) two little fragments of instrumental melody (three lines each); d) another fragment of a paeon (twelve lines); e) half a line of a lyric song. All the above (a-e) were found on a papyrus (Berlin Museum No 6870) and date from the middle of 2nd cent. A. D (c. 160).

First edition by W. Schubart in 1918 ("Ein griechischer Papyrus mit noten" in Sitzungsbereichte der Königlich Preussischer Akademie der Wissenschaften", XXXVI, pp. 763-8).

7. Four little instrumental melodies by an unknown composer published in the Treatise by Anonymous (ed. Bellermann, 1841; §§ 98, 99, 101, 104; pp. 95, 96, 98). They were published with slight differences by Vincent in "Notices" (1847; pp. 60-64). Also published by R. Westphal in the Supplement to the 1st vol. of his "Metrik der Griechen" (1867; pp. 50-54) and in "Die Musik des griechischen Alterthums" (1883; pp. 337, 339-341); and by Fr. Aug. Gevaert (op. cit. I, pp. 141, 154).

Two more little fragments also published by Bellermann (§§ 97, 100; pp. 94, 96), by Gevaert (p. 146) and Westphal (op. cit., p. 338) may be considered as fragments of instrumental exercises.

8. Hymn to the Muse (Calliope);

9. Hymn to Helios (Sun);

10. Hymn to Nemesis;

These three Hymns (8-10) were first published in their Greek notation by Vincenzo Galilei in Florence, in 1581 ("Dialogo di Vincentio Galilei Nobile Fiorentino" Della musica antica e della moderna"; in Fiorenza, MD LXXXI; p. 97). Their composition is placed in the 2nd cent. A. D., and probably during the reign of Emperor Hadrian (117-138 AD); their authorship has been the object of various speculations and hypotheses. In Galilei's "Dialogo" the first Hymn has in Greek the heading "Διονυσίου εἰς Μοῦσαν . Ἰαμβος βακχεῖος"; the second and third do not have name of composer. J. P. Burette (op. cit., pp. 183ff) discusses in detail the whole question of the Hymns and their authorship. On the MS of the three Hymns he discovered at the end of an edition of Greek poetry by Aratus (Oxford, 1672), the name of Dionysius appears as the author of all three; heading of the first: "Διονυσίου εἰς Μοῦσαν. Ἰαμβος Βακχεῖος" ("Dionysius [Hymn] to the Muse. Iambus Bacchæios", of the second: "Ἕμνος εἰς Ἀπόλλωνα τοῦ αὐτοῦ" ("Hymn to Apollo of the same [composer]"; and of the third "Ἕμνος εἰς Νέμεσιν τοῦ αὐτοῦ" ("Hymn to Nemesis, of the same"). Cf. also Fr. Bell. "Die Hymnen des Dion. u. Mesom." (1840; pp. 11-14). The Hymn to Nemesis was attributed by the Greek writer John of Philadelphia (Ἰωάννης Φιλαδελφεύς) of

Justinian's time, to the Greek poet Mesomedes (Μεσομέδων); this name was believed to be a wrong spelling of Mesomedes' name. The problem of the authorship remains still unsolved; some scholars are inclined to attribute all three to Mesomedes (C.v. Jan op. cit. pp. 460; in the Suppl. ascribes Nos 9 and 10 to Mesomedes; C. Sachs: The Rise of Mus. in the ancient world, p. 198: "probably all three composed in the second century A.D. by Mesomedes (or the Hymn to the Muse perhaps by Dionysios); Th. Reinach in "Conférence sur le mus. gr. et l'hymne à Apollon" p. 8, indirectly attributes them to Mesomedes "who enjoyed a great reputation" while Dionysius' "existence is now contested". In "La mus. Gr." pp. 196, 199, he definitely attributes the two last [Nos 9 and 10] to Mesomedes. Others ascribe the two first (8, 9) to Dionysius and the third to Mesomedes (Fr. Snedorf "De Hymnis Veterum Graecorum", Leipsig 1786, pp. 65-72; Snedorf publishes only the text; Monro op. cit. p. 87).

The more generally accepted view now is that the Hymn to Nemesis is by Mesomedes, and perhaps also the Hymn to the Sun (Helios). As to the Hymn to the Muse, which maybe two separate pieces (a suggestion by Wilamowitz, "Timotheus Perser" p. 97; cf. Th. Reinach "Deux préludes citharodiques"), its composer is believed unknown (or a certain Dionysius, or even Dionysius the younger of Halicarnassos called "the musician"; cf. Westphal "Die Musik des gr. Alterth.", p. 327, Gév. I, p. 445 etc.).

A new point-of-view is put forward lately by M. I. Henderson ("The New Oxford History of Music", I, pp. 371-3) that the Hymns ascribed to Mesomedes maybe regarded as Byzantine reconstructions.

All three have been published several times: by Burette (op. cit. 1720 pp. 169ff); Fr. Bellermann (op. cit. 1840 pp. 11-14); R. Westphal ("Metrik" suppl. 1867, pp. 50-54; "Die Mus. des gr. Alterth." 1883 pp. 327-336); Gevaert (I, pp. 445-449); C. v. Jan (op. cit. pp. 460-473 and Suppl. pp. 44-59); Th. Reinach ("La mus. gr." pp. 194-201).

11. A fragment of Christian Hymn in Greek notation dated from the 3rd cent. AD discovered by A. S. Hunt in 1918 on a papyrus at Oxyrrhynchus in Egypt; it was published in the 15th vol. of "The Oxyrrhynchus Papyri" (1922), and transcribed into modern notation by H. Stuart Jones. Several other transcriptions and studies have been published by various scholars: Th. Reinach, in Revue Musicale, 1922; H. Abert, in Zeitschrift für Musikwissenschaft, IV, 1922; R. Wagner in "Philologus" LXXIX, 1923; and Egon Wellesz in his "History of Byzantine Music and Hymnography", 1949, pp. 125-129.

12. "Fragments of ^{an} unknown Greek tragic text with musical notation"; cf. "Symbolae Osloenses" Fasc. XXXI, Oslo, 1955, pp. 1-87. This papyrus (P. Osl. inv. no 1413) belonged to a collection of Greek papyri purchased in Berlin, 1933, from Prof. Carl Schmidt. The publication contains Notes: I. on the Text (pp. 1-29) by S. Eitrem and Lev Amundsen, and II. on the Music (pp. 29-71) by Prof. R. P. Winnington-Ingram, who gives also a transcription of the Fragments A and B into modern notation on pp. 62-63. The date of composition is uncertain.

13. "Monody with Musical Notation"; "The Oxyrrhynchus Papyri" Part XXV, London, 1959; inv. No 2436, pp. 113-122.

The publication contains Notes, I. On the Text by E. G. Turner, (pp. 113-115) and II. On the Music, by Prof. R. P. Winnington-Ingram (pp. 116-121). The Monody quite fragmentary is published as transcribed by R. P. W. -Ingram into modern notation on p. 122. It is placed by Prof. Winnington-Ingram "later than the 2nd cent. BC., but earlier than the 2nd cent. AD".

14. An Oxyrrhynchus Papyrus, Mich, Un. Pap. inv. No 2958. It has been published by O. M. Pearl and R. P. Winnington-Ingram, under the title "A Michigan Papyrus with Musical Notation", in Journal of Egyptian Archaeology 51(1965) 179-195. The article includes a photograph and a transcription into modern staff notation.

reton - alogon (ρητόν - ἄλογον ; m.pr. riton, álogon);

a) reton diastema (ρητόν διάστημα); rational interval. According to Aristoxenus an interval is rational in respect to melody, i.e. 1) that which can be sung, or 2) that which can be evaluated by the ear ("γνώριμον κατὰ μέγεθος, ἥτοι ὡς τὰ τε σύμφωνα καὶ ὁ τόνος ἢ ὡς τὰ τούτοις σύμμετρα"; "that [interval] the size of which is known, as the concords and the tone, or as the intervals commensurate with these").

This view is basically different to that of the Pythagoreans for whom the intervals are measured by ratios (numerical relations).

b) alogon (irrational) is, according to Aristoxenus, the interval which can not be sung or is not readily cognisable by the ear.

c) The terms retos-alogos (masc.) are used in an analogous sense in Rhythm; pous retos, pous alogos (ποὺς ρητός, ποὺς ἄλογος); rational foot, irrational foot.

The irrationality was called alogia (ἀλογία).

rhapsodos (ραψῳδός ; m.pr. rapsodós) from raptein (ράπτειν), to stitch together, to compile, and aeode, ode (ὕδῃ); a reciter of epic poems, especially of Homeric poems. He was roving from one place to another holding a stick of laurel and reciting at popular gatherings. The rhapsodes were also called Homeristai (Ὅμηριστᾶί; Athen. XIV, 620B, ch. 12).

The rhapsode must not be confused with the ancient "aodos" (ᾠδοῦς). While the aodos was himself the poet, composer and singer, the rhapsodos was a compiler of epic poems of other poets, a reciter not a singer; and while the aodos accompanied himself on the phorminx, the rhapsodos never used an instrument. The aodos was a poet-musician of the remotest antiquity; the rhapsodos appeared in more recent times, in the 7th cent. BC.

rhythrike (ῥυθμική; n.pr. ῥιθμική); the science of rhythm. To be distinguished from metri^{ke} the scope of which is more limited. See rhythmopoeia.

rhythmoeides (ρυθμοειδής; m.pr. rithmoidis); time not completely rhythmical. In pl. times (or durations) not having between themselves exact rhythmical relations. Ptolem. Musica (C.v.J. Excerpta Neapolitana § 12, p. 414): "rhythmoeideis [pl.] are those times [χρόνοι] which do not keep [between themselves] exactly (too much) the good rhythmical order but they seem (appear) as having some kind of rhythm".

Cf. Aristides De Mus. (Mb p. 33; RPW-I p. 33).

See eurhythmos*

rhythmopoeia (ρυθμοποιΐα ; m.pr. rithmopiā); the science of "realizing" the rhythm. Aristides (De Mus. Mb p. 42, RPW-I p. 40) "rhythmopoeia is a faculty creative of rhythm" ("Ρυθμοκοΐα δέ ἐστὶ δύναμις ποιητικὴ ρυθμοῦ").

The rhythmopoeia is subdivided, according to Aristides (ibid, Mb p. 43, RPW-I p. 40), like the melopoeia, into the lepsis (λήψις; choice) by which we learn what species of rhythm must be chosen, the chresis (χρησις ; application) by which we adjust the arseis (upbeats) and the theseis (downbeats), and the mixis (μίξις ; mixing) which teaches us how to interlace properly the rhythms".

The purpose of the rhythmopoeia is the adjustment of the words, of mele and of movements into rhythmical forms. In a general way the rhythmopoeia is concerned with the realization of the abstract rhythm into concrete rhythmical forms, i.e. it is the rhythmical composition, while the rhythmike^s is the science which deals with the technical aspects of rhythm.

rhythmos (ρῦθμός; m.pr. ῥιθμός); in Ionian rhythmos (ρυσμός); the word appears first in Archilochus (Th. Bergk PLG, II, p. 701, Frg. 66 [31]; also E. Diehl Anth. Lyr. Gr. p. 231, Frg 67a): "γύγνωσκε δὲ οἷος ρυσμός ἀνθρώπων ἔχει" ("learn what a disposition [state] masters the men" or " keeps the men prisoners").

As it is clear from the above fragment of Archilochus the word "rhythmos" did not have at the beginning a "musical" meaning. It is especially in the 4th cent. BC that it was conceived and used as a musical term. Aristoxenus was the first to study in a systematic way the phenomenon of the musical rhythm.

There have been various definitions of the term "rhythmos" by different ancient writers and theorists. Plato (in Laws, II, 665A) defines: "τῇ δὲ τῆς κινήσεως τάξει ρυσμός ὄνομα εἶη" ("and that the order of motion is called rhythmos"). Aristides (De Mus. Mb p. 31; RPW-I p. 31) defines the rhythm as "a system of times lying together in a certain order" ("ρυσμός τοῦτων ἐστὶ σύστημα ἐκ χρόνων κατὰ τινα τάξιν συγκατεμένων"). Bacchius (Isag. § 93, C.v.J. p. 313, Mb p. 22) defines the rhythm as "measuring of time made with some motion" ("χρόνου καταμέτρησης μετὰ κινήσεως γινομένη κατὰς τινος"). He also gives definitions by other writers. Aristoxenus' conception is based on the idea that the rhythm exists by itself independently of any realisation, and flows into an abstract duration; (Cf. L. Laloy Lex. d' Aristox. p. XXXI); "the rhythm never mingles with the rhythmical matter but it gives a certain order to the "rhythmical phenomenon" (ρυσμιζόμενον; the material which is being regulated) in making the times to succeed in this or that way. The rhythm and the form resemble each other as both have no proper reality. In fact, the form could not exist in the absence of a matter which would receive it; similarly the rhythm, in the absence of an element which is susceptible of being measured and of dividing the time, could not exist either; because the time can not be divided by itself, there must be something else to divide it. It is therefore necessary

that the rhythmical matter be divisible in conceivable parts by which the division of the time could be realized" (Aristox. Rhythm, Feussner, ch. 2).

The materials of the rhythm are "the words, the melos and the motion of the body".

Aristides (ibid) says that the rhythm can be perceived by three senses: a) the sense of sight ("ὄψις"), as in the dancing; b) the sense of hearing ("ἀκοή"), as in the melos; and c) the sense of touch ("ἄφῃ"), as with the pulses of the arteries. But in music the rhythm is perceived only by two senses, those of sight and of hearing.

The vb rhythmizein (ρυθμίζειν; m.pr. rithmizin), to regulate, to bring into a regulated (measured) time, to bring into rhythm.

"τὰ rhythmizomena", neut. pl ("τὰ ρυθμιζόμενα"; m.pr. tā rithmizómena) = the elements of rhythm (syllables, notes and gestures).

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rombos, or rhythmos (ρόμβος, ρύμβος; m. pr. ρόμβος, ρύμβος);

a) the percussive sound produced by the clapping of the krotala or by beating the tympanum (drum, tambour). Pind. Dithyr. II (for Thebes) v. 9 "ρόμβοι τυπέων" ("thunders of drums").

b) a small wooden stick which fastened to a string was whirled around; when it was slowly turned it produced a low sound, and when it was whirled very quickly it gave a piercing sound. The rombos was used by Korybantes in their ceremonies. Hes. "ρόμβος, φόθος, στρόφος, ἦχος, δῦνος, κῶνος, ξυλήριον οὐ ἔξῃπτον σχοινίου καὶ ἐν ταῖς τελεταῖς δονεῖται" ("rombos [is] a percussive sound, a cord, sound, whirling, a little wooden stick with string which in the ceremonies is whirled round"). Aeschylus I "καὶ τοῖς ρύμβοις τοῖς ἐν ταῖς τελεταῖς κινουμένοις, τό αὐτό συμβαίνει ἡσυχᾶ μὲν κινούμενοι βαρύν ἀφίεντι ἦχον, ἰσχυρῶς δέ ὀξύ" ("and the same happens with the romboi which are moved [whirled] in the ceremonies; when they are whirled quietly they produce a low tone, and when vigorously [quickly] a high sound").

c) The same as ropton*; EM "rombos; roptron, tympanum (drum, tambour)".

roptron (ρόπτρον); a tambourine in the modern sense, i.e. a small and light drum consisting of a wooden hoop with a piece of parchment stretched over it, and small pieces of metal fastened around it. It was used by the Korybantes in their ceremonies. Plut. Krassus (ch. 23, § 7, 557E).

"Πάρθοι γάρ οὐ κέρασιν οὐδέ σάλπιγγιν ἐποτρύνουσιν ἑαυτοὺς εἰς μάχην, ἀλλὰ ρόπτρα βυρσοπαγῇ καὶ κοῖλα περιτείναντες ἠχέουσ χαλκοῦς ἅμα πολλαχόθεν ἐκιδουποῦσι" ("For the Parthians do not incite themselves to battle with horns or trumpets, but [they use] hollow tambourines made of hides around of which metallic krotala (jingles) are fastened, and they beat them all together from many sides").

Sacadas (Σακάδας); 7th - 6th cent. B.C. celebrated composer and aulete from Argos (Ἄργος, hence his surname Ἄργεῖος, Argeius). At the beginning of his career he was an aulode and composed elegies (cf. Plut. De Mus. 1134C, ch. 9) but he turned later to the auletic art.

When in 586 BC the aulos was accepted for the first time at the Pythian Games, Sacadas competed and won the first prize for the auletic; the first prize for the aulodic went to Echembrotus* and that for the kithara playing to Melampus*. He was also victorious, again for the auletic, at the following two Pythians in 584 and 582BC (cf. Pausanias X, ch. 7, § 4; Plut. ibid, ch. 8). His tomb was still shown at Pausanias' time (cf. Paus. II, ch. 22, § 9).

The glory for Sacadas was that he initiated in the Pythian Games the so-called Pythian* (or Pythikos) nomos, by which he described the combat of Apollo to Python, and with which he competed and won. To Sacadas was also attributed the introduction of the trimeres* (tripartite) or trimeles* nomos, according to which each one of its three parts was composed and sung alternately in the Dorian, the Phrygian and the Lydian harmonias (cf. Plut. ibid).

Sacadas is placed between the archaic and the classical periods of ancient Greek music.

See Brgk PLG III, p. 972 a fragment "Ἰλίου Πέρσις" ("the sacking of Ilium").

salpinx (σάλπιγξ); trumpet. It was made either of brass (the straight one) or of horn (the curved one). Both had mouthpieces. The Horn-made was called kéras (κέρας; horn).

The salpinx was not used for pure musical purposes by the Greeks. It was usually used either for military calls or by heralds to call the attention of the people; sometimes also for ceremonial purposes, and in such a case it was called "the sacred trumpet" ("σάλπιγξ ἡ ἱερά").

It was of Etruscan origin; Athen. (IV, 184A, ch. 82): "Τυρρηνῶν δ' ἔστιν εὖρημα κέρατά τε καὶ σάλπιγγες" ("and both the horns and the trumpets have been invented by the Etruscans"). Pollux (IV, 75) "καὶ κέρατι μὲν αὐλεῖν Τυρρηνοὶ νομίζουσι" ("and the Etruscans play customarily the horn"). The use of the vb "aulein" (αὐλεῖν) in the sense of playing the horn or trumpet is characteristic. A Greek trumpet made in thirteen sections of ivory fitting into one another is found in the Museum of Fine Art in Boston (C. Sachs: Hist. of Mus. Instr. p. 145). The Adj. "Τυρρηνικός" (Etruscan, Tyrrhenean) meant metaphorically "aloud"; "τυρρηνική σάλπιγξ" (Tyrrhenean trumpet); a sonorous, loudly sounding, trumpet.

See Bycane *

salpingtes and salpistes (σαλπιγκτής, σαλπιστής; m.pr. salpingtis, salpistis); the player of salpinx, trumpeter. Also in Attic dialect salpiktes (σαλπικτής; cf. Moeris: Lex. Atticum, p. 354).

sambyke (σαμβύκη; m.pr. samviki); also sambyx (σάμβυξ); a big stringed instrument of over one metre of size. Its form was triangular, and according to Athenaeus (XIV, 634 A, ch. 34) it was similar to that of a machine of siege with the same name. Andreas of Panormus (ap. Athen. ibid) says "that it was called samlyke because when raised aloft, its appearance as a united whole becomes that of a ship and a ladder, and the appearance of the musical sambyke is somewhat similar" (transl. by Ch. E. Gulick, vol. VI, p. 421). Thus the sambyke as described above, had a ship-formed body in a horizontal position with an upright string-holder upon it (cf. C. Sachs p. 84).

The sambyke had a great number of strings, tuned probably in pairs and in 8ves as the magadis, and was played without a plectrum. There were it seems sambykai with few strings (four). It became known to Greece from Syria or Egypt.

According to Suidas, and the historian Neanthis of Kizycus (ap. Athen. IV, 175 D-E, ch. 77) the sambyke was invented by the poet Ibycus* (6th cent. B.C.), or it was reformed by him (Strabo, 637B, 40); Skamon (ap. Athen. XIV, 637B, ch. 40) says that the sambyke was first played by Sibylla and its name was taken from its inventor's name Sambyx (Σάμβυξ). Clem. of Alexandria ("Τά εὐρισκόμενα"; ed. 1592, p. 132) supports that the sambyke was invented by the "Troglodytes". According to Iobas (Fourth Book of Theatrical History, ap. Athen. IV, 175D, ch. 77) the sambyke was identical to the lyrophoenix*, while Euphorion, the poet, says that the sambyke was an old magadis remodelled. (cf. magadis*).

Arist. Quint. considers the character of the sambyke as effeminate owing to its short strings and piercing tone (Mb p. 101, RPW-I p. 85: "τὴν δὲ σαμβύκην πρὸς δηλύτητα ἀγεννή τε οὖσαν καὶ μετὰ πολλῆς ὀξύτητος διὰ τὴν μικρότητα τῶν χορδῶν εἰς ἔκλυσιν περιάγουσαν"). The player of sambyke was called sambykistes (σαμβυκιστής, masc.) and the woman executant sambykistria (σαμβυκίστρια). The sambyke, together with the magadis, the phoenix, the pektis and others was condemned by Plato (Rep. III, 399D) and Aristoxenus who called them 'degenerate instruments' ("ἔκφυλα ὄργανα").

Sapphó (Σαπφώ); b. c. 630; d. c. 570 BC. Her name in the Aeolian dialect was Psappa or Psappho. She was born in Eresós ('Ερεσός) of Lesbos and lived in the town of Mytilene. She was forced to leave the island for some time and lived in exile in Syracuse; "Parion Chronicon" (v. 36) places her going to Sicily around 603-2 "ἀφ' οὗ Σαπφώ ἐκ Μυτιλήνης εἰς Συρακῶν ἐπλευσε, φυγοῦσα ... ἄρχοντες Ἀθηνησιν μὲν Κριτίου τοῦ προτέρου" (603-2); she returned home around 590.

The greatest lyric poetess of ancient Greece who was called "the Tenth Muse" or "the Mortal Muse", or "the Feminine Homer", besides her poetical work was also famous as a musician, both poetry and music being indissolubly intergrated in her nature. She was accredited, according to Aristoxenus (ap. Plut. De Mus. 1136C-D, ch. 18), with the invention of the Mixolydian* harmonia (cf. Pythocleides*); and Suidas says that she was the first to use the plectrum* in kithara playing. She composed hymns, epithalamia, epigrams etc.

Her death is connected with various legends; according to the most widely spread Sappho, disappointed of her unlucky love for a beautiful young man, Phaon (Φάων), suicided by throwing herself in the see near the cap Leucata in the island of Leucadia. But it is said that her tomb was shown in Mytilene.

See Brgk PLG III pp 875-924 and Anth. Lyr. pp. 193-208.

schema (σχῆμα ; n.pr. schíma); form, figure.

In theatre, the character, the part or role expressed by an actor. In orchesis, a figure of the dance; in pl. schemata (σχήματα) the cheironomial[†], the pantomimic movements of the hands during the performance. In music, it is met with the meaning of a melodic figure; it was the form of a system (e.g. tetrachord) as to the arrangement of its intervals or parts. Thus, the schema of a Dorian tetrachord differs from that of a Phrygian tetrachord. In rhythmpoeia, the form of a metre (iambic, anapaestic).

schisma (σχίσμα); a) according to some theorists, the difference between the Pythagorean comma and the comma of Didymus (cf. comma^{*}), or the difference between five octaves and eight perfect fifths and a true major third.

b) a figure of dancing.

Note: schisma (σχίσμα); division. From schizein (σχίζω), to divide, to separate.

schistas helkein (σχιστάς ἔλκειν); to dance, to perform a certain figure of a dance danced by women with bold movements of the legs. Pollux (IV, 104) "and there was also the schistas helkein, a form of choral dancing [in which] one should leap and cross the legs" ("ἦν δέ καί τό σχιστάς ἔλκειν, σχῆμα ὀρχήσεως χορικῆς, ἔθει δέ πηδῶντα καί ἐπαλλάττειν τά σκέλη").
Cf. schisma *.

schoenion, nomos (σχολίων , νόμος ; m.pr. schin¹ion nomos); an aulodic nomos the invention of which was ascribed to Clonas* (Cf. Pollux, IV, 79); and Plut. De Mus. 1133A, ch. 5). Some others attribute its invention to Sacadas.

The schoenion was considered as effeminate nomos.

Note: In Pollux the schoenion is wrongly called auletic nomos instead of aulodic; cf. Plut. above.

scolion(σκόλιον) melos, neut., from scoliós=crooked, curved, not straight; a song to lyra accompaniment sung towards the end of a banquet in an uneven, (irregular) order; usually one of the more skilful table-companions initiated the singing, holding at the same time in hand a myrtle-branch, which he passed on, when he finished his singing, to another table-companion, but not the one sitting next to him, and so on in a crooked order (cf. Athen. XV, 694 A-B).

FHG II, p. 248, Fr. 43 (Dicaearchi Messenii; Δικαιάρχου ἐκ Μεσσηνίας): "τό δέ ὑπό τῶν θυνειτωτάτων, ὡς ἔτυχεν τῆ τάξει, ὃ δὴ καλεῖσθαι διὰ τὴν τάξιν σκολιόν" ("and [thirdly] that which was sung by the wisest as they were seated by chance, and which is called scolion owing to the [crooked] order they kept"). And (ibid, Fr. 44): Schol. Aristoph. Nub. 1364 "Δικαιάρχος ἐν τῷ Περὶ μουσικῶν ἀγῶνων... οὔτε γὰρ ἄδοντες ἐν τοῖς συμποσίοις ἐκ παλαιᾶς τινας παραδόσεως κλῶνα δάφνης ἢ μυρρίνης λαβόντες ἄδουσι" ("Dicaearchus in his work "About the musical contests" says "...at the banquets, after an old tradition, they used to take a laurel-or myrtle-branch and then proceeded to sing").

Procl. Chrest., 19 "the scolion melos was sung at the banquets (carousals); hence it is sometimes called also a drinking song" ("τό δέ Σκόλιον μέλος ἦδετο παρά τοὺς πότους· διό καὶ παρόντιον ἐσθ' ὅτε καλοῦσιν"). According to Pindar (ap. Plut. De Mus. 1140F, ch. 28) the scolia mele(pl.) were invented by Terpander.

Seikilos(Σεΐκιλος;m.pr.Síkilos);lyric poet and musician of the Roman times. His name became known thanks to a Funeral Inscription found near Tralles in Asia Minor;the Epitaph is discussed in some detail under the heading "Remains of Greek Music"(no.5).

It is a votive offering [of Seikilos in memory of his wife(?)Euterpe] .The poetic text of the inscription is in two parts;the first,without music,is the dedication:"Εἰκὼν ἢ λίθος εἰμὶ,τίθησὺ με Σεΐκιλος ἔνθα μνήμης ἀθανάτου,σῆμα πολυχρόνιον" ("Image I am,this stone;Seikilos dedicates me in immortal memory,a monument for a long time").The second part,the actual Epitaph with music,is a little encomium of good living:"Ὅσον ζῆς φάνου, "As long as you live,appear (be right),

μηδέν ὄλως σὺ λυποῦ, Do not regret at all,

κρὸς ὀλίγον ἐστὶ τό ζῆν, Short is the life,

τό τέλος ὁ χρόνος ἀπαιτεῖ".Time leads to(demands) the end".

The Epitach concludes with the words Σεΐκιλος-Εὐτέρπη (Seikilos-Euterpe) or perhaps (?) "Εὐτέρπη" ("to Euterpe").

seistron (σεῖστρον; m. pr. sistron) from seio (σεῖω), to shake; an small percussion instrument; sistrum; its form was of a spur or of a horse-shoe with a handle and a number (up to seven) loose cross-bars, or little bells, It was in metal, and when shaken it produced a piercing sound of indefinite pitch. It came from Egypt where it was used in ceremonies in honour of Isis (cf. Plut. Moral. 376C).

The seistron was also a toy by which "the wet-nurses lulled to sleep by entertaining those of the children not easy to fall asleep" (Pollux IV, 127). See also katabaukalesis*.

semasia (σημασία; m.pr.simasía); a term for notation. Cf. Gaud. Isag. (§ 20; C.v.J.p.347, Mb p.20). See under parasemantike.

semeion (σημεῖον; m.pr.simíon); sign. In music sign of notation; musical sign. See parasemantike*.

b) the smallest time in ancient metric; the time-unit; the short syllable (βραχεῖα συλλαβή).

sigmós(σῆγμός);hissing (LSJ).See syrigmos*.

sikinnis(σίκιννις); a dance of the satirical drama danced with quick, lively and violent movements and leaps, and with much tumult. Pollux (IV, 100) considers sikinnis as one of the three principal kinds of dances, the other two being the emmeleia* and the kordax* ("Ἔδη δὲ ὀρχημάτων, ἐμμέλεια, τραγικὴ, κόρδακες, κωμικὴ, σίκιννις, σατυρικὴ").

Athenaeus says (XIV, 630B, ch. 28) that some people believe that it was invented by a barbarian or Cretan called Sikinnus; that Skamon supports that its name was derived from the verb "seiestai" (σειεσθαι; to shake one-self), and that Thersippus was the first to dance it. Others believed that it was danced by Satyrs and that its name came from the extremely quick movements of the dance.

Lucian ("On dancing", 22) supports that the sikinnis was invented either by Sikinnus "or by Sikinnis, a nymph of Cybele, though from the beginning it was danced in honour of Savazios" ("ἢ ἐκ Σικίννιδος, νύμφης τῆς Κυβέλης, καί περ ἐξ ἀρχῆς ἐχορεύετο πρὸς τιμὴν τοῦ Σαβαζίου"). Savazius or Sevazius was a Phrygian deity whose mysteries resembled to ceremonies of Bacchus.

sikimotyrbē (σικιμωτυρβή; m.pr.sikinnotirvi); a kind of aulesis played at the dancing of sikinnis*.

It was one of the kinds of auleseis (solos for aulos) included in Tryphon's catalogue of Denominations (ap.Athen.XIV,618C,ch.9).

See the full catalogue under aulesis*.

simai(σίμαι; m.pr.sime)pl.;the ends of the lyra ot the kithara.Hes."τῆς κιθάρας τὰ ἄκρα";also "τὰ ἄκρα τῆς λύρας" ("the ends of the kithara" and "of the lyra").

sime (σιμή; m.pr.simi); one of the figures of the tragic orchesis, mentioned by Pollux (IV, 104) "καὶ μὲν τραγικῆς ὀρχήσεως τὰ σχήματα σίμη ..." ("and the figures of the tragic dancing are sime ..." etc).

Cf. also Athen. XIV, 630A, ch. 27: "a dance-figure called "χεῖρ σιμή" ("hand-slanting").

simikion (σιμίκιον); a stringed instrument with 35 strings, like the Epigoneion*, of the psalterion family, i.e. of those played directly by the fingers without the aid of a plectrum. Cf. Pollux, IV, 59. Nothing definite regarding its character, its range and its form is known. Some scholars suppose that it was played like a board-zither, placed and played horizontally (Th. Reinach "La mus. gr." p. 126; C. Sachs :Hist. of Mus. Instr., p. 137).

This view, however, is not supported by the existing ancient sources.

See also Epigoneion*.

simodía (σιμφοδία); a kind of indecent song; the singing of such songs. It took its name from a certain Simus, a poet of such songs from Magnesia.

simodós (σιμφοδός); singer of indecent songs.

Some writers identify the simodos with the hilarodos, who was a serious artist; cf. Athen. XIV, 621B, ch. 14; see hilarodos*. Athen. (ibid. 620D, ch. 13) says "and the so-called hilarodoi whom some people call now simodoi" ("καὶ οἱ καλούμενοι δὲ ἰλαροδοί, οὓς νῦν τινες σιμφοδούς καλοῦσιν").

Simonides (Σιμωνίδης; m.pr.Simonidēs);b.c.556;d.468-7 BC.Lyric poet and composer,born in Iulis ('Ιουλός) of the island of Kea or Kos(Κέα,Κῶς;hence called Κεῖος,Keios);he lived most of his life in Athens,but passed his last years in Syracuse (and Agrigente) where he died at the age of 88(Par.Chronikon V.57: "καὶ Σιμωνίδης ὁ ποιητὴς ἐτελεύτησεν βιούσ 88").

One of the foremost lyric poets of ancient Greece,second only to Pindar,Simonides was also a prolific composer of hymns,hyporchemata,encomiums,paean, elegies, parthenia,threnoi and epigrams.He invented the epinikos,and introduced the "threnos"* in the choral song.Suidas attributes to him the addition of the 8th string of the lyra which Nicomachus ascribes to Pythagoras* and Boethius to Lycaon* of Samos.

During his long life he was greatly honoured,and won more than 55 prizes in contests.

See Brgk PLG III,pp.1113-1200,and Anth.Lyr.pp.233-267,the text of survived "engomia",epinikoi,hyporchemata,threnoi,elegies,epigrams.

siphniazein (σιφινιαζειν; m.pr. siphniázin) vb; to use or perform superfluous (or over-wrought) melodies.

This expression was derived from Philoxenus' island of Siphnos. Cf. Pollux, IV, 65; see the text under chiazain*.

skázon (σχάζων); see choliambus*.

skenikos (σκηνικός; m.pr.skinikós) from σκηνή (skene) stage; of the stage, theatrical (Dem.; LSJ). Σκηνική μουσική (Plut. De Mus, ch. 31, 1142C) = theatrical music.

skindapsós (σκινδαπός); see kindapsos.

skops (σκώψ), also skopias (σκαπίας); a kind of dance in which the dancers used to twist the neck imitating the owl. Pollux (IV, 103) : "and there was also a kind of dance called skops, same also skopias, with a twisting motion of the neck in imitation of the bird [owl] as taken by surprise" ("ἦν δέ τις καὶ σκώψ, τὸ δ' αὐτό σκαπίας, εἶδος ὀρχήσεως ἔχον τινα τοῦ τραχήλου περιφορὰν κατὰ τὴν τοῦ ὄρνιθος μίμησιν, ὅς ὑπ' ἐκπλήξεως τὴν ὀρχησὶν ἀλίσκεται").

In Athen. (XIV, 629F, ch. 27) skops and skopeuma (σκώπευμα; owling) are included among the dance-figures.

skytalion (σκυτάλιον; n.pr.skítálion); a small stick (Dimin. of skytalon=stick). So-called a very small aulos. Pollux (IV, 82) "καί σκυτάλια (pl), μικρῶν αὐλίσκων ὀνόματα" ("and skytalia, names of very small auloi").

The elymos *aulos was surnamed skytalias (σκυταλίας) because it resembled the "skytale" in thickness; Athen. (IV, 177A, ch. 79) "ὀνομάζεσθαι δέ καί σκυταλίας κατ' ἐμφύρειαν τοῦ πάχους" ("they [i.e. the elymoi auloi] were called skytaliai for their likeness in thickness [to the staff] ").

Skytale (σκυτάλη) was a wooden stick (staff) used by Spartans as a means of special or secret dispatches.

sobas, fem. (σοβάς; m. pr. sovás); a kind of humorous or comic dance; cf. Athen. XIV, 629F, ch. 27.

spádix (σπάδιξ): a stringed instrument like the lyra. Nicomachus (Enchir. ch. 4; C. v. J. p. 243, Mb p. 8) mentions the spadix among the stringed instruments (entata; έντατά), the kithara and the lyra ("καί τά ὅμοια τοῖς έντατοῖς, κιθάρα, λύρα, σπάδιξι, τοῖς παρεπλησίοις"; "and the similar to the stringed instruments, the kithara, the lyra, the spadix and the like"). Pollux (IV, 59) also mentions the spadix among the "krouómena" (stringed) instruments.

According to Marcus Fabius Quintilianus (1st cent. A. D; "Institutionis Oratoriae", book I, ch. X, § 31) the spadix had an effeminate character: "psalteria and spadiges (pl.) which are unsuitable even for the use of a maiden").

Note : spadix = a branch of palm-tree with the fruit on it.

Spendon (Σπένδων);? 7th cent.BC., poet-composer of Laconia cited by Plutarch (Vita Lycurgus, § 28) together with Terpander and Aleman; it is said, writes Plutarch, that those who were captured prisoners (during the Thebans' campaign) to Laconia when asked to sing the songs of Terpander, of Aleman and Spendon of Laconia refused to obey their masters".

sphragis (σφραγίς); so-called the sixth part of the kitharodic* nomos.

spondaules (σπονδαῦλος; n.pr. spondávlis); the aulete who played the so-called "spondaulion" melos during the performance of the official libations and oaths.

Spondaulein (σπονδαυλεῖν) vb. = to play the aulos at a libation. Sponde (σπονδή); libation.

spondaulion melos (σπονδαύλιον μέλος; m.pr.spondávlion); a melody for aulos played during the performance of the official libations and oaths. Also "spondeiakon melos".

spondeiakos, 1) aulos (σπονδειακός αὐλός; m.pr. spondiakós avlós); the aulos used by the spondaules* at libations; it joined the singing of hymns.

Pollux(IV,81) "ἤρμοιτον δέ προς ὕμνοις μέν οἱ σπονδειακοὺ [αὐλοῦ] (pl.) ("the spondiac [auloi] were adapted to the hymns").

2) spondeiakos or spondeiazon tropos (σπονδειακός or σπονδειαζών τρόπος); spon-
diac style or scale. The scale in which use was made of the spondeiasmos‡

spondeiasmos (σπονδειασμός; m.pr.spondiasmós); the raising by three dieseis; oppos. eklysis*(ἐκλυσις). Aristides (De Mus., Mb p.28, RPWI p.28) "and spondeiasmos [was called] the raising by the same interval(i.e. by three dieseis, as the eklysis was called the lowering by three dieseis). Cf. eklysis; and Plut. De Mus. 1135A, ch.11. The spondeiasmos was used at the spondeion*.

spondeiazon tropos (σπονδειαζων τροπος; m.pr. spondiazon tropos); see spondeiakos.

spondeion (σπονδεῖον; m.pr. spondiōn); primarily a vessel from which the libation was poured. In music:

a) a song sung or an instrumental melody played in front of the altar at the libation.

Cf. Pollux, IV, 79. According to Manaechmus (ap. Athen. XIV, 638A, ch. 42) Dion of Chios was the first to play the spondeion melos on the kithara. Cf. Sextus Empir. VI, § 8 under the heading "epaulein"*. Spondeion aulema (σπονδεῖον αὐλημα); when played on the aulos.

b) So was called the fourth section of the Pythian* nomos. In that section the victory of Apollo over the Diagon was declared. Cf. Pollux, IV, 84.

Spondeios, spondee (σπονδειος); the well-known metrical foot; spondee simple -- ,
and spondee major (μεζων or διπλοῦς, double) uuu|uuu . See pous*.

stásimon (στάσιμον) melos, the choral song sung by the chorus of the ancient drama after the parodos³, and when the chorus had already occupied its place on the orchestra. It was sung in a standing, stationary position, hence its name "stásimon" (=stationary). It was not interrupted by dialogue, and did not contain anapaestic and trochaic feet; Cf. Arist. Poet. 1452B, ch. 12.

The word "stásimon" was often used as a noun (neut.) signifying the same thing. The Adj. stasimos (masc.) signified steady; and figur. calm, majestic, grave. See under ethos³.

stásis(στάσις); in music, a stationary position of the voice. Bacch. Isag. (45; C. v. J. p. 303, Mb p. 12) "στάσις ἐστὶν ὑπαρξίς ἐμμελοῦς φθόγγου" ("stasis is the existence [presence] of a musical sound"). Cf. Aristox. Harm. (I, p. 12, 2 Mb).

Stesichorus (Στησίχορος, m.pr.Stesichoros); b.c. 632; d.c. 556 BC. According to Suidas he was born on the 37th Olympiad (632 BC) in Himera in Sicily ('Ιμέρα; hence, 'Ιμεραεύς, Himeraeus) and died on the 57th Olympiad (556 BC) in Catane. Lyric poet and kitharode accredited with the invention of the choral form: strophe-antistrophe-epodos, generally called the "Stesichorus triad". His original name was Teisias or Tisias (Τ[ε]ισίας) but he was named Stesichorus because he first set up (ἔστηκε) the chorus (Suid. "ὅτι πρῶτος κίθαροῦ ἄ χορὸν ἔστηκε"; "as he first set up the chorus to the kitharody") i.e. to stand and sing the epodos (standing) after the strophe and the antistrophe. Suidas also says in Stesichorus' biographical note that "having blamed Helen of Troy he lost his sight, and then, after a dream, he retracted and wrote an encomium for her, and recovered sight (see Palinodia*).

Cf. Brgk PLG III, pp 973-975 and Anth. Lyr. pp. 208-213; Helen's palinodia A, B, p. 210.

Note : Stesichorus is mentioned in the "Par. Chron."*(v.50) as having arrived in Greece in 485/4 BC ("ἀφ' οὗ Αἰσχύλος ὁ ποιητὴς τραγῳδία πρῶτον ἐνέκησε, καὶ Εὐρυκίδης ὁ ποιητὴς ἐγένετο καὶ Στησίχορος ὁ ποιητὴς εἰς τὴν Ἑλλάδα ἀφύκετο"). This led to some confusion as to his real time; it is supposed that there have been several poets with the same name (Wilamowitz), and that one mentioned in the "Par. Chron." was the third. In v.73 of the "Par. Chron" another "Stesichorus Himeraeus, the second, won in Athens" (around 370-369 BC).

stixis (στῖξις); a term for notation. Cf. Anon. (Bell. 68, p. 79). See also under parasemantike.

stoicheion (στοιχεῖον, n. pr. stichion); element, a simple sound of speech, as the first component of the syllable (LSJ). In pl. "stoicheia"=elements; ἁρμονικὰ στοιχεῖα=harmonic elements. Aristoxenus' treatise on the Harmonike is generally known as "Ἀρμονικῶν στοιχείων βιβλία τρεῖς" ("Three books of Harmonic Elements" or "Harmonic Elements in three books").

b) stoicheia was a kind of ludicrous dance included in a list of humorous or comic dances ("γελοῖαι ὀρχήσεις") mentioned in Athen. XIV, 629F, ch. 27.

Stratonicus (Στρατόνικος; n.pr.Stratónicos); c.4th cent.BC, Athenian poet and kitharode of the time of Philip and Alexander the Great.

To him was attributed by the philosopher Phaenias the introduction of the diagram* and the "polychordia"; FHG II, 298, and Athen.VIII, 352C, ch.46 : "Φαινίας δ'ὁ περιπατητικός ἐν δευτέρῳ περὶ ποιητῶν "Στρατόνικος, φησὶν, ὁ Ἀθηναῖος δοκεῖ τὴν πολυχорδίαν εἰς τὴν ψιλήν κιθάρισιν πρῶτος εἰσενεγκεῖν καὶ πρῶτος τῶν ἁρμονικῶν ἔλαβε καὶ διάγραμμα συνεστήσατο" ("Phaenias the peripatetic [philosopher] in the Second Book "On Poets" says "it seems that Stratonicus the Athenian was the first to introduce the polychordia* in the psile kitharisis*[solo kithara playing] and first of the harmonists to initiate the diagram*").

He was sentenced to death by Nicocles, king of Paphos in Cyprus, because he satirized him.

See Athen.VIII, 352C, ch.46.

strobilos (στρόβιλος; m.pr.stróvilos); a kind of whirling dance similar to ballismos*; cf. Pollux, IV, 101 and Athen. 630A, ch. 27.

Phryn. Epitome (I. de Borries, p. 110): "στρόβιλος ... καί μεταφορικῶς κέχρηται ἐπὶ ψῆς κιθαρωδικῶς πολὺν ἐχούσης τὸν τάραχον" (" strobilos ... metaphorically on a kitharodic song having much agitation").

strombos (στρόμβος; m.p. strómbos); a spiral shell used as a trumpet; a conch(LSJ).
Sext.Epist. ("Against the musicians", VI, § 24) : "καὶ στρόμβους τινές τῶν βαρβάρων
βουκκνύοντες" ("some barbarians blow the trumpet with conches"; transl. R.G. Bury,
vol. IV, p. 385).

strophe (στροφή; m.pr.strophí);

a) The turning of the chorus in the ancient drama from left to right on the orchestra; the turning to the other side was called antistrophe (ἀντιστροφή). The ode sung during the turning was also called strophe, and the contrary antistrophe*.

b) Twist or turn (LSJ).

c) The first part of a lyric triad or triptych, of which the other two parts were the antistrophe and the epodos*.

d) The fourth part of the comic parabasis*; cf. Pollux, IV, 112.

Suidas (Σουΐδας) Byzantine lexicographer who lived probably in the 10th cent. A.D., around 960-970.

He is known from the Lexicon bearing his name (in Greek "Σουΐδα Λεξικόν" or simply "Σουΐδας" or "Σουΐδα"; "Suidas or Suidaee Lexicon). The Lexicon is a dictionary of ancient Greece, written in a peculiar alphabetical order (according to the pronunciation of the diphthongs and the vowels : α, β, γ, δ, αε, ε, ζ, ει, η, ι, θ, κ, λ, μ, ν, ξ, ο, ω, π, ρ, ς, τ, ου, υ, φ, χ, ψ); it contains a great number of entries, 12000 words, names, expressions etc., including 900 biographical notes, compiled, without particular critical attention, from other similar previous works. It is a valuable work of reference as regards especially the life and history of ancient Greece, with informations on biographies which he preserved from older sources now lost. Among this material we find ample information concerning the life and works of ancient poets and musicians, musical instruments, terms and expressions.

In a note after the title it is stated that the "Present Book "Suidas" was written by the wise men, Eudemus the orator, Helladius, Eugenius, Zosimus" etc ("Τό παρόν βιβλίον Σουΐδα [or Σουΐδα] ὁὶ δέ συνταξάμενοι τοῦτο, ἄνδρες σοφοὶ Ἐϋδημος ρήτωρ, Ἑλλάδιος ἐπὶ Θεοδοσίου τοῦ νέου Ἐϋγένιος Ἀγουστοκόλεως τῆς ἐν Φρυγίᾳ, Ζώσιμος Γαζατος, Καικύλιος Σικελιώτης, Λογγίνος ὁ Κάσσιος etc.).

After each name the special subject of each is noted. From all these writers (much older than his time), and from others, such as Pausanias, Dionysius and Hesychius, Suidas drew material for his Lexicon.

Many editions of Suidas have been made; mention may be made of the following:

- 1) Demetrius Chalcondyles (Milan, 1499);
- 2) Aemilius Portus (Greek and Latin text; Coloniae and Allobrogum, 1619 (Geneva, 1630, 2 vols);
- 3) L. Kusterus (Paris, 1700);
- 4) Th. Gaisford (with Latin translation; Oxford, 1834; 3 vols);
- 5) G. Kernhardy (1834);
- 6) Bekker (Berlin, 1854) epitome;

7) Ada Adler (Leipzig, ap. Teubner, 1928-1935; 5 vols with Addenda, corrigenda and indices). This is the edition we used as reference in this Dictionary.

Note : Some scholars believe now that a lexicographer with the name of Suidas did not exist; it is suggested that the Lexicon was compiled by an unknown writer, and that the name Suidas was derived from the title Suda (Σούδα) of the compilation.

sybene (συβήνη; m. pr. siviⁿⁱ); aulos-case; the case in which the aulos was kept.

Hes. "αὐλοθήκη" ("aulos-case").

Also aulodoke*.

sybotikon melos (συβωτικόν, μέλος in.pr. sivotikón), a pastoral song; folk-song of the swineherds. Plato the Comic (ap. Kock Com. Att. Fr., vol. I, p. 689, Fr. 211 and Note).

Συβώτης (sybotes) = the swineherd.

Cf. Pollux IV, 56.

syllabe and syllaba (συλλαβή, συλλαβά; m.pr. sillavi, sillavá); the interval of the perfect fourth, so-called by the Pythagoreans; generally known as dia tesselon (διὰ τεσσάρων).

The word syllabe is derived from the verb "syllambanein" ("συλλαμβάνειν" = to take together, to combine, to put together); hence syllabe (in music) is a union or combination of notes. The term was used to mean the interval of the fourth as it was the first consonance; Nicom. Enchir. (ch. 9, C. v. J. p. 252, Mb p. 16) "συλλαβάν δέ τήν διὰ τεσσάρων (πρώτη γάρ σύλληψις φθόγγων συμφώνων)"; "[the most ancients called] syllaba the fourth, as it is the first combination of concordant sounds".

syllipsis (σύλληψις; n.pr.sillipsis); in music, combination of sounds; the taking together of sounds. Cf. Nicom. Enchir. ch. 9; see above, syllabe².

symmetria, symmetros (συμμετρία, σύμμετρος; m. pr. simmetria, simmetros);

a) symmetry, due proportion, the quality of being symmetros; harmony in a general sense.

b) symmetros; commensurable, symmetric.

"σύμμετρα διαστήματα" ("symmetric, commensurable intervals"). Ptolem. Harm. (I, ch. 10; I. D. p. 24, 29) : "ταῦς δέ αἰσθήσεσιν εὐληπιότερα τὰ συμμετρότερα" ("the more commensurable [intervals] are the more intelligible to the senses").

symphonia, symphonos (συμφωνία, συμφωνος; m. pr. simphonia, simphonos);
symphonia; concord. Symphonos; concordant.

The concords recognized by the Greeks were the perfect fourth (dia tesseracton), the perfect fifth (dia pente), the octave (dia pason), the double octave, the fourth and fifth compound with the octave (dis diatessaron, dis diapente; i.e. perfect eleventh and twelfth) and the double-octave (tris dia tesseracton, tris dia pente). The Pythagoreans considered as concords those expressed by the simplest ratios, namely the octave (2:1), the fifth (3:2), the fourth (4:3), the twelfth (octave and fifth, 3:1), the double-octave (4:1) and the eleventh (octave and fourth, 8:3).

Ptolemaeus distinguishes the homophones* (unison, octave, double-octave) from the other concordant sounds ("symphonoï"; the fifth and the fourth, simple and compound with the octave); in the first place he puts the "homophones", and after them the "symphonoï", which are the nearest to the "homophones" (Ptolem. Harm. book I, ch. 7; ed. Wallis, III, p. 16; I. D. p. 15; also Porphyry. Comment. in Wallis III, p. 292, I. D. p. 118).

Cleomides (Isag. ch. 5; C. v. J. pp. 187-8, Mb p. 8) defines the "symphonia" (concord) as "the blending of two sounds of which one is higher and the other lower" ("ἔστι δέ συμφωνία μὲν κρᾶσις δύο φθόγγων ὀξυτέρου καὶ βαρυτέρου").

Porphyrius (Comment.; Wallis, p. 270; I. D. p. 96) quotes Aelianus' definition (from his "Timaeo") : "Concord is the coincidence and blending ("ἐκ τὸ αὐτὸ κρᾶσις καὶ κρᾶσις") of two notes different as to acuteness and depthness"; i.e. different in pitch. He adds that Ptolemaeus admitted six concords (see above), while other theorists (like Aristoxenus, Dionysius and Eratosthenes) admitted eight. Gaudentius admitted also six.

Nicomachus (Enchir. ch. 12; C. v. J. p. 262, Mb p. 25) says that concordant systems (system* = a combination of two or more intervals) are those in which the constituent notes when played at the same time ("ἅμα κρουθέντες") are blent with one another in such a way as to produce a single-like voice ("ἕνοειδῆ φωνήν", as single), as if it were one voice".

See also Aristides de Mus. (Mb p.12, RPW-I p.10) and Gaudentius Isag. (ch.8; C.v.J. p.337; Mb p.11).

Aristotle (Probl. XIX, 38) defines that "the reason that we enjoy concord is that it is a blending of opposites which have a relation to each other"; and in Probl. XIX, 35, he says that the octave is the most beautiful concord.

The "symphoniai" (Concords) were divided into simple and compound. Simple were, according to ancient writers ("οἱ παλαιοί"), the fourth and the fifth. Compound were all the rest, as composed from simple concords. According to Porphyrius (ibid) Thrasyllus included the octave in the simple ones.

b) The term "symphonia" is also met with in the sense of an ensemble of instruments; also of a percussion instrument (a kind of small tambourine). Polybius (ap. Athen. XIV, 615D, ch.4) : "ὄρχησταὶ δύο εἰσῆγοντο μετὰ συμφωνίας εἰς τὴν ὄρχήστραν" ("two dancers entered the orchestra [stage] with castanets", as transl. by Gullick, VI, p.315; or perhaps "with tambourines"). Cf. Polyb. ap. Athen. 439 A-D.

symploke(συμπλοκή; m.pr.simploki);

a) interlacing of various notes; combination or twining of one note to another.

Cf. Ptolem. Harm., II, ch. 12 (Wallis III, p. 85; I. D. p. 67, 7; Excerpta ex-Nicomacho ch. 6 C. v. J. p. 277; Mb p. 37).

b) the twining a combination of times (chronoi*) in rhythm; Bacch. Isag. (') 96;

C. v. J. p. 314; Mb p. 23) : "The combinations of times made in rhythm are four.

A short time with a short one, a long with a long, a long with a short, an irrational with a long".

synagein (συνάγειν; m.pr.sinágin) vb; in the case of an interval, to reduce its size. Aristox. Harm. (I, p. 14, 9-10 Mb): "τὴν τοῦ βαρέος τε καὶ ὀξείος διάστασιν ... συνάγειν" ("to reduce the distance [interval] between the low and the high"). The same applies in the case of durations.

Synagoge (συναγωγή); contraction.

synaulia (συναυλία; m. pr. sinavliá), from "syn" (σύν), with, and aulos; in principle the simultaneous performance by auletai (aulos-players); "concerted" music. Pollux (IV, 83) "Ἀθήνησι δὲ καὶ συναυλία τις ἐκαλεῖτο συμφωνία τις αὐλητῶν, ἐν Παναθηναίοις συναυλούντων" ("In Athens "synaulia" was called a concerted performance [concord] of auletai playing together at the Panathenaea").

Semus of Delos in his Fifth Book of History of Delos (ap. Athen. XIV, 618A, ch. 9) defines the synaulia as "a kind of concerted contest of aulos and rhythm without words added by the performer".

But the term was generally used to signify : a) a duet of auloi; i.e. the simultaneous performance by two auletai. The performance on a double-aulos was not considered a synaulia;

b) a duet of kithara and aulos, or a performance of two instrumentalists of whom one was always an aulete. A variety of this second one was the "enaulos kitharisis" *(solo kithara to aulos accompaniment).

In the case of the second category, the stringed instrument, usually a kithara, played the principal part while the aulos accompanied (perhaps with an embellishing line; see Heterophonía*).

It seems that the synaulia in its first form was of a very old origin, and, according to a tradition, was invented by Olympus. The synaulia as a solo-kithara to aulos accompaniment was first introduced by the School of Epigonus; see under "enaulos kitharisis".

The word synaulos (σύναυλος) signified, being in concord with aulos; but also in concord with the voice or with an instrument. The verb "synaulein" ("συναυλεῖν"); to play together (in concord) with aulos; also to accompany by the aulos. Athen (XIV, 617B, ch. 8): "Πρατίνης δὲ ὁ Φλιάσιος ... ἀγανακτήσας ἐκ τῶ τούτοις αὐλητῶν μὴ συναυλεῖν τοῖς χοροῖς, καθάπερ ἦν πάτριον" ("But Pratinas of Phlious ... became indignant at the way in which the aulos-players failed to accompany the choruses in the traditional manner"; transl. by Ch. B. Gulick, vol. VI, p. 325).

See prosaulema*-prosaulesis.

synchordia (συγχορδία; m.pr.sinchordia); strings in concord or rather a group of notes (strings). L. Laloy believes that synchordia signified "an ensemble of contiguous notes taken by chance in the scale" (Aristoxène de Tarente, *Lexique* p. XXXII).

Ef. Aristox. *Harm.* (I, p. 22, 13 Mb) "τῶν δὲ συγχορδιῶν πλειόνων τ' οὐσῶν τῶν τὴν εἰρημένην τάξιν τοῦ διὰ τεσσάρων κατεχουσῶν" ("Further, while there are several groups of notes which fill this scheme of the Fourth"; transl. H. S. M. p. 180).

Sophocle in "Mysians" (ap. Athen. IV, 183E, ch. 82) : "Αυδῆς ἐφουμνεῖ πεκτιῶδες συγχορδία" ("the ? harmony [concord] of the Lydian pektis resounds").

synchoreia (συγχορεία; m. pr. *sinchoria*); according to Hes. "synchordia, synodia"[#]
(συγχορδία, συνωδία).

synchoreutes (συχωρευτής, m. pr. synchorevtis); dancing with others (Dem.), companion in the dance (LSJ). Fem. synchoreutria (συχωρεύτρια). The vb. synchoreuein (συχωρεύειν), to dance with others; to be partner in the dance.

synchoros (σύνχορος; m.pr.sínchoros); partner in a chorus (Dem., LSJ). Cf. synchoreutes*.

syneches (συνεχής; m.pr.sinechis); continuous, successive, without interruption.

synecheis pthongoi (συνεχεις φθόγγοι); successive notes.

Aristox.Harm.(II,p.53,33 Mb) "ἡ νήτη, ἡ παρανήτη καὶ οἱ τούτοις συνεχεις" ("the nete, the paranete and those that follow in succession"). Cf. hexes*.

syneches kinesis (συνεχής κίνησης); continuous motion of the voice, as in speech, in contradistinction to the "diastematike kinesis=melodic motion. Cf. kinesis*.

synecheia (συνέχεια); continuity. Cf. Aristox.op.cit.I,p.27,15ff.

synchysis (συνήχσις; m.pr.sinichisis);sounding together.

See heterophonia,paraphonia,symphonia.

syngrotetikai glottai, pl. (συγκροτητικαί γλωτται; m.pr. syngrotitiké glótte);
an expression used by Porphyrius (Comment. I. D. p. 71) and signifying most probably
"double-reed" (figur. welded reeds, united into one body).

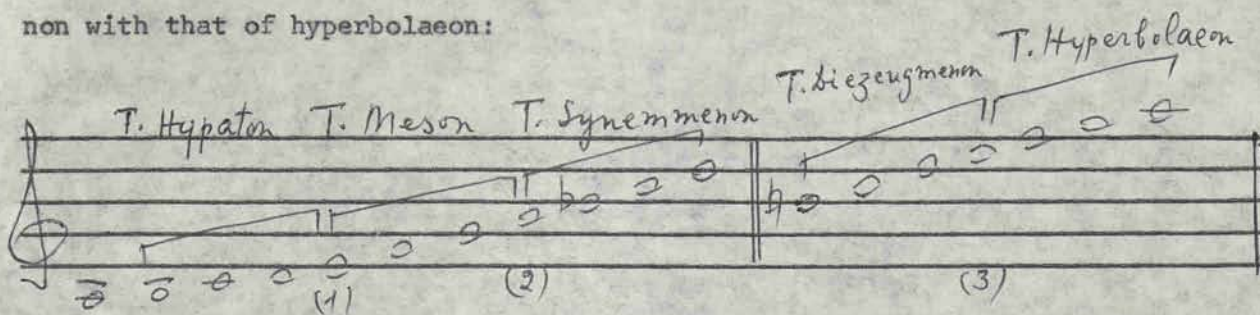
In this passage Porphyrius differentiates between the "plagiai glossai" probably
the single-reeds as they are placed sideways (plagiai) and the "syngrotetikai".
In the first case, he says, "the tone produced is softer but not equally bril-
liant", while with the "syngrotetikai" (double-reed) the tone is harsher and more
brilliant".

syngrousis (σύγκρουσις; m.pr.singrousis or sigrousis); rapid alternation of two notes (LSJ); sort of trill.

Cf. Ptolem. II, ch. 12; ed. Wallis III, p. 85; I. D. p. 67, 7

See syrigmos.

synhaphe (συνάφη; m. pr. sinaphi); conjunction, especially of two tetrachords. When between two contiguous tetrachords there is a common note, i. e. when the highest note of the lower tetrachord is at the same time the first note of the higher tetrachord. There are three conjunctions, namely 1) that which joins the tetrachord hypaten with the tetrachord of meson; 2) that which joins the tetrachord meson with that of the synemmenon, and 3) that which joins the tetrachord of diezeugmenon with that of hyperbolaeon:



The first conjunction (1) was called "lowest" (βαρυτάτη; barytate), the second (2) "middle" (μέση; mese), and the third (3) "highest" (ὀξύτάτη; oxytate).

Cf. Bacch. Isag. (γ' 81; C. v. J. p. 310, Mb p. 20); Man. Bryen. (ed. Wallis, III, p. 504).

The common note of the two tetrachords at the conjunction was called "synhápton phthongos" ("συνάπτων φθόγγος"; masc.), joining together; conjoining note.

synhemmenos, usually "synemmenos" (συνημένως; m.pr. siniménos) from "synhaptesthai" pass.vb (συνάπτεσθαι)=to be joined together; Conjunct.

Synemmena tetrachorda (συνημένα τετράχορδα); two conjunct tetrachords. Hence, tetrachord of synemmenon the tetrachord which is joined by a conjunction with the tetrachord of meson. See Systema; also tetrachord.

synhermosmenos (συνηρμοσμένος; m.pr.sinirmosménos);attuned to.From "synharmonozesthai" pass.vb. ("συναρμόζεσθαι");to be attuned to.

Xenoph.Banquet (ch.III, § 1): "Ἐκ δὲ τούτου συνηρμοσμένη τῇ λύρῃ πρὸς τὸν αὐλὸν ἐκιδάρισεν ὁ παῖς καὶ ᾄσεν"("After that the boy having attuned his lyra to the aulos played and sang").

synodia, synodos (συνψόδια, συνψόδος; m. pr. sinodia, sinodós);

a) singing, and, by extension, sounding together. Metaph. harmonious (in concord) singing. Pollux (IV, 107).

b) synodos, and synaoidos (συνψόδος, συναοιδός); the singer singing in concord (in unison) with others. By extension, the player who plays in unison with the voice or with another instrument. Opposite of diaeidein(b)*.

See synchoreia.

syntagma (σύνταγμα; m.pr. síntagma); in music, harmonia, scale, system. Aristotle Polit. (book IV, ch. 3, § 4, 1290A; C.v.J. "De artis usu" pp. 22-23): "ὁμοίως δ' ἔχει καί περὶ τὰς ἁρμονίας, ὡς φασὶ τινες, καὶ γὰρ ἐκεῖ τίθενται εἶδη δύο, τὴν δωριστί καὶ τὴν φρυγιστί, τὰ δ' ἄλλα συντάγματα (pl) τὰ μὲν δώρια, τὰ δὲ φρύγια καλοῦσιν" ("It is the same with the harmonias, as they say; there too they posit two kinds, the Dorian and the Phrygian, and as to all other scales (or systems) they class them either Dorian or Phrygian").

synthesis (σύνθεσις; m.pr. σίνθesis); old Att. ξύθεσις (xynthesis).

a) composition ; Plut. De Mus. (1143D, ch. 33) "τὴν τοῦ παύωνος ξύθεσιν (σύνθεσιν)"; ("the composition of the paeon").

b) collocation or combination of simple intervals; Aristox. Harm. (I, p. 5, 5) "περὶ συνθέσεως ἔχειν τι λέγειν τῆς τῶν ἀσυνθέτων διαστημάτων" ("to make some remarks on the collocation of the simple intervals"); see also p. 27, 20 "the collocation of letters" ("τὴν τῶν γραμμάτων σύνθεσιν").

The synthesis is called "emmelos"*(ἐμμελής; melodious) when it respects the laws of melos; cf. Aristox. op. cit. p. 54, 1ff. Aristoxenus uses also the term "φυσικὴ σύνθεσις" ("natural collocation"), as it observes the natural laws of melos (ibid, p. 27).

In Psellos ³ "collocation of durations".

c) a melodic figure which is formed by an ascending tetrachord sung alternately by contiguous notes and a leap (a, below), then repeated in contrary motion (b); the synthesis should proceed by stepwise order (c):



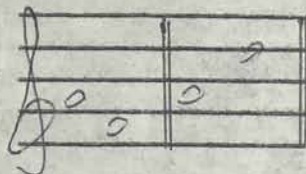
Cf. Anon. Bell. ⁵ 8a, p. 84

The inverse of the synthesis was called analysis*.

synthetos (σύνθετος; m.pr.sínthetos); compound.

syntheton diastema (σύνθετον διάστημα); an interval composed of not contiguous notes. @ppos. asynthetos*.

Cleon. Isag. (ch. 5; C.v.J. p. 188, Mb p. 9) "σύνθετα (pl.) δέ τὰ ὑπὸ τῶν μὴ ἐξῆς [περιεχόμενα] , οἷον μέσης καὶ παρακάτης, μέσης καὶ νήτης etc ("and compound [intervals] are those comprised by not contiguous notes, such as mese and perhypate [a - f], mese and nete [a - d] "etc)



Many intervals could be compound in one genus, and simple in another; i.e. they were common (κοινά) to both the compound (σύνθετα) and not-compound (ἀσύνθετα).

The semitone (e - f) is compound in the Enharmonic genus and not-compound in the Diatonic and the Chromatic; in the first case it is compound because between its notes there is another note at a distance of a quarter-tone from each. In the second it is not-compound (i.e. simple) as both its notes are contiguous in the respective genus: a) Enharmonic: $e - e\frac{1}{4} - f - a$; b) Diatonic: $e - f - g - a$;
c) Chromatic: $e - f - f\# - a$.
Compound Simple Simple

On the contrary the ditone (f - a) is simple in the Enharmonic genus, and compound in the other two genera: a) Enharmonic: $e - e\frac{1}{4} - f - a$; b) Diatonic: $e - f - g - a$;
c) Chromatic: $e - f - f\# - a$.
Simple Compound Compound

This view about the compound and not-compound intervals is amply explained by Aristoxenus (Harm. III, p. 60, 10 to p. 61, 5).

syntonos (σύντονος; m. pr. σίntonos); tense, high-pitched, sharp.

a) a shade in the formation of the Diatonic genus, according to which the order of the intervals in the tetrachord was : semitone-tone-tone; see Diatonon genus. The term "syntonos" was sometimes used in the Chromatic genus instead of the term "toniaion". The order of intervals in the tense chromatic was : semitone-semitone-one and a half tones; see chromatikon genus.

b) The term "syntonos" is also met with as the opposite of aneimenos, chalaros (loose), in the case of harmoniai; e.g. syntonos harmonia=severe (LSJ), not loose harmonia.

Cf. chalaros*.

syigma (σύριγμα ; m.pr. siigma); see below, syrimos *.

syrigmos (συριγμός ; m.pr. sirigmos); whistling, hissing. Gevaert (II, p. 268) suggests that both syrigmos and syrma (see below) signified an effect similar to the harmonics (of the harp); see dialepsis.

Ptolemaeus (Harm. II, ch. 12; Wallis III, p. 85, I.D. p. 67,7) uses the word "syrma" (σύρμα ; from syrein [σύρειν] to pull, to draw) perhaps in a similar meaning; "καταπλοκῆς, σύρματος" etc.

Lysander of Sicyon, according to Philochorus (ap. Athen. XIV, 638A, ch. 42) was the first to introduce the syrigmos , among other innovations; he calls it also magadis ("καὶ μάγαδιν, τὸν καλούμενον συριγμόν").

Nicomachus (Excerpta, ch. 6; C.V.J. p. 277, Mb p. 37) uses for piercing, unpleasant and cacophonous sounds the words "σιγμός" (sigmos, hissing) and "ποπυσμός" (poppysmos; clucking). The word syrigma (σύριγμα) is also met with in the sense of hissing, or piercing sound of pipe. Pollux (IV, 83): "μέλη αὐχημάτων, κρούματα, συρίγματα" ("melodies of aulos-solos, kroumata, syrigmata" etc). Non. Dion. XL, 232 "ὧν ἀπὸ μυρομένων σκολιόν σύριγμα κομάων θρηνον" ("from the lamentations of their curling and hissing hairs").

syringes (σύριγγες ; m.pr. siringes) pl. of syrinx.

So was called the fifth part, after Strabo (IX, 421), of the kitharistic Pythian nomos.

See Pythikos^{*} nomos, and syrinx, below.

syringion (συσίγγλον; m.pr. siringion); Dimin. of syrinx^{*}; a little syrx,
a small pipe.

syrinx (σῦριγξ ; m.pr. sirinx); Pan's pipe, shepherd's pipe. The sound is produced by direct blowing into the hole, open at the upper end, without the intercalation of a reed. "Syrizein" or "syrितtein" vb ("συρίζειν" or "συρίττειν"), to play the syrxinx; also to produce or make a whistling sound. The name of syrxinx appears in the Iliad and the Hymn to Hermes v. 512; Il. X, 13 "αὐλῶν συρίγγων τ' ἐνοπήν" (Agamemnon looking at the Trojan plain marvelled at the many fires that burned before Ilios "and at the sound [voice] of the auloi and the syninges"). Also, in XVIII, 526.

Generally speaking the term "syrinx" was also often used to mean the wind instruments without reed, while for the reed - blown they used the term "aulos".

There were two species of syrxinx, the "monocalamus" (single-caned) and the "polycalamus" (many-caned); Agiopolites (op. Vincent "Notices" p. 263): "Σύριγγος εἶδη δύο· τό μὲν ἐστὶ μονοκάλαμον, τό δέ πολυκάλαμον, ὃ φασὶν εὕρημα Πανός" ("There are two species of syrxinx; the single-caned, and the many-caned, which is the invention, as they say, of Pan"). In Both cases the syrxinx was usually made of cane.

The monocalapus' tone was light, sweet and a bit whistling, and its range rather limited to the high register, in comparison to the aules which was often denominated "βαρῦφθογγος" (deep-toned). The instrument was vertical and had a number of holes. The polycalamus (many-caned) was the well-known Pan-syrinx or Pan-pipes. The pipes were usually seven, closed at the lower end, with different size but forming a horizontal line at the upper end, without finger-holes, and interconnected (bound) by wax. Pollux (IV, 69): "on the syrxinx the sound is produced by blowing; it is an ensemble of pipes bound by linen and wax; the offhand consisted of many pipes shortened gradually".

Pollux (VIII, 72) speaks also of a five-caned syrxinx (πέντε-σῦριγγος, πεντα-σῦριγγος); Agiopolites (op. cit. p. 260) speaks of ten pipes ("Attis, having made a ten-piped instrument, called it pastoral syrxinx").

The Panpipes was a pastoral instrument used by shepherds (Pan was the pastoral god, protector of woods, flocks and shepherds) but never for art purposes; Cf. Iliad XVIII, 526 "νομῆες τερπόμενοι σύριγγι".

In the case of equal sized pipes they used to fill a part of each pipe by wax, thus gradually diminishing the vibrating column of air.

According to Diodorus Sicel. (III, ch. 58, § 2) Cybele invented the many-caned syrinx ("πολυκάλαμον σύριγγα πρώτην [Κυβέλην] ἐπινοῆσαι"), while Pollux (IV, 77) says that it was of Celtic origin ("ἡ δὲ ἐκ καλάμων σύριγγε Κελτοῦς προσήκει καὶ τοῖς ἐν ὠκεανῷ νησιώταις" ("the many-caned syrinx belongs to the Celts and the islanders in the ocean"). The legend of the invention of the polycalamus syrinx by Pan is well-known. Pan fell in love to an Arcadian Nymph, named Syrinx, daughter of the river Ladon (Λάδων), who frightened at god's love and pursuit prayed to Jupiter (Zeus) to save her; at the moment Pan reached her she was transformed to a calamus (reed); furious at the disappointment Pan cut the reed in pieces. But he soon understood that he cut in pieces the body of the Nymph, and repenting he began crying and kissing the pieces of cane, when he heard sounds coming out of them. He was then led to make the syrinx.

Euphorion, the epic poet, in his Book about the musicians (ap. Athen. IV, 184A, ch. 82) says that the single-caned syrinx was invented by Hermes, and the many-caned by Seilenos while the wax-bound by Marsyas ("τὴν μὲν μονοκάλαμον σύριγγα Ἑρμῆν εὗρεῖν, τὴν δὲ πολυκάλαμον Σειληνόν, Μαρσύαν δὲ τὴν κηρόδετον"). Others (ap. Athen. *ibid*) attribute the invention of the single-caned to Seuthes (Σεύθης) and Ronakes (Ρωνάκης) of the Thracian tribe of Maedoi (Μαιδοῦ).

In a general way it may be said that the polycalamus (many-caned) syrinx has been the principal precursor of hydraulis*.

The syrinx was also connected with charm and spell; Plut. De Sollertia animalium, 961E, ch. 3: "κηλοῦνται μὲν γὰρ ἔλαφοι καὶ ἵπποι σύριγγι καὶ αὐλοῖς" ("deers and horses are charmed by syringes and auloi").

Syrinx was also called the mouthpiece of the single-reed aulos (Cf. K. Schlesinger: The Greek aulos, p. 54). According to A.A. Howard's theory (Cf. Macran Aristoxenus, p. 243) syrxinx was a hole near the mouthpiece which acted like the "speaker" of the clarinet, and when open enabled the production of the harmonics (See Aristox. Harm. I, p. 21, 1 Mb; Plut. Non posse suaviter, 1096A and de Mus. 1138A, ch 21). For "κατασπᾶν" and "ἀνασπᾶν τὴν σύριγγα" ("Kataspan and anaspan ten syringa") see Macran op. cit. pp. 243-244 on Howard's theory, and K. Schlesinger op. cit. pp. 54ff; also among others H. Weil et Th. Reinach: Plutarque De la Musique, Note 196, pp. 82-83.

The word syrxinx was also used in the meaning of whistle, hiss (LSJ).

syrma (σύρμα ; m.pr. sírma);

See syrigmos^{*}.

syrtos (συρτός ; m.pr. sirtós) or syrtes (σύρτης); a kind of dance, mentioned in the Inscription of Epaminondas dating from the middle of the 1st cent. AD and found in Boeotia; it runs as follows: "τάς δέ πατρίους κομπάς μεγάλας καί τήν τῶν συρτῶν πάτριον ὄρχησιν θεοσεβῶς ἐπετέλεσεν" ("he piously fulfilled the great national processions and the national dancing of syrtos").

systasis (σύστασις ; m.pr. sistasis); constitution, composition.

systasis of melos (σύστασις τοῦ μέλους); constitution of the melody. Cf. Aristox. Harm. (I, p. 15, 7) "ἡ τοῦ μέλους σύστασις" ("the constitution of the melody").

systema (σύστημα ; m.pr. sistima); a union of two or more intervals. This definition of the "systema" is given by several ancient theorists.

Aristoxenus (in Harm., I p. 16, 1) defines: "τό δέ σύστημα σύνθετόν τι νοητέον ἐκ κλειόνων ἢ ἑνός διαστημάτων" ("the "sýstema" is to be conceived as the compound of more than one intervals"). Same definition by Cleonides (Isag. ch. 1, C.v. J. p. 180, Mb p. 1; and Nicomachus (Enchir. ch. 4, C.v.J. p. 243, Mb p. 8 and ch. 12, C.v.J. p. 261, Mb p. 25). Bacchius (Isag. § 5, C.v.J. p. 292 Mb p. 2) defines: "sýstema is that which is sung [performed] through more than two notes". Cf. also Anon. Bell. § 23, p. 30.

According to the above definitions of the theorists a union of three notes (trichord, τρύχορδον), of four (tetrachord) etc. would be considered as a system.

The first system well organized and used afterwards as the foundation of the Perfect Systems was the tetrachord. By the conjunction of two contiguous tetrachords the heptachord system was created: e.g. $\overbrace{e - f - g - a} \quad \overbrace{a - b - c - d}$
The heptachord was attributed to Terpander. The next step was the creation of the octachord (6th cent. B.C.) by the intercalation of a disjunction between the two contiguous tetrachords: $\overbrace{e - f - g - a} \quad \overbrace{a - b - c - d} - e$.

The addition of the eighth string was ascribed to Pythagoras of Samos (see under Lyra* and Octachordon*).

The subsequent addition of more strings had as a consequence the use of other systems.

The heptachord system was the principal system of the classical times, while the octachord was the first complete system.

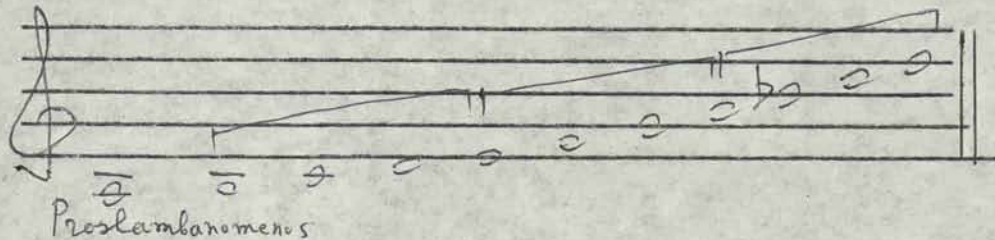
The systems, according to the Aristoxenian theory, differed in seven ways, 1) as to the size (μέγεθος); 2) as to the genus; 3) as to concord or discord (in the heptachord the two ends form a 7th, i.e. a discord, while in the octachord they form an 8ve, i.e. a concord); 4) as to rational or irrational (ρητοῦ ἢ ἀλόγου; see under reton-alogon); 5) as to continuous or non-continuous ("συνεχοῦς ἢ ἐξῆς καὶ ὑπερβατοῦ"); 6) as to conjunct and disjunct; and 7) as to immutable and mutable ("ἀμεταβόλου καὶ ἐμμεταβόλου"); Cf. Cleon. Isag. ch. 8, C.v.J. p. 193 ff, Mb p. 12ff; Aristox. Harm. I, pp. 17-18.

In the time of Ptolemaeus the octachord was considered as the first real system, while the tetrachord was a constituent part of it. Ptolemaeus (II, ch. 4; ed. Wallis, III, p. 56; I.D. p. 50, 12 ff) supports that "system" is simply called the extent (magnitude) which is composed of concords, in the same way as concord is the extent which is composed of emmeleiai^{*}; the system is therefore like a concord of concords" ("Σύστημα μὲν ἀπλῶς καλεῖται τὸ συγκείμενον μέγεθος ἐκ συμφωνιῶν καθάπερ συμφωνία, τὸ συγκείμενον μέγεθος ἐξ ἐμμελειῶν καὶ ἔστιν ὡςπερ συμφωνία συμφωνιῶν τὸ σύστημα"). "And perfect system is called that which contains all the concords with all their species" ("τέλειον δὲ σύστημα λέγεται τὸ περιέχον πάσας τὰς συμφωνίας μετὰ τῶν καθ' ἑκάστην εἰδῶν"). Porphyrius (Comment; Wallis III, p. 339; I.D. pp. 162-3) commenting on the above explains that the constituent concords of a system are the fourth and the fifth (the diatessaron and the dia pente); the dia pason (octachord) is therefore the first, simple, system to be formed. And "perfect system" is that which "is wanting in nothing" ("τὸ λεῖπον ἐν μηδενί"), i.e. the dis diapason.

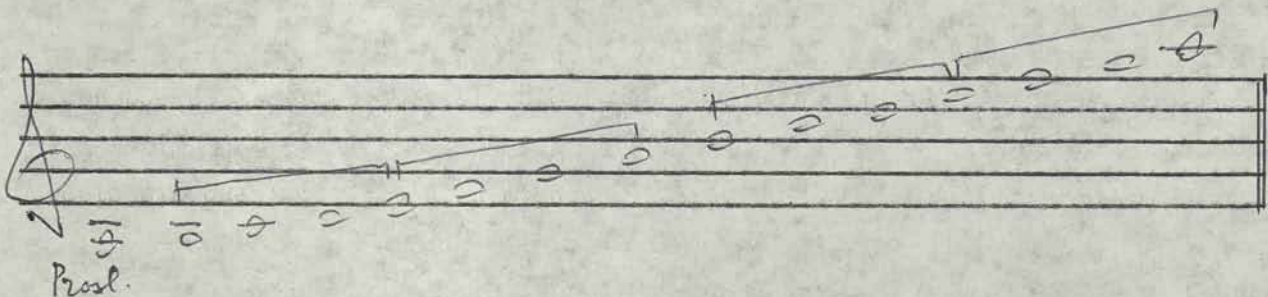
After the octachord system, came in use the so-called Perfect Systems, because they comprised "all the partial systems of the 4th, 5th and 8ve" (Ptol. II, ch. 4), namely 1) the Lesser Perfect System, 2) The Greater Perfect System, and 3) The Immutable System.

1) The Lesser Perfect System (Σύστημα τέλειον ἔλαττον), also called "Διά πασῶν καὶ διὰ τεσσάρων" (System of one octave and a fourth) consisted of three conjunct tetrachords and the Proslambanomenos^{*} (added). For this

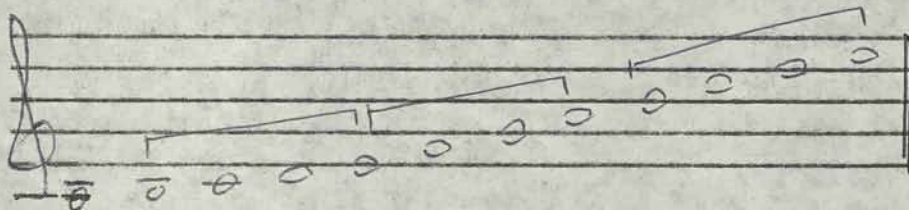
reason it was also known as the System of Synemmenon ("σύστημα συνημμένων"); it was also called "metabolon" or "metabolikon" ("μετάβολον" or μεταβολικόν"; mutable) because it allows a metabole* of tone (Ptolem. II, ch. 6)



2) The Greater Perfect System (Σύστημα τέλειον μεῦζον), known also as the Disjunct System, owing to the disjunction between the mese and the paramese, consisted of four tetrachords conjunct by pairs with a disjunction in the middle:



This system was a completion of another system [the so-called "dodecachordon" (δωδεκάχορδον; with twelve strings or notes), or the "Diapason and dia pente System" ("σύστημα διά πασῶν καὶ διά πέντε")]:



This system consisted of three tetrachords of which the two first were conjunct, with a disjunction between the second and the third. For an Hendecachordon*

system see under a special heading.

3) By the union of the two perfect Systems, the L.P.S. and the G.P.S. (1 and 2 above), the so-called Perfect Immutable System was formed ("Σύστημα τέλειον ἀμετάβολον"):

The three Perfect Systems are given above in the Diatonic genus but they should be conceived also in the Chromatic and the Enharmonic genera:

a) Chromatic

B) Enharmonic

See also Haploun*, Diploun* and Pollaploun* Systema.

syzygia (συζυγία ; m.pr. sizigiá); syzygy, coupling, conjunction in pairs
(L.S.J.) "kata syzygian ("κατά συζυγίαν") = in pair. Aristides (Mb p. 36,
RPW-I p. 34-35) "κατά συζυγίαν μὲν οὖν ἐστὶ δύο ποδῶν ἀπλῶν καὶ ἀνομοίου συν-
θεσις" ("conjunction in pair [of compound rhythms] is the union of two
simple and unequal feet").

tásis (τάσις) from "teinein" (τείνειν), to stretch; tension of a string, hence pitch, a note.

Aristoxenus (Harm. I, p. 12, 2-3) says that by "tasis" we mean "a certain persistence or stationary position of the voice" ("μονή τις καὶ στάσις τῆς φωνῆς").

Aristides (Mb p. 9, RPWI p. 7) defines that "every simple motion [position] of the voice is tasis"; and "that of the melodic voice is called phthongos (note, tone)". In Anon. (Bell. § 21, p. 29) tasis is also defined as "a stationary position and stillness of the voice" ("στάσις καὶ ἐνηρέμσις τῆς φωνῆς") and in p. 51 (§ 39) the same definition as that by Aristoxenus (above) is given.

Cleonides (Isag. ch. 2, C. v. J. p. 181, Mb p. 2) says that "the taseis (pl.) are called also phthongoi (notes); taseis from the stretching ~~ἐκ τῆς ἐκτείνεσθαι~~, while phthongoi [are so-called] because they are produced by voice" ("καλοῦνται δὲ αἱ τάσεις καὶ φθόγγοι· τάσεις μὲν ~~ἐκ τῆς ἐκτείνεσθαι~~ παρά τό τετάσθαι, φθόγγοι ἐκεῖ ὑπό φωνῆς ἐνεργοῦνται").

táxis(τάξις); order, arrangement, disposition.

"Ἡ τῆς μελωδίας τάξις"=the melodic order;the disposition of notes or intervals in a melody;cf.Aristox.Harm.I,p.2,16;II p.38,13 Mb."Ἡ τοῦ ἠρμωσμένου [μέλους] τάξις"=the order pertaining to the hermosmenon* melos;cf.Aristox.op.cit.II,p.42,9; Cleon.Isag.ch.1,C.v.J. p.179,Mb p.1 ."Ἡ τῆς τῶν ἀσυνθέτων διαστημάτων τάξεως ἀλλοίωσις" ("the change [or variation] in the disposition of the simple intervals; Aristox.II,p.40,4.

In rhythmpoieia,the disposition of durations.

telamón (τελαμών); leathern band or strap by which the lyra or the kithara were hung from the performer's breast; by holding the instrument the telamon could help the player to use freely both hands. The instrument was usually placed on the knees when the player was seated or was held from the breast when he was standing.

In the case of the lyra, the instrument was held aslant onwards, while in the case of the kithara, which was a much heavier instrument, it was held in an upright position, even somewhat inclined toward the executant.

See Lyra* and kithara*.

teleios, hyperteleios aulos (τέλειος, ὑπερτέλειος αὐλός; m.pr. télios, ipertélios avlós); perfect and superperfect aulos. They constituted the last two classes, the fourth and fifth respectively, in the Aristoxenian classification of auloi; see aulos*. Both classes are collectively called "ἄνδρεῖοι" (andreioi; manly). This surname was given to them in contradistinction to the "parthenioi"*(παρθένιοι; virginal) and to the "paedikoi"*(πααιδικοί; of boys, infantile), and comprised all varieties of auloi used by men; especially those in use by professional musicians and in contests at the Pythian and other National Games; such were the Pythic* aulos, the elymos*, the spondeiac* and others.

b) teleios=perfect. Σύστημα τέλειον=perfect system. See Systema*.

Telephanes (Τηλεφάνης; m. pr. Tilephánis); famous aulete of the 4th cent. B. C., from Megara, surnamed Megarites or Megarikos (Μεγαρίτης or Μεγαρικός). He flourished during the time of Alexander the Great. According to Pausanias (I, ch. 44, § 6) however on his tomb, which was erected by Cleopatra, daughter of Philip of Amyntas, on the way from Megara to Corinth, he is cited as Samios (from the island of Samos; "Ἰοῦσι δέ ἐκ Μεγάρων ἐς Κόρινθον ἄλλοι τέ εἰσι τάφοι καὶ αὐλοῦ Σαμίου Τηλεφάνου" "on the way from Megara to Corinth there are other tombs too, and that of the aulete from Samos Telephanes").

According to Plutarch (De Mus. 1138A, ch. 21) "Telephanes objected to the use of the "syringes" on the aulos to such a degree that he never allowed the aulos-makers to adapt one on his instrument, and even abstained from competing at the Pythian Games for this reason".

Note: "syrinx" in the case above should be understood as the mouthpiece of the single reed aulos, or "speaker" of the aulos. For more details see under syrinx*. See also for Telephanes : Dinse: De Antigen. Theb. p. 44.

Telesias (Τελεσίᾱς); 4th cent. Bc musician from Thebes, contemporary of Aristoxenus. He is cited by Aristoxenus (ap. Plut. De Mus. 1142B-C, ch. 31; FHG II, p. 2878 Fr. 73) as a typical example of the influence exercised (to the good or to the bad) by education. "Telesias was educated in the most beautiful music ("τραφῆναι τῆ καλλίστῃ μουσικῇ") and learned the compositions of Pindar, Dionysius of Thebes, Lamprus, Pratinas and other "lyric poets", who were good composers of music. He became a fine aulete and in all respects he acquired a solid musical education. At a later age he turned to the music of such innovators as Philoxenus and Timotheus, but his attempts to compose in both styles, that of Pindar and that of Philoxenus, failed completely in the Philoxenean style; the cause being that he was brought up from boyhood in the best education".

telesiás(τελεσιάς); a kind of armed-dance, or war-dance, named after the name of a certain Telesias who invented it. According to Hippagoras (ap. Athen. XIV, 630A, ch. 27) "telesias is a war-dance so-called from a certain Telesias who danced it in armour for the first time".

Pollux (IV, 100) cites "telesias and pyrrhiche as war-dances, named after two Cretan dancers, Pyrrhichus and Telesias" ("ένόπλιοι όρχήσεις πυρρίχη τε καί τελεσιάς, έπάνυ-μοι δύο Κρητῶν όρχηστῶν, Πυρρίχου τε καί Τελεσίου").

Telestes (Τελέστης; m. pr. Teléstis); b. c. 420; d. c. 345 BC, composer of dithyrambs from Selinous in Sicily (Σελινοῦς, hence Σελινούντιος, Selinountius). According to Diodorus Sikeliotes (XIV, ch. 46, § 6) he was one of a group of contemporary celebrated composers of dithyrambs, such as Philoxenus* of Kythera, Timotheus* of Miletos, and Poly-eidus ("Ἠκμασαν δὲ κατὰ τοῦτον τὸν ἐνιαυτὸν οἱ ἐπισημότατοι διθυραμβοποιοῦ, Φιλόξε-νος Κυθήριος, Τιμόθεος Μιλήσιος, Τελέστης Σελινούντιος, Πολύειδος" ...).

In 402-1 BC still very young he competed in Athens for the dithyramb and won a prize ("Par. Chron." v. 65).

To Telestes was attributed a change in the rhythmical structure of the dithyramb; for these changes and the mixing in the same work of different harmonias and genera, he is blamed by, among others, Dionysius of Halicarnassos.

He died in Sicyon where the tyrant Aristratus erected a monument in his honour. Dithyrambs by Telestes and Philoxenus, together with works by the three great tragedians, were asked for the festivities held in Susa on the occasion of Alexander's marriage; they were sent by Harpalus; cf. Plut. "De Vita Alexander", § 8.

Among his works are cited "Argo" (Ἄργώ) and Asklepius of which some fragments survived; see Brück PLG III, pp. 1274-8, and Anth. Lyr. pp. 298-9.

teleute (τελευτή; m.pr. televti'); end, extremity.

The final note of a tetrachord, taken in a downward motion.

Oppos. arche*.

Terpandrus, Terpander (Τέρπανδρος; m. pr. Têrpandros); b. c. 710 BC; d. 7th cent. BC. He was born in Antissa ("Αντισσα) of Lesbos, the son of Derdenis (Δέρδενις; hence, sur-named Δερδένεος in "Par, Chron." v. 34, or generally Antissaeus, 'Αντισσαῖος). Ac-cording to a legend, when Orpheus* was killed by the Thracian maenades his lyra was thrown in the sea, and reached Antissa in Lesbos; there some fishermen found it and brought it to Terpander (Excerpta ex-Nicom., ch. 1; C. v. J. p. 266, Mb p. 29).

He went to Sparta where he was the first to win at the musical contests of Car-nean in 676 and 673 (Athen. XIV, 635E, ch. 37). He competed also and won, four times successively at the Pythian Games; in the kitharodic art he was unrivalled (Plut. De Mus. 1132E; ch. 4). He passed most of his life in Sparta where he exercised a conciliatory role in civil quarrels, and established the name of the par-excel-lence musician, the founder of its musical life. The Spartans used to place any prominent musician "after the Lesbian aedos" ("μετά Λέσβιον αοιδόν" FHG II, p. 130 [Aristotelis Fragmenta] Fr. 87). Also Heracl. Pont. (De Rebus Publicis, "Περὶ Πολι-τελῶν, II, λακεδαίμωνιων 6; ap. FHG II, p. 210) "Λακεδαιμόνιοι τὸν Λέσβιον ᾠδὸν (Ter-pandrum) ἐτίμησαν· τούτου γὰρ ἀκούειν ὁ θεὸς χρησιμψοδουμένοις ἐκέλευεν" ("The La-cedaemonians honoured the Lesbian epic singer [Terpander]; God ordered them, when they asked for an oracle, to listen to him [to give ear to what he says]").

Among the inventions ascribed to Terpander the principal are the following :

- 1) the extension of the heptachord to the octachord by omitting the trite in the Dorian harmonia (6th degree from below, c), and adding the nete (octave, e); cf. Aristotle Probl. IX, 32; Plut. 1140F, ch. 28. See Lyra*.
- 2) the establishment and the naming of the kitharodic *nomoi ("Par. Chron." v. 34; Plut. 1132C, D, chs 3 and 4); one of these nomoi bears his name (Terpandreios; Τερπάν-δρειος);
- 3) the transformation of the singing recitation of the epic singers (aoidoi) to real melody;

4) the introduction of the kitharodic prooemia* (preludes) in epic songs (Plut. 1132D, ch.4);

5) the invention of barbitos*.

Gevaert (I, p.182) supports that Terpander established the definite bases of the Greek music and deserves the title of its Founder.

See Brgk PLG III, pp 813-816 and Anth.Lyr.p.165 some fragments.

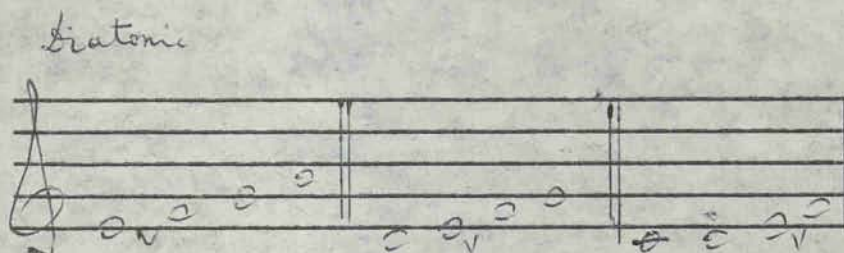
tetartemorion (τεταρτημόριον ; m.pr. tetartimorion); quarter-tone. By some theorists it was considered as equal to a diesis.

According to Aristoxenus who supports that the Enharmonic genus, containing exact quarter-tones, was the only normal, the quarter-tone is equal to the minima enharmonic diesis; Harm. II, p. 46,7: "καί τό τέταρτον [τοῦ τόνου] ὁ καλεῖται δῦεσις ἐναρμόνιος ἐλαχίστη" ("and the quarter-tone which is called minima [smallest] enharmonic diesis"). Nicomachus (Enchir. ch. 12; C.v.J. p. 262, Mb p. 26) considered also the quarter-tone equal to the enharmonic diesis.

See under diesis.*

tetrachordon (τετραχορδον); tetrachord, the ensemble of four contiguous strings or notes, forming a perfect fourth. Bacch. Isag. (¶ 26; C.v.J. p. 298, Mb p. 7) "tetrachord is an order of notes sung contiguously (ἐξῆς μελωδομένων) of which the ends make the concord of a fourth". The tetrachord was the first system of prehistoric Greece; with the development of music in the historic era it became the basis of the formation of the heptachord and octachord scales, and later of the Perfect Systems.

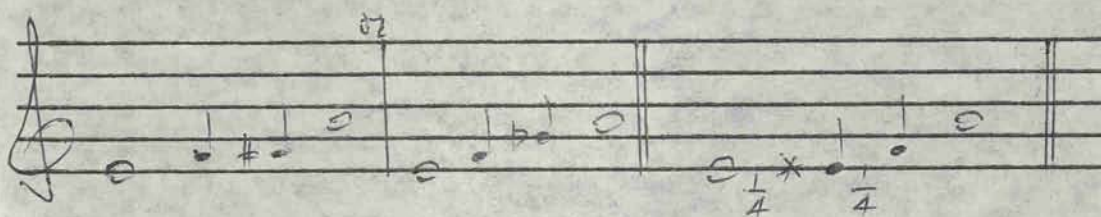
There are three genera of the tetrachord: the Diatonic, the Chromatic and the Enharmonic. In the Diatonic use was made of tones (and semitone):



In the Chromatic use was made of the interval of one tone and a half, and in the Enharmonic of quarter - tones:

b) Chromatic

c) Enharmonic

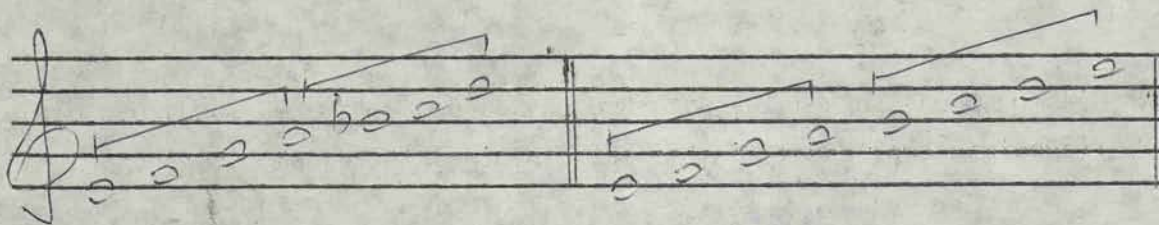


The extreme notes of the tetrachord were called hestotes (immovable) and the inner ones, which changed according to the genus, were called "kinoumenoi" (movable); see under hestotes*; also under genus*, Diatonon*, Chromatikon*, Enharmonion*.

Two tetrachords placed contiguously form either an heptachord when they are conjunct, or an octachord when they are disjunct. In the first case the tetrachords are called "synemmena" (conjunct), in the second "diezeugmena" (disjunct).

a) Conjunct Tetrachords

b) Disjunct Tetrachords



See Diazeugis*, Synemmenos* and Systema*.

tetragerys (τετράγηρος ; m.pr. tetragiris); having four sounds, tetraphone, four-toned.

Strabo (XIII, 2,4; c. 618; on Terpander): σοὶ δ' ἡμεῖς τετράγηρον ἀποστρέψα-
ντες αἰοιδὴν ἑπτατόνῳ φόρμιγγι νέους μελαδήσομεν ὕμνους" ("to you, having
abandoned the four-toned song, let us sing aloud new hymns to the seven-
toned phorminx").

Note: gerys (γῆρος) = voice, speech, sound. The vb geryein (γηρύειν) =
to sing.

tetragonos (τετράγωνος); tetragonal, square. Tetragonos chorus; chorus drawn up in square; Timaeo (ap. FHGI p. 201 Fr. 44 and Athen. V, 181C, ch. 28): "Οἱ δὲ Λακωνισταὶ λεγόμενοι ἐν τετραγώνῳ χοροῦς ἦδον" ("The so-called Laconistai sang in square figure").

— tetrakomos (τετράκωμος); a kind of war-dance; also a victorious song and dance in honour of Heracles (Hercules).

Pollux (IV, 100; "On kinds of dancing"); "καὶ τετράκωμος, Ἡρακλέους ἱερὰ καὶ πολεμικὴ [ὄρχησις]" ("and the tetrakomos, a war and sacred dance, in honour of Heracles"); Cf. also Pollux, IV, 105. Hes. "τετράκωμος, μέλος τι σὺν ὄρχησει πεποιημένον εἰς Ἡρακλέα ἐπινίκιον" ("tetrakomos, a victorious song with dance in honour of Heracles").

b) also a kind of aulesis, included in Tryphon's catalogue of auleseis (ap. Athen. XIV, 618C, ch. 9). See the full catalogue under "aulesis!"*

tetraktys (τετρακτύς; m.pr. tetraktís); the total of the first four numbers, $1 + 2 + 3 + 4 = 10$.

Sext. Empir. (IV, § 3; "Against the Arithmeticians"): "τετρακτύς δέ προσηγορεύετο παρ' αὐτοῖς τοῖς Πυθαγορικοῖς ὁ ἐκ τῶν πρώτων τεσσάρων ἀριθμῶν συγκείμενος δέκα ἀριθμός· ἔν γάρ καὶ δύο καὶ τρία καὶ τέσσαρα δέκα γύνεται· ὅς ἐστι τελειότατος ἀριθμός" ("and tetraktys was called [by the Pythagoreans] the number ten which is composed of the four first numbers; for one and two and three and four make up ten, and this is the most perfect number").

The tetraktys was considered by the Pythagoreans as sacred and as "the source of the everlasting nature"; hence, the tetraktys was the basis of their most solemn oath "ναί, μά τόν ἀμετέρα ψυχῆ παραδόντα τετρακτύν παγάν ἀεννάου φύσεως ριζώματ' ἔχουσαν" ("Yes, I swear on Him who granted to our soul the tetraktys, source of the everlasting nature").

In music, the tetraktys was considered of a particular significance as it contained all the concords; Theon of Smyrna (ch. 37, pp. 146-7) writes "in these numbers [i.e. 1,2,3,4] are included the diatessaron in the ratio 4:3 (epitritos), the dia pente in the hemiolic ratio (3:2), the dia pason in the double (2:1), and the dis dia pason in the fourfold (4:1); all of which complete the immutable system [diagram]".

tetraoedios (τετραοῦδιος ; m.pr. tetraⁱidios); a kitharodic nomos ascribed to Terpander. It was probably a nomos with four different in rhythm strophes or melodic sections; something perhaps analogous to the trimeres* (tripartite) aulodic nomos. Cf. Plut. De Mus. 1132D, ch. 4; Strabo XIII, p. 618.

tetrasemos (τετράσημος; m.pr. tetrasimos) chronos (time); the time which consists of four first (short) times, i.e. of four time-units.

See chronos ^{*}.

Thaletas (Θαλήτας; m.pr. Thalítas); 7th cent. BC aedos and musician, born in Gortys (Γόρτυς) of Crete; his birthplace was a well-known town to the NW of Knossos mentioned by Homer (Il. II, 646; Odyss. III, 294).

Thaletas was regarded as one of the principal figures of the second school of music in Sparta (the first being established by Terpander), and was accredited with the initiation in Sparta of the gymnopaediai^{*}, together with Xenocritus^{*}, Xenodamus^{*}, Polymnestus^{*} and Sacadas^{*}. He was also considered as a leading composer of paeans and hyporchemata (Plut. De Mus. 1134B-E, chs 9-10).

According to a legend, Thaletas, invited to Sparta (around 665 BC) on the direction of the Oracle of Delphi, saved by his music the city from a plague (Pratinas ap. Plut. 1146C, ch, 42). It is said that Thaletas became a friend of Lycourgus, the great legislator of Sparta; but the time of Lycourgus is rather uncertain.

Thamyris and Thamyras (Θάμυρις ; and Θαμύρας; m.pr. Thamiris, Thamiras); mythic epic singer from Thrace, mentioned by Homer. He was the son of Philammon* and the nymph Agriope or Argiope (Ἀργιόπη), or, according to Suidas, Arsinoe (Ἀρσινόη). He was the eighth epic poet before Homer (Suid.), and lived in the court of Eurytus (Εὐρυτος) king of Oechalia (Οἰχάλια).

Heracl. Pont. (ap. Plut. 1132A-B, ch. 3) records that Thamyris excelled among all in beauty and melodiousness of song; and that he composed the story of the war of the Titans and Gods. Beaten at a musical contest against the Muses, he was blinded by them and deprived of the kitharody (Cf. Apollodorus Bibliotheca, I, ch. 3 § 2 ap. FHG I, p. 106).

According to Diodorus Sikeliotes (book III, ch. 59, § 6) Thamyris was accredited with the addition of the string parhypate, and by others of the invention of the Dorian harmonia (Clem. of Alexandria: "Τά εὕρισκόμενα" p. 132).

Theon of Smyrna (Θέων ὁ Σμυρναῖος ; m.pr. Théon Smirnéos); 2nd cent. AD. Platonic philosopher and mathematician. He was born, and lived in Smyrna (hence his surname) during the reign of Adrian. He is the author of a work dealing with the mathematic sciences (Arithmetic, Geometry, Stereometry, Astronomy and Music). It has been first edited with the Greek text and Latin translation by Ism. Bullialdus (I. Bouillaud; Paris 1644) under the title "Theoni Smyrnei, Platonici "Mathematica" (Θέωνος Σμυρναίου, Πλατωνικοῦ "Τῶν κατὰ μαθηματικὴν χρῆσιν εἰς τὴν τοῦ Πλάτωνος ἀνάγνωσιν". In the second book he writes "On Music" ("Περὶ μουσικῆς"; pp. 73-188) giving valuable information and appreciation of ancient Greek music, especially of the Pythagorean School. Other edition by Ed. Hiller, Leipzig, 1879, T.

Theophrastus (θεόφραστος ; m.pr. Theophrastⁱos);

See Prophrastus *.

thereios (θήρειος ; mpr. thírios) aulos; a kind of aulos used by the Thebæans and made of a fawn's limb; according to Pollux the exterior was made of metal.

Pollux (IV, 75) "θήρ[ε]δος αὐλός· θηβαῖοι μὲν αὐτόν ἐκ κερῶν κώλων εἰργάσαντο· χαλκήλατος δ' ἦν τὴν ἔξωθεν ὄψιν" ("thereios aulos; the Thebæans made it from fawn's limbs, and it was forged out of brass in its outer appearance").

therepodos (θηρεποδός ; m.pr. thirepodós); charmer of wild beasts, by singing
"epodes". See epodos*

Cf. Suidas in word "σοφός".

thermastris (θερμαστρίς); a kind of violent hopping dance in which the dancers used to leap in the air and cross the feet in the form of a scissors.

Hes. "θερμαστρίς ὄρχησις ἔντονος καὶ διάκυρος τάχους ἕνεκα" ("thermastris; a violent and fiery dance, owing to speed"). Pollux (IV, 102) "θερμαστρίδες (pl.) ἔντονα ὄρχήματα ... ἢ δέ θερμαστρίς κηδητικόν" ("the thermastrides [are] violent dances ... the thermastris is a hopping [dance]").

In Athenaeus (XIV, 629D, ch. 27) the thermastris included among the "passionate" ("μανιώδεις" ; crazy) dances.

Note: The word thermaustris (θερμαουστρίς) is also met for thermastris. The vb "thermastrizein" and "thermaustrizein" (θερμαστρίζειν, and θερμαουστρίζειν) signified, to dance the thermastris. Cf. Luc. "On dancing" (Περὶ ὄρχήσεως), 34.

thesis (θέσις);

see arsis - thesis* ; also dynamis* .

Thrasyllus of Phlious (Θράσυλλος ὁ Φλιάσιος; m.pr. Thrásillos Phliásios); composer of unknown date. He is mentioned in Plut. De Mus. (1137F, ch. 21) together with Tyrtaeus* of Mantinea and Andreas of Corinth as examples of composers keeping the ancient tradition, and avoiding the Chromatic genus, the modulations, the use of many strings and other innovations in rhythmopoeia, melopoeia and interpretation.

threnetikos, aulos (θρηνητικός , αὐλός ; m.pr. thrinitikos); a kind of aulos used at funeral ceremonies, expressing strong lamentation (see Karikon* melos). This aulos belonged to the "ἀνδρεῖοι" (manly) auloi; its length was considerable and its tone baritoneal (βαρύφωνος) and expressive. Aristotle called it "aeazon aulos" (αἰάζων), lamenting; aeazein, vb (αἰάζειν)= to wail.

Pollux (IV, 75) says that the Phrygians invented a lamenting (threnetikos) aulos, which was used by the Karians who had it from them".

Threneterios (θρηνητήριος; m.pr. thrinitirios); an Adj. synonym of threnetikos.

threnos (θρήνος; m.pr. thrínos); dirge; song expressing a strong lamentation. Also threnodema and threnodia (θρηνώδημα, θρηνωδία).

The threnos should be distinguished from the epikedeion^{*}, in that it is sung without any limitation as to the time or the case, while the epikedeion is sung at the funeral with the dead body lying exposed. Procl. Chrest, 25 "Διαφέρει δέ τοῦ ἐπικηδείου ὁ θρήνος ὅτι τό μὲν ἐπικηδείον παρ' αὐτό τό κῆδος, ἔτι τοῦ σώματος προκειμένου λέγεται ὁ δέ θρήνος οὐ περιγράφεται χρόνῳ" ("the threnos differs from the epikedeion, because the epikedeion is said [sung] at the funeral with the body still lying exposed, while the threnos is not limited as to the time").

There were professional mourners who were paid to sing the dirges; in Homer "leaders of the dirge" ("θρήνων ἑξάρχου") are mentioned. In Iliad, XXIV, 720-722 we read ... Παρά δ' εἶσαν ἀοιδούς

θρήνων ἑξάρχους, οἳ τε στονόεσσαν

ἀοιδῶν, οἳ μὲν ἄρ' ἐθήνεον, ἐπὶ 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 thereat the women made lament"; transl. A. T. Muzzay, vol. II, p. 617).

Threnodia (θρηνωδία); an ode, a song of a lamenting character, a threnody. Plut. Quest. conviv. (book III, 8, 1²): "ὡσπερ [γάρ] ἡ θρηνωδία καὶ ὁ ἐπικηδείος αὐλός" ("for like the threnody, [so] also the funeral aulos"). Also threnodema (θρηνώδημα).

Threnodos (θρηνωδός; m.pr. thrinodós); singer of lament, of dirge. Also threneter (θρηνητήρ).

See epikedeion^{*}.

thyrokopikon, melos (θυροκοπικόν μέλος ; m.pr. thirokopikón); a song sung to aulos with dance, performed before the door of one's sweetheart. Also an aulesis (solo for aulos). Another term is krousithyron (κρουσίθυρον), also a kind of serenade. The Alexandrian lexicographer Tryphon (ap. Athen. XIVC, ch. 9) includes both the thyrokopikon and the krousithyron in his catalogue of kinds of auleseis. See the full catalogue of auleseis under aulesis *.

The vb "thyrokopein" ("θυροκοπεῖν"), to knock at the door; in Phryn. Epitome (ed. I. de Borries; p. 74) "θυροκοπεῖν ἐπικωμάζειν" ("thyrokopein; to rush on or in with revellers"; LSJ).

Krousithyron is derived from krousis (krouein, vb) and thyra (θύρα, door)= knocking at the door.

Timotheus of Miletos (Τιμόθεος ὁ Μιλήσιος; m.pr. Timotheos Milisios); b.c. 450; d. c. 360 BC. Famous musician, composer of dithyrambs and kitharode from the island of Miletos. He was one of the principal innovators in the history of ancient Greek music, the most daring of his time. He was credited: 1) with the addition of the 11th string (cf. Excerpta ex-Nicomacho, ch. 4; C.v.J. p. 274, Mb p. 35), and perhaps also of the 12th string (Pherecrates, ap. Plut. De Mus. 1142A, ch. 30); 2) of the replacement of the Enharmonic genus by the Chromatic; 3) of the development of the vocal solo; 4) of the new kitharodic style.

Timotheus studied music in Athens under Phrynis^{*}, and at the beginning of his career he took unsuccessfully part at the Athens musical contests; encouraged by Euripides he competed again in 420 BC beating this time his own master, Phrynis. He celebrated his victory over his master by a song of which some verses survived.

His innovations provoked controversial disputes during his life and after his death. Pherecrates in his comedy "Cheiron" ("Χείρων") represents Music as a woman complaining and protesting to Justice against her maltreatment by the innovators Kinesias^{*}, Melanippides^{*}, Phrynis^{*} and above all Timotheus, from whom "the gravest miseries come"; "this red-haired from Miletos, she says, surpassed all by singing perverse [strange] multitude of notes" ("ἄδων ἔκτρα-πέλους μυρμηκιάς"). Cf. Plut. De Mus. 1141F to 1142A, ch. 30.

When Timotheus competed at the Carnean in Sparta one of the Ephors ("Ἐφορος; magistrate, overseer) cut with a knife the strings of his instrument which exceeded the classical seven; and later a Spartan court condemned him to exile. In spite of the Spartans' conservatism, his reputation as one of the greatest artists of his time extended all over Greece. Aristotle praises him in the "Metaphysica" (I, 993 B) in these words: "If Timotheus did not exist we would not have so many melodic compositions" ("πολλὴν μελοποιῶν"); see the Greek text under Phrynis; Cf. Schs Hist. of Mus. Instr. p. 131. Very few fragments of Timotheus' poetry have survived, from "Cyclops", "Niobe",

Hymn to Diana, and especially of his famous nomos "Persai" (Πέρσαι; about 253 verses) found in 1902 on a papyrus in Ambucir in Egypt.

The following survived verses of one of his songs express in a few words his artistic "credo":

"I do not sing the old (antiquated),
the new is much superior
To-day reigns the young Zeus,
before [him] Kronos was the master.
Away the old Muse [Let the old Muse go away.]

(Οὐκ αἰδῶ τὰ παλαιά
καινά γάρ μάλα κρείσσω
νέος ὁ Ζεὺς βασιλεύει,
τό παλαιὸν δ' ἦν Κρόνος ἄρχων.

'Απίτω Μοῦσα παλαιά"); PLG III, Fr. 12, p. 1272.

Timotheus died in Athens at the age of 90; "Par. Chron". says 88 (v. 76).

See Brgk PLG III, pp. 1268 - 1274 and Anth. Lyr. pp. 295-7;

tome (τομή; m.pr. toni) from temnein, vb (τέμνειν), to cut, to divide;
division made in a locus.

Aristox. Harm. (I, p. 48, 9) "ὁ τοῦ λιχανοῦ τόπος εἰς ἀπέλους τέμνεται τομάς"
("the locus of the lichanos can be divided in infinite divisions": "is infi-
nitely divisible" translates H.S. Macran, p. 201).

b) tome; caesura; Aristides De Mus. Mb pp. 51-52, RPWI p. 47.

tone (τονή ; n.pr. toní); prolongation of a note; the stay for a length of time on one note. Cleonides (Isag. ch. 14; C.v.J. p. 207, Mb p. 22): "τονή δέ ἡ ἐπὶ πλείονα χρόνον μονή κατὰ μίαν γινομένη προφορὰν τῆς φωνῆς" ("Tone is the stay for a longer time on one utterance of the voice").

See agoge, petteia, ploke.

tónos(τόνος) ;

The term tonos had various, and sometimes confusing, meanings, in ancient Greek music.

Most writers agree on the three following significations :

- a) as tasis (τάσις; tension, pitch); as "when we say that an executant uses a high or low tone" (Porphyr. Comment., Wallis, III, p. 258; I. D. p. 82, 7);
- b) as interval, i. e. the interval by which the fifth exceeds the fourth; otherwise the major second, or as we say now "tone";
- c) as key ; as "locus of the voice", as we say Dorian tonos, Phrygian tonos etc. Cleonides (Isag. ch. 12; C. v. J. p. 202, Mb p. 19) gives a fourth signification, that of "phthongos" (sound, tone), as we say "seven-toned phorminx" ("ἑπτά-τονος φόρμιγξ").

The terms tonos, tropos and harmonia appear in ancient texts not always clearly distinguished between themselves; (see under tropos).

Tonos is often taken for harmonia; Aristoxenus (Harm. II, Mb. p. 37, 9-10) gives the following rule for tonos "The fifth part [of the Harmonike] deals with the tonoi on which being placed the systems are sung" ("πέμπτον δ' ἐστὶ τῶν μερῶν [τῆς ἁρμονικῆς πραγματείας] τό τε περὶ τοὺς τόνους ἐφ' ὧν τιθέμενα τὰ συστήματα μελωδεῖται"). Thus, tonos is the key on which a harmonia can be placed or reproduced. The necessity to meet the vocal difficulties, especially in choral unison performances, was probably the main cause for which the Greeks from the 4th cent. BC had recourse to transpositions of the harmoniai. So, the keys as transposition types, were introduced and were called tonoi. They were named by analogy of the denomination of the harmoniai, Dorian, Phrygian, Lydian etc., but this denomination should be understood as distinctly different to that of the harmoniai. By harmonia it is meant the different disposition of the intervals inside the octave (diapasson), independently of any definite pitch, and in this sense it was analogous to our modern "mode". By tonos, the key on which a harmonia is placed and performed; as we say, g major or d major, or a minor etc.

The tonoi did not differ between themselves as to the inner disposition of the intervals; the only difference between them was in the pitch. Actually the tonoi were transpositions of the Immutable System. Aristoxenus established a system of 13 tonoi, disposed at a distance of a semitone from one another; the mese of the lower tonos was at a distance of an octave from the mese of the higher tonos (f - f). The 13 tonoi of Aristoxenus were as follows (Diatonic Genus) :

1. Tonos Hypermixolydian (Tonos $\Upsilon\pi\epsilon\rho\mu\iota\chi\lambda\upsilon\delta\iota\alpha\iota\sigma$)

Mese

2. T. Higher Mixolydian (T. $\text{M}\iota\chi\lambda\upsilon\delta\iota\alpha\iota\sigma \alpha\epsilon\upsilon\tau\eta\tau\epsilon\sigma$)

Mese

3. T. Mixolydian (T. $\text{M}\iota\chi\lambda\upsilon\delta\iota\alpha\iota\sigma$)

Mese

4. T. Lydian (T. $\Lambda\upsilon\delta\iota\alpha\iota\sigma$)

Mese

5. T. Lydian lower (T. $\Lambda\upsilon\delta\iota\alpha\iota\sigma \beta\alpha\pi\upsilon\tau\epsilon\tau\epsilon\sigma$)

Mese

6. T. Phrygian (T. $\Phi\upsilon\gamma\gamma\iota\alpha\iota\sigma$)

Mese

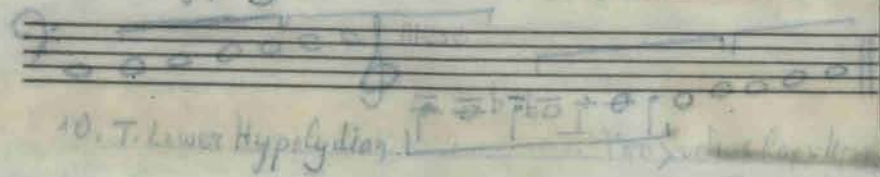
7. T. Lower Phrygian (T. $\Phi\upsilon\gamma\gamma\iota\alpha\iota\sigma \beta\alpha\pi\upsilon\tau\epsilon\tau\epsilon\sigma$)

Mese

8. T. Dorian (T. $\Delta\omega\pi\iota\alpha\iota\sigma$)

Mese

9. *b* Hypolydian (T. Ἰπὸλυδίου)



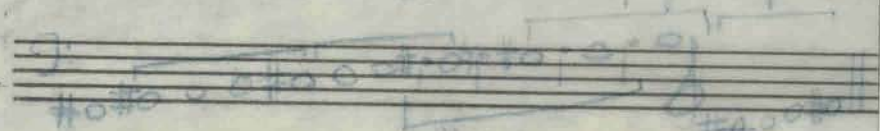
10. T. Lower Hypolydian (T. Ἰπὸλυδίου ἁπλοῦς)



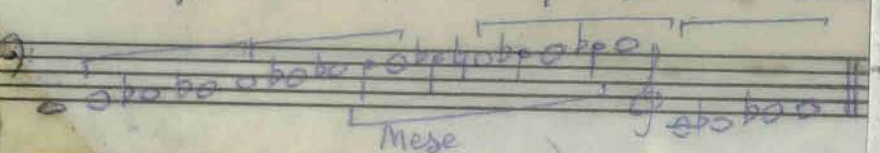
11. T. Hypophrygian (T. Ἰπὸφρυγίου)



12. T. Lower Hypophrygian (T. Ἰπὸφρυγίου ἁπλοῦς)



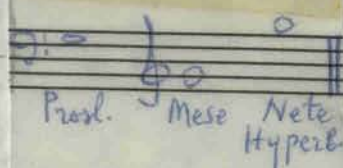
13. T. Hypodorian (T. Ἰπὸδωρίου)



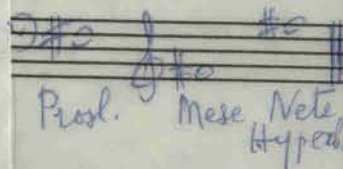
To those 13 tonoi two more were added above the first (Hypermixolydian) with as Proslambanomenos and Mese, $f\sharp$ and g . The neo-Aristoxenian system did not retain the same nomenclature; only the six of the seven principal tonoi retained their names,

while all the rest were given new names taken from the ancient names of harmoniai. The complete system of 15 "tonoi" with the new nomenclature were as follows (from high to low):

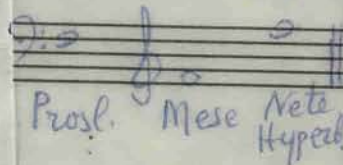
1. Tonos Hyperlydian (Τόνος Ὑπερλύδιος)



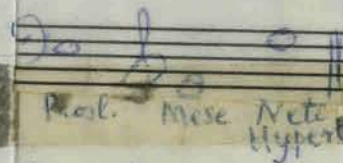
2. Tonos Hyperaeolian (Τόνος Ὑπεραιώλιος)



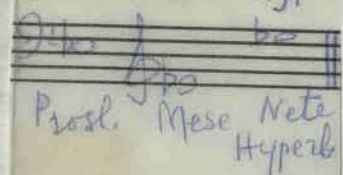
3. Tonos Hyperphrygian (Τόνος Ὑπερφρύγιος)



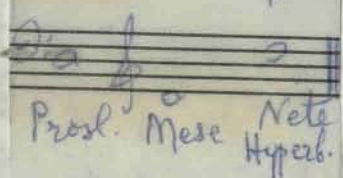
4. T. Hyperaastian or Hyperionian
(T. Ὑπεραστάσιος ἢ Ὑπεριωνίος)



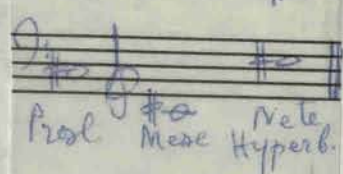
5. T. Hyperdorian (old Mixolydian)
(T. Ὑπερδωριος; παλαιός Μιξολύδιος)



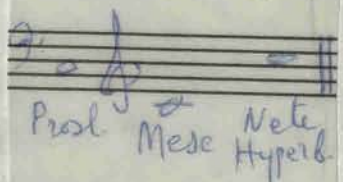
6. T. Lydian (T. Λύδιος)



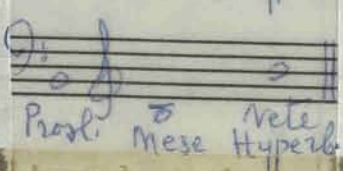
7. T. Aeolian (T. Αἰολίος)



8. T. Phrygian (T. Φρύγιος)



9. T. Iastian or Ionian (T. Ἰαστίος ἢ Ἴωνίος)



10. T. Dorian (T. Δωρίος)
11. T. Hypolydian (T. Υπολύδιος)
12. T. Hypoaeolian (T. Υποαεόλιος)
13. T. Hypophrygian (T. Υποφρύγιος)
14. T. Hypoianstian or Hypoionian
(T. Υποιαστειος ή Υποιώνιος)
15. T. Hypodorian (T. Υποδώριος)

Handwritten musical notation for five modes, each on a staff with a treble clef and a key signature. The modes are labeled as Prosl., Mese, Nete, and Hyperb. below the staff.

- 10. Dorian: Key signature of two flats (Bb, Eb). Scale: Prosl. (Bb), Mese (Eb), Nete (Ab), Hyperb. (G).
- 11. Hypolydian: Key signature of one flat (Bb). Scale: Prosl. (Bb), Mese (Eb), Nete (Ab), Hyperb. (G).
- 12. Hypoaeolian: Key signature of one sharp (F#). Scale: Prosl. (F#), Mese (C#), Nete (G#), Hyperb. (F).
- 13. Hypophrygian: Key signature of one sharp (F#). Scale: Prosl. (F#), Mese (C#), Nete (G#), Hyperb. (F).
- 14. Hypoianstian or Hypoionian: Key signature of one sharp (F#). Scale: Prosl. (F#), Mese (C#), Nete (G#), Hyperb. (F).
- 15. Hypodorian: Key signature of one sharp (F#). Scale: Prosl. (F#), Mese (C#), Nete (G#), Hyperb. (F).

These fifteen tonoi(keys) were divided into three groups :

- a) the five principal tonoi (6-10), Lydian, Aeolian, Phrygian, Iastian and Dorian, placed in the middle;
- b) the five Lower tonoi(11-15), Hypolydian, Hypoaeolian, Hypophrygian, Hypoianstian and Hypodorian, placed at the lower part of the series; and

c) the five Higher tonoi (1-15), Hyperlydian, Hyperaeolian, Hyperphrygian, Hyper-
iastian and Hyperdorian, placed at the higher part of the series.

The above table of the fifteen tonoi should be seen in all three genera, each :

HYPERLYDIAN

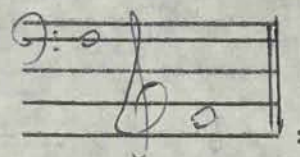
a) Diatonic genus

b) Chromatic genus

T. Synemmenon

T. Synemmenon

In the same way all the other tonoi can be taken in the three genera. Of these fifteen tonoi Ptolemaeus recognized only the seven principal tonoi, as seven were the octave-species (harmoniai). He derived them by starting from the Mixolydian (b) and proceeding by fifths (below) in the following order : Mixolydian, Dorian, Hypodorian, Phrygian, Hypophrygian, Lydian and Hypolydian, or placed in order of pitch : Mixolydian, Lydian, Phrygian, Dorian, Hypolydian, Hypophrygian and Hypodorian (from high to low). This series of tonoi is the inverse of the series of harmoniai. If now the seven harmoniai are placed on each one of the seven tonoi, there will be 49 different "scales". Actually the seven harmoniai are placed in the same range of pitch (the octave corresponding to



as being within the vocal possibilities of most voices, was considered as the most suitable).

1. Mixolydian

2. Lydian

3. Phrygian

4. Dorian

5. Hypolydian

6. Hypophrygian

7. Hypodorian

See under Onomasia Onomatothesia (Nomenclature) Ptolemaeus' theory on the "kata thesin" ("κατά θέσιν"; "in respect to position") and the "kata dynamin" ("κατά δύνανμιν"; "in respect to function") nomenclature.

For Bibliography, see under Harmonia.

tópos (τόπος); locus, a position of the compass of the voice. Aristox. Harm. (I, p. 10, 24-26) "ἡ μὲν οὖν ἐκίτασις ἐστὶ κίνησις τῆς φωνῆς συνεχῆς ἐκ βαρυτέρου τόπου εἰς ὀξύτερον, ἡ δ' ἀνεσις ἐξ ὀξύτερου τόπου εἰς βαρύτερον" ("tension is the continuous transition of the voice from a lower position to a higher, and relaxation that from a higher position to a lower"; transl. H.S.M. p. 172).

"Topos" of the voice; locus, region of the voice; Aristox. *ibid* (I, p. 7, 18) "περὶ τοῦ τῆς φωνῆς τόπου καθόλου" ("of the region of the voice in general").

Bacchius (Isag. § 44; C.v.J.p. 302, Mb p. 11) defines three "regions of the voice; high, medium, and low".

Anonymous (Bell. § 63, pp. 76-77) defines four : hypatoeides*, mesoeides*, netoeides* and hyperbolaeoeides*.

Torebus (Τόρηβος; m. pr. Tórivos); mythic musician, son of Atys, Head of the Lydians, and brother of Lydus (Λυδός), mythic king of the Lydians. He is known also as Tyrrenus (Τυρρηνός); he went from Lydia to Italy and gave his name to the people and the land of the Tyrrenians (Τυρρηνοί, Τόρηβοι; Etruscans); cf. Dionysius of Halic. "Roman Archaeology" (Book I, ch. 28, 2); and Strabo V, 215. According to Dionysius Iambus (ap. Plut. De Mus. 1136C, ch. 15) he invented the Lydian harmonia which Pindar ascribed to Anhippus^{*}; by a legend the addition of the 5th string was also attributed to Torebus.

toreuein oden, vb. (τορεύειν ᾠδήν; m. pr. torévin odín); to sing with strong, sonorous, loud voice. In the case of style it might signify to enrich.

Aristoph. Thesmoph. v. 986 "τόρευε πᾶσαν ᾠδήν" ("raise a loftier music now"; transl. by B. B. Rogers; Aristoph., vol. III p. 219). LSJ : "sing a piercing strain".

trema, neut. (τρῆμα; m. pr. trima); perforation, hole. Hence, tremata (pl.) the finger-holes of the aulos.

Other words also used for the finger-hole were trypema, neut. (τρύπημα; pl. trypema), tryme, fem. (τρύμη; pl. trymai), and diatome* (διατομή) fem.

The maker of the finger-holes was called aulotrypes (αὐλοτρύπης). See aulos.

trichordon(τριχορδον); a three-stringed instrument, called also pandoura. It was perhaps the only instrument with a neck (lute family) used by the Greeks. See more details under pandoura.

2. trichordon systema(τριχορδον συστημα); a system with three strings or notes. The use of such a system enters into the mythological times; according to certain traditions it was introduced either by Apollo, or Hermes, or even by Hy-agnis. See under Lyra.

triemitonion(τριμιτόνιον; triimitónion); the interval of one tone and a half.

The interval between the lichanos and the mese (f# - a) or between the lichanos hypaton and hypate meson (c# or ~~cb~~ - e) in the Chromatic genus.

Also called triemitonon (τριμίτωνον).

trieraules (τριηραύλης; m. pr. triirávlis); aulete regulating by his playing the movements of the rowers; cf. Pollux, IV, 71.

From trieres (τριήρης; trireme) and aulos.

trigonon(τρίγωνον) or trigonos(τρίγωνος); a stringed instrument of a triangular form, as its name indicates.

It was actually a harp with strings of different length and played by the fingers, without the aid of a plectrum. The exact number of its strings is not known, but it belonged to those called "poly-chord" (many-stringed) instruments, which were condemned by Plato (Rep. III, 399D) and Aristoxenus (ap. Athen. IV, 182F, ch. 80).

Hesychius defines the trigonon : "a kind of psalterian" ("τρίγωνον· εἶδος ὀργάνου φαλτηρίου").

The trigonon was considered as one of the ancient instruments, like the barbitos*, the magadis* and the sambyke* (cf. Athen. ibid). The origin of the trigonon was ~~sup~~ Phrygian, or Egyptian, or Syrian (Iobas ap. Athen. IV, 175D supports that "the trigonon was an invention of the Syrians").

It was usually played by women; Plato, the Comic (ap. Th. Kock Comic. Att. Fr.; vol. I, p. 620, Fr. 69, vs 13-14): "καλλιην [κορίσκην] τρίγωνον εἶδον ἔχουσαν, εἰτ' ἤδεν πρὸς αὐτὸ μέλος 'Ιωνικόν τι" ("and I saw another [little girl] holding a trigonon [harp], and then she sang to its accompaniment a certain Ionian tune").

See verses 12-13 of the same fragment under "karikon melos".

It became obsolete from the 2nd cent. BC (cf. Athen. XIV, 636F, ch. 40).

In the National Archaeological Museum of Athens there is an extraordinarily interesting figure of a harpist or player of trigonon, known as "the Harpist of Keros" ("Ἀρπιστής τῆς Κέρου").

It is made of Parion marble and is dated by some from the Bronze Age. Keros is a small island of the Cyclades group, near Theros (Θήρος).

trimeles, and trimeres, nomos (τριμελής, and τριμερής νόμος; m. pr. trimelís, trimerís nómos); an aulodic nomos ascribed to Sacadas*, according to which each one of its three parts was composed and sung in a different harmonia, alternately in the Dorian, the Phrygian and the Lydian. For this reason it was called trimeres (tripartite) as consisting of three different parts, and trimeles, as consisting of three mele in different harmonias. Plut. De Mus. (1134 A-B, ch. 3) "τόνων γάρ τριῶν ὄντων κατὰ Πολύμνηστον καὶ Σακάδαν, τοῦ τε Δωρίου, καὶ Φρυγίου καὶ Λυδίου, ἐν ἑκάστῳ τῶν εἰρημένων τόνων στροφὴν ποιήσαντα φασὶ τὸν Σακάδαν διδάξαι ᾄδειν τὸν χορὸν Δωριστὶ μὲν τὴν πρώτην, Φρυγιστὶ δὲ τὴν δευτέραν, Λυδιστὶ δὲ τὴν τρίτην· καλεῖσθαι δὲ τριμερῆ τὸν νόμον τοῦτον διὰ τὴν μεταβολήν" ("The tones [harmoniai] being three at the time of Polymnestus and Sacadas, i. e. the Dorian, the Phrygian and the Lydian, it is said that Sacadas composed three strophes in the three afore said tones respectively, and instructed the chorus to sing the first [strophe] in the Dorian, the second in the Phrygian and the third in the Lydian; and this nomos was called trimeres (tripartite) for the change [modulation.] "). Plut. (ibid) adds that in a Record in Sicyon about the poets "it is written that Clonas was the inventor of the tripartite nomos").

tripodiphorikón(τριποδιφορικόν) melos; a song sung especially in Boeotia while carrying the "tripous" (three-footed, tripod) given as a prize or dedicated to a god.

Procl. Chrest., 27 "τό δέ τριποδιφορικόν μέλος, τρίποδος προηγουμένου παρά τοις Βοιωτοῖς ἤδετο" ("the tripodiphorikon melos was sung among the Boeotians while carrying ahead the tripod").

tripous(τρίπους); tripod; a rare three-legged stringed instrument invented by Pythagoras of Zante*, a musician of the 5th cent. B.C. It was an ingenious invention, much admired for some time but shortlived; it fell into oblivion after the death of its inventor. Artemon (ap. Athen. XIV, 637B, ch. 41) gives an interesting description of this instrument. The "tripous" was a three-legged instrument, similar in form to the Delphic tripod from which it took its name. Its basis was revolving, and between each two feet a whole kithara with strings, arms and string-holder was constructed; thus, in fact the "tripous" was a triple-kithara, consisting of three different kitharas tuned in the Dorian, the Phrygian and the Lydian harmonias respectively. The executant could revolve at will the basis so as to play in the harmonia he wished.

trite (τρίτη; m.p. triti) fem., third; the string or note which was third from the note. In the Lesser Perfect System there was only one "trite", that of synemmenon (b \flat); in the Greater Perfect System there were two: the trite diezeugmenon (c) and the trite hyperbolaeon (f). In the Perfect Immutable System, all three were included.

a) Lesser Perfect System

b) Greater Perfect System

The image shows two musical staves, labeled 'a)' and 'b)', illustrating the Lesser and Greater Perfect Systems. Both staves are written on a five-line treble clef staff. Staff 'a)' shows a sequence of notes: C4 (quarter), B3 (quarter with a flat sign), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), and C3 (quarter). A bracket groups the first three notes (C, B, A), with a plus sign (+) above the B note and the label 'Trite Synemmenon' written below. Staff 'b)' shows a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter with a plus sign), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). A bracket groups the first four notes (C, D, E, F), with a plus sign (+) above the F note and the label 'Trite Hyperbolaeon' written below. Another bracket groups the last three notes (G, A, B), with a plus sign (+) above the A note and the label 'Trite Diezeugmenon' written below.

tritimonion(τριμυδόνιον; m. pr. tritimóron); one third of the tone. Cf. Aristoxenus
Harm. I, p. 25, 17 Mb.

See Diesis and Chromatic Genus.

trochaeos (τροχαιός; m. pr. trochéos); trochee. A metrical foot consisting of two syllables, a long and a short - v.

Trochaic metre (τροχαικόν μέτρον); composed of trochaic feet; cf. Aristides De Mus. Mb p. 50; RPWI p. 45.

2) Trochaeos was also called one of the kitharodic nomoi invented by Terpander; cf. Plut. De Mus. 1182D, ch. 4.

This nomos would be probably based on trochaic time.

LSJ : "οἱ σαλπικταὶ τροχαιόν τι συμβοήσαντες" = the trumpeters "playing a brisk march".

trópos(τρόπος);mode,way,style. There has been a rather confusing use of this term in ancient texts;it often appears as a synonym of tonos.Aristides(Mb.p.136) says "τρόποι,οὓς καὶ τόνους ἐκαλέσαμεν"("trópoi,which we also called tonoi").Alypius (Isag. §3;C.v.J. p.367,Mb p.2) writes in a similar way "εἰς τοὺς λεγομένους τρώπους τε καὶ τόνους,ὄντας πεντεκαίδεκα τὸν ἀριθμὸν" ("to the so-called tropoi and tonoi which are fifteen").

In Plutarch tonos,tropos and harmonia often appear as synonym;in"An seni resp. gerenda sit",ch.18,793A :"πολλῶν τόνων καὶ τρόπων ὑποκειμένων φωνῆς,οὓς ἁρμονίας οἱ μουσικοὶ καλοῦσι"(="since there exist many tonoi and tropoi of the voice,which the musicians call harmoniai).Also in "De E apud Delphos",ch.10,389E : "καὶ πέντε τοὺς πρώτους εἴτε τόνους ἢ τρώπους εἴθ' ἁρμονίας χρὴ καλεῖν" ("and the first five tonoi or tropoi or harmoniai, whatever one must call them").

Porphyrus (Comment.;Wallis III,p.258;I.D.p.82,5-6) speaking on the various meanings of "tonos" says that "tonos is also called the locus which according to Aristoxenus is apt to receive a perfect system,as the Dorian,the Phrygian and the other similar "tropoi" ("ὁ δῶριος καὶ ὁ φρύγιος καὶ οἱ παρακλήσιοι τρόποι").

Very often the term tropos is met with in the meaning of style of composition;Aristoxenus Harm.II,p.40,21 Mb "οὐτε τοὺς τῶν μελοποιῶν τρώπους" ("nor the styles of melodic composition").Aristides also (op.cit.,Mb p.30,RPWI p.30) "τρόποι μελοποιῶν" ("the modes [or styles] of melodic composition").

See also under "genus".

trygodopoeomousike (τρυγδοποιουμουσική; n.pr.trigodopiomousiki¹); the art of comedy (LSJ); cf. Th. Koek *Comic. Att. Fr.*, vol. I, p. 480, Fr. 333, Aristoph. *Thesmoph. II*; Bothe : PSGF, II p. 100.

Trygodos (τρυγδός), must-singer, comic singer.

See komos (κῶμος).

tymbaules(τυμβαύλης; m.pr.timwánlis); aulete who played at a funeral; at the procession and/or over the grave. Dio Chrys. 2,251 "τό καλεῖσθαι αὐλητᾶς τούς τυμβαύ-
λᾶς".

tympanon, and typanon (τύπανον, τύπανον; m. pr. tímpanon, típanon); percussion instrument in use especially in the rites of Cybele and Dionysus. It was made of a cylindrical box with skin membranes stretched on both sides; it was played by the hand, and usually by women.

Hes. "τύπανα (pl.) τά δερμάτινα ρακτήρια κόσκινα, τά ἐν Βάκχαις κρουόμενα" ("drums [tambours], the leathern clamorous sieves, played [struck] at Bacchic orgies").

Pind. Dithyr. II, v. 9 "ρόμβοι τυπάνων" ("thunders of drums"); cf. rombos*.

The tympanon was a kind of tambour, drum, without jingles; cf. C. Sachs Hist. of Mus. Instr. p. 148.

tyrbasia(τυρβασία;m.pr.tirvasia');a kind of Bacchic dance danced at a festival in honour of Dionysius;it was of a very lively and noisy character.Pollux (IV, 104) "τυρβασίαν δ'έκάλουν τό ὄρχημα τό διθυραμβικόν"("they called tyrbasia a dithyrambic dance").Hes."τυρβασία χορῶν ἀγωγή τις διθυραμβικῶν" ("tyrbasia;a certain course of dithyrambic dances").

Tyrbe(τύβη; m. pr. tírvi); a clamorous Bacchic festival; Paus. (II, ch. 24, § 6 in Korinthiaka) "τῶ Διονύσῳ δέ καί ἑορτήν ἄγουσι [Ἀργεῖοι] καλουμένην Τύβην" ("they [i.e. the Argheans] have also a festival in honour of Dionysius called Tyrbe"). Tyrbe was also called the dance itself performed at the festival.

Tyrbasia and tyrbe may probably be the same thing.

Note : The word "tyrbe" meant clamour, tumult.

Tyrrhenos aulos(Τυρρηνός αὔλος;m.pr.Tirrinós avlós);Tyrrhenian,Etruscan aulos.
Also Tyrrhenikos(Τυρρηνικός)and Tyrsenos(Τυρσηνός).According to Pollux(IV,70) the
Tyrrhenian aulos resembled to an inverted syrinx;it was made of brass,and was
open at the lower end.Its tone was sharp.
Tyrrhenike salpinx;Tyrrhenian trumpet.

Tyrtaeus (Τυρταῖος; m.pr. Tirtéōs);

1) 7th cent. B.C. Elegiac poet and musician, son of Archembrotus (Ἀρχέμβροτος), born in Athens, or, according to some sources, in the town Aphidna (Ἀφιδνα) in Laconia. Suidas calls him Lacon or Milesios (Λάκων, ἢ Μιλήσιος); he says that he was contemporary of the seven wise men (sages) or even older, and that he flourished at the 35th Olympiad (around 640 B.C.).

After a Delphic oracle he was sent to Sparta at the second Messenian war (685-667 B.C.), and by his Embateria and war-songs he inspired such enthusiasm to the Spartans that they beat the Messenians. When the war came to a successful end, Tyrtaeus became a citizen of Sparta. He was greatly admired and honoured by the Spartans; it was decided that his Elegies and war-songs be sung by the Spartans the previous evening to each war.

Some of his poems survived, namely "Eunomia" ("Εὐνομία"), "Hypothekai" ("ὑποθήκαι; Counsels") and "Embateria" ("Marching songs"); see Brgk Anth. Lyr. pp. 24-29 a number of Elegies (13) in rather extended fragments; also PLG II, pp. 393-405 Eunomia, Hypothekai, Embateria.

2) Tyrtaeus of Mantinea (Τυρταῖος ὁ ἐκ Μαντινείας); composer of unknown date. He is mentioned in Plut. De Mus. (1137F, ch. 21), together with Andreas of Corinth and Thyrsyllus of Phlius as examples of composers keeping the ancient tradition, and by preference avoiding the Chromatic genus, the modulations and other innovations in rhythmopoeia, melopoeia and interpretation.

Xanthus(Ξάνθος;m.pr.Χάνθος);7th cent.B.C.lyric-poet (μελοποιός).He is cited as a composer anterior to Stesichorus* who was influenced by him and imitated his subjects.

Among his works an "Oresteia"('Ορέστεια)is reported;Athen.XII,513A,ch.6:"Ξάνθος δ'ὁ μελοποιός,πρεσβύτερος δέ Στησιχόρου" ("Xanthus,the lyric poet,older than Stesichorus").

Xenocritus(Ξενόκριτος; m. pr. Xenócritos); 7th cent. B. C. musician from Locroi (Λοκροί) in Italy. He was considered as the inventor of the Locrian harmonia, and belonged to the second school of music of Sparta (the first being established by Terpander). He was accredited, together with Thaletas*, Xenodamus*, Polymnestus*, and Sacadas*, with the introduction to Sparta of the gymnopaediai (Plut. De Mus. 1134B-C, ch. 9). The subjects of his songs were of a heroic character and they were called by some people dithyrambos (Plut. ibid).

Xenodamus(Ξενόδαμος;m.pr.Xenódamos);7th cent.B.C.musician from Kythera(Κύθηρα).
He was one of the prominent members of the second school of music in Sparta,
and was accredited,together with Thaletas*,Polymnestus*,Sacadas* and Xenocritus*,
with the initiation in Sparta of the gymnopaediai.He composed hyporchemata,
one of which still existed at the time of Plutarch;cf.Plut.1134B-C,ch.9.

κίρῆισμός (ξίφῆισμός); sword-dance.

Pollux (IV,100) "ἐκαλεῖτο δέ τι καὶ ξίφῆισμός" (" and a certain kind of dance was called κίρῆισμος").

Hesychius and Athenaeus consider the κίρῆισμος as a dance-figure; Hes. "σχήμα ὀρχηστικόν τῆς λεγομένης ἐμμελείας ὀρχήσεως" ("a dance-figure of the so-called emmeleia orchesis"). Cf. Athen. XIV, 629F, ch. 27.

The vb "κίρῆιζειν" ("ξίφῆιζειν") meant to dance the sword-dance; cf. Hes. "ξίφῆιζειν ἄνατείνειν τὴν χεῖρα καὶ ὀρχεῖσθαι" ("κίρῆιζειν; to lift up the hand and dance").

zygos, masc. (ζυγός; m. pr. zigós) also zygon, neut.; the cross-bar of the phorminx, the lyra and the kithara, on which the strings were fastened. It was made of box-wood, and its form was rather cylindrical.

See lyra*.

ALPHABETICAL INDEX OF WORDS

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ιάλεμος	(ialemos)
ιαμβική	(iambike)
ιαμβικόν	(iambikon)
ιαμβίς	(iambis)
ἱαμβος	(iambos)
ιαμβύκη	(iambyke)
Ἰβυκος	(Ibycus)
ἰγδισ	(igdis)
ἰδοῦθοι	(idouthoi)
ἱεράκιον μέλος	(hierakion melos)
Ἱέραξ	(Hierax)
ἱεραοιδός	(hieraoedos)

ἱεραύλης	(hieraules)
ἱεροσαλπικτής	(hierosalpiktes)
ἴθυμβος	(ithymbos)
ἰθύφαλλοι	(ithyphalloi)
ἰλαρωδία - ἰλαρωδός	(hilarodia - hilarodos)
ἱμαῖος	(himaeos)
ἰόβακχος	(iobacch ^{us})
ἰουλος	(ioulos)
ἵπποφορβός	(hippophorbos)
Ἰσμηνίας	(Ismeni ^{as})
ἰσοτονία - ἰσότονοι	(isotonia - isotonoi)
ἰσόφθογγος	(isophongos)
ἰσόχορδος	(isochordos)
Ἰστιαῖος	(Histiaeus)
Ἴων ὁ Χῖος	(Ion of Chios)
ἰωνικόν	(ionikon)
Ἰώνιος ἁρμονία, τόνος	(Ionian Harmonia, tonos)

καθαπτόν	(kathapton)
καλαβρισμός	(kalabrismos)
καλαθίσκος	(kalathiskos)
καλαμαύλης	(calamaules)
κάλαμος	(calamus)
καλλαβίς	(kallabis)
καλλίνικος	(kallinicos)
καλλίουλος	(kallioulos)
καλλίχορος	(kallichorus)
καλύκη	(kalyke)
καμπή	(kampe)
κανών	(canon)
καρικόν μέλος	(karikon melos)
καρπαία	(karpaea)
καρυᾶτις	(karyatis)

καστόριον	(kastorion)
Καστόριον ὁ Σολεῦς	(Kstorion of Soli)
καταβαυκάλησις	(katabaukalesis)
κατάδειν	(katadein)
κατακελευσμός	(katakeleusmos)
καταλογή	(kataloge)
καταπλοκή	(kataploke)
καταπνεόμενα	(katapneomena)
καταπύκνωσις	(katapycnosis)
κατασπάσματα	(kataspasmata)
κατατροπή	(katatropa)
καταύλησις	(kataulesis)
καταχόρευσις	(katachoreusis)
κατεπάδειν	(katepadein)
κατηχής	(kateches)
κατήχησις	(katechesis)
κάττυμα	(kattyma)
κεκλασμένα, μέλη	(keklasmena mele)
κέλαδος	(kelados)
κελευστοῦ ὄρχησις	(keleustou orchesis)
κεράστης	(kerastes)
κερατουργός	(keratourgos)
κερατόφωνος	(keratophonos)
κεραύλης	(keraules)
κερνοφόρος	(kernophoros)
κεχυμένα, μέλη	(kechymena mele)
Κηπίον	(Kepion)
Κηφισόδοτος	(Kephisodotus)
κίδαρις	(kidaris)
κιθάρα	(kithara)
κίθαρις	(kitharis)
κιθάρισις, κιθαριστική	(kitharisis, kitharistike)
κιθαριστήριος	(kitharistirios)
κιθαριστής	(kitharistes)
κιθαρωδία, κιθαρωδικός νόμος	(kitharodia, kitharodikos nomos)
κιθαρωδός	(kitharodos)

κινδαφός	(kindapsos)
Κινησίας	(Kinesias)
κίνησις	(kinesis)
κινούμενοι	(kinoumenoi)
κινύρα	(kinyra)
Κλεονείδης	(Cleoneides)
κλεψιάμβος	(klepsiambos)
Κλονᾶς	(Clonas)
κνισμός	(knismos)
κοιλία	(koelia)
κοκκυσμός	(kokkysmos)
κόλλαβός	(kollabos)
κολλοβός	(kollobos)
κολοφωνία	(kolophonía)
κόμμα	(comma)
κομμάτιον	(kommation)
κομμός	(commos)
κομπισμός	(kompismos)
Κόννος	(Konnos)
κόρδαξ	(kordax)
Κόριννα	(Corinna)
κορυθαλίστριαι	(korythalistriai)
κορυφαῖος	(koryphaeus)
κόχλος	(kochlos)
κραδίας νόμος	(kradias nomos)
Κράτης	(Krates)
κρέκειν	(krekein)
κρέμβαλον	(krembalon)
Κρέξος	(Krexos)
κρητικός	(kretikos)
κρόταλα	(krotala)
κροῦμα	(krouma)
κρουπέζιον	(kroupezion)
κρουσίθυρον	(krousithyron)
κροῦσις	(krousis)
κρουστά	(krousta)

Κτησίβιος	(Ctesibius)
κυβίστησις	(kybistesis)
κύκλιος	(cyclios)
κύμβαλα	(cymbala)
κώδων	(kodon)
κῶλον	(kolon)
κωμάρχιος νόμος	(komarchios nomos)
κωμαστική	(komastike)
κῶμος	(komos)
Λαμπροκλῆς	(Lamprocles)
Λάμπρος	(Lamprus)
Λάσος ὁ Ἑρμιονεύς	(Lasus of Hermione)
λεῖμμα	(leimma)
λέξις	(lexis)
λέων	(leon)
λήψις	(lensis)
λύβυς αὐλός	(Libys aulos)
λιγυηχῆς	(ligyeches)
λιγυθροός	(ligythroos)
λίνος, Λίνος	(linos - Linus)
λιτυέρσης	(lityerses)
λιχανός - λιχανοειδής	(lichanos - lichanoeides)
λογῶδες μέλος	(logodes melos)
λόκριος ἄρμονία	(Locrian harmonia)
λομβρότερον	(lombroteron)
λύδιος ἄρμονία	(Lydian harmonia)
Λυκάων	(Lycaon)
λύρα	(lyra)
λυρογηθῆς	(lyrogethes)
λυροφοῦνιξ	(lyrophoenix)
λυρῳδία, λυρῳδός	(lyrodia, lyrodos)
Λύσανδρος	(Lysandrus)
λυσιδός	(lysiodos)

μάγαις	(magadis)
μαγὰς	(magas)
μαγφῶδς	(magodos)
μακρόν	(makron)
μακτρισμός	(kaktrismos)
μαλακός	(malakos)
μανερώς	(maneros)
μανότης, μανός	(manotes, manos)
Μαρσύας	(Marsyas)
μεθαρμογή	(metharmoge)
Μελάμπος	(Melampous)
Μελανιππίδης	(Melanippides)
μελεάζειν	(melcazein)
μελίγερυς	(meligerys)
μέλισμα	(melisma)
μελωδῆμα	(melodema)
μελωδία	(melodia)
μελογραφία	(melographia)
μελοποιεῖν	(melopoeiein)
μελοποιεῖα	(melopoeia)
μέλος	(melos)
μελουργεῖν	(melourgein)
μέλπειν - μελπῶδς	(melpein - melpodos)
μέση	(mese)
μεσοειδής	(mesoeides)
μεσόκοπος, αὐλός	(mesokopos, aulos)
Μεσομήδης	(Mesomedes)
μεσόπυκνοι	(mesopycnoi)
μέσος	(mesos)
μεταβολή	(metabole)
μετάβολος	(metabolos)
μετακατατροπή	(metakatatrope)
μεταρχά	(metarcha)
Μέτελλος	(Metellus)
μετρική	(metrike)
μέτρον	(metron)

μῆνες	(menes)
μηνιάμβος	(meniambos)
μητροῦα	(metroa)
μικτός	(miktos)
μίμαυλος	(mimaulos)
μιμητική	(mimetike)
Μίμνερμος	(Mimnermus)
μινυρισμός	(minyrismos)
μίξις	(mixis)
μειξολύδιος ἄρμονία	(Mixolydian harmonia)
μίτος	(mitos)
μογγάς	(mongas)
μόθων	(mothon)
μολοσσική	(molossike)
μολοσσός	(molossos)
μολπή	(molpe)
μοναυλία	(monaulia)
μοναύλιον	(monaulion)
μόναυλον μέλος	(monaulon melos)
μόναυλος	(monaulos)
μόνη	(mone)
μονόχορδον	(monochordon)
μορφασμός	(morphasmos)
μοῦσα	(Mousa)
Μουσαῖος	(Mousaeus)
μουσεῖον	(mouseion)
μουσεῖος	(mouseios)
μουσίζειν	(mousizein)
μουσικεῦεσθαι	(mousikeuesthai)
μουσική	(mousike)
μουσικός	(mousikos)
μουσόθετος	(mousothetos)
μουσοποιός	(mousopoeos)
μουσοτέχνης	(mousotechnes)
μουσοτραφής	(mousotraphes)

μουσοῦμαι	(mousoumai)
μουσοῦργημα	(mousourgema)
μουουργός	(mousourgos)
Μυρτίς	(Myrtis)
νάβλας	(nablas)
νευρά	(neura)
νηνία	(nenia)
νηνιάτου	(neniaton)
νήτη	(nete)
νητοειδής	(netoeides)
νιβατισμός	(nibatismos)
νίγλαρος	(niglaros)
Νικόμαχος ὁ Γερασηνός	(Nicomachus of Gerasa)
νόμιον	(nomion)
νόμος	(nomos)
Ξάνθος	(Xanthus)
Ξενόδαμος	(Xenodamos)
Ξενόκριτος	(Xenocritos)
Ξιφισμός	(xiphismos)
ὀδοντισμός	(Odontismos)
ὀδός	(hodos)
οἶκτος	(oektos)
οἰτόλινος	(oetolinos)
ὀκλασμα	(oklasma)
ὀκτάσημος	(oktasemos)
ὀκτάχορδον	(octachordon)
ὀλιγόχορδία	(oligochordia)
ὄλμος	(holmos)
ὀλολυγμός	(ololygmos)
ὀλοφυρμός	(olophyrmos)

Ὀλυμπος	(Olympus)
ὁμοιότροπος	(homoeotropos)
ὁμότονα	(homotona)
ὁμότονοι φθόγγοι	(homotonoi phtongoi)
ὁμοφωνία - ὁμόφωνοι	(homophonia - homophonoi)
ὄμφαλός	(omphalos)
ὄνομασία - ὀνοματοθεσία	(onomasia - onomatotesia)
ὄξύβαφοι	(oxybaphoi)
ὄξυηχής	(oxyeches)
ὄξύπυκνος	(oxyrycnos)
ὄξυς	(oxys)
ὄξύτονος	(oxytonos)
ὄργανον	(organon)
ὄρθιος	(orthios)
ὄρμος	(hormos)
ὄρος	(horos)
ὄρσιτης	(orsites)
Ὀρφεύς	(Orpheus)
ὄρχησις	(orchesis)
ὄρχήστρα	(orchestra)
ὄστρακον	(ostrakon)
οὔλος	(oulos)
οὔπιγγος	(eupingos)

Παγκράτης	(Pangrates)
πάθος	(pathos)
παιάν, παίων	(paeon, paeon)
παιδικός	(paedikos)
παλινοδία	(palinodia)
πάμφωνος	(pampfonos)
πανδούρα	(pandoura)
Πάππος ὁ Ἀλεξανδρινός	(Pappus of Alexandria)
παράβασις	(parabasis)
παραδιάζευξις	(paradiazeuxis)
παρακαταλογή	(parakataloge)

παράκρουσις	(parakrousis)
παραμέση	(paramese)
παράμουςος	(paramousos)
παρανήτη	(paranete)
παρασημαντική	(parasemantike)
παρασκήνιον	(paraskenion)
πάραυλος	(paraulos)
παραφωνία, παράφωνοι φθόγγοι	(paraphonia, paraphonoi phtongoi)
παράχορδος	(parachordos)
παραχορήγημα	(parachoregema)
παρελκυσμός	(parhelkysmos)
παρθένεια	(partheneia)
παρθένιος	(parthenios)
παραμβύς	(pariambis)
παρίαμβος	(pariambos)
Πάριον Χρονικόν	(Parion Chronikon)
πάροδος	(parodos)
παροιμιακός	(paroemiakos)
παρυπάτη	(parhypate)
Παχυμέρης	(Pachymeres)
παχύς	(pachys)
πεῖρα	(peira)
πεντάσημος	(pentasemos)
πεντάχορδον	(pendachordon)
πεντεκαδεκάχορδον σύστημα	(pentekaedecachordon systema)
περιάδειν	(periadein)
περίοδος	(periodos)
περιστόμιον	(peristomion)
περιφερής	(peripheres)
περιφορά	(periphora)
περσικόν	(persikon)
πεττεία	(petteia)
πῆκτις	(pectis)
πήληξ	(pelex)
πῆχυς	(pechys)
πινακίς	(pinakis)
Πίνδαρος	(Pindarus)
πλαγία γλῶσσα	(plagia glossa)

πλαγίαυλος	(playiaulos)
πλάσμα	(plasma)
πλάτος	(platos)
Πλάτων	(Platon)
πληκτρον	(plectron)
πλοκή	(plope)
Πλούταρχος	(Plutarchus)
πνεῦμα	(pneuma)
ποδίκρα	(podikra)
ποδισμός	(podismos)
ποδοφόφος	(podopsophos)
πούησις	(poeesis)
ποικίλος - ποικιλία	(poekilos - poekilia)
πολεμικόν	(polemikon)
πολλαπλοῦν	(pollaploun)
πολυαρμόνιον	(polyharmonion)
Πολυδεύκης	(Polydeukes, Pollux)
Πολύειδος	(Polyeidus)
πολυκέφαλος νόμος	(polykephalos nomos)
Πολύμνηστος	(Polymnestus)
Πολύτροπος	(polytropos)
πολύφθογγος	(polyphthongos)
πολύφωνος	(polyphonos)
πολυχορδία	(polychordia)
πολύχορδον	(polychordon)
πόπυσμα	(poppysma)
Πορφύριος	(Porphyrius)
πούς	(pous)
Πρατίνας	(Pratinas)
προαναβολή	(proanabole)
προανάκρουσμα	(proanakrouσμα)
πρόασμα	(proasma)
προαύλημα	(proaulema)
προαύλεια, προαύλιον	(proaulia, proaulion)
Πρόκλος	(Proclus)
πρόκρουμα	(prokrouma)

πρόκρουσις - πρόληψις	(prokrousis - prolepsis)
προκρουσμός - προλημματισμός	(prokrousmos - prolemmatismos)
πρόποδα μέλη	(propoda mele)
προνόμιον	(pronomion)
Πρόνομος	(Pronomus)
προοίμιον	(prooemion)
προσαύλημα	(prosaulema)
πρόσθεσις	(prosthesis)
προσλαμβανόμενος	(proslambanomenos)
προσμελωδεῖν	(prosmelodein)
προσόδιον	(prosodion)
πρόσოდος	(prosodos)
πρόσχορδος	(proschordos)
πρόσχορος	(proschoros)
προσψοδία	(prosodia)
προσψόδος	(prosodos)
Πρόφραστος	(Prophrastus)
προψόδος	(proodos)
πρύλις	(prylis)
πταῖσμα	(ptaesma)
πτερόν	(pteron)
πτιστικόν - πτισμός	(ptistikon - ptismos)
Πτολεμαῖος	(Ptolemaeus)
πτῶσις	(ptosis)
Πυθαγόρας	(Pythagoras)
Πυθαγόρας ὁ Ζακύνθιος	(Pythagoras of Zante)
πυθαύλης	(pythaleus)
Πύθερμος	(Pythermus)
πυθικόν	(pythikon)
πυθικός αὐλός	(pythicos aulos)
πυθικός νόμος	(pythicos nomos)
Πυθοκλείδης	(Pythocleides)
Πυθόκριτος	(Pythocritus)
πυκνόν	(pyncnon)
Πυλάδης	(Pylades)
κυρρίχη	(pyrrhiche)

ραπαύλης	(rapaules)
ραψωδός	(rhapsodos)
ρητόν - ἄλογον	(reton - alogon)
ρόμβος	(rombos)
ρόπτρον	(roptron)
ρυθμική	(rhythmike)
ρυθμοειδής	(rhythmoeides)
ρυθμοποιΐα	(rhythopoeia)
ρυθμός	(rhythmos)
Σακάδας	(Sacadas)
σάλπιγξ	(salpinx)
σαμβύκη	(sambyke)
Σαπφώ	(Sappho)
Σεΐκιλος	(Seikilus)
σεῖστρον	(seistron)
σημασία	(semasia)
σημεῖον	(semeion)
σιγμός	(sigmos)
σίκιννις	(sikinnis)
σικιννοτύρβη	(sikinnotyrbe)
σίμαι	(simai)
σιμή	(sime)
σιμίκιον	(simikion)
σιμωδία, σιμωδός	(simodia, simodos)
Σιμωνίδης	(Simonides)
σιφνιαζειν	(siphniazein)
σκάζων	(skazon)
σκηνικός	(skenikos)
σκινδαψός	(skindapsos)
σκόλιον	(skolion)
σκυτάλιον	(skytalion)
σκώψ	(skops)
σοβάς	(sobas)
Σουΐδας	(Suidas)

Σοφοκλῆς	(Sophocles)
σπάδιξ	(spadix)
Σπένδων	(Spendon)
σπονδαύλης	(spondaules)
σπονδαύλιον μέλος	(spondaulion melos)
σπονδειακός αὐλός	(spondeiakos aulos)
σπονδειασμός	(spondeiasmos)
σπονδεῖον	(spondeion)
στάσιμον	(stasimon)
στάσις	(stasis)
Στησίχορος	(Stesichorus)
στίξις	(stixis)
στοιχεῖον	(stoecheion)
Στρατόνικος	(Stratonicus)
στρόβιλος	(strobilos)
στρόμβος	(strombos)
στροφή	(strophe)
συβήνη	(sybene)
συβωτικόν	(sybotikon)
συγκροτητικαὶ γλῶτται	(syngrotetikai glottai)
σύγκρουσις	(syngrousis)
συγχορδία	(synchordia)
συγχορεΐα	(synchoreia)
συγχορευτῆς	(synchoreutes)
σύγχορος	(synchoros)
ζυζυγία	(syzygia)
συλλαβή	(syllabe)
σύλληψις	(syllepsis)
συμμετρία	(symmetria)
συμπλοκή	(symploke)
συμφωνία, σύμφωνος	(symphonia, symphonos)
συναυλία	(synaulia)
συναφή	(synaphe)
συνεχής	(syneches)
συνήχησις	(synechesis)
σύνθεσις	(synthesis)
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σύνθετα - ασύνθετα	(syntheta - asyntheta)
σύνθετος	(synthetos)
σύνταγμα	(syntagma)
σύντονος	(syntonos)
συνφδία, συνφδός	(synodia, synodos)
συρίγγιον	(syringion)
σύριγμα, συριγμός - σύρμα	(syrigma, syrigmos, syrma)
σύριγξ - σύριγγες	(syrinx, syringes)
συρτός	(syrtos)
σύστασις	(systasis)
σύστημα	(systema)
σφραγίδα	(sphragida)
σφραγίς	(sphragis)
σχῆμα	(schema)
σχίσμα	(schisma)
σχιστάς	(schistas)
σχοινίων νόμος	(schoenion nomos)
τάξις	(taxis)
τάσις	(tasis)
τελαμών	(telamon)
τέλειος, ὑπερτέλειος αὐλός	(teleios, hyperteleios aulos)
Τελεσίας	(Telesias)
τελεσιάς	(telesias)
Τελέστης	(Telestes)
τελευτή	(teleute)
τερετισμός, τερέτισμα	(teretismos, teretisma)
Τέρπανδρος	(Terpandrus)
τεταρτημόριον	(tetartemorion)
τετράγηρυς	(tetragerys)
τετράγωνος	(tetragonos)
τετρακτύς	(tetraktys)
τετράκωμος	(tetrakomos)

τετραοῦδιος	(tetraoedios)
τετράσημος	(tetrasemos)
τετράχορδον	(tetrachordon)
Τηλεφάνης	(Telephanes)
Τιμόθεος	(Timotheus)
τιτύρινος αὐλός	(tityrinos aulos)
τίτυρος	(tityros)
τομή	(tome)
τονή	(tone)
τόνος	(tonos)
τόπος	(topos)
τορεύειν ψῆδῆν	(toreuein oden)
τόρηβος	(Torebus)
τρήμα	(trema)
τρίγωνον	(trigonon)
τριημιτόνιον	(trihemitonion)
τριηραύλης	(trieraules)
τριμελής καὶ τριμερής νόμος	(trimeles and trimeres nomos)
τριποδιφορικόν μέλος	(tripodiphorikon melos)
τρίπους	(tripous)
τρίτη	(trite)
τριτημόριον	(tritemorion)
τρίχορδον	(trichordon)
τρόπος	(tropos)
τροχάεος	(trochaeos)
τρογδοποιομουσική	(trygodopoeomousike)
τυμβαύλης	(tymbaules)
τύμπανον	(tympanon)
τυρβασία	(tyrbasia)
τύρβη	(tyrbe)
τυρρηνός αὐλός	(tyrrenos aulos)
Τύρταεος	(Tyrtaeus)

Ἰαγνίς	(Hyagnis)
ὑδραυλος, -λις	(hydraulos, hydraulis)
ὑμέναιος	(hymenaeos)
ἕμνος	(hymnos)
ὑπαγωγεύς	(hypogogeus)
ὑπάτη	(hypate)
ὑπατοειδής τόπος	(hypatoeides topos)
ὑπαυλεῖν	(hypaulein)
ὑπεραιόλιος τόνος	(Hyperaeolian tonos)
ὑπερβατόν	(hyperbaton)
ὑπερβολαιοειδής	(hyperbolaeoeides)
ὑπερβολαίων τετράχορδον	(hyperbolaeon tetrachordon)
ὑπερδιάζευξις	(hyperdiazeuxis)
ὑπερδώριος τόνος	(hyperdorian tonos)
ὑπεριάστιος τόνος	(hyperiastian tonos)
ὑπερλύδιος τόνος	(Hyperlydian tonos)
ὑπερμέση	(hypermese)
ὑπερμιξολύδιος τόνος	(hypermixolydian tonos)
ὑπέρτονος	(hypertonos)
ὑπερυπάτη	(hyperhypate)
ὑπερφρύγιος τόνος	(Hyperphrygian tonos)
ὑποαιόλιος τόνος	(Hypoeolian tonos)
ὑπογύπωνες	(hypogypones)
ὑποδιάζευξις	(hypodiazeuxis)
ὑποδώριος ἁρμονία, τόνος	(Hypodorian harmonia, tonos)
ὑποθέατροι αὐλοῦ	(hypotheatroi auloi)
ὑποϊάστιος τόνος	(Hypoiastian tonos)
ὑποκιθαρίζειν	(hypokitharizein)
ὑπολύδιος ἁρμονία, τόνος	(Hypolydian harmonia, tonos)
ὑπολύριος	(hypolyrios)
ὑπόρχημα	(hyporchema)
ὑποσυναφή	(hyposynaphe)
ὑποφρύγιος ἁρμονία, τόνος	(Hypophrygian harmonia, tonos)
ὑφέν	(hyphen)
ὑφόλμιον	(hypholmion)

φαλλικόν	(phallikon)
Φερέκρατης	(Pherekrates)
Φήμιος	(Phemius)
φθόγγος	(Phthongos)
Φιλάμμων	(Philammon)
φιληλιάς	(philhelias)
φιλόδημος	(Philodemus)
Φιλόλαος	(Philolaus)
φιλόμουσος	(philomousōs)
Φιλόξενος	(Philoxenus)
φιλόρρυθμος	(philorrhythmos)
φιλότεχνος	(philotechnos)
φιλοψόος	(philodos)
φοῦνιξ	(phoenix)
φοιτητής	(phoetetes)
φορβεία	(phorbeia)
φόρμιγξ	(phorminx)
φρύγιος ἀρμονία	(Phrygian harmonia)
φρῦνις	(Phrynīs)
φρῦνιχος	(Phrynichus)
φυσαλλίς	(physallis)
φωνασκία	(phonaskia)
φωνή	(phone)
φῶτιγξ αὐλός	(photinx aulos)

χαλαρός	(chalaros)
χειροκαλαθίσκος	(cheirolathiskos)
χεironomia	(cheironomia)
χειρονόμος	(cheironomos)
χειρουργία	(cheirurgia)
χέλυς	(chelys)
χιάζειν	(chiazein)
χοραύλης	(choraules)
χορδή	(chorde)

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χορδοτόνος	(chordotonos)
χορεία	(choreia)
χορείος	(choreios)
χόρευμα	(choreuma)
χορεύς	(choreus)
χορηγός	(choregos)
χορῳάμβος	(choriambus)
χορικός	(chorikos)
χοροδιδάσκαλος	(chorodidaskalos)
χοροκάλη	(chorokale)
χοροκιθαυρεύς	(chorokithareus)
χορολέκτης	(chorolektes)
χορός	(chorus)
χοροστάτης	(chorostates)
χρεῶν ἀποκοπή	(chreon apokope)
χρησις	(chresis)
χρησμοδός	(chresmos)
χρόα	(chroa)
χρόνος	(chronos)
χρωματικόν γένος	(chromatikon genus)
χολῳάμβος	(choliambus)
χώρα	(chora)
ψάλλειν, ψαλτικά ὄργανα	(psallein, psaltika organa)
ψαλτήρ - ψάλτης - ψάλτρια	(psalter - psaltes - psaltria)
ψαλτήριον	(psalterion)
ψάλτιγξ	(psaltinx)
Ψελλός, Μιχαήλ	(Psellos, Michael)
ψιθύρα	(psithyra)
ψιλός	(psilos)
ψόφος	(psophos)

ὄδειον	(odeion)
ὄδη	(ode)
ὄδος	(odos)
ὄλην	(Olen)
ὄσχοφορικά	(oschophōrika)