

haploun (ἀπλοῦν; m.pr. aploun) neut. ; simple.

"haploun systema" (ἀπλοῦν σύστημα), simple, nonmodulating system.

Cleon. Isag. ch. 11 (C.v.J.p. 201, ~~ch. 11~~; p. 18 Mb); "The difference between the modulating and non-modulating system is the difference between simple and not simple systems; simple are those which are tuned to one Mese, double those tuned to two Meses, triple those tuned to three, multiple those tuned to several Meses" ("ἀπλᾶ μὲν οὖν ἐστὶ τὰ πρὸς μίαν μέσσην ἡρμωσμένα etc").

Arist. Quint. (I, p. 16 Mb; RPW-1 P. 13) says that simple are those composed in one mode ("καθ' ἓνα τρόπον ἔκκεται"), and not-simple those in several modes ("τὰ δὲ οὐχ ἀπλᾶ, ἃ κατὰ κλειόνων τρόπων τὴν πλοκὴν γίνεταί").

Aristoxenus had already distinguished between the haploun, the double and the multiple systems (Harm. I, p. 17, 32Mb; "τὴν τ' εἰς ἀπλοῦν καὶ διπλοῦν καὶ πολλαπλοῦν διαίρεσιν"; also II, p. 40,20).

The adj. ἀπλοῦς, masc. (haplous) is used in contradistinction to διπλοῦς (double) and πολλαπλοῦς (pollaplous; multiple).

See under metabole, and diploun.

harmateios, nomos (ἀρμάτειος, or ἀρμάτιος, νόμος; m.pr. armatios). An auletic nomos performed at a battle with war-chariots or at a chariot race, in the purpose of inspiring the enthusiasm of those taking part. It is said that it was first established by Olympus; Plut. (De Mus. 1133E, ch. 7) "τόν δέ καλούμενον ἀρμάτιον νόμον λέγεται ποιῆσαι ὁ πρῶτος Ὀλυμπος" ("the so-called harmatios nomos, it is said that it has been invented by the first Olympus*"). See also further in Plut. *ibid*, ch. 7 about the harmatios nomos.

ii
b) harmateion, melos (ἀρμάτειον, μέλος); a mournful song, a lament. Eurip. Orestes (vs 1378-80) "ὡς δ' ὀλόμενον στένω ἀρμάτειον μέλος" ("How I lament over the destroyed a mournful tune").

harmoge (ἀρμογή; m.pr. armagi) from ἀρμόζειν or ἀρμόττειν (harmozein, or harmottein), to fit together; method of tuning (LSJ); tuning; harmonia*.

According to Phrynichus, readjustment of tuning from one tone into another; but the correct term for re-tuning should be metharmoge* (μεθαρμογή). The text of Phrynichus (ed. I. de Borries, pp. 24-25) is the following: "ἀρμογή μουσικόν τῶνομα, τιθέμενον ἐπὶ τῶν ἀρμόσεων, ἃς κοιοῦνται οἱ μουσικοί, ἐπειδὴν ἐξ ἀρμονίας εἰς ἑτέραν ἀρμονίαν μετίωσι, φέρε ἐκ Δωρίων εἰς Ὑποδώρια (in Bekker Anecd. 15,20 "Ὑπιδώρια") ἢ ἐκ Φρυγίων εἰς Ὑπερμειξολύδια, ἢ ὅλως ἐκ τινος τόνου εἰς ἕτερον τόνον, οὐ ταυτόν οὔσα ἡ ἀρμογή τῆς μεταβολῆς Ἀρμογή δὲ ἔστιν, ὅταν αὐλήσας τὸν Φρύγιον τόνον καὶ ἐκτελέσας τὸ τε ᾄσμα καὶ τὰ κρούματα τελέως, μεθαρμόττηται εἰς ἕτερον τόνον, Ὑποφρύγιον ἢ Λυδίον ἢ τινα τῶν τρισκαίδεκα ἀρμονιῶν ὅτινάτι δ' αὖ καὶ ἡ μεταβολὴ ἀρμογή καλεῖσθαι" ("Harmoge is a musical term used on the tunings which the musicians do when they move from one harmonia to another, as from Dorian to Hypodorian, or from Phrygian to Hypermixolydian, or generally speaking from one tones to another the harmoge not being the same as the metabole* Harmoge is when, after having played on the aulos in the Phrygian tonos and completely performed the song and the interludes [instrumental parts] we readjust the tuning of the instrument into another tonos, for instance the Hypophrygian or Lydian or some one of the thirteen "harmonias" [tonoi]; the metabole as well can be called harmoge").

Cf. Th. Kock Comic. Att. Frg. (vol. I, p. 260 and note; Eupolis Frg. 11) "ταύτην ἐγὼ ζητῶν κάλαι τὴν ἀρμογήν" ("This is the harmoge I am asking for"). Also Pollux IV, 57 and Suidas at the word "harmoge" (ἀρμογή).

See Harmonia, Harmosis, Hermosmenos.

harmonia (ἁρμονία; m.pr. armonia; from the verb ἁρμόζειν or ἁρμόττειν, harmozein or harmottein = to fit or bind or fasten together, to join, to adapt); joining or fitting together, adjustment; also joint and means of joining (LSJ). Originally the word was used in this sense; Hem. Odyss. V, 248, 361, Cf. Dem. and LSJ. It is met with the same meaning also later ("αἱ τῶν λίθων ἁρμονίαι", "the joints of the stones" ap. Diod. Sikeliotes 2,8).

In music, besides its simple signification of "tuning", it signified for the "most ancients" ("οἱ κἀνυ καλαιότατοι", as Aristides calls them in De Mus., Mb p. 21, RPWI p. 18) the octave, and the different disposition of the notes in the octave or in a system with its parts adjusted so as to form a perfect ensemble. This was, according to Aristoxenus, the signification given to this term by the Harmonists (the Ἀρμονικοῦ) before him (Harm, Elem., II p. 36, 30 Mb "ἀλλὰ περὶ αὐτῶν μόνον τῶν ἐπὶ ὀκταχόρδων, ἃ ἐκάλουν ἁρμονίας, τὴν ἐπίσκεψιν ἐποιοῦντο"= but they [i.e. the Harmonists, "our forecunners", "οἱ πρό ἡμῶν"] confined their attention only to the seven octachords which they called Harmonias"). Also writers of the 5th and 4th cent. B.C, including Plato, Aristotle and Heraclides Ponticus, used the term in the same sense.

Plato in the Rep. (III, 617B) says "ἐκ πασῶν ὀκτώ οὐσῶν (χορδῶν, φωνῶν) μίαν ἁρμονίαν ξυμφωνεῖν" ("from all ~~to~~ eight [strings] one harmonia is formed").

Aristotle (Polit. IV, 3, 1290A) also says "it is the same also in the case of the harmoniai as some people say; and there are two species, the Dorian and the Phrygian; all the other systems are classed either in the Dorian or in the Phrygian" ("ὁμοίως δ' ἔχει καὶ περὶ τὰς ἁρμονίας, ὡς φασὶ τινες" etc.). Heracl. Ponticus in his third book "On music" (ap. Athen. XIV, 624C, ch. 19) speaks about the three "Greek harmoniai", the Dorian, the Aeolian and the Ionian (excluding the Phrygian and the Lydian as foreign) in analogy to the three Greek tribes.

The harmoniai mentioned by the above and other writers are the following seven octave-species, as generally accepted:

1. Mixolydian (Μιξολυδιστί) b-b
2. Lydian (Λυδιστί) c-c
3. Phrygian (Φρυγιστί) d-d
4. Dorian (Δωριστί) e-e
5. Hypolydian (Ἰπολυδιστί) f-f
6. Ionian (Ἰαστί) g-g
7. Aeolian (Αἰολιστί) a-a

These names differed from time to time and from one author to another.

In Aristoxenus' time and after him the term harmonia was very often used to signify the Enharmonic genus, together with the term Enharmonios (Aristox. Harm. I, pp. 2; 23 etc; Cleon. Isag. C.v.J. ch. 3, p. 181, Mb p. 3). On the other hand, after Aristoxenus' time, the term "dia-pason" (διά-πασῶν) replaced the term harmonia in many texts (Cleon. Isag. and Bacch. Isag. C.v.J. pp. 197 and 308 respectively; "τοῦ δὲ διά-πασῶν εἶδη ἑστὶν ἑπτὰ = "and of the Dia-pason there are seven species"). ~~See also under tones~~ *The term harmonia was used sometimes in the sense of "music" generally.
See also under tones.

Bibliography: Among the many contributions to the study of "harmonia" the following may be mentioned in chronological order:

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11. J. Chailley, Le mythe de modes grecs; Acta Musicologica 28, 1966; pp. 137-163.
12. Antoine Auda: Les gammes musicales; Ixelles, Belgium, 1947. (esp. pp. 49-77).

See also Harmoge, Harmosis, Hermosmenos.

harmonike (ἁρμονική ἡ, fem.; m.pr. armonikí); according to Aristomenus an important branch of the science of Melos. Its main object was to treat of everything regarding the "harmonia", and especially "of the theory of systems and the keys" (Aristox. Harm. I, p.1, 20-21).

Anonymous (Bell. § 19, p. 29) also describes the Harmonike as "the first and most essential part of music" ("τῶν δὲ τῆς μουσικῆς μερῶν κυριώτατόν ἐστι καὶ πρῶτον τὸ ἁρμονικόν" and in § 31, p. 46 "πρωτεύου δὲ μέρος τῆς μουσικῆς ἡ ἁρμονική ἐστὶ").

The "Harmonike", according to Cleonides (Isag.; ch. 1, C.v.J. p. 179; Mb p. 1) is a theoretical and practical (in the sense of action) science; its subject matters are seven: the sounds (φθόγγοι), the intervals, the genera, the systems, the tonoi, the modulation (metabole) and the melopoeia.

Pachymeres (ap. Vincent Notices, p. 401) calls Harmonike the music itself ("ἡ μουσική, ἣν καὶ ἁρμονικήν λέγομεν" = "the music which we also call Harmonike").

The Harmonike is expressed also by the term "τὸ ἁρμονικόν" neut.(μέρος; "harmonikón"; see above Bell. Anon.), and in plur, "τὰ ἁρμονικά" (harmoniká). Aristox. Harm. (II, p. 31, 20 Mb) "μουσικοὶ ἀκούσαντες τὰ ἁρμονικά" (" [they think that] after having followed a course in Harmonike will become musicians")

b) Harmonikos, (ἁρμονικός; m.pr. armonikós); a theorist dealing with the science of Harmonike. Aristoxenus calls "ἁρμονικοὶ" pl. (harmonikoi; harmonists) his forerunners in the science of Harmonia.

See: Plut. De Mus. (1142F, ch. 33); Ptolem. Harm. (Wallis III, P.1); Alyp. Isag. (C.v.J. p. 367; Mb p. 1); Mart. Cap. De Mus. (IX, p. 182 Mb).

harmony of the spheres (ἁρμονία τῶν σφαιρῶν); according to a conception, attributed to the Pythagorean School, the planets while revolving produce different musical sounds, unheard by us, the ensemble of which create the "harmonia of the spheres". For Pythagoras and his School music was above all a mathematical science; its essence was the number and its beauty was the expression of the harmonious relations of the numbers. Music was too the image of ^{the} celestial harmony; the harmonious relations of numbers were transferred to the planets. As Plato says both, astronomy and music, are sister sciences. Plinius (Naturalis Historia, II, 22) says that Pythagoras called the distance Earth-Moon a tone, the distance Moon-Hermes a simitone from Venus to Sun a tone and a half etc. Arist. Quint. (III p. 145 Mb) says that the diapason expresses the "harmonious" movement of the planets ("τῆν τῶν πλανητῶν ἑμμελῆ κίνησιν").

Nicomachus (Enchir. ch. 3, C.v.J. pp. 241-2; Mb pp. 6-7) says that the names of the musical notes were derived from the seven planets and their place in relation to the earth. "Owing to the movement of Kronos (Saturn), which is the planet highest from us, the lowest note in the dia-pason was called Hypate (Ἰψάτη), because hypatos (ὑπάτος) is the highest. And owing to the movement of the Moon which is the lowest of all, and the nearest to the Earth, the Neate (Nete) was called; because néaton is the lowest.

To Jupiter (Ζεὺς), which is under Kronos, corresponds the Parhypate, and to Venus, which is above the Moon, corresponds the Paranete. And from the Sun, found in the middle, fourth from each side of the seven planets, was called the Mese, which is the note found in the middle, an interval of a fourth from each end of the heptachord. From Mars (Ἄρης), found between Jupiter and Sun (Ἡλιῶν), was called the Hyper-mese or Lichanus, and from Hermes, found in the middle of Venus and Sun, the Paramese was called.

Thus the table of both harmoniai is as follows:

<u>Harmonia of the Spheres</u>	<u>Diapason</u>
Kronos (Saturn)	Hypate
Zeus (Jupiter)	Parhypate
Mars (Ares)	Lichanus (or Hypermese)
Sun (Helios)	Mese
Hermes	Paramese
Venus (Aphrodite)	Paranete
Moon	Nete

Ptolemaeus (C.v. Jan, Excerpta Neapolitana, § 24, pp. 418-9) gives the following table: Ὅροι συστήματος κοσμικοῦ

<u>ἄθροισμα ἐπιπέδων (Immovable notes)</u>	<u>Numbers</u>		<u>Spheres</u>
Nete Hyperbolaeon	32	of	Kronos
Nete Diezeugmenon	24	"	Jupiter
Nete Synemmenon	21	"	Mars
Paramese	18	"	Sun
Mese	16	"	Venus
Hypate Meson	12	"	Hermes
Hypate Hypaton	9	"	Moon
Proslambanomenos	8	"	Fire, Air; Water, Earth

See also among others, Ch. Em. Ruelle: Deux Textes grecs Anonymes, concernant le Canon Musical (Paris, 1878) p. 5.

Harmosis (ἁρμόσις; m.pr. harmosis); from ἁρμόζειν or ἁρμόττειν (harozein, or harmottein) = to fit together; the tuning of an instrument (actually the act of tuning, and synecdoch. the result of tuning).

See Harmoge, Harmonia, Hermosmenos; and for the tuning of the lyra and the kithara see Lyra ^{*}.

harp (ἄρπα; pr. árpa).

The harp, as an instrument, was known in Greece from a rather remote time; but the name itself was unknown. The Greeks used for it the name "trigonon" (τρίγωνον) from its triangular form.

See under trigonon.

harpalyke (ἁρπαλύκη; m.pr. armaliki); a song based on Harpalyke's legend, so called after her name. Harpalyke, a nymph or maiden, fell in love to a young man called Iphiclus who treated her with despite; this led the maiden to death, and a song competition among maidens was established in her honour (Aristox. ap. Athen. XIV, 619E, ch. 11; also FHG, vol. II, p. 287, Frg. 72). See Kalyke.

hectemorion, of tone (ἐκτιμόριον, τόνου; m.pr. ektimóron); one sixth of the tone. It is, like the dodecatemorion^{*}, an hypothetical and purely theoretical interval. The hectemorion is the "interval" by which two chromatic dieseis exceed two enharmonic ones; Aristox. (Harm. Mb I, p. 25, 15-21) "ἐπειδήπερ ἡ χρωματικὴ δίεσις τῆς ἐναρμονίου διέσεως δωδεκατημορίῳ τόνου μείζων ἐστὶ ... αἱ δὲ δύο χρωματικαὶ τῶν δύο ἐναρμονίων δῆλον ὡς τῷ διπλασίῳ τοῦτο δὲ ἐστὶν ἐκτιμόριον, ἔλαττον διάστημα τοῦ ἐλαχίστου τῶν μελωδουμένων" ("since the chromatic diesis is greater than the enharmonic by one-twelfth of a tone... the two chromatic dieseis evidently exceed the two enharmonic ones by double that interval, i.e. the one-sixth, an interval smaller than the smallest admitted in melody"; H.S.M. p. 183).

The hectemorion therefore was an "amelodeton"^{*} interval i.e. unsingable.

hedykomos (ἡδύκωμος; m.pr. idíkomos); a kind of dance mentioned by Pollux in his chapter "On kinds of dancings" (IV, 100) without giving any indication as to its character.

b) hedykomes is mentioned by Tryphon in the second book of Denominations (ap. Athen. XIV, 618C, ch. 9) among other names of aulos-solos (auleseis, αὐλήσεις), all of which were performed with dancing.

hegemon of the chorus ("ἡγεμῶν χοροῦ"); see exarchos and koryphaeus.

Hegemon in the sense of chief, principal note was called the Mese; Cf. Arist. Probl. XIX, 33 (see under arche) ; also Plut. De Mus. 1135A, ch. 11.

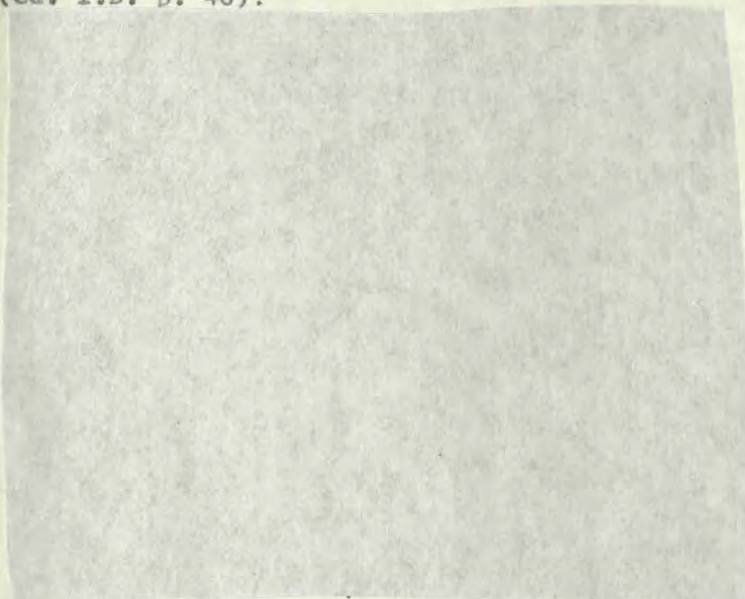
hekateris fem; hekaterides pl. (ἐκατέρως, ἐκατέρωδες; m.pr. ekateris, ekaterides); a kind of lively hopping dance in which the dancers used to leap and beat the hips alternately by either of the heels (or by the hands).

Pollux (IV, 102): "ἐκατέρωδες δέ καί θερμαστρώδες, ἔντονα ὀρχήματα· τό μὲν χειρῶν κινουῦν, ἡ δέ θερμαστρός κηδητικόν" ("hekaterides and thermastrides were lively dances; in the first they move the hands, while in the thermastris they leap"). See also Athen. XIV, 630A, ch. 27.Hes. "ἐκατερεῖν (verb) τό πρὸς τὰ ἰσχία κηδῶν ἐκατέρως ταῖς πτέρνας" ("hekaterain (verb), to leap up to the hips alternately by either of the heels").

helicon (ἑλικών; m.pr. elicon).

An instrument by which they could measure the consonances (see Canon and Monochord).

Ptolemaeus describes the helicon in Harms (II, ch. 2; I.D. p. 41 "Περὶ χρήσεως τοῦ κανόνος κατὰ τὸ ὄργανον ἑλικών" "About the use of the canon on the instrument Helicon"). It was called Helicon in a figurative sense from "Helicon, the mount of the Muses" ("ὁ δὴ ἑλικῶνα φασὶν ἀπ' ὄρους ἑλικῶνος. ὅπου Μοῦσαι μυθεύονται χερσεύειν"; Porph. Comment. Rd. I.D. p. 157; also G. Pachym. ap. Vincent Notices pp. 477 and 479). Ptolemaeus gives the following diagram of Helicon (ed. I.D. p. 46):



Note: The helicon is the square ABΓΔ. We divide the lines AB and BA in two equal parts on the spots E, Z. We unite AZ and BH; then we take two parallel lines to AF the EΘK and AHM. If the line AF is 12, then ΘK is 9, HM8, ZΔ6 (also AE and EB), AH4, EΘ3, EA2.

Thus we take all the symphonies and the tone (epogdoos).

Cf. Aristides pp. 117-8 Mb, 98-99 RPWI.

hemiolios (ἡμιόλιος; m.pr. imi'olios) from ἡμι, half, and ὅλος, a whole; in a general sense that which consists of a whole and one half of the whole.

Hemiolios logos (ἡμιόλιος λόγος); hemiolic ratio, i.e. 3 to 2 (or 6 to 4).

Hemiolic pycnon in the Chromatic genus was that shade (chroa, χροά) in which the pycnon was equal to one semitone and a half, i.e. three-eighths of the tone; Cf. Aristox. Harm. I, p. 25, 1 Mb.

See diesis.

hemitonion (ἡμιτόνιον; m.pr. imit'ion); semitone. Also called "hemitoniaeon" (interval; ἡμιτονιαῖον, διάστημα);

Cf. Aristox. Harm. II, p. 51, 25 Mb. The tone was divided into two unequal semitones, the major (μεῖζον) and the smaller (ἐλάττω). According to Aristides (p. 114 Mb, 95 RPWI) in order to find the ratio of the semitone, as between the numbers 9 and 8 (epogdoos 9:8) no other number existed, the ancients doubled both these numbers (18-16) and took that which is found in between (i.e. 17); and defined the first semitone 17:16, and the other one 18:17. See also Ptolem. Harm. (ed. Wallis, p. 48) Aristoxenus, however, divided the tone into two equal semitones; Cf. Harm. I, p. 57, 10-11 Mb.

hendecachordon (ένδεκάχορδον; m.pr. endecachordon); a system with eleven strings. It consisted of three tetrachords of which the two lower were conjunct and the third disjunct.

Cf. Ptolemaeus II, ch. 4

The eleventh string was added by Timotheus* of Miletus. Ion of Chios (ap. Brgk PLG, vol. II, p. 427, Frg. 3): "ένδεκάχορδε λύρη δεκαβάμονα τάξιν ἔχουσα" ("eleven-stringed lyra with ten intervals").

heptachordos, masc. and fem. (ἑπτάχορδος; m.pr. eptáchor¹dos); having seven strings. Heptachordos lyra (ἑπτάχορδος λύρα); seven-stringed lyra.

heptachordon, neut. (ἑπτάχορδον); a scale consisting of seven notes.

Heptachordon systema (ἑπτάχορδον σύστημα); see Lyra.

heptachordon was called a musical instrument with seven strings.

Th. Kock Comic. Att. Frg. (Aristoph. Incerta; vol. I, p. 555, Frg. 659):

"οὐχ οἷα πρῶτον ἦδον ἑπτάχορδα πάνθ' ὁμοῖα".

heptaglossos (ἑπτάγλωσσος ; m.pr. eptáglōssos); an epithet of the phorminx or of the lyra; having seven strings. Synonym of heptaphthonges.

Pind. (PLG, I, p. 207; Nemean V, verse 24) "έν δέ μέσας φόρμιγγ' Ἀπόλλων
ἑπτάγλωσσον χρυσέῳ πλήκτρῳ διῶκων" ("in the midst of the Muses' chorus
Apollo, playing with golden plectrum, the seven-stringed phorminx").

heptagonon (ἑπτάγωνον; m.pr. eptágonon); a septangular (?) instrument mentioned by Aristotle (Polit. VIII, ch. 6 §7; 1341A "ἑπτάγωνα καὶ τρίγωνα καὶ σαμβύκαι καὶ πάντα τὰ δεόμενα χειρουργικῆς ἐπιστήμης" ("the septangles, the triangles and the sambykai and all the instruments requiring manual skill").

heptaktypos (ἑπτάκτυπος; m.pr. eptaktipos); of phorminx and lyra, the same as heptachordos, heptaglossos, heptatonos, heptaphthongos.

Pind. (PLG I, p. 112; Pythian II, v. 70-71) "χάριν ἑπτακτύπου φόρυγγος"
("for the sake [or in honour] of the seven-voiced (seven-toned) phorminx").

heptaphonos (ἑπτάφωνος; m.pr. eptaphonos); seven-voiced. See heptaphthongos
(below).

heptaphthongos (ἑπτάφθογγος; m.pr. eptaphthongos); having or producing seven notes. Heptaphthongos kithara or lyra; seven-stringed kithara or lyra; Eurip. Ion v. 881.

The same as heptaphonos (ἑπτάφωνος).

heptasemos, chronos (ἑπτάσημος, χρόνος; m.pr. eptásimos); consisting of seven first times. See chronos.

heptatonos (ἑπτάτονος; m.pr. eptatonos); having seven (hepta) "tones"
(= notes, strings). Synonym of heptaphthongos and heptachordos.

Eurip. Heracles, v. 683-4 "παρά τε χέλυσ ἑπτατόνου μολιδόν" ("and where the seven-toned (seven-stringed) chelys sounds").

Also, Ion of Chios (Brgk PLG, II, p. 428, Frg. 3).

See under tetragerys.

Heracleides, Heraclides, Ponticus (Ἡρακλείδης ὁ Ποντικός; m.pr. Iraclidis Ponticós); 4th cent. B.C. writer born in Heracleia (Ἡράκλεια) of Pontus in Asia Minor (hence his surname Ponticus).

A pupil and disciple of Plato, he was appointed, according to Suidas, as his substitute during his Master's absence in Sicily. Later he became a disciple of Aristotle. Among his many writings (classified by Diogenes Laertius in ethica, physica, grammatica, historica, etc), there are also writings on music, which are cited by Plutarch and Athenaeus. Plutarch (De Mus. 1131F, ch. 3) mentions a "Συναγωγή τῶν ἐν μουσικῇ" ("Collection of facts concerning music"), and Athenaeus (XIV, 624C, ch. 19) a work "On Music" ("Περὶ μουσικῆς").

The authorship of some of his works - on other subjects than music - is ascribed by certain historians to other writers of the same name.

Cf. FHG vol. II (1848) pp. 197-224; Fr. Wehrli; "Die Schule des Aristoteles": Herakleides Pontikos, Heft VII, Basel, 1953 (especially pp. 46-50).

hermosmenos (ἡρμωσμένος; m.pr. irmosménos) from ἀρμόζειν (harმოzein) = to fit together; in music to regulate in accordance with the laws of music. Hermosmenos, p.p. = regulated in accordance with the laws of music, emmelos.

Hermosmenon melos : melos (tune) obedient to the laws of melody.

Aristoxenus (Harm. I, p. 18, 18ff Mb) explains that "the hermosmenon melos is not constituted only by intervals and notes. A collocation upon a definite principle is also necessary - because as it is obvious, the anharmoston* (melos violating the laws of harmony) is also constituted by intervals and notes; It follows therefore that the most important factor in the right constitution of the melos is the collocation in general and its peculiar nature in particular".

Cleonides (Isag. ch. 1, C.v.J. p. 179; Mb p. 1) defines the hermosmenon as "that which is constituted by notes and intervals having a certain order" ("ἡρμωσμένον δέ τό ἐκ φθόγγων τε καί διαστημάτων ποιόν τάξι ἐχόντων συγκείμεσον"). In a more general sense the "hermosmenos" signified, harmonious, harmonized; Sext. Empir. (VI, § 13) "οἷ τε μέγα δυναθέντες ἐν φιλοσοφίᾳ, καθάπερ καί Πλάτων, τόν σοφόν ὁμοίον φασιν εἶναι τῷ μουσικῷ, τήν ψυχὴν ἡρμωσμένην ἔχοντα" ("Those also who have been men of great ability in philosophy, such as Plato, say that the sage resembles the musician as he has his soul "harmonized"; transl. by R.G. Bury, vol. IV, p. 379). Hippocrates Regimen ("Περὶ διαίτης") I, § 18; "καλῶς δέ ἡρμωσμένης γλώσσης τῆ συμφωνίᾳ τέρψις, ἀναρμόστου δέ λύπη" ("When the tongue is well in tune [harmonized] the concord causes pleasure, while when it is out of tune causes grief" [pain]).

The verb ἀρμόττεσθαι (harmottesthai; pass.) signified also to tune an instrument; Plato Rep. 349E "ἀρμοιτόμενος λύραν" ("tuning the lyra") and in Phaedon, 85E "ἡ μὲν ἀρμονία θεῖόν τι ἐστίν ἐν τῇ ἡρμωσμένῃ λύρᾳ"

("the harmonia is something divine in the well-tuned lyra").

Aristoxenus (Harm. I, p. 11,5) "τί ποτ' ἐστίν ὃ ποιούμεν ὅταν ἀρμοιζόμενοι
τῶν χορδῶν ἐκάστην ἀνέλωμεν ἢ ἐπιτείνωμεν" ("what is that we are doing [what
takes place] when in tuning we tighten or relax each of the strings").

Harmottesthai (ἀρμότισθαί) signified also to adapt verses to an already
existing melody; Simonides (PLG III, p. 186, Frg. 184 [171]) "τόν γλυκύνεός
καίδων ἕμερον ἠρμόσατο".

hestotes - kinoumenoi pthongoi (ἑστῶτες - κινούμενοι φθόγγοι; m.pr. estotes, kinoumenoi).

a) hestotes (from ἵστημι, to stand, to stay) were called those notes of a tetrachord which were immovable; i.e. unchanged in spite of any change in the genus of the tetrachord. Hestotes therefore were the extreme notes of the tetrachord, e.g.

Nicom. Enchir. (C.v.J.P. 263; Mb p. 26): "the extreme notes of a tetrachord are called hestotes (immovable) because they never change in any of the genera. Aristoxenus uses the term "ἀκίνητοι" (immovable) in the place of hestotes (Harm. I, p. 22, 11; III, p. 61, 23 Mb). Alypius calls the hestotes also ἀκλινεῖς (steady, fixed, unmoved, unshaken); Isag. C.v.J. p. 368, Mb p. 2 "ἑστῶτες καὶ ἀκλινεῖς".

Among the hestotes the proslambanomenos^{*} is also included as it is unchanged in the Greater Perfect System (in any genus).

b) kinoumenoi (κινούμενοι, movable; from κινῶμαι = I move) were called the notes found between the two extremes of a tetrachord.

By Bacchius (Isag. § 36, C.v.J. p. 300; Mb p. 9) the movable notes are called "pheromenoi" ("φερόμενοι"; from φέρεσθαι = to be led or brought or moved from one place to another). Cf. Aristides (De Mus. Mb p. 12, RPWI p. 9)

Note: the extreme notes of a tetrachord, or of a system or group of intervals were called ἄκροι (pl., extremes) while those in between μέσοι; Aristox. Harm. II, p. 46, 20-22 and I, p. 29, 32 Mb.

Cf. Cleon Isag. ch. 4 (C.v.J. pp. 185-6; Mb pp. 6-7); Bacch. Isag. § 35-36 (C.v.J. p. 300; Mb p. 9); Alyp. Isag. (C.v.J. ch. 4, p. 368; Mb p. 2); Nicom. Enchir. ch. 12 (C.v.J. p. 263; Mb pp. 26-27).

Hesychius ('Ἡσύχιος; m.pr. Isichios); 5th cent. A.D. grammarian and lexicographer from Alexandria known as "Hesychius Alexandreus" ('Ἡσύχιος Ἀλεξανδρεὺς). His dictionary is considered one of the most important sources of information on the Greek language, history, life and arts. Among the rich material of the Lexicon we find many informations regarding the meaning and the use of ancient musical terms, instruments etc.

The full title of the Lexicon in Greek was "Ἡσυχίου γραμματικοῦ Ἀλεξανδρέως συναγωγή πᾶσῶν λέξεων κατὰ στοιχεῖον ἐκ τῶν Ἀριστάρχου καὶ Ἀπίωνος καὶ Ἡλιοδώρου" ("Hesychius", grammarian of Alexandria, Collection of all words in alphabetical order after those of Aristarchus, Apion and Heliodorus").

First edition of the Lexicon was published in 1514 by Aldus Manutius, in Venice under the supervision of the Cretan philologist Marcus Musurus (Μάρκος Μουσοῦρος, 1470-1567), who edited also many other Greek works (of Athenaeus, Plato, Aristophanes, Euripides, etc.).

Other editions followed; by A. Francino (Florence, 1520); C. Schrevelio - J. Pricaei (Leyden, 1668); Johannes Alberti (Leyden, 1746-1766); Mauritius Schmidt (Iena, 1858-68).

heterophonia (ἑτεροφωνία ; m.pr. eterophonía); heterophony. This term was used by Plato in the Laws (VII, 812 D); Speaking about the education of the youth, he says "the master of the lyra and his pupil should use this instrument in such a way that the melody be simply reproduced on the lyra note by note. But as to the heterophony and variety of the lyra, when the strings sound one tune and the composer of the melody another it is not necessary to exercise the boys to such things" (" τὴν δ' ἑτεροφωνίαν καὶ ποιικιλίαν τῆς λύρας, ἄλλα μὲν μέλη τῶν χορδῶν ἰεῖσῶν, ἄλλα δὲ τοῦ τὴν μελωδίαν ξυνηθέντος ποιητοῦ").

The question whether or not ancient Greeks had a kind of polyphony raised long and often passionate discussions among scholars, especially in the last century. The problem has not been definitely solved. What is rather more generally accepted is that in choruses the voices sang in unison or in parallel octaves (Cf. Aristotle Problems XIX 17, 18, 39b). In the case of instrumental accompaniment of vocal pieces, the accompanying instrument (while playing the same melody at the octave above) might use here and there some ornamental elaboration or some other than the octave intervals. In instrumental music also something similar might have been in use. In all cases the accompaniment was placed above the main melody; Cf. Arist. Problem XIX, 12 "διὰ τί τῶν [δύο] χορδῶν ἡ βαρυτέρα ἀεὶ τὸ μέλος λαμβάνει;" ("Why is it that the lower of the [two] strings has always the melody?").

hexachordon (ἑξάχορδον; m.pr. exáchordon); a system of six strings. According to Boethius the sixth string was added to the pentachord by Hyagnis*. No ancient authority supports the use of the hexachordon system.

hexasemos (ἑξάσημος; m.pr. exasimos) chronos; consisting of six first times.

See chronos.

hexatonos (ἑξάτονος; m.pr. exátonos); having six tones. Hexatonos was the dia-pason (octave) as containing six tones in all. Plut. De Anima Procreatione in Timaeo ("Περὶ τῆς ἐν Τιμαίῳ ψυχογονίας") 1028E, ch.31 "ὡςπερ τετρά συμφωνίαν ἐν ἑξατόνῳ διὰ πασῶν ἀποδύδωσι" ("in the same way as the diapason makes a consonance (concord) by six tones").

hexes (ἑξῆς; m.pr. exis); contiguous. Hexes phthongoi, notes following each other in pitch; contiguous notes.

Bacch. Isag. § 26 (C.v.J. p. 298; Mb p. 7) "Τετράχορδον ἑξῆς φθόγγων ἑξῆς μελωδομένων" ("Tetrachord is a series of notes sung the one after the other [contiguously]").

*ἑξῆς τετράχορδα (Hexes tetrachorda); contiguous tetrachords, either conjunct or disjunct.

*ἑξῆς διαστήματα (Hexes intervals); the intervals which follow each other in pitch; those the extremities of which are "hexes", i.e. contiguous.

Cf. syneches.

hierakion, melos (ἱεράκιον μέλος; m.pr. ierakion); a melody played on aulos by young men during a procession in honour of Hera, in Argos; the procession, held by girls carrying flowers (ἀνθεσφόροι), was a part of the feast of the sacred marriage of Zeus and Hera.

Pollux (IV, 78): ἱεράκιον τὸ Ἀργολικόν, ὃ ταῖς ἀνθεσφόροις ἐν Ἡρας ἐπηύλου" ("The Argolic Hierakion melos which was played on aulos accompanying the flowers-carrying girls celebrating Hera").

b) hierakios nomos (ἱεράκιος νόμος; m.pr. ierakios nomos); an auletic nomos, so-called after Hierax*, a pupil of Olympus, from Argos (c. 7th cent. B.C.) who died very young. Pollux (IV, 79): "And there was a nomos [called] Hierakios from Hierax* who died young, and was Olympus' suppliant (protégé), pupil and lover".

See also Athen. XIII, 570B, ch. 26 ("αὐταὶ αὐλητρίδες δὲ μόνον αὐλοῦσιν ἱεράκιος νόμον" = "these auletrides play only the nomos of Hierax").

Note: Probably both the hierakion melos and the hierakios nomos were one and same thing.

hieraidos (ἱεραιδός; m.pr. ieraidós); sacred epic singer, minstrel.

See αἰδός (aídos).

Hierax (Ἱέραξ; m.pr. Iérax); 7th cent. B.C. aulete and composer from Argos. According to Pollux (IV, 79) he was a protégé (or suppliant), disciple and lover of Olympus*, and died very young. His name is connected with the Hierakios nomos* or Hierakion melos, explained above, under its name. To him was also attributed a melody for aulos-~~solo~~ called Endrome* which was played at the Olympic Games during the contest of pentathlon.

hieraulēs (ἱεραύλης; ierávlis); aulete performing during the sacred ceremonies and the sacrifices. In the Eleusinian mysteries he was the head of the sacred music, and the chief of the Hymnodes (Ἑμνωδοί).

hierosalpiktes and hierosalpingtes (ἱεροσαλπικτής and ἱεροσαλπικτής; m.pr. ierosalpiktís); the player of salpinx (trumpet) at sacrifices. Pollux (IV, 86): "ὁ δὲ ἐπὶ τοῖς ἱεροῖς, ἱεροσαλπικτής" ("and the player of salpinx at sacrifices was called hierosalpingtes"). Pollux adds that "ἱερός σαλπικτής" ("sacred salpingtes") is a more appropriate expression.

hilarodia, hilarodos (ἰλαρωδία, ἰλαρωδός; m.pr. ilarodía, ilarodós).

- a) hilarodia; the singing of cheerful and joyful songs. Also the art of the hilarodos.

- b) hilarodos; a singer of cheerful and merry songs. He was considered a serious artist, and was crowned at the competitions.

Athen. (XIV, 621B, ch. 14): "More serious than these poets is the so-called hilarode, because he does not make indecent gestures; he adopts a man's white gown, and is crowned with a golden crown he is accompanied, as the aulode, by a kitharist male or female; and the crown is presented to the hilarode and the aulode, but not to the "psaltes" (the kitharist or player of a stringed instrument by bare fingers) nor to the aulete").

Sometimes the hilarodos was wrongly confused with the simodos,* a singer of indecent songs.

himaeos (ἱμαῖος; m.pr. iméos); a folk-song of the millers. Himaeós is mentioned (ap. Athen. XIV, 618D, ch. 10) among other folk-songs, in these words, "ἱμαῖος ἡ ἐπιμύλιος καλουμένη [ὠδή] ἦν περὶ τὰς ἀλέτους ἡδον" ("himaeos, the so-called "epimylis" [mill-song] which they sang while grinding". Also Aristophanes the grammarian (ap. Athen. 619B, ch. 10: "ἱμαῖος ὠδή μύλων" ("himaeos, a song of the millers"). Plutarch (in Septem Sapientum Convivium, 157D-E, ch.14) has preserved the verses of the refrain (burden) of a charming mill-song of Mytilene, of the time of Alkaios and Sappho:

" Ἄλει, μύλε [μύλα], ἄλει	"Grind, mill, grind,
καὶ γὰρ Πιττακός ἄλει,	because Pittacus grinds too,
μεγάλας Μυτιλήνας βασιλεύων"	the Governor of great Mytilene"

(Pittacus, considered as one of the seven wise men of ancient Greece (7th to 6th cent. B.C.), had been Governor [αἰσυμνήτης, aesympnetes, elected governor] of Mytilene for ten years).

Note: Himaeos was called after himalis (ἱμαλῖς) which, as is explained in Athen. (618D, ch. 10), among the Dorians meant the product (νόστιος) and the measures (ἐπίμετρα) of wheat-flour.

hippophorbos (ἵπποφορβός; m.pr. ippophorvós); a kind of aulos used by the horse-breeders.

Pollux (IV, 74): "hippophorbos; it was invented by Libyan nomads, who use it for horses' pasturage. Its material was laurel denuded of the bark, with the pith extracted; it produces a piercing sound, which affects the horses by its acuteness".

Note; The word hippophorbos (ἵπποφορβός) principally meant horsebreeder.

Hes. "ἵπποφορβός ἵπποτρέφος" ("hippophorbos = horse-breeder").

Histiaeus ('Ιστιαῖος; m.pr. Istiēos); end of 5th to 4th cent. B.C. musician from Colophon (Κολοφῶν; hence his surname Κολοφώνιος, Colophonius).

He is accredited by Nicomachus with the addition of the 10th string (excerpta en Nicomacho; ch. 4, C.v.J. p. 274, Mb p. 35). His time may be placed between Prophrastus* (middle of the 5th cent.), who added the 9th string, and Timotheus* (450-360 B.C.), who added the 11th string. No other information regarding his life or his career is known.

hodos (ὁδός; m.pr. odós); road, route, street. In music it was used in the meaning of a course or a progression from a certain point upwards or downwards. Aristox. Harm. (III, p. 66, 27-28 Mb): "Ἀπὸ δὲ τοῦ διτόνου δύο μὲν ὁδοί (plur.) ἐκ τὸ ἄξυ, μία δ' ἐκ τὸ βαρύ" ("From the ditone there are two [possible] progressions one upwards and one downwards").

holmos (ὄλμος; m.pr. ὄλμος); the upper part of the mouthpiece in which the reed was inserted and which was put between the lips. With the hypholmion* it formed the mouthpiece of the aulos. Both were attached at the extreme upper end of the aulos.

Phot. Lex. "ὄλμοι (plur.) καὶ ὑπόλμια, ἐπὶ αὐλῶν" ("holmoi (pl.) and hypholmia; on auloi"). Th. Koock Comic. Attic. Frg. (Eupolis Φύλοι; vol. I, p. 331 Fr. 267) "ρέγκειν δὲ τοὺς ὄλμους" = "to blow the holmoi".

Cf. Pollux, Iv, 70; and lyra.

homoeotropos (ὁμοιότροπος; m.pr. ομοιότροπος); similar, of the same style.

Plut. De Mus. (1137B, ch. 18) "μαρτυρεῖ γοῦν τὰ Ὀλύμπου τε καὶ Τερπάνδρου ποιήματα καὶ τῶν τούτοις ὁμοιότροπων (pl.) πάντων" ("as testify the compositions of Olympus and Terpander and all [other compositions] of the same style").

homophonia - homophoni phtongi (ὁμοφωνία - ὁμόφωνοι φθόγγοι); m.pr.
omophonia, omophoni phtongi);

Homophonia (homophony) is the unison and by extension the octave, double-octave etc. Bacch. Isag. § 60(C.v.J. p. 305; Mb p. 15): "ὁμοφωνία ὅταν ἄμα δύο φθόγγοι τυκτόμεναι μήτε ὀξύτεροι, μήτε βαρύτεροι ἀλλήλων ὑπάρχωσι" ("homophony [is] when of two sounds struck together none is higher or lower than the other").

Ptolemaeus (Harm. I, ch. Vii; ed. Wallis III, p. 15; ed. I.D. p. 15^h) defines the homophones as "those sounds which played together give acoustically the impression of one sound, like the diapasens (octaves) and those which are composed of them" ("Ὀμόφωνοι μὲν, οἱ κατὰ τὴν σύμφασιν ἐνός ἀντίληψιν ἐμποιοῦντες ταῖς ἀκοαῖς, οἷον οἱ διὰ-πασῶν καὶ ἑξῆς οἱ ἐκ τούτων συντιθέμενοι"). Homophones therefore are, according to Ptolemaeus, the octave, the double-octave etc. ("ὁ τε πρῶτος πολλαπλάσιος καὶ οἱ ὑπ' αὐτοῦ μετρούμενοι"). ~~Homophones~~ Porphyrus in his Commentarius (Wallis III, p. 292; ed. I.D. p. 118, 18ff) defines "First the octave, and then the double-octave and the triple-octave".

Ptolemaeus (ibid) divides the intervals in three categories; firstly the Homophones, secondly the Symphones and thirdly the Emmeleis. "First because of its superiority comes the class of homophones" ("Προηγούμενον μὲν, ἀρετῆς ἕνεκα, τὸ τῶν ὁμοφώνων"). And of the homophones the most unified and the best is for him the octave ("Τῶν δὲ ὁμοφώνων ἐνωτικώτατον καὶ κάλλιστον τὸ διὰ πασῶν").

For Gaudentius (Isag. § 8 C.v.J. p. 337; Mb p. 11) "homophones are those emmeleis* sounds (ἐμμελεῖς φθόγγοι) which do not differ in pitch ("οὔ μήτε βαρύτητι, μήτε ὀξύτητι διαφέρονται ἀλλήλων"). Aristides (De Mus. Mb p. 12; R.P.W-1 p. 10) defines homophones as the notes which differ in function but have the same pitch" ("Ὀμόφωνοι δὲ οἵτινες δύναμιν μὲν ἀλλοίας φωνῆς, τάσιν δὲ ἴσην ἐπέχουσιν").

The terms isotonia - isotoni^{*} (ἰσοτονία - ἰσοτόνοι), and homotonia - homotoni^{*} (ὁμοτονία - ὁμοτόνοι) were also used for homophonia - homophoni.

See also under symphonia - symphoni.

homotona (ὁμότονα; m.pr. ὁμοτόνα) σημεῖα, σίγμα.

See below, "homotonoi, phthongoi".

homotoni phtongi (ὁμότονοι φθόγγαι; m.pr. omótoni); notes having the same pitch; a synonym of isotoni.

Cf. Porph. Comment. (ed. Wallis, III, p. 258; ed. I.D. P. 82, 19). Gaudentius (Isag. §21 C.v.J.p. 350; Mb p. 23) calls "homotona" (neut. pl.; ὁμότονα) the signs used for the homotoni phtongi.

hormos (ὄρμος; m.pr. órmos); a kind of cyclic dance. According to Lucian's description of it ("On dancing" § 12) it was performed by a common group of maidens and adolescents, dancing in a formation resembling the necklace. Leading the dance an adolescent imitated with youthful movements war-figures. A maiden followed with decent and reserved movements. So, as Lucian concludes, wisdom and bravery were combined in hormos.

horos (ὄρος; m.pr. ὄρος); in Aristoxenean terminology the limit, the boundary of an interval; Harm. (II, Mb p. 49,20): "τούς τῶν διαστημάτων ὄρους" (pl.) = "the boundaries of the intervals". Also II, p. 56, 1 + 18, and especially III, p. 59, 15-19.

In Anonymous (Bell. § 12, p. 27) the term "horos" (ὄρος) is used in the sense of "definition"; ὄρος μουσικῆς μουσική ἐστὶν ἐπιστήμη etc." ("definition of music: music is a science etc.");

Hyagnis ("Υαγνις; m.pr. Iagnis); mythic musician from Kelaenai in Phrygia. According to legend he was a pupil of Mariandynus (Μαριανδυνός) "the inventor of the threnetic aulody". To Hyagnis were attributed the invention of the aulos (single and double-piped) and of the auletic art (Plut. De. Mus. 1133F, ch. 7). In the "Parion Chronicon" (ed. Jacoby F.; v. 10) we read that "Hyagnis of Phrygia first invented the aulos at Kelaenai, and first played on it the harmonia called Phrygian and other nomoi of the Mother (Cybele) of Dionysus and Pan" ("Υαγνις ὁ Φρύξ αὐλούς πρῶτος ἤρρεν ἐν Κελαίναϊς καὶ τὴν ἁρμονίαν τὴν καλουμένην Φρυγιστὶ πρῶτος ἠύλησε καὶ ἄλλους νόμους Μητρὸς Διονύσω, Πανός").

Alexander in his "Collection on Phrygian history of music" ("Συναγωγή τῶν περὶ Φρυγίας") ap. Plut. op. cit. (1132F, ch. 5) says that "first Hyagnis played the aulos ("Υαγνιν δέ πρῶτον αὐλήσαι"), and after him his son Marsyas and then Olympus".

The introduction and propagation in Greece of the aulos and the auletic art, and the Phrygian harmonia as well, were generally ascribed to Phrygian musicians, and by legend to the first "Phrygian triad" Hyagnis, Marsyas* and Olympus*.

Anonymous (Bell. § 28, pp. 34-35) says that "the Phrygian harmonia sounds better on the wind instruments; witnesses the first inventors Marsyas, Hyagnis and Olympus, the Phrygians" ("Ἡ Φρύγιος ἁρμονία κροτεῖται ἐν ἐμπνευστοῖς ὀργάνοις μάρτυρες οἱ πρῶτοι εὐρεταί, Μαρσύας καὶ Υαγνις καὶ Ὀλυμπας, οἱ Φρύγες").

hydraulis, hydraulos, hydraulikon organon (ὑδραυλις, ὑδραυλος, ὑδραυλικόν ὄργανον; m.pr. ἰδραυλις, ἰδραυλος, ἰδραυλικόν ὄργανον) from ὕδωρ, water, and αὐλός, aulos; a water (hydraulic) organ in which the sound was produced by hydraulic air compression. The principle of the hydraulis (also called hydraulos and hydraulikon organon) is based on the syrinx polycalamus or Pan-pipes. The invention of the hydraulis has been attributed to Ktesibius*, a Greek mechanician of Alexandria; Alkeides (ap. Athen. IV, 174B, ch. 75) describes him as a "barber", while Tryphon in the Third book of Denominations (ap. Athen. ibid) clearly speaks of him as "Ktesibius the mechanician".

It seems that the principle of producing sounds by hydraulic air compression was an idea which Plato adapted on a night-clock like a very large clepsydra (κλεψύδρα), and in which the hours were sounded by hydraulic air compression on pipes; Athen. (ibid): "it is said that Plato gave a small idea (hint) of its construction by having made a night-clock: similar to the hydraulic organ, like a very large clepsydra" ("λέγεται δέ Πλάτωνα μικράν τινα ἔννοιαν δοῦναι τοῦ κατασκευάσματος νυκτερινόν ποιήσαντα ὠρολόγιον εὐκίως τῆ ὑδραυλικῆ, οἷον κλεψύδραν μεγάλην λίαν").

Archimedes was also associated with hydraulis² invention by some writers.

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hymenaios (ὑμέναιος; m.pr. iméneos); a nuptial or bridal song. It was sung by friends accompanying the bride from her parents' house to that of the bridegroom. Hes. 'Ὑμεναίων' γαμικῶν ἀσμάτων, μέλος ᾠδῆς" ("Hymenaeoi [pl.]; nuptial songs; melodies"); also Athen. XIV, 619B, ch. 10.

The melody was also played on the aulos; Pollux (IV, 75) "αὐλεῖ δέ οἱ μόναυλος μάλιστα τὸν γαμήλιον" ("the nuptial song is played chiefly on the monaulos").

Anaxandrides in "The Treasure" (ap. Athen. IV, 176A, ch. 78) says "picking up the monaulos (single-piped aulos) I played the nuptial song" ("ἀναλαβὼν μόναυλον ἤϊλον τὸν ὑμέναιον").

See also gamelion.

hymn (ῥῆνος; m.pr. hymnos); principally a sacred ode addressed to a god or a hero; Plato Laws (book III, 700B) "καί τι ἦν εἶδος ᾠδῆς εὐχαί πρὸς θεούς, ὄνομα δὲ ῥῆμοι ἐπεκαλοῦντο" ("and a kind of ode, prayers to gods which were called hymns"). As poets of hymns in remote times, almost mythic, were cited Olen* (Ὀλῆν) from Lydia, Orpheus*, Linus*, Eumolpus* and Musaeus*. Such hymns were the well-known "Homeric Hymns" ("Ὀμηρικὸς ῥῆμοι"), of which 33 in dactylic hexameters have been preserved; They were epic songs recited by rhapsodes in feasts.

Sacred odes inserted in tragedies were also hymns;

Cf. Aeschylus' Agamemnon, verses 160ff, the Hymn to Jupiter by the chorus. Among survived hymns there are also interesting fragments with musical notation; See "Remains of Greek Music".

hymnodos (ῥῆμοδός; m.pr. hymnodos); singer of hymns.

hymnodia (ῥῆμοδία; m.pr. hymnodia); the singing of hymns.

hymnodein, v. (ῥῆμοδεῖν; m.pr. hymnodein), to sing a hymn; to praise by singing. Also hymnein (ῥῆμεῖν; m.pr. hymnein).

hypogogeous (ὑπαγωγεύς; m.pr. ipagogéfs); a movable underprop made of wood in hemispheric form and used to shorten the length of the strings; a sort of fret of the stringed instruments.

Cf. Nicom. (Harm. Ench. ch. 10; C.v.J. p. 254; Mb 18); Ptolem. Harm. (I, ch.3; II, ch. 2 and 12 etc; ed. I.D. pp. 9,2; 48,6; 66, 29 respectively).

hypate (ὑπάτη; m.pr. ip'ati) = highest; so called the lowest note or string; it was so called (highest) because it was placed at the remotest end of the strings. Aristides Quint. (I, p. 10 Mb; R.P.W-I p. 8) says that "hypate hypatón was the first note of the first tetrachord, because the ancients used to call hypatón (ὑπάτων) the first (" ὑπάτη δέ ὑπάτων, ὅτι τοῦ πρώτου τετραχόρδου πρώτη τίθεται· τό γάρ πρώτον ὑπάτων ἐκάλεον οἱ παλαιοί").

hypatoeides, topos (ὑπατοειδής, τόπος; m.pr. ipatoidis topos); the region of the hypate; the lower region of the voice Cf. Anon. Bell. § 63-64 pp. 76-77 and Note on §§ 63,64.

hypatoeides phthonges (ὑπατοειδής φθόγγος) was called the lowest note of the pycnon; the note produced by the string parhypate. Cf. Bacch. Isag. § 43 (C.v. J. p. 302; Mb p. 11).

hypatoeides tropos (ὑπατοειδής τρόπος); a kind (style) of the melopoeia (of the composition of melos). One of the three "tropoi" (kinds, styles) of composition discussed by Aristides (Mb p. 30; R.P.W.-I p. 30); the hypatoeides coincides with the tragia style of composition.

hupaulein (ὕπαυλεῖν; m.pr. ipavlin); to accompany (a song or a dance) by aulos; in this sense it is a synonym of "prosaulein". Epicharmus (ap. Athen. IV, 183C, ch. 81): "καὶ ὕπαυλεῖ σφιν σοφός κιθάρα παριαμβύδας" ("and a skilful kitharist plays for them pariambides to aulos accompaniment" (see the full text under Pariam-bides). This sentence however presents some difficulties, and it has been translated in different ways; Ch. B. Gulick ("Deipnosophistae" London, 1937; vol. II p. 309) translates "and one skilled in the citharā pipes for them harp airs in accompaniment". F.A. Gevaert (Hist. et Theor. de la Mus. de l' Ant., vol. II, p. 360, note 2) translates "tandisque sur la flûte, qui se joint à la cithare, un habile musicien joue (ὕπαυλεῖ) des pariambides" ("while on the flute, which joins the kithara, a skilful musician plays pariambides").

Dem. and LSJ: ὕπαυλέω = play on the flute in accompaniment.

hyperaeolian tonos (ὑπεραιόλιος τόνος; m.pr. ipereólios tónos); the second tonos in the series of 15 tonoi of the neo-Aristoxenian system. Cf. the Table under Tonos.

hyperbaton (ὑπερβατόν; m.pr. ipervatón); transilient; oppos. of hexes.

Hyperbaton systema (ὑπερβατόν σύστημα) was the system in which the progression was made by transilience instead of by contiguous degrees. Aristox. (Harm. I, p. 17, 30 Mb) "for every system is either continuous or transilient" ("πᾶν γὰρ σύστημα ἢτοι συνεχές ἢ ὑπερβατόν ἐστὶ"). Cf. Cleon. Isag. ch. 10 (C.v.J. p. 199; Mb p. 16-17); Aristides (p. 16Mb; R.P.W-1 p. 13).

Hyperbaton diastema (ὑπερβατόν διάστημα); transilient interval; any interval bigger than the second in the Diatonic genus. The verb "hyperbaenein" (ὑπερβαίνειν; m.pr. ipervénin) in music signified to leap, to pass (or sing) over by leaps, or to leap the distance between two notes.

hyperbolaeoides (ὑπερβολαιοειδής; m.pr. ipervoleoidis) locus (τόπος); the region of the voice comprising all notes above the netoeides locus; the region of hyperbolaeon, i.e. the region after the nete synemmenon (Cf. Bell. Anon. §64, p. 77).

hyperbolaeon, tetrachordon (ὑπερβολαίων, τετράχορδον; m.pr. ipervoleon);
the highest tetrachord in the Greater Perfect System and the Immutable
System (Cf. systema).

The notes of the tetrachord of Hyperbolaeon were called; Trite hyperbolaeon (f), Paranete hyperbolaeon (g) and Nete hyperbolaeon (a). The note e (last note of the tetrachord diezeugmenon, and first of the tetrachord hyperbolaeon) was called Nete diezeugmenon.

hyperdiazeuxis (ὑπερδιάζευξις; m.pr. iperdiazeuxis) from hyper (ὑπέρ; above, beyond) and diazeuxis (disjunction). It is formed when two tetrachords are separated by an octave (dia-pason). Hyperdiazeuxis is found between the tetrachord of hypaton (b-c-d-e) and the tetrachord of hyperbolaeon (8ve e-f-g-a).

Cf. Bacch. Isag. § 87 (C.v.J. p. 312; Mbp. 21-22) and Man. Bryen. Harm. (Wallis III, p. 506).

Hyperdorian, tonos (ὑπερδῶριος, τόνος; m.pr. iperdōrios); the fifth tonos in the series of 15 tonoi of the neo-Aristoxenean system; it was the Mixolydian tonos of the Aristoxenian system of 13 tonoi (No 3 in the respective table).

Cf. Tonos.

hyperhypate (ὑπερυπάτη; m.pr. iperipati); Aristides calls hyperhypatai (pl.) the notes (or strings) higher than the hypate which are movable (kinoumenoi) and change according to the genus (Cf. De Mus. Mb p. 10, RPWI p. 8 "αὗται γενικῶς ὑπερυπάται καλοῦνται").

Hyperiastioan, or Hyperionian tonos (ὑπεριάστιος, or ὑπεριώνιος, τόνος; m.pr. iperiástios, iperiónios); the fourth tones in the series of the 15 tonoi of the neo-Aristoxenian system. It was the Higher Mixolydian (Μιξολύδιος ὀξύτερος No 2) of the Aristoxenian 13 tonoi. Cf. Tonos.

Hyperlydian, tonos (ὑπερλύδιος; τόνος; m.pr. iperlídios); the first tonos in the series of the 15 tonoi of the neo-Aristoxenian system. Cf. Tonos.

hypernese (ὑπερνήση; m.pr. ipernési); the string "above" the mese as regards its place in the lyra or the kithara, but lower in pitch than the mese by a second. The hypernese was afterwards and usually called "lichanus";

Ef. G. Pachymeres (ap. Vincent Notices, p. 406); Ch. Em. Ruelle: "Deux Textes grecs Anonymes" (Paris, 1878) p. 5; Nicom. Enchir. ch. 3 (C.v.J. p. 242, Mb p. 7).

See also Lyra and Lichanus.

Hypermixolydian, tonos (ὑπερμιξολύδιος, τόνος; m.pr. ipermixolidios); the higher tonos (No 1) in the Aristoxenian system of 13 tonoi, and the third (under the name of Hyperphrygian^{*}) in the neo-Aristoxenian system of 15 tonoi.

Cf. Tonos.

Hyperphrygian, tonos (ὑπερφρύγιος, τόνος; m.pr. iperphrígios); the third tonos in the series of the 15 tonoi of the neo-Aristoxenian system, and the higher tónos in the Aristoxenian system of 13 tonoi, under the name Hypermixolydian *.

Cf. Tonos.

hypertonos (ὑπέρονος; m.pr. ipértonos); Dem. LSJ: strained to the utmost;
exceedingly sharp or loud.

Hypertonon salpisma (ὑπέρονον σάλπισμα); very loud (or high pitched)
trumpet-call.

hyphen (ὑφ'έν, later ὑφέν; m.pr. iphén); a tie joining two consecutive notes; it was expressed by a slur e.g. FL, LF, FC etc.

When the first note was lower the phenomenon was called by some "ὑφ'έν ἔσωθεν" (hyphen from inside; see Epitasis) and when the first note was higher it was called "ὑφ'έν ἔξωθεν" (hyphen from outside; see Ekkronsis-Eklepsis).

The hyphen was the contrary of diastole* ~~etc~~; Sergius (p. 1836 ap. Vincent Notices, p. 221, note Q) says: "Hyphen est contraria diastole".

Cf. Bell. Anon. §§ 4 and 86-87, pp. 22-23: Vincent "Notices" pp. 53, 291.

hyphólmion (ὑπόλμιον); the lower part of the mouthpiece which supported the holmos* (from hypo [ὑπό, under] and holmos). It was attached to the bombyx* of the aulos, and had the form of a bulb. Both the holmos and the hypholmion formed the mouth-piece of the aulos.

Cf. Pherecrates (ap. Phot. Lex., ed. G. Hermann, 1808; p. 464).

Pollux IV, 70 " τῶν δέ ἄλλων αὐλῶν τὰ μέρη ὄλμοι καί ὑπόλμια" ("and the parts of the other auloi [are] holmoi and phyholmia" plur.).

hypodiazeuxis (ὑποδιαζευξις; m.pr. ipodiázefxis); it is formed when two tetrachords are separated by an interval of the fifth, and their extreme notes are at a distance of an octave.

Man. Bryen. Harm. (ed. Wallis III; sect. Xi, pp.505-6): "Hypodiazeuxis is when between two tetrachords the interval of the fifth is placed, and their extreme notes are in concord of the octave between each other. There are two hypodiazeuxeis, a lower and a higher. The first is formed when the tetrachord of Hypaton is separated from the tetrachord of Diezeugmenon by the tetrachord of Meson (e-f-g-a) and one tone, between the Mese and the Paramese (a-b'); the second is formed when the tetrachord of Meson is separated from that of the Hyperbolaeon by the tone between Mese and Paramese (a-b') and the tetrachord of Diezeugmenon (b'-c'-d'-e')". Between the extreme notes, b-b' and e-e', there is a distance of an octave. See also Bacch. Isag.

83 (C.v.J. p. 311; Mb p. 21).

Hypodorios, harmonia (ὑποδωρίος; m.pr. ipodorios) or Hypodoristi (ὑποδωριστί; m.pr. ipodoristi); the octave series (ὀκτάηχος, octachord) a-a; in the diatonic genus:

$$\begin{array}{cccccccc} a & - & b & - & c & - & d & - & e & - & f & - & g & - & a \\ & & 1 & & \frac{1}{2} & & 1 & & 1 & & \frac{1}{2} & & 1 & & 1 \end{array}$$

This harmonia was known first as the Aeolian (or Aeolisti) but since the time of Aristoxenus the term Hypodorian was generally used.

The expression "Hypo-Dorian" (hypo = under) is explained in Athenaeus (XIV, 625A, ch. 19) as used by analogy to other similar expressions; "as we call what is near (resembles) to the white, whitish, and what is not sweet, yet near to it, sweetish, in the same way we call Hypo-dorian that which is not quite Dorian".

b) Hypodorios, tonos (ὑποδωρίος, τόνος); the lowest of the 13 tonoi in the Aristoxenian system, and of the 15 tonoi of the neo-Aristoxenian system.

Cf. Tonos.

hypogyrones (ὑπογύπωνες; m.pr. ipogírones) pl.; dancers who carried sticks (or walking-canes) and used to dance imitating old people.

Pollux (IV, 104) "οἱ δὲ ὑπογύπωνες, γερόντων ὑπὸ βακτηρίας τὴν μίμησιν εἶχον" ("the hypogyrones with the aid of sticks imitated the old people").

Their dance was also called hypogyrones.

hypoiastios, tonos (ὑποἰάστιος, τόνος; m. pr. ipoiāstios), or Hypoionios, Hypoionian
(ὑποἰώνιος; m. pr. ipoiōnios); the 14th in the series of the 15 tonoi of the neo-
Aristoxenian system. Cf. Tonos.

hypokitharizein, v. (ὑποκιθαρίζειν; m. pr. ipokitharizin); to accompany the song with the kithara. Cf. Hom. Il. XVIII, v. 570 and "Scholia in Homeri Iliadem" by Gul. Dindorf, Oxford 1875, vol. II, p. 177.

Hypolydios, harmonia (ὑπολύδιος, ἄρμονία; m.pr. ipolidios) or Hypolydisti (ὑπολυδιστί; m.pr. ipolidisti); the octave series (octachord) f - f; in the diatonic genus:

$$f_1 - g \bar{1} a \bar{1} b \frac{1}{2} c \bar{1} d \bar{1} e \frac{1}{2} f$$

This octave species was called by Plato "Chalarā Lydisti" ("Χαλαρά λυδιστί"; slack Lydian), by Plutarch "Aneimene or Epaneimene Lydisti" ('Ανειμένη or 'Επανειμένη λυδιστί; Slack, loose Lydian), while in Aristides Quintilianus it appears as Lydian; Cf. Harmonia.

The invention of the Hypolydian was attributed to Polymnestus (end of 6th cent. B.C.).

b) Hypolydios, tonos (ὑπολύδιος, τόνος); the 9th tonos of the 13 tonoi of the Aristoxenian system, and the 11th tonos of the 15 tonoi of the neo-Aristoxenian system.

Cf. Tonos.

hypolyrios (ὑπολύριος; m.pr. ipolyrios); placed "under" the lyra. See donax.

Hypophrygios, harmonia (ὑποφρύγιος, ἁρμονία; m. pr. ipophrygios); the octave series (δά - κασῶν; octachord). g - g ; in the diatonic genus :

$$g \frac{1}{1} a \frac{1}{1} b \frac{1}{2} c \frac{1}{1} d \frac{1}{1} e \frac{1}{2} f \frac{1}{1} g .$$

Before Aristoxenus it was generally known as Iasti (ἰαστί) or Chalara Iasti (Plato) i.e. Slack Ionian.

b) Hypophrygios, tonos (ὑποφρύγιος, τόνος); the 11th tonos of the 13 tonoi of the Aristoxenian system, and the 13th of the 15 tonoi of the neo-Aristoxenian system. Cf. Tonos.

hyporchema, hyporchematike (ὑπόρχημα, ὑπορχηματική; m.pr. iporchima, iporchimatiki).

a) hyporchema was a melos sung with dancing in honour of Apollo. Hyporchema was also called the dance itself. Lucian ("On dancing", 16): "In Delos not even the sacrifices were performed without dancing, but with it and music ... the songs composed for these dances were called hyporchemata" (pl.). Procl. Chrest., 17: "Hyporchema was called a song sung with dancing" ("ὑπόρχημα δέ, τό μετ' ὀρχήσεως ᾄδόμενον μέλος").

Etym. Magnum (ed. Th. Gaisford; p. 690): "Hyporchemata [were called] those songs which they used to sing while dancing and running around the altar, during the burning of the sacrifices" ("ὑπορχήματα δέ, ἅτινα κάλυ εἶλεγον ὀρχούμενοι καὶ τρέχοντες κύκλῳ τοῦ βωμοῦ, καλομένων τῶν ἱερείων").

The hyporchema had three forms (or figures); in the first all the members of the chorus were at the same time dancing and singing; in the second, the chorus was divided into two groups, of which one was dancing, and the other was singing; in the third the coryphaeus (the leader of the chorus) sang while all the rest danced.

The hyporchema was at first accompanied by the phorminx, and later by the aulos and the kithara (or lyra; Lucian, op. cit., 16 "καὶ ἐμπέκληστο τῶν τοιούτων ἡ λύρα"; "and the lyra filled up all these").

Pollux (IV, 82) says that the dactylic* aulos was used at the hyporchemata.

b) hyporchesis (ὑπόρχησις; m.pr. iporchisis); another word for hyporchema.

c) hyporchematike (adj.) orchesis (ὑπορχηματική ὀρχησις; m.pr. iporchimatiki orchisis); according to many writers a kind of playful dancing accompanied by song. It was one of the three dancing of the lyric poetry (the other two being the pyrrhiche*

and the gymropaedike*), and was connected with the comic dancing, kordax *(Cf. Athen. XIX, 630DE, ch. 28). According to Pindar it was danced by the Laconians; and in fact it was danced in Laconia by men and women as well (ap. Athen. op. cit., 631C, ch. 30; "ὄρχοῦνται δὲ ταύτην παρά τῳ Πινδάρῳ οἱ Λακωνες, καὶ ἐστὶν ὑπορχηματικὴ ὄρχησις ἀνδρῶν καὶ γυναικῶν").

hyposynhaphe (ὑποσυναφή; m. pr. iposinaphi') from hypo-(ὑπό, under) and synhaphe (συναφή, conjunction); a term which is used when between two similar tetrachords the interval of the fourth is placed. Hyposynhaphe is formed when between the tetrachord of hypaton and the tetrachord of synemmenon, the tetrachord of meson is placed

Cl. Bacch. Isag. § 85 (C. v. J. p. 311; Mb p. 21); Man. Bryen. Harm. Sect. XI (ed. Wallis III, p. 506).

hypothetroi, auloi (ὑποθέατροι, αὐλοῦ; m. pr. ipothéatri) pl.; this word appears in Pol-
lux IV, 82, with the explanation that these auloi were used for playing the aule-
tic nomoi ("ὑποθεάτρους δὲ αὐλοῦς, ἐκὶ τοῖς νόμοις τοῖς αὐλητικοῖς").

In Dem. Lex. the word "ὑπότρητοι" ("hypotretoi") = pierced from below, is suggested in
the place of "hypothetroi"; in LSJ the word "hypothetron" sing. neut. ("ὑπόθειτρον;
" a kind of musical performance") is suggested instead.

ialemos (ἰάλεμος); a plaintive, mournful song; a dirge.

Moeris (Attic Lex.; p. 190) in the Attic dialect means "the dirge, and the cold man".

Aristophanes (the grammarian, 257-180 B.C.; the surnamed "Byzantios") in his Attic Lex. ('Αττικὰ Λέξεις) says that "ialemos was sung at mournings" (ap. Athen. XIV, 619B, ch. 10). The verb ialemizein (ἰαλεμίζειν) signified, to lament, to bewail.

iambike (ἰαμβική; m.pr. iamvikī); a kind of dance, mentioned in Athen. (XIV, 629D., ch. 27) as one "of the more static (less animated), more varied and simpler dances".

iambikon (ἰαμβικόν; m.pr. iamvikón); the third section or part of the Pythian*nomos (κυθικός νόμος), in which the combat between Apollo and the dragon is going on. During this part the aulos-solist had to imitate the trumpet calls and the grinding of the dragon's teeth (the so-called "odontismos", ὀδοντισμός). Cf. Pollux, IV, 84 ("έν δέ τῷ ἰαμβικῷ μάχεται [ὁ Ἀπόλλων] ἐμπερείληφε δέ τό ἰαμβικόν καί τά σαλπιστικά κρούσματα καί τόν ὀδοντισμόν").

b) iambikon, as an adj., signified that which consisted of iammbuses, e.g. ἰαμβικόν μέτρον (iambic metre).

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

iambis (ἰαμβός; m.pr.iamvis); see Pariambis.

iambus (ἴαμβος; m.pr. ἴαμβος).

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

Semus of Delos in his book "On Paeans" (ap. Athen. XIV, 622 B, ch. 16) says that iamboi (pl.) were called masked mimes, previously called "autokabdaloi"*, and their songs as well ("ὕστερον δέ ἴαμβοι ὠνομάσθησαν αὐτοῦ τε καί τὰ ποιήματα αὐτῶν").

The singer of iamboi was called iambistes (ἰαμβιστής).

Iambizein (v., ἰαμβύζειν) = to abuse, to scoff ("καί γάρ τό ἰαμβύζειν κατά τινα γλῶσσαν λοιδορεῖν ἔλεγον"; R. Westphal op. cit., p. 242).

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

iambicon metron (ἰαμβικόν μέτρον) iambic metre); consisting of iamboi.

Cf. Aristides p. 50 Mb; p. 45 R.P.W.-I).

c) iamboi and dactyloi (ἴαμβοι καί δάκτυλοι); according to Strabo (IX, 3, 10) the fourth part of a kitharisterios Pythian nomos*; that was the section of the Pythian nomos containing the triumphant hymn on God's victory.

iambyke (ἰαμβύκη ; m.pr.iamviki); a stringed instrument of trianglurar form. It seems that its name came from "iamboi", because as some sources say, it accompanied these songs. Phillis of Delos in the second book "On music" (ap. Athen. XIX, 636B, ch. 38) says that iambykai (Pl.) were called those instruments to which they sang the iamboi ("έν οἷς γάρ τοὺς ἰάμβους ἦδον ἰαμβύκας ἐκάλουν"); also Hesychius, "musical instruments to which they sang the iamboi".

Pollux simply mentions the name of the instrument among the stringed ones ("κρουόμενα").

Ibycus ("Ιβυκος; m. pr. Ivicos); 6th cent. B.C. lyric poet and musician, born in Regium (Ρήγιον) in S. Italy (hence his surname Reginos, Ρηγίνος). He lived a wanderer's life. Suidas relates that he went to Samos and passed some time at the court of Polycrates (532-523 BC). As a musician Ibycus was accredited with the invention of the sambyke *(Cf. Suidas; Neanthis the historian, ap. Athen. IV, 175E, ch. 77). He composed choral Epinikia and Engomia.

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

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

idouthoi, pl. (ἰδοῦθαι; m. pr. idouíthi); a kind of aulos. The word is met only in Pol-
lux (IV, 77) who simply writes "a kind of auloi" ("αὐλῶν εἶδος") without giving
any other detail.

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

Antiphanes, the comic, mentions it too in his "Koroplathos" (ap. Th. Kock Comic. Attic. Fr., vol. II, p. 62; Fr. 127) "γύναι πρός αὐλόν ἤλαθες ὀρχήσει πάλιν τὴν ἰγδῖν" ("Woman, you came [to dance] to aulos; you will again dance the igdis"). And further "τὴν θυῖαν [θυεῖαν] ἀγνοεῖς; τοῦτ' ἔστιν ἰγδῖς" ("don't you know the mortar? that is the igdis"). Cf. Pollux X, 103.

The word "igdisma" (ἰγδισμα = the pounding with a pestle) is also met for the same dance. Etym. M. (p. 464, 51); "igdisma, a kind of dance in which they were twisting similarly to the pestle" ("ἰγδισμα· εἶδος ὀρχήσεως ἐν ᾗ ἐλύγιζον ἐμπερῶς τῷ δοῦ-
δουκι").

iobacchus (ἰόβακχος; m.pr. ἰόνακχος); a hymn to Bacchus beginning with the words "ἰὼ Βάκχε" ("Oh! Bacchus"). In plural "iobacchoi" (ἰόβακχου) was a group in Athens whose main purpose was the worshipping of Dionysus, with drinking and singing. The emple of worship was called Baccheion (Βακχεῖον), and their songs were also called "iobacchoi".

Ἰοβάκχεια (Iobaccheia) was a festival held in Attica in honour of Iobacchus Dionysus.

Procl. Chrest., 16 "Ἦδετο δέ ἰόβακχος ἐν ἑορταῖς καὶ θυσίαις Διονύσου, βεβακτισμένος πολλῷ φρουάγματι" ("The iobacchus was sung at celebrations and sacrifices of Dionysus, with much drinking and screaming").

Ion of Chios (Ἴων ὁ Χίος); b.c. 490-480 B.C.; d. c. 422BC. Lyric poet, author
and composer. He composed elegies, hymns, dithyrambs and love-songs.

Cleonides in the *Isagoge* (ch. 12, C.v.J. p. 202; "Eucl." p. 19 Mb) says that
Ion used the 11-stringed lyra.

Cf. FHG, II p. 44; Brgk PLG, II pp. 577-582, and Anth. Lyr. pp. 125-128.

Ionios, harmonia, usually Iasti or Ias ('Ἰώνιος, ἀρμονία, ὀρ' ἰαστί, ἢ ἰάσ, fem.; m.pr. iónios, iasti, ías); so called by many writers before Aristoxenus the octave series (diapason, octachord): g-g. In diatonic genus:

$$\begin{array}{cccccccc} g & - & a & - & b & - & c & - & d & - & e & - & f & - & g. \\ & & 1 & & 1 & & \frac{1}{2} & & 1 & & 1 & & \frac{1}{2} & & 1 \end{array}$$

Plato called it the "Chalara Iasti" (χαλαρά ἰαστί; Slack Ionian). Cf. Harmonia.

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

The Ionian was later replaced by the Hypophrygian*.

b) Íonios or Iástios, tonos ('Ἰώνιος, ἢ ἰάστιος, τόνος); the 9th tonos in the series of the 15 tonoi of the neo-Aristoxenian system. Cf. Tonos.

Ionikon (Ἴωνικόν); a kind of dance in honour of Diana in Sicily. Cf. Pollux (IV, 103) "the Sicilians (Sikeliotai) above all danced the Ionikon (Ionian dance) in honour of Diana" ("τό δέ Ἴωνικόν, Ἀρτέμιδι ὄρχοῦντο Σικελιώται μάλιστα").

Ionikon metron (Ἴωνικόν μέτρον; Ionian metre); a metre consisting of Ionic feet (Aristides p. 50 Mb; p. 45 R.P.W-I). The Ionic foot consisted of four syllables (either two long and two short, Ionic a majore, Ἴωνικός ἀπό μέζονος; or two short and two long, Ionic a minore, Ἴωνικός ἀπ' ἐλάσσονος).

ioulos (ἴουλος); a hymn to Demeter;

According to Semus of Delos (ap. Athen. XIV, 618D-E. ch. 10) iouloi (pl.) and ouloi (οὔλοι) were called the sheafs or bundles of barley and the products as well; also "iouloi" and "ouloi" were called the hymns to Demeter, who was surnamed Ioulo' ('Ιουλώ). Other names for the same hymn were "demetroulos" (δημήτρουλος) and "kalliouslos" (καλλιούσος; καλός, ἴουλος).

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

Ismenias (Ἰσμηνίας; m.pr. Isminiás); 4th cent. B.C. aulete of repute and composer. He lived during the reign of Philip of Macedonia (359-336 BC), the father of Alexander the Great, and became known as a virtuose of the aulos. Diogenes Laertius refers to Ismenias (Böök VII, ch. 1, §125) in the following praising words: "The wise man does all things well just as we way that Ismenias plays well all the melodies (the aulemata) on the aulos" ("Πάντα τ'εὔ ποιεῖν τόν σοφόν , ὡς καί πάντα, φαμέν, αὐλήματα εὔ αὐλεῖν τόν Ἰσμηνίαν").

Ismenias was taken prisoner by the king of the Scyths, Anteas (Ἀντιάς). Plutarch (in "Reg. et Imp. Apophthegmata", "Βασιλέων Ἀποφθέγματα καί Στρατηγῶν" 174E - F, §3) relates the following charming anecdote: "When Anteas took as prisoner the excellent aulete Ismenias, he ordered him to play; and while the others were admiring, he swore that it is more pleasant for him to listen to a horse neighing" ("Ἰσμηνίαν δέ τόν ἄριστον αὐλητήν λαβών (ὁ Ἀντιάς) αἰχμάλωτον ἐκέλευσεν αὐλῆσαι· θαυμαζόντων δέ τῶν ἄλλων, αὐτός ὤμοσεν ἥδιον ἀκούειν τοῦ ἵπκου χρεμετίζοντος").

Cf. Dinse; De Antig. Theb., pp. 57-59.

isochordos (ἰσόχορδος); having strings of equal number or length.

isophthongos (ἰσοφθόγγος); having the same sound (phthongos) or equally sounding as another one. Cf. Nonn. Dion. VI, 202 (W.H.D. Rouse translates "in echo" vol. I, p. 229).

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

isotonoi, phthongoi (ἰσότονου, φθόγγου; notes) were called two or more notes (sounds) having the same "tonos" (tension, pitch), Ptolemaeus (Harm. I, ch. 4; ed. Wallis III, p. 8; ed. I.D.p. 10) says that "isotonoi are those sounds which are exactly the same in pitch" ("ἰσότονου μὲν οἱ ἀπαράλλακτου κατὰ τὸν τόνον†"). Porphyrius (in Comment.; Wallis III, p. 258; ed. I.D. p. 82), defines that Ptolemaeus uses here the term "tonos" in the sense of pitch ("τάσις"), and that "isotonos is the sound which has the same pitch as another one, like the nete (νήτη) ^{ex}synemmenon (a[†] below) is to the paranete (παρανήτη) diezeugmenon" (b):

He prefers the term "homotonos"* to "isotonos" ("τὸν δέ, οὕτως, ἰσότονον ψόφον, κυριώτερον ὁμότονον καλοῦσι"). The opposite of isotonos is anisotonos (ἀνισότονος); Ptolem. (I, ch. 4), and anisotonoi (pl.) are those sounds which differ [in pitch] ("ἀνισότονου δέ, οἱ παραλλάσσοντες [κατὰ τὸν τόνον]"); Cf. also Porphyr. Wallis III, pp. 285-6).

Isotonos is also called a sound which is equal to another one at its inner parts throughout all its duration; Porphyrius prefers to isotonos the term "homoeoemic" (ὁμοιομερής) as more appropriate in this case.

ithymbos (ἴθυμβος; m.pr. íthimvos); a Bacchic dance and song. Pollux (IV, 104) "καὶ ἴθυμβοι ἐπὶ Διονύσῳ" ("and [among other dances] ithymboi in honour of Dionysus"). Hesychius defines ithymbos as a buffoon (ἑλολαστής).

Phot. Lex. (ed. S.A. Naber, 1864; I, p. 291) "ὠδή μακρὰ καὶ ὑπόσκαλος" ("a long and somewhat rude tune").

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

Suidas defines: "Ithyphallōi"; the superintendents of Dionysus following the phallus and wearing a feminine dress. Phallus is called the erect male organ; and the poems sung with dancing to the uplifted phallus" ("ἰθύφαλλοι * οἱ ἔφοροι Διονύσου καὶ ἀκολουθοῦντες τῷ φαλλῷ φυναικεῖαν στολήν ἔχοντες. Λέγεται δὲ φαλλός ὅτι μὲν τὸ ἐντεταμένον αἰδοῦον, καὶ ποιήματα δὲ καλεῖσθαι, ἃ ἐπὶ τῷ ἰσταμένῳ φαλλῷ ᾄδεται μετ' ὀρχήσεως").

Cf. Phot. Lex. (ed. S.A. Naber, 1864; I, p. 291).

Semus of Delos in his book "On Paeans" (ap. Athen. XIV, 622B, ch. 16) relates that the ithyphalloi at their entrance in the theatre have masks representing drunken men, are crowned with wreaths and have brilliantly coloured sleeves; they have tunics with white stripes and are belted with a Tarentine apron covering them down to the ankles. And after entering in silence, when they reach the centre of the orchestra they recite towards the audience "Give way, give way! make room for the god; for the god wishes to pass through.." ("Ἀνάγεται ἀνάγεται, εὐρυχωρίαν ποιεῖτε τῷ θεῷ· θέλει γὰρ ὁ θεός ,,,,,, διὰ μέσου βαδίζειν").

kalabrismos or kolabrismos (καλαβρισμός, or κολαβρισμός m.pr. kalavrismós or kolavrismós); a kind of wild war-dance of Thrace and Karia in Asia Minor.

Pollux (IV,100) "κολαβρισμός, θράκιον ὄρχηκα καὶ Καρικόν" ("kolabrismos, a dance of Thrace and Karia").

Cf. Athen. XIV, 629D, ch. 27, where the kalabrismos is mentioned among the dances which were "less animated, more varied and simpler".

The melody to which the "kolabrismos" was danced was called kólabros (κόλαβρος); Athen. XV, 697C "Κτησιφῶν ὁ Ἀθηναῖος ποιητὴς τῶν καλουμένων κολάβρων" ("Ctesiphon the Athenian poet of the so-called kolabroi").

The word "kolabros" meaning also "a little pig" (Suid.), the dance kolabrismos might be called a "pig-dance". The verb "kolabrizēin" ("κολαβρίζειν") signified, to dance the dance kalabrismos; Hes. "to leap".

kalathiskos (καλαθίσκος) and cheiromalathiskos (χειροκαλαθίσκος; m.pr. chirokala-
thiskos); a kind of dance or dance-figure. Pollux (IV, 105) includes "cheiromala-
thiskos" among the figures of tragic dancing ("καὶ σχήματα μὲν τραγικῆς ὀρχήσεως
σύνη, χειροκαλαθίσκος"). In Athenaeus (XIV, 629F, ch. 27) the kalathiskos or
kalathismós is mentioned among the dance-figures.

The word "kalathiskos" meaning, originally a "small basket", the dance itself
might be called "basket-dance".

kallabis or kalabis, usually in plur. kallabides (καλλαβίς, καλαβίς, καλλαβίδες; m.pr. kal [l]avis, - vides); hip-dance, a kind of violent and wanton dance in which they used to rotate the hips. It was danced by Lacedaemonians. Hes. "kalabis; the rotating of the hips, or a kind of dance [in which] the hips were indecently curved [or bent]"; ("καλαβίς τὸ περισπᾶν τὰ ἰσχία ἢ γένος ὀρχήσεως ἀσχημόνως τῶν ἰσχύων κυρτουμένων").

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

" καλλαβίδας δέ βαίνει
σησαμίδας δέ χέζει"

("His walk is a hip-dance, his excrement is sesame-cake: transl. by Ch. B. Gulick; vol. VI, p. 399).

Kallabides are mentioned (in Athen. XIV, 629F) among the dance-figures ("σχήματα ὀρχήσεως").

kallichoros (καλλιχόρος); LSJ "with fair dancing-grounds"; "beautiful in the dance" (of Apollo).

kallinikos, in neut. kallinikon (καλλύνικος, καλλύνικον);

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

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

Hesychius also says: "Kallinikos; a proper name, and a kind of dance".

γ) As an adf. means "praising a victory": "Kallinikos hymn". Pind. Nemean IV, verse 16 ("ῥῆμον κελάδησε καλλύνικον")

kallioulos (καλλίουλος) ; a hymn to Demeter.

See also ioulos.

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

See Harpalyke.

kampe (καμπή; m.pr. kampi); Dem. and LSJ= turn, sudden change.

See exharmonios.

karikón, melos (καρικόν, μέλος); a kind of funeral song; a dirge. Also a kind of aulos-solo (melody). Its name came from the country of its origin, Karia, to the SW of Asia Minor. Pollux (IV, 75): "because, lamenting is the karian aulema (aulos-solo)" ("Ἐρηνῶδες γάρ τό αὐλημα τό Καρικόν").

Aristoph. Frogs, v. 1302 "Καρικά αὐλήματα" ("karian aulos-solos"). Plato, the comic (ap. Th. Kock Comic. Att. Fr.; vol. I, p. 620, Fr. 69, v. 12-13): "αὐλοῦς δ' ἔχουσα τις κορίσκη καρικόν μέλος τι μελιζέται τοῖς συμπόταις" ("a little girl performs with aulos a lamenting tune to the drink-companions").

See also Suidas.

Eust. Scholia to Iliad ("Παρεμβολαί εἰς τὴν Ἰλιάδα") p. 1372, 27-28 "καὶ ῥοδαί ἑρηνητήριον ὅποια ὕστερον καὶ τὰ λεγόμενα μέλη καρικά" ("and lamenting songs; such as those called later on, karian songs").

Karika mousa, Karian muse (Καρικὴ μουσα); lamenting muse (music). Plato Laws, 800E "καρικῆ τινα μουσῆ προέμπουσι τοὺς τελευτήσαντας" ("by a kind of Karian muse [funeral music] they accompany the deceased").

karikós, was also called in ancient metric a rhythm consisting of alternate trochee (-u) and iambus (u-) -uu-; another expression for choriambus.

Karpea (καρπαία; m.pr. karpea); a folk or war dance danced by Aenianians and Magnesians (Αίνιᾶνες, and Μάγνητες), old Greek tribes in Thessaly.

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

The dance was performed in rhythm to aulos accompaniment ("καὶ οὗτοι ταῦτ' ἐποίουν ἐν ρυθμῷ πρὸς τὸν αὐλόν"; "and they were doing all these in rhythm to the aulos").

The word "karpea" (κάρπεα) is also met; Hes. "κάρπεα ὄρχησις Μακεδονική" ("Karpea, a Macedonian dance").

karyatis (καρυάτις; m.pr. kariátis); a kind of dance in honour of Diana, danced in Karyae of Laconia. The name of the dance was evidently derived from Karyai where every year the festival Karyatea (or Karyateia) in honour of Diana, the Karyatis, took place.

Cf. Pollux ("On kinds of dancing" ; IV, 104).

The verb "karyatizein" (καρυατίζειν) signified, to dance the karyatis dance, or to dance in honour of Diana, the surnamed Karyatis.

Lucian ("On dancing", 10) said that "the Lacedaemonians", the best of the Greeks, believe to have learnt to karyatizein (i.e. to dance the Karyatis dance) from Pollux and Castor, and they are doing everything with music even fighting in war to aulos and rhythm" ("Λακεδαιμόνιοι μὲν ἄριστοι Ἑλλήνων εἶναι δοκοῦντες παρὰ Πολυδεύκου καὶ Κάστορος καρυατίζειν μαθόντες ἅπαντα μετὰ μουσικῆς ποιῶσιν ἄχρι τοῦ πολεμεῖν πρὸς αὐλὸν καὶ ρυθμόν").

Note: Karyatis was also a surname of Diana, as it is seen above.

kastóriou, or kastoreion melos (καστόριον, or καστόρειον); a Laconic marching melody performed on the aulos in battles. Plut. (De Mus. 1140C, ch. 26) "καθάπερ Λακεδαιμόνιοι, παρ' οἷς τό καλούμενον καστόρειον ἠύλεξτο μέλος, ὅποτε τοῖς πολεμίοις ἐν κόσμῳ προσήεσαν μαχεσόμενοι" ("like the Lacedaemonians among whom the so-called kastoreion [melos] was performed on the aulos, when they advanced in order to the battle").

Pollux (IV, 78) "μέλος δέ, καστόρειον μὲν, τό Λακωνικόν ἐν μάχαις, ὑπό τόν ἐμβατήριον ρυθμόν" ("and the Laconic kastoreian tune [performed] in battles, on the military rhythm").

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

Kastorion, or Castorion, of Soli (Καστορίων ὁ Σολεύς); 4th cent. B.C. lyric poet, born in Soli (Σόλοι) in Cyprus. He lived in Athens during Demetrius Phaleraeus' governorship (317-308 BC; Cf. "Par. Chron.", ed. F. Jacoby, v. 20, p. 23).

Fragments of his poems have been preserved in Athen. (X, 454F, and XII, 542E); one is addressed to Pan, and another, which was sung by chorus (during the procession of Dionysia) in honour of Dem. Phaleraeus, whom Kastorion calls in it "sunlike" in beauty ("ἐξόχως δ' εὐγενέτας ἠλιόμορφος θαδέοισ' ἄρχων σε τιμαῖσι γεραίρει"; "the governor (archon), pre-eminently noble, "sunlike" in beauty, celebrates thee with divine honours").

Cf. Brgk PLG III, pp. 1280-1; E. Dœhrl Anth. Lyr. Gr., pp. 260-1.

katabaukalesis (καταβαυκάλησις; m.pr. katavankalísis); the act of lulling; a lullaby; usually the lullaby of the wet-nurses.

Athen. (XIV, 618E, ch. 10): "the songs of the wet-nurses are called lullabies" ("αἱ δὲ τῶν τιθευουσῶν ᾠδαὶ καταβαυκαλήσεις ἀνομάζονται").

Tittheuousai (τιθεύουσαι or τίτθαι) = nurses, wet-nurses. The verb "katabaukalan" (καταβαυκαλᾶν; m.pr. katavankalán) signified, to lull to sleep, either by singing, or by the music of some instrument. Pollux (IV, 127): "τό σεῖστρον ᾧ καταβαυκαλῶσιν αἱ τίτθαι φυγαγωγῶσαι τὰ δυσυπνοῦντα τῶν παιδίων" ("the seistrum by which the wet-nurses lull to sleep by entertaining those of the children who are not easy to fall asleep").

See also baucalema.

katachoreusis (καταχόρευσις; m.pr. katachore¹usis); the fifth and last part of the Pythicos² nomos; the celebration with dancing; the triumphal dance of the god (Apollo) on his victory over the dragon.

From the verb "katachoreuein" (καταχορεύειν; m.pr. katachore¹evin), to dance triumphantly, to celebrate a victory or to express a very strong joy.

katadein, v. (κατάδειν; m.pr. katadin); to charm by song; to sing an epode, a magical ode.

Phryn. Epitome (ed. de Borries; p. 79) "γοντεύειν καὶ κεύθειν" ("to charm and appease").

See also katapadein.

katakeleusmos (κατακελευσμός; m.pr. katakelevsmos); from the verb "katakeleuein" (κατακελεύειν), to order, to command; incitement, command, provocation. So was called the second part of the Pythicos^α nomos, in which the god challenges the dragon. According to Strabo (IX, 3, 10) it was the third part of a kitharisterios Pythic nomos.

kataloge (καταλογή; m.pr. katalogi'); recitation without music.

Cf. parakataloge^{*}.

kataploke (καταπλοκή; m.pr. kataploki); a progression of descending rapid notes. Opposite of anaploke.

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

καταρνεόμενα (καταρνεόμενα) pl.; see emphysomena and empnetista.

katapycnosis (καταπύκνωση; m.pr. καταπύκνωση); the subdivision of the intervals of the scale into quarter-tones. The verb "katapycnōn" (καταπυκνῶν), to subdivide into small intervals, is also met with, in the expression "καταπυκνῶν τό διάγραμμα" = to subdivide the diagram, the scale, into quarter-tones. Aristox. Harm. (I, p. 28, 1 Mb) "οὐχ ὡς οἱ ἁρμονικοὶ ἐν ταῖς τῶν διαγραμμάτων καταπυκνώσεσιν ἀποδίδοναι κειρῶνται" ("not as the harmonists try to do in the subdivisions of the diagrams").

Aristoxenus (op. cit. II p. 38 Mb) considers the katapycnosis i.e. arrangement in quarter-tones, as unmelodious; "ὅτι δέ ἐστὶν ἡ καταπύκνωση ἐκμελής καὶ κατὰ πάντα τρόπον ἄχρηστος, φανερόν ἐπ' αὐτῆς εἶσται τῆς πραγματείας" ("and that the katapycnosis is unmelodious and in any way useless, will be clear in the course of this essay").

kataspásmata (κατασπάσματα); pl. of kataspasma, vibrations of the reed of the aulos (Dem.LEJ).

Cf. Theophr. Hist. Nat. IV, ch. 11 § 5 "καί κατασπάσματα τὰς γλώττας ἔσχειν ἔχειν" " ("and that the reed-tongues have ample vibrations"; Transl. by Sir Arthur Hort "Enquiry into Plants" London, 1916, vol. I, p. 373.

See also the note 1, p. 373. K. Schlesinger ("The Greek Aulos", p. 66) interprets "kataspasmata" as "beatings" ("that the tongues curb the beatings"). She supports (Note 2, p. 66) that "if κατασπάσματα refers to the action of the lips on the reed tongue, brought about by the pulling down of the Syrinx, then... the pitch would be raised, not lowered".

kataspasmos (κατασπασμός); lowering of the voice (Dem. and LSJ). From "kataspan ten phonen" ("κατασπᾶν τὴν φωνήν") =to lower the voice. For "kataspan ten syringa", see under syrinx.

katatropa (κατατροπή); the third part of the kitharodic nomos. See under
kitharodāa - kitharodikos nomos.

kataulesis (καταύλησις; m.pr. katavlisis): playing the aulos; entertaining by aulos-playing.

From the verb "kataulein" (καταυλεῖν; m.pr. katavlin), to play the aulos for some one else, to entertain by aulos-playing or even by singing. Plato Laws, book VII, 790E: "when the mothers want to lull to sleep those children who can not easily fall asleep, they sing [or play] a certain tune to them" ("μελωδίαν τινά καταυλοῦσι"). See metroa ("κατηύλησε τὸ μητρῶα"; "he played the metroa on the aulos").

kateches (κατηχής; m.pr. katichís); sonorous; loudly sounding.

katechesis (κατήχησις; m.pr. katic^hisis); enchantment through musical sound;
teaching by live, strong voice; instruction in general.

Dem. Lex.: accompaniment of the monochord by louder sounds which suffocate its
sound.

Cf. Ptolem. Harm. II, ch. 12 (ed. I.D. p. 67, 19-20).

katēpadein (κατεπάρδαιν; m.pr. katēpadin); to charm by song or spell. Plato Meno, 80A (Meno to Socrates): "and now you seem to me that you are simply bewitching me with spells and incantations" ("καὶ νῦν, ὥς γε μοι δοκεῖς, γοητεύεις με φαρμάκτοις καὶ ἀτεχνῶς κατεπάρδεις").

kathapton (καθακτόν), organon (ὄργανον); a term for a percussion instrument, played by the touching of the hand, like the tympanum.* Alkeides of Alexandria (ap. Athen. IV, 174C) speaking about the hydraulis cites Aristocles who says that "it could not be considered neither a stringed nor a percussion instrument" ("ἐνταῦτόν οὖν καὶ καθακτόν οὐκ ἂν νομισθεῖη").

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

kattyma (κάττυμα; m.pr. káttima); in pl. kattymata= patchwork-pieces, patchings.

Cf. Plut. De Mus. 1138B, ch. 21 "σχεδόν γάρ ἀποπεφοιτήκασιν εἰς τε τὰ καττύματα καὶ εἰς τὰ Πολυεῖδον κοιήματα [κοικύματα]" ("as they have almost departed from the patchings and Polyeidus' compositions [embroideries]");

Cf. H. Weil. and Th. Reinach.: Plut. De la Mus., p. 85).

kechymena, mele (κεχυμένα, μέλη; m.pr. kechiména héli); pl. of kechymenon (κεχυμένον) pp. of cheomai (χέομαι) = to flow. Flowing melodies, in the sense of being in a fluid state; not strictly measured, like a recitative.

Anon. (Bell. § 95, p. 93) "κεχυμένα ᾠδαὶ καὶ μέλη λέγεται τὰ κατὰ χρόνον σύμμετρα, καὶ χύδην κατὰ τοῦτον μελωδούμενα" ("kechymenai odes and mele are called those which are regular in time, and are performed fluidly").

(Gevaert, I, note 1 p. 390, suggests that "σύμμετρα" should be corrected to "ἀσύμμετρα", irregular).

The term "kechymena" is used by Anonymous (Bell. §§ 3 and 85) only for those melodies to be sung; for instrumental melodies the term "diapselaphemata" ("διαψηλαφήματα") is used.

Aristides (De Mus. I, p. 32 Mb; p. 31 R.P.W-I) uses the terms "kechymena asmata" and "ataktoi melodies" ("ἀτακτοι μελωδύαι" not measured melodies; not rigidly in time).

keklasmena, mele (κεκλασμένα, μέλη); "broken" melodies, using mostly leaps; or melodies varied with leaps and many and rapid notes (melismatic). Keklasmenos is p.p. of "klan" (κλᾶν), to break. Plutarch (De Mus. 1138C, ch. 21) says that the ancients deliberately, and not by ignorance, avoided the use of "keklasmena ("broken" or too melismatic) mele" ("ὁπλον οὖν ὅτι οἱ παλαιοὶ οὐ δι' ἄγνοιαν, ἀλλὰ διὰ προαίρεσιν ἀπέχοντο τῶν κεκλασμένων μελῶν").

Sextus Empir. ("Against musicians", VI, § 15): "ὅθεν εἰ καὶ κεκλασμένοις τισὶ μέλεσι νῦν καὶ γυναικώδεσι ρυθμοῖς θαλύει τὸν νοῦν ἢ μουσικῆ" ("If therefore music effeminizes the mind by "melismatic" melodies and womanish rhythms").

keklasmene phone (κεκλασμένη φωνή): moving by intervals; Cf. Excerpta Neapolitana C.v.J. p. 413 (Ptolem. Musica) and Porphyz. Comment. p. 262 Wallis. "The voice standing on the same note is straight and "unbroken", while curved and "fallen" becomes melodic".

Ρυθμός κεκλασμένος (keklasmenos rhythmos), interrupted rhythm.

Note: "keklasmenos" is interpreted by many scholars metaph. "effeminate"; Cf. LSJ p. 956 (κλάω, 3) ; Dem. Lex. p. 3957.

keklasmenos (κεκλασμένως) adv., Suid "effeminately". In this sense "keklasmena mele" should be interpreted as "effeminate mele".

kelados (κέλαδος); sound; clear, mighty tone. Eurip. "Iphig. in Tauris" v. 1129
"κέλαδον ἑπτατόνου λύρας" ("sound of the seven-toned lyra"); also Bacchae v. 578.

Pind. (ap. PLC, I, p. 348, Fr. 159) "νόμων ἀκούοντες θεοδμάτων κέλαδον"
("listening to the voice of divine nomos").

keladeinos (κελαδεινός; m.pr. keladinós); tumultuous, noisy. E.M. "καρὰ τό κέ-
λαδος γίνεται, ὃ σημαίνει τόν θόρυβον καί τήν παραχήν" ("it is derived from
kelados which means the noise [tumult] and the disturbance").

keleustou orchesis (κελευστοῦ ὄρχησις; m.pr. kelevstou' orchisis); boatswain's dance (keleustes, κελουστής = boatswain). It is mentioned in Athenaeus (XIV, 629F, ch. 27) as one of the dances danced to aulos accompaniment. See also pinakis.

Kephisodotus (Κηφισόδοτος; m.pr. Kiphisodotos); 4th cent. B.C. Athenian Kitharist, born at Acharnae (Ἀχαρναί) of Athens. He is mentioned in Athenaeus (IV, 131B, ch. 7) as one of the virtuoses who were invited to the extravagant symposium (banquet) held at the palace of the king of Thrace, Kotys, on the occasion of her daughter's marriage with Iphicrates.

We know no other details of his life, except that he was a prominent member of the Stratonicus* School.

Cf. Dinse De Antig. Theb., p. 13; see also under Antigenidas.

kipion (κηπίων; m.pr. kipion) ; an aulodic and or kitharodic nomos. The word is met twice in Plut. De Mus. (1132D, ch. 4); in the first case it is mentioned among the aulodic nomoi attributed to Clonas, while in the second it is mentioned among the kitharodic nomoi attributed to Terpander.

Its name came from Kepion (Κηπίων), the most important of Terpander's disciples (Plut. op. cit., 1133C, ch. 6).

kerastes (κεράστης); m.pr. kerastis); made of horn; horned.

kerastes aulos; horn - made aulos.

Nonnus Dionys. XLV, v. 43 "αὐλός ... κεράστης".

keratóphonos (κερατόφωνος); having or producing a sound similar to a horn-made trumpet (keras).

See salpinx.

keratourgos (κερατουργός); the maker of horns; especially of the horns of the kithara.

Hes. "keratourgos; the maker of the kithara's horns" ("κερατουργός ὁ τῆς κιθάρας κερατοποιός").

Besides keratourgos, the following words are also met with for the maker of horns: keratochos (κερατοχός), kerachos (κεραχός) from keras (horn) and vb. xeein (ἔχειν) to scrape. Also keratopoeos (κερατοποιός; from keras and poeein, to make) and keratoglyphos (κερατογλύφος; glyphein, γλύφειν = to carve).

keraulēs (κεραυλής; m.pr. keránlis); player of a horn-made aulos. Luc. "Tragopodagra",
vs 33-35 "πρὸς μέλος κεραύλου Φρυγίου ... κῶμον βοῶσι Λυδοί" ("to the melody of a
Phrygian keraulēs ... the Lydians cry out (sing loudly) a komos* [a lustful song]").

The playing on a horn-made aulos was called keraulia (κεραυλία; m.pr. keravλία).

kernophóros (κερνοφόρος).

a) The priest who carried the kernos (see Note below) in which they used to put fruits, oil etc during ceremonies (kernos-pherein, κέρνος-φέρειν=to carry the kernos).

b) A sort of passionate dance; cf. Athen. (XIV, 629D, ch. 27) "and the kernophoros, the mongas and thermastris are passionate (μανιώδεις, furious) dances". See the Greek text under mongas and thermastris.

Pollux (IV, 103) says that the "kernophoron orchema" (κερνοφόρον ὄρχημα) was danced by men carrying "kerna" or chafing-dishes (ἔσχαρῖδες) which were also called kerna. Note: The kernos, or kernon both neut., was a sacred vessel or plate used in ceremonies, and especially at the Eleusinian mysteries; it was made of baked clay and had two ears and small cotyles around, and was used to put in oil, wine, milk, honey, fruits, etc. The kernos was carried during the ceremony by the priest or the priestess. The importance of the kernos is shown in the well-known symbolic formula "ἐκ τυμπάνου ἔφαγον, ἐκ κυμβάλου ἔπιον, ἐκερνοφόρησα, ὑπὸ τὸν καστὸν ὑπέδυν," ("I ate from a tympanum, I drank from a cymbal, I carried the kernos, I entered under the nuptial bed"; Clem. of Alex., Protrept. II, p. 14, ed. Pottec).

kidaris (κίδαρις); a kind of serious Arcadian dance, mentioned in Athen. (XIV, 631D, ch. 30): "ἡ δ' ἐμμέλεια σκουδαία, καθάπερ καὶ ἡ παρ' Ἀρκάσι κίδαρις" ("the emmeleia is serious, like the kidaris among the Arcadians").

The word "kidaris" signified also the head-dress of the ancient Persian Kings (tiara).

kindapsós, and skindapsós (κινδαφός, σκινδαφός); a big four-stringed instrument of a lyroid form, played with a plectrum like a feather. We read in Athen. (IV, 183A, ch. 81) that "skindapsos is a four-stringed instrument" ("ἔστι δ' ὁ σκινδαφός τετράχορδον ὄργανον"), and that, according to Theopompus, the epic poet from Colophon, it was a big instrument of lyroid form ("σκινδαφόν λυρόεντα μέγαν χεῖρεςσι τινάσσων, οἰ-σύνον [or ὄξύνον] προμάλοιο τετυγμένον αἰζήοντος"; "Holding in his arms a mighty lyre-like scindapsus made of withes of the lusty-willow (or of beech)"; transl. by Ch. B. Bury, vol. II, p. 309).

Kinesias (Κινησίης; m. pr. Kinisías); 5th cent. B. C. Athenian composer of dithyrambs. He lived between 450 and 390 B. C.; his father, Meles (Μέλης), was a kitharode. Kinesias was considered one of the worst musicians and poets of his time. He introduced new dancing-figures, and, among his "innovations", was the abolition of the chorus in the comedy which he was able to impose (in 400 BC) through a decision of the Athens Commune; for this he was surnamed "chorus-killer" ("χοροκτόνος") by the comedian Strattis (Στράτις). See FHG II, p. 185, Fr. 272. His melodies were judged as lacking in good taste and distinction. Suidas says that he was reputed for impiety and illegality ("οὗτος ἐπ' ἀσεβείᾳ καὶ παρανομίᾳ διετεθρύλητο"); in fact his impertinence, and disrespect to Gods was such that, with friends, he used to dirt the statues of gods. His grotesque appearance (he was tall, lean and lame) together with his general behaviour and his peculiar musical style were the target of the comedians. Pherecrates in his comedy "Cheiron", through Music-personified as a woman protesting to Justice-calls him "the cursed Attic" ("ὁ κατάραιος Ἀττικός"), and severely criticizes him. Aristophanes also scorns him (or perhaps some other Kinesias) in the "Birds" (vs 1372-4) and in the "Frogs" (vs 153-4). Cf Plut. *De gloria Atheniensium*, ch. V, 348B. He died in great poverty and misery.

See in Brgk PLG (Cinesias) vol. III, p. 1247, these small fragments.

Kinesis (κίνησις; m. pr. kinesis); motion; movement; change of a position.

κίνησις τῆς φωνῆς; motion of the voice.

κατὰ τόπον κίνησις τῆς φωνῆς; the change of the voice as to locus (position; voice in the sense of vocal and instrumental sound, as well); cf. Aristox. Harm. (I, p. 3, 5-8 Mb). Aristoxenus (op. cit., p. 8, 18-19 Mb) distinguishes two species of motion of the voice, the continuous (συνεχής) and the diastematike (by intervals; "διαστηματική"). He calls the first, "λογική" (motion of speech) and the second "melodic" (musical); cf. Ibid p. 9, 20-25. The same distinction is made by Cleonides (Isag. § 2, C. v. J. p. 180; Mb p. 2). Ptolemaeus (Musica, in C. v. J. "Excerpta Neapolitana", p. 413) uses the expression "χρῆσις διαστηματικῆς κεκλασμένης φωνῆς", for the melodic motion; see keklasmena mele. Nicomachus (Enchir. ch. 2, C. v. J. pp. 238-240; Mb pp. 3-5) calls the two species (γένη) of the motion of the human voice; a) "diastematic and énodon"* (melodious), and b) the "continuous" ("συνεχές, καθ' ὃ ὁμιλοῦμεν τε ἀλλήλοις καὶ ἀναγινώσκομεν"; "continuous by which we speak to each other, and we read").

See also diastema, keklasmena mele, and syneches.

b) ἔνρυθμος κίνησις; rhythmical movement (e. g. of the body, in dancing).

kinoumenoi, phthongi (κινούμενοι, φθγγοι; m. pr. kinómeni phthongi) pl.; movable notes of the tetrachord. See under hestotes-kinoumenoi.

kinyra (κινύρα; m. pr. kinira); a stringed instrument with ten strings, like the kithara, played with a plectrum, or directly with the fingers. It was associated with mournful music; the verb "kinyrein" ("κινύρειν") or kinyromai (κινύρομαι) signified to mourn, to wail (Hes. "κινύρειν ἔθρηνεῖν, κλαίειν").

Suidas associates the name kinyra with the mythic king Kinyras of Paphos in Cyprus; as Suidas says, the king ^{having} competed unsuccessfully to Apollo at a musical contest, was given the nickname Kinyras from the instrument kinyra.

The kinyra was of Asiatic or Jewish origin; the Jewish konnor, a kindred name, was a kithara with ten strings, and was played with a plectrum (Cf. C. Sachs, Hist. of Mus. Instr., p. 107). Suidas simply says "kinyra; a musical instrument, or a kithara; from [the verb] to set in motion [in vibration] the strings" ("κινύρα ὄργανον μουσικόν ἢ κιθάρα ἀπό τοῦ κινεῖν τὰ νεῦρα"). Hesychius also writes "kinyra; a musical instrument, a kithara" ("κινύρα ὄργανον μουσικόν, κιθάρα").

The word "kinyrós" (κινυρός) signified plaintive, doleful; cf. Suid. in word "kinyra" (κινύρα; κινυρόμεθα; κινυρομένη).

kithara (κιθάρα).

A more perfected and elaborate stringed instrument than the lyra. It differed from the lyra as to the sound-box, the size and the sonority. The sound-board was wooden, and much larger than that of the lyra. The two arms were strong and compact. The size was much bigger, and the tone more sonorous and ampler. On the whole the kithara was heavier and more strongly built, and the performer had to keep it almost upright, in a rather vertical position, even somewhat inclined towards the performer, ^{who was usually standing,} while the lyra, being much lighter, was held aslant (Cf. C. Sachs Hist. of Mus. Instr., p. 130).

Apart from these differences the kithara was closely kindred to the lyra in all respects; in fact, it might be said that it was a more perfected type of lyra, and what is said for the lyra* on construction, the sound-production etc., applies to the kithara as well. But, while the lyra remained restricted to the amateurs, the kithara was largely the instrument of the professionals; Aristotle calls the kithara a "professional" instrument ("ὄργανον τεχνικόν"; Polit. book VIII, ch. 6, 1341A "οὔτε γὰρ αὐλοὺς εἰς παιδείαν ἀκτέον, οὔτ' ἄλλο τεχνικόν ὄργανον, οἷον κιθάραν" = "neither auloi, nor any other professional instrument [needing professional skill], like the kithara, should be used in education"). While the lyra was held in great respect as the "par excellence" national instrument for the education of the youth, the kithara was held in great honour at the National Games (Olympic, Pythian etc) and contests.

Both the kitharodia* and the kitharistike* were arts practised, developed and glorified by ancient musicians of repute. In the pre-classical times the kithara had three to seven strings; the seven-chord kithara was an innovation of Terpander (7th cent. B.C.). In the 6th cent. an 8th string was added, and in the 5th cent. appear kitharas with 9, 10, 11 and 12 strings (see in detail this evolution, under Lyra).

According to Plutarch (De. Mus. ch. 6, 1133C) "the form [of the kithara] was first fixed by Kepion, Terpander's pupil, and the kithara was called Asiatic probably because it was used by the Lesbian Kitharodes living near Asia" ("ἐκλήθη δ' Ἀσιὰς διὰ τὸ κεχρησθαι τοὺς Λεσβίους αὐτῇ καθαρωδούς πρὸς τῇ Ἀσίᾳ κατοικοῦντας") or for its Asiatic origin.

Hesychius calls it "Asiatic" (Ἀσιὰς) as having been invented in Asia ("διὰ τὸ ἐν Ἀσίᾳ εὐρησθαι").

The epithet "Asiatis" (Ἀσιᾶτις) is also met with for the kithara and for the whole of music (Strabo X, ch. 3, § 17: "καὶ ἡ μουσικὴ πᾶσα Θρακία καὶ Ἀσιᾶτις νενομίσται"; "and hence the whole of music was believed to be Thracian and Asiatic").

Note; For the tuning of the kithara, and other technical points see under lyra .

For the origin of the kithara see among others;

M. Guillemin and J. Duchesne: "Sur l'origine asiatique de la cithare grecque"; ^{1st year,} AC vol. IV, Bruxelles, 1935, pp. 117-124, with 8 Plates, 35 figures.

M. Wegner : a) Das Musikleben der Griechen, Berlin 1949, pp. 31-37.

b) Die Musikinstrumente des alten Orients, Münster, 1950.

kitharis (κίθαρις); a primitive stringed instrument which many historians identify with the lyra or the phorminx. Others, however, identify kitharis with the kithara (C. Sachs, Hist. of Mus. Instr. p. 130).

The name kitharis, as that of phorminx, is often met in Homer; Odys. I, v. 153-4 "and a herald put the beautiful kitharis in the hands of Phemius" ("κῆρυξ δ' ἔν χειρὸν κίθαριν περικαλλέα θῆκεν Φημίω").

According to Aristoxenus (in his book "About instruments", FHG II, p. 286, Fr. 63) "the kitharis is the lyra" ("κίθαρις γάρ ἐστὶν ἡ λύρα"). The word itself is Ionian.

The verb "κίθαρίζειν" (kitharizein), to play the kithara or the kitharis, was generally used in the sense to play also the lyra or the phorminx or any stringed instrument; Xen. "Oeconomicos" (ch. II, § 13) "οὐ δέ δήπου τό πρῶτον μάθάνοντες κίθαρίζειν καί τὰς λύρας λυμαίνονται" ("Beginners, I fancy, are apt. to spoil the lyres they learn on"; transl. E. C. Marchant, London, 1923, p. 379). See also under "synhermosmenos".

The verb "phormizein" ("φορμύζειν") was also used in the same meaning; cf. "phorminx".

kithārisis, kitharistike (κιθάρισις, κιθαριστική; m.pr. kithārisis, kitharistikí).

a) kitharisis; playing the kithara (or the kitharis). From the verb "kitharizein" (κιθαρίζειν) = to play the kithara, or any other stringed instrument (see kitharis).

In the case of solo playing on the kithara, without any connection with singing, the term "psile kitharisis"^{*} ("φιλή κιθάρισις") was used.

Plato (Laws, 669E): "μέλος δ'αὖ καὶ ρυθμόν ἄνευ ῥημάτων φιλή κιθαρίσει καὶ αὐλήσει προσχρώμενοι ..." ("And again using the melody and the rhythm without words in the solo-kithara and aulos playing").

According to Menaechmus (ap. Athen. XIV, 637F, ch. 42) "Aristonicus"^{*} of Argos was the first to introduce the "psile kitharisis".

b) kitharistike; the art of the kitharist; especially the art of solo kithara playing; a term almost synonym to "psilokitharistike" ("ψιλοκιθαριστική"; see psilos). The pieces of kitharistike were sometimes called "aphona kroumata" (aphona = without voice, voiceless; in this case "without singing"): Paus. (X, ch. 7, §7) "ὀγδόη δέ Πυθιάδι προσενομοθέτησαν κιθαριστάς τοὺς ἐπὶ κρουμάτων τῶν ἀφώνων καὶ Τεγεάτης ἔστεφανοῦτο Ἀγέλαος" ("They added by legislation at the eighth Pythiad the kitharists, those who played solo without singing: and Agelaus of Tegea was first crowned").

kitharisterios aulos, nomos (κιθαριστήριος αὐλός, νόμος; m.pr. kitharistírios avlós, nómos).

a) kitharisterios aulos; the aulos accompanying the kithara playing. Pollux (IV, 81) "and the "kitharisteriōi" [pl. auloi] were so called because they accompanied the kitharas" ("κιθαριστήριον δέ τοῦνομα, διότι κιθάρας προσῆδον").

b) kitharisterios nomos; a kind of kitharistikos nomos (solo-kithara) with aulos accompaniment. It was called pariambis.

See also, Pollux IV, 83; and under "enaulos kitharisis"

kitharistes (κιθαριστής; m.pr. kitharistís); a kithara player; that who plays only the kithara without singing, in contradistinction to "kitharodos" * who plays and sings at the same time.

kitharístia, and kitharistrís (κιθαρίστρια, κιθαριστρίς) Fem. of kitharistes.

The term usually applies to the solo performer.

kitharodía, kitharodikós nomos (κιθαρωδία, κιθαρωδικός νόμος).

a) kitharodia, and kitharódesis (κιθαρῳδῆσις); singing to kithara accompaniment.

The kitharodia was the oldest and most respected kind of musical composition and performance. It needed only one executant, the singer and player of the kithara. Very often, almost always, the composer himself was also the "kitharodos".

According to Heracleides (ap. Plut. De Mus. 1131F, ch. 3) "Amphion^{*}, the son of Zeus and Antiope, was the inventor of the kitharodia and the kitharodic poetry".

b) kitharodikos nomos (κιθαρωδικός νόμος); an extended song with kithara accompaniment, like a modern concert aria. The nomos was dedicated to Apollo, and was invented by Terpander^{*} at about 675 B.C. (Cf. Plut. De Mus. 1132C, ch. 3). Clonas^{*} and Polymnestus^{*} followed Terpander's example with the aulodic nomos.

The kitharodikos nomos was composed of seven parts or Sections (Pollux IV, 66), the following;

1. Archá (Ἄρχά; Dorian form of ἀρχή = beginning, introduction); also Eparchá (Ἐπαρχά);
2. Metarchá (Μεταρχά; the part after the beginning);
3. Katatropá (Κατατροπά; κατατροπή = change);
4. Metakatatropá (Μετακατατροπά; the part after the katatropá);
5. Omphalós (Ὀμφαλός = navel; the central section);
6. Sphragis (σφραγίς; confirmation, final part);
7. Epilogus or Exodion (Ἐκλόγος, Ἐξόδιον; epilogue).

There were various kitharodic nomoi; Terpander was accredited with the denomination of many of them, such as the Boeotian, Aeolian, Trochee, Oxys (Acute), Kepion,

Terpandrian and the Tetraoedian* (Cf. Plut. *ibid*, 1132D, ch. 4).

The kitharodia and the kitharodikos nomos flourished especially in Lesbos from
Terpander (c. 675BC) to Pericletus (C.560 B.C).

kitharodós; poetic form kitharaoedos (κίθαρωδός; κίθαραοιδός); a musician who sang and accompanied himself on the kithara. The kitharodos appeared before the public wearing a long gown and crowned with a wreath of laurel. He began with the proemion^{*}, an instrumental prelude; then he proceeded to the main part of the kitharodia, singing and accompanying himself. Between the verses he played short interludes, called "epikrouseis" (pl. of epikrousis^{*}; ἐπίκρουσις).

klepsiambos (κλεψιάμβος);

a) a stringed instrument of ancient origin with nine strings as it is stated. It was used to accompany the "parakataloge"^{*}, which was a declamation with instrumental accompaniment; in particular, it accompanied the "iamboi" of Archilochus^{*}.

Its use became by the time rather restricted; Athen. (XIV, 636F, ch. 40) : "and the so-called klepsiambos, as also the trigonos^{*}, the elymos^{*} and the nine-chord^{*}, have become rather obsolete in use" ("ἀμαυρότερα τῆ χρεῖα καθέστηκε"). Pollux (IV, 59) simply mentions the klepsiambos with other stringed instruments ("κρουόμενα").

b) klepsiamboi (pl) were also called a kind of songs, or verses; Hes. "κλεψιάμβου" 'Αριστόξενος, μέλη τινά παρά 'Αλκμᾶνι" ("klepsiamboi; Aristoxenus [says] that they are some tunes in Aleman").

kóchlos (κόχλος); Dem. and LSJ: shell-fish with a spiral shell. It was used as a trumpet; Eurip. Iphig. in Tauris, v. 303 "κόχλους (pl.) τε φυσῶν" ("and blowing the trumpets").

knismos (κνισμός);

a) a kind of dance mentioned by Pollux (IV, 100) in his chapter "On kinds of dancing" ("Περὶ εἰδῶν ὀρχήσεως"), without any indication on its character.

b) a kind of aulos-melody included in Tryphon's catalogue of various kinds of auleseis, in his second book of Denominations (ap. Athen. XIV, 618 C, ch.9).
"All these melodies, it is added, were performed on the aulos with dancing."

kódon (κώδων; pl. κώδωνες, kódones); bell in the form of an inverted cup. There were two types, the simple and the compound. The simple was a metallic bell suspended and struck with a hammer or by a clapper inside (tongue). The compound was a chime of bells struck with a wooden stick. The bells were usually made of beaten brass (χαλκήλατοι κώδωνες) or sometimes of baked clay. Cf. Diocles, discos.

koelia (κοιλία; m.pr. kilia); bore, cavity. In music the cavity or bore of the aulos or of a wind instrument in general. Aristox. (Harm. II, p. 41, 34 Mb): "... ὁ αὐλός τρυπήματά τε καὶ κοιλίας (pl.) ἔχει" ("... "the aulos has finger-holes and bores (pl.)").

Theon Smyrn. (ch. XII, p. 89) "ἐκί δέ τῶν ἐμπνευστῶν καὶ διὰ τῆς εὐρύτητος τῶν κοιλῶν" ("on the wind instruments the pitch is regulated also by the width of the cavities").

The word koeliosis, or koelosis (κοιλίωσις, κούλωσις), which means "hollowing out", "making hollow", was also used in the sense of bore or cavity of the aulos and the wind instruments; Nicom. Ench. ch. 10, (C.v.J.p. 255; Mb. pp. 19-20) "καὶ τῶν συρίγγων παρακλήσιόν τι τὰ μήκη ἀπεργάζεται καὶ αἱ τῶν κοιλώσεων (pl.) εὐρύτητες, ὥστερ αἱ τῶν χορδῶν παχύτητες" ("and on the syringes [wind instruments] the breadths of the cavities produce something similar to that of the thicknesses of the strings").

kok[k]ysmos (κοκκυσμός, or κοκυσμός; m.pr. kokismós); sharp, antiaesthetic sound. Excerpta ex Nicom. (ch. 4; C.v.J. p. 274; Mb p. 35); "διὰ τό μή ἐπιδέχασθαι τήν ἀνθρώπων φωνήν ... τοὺς τε κοκκυσμούς (pl.) καί τοὺς τῶν λύκων ὠρυγμοὺς φθόγγους παραπλησίους" ("the human voice can not accept ... the "kokkysmoi" and such sounds similar to the wolves' howls").

Note; kokkysmos from kokkyzein (κοκκίζειν) = to croak like the bird κόκκυξ (cuckoo), to produce a hoarse sound.

kollabos (m.pr. kóllavos (pl. - boi) and kóllops (pl. kóllopes) κόλλαβος, κόλλοφ; the thong or peg by which the strings were tuned. The word "kóllops" was Attic and Homeric, while kollabos was a more common word.

In the more primitive lyras use was made of thongs of ox-leather to which the end of the strings was attached; by turning the thongs around the cross-bar the strings were tuned. This technique was improved by the use of pegs of wood, metal or ivory. The pegs had a little round head, were fixed across the cross-bar, and by a rotary motion the strings were tightened.

Hes. "κόλλοπες, οἱ κόλλαβοι περὶ οὓς αἱ χορδαί" (= "kóllopes [were] the kollaboi [pegs] around which the strings [were turned]"). Theon. Smyrn. p. 57, "ἔτι δέ τῆς τάσεως γινομένης κατὰ τὴν στροφήν τῶν κολλάβων" ("and the tightening is made by turning the pegs"). Cf. Pollux, IV, 62; Ptolem. III, 1; I.D. p. 85,32.

See also epitonion.

kollobos, more correct kolobos (κολοβός; m.pr. kolonós); mutilated, curtailed, short-sized. Also a kitharodic nomos mentioned by Hesychius; "κολλοβός κονδός, μικρός, ὀλιγοστός ἢ ἑστερημένος, καὶ νόμος τις κιθαρωδικός" ("kollobos; short-sized, small, petty or maimed [deprived of a limb], and a certain kitharodic nomos").

kolon (κῶλον); member, limb; a short sentence; a section of a period. In musical texts it is used in the sense of an instrumental passage, in contradistinction to singing parts.

Anon. (Bell.) 68, p. 78) "καὶ ὅτι ἐν τοῖς ᾄσμασι ποτε μεσολαβεῖ καὶ κῶλα "
(" as in the vocal tunes sometimes instrumental passages are intercalated").

See under lexis.

kolophonía (κολοφωνία); colophony, rosin; resin applied by ancient Greeks on the strings of the instruments. It was so-called from the town Colophon (Κολοφών, Kolophon) in Ionia, Asia Minor, from where good rosin was obtained and imported in continental Greece.

Note; As it is known ancient Greeks did not use bowed instruments, and therefore they did not apply the rosin as we do now.

komarchios nomos (κομαρχικός νόμος); one of the principal aulodic nomoi attributed to Clonas^{**}. It was a song of table sung to aulos accompaniment at banquets.

The word is derived from komos^{*} (κῶμος) which was a merry symposium followed by a riotous procession, with singing to aulos, through the streets.

komastike, orchesis (κωμῳαστικὴ, ὄρχησις; m.pr. komastikí orchisis); a kind of Bacchic dance connected with komos* (κῶμος).

Cf. Pollux (IV, 100).

Also Komastika mele (pl.), tunes sung at komos.

kommation (κομμάτιον; a small piece; dimin. of komma); the first of the seven parts of the comic parabasis^{*}. It consisted of a short song; Pollux (IV, 112) "ὅν τόμμεν κομμάτιον καταβολή τις ἐπὶ βραχέος μέρους" ("of which [i.e. ^{the} seven parts of the parabasis] the kommation is a certain introduction [beginning] of short duration").

Schol. Aristoph. "the kommation consists of two or three verses, never four".

κομμός (κομμός); see κομμός.

komos (κῶμος);

a) a kind of Bacchic dance performed at Dionysia^c ceremonies; Pollux (IV, 100) "and there was also komos, a kind of dancing" ("εἶδος ὀρχήσεως").

b) so called also a merry symposium followed by a riotous procession through the streets by usually young people, masked and crowned, carrying torches, singing to aulos and dancing.

Komos was also called the public procession in honour of Dionysus.

c) komoi (pl., κῶμοι) were called the songs sung with aulos accompaniment during the komastic procession. Hesychius says that these songs were lustful and libertine" ("ἀσελγή ᾄσματα, πορνικά..").

d) a kind of aulesis (aulos-solo); Tryphon in his second book of Denominations includes komos in the catalogue of auleseis (pl., aulos-solos; ap. Athen. XIV, 618C, ch. 9).

e) komos was also called the group of those who in procession and with songs accompanied the victors at the athletic games. See engomion.

kompismos - melismos (κομπισμός - μελισμός);

kompismos was called the repetition of the same note in instrumental melody;
melismos was the equivalent in vocal melody.

Man. Bryen. (ed. Wallis III, p. 480) = "kompismos is when in the instrumental melody we repeat the same note more than once" ("ὅταν τὸν αὐτὸν φθόγγον πλεονάκις ἢ ἅπαξ κατὰ μέλος ὀργανικόν παραλαμβάνωμεν"); p. 482 "and melismos, when we repeat the same note more than once in the vocal melody with an articulate syllable" ("ὅταν τὸν αὐτὸν φθόγγον πλεονάκις ἢ ἅπαξ, κατὰ μουσικόν μέλος, μετὰ τινος ἐνάρθρου συλλαβῆς παραλαμβάνωμεν").

Cf. Bell. Anon. p. 25, § 9a, b.

A.J.H. Vincent (Notices, p. 53) gives the following interpretation of kompismos and melismos which is basically different to that of Bryennius and Bellermand.

Konnus (Κόννος; m.pr. kónnos); 5th cent. B.C. Athenian kitharist who was a teacher of Socrates. Plato Euthydemus (272C; Socrates speaking;..) "as upon Konnus, the son of Metrobius, the Kitharist who is still teaching me to play the kithara" ("ὅς ἐμέ διδάσκει ἔτι καὶ νῦν κιθαρίζειν"); "so when the boys, my school-fellows, see us they laugh at me and call him old-people teacher" ("ἐμοῦ τε καταγελῶσι καὶ τὸν Κόννον καλοῦσι γερωντοδιδάσκαλον").

He competed successfully at the Olympic Games. He lived in complete poverty; hence the proverb "Konnus' ballot" ("Κόννου φῆφος") meaning "nothing" or "naught".

Konnus has been identified as the same with the aulete Konnas (U.v. Willamowitz-Moellendorf "Plato" II, Berlin, 1920 2nd ed. p. 139) mentioned by Aristophanes in the knights, v. 533-4: "ἀλλὰ γέρων ὦν περιέρρει, ὡς περ Κοννάς, στέφανον μὲν ἔχων αὔον etc. "but being an old man wanders about like Konnas, bearing a withered crown" etc.

kordax (κόρδαξ); a comic dance; also a dance of the ancient comedy. It was considered as humorous, and sometimes common or vulgar, or even indecent.

Athen. (XIV, 630E, ch. 28): "the hyporchematike is related to the comic [dance] which is called kordax; both are humorous [playful]" ("παίγλῳδες εἰσὶν ἀμφοτέραι"). Athen. (ibid, 631D) "the kordax among the Greeks is vulgar [or common]" ("ὁ μὲν κόρδαξ παρ' Ἕλλησι φορτικός"). Pollux (IV, 99): "εἶδη δέ ὀρχημάτων, ἐμμέλεια τραγική, κόρδακες κωμικοῦ, σικιννὺς σατυρική" ("and the kinds of dances are emmeleia for the tragedy, kordaxes (pl.) for the comedy, and sikinnis satirical").

Suidas: "κορδακίζειν (verb) αἰσχρῶς ὀρχεῖται. Κόρδαξ γὰρ εἶδος ὀρχήσεως κωμικῆς" ("kordakizein (v.), to indecently dance, Because kordax is a comic dance"). Kordakismos was called the dancing of the kordax; Hes. "Kordakismoι (pl.), the jokes and plays (the comic manners) of the mimes". Kordakismos and kordákisma were generally used in the sense of indecent dancing.

kordakistes (κορδακιστής) was called the dancer of kordax. See about the kordax also; Lucian "On dancing" 22; Aristoph. Neph. 540; Paus. VI, ch. 22, §1 etc.

koryphaeus (κορυφαῖος; m.pr. koripheos); coryphaeus; the leader of the chorus in the ancient play.

Also called "hegemon of chorus" ("ἡγεμών χοροῦ"), and exarchos^{*} (ἑξάρχος).

Pollux (IV, 106) ἡγεμών χοροῦ· κορυφαῖος χοροῦ " (= "hegemon [leader] of chorus; coryphaeus of chorus").

korythal[1]istriae, fem. pl. (κορυθαλ[λ]ίστριαι; m.pr. korithalístrie); girls dancers who used to dance in honour of Diana during the celebration of the marriage, and in festivals of adolescents. They wore men's dresses and wooden masks, and their movements were not always very decent. Their dance was connected with the worship of fertility.

Note; korythalia or korythale (κορυθαλία, κορυθάλη) was an invocation in Sparta to Diana, protector of fecundity and fertility. So was also called a brachⁿ or wreath of laurel or of olive-tree used during these festivities.

kradias, nomos; and kradies (κραδίας, κραδέης; m. pr. kradias, kradiis); an ancient auletic nomos performed at the whipping of the magicians (sorcerers).

Hes. "kradies nomos; a certain nomos which they play on the aulos at the whipping, by branches of fig-tree and ropes, of the magicians" ("κραδέης νόμος νόμον τινα ἐπαυλοῦσι τοῖς ἐκπεπομένοις φαρμακοῖς, κράδαις καὶ θύροις ἐπιρραβδιζομένοις").

Plut. De. Mus. (1133F, ch. 8) "and there is another ancient nomos called kradias, which, as Hipponax says, Mimnermus played on the aulos" ("καὶ ἄλλος δ' ἐστὶν ἀρχαῖος νόμος καλούμενος Κραδίας, ὃν, φησὶν Ἰππῶναξ, Μίμνερον αὐλῆσαι").

Notes: a) krade (κράδη); the end of a branch, especially of a fig-tree; a fig-branch.

b) pharmakos (φαρμακός); magician, sorcerer, impostor. By extension criminal. Suid. "pharmakos; one who is sacrificed for the purification of a city, otherwise an outcast, a criminal sacrificed for the expiation of others" ("φαρμακός ὁ ἐπὶ καθαρῶ πόλεως ἀναιρούμενος, ἄλλως κάθαρμα, κακοῦργος, θυσιαζόμενος πρὸς ἐξιλασμόν ἄλλων"). The pharmakos was also called kradesites (κραδησίτης), because he was whipped by krades (fig-branches); (Hes. "κραδησίτης φαρμακός ὁ ταῖς κράδαις βαλλόμενος").

Krates (Κράτης; m.pr. krá'tis); 7th cent. B.C. aulete and composer. Nothing is known about his life. He is mentioned as a disciple of Olympus*, and as inventor of an auletic nomos called polyképhalos* ("many-headed") which other sources attributed to Olympus the elder or even to Athena (Cf. Plut. De Mus. 1133D-E, ch. 7).

krekein (κρέκειν; m.pr. krékin) v.; to strike the strings with the aid of a plectrum. "krekein magadin" or kitharan ("κρέκειν μάγαδιν ἢ κιθάραν") = to play the magadis or the kithara by striking the strings with a plectrum. In that respect the verb "krekein" was synonym to "plessein" (πλήσσειν; to strike) from which the word "plectron" (πλήκτρον) was derived. The term used in the case of wind instruments signified "to play". Aristoph. Birds, v. 682 "ἀλλ' ᾗ καλλιβόαν κρέκουσ' αὐλόν" ("But, to which she played the tuneful [melodious] aulos").

Suidas writes "κρέκειν καὶ κρεκόντων, κρουόντων τὴν κιθάραν" ("krekein ... striking the kithara") and also "κρέκουσα" αὐλοῦσα (fem. "playing the aulos"); and "κρέκω" τό ἦχῳ ... πλάκτρῳ Λοκρῆς ἔκρεξε; ("kreke; to sound ... the Locrian girl played with the plectron").

The verb "krekein" signified also "to make noise"; Aristoph. Birds, v. 771-2 "συμμιγῆ βοῆν ὁμοῦ πτεροῦσι κρέκοντες ἔαχον Ἀπόλλω" ("rousing [i.e. the swans] at the same time a mingled clamour with their wings as a song in honour of Apollo").

Hesychius gives the meaning of "krekein" as simply "to play the kithara" ("κρέκειν" κιθαρίζειν).

kreghmós (κρεγμός); the sound produced by striking a stringed instrument; Epicharmus (ap. Athen. IV, 183C, ch. 81) "πυκτικῶν κρεγμῶν ἀκροαζομένα [Σεμέλη]" (" [Semele] listening to incessant sparkling sounds"; see the whole text under pariambis).

Note; The verb "anakrekesthai" (ἀνακρέκεσθαι; reflex.) is also met with the meaning of "krekein".

krembalon (κρέμβαλον; m.pr. κρέμναλον), usually in pl. krembala (κρέμβαλα);
see krotala.

kretikos, pous (κρητικός, πούς; m.pr. kritikós); Cretan poetic foot -υ -,
called also ἀμφύμακρος (having long syllables at both ends).

The adj. Kretikos (Cretan) is often met with rhythm, metre, melos; Κρητικός
ρυθμός (Cretan rhythm), κρητικόν μέτρον (Cretan metre), Κρητικόν μέλος (Cretan
melos).

Kræxus (Κρέξος); c. 450-400 BC, poet and composer of dithyramps.

He was considered the first to introduce in the dithyramb the "κρούσιν ὑπὸ τῆν ᾠδῆν" ("krousin hypo ten oden"; the accompaniment of the song on the kithara with different notes). Before him the practice was to play on the kithara the same notes of the song ("πρόσχορδα κρούειν"; "proschorda krouein"; to double in unison the vocal part on the instrument).

He also introduced in the dithyramb the alternate recitation or declamation and singing to the kithara accompaniment, an innovation that Archilochus* had initiated in the iambic verses (ἰάμβεια).

Cf. Plut. 1141A-B, ch. 28; also "proschordos".

krotala, (κρόταλα); a percussion instrument consisting of two hollow pieces of shell, wood or metal in various forms; clappers. The krotala were used, like the castanets, to keep the rhythm of the dancers, especially in ceremonies in honour of Cybele and Dionysus. They were usually fastened one on each hand.

Eust. (Il. II, XI, 160) "σκεῦός τι ἐξ ὀστράκου ἢ ξύλου ἢ χαλκοῦ ὃ ἐν χερσὶ κρατούμενον θορυβεῖ" ("a utensil [instrument] of shell or wood or copper which kept in the hands produces a noise [sound]").

The krotala were very often used by women; Herod. II, 60 "αἱ μὲν τινες τῶν γυναικῶν κρόταλα ἔχουσαι κροταλύζουσι" ("some of the women holding krotala clap on").

The verb "krotalizein" (κροταλύζειν) meant to clap with the krotala; Cf. Iliad XI, v. 160.

The word "krembalon" (κρέμβαλον) is often met for krotalon, and the verb κρεμβαλύζειν (krembaliazein); to shake the krembala, for the krotalizein; Athen. XIV, 636D, ch. 39 "τό τούτοις κρεμβάλοις κρούειν κρεμβαλύζειν εἶρηκεν [Ἑρμῖππος]" ("the clapping of the krembala was called [by Hermippus] Krem-baliazein"). Cf. also Athen. ibid 636C, D.E. The clapping of the krembala was called krembaliastys (κρεμβαλιαστίς; m.pr. krembaliastis).

The sound produced by the clapping of the krotala was called "rhymbos" (ρύμβος) or rombos[†] (ρόμβος).

κρούμα (κρούμα), also κρούσμα (κρούσμα) from κρούειν (κρούειν; to strike); in principle the result of striking; stroke, beat. In music the term (usually in pl., κρούματα) signified:

a) the sound produced by striking with a plectrum the strings of stringed instruments; and in general the sound of the stringed instruments. Hippocr. Regimen (Περὶ διαίτης) book I, § 18 "κρούεται δέ τὰ κρούματα ἐν μουσικῇ τὰ μὲν ἄνω, τὰ δὲ κάτω" ("the notes produced by striking in music are some high, some low").

b) By extension the sound also of the wind instruments; Pollux (IV, 84) "τὰ σαλπιστικά κρούματα" ("the sounds of trumpet"); cf. also Poll. VII, 87 under "κρουpezia".

c) In a broader sense a musical composition or piece of music; Plut. De Mus. (1142B, ch. 31) "καὶ τῶν λοιπῶν, ὅσοι τῶν λυρικῶν ἄνδρες ἐγένοντο ποιηταὶ κρουμάτων ἀγαθοί" ("and of all the other lyric poets those who have been meritorious creators of musical compositions"). Cf. Dio Chrys. "On reigning" I, § 4, p.1. The adj. κρουματικός (κρουματικός) is also met with; κρουματικὴ μουσικὴ (κρουματικὴ μουσικὴ) κρουματικὴ music; string-music, but also music of wind instruments.

κρουματικὴ διὰλεκτος (κρουματικὴ διὰλεκτος); instrumental or generally musical dialect, style. Plut. *ibid* (1132B, ch. 21): "καὶ τὰ περὶ τὰς κρουματικὰς δὲ διὰλέκτους τότε ποικιλώτερα ἦν" "and the musical style was more varied than it is now".

See krousis.

kroupézion, pl. kroupézia (κρουέζιον, -ια) dimin. of kroupeza (κρούπεζα); wooden shoe used to beat the time. Usually a small piece of metal was attached below so that the beating of time be clearer and stronger.

Pollux (VII, 87) "τά δέ κρουέζια, ξύλινον υπόδημα, πεποιημένον εἰς ἐνδόσιμον χοροῦ. κρουπεζοφόρους δ' εἶπε τοὺς Βοιωτοὺς Κρατῖνος διὰ τὰ ἐν αὐλητικῇ κρούματα" ("the kroupesia [were] wooden-shoes [sandals.] used for beating the time in dancing. And Kratinus called the Boeotians "kroupezophoroi" [carrying wooden-shoes] for clapping at the auletic performance [i.e. beating the time to help the playing on the aulos] ").

The words kroupeza, fem. (pl. kroupezai; κρούπεζα, κρούπεζαι) and kroupalon, neut. (κρούκαλον) are also met with the same meaning.

The kroupezia or kroupala were carried by the coryphaeus (the chorus leader) who led the dance by beating also the time. Those who carried these wooden-shoes were called kroupezophoroi (κρουπεζοφόροι; see above). The term "podopsophos" (ποδοφόφος) was also used for the man beating the time with his foot.

krousis (κρούσις; from κρούειν, krouein=to strike); the act of striking, also the stroke. The striking of a stringed instrument, and synech. string-music.

Philod. De Mus. (IV, p. 13, ed. J. K. 1884) "κρούσεις καὶ ψᾶλ" ("string and vocal music").

The term "κρούσις ὑπὸ τῆν ψᾶλ" ("krousis hypo ten oden"; playing a stringed instrument in accompaniment of a song) is generally interpreted as meaning "accompanying a song by a stringed instrument playing different notes than those of the vocal part"; cf. proschorda* krouein. When the krousis accompanied the song it occupied the higher part; cf. Arist. Probl. XIX, 12 ("why is it that the melody is always given to the lower of the two strings?"; "Διὰ τί τῶν χορδῶν ἡ βαρυτέρα ἀεὶ τό μέλος λαμβάνει;").

Cf. Plut. 1141A, ch. 27; also Archilochus.

krousithyron (κρουσιθιρον; m. pr. krousi^hthiron);
see thyrokopikon.

kroustá órgana (κρουστά; pl. of κρουστόν, neut.); also krouómena (κρουόμενα), from κρούειν (krouein)=to strike. Instruments producing sounds by striking. So were generally called the stringed instruments.

Cf. enchorda *organa. Nicomachus (Ench. ch. 2; ed. C. v. J. p. 240; Mb. pp. 5-6) uses the term clearly in the sense of percussion instruments, when he says "on the voice [sound] of the stringed, the wind and "krousta" [percussion] instruments" ("ἐκί τῆς τῶν ὀργάνων ἐνταῦθα τε καὶ ἐμπνευστῶν καὶ κρουστῶν"). The percussion instruments were not in use for pure musical purposes. They were principally used at orgiastic cults and ceremonies, especially in honour of Cybele and Dionysus. Most of them were of foreign origin, mostly Asiatic.

Such instruments were the krembala*, the krotala*, the seistron*, the cymbals* and the tympanon*.

The adj. kroustikós (κρουστικός) was used in music in the sense "apt to produce a sound" (L. S. J. etc: "able to sound the right note"); cf. Arist. Probl. (XIX, 10 "...κρουστικά δὲ μᾶλλον τὰ ὄργανα τοῦ στόματος" = "...but the instruments strike the note more effectively than the [human] mouth").

Ktesibius (Κτησίβιος; m. pr. Ktisi'vios); 3rd or 2nd cent. B.C. mechanician, born and lived in Alexandria.

Nothing is known about his life. In Athenaeus (IV, 174B and D, ch. 75) Alkeides says that he was a barber by profession, and that he lived during the time of Ptolemaeus VII Evergetes II (146-116 or 117 BC). Further in Athen. (ibid, 174E) it is said that, according to Tryphon's book about auloi and instruments, Ktesibius was a mechanician. As to his time, there have been different views; by some he is placed in the time of Ptolemaeus III-Evergetes I (246-222 BC), and by others that he flourished around 180 BC.

Ktesibius is generally accredited with the invention of hydraulis*. He was a pioneer in the science of pneumatics, and wrote a book "On mechanics" ("Ἔκρονήματα μηχανικά"), now lost. To his invention are also attributed the construction of a (hydraulic) water-clock and of various hydraulic machines.

kybistesis, kybisteter (κυβίστησις, κυβιστήτης; m.pr. kivistisis, kivistitir);

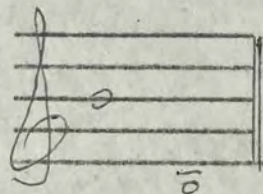
Kybistesis was a kind of acrobatic or dancing play in which the dancers, usually women (orchestrides), but also men and boys, based on their hands and with the legs uplifted, were marching and dancing on the palms. They were able to do by the feet various skilful exercises, such as filling a glass with water, shooting an arrow etc. Hence the kybisteter (the performer of the kybistesis) was considered a clown, an acrobat.

Plut. Mor. 401C "ὀρχήσεις παίδων καὶ κυβιστήσεις" ("dancings of boys and kybisteseis"); and "κυβιστής or κυβιστήτης" "the juggler, hopper, acrobat (rope-walker)". Cf. Hesychius.

Lamprocles (Λαμπροκλής; m. pr. Lamproclis); c. beginning of 5th cent. B. C. Athenian dithyrambic poet and musician. He belonged to the Athenian school, and was a disciple of Agathocles*.

Lamprocles became known from a Hymn to Athena ('Αθήνα, Minerva) of which survived the beginning.

According to the philosopher Lysis, 5th cent. B. C. (ap. Plut. De Mus. 1136D, ch. 16) Lamprocles was the first to establish that the Mixolydian harmonia as adopted by the tragedians was b-b (from paramese to hypate hypaton) ,and not



the "Sapphic" Mixolydian (g - g) as almost all so believed.

Cf. Pythocheides*.

Some scholars believe that Lamprocles and Lamprus* are one and the same person (Gév. I, p. 50). In Athenaeus however two distinctly different persons are mentioned (cf. XI, 491C, ch. 80 for Lamprocles; I, 20F, ch. 37 and II, 44D, ch. 21 for Lamprus). Also ap. Plutarch (De Mus., as above, 1136D ch. 16; and for Lamprus 1142B, ch. 31).

Cf. Brgk Anth. Lyr. p. 272.

Lamprus (Λάμπρος; m. pr. Lámpros); b. ? d. ?

A musician mentioned by Aristoxenus (ap. Plut. 1142B, ch. 31) among celebrated lyric poets and musicians, together with Pindar, Dionysius* of Thebes and Pratinas* ("κοινη-
ταί κρουμάτων ἀγαθοί"; good (meritorious) composers of musical compositions";
cf. krouma).

Lamprus is mentioned also as a teacher of Sophocles (Athen. I, 20F, ch. 37) in dancing and music ("ὄρχηστρικὴν δεδιδαγμένος [Sophocles] καὶ μουσικὴν ἔτι παῖς ὢν παρὰ Λάμπρῳ"; "since Sophocles was a boy, he was taught dancing and music by Lamprus"). This however is questioned by some scholars (cf. H. Weil and Th. Rein. Plut. De la mus. p. 129, note 317). Lamprus is mentioned by Phrynichus (Th. Kock Comic. Att. Fr. vol. I, p. 388, fr. 69) as a delicate lament-poet and great sophist ("μεγάλροισ θρη-
νεῖν, ἐν οἷσι Λάμπρος ἐναπέθνησκεν ἄνθρωπος ὢν ὕδατοκότης, μελυρός, ὑπερσοφιστής" etc. "among lamentations Lamprus died, having been a water-drinker, singing in an under-tone, a supersophist").

Lasus of Hermione (Λάσος ὁ Ἑρμιονεύς; m. pr. Lásos o Ermionévs); b. c. 548-545 BC (according to Suidas at the 58th Olympiad) in Hermione (Ἑρμιόνη) of Achaia in Peloponnesus. An important figure in the history of ancient Greek music, and a sophist of repute.

According to Diog. Laertius (book I, ch. I, § 42) Hermippus (Ἑρμιππος) in his work "On the sages" reckons seventeen including Lasus as one of them; Suidas, on the other hand, reports that some included him in the seven Wisemen in the place of Periandrus. Suidas also says that Lasus was the first to write a book on music ("Ἡρῶτος δὲ οὗτος περὶ μουσικῆς λόγον ἔγραψε"), now lost; its plan was preserved by Martianus Capella (book IX, 936 [317C] ed. A. Dick, 1969). He was a rival of Simonides and a teacher of Pindar.

Lasus is mentioned as one of the principal innovators in music, and exercised a considerable influence; among his successors are cited Eratocles*, Agenor* and Pythagoras of Zante*. He was accredited by some grammarians with the creation of the Attic dithyramb; through Hipparchus, he succeeded to impose the introduction of the dithyramb in musical contests. He enriched the instrumental (aulos) accompaniment of the dithyrambs by adding ornamentations, with the use of more numerous and spaced (moving by leaps) notes (Plut. De Mus. 1141C, ch. 29 "πλείους τε φθόγγους καὶ διερριμμένους χρησάμενος").

Lasus, as also some of Epigonus' School, supported that the sound had "breadth", a view criticized by Aristoxenus as a blunder (Harm. I, p. 3, 23 Mb).

He was interested in acoustics and held experiments with Hippasus of Metapontium; some even attribute to him the discovery of the vibrations as cause of the sound (Cf. Archytas). Preoccupied always with the refinement of the tone quality, he composed poems where he avoided the use of the letter S as hard; such was a Hymn to Demeter which was "a^sigmatos" (with out an S used in the words). Athenaeus preserved three verses of this Hymn in which indeed no S is used (XIV, 624 E-F, ch. 19):

"Δάματρα μέλιτι Κόραν τε Κλυμένησσι ἄλοχον,
μελιβόαν ὕμνου ἀναγνέων
Αἰολίδ' ἀνά βαρυβρομον ἄρμονίαν"

"I celebrate Demeter and Kore (i.e. Persephone), wedded wife of Pluto, raising unto them a sweet-voiced hymn in the deep-toned Aeolian mode" (Transl. by Ch. B. Gullick, vol. VI, pp. 367-9).

leimma (λεῖμμα *sup. l. imma*) from *leipein* (λείπειν) = to be wanting; hence the "remnant", the "remainder". In music a term by which the Pythagoreans called the minor semitone. The tone being divided into two unequal parts, the smaller was called leimma, and the major apotome.*

Plut. "De Anima proer. in Tim." (ch. 17, 1020 E-F): "The harmonists believe that the tone is divided into two intervals, each of which they call semitone, but the Pythagoreans disapproved the division into equal parts, and the parts being unequal they call the minor leimma, as it is smaller than the half". M. Psellos (Schol. in Plato's *Timaeo*; ap. Vincent *Notices* p. 318) "λεῖμμα, ὅπερ ἐστὶν ἔλαττον τμήμα τοῦ τόνου καὶ τὴν ἀποτομήν, ὅπερ ἐστὶ μέζζον" ("leimma, which is the smaller part of the tone, and the apotome which is the larger").

Ptolemaeus (*Harm. I*, ch. 10; ed. I. D. p. 23, 2) defines the leimma as the interval by which the fourth exceeds the ditone and smaller than the semitone ("ἢ ὑπερέχει τὸ διὰ τεσσάρων τοῦ διτόνου, καλουμένην δὲ λεῖμμα ἔλαττον δὲ ἡμιτονίου"). Cf. Porphyr. *Comment.* (ed. I. D. p. 129, 23-24).

Pachymeres (*Harm.* ap. Vincent "Notices", p. 459) says that Aristoxenus and his school considered the leimma as a complete semitone ("λαμβάνοντες τὸ λεῖμμα ὡς ὀλόκληρον ἡμιτόνιον, ἔλεγον καὶ τὸ διὰ πᾶσῶν ἕξ τόνων"; "considering [Aristoxenus and his school] the leimma as a complete semitone, they said that the octave had six tones").

Cf. apotome* and hemitonion*.

b) leimma was also called the shorter silence (rest) and was noted by the letter Λ (the first letter of the word *λεῖμμα*); cf. Parasemantike*.

leon (λέων); lion. A kind of dance mentioned in Athen. (XIV, 629F, ch. 27) among comical or ludicrous dances, like igdis[†], glaux[†] etc. Pollux (IV, 103) says that "leon is a kind of terrifying dance" ("ὁ δὲ λέων ὀρχήσεως φοβεραῖς εἴδος").

lepsis (λήψις; m.pr. lípsis) from λαμβάνειν (lambanein = to take); one of the three parts of the melopoeia. Aristides (I, p. 29 Mb; R.P.W-I p. 29); "The parts [of the melopoeia] are lepsis*, míxis* and chresis; lepsis is that part by which the musicíān [composer] determines the region of the voice to be used in the system" ("λήψις μὲν, δι' ἧς εὐρίσκειν τῆ μουσικῆ περιγίνεται ἀπὸ κοίτου τόπου τῆς φωνῆς τὸ σύστημα ποιητέον").

léxis (λέξις); word, speech. In music it is often used in contradistinction to "krousis" (κρούσις; instrumental, string music) or to "ode" (tune, song).

Bell. Anon. (1868, p. 78) "Διπλοῦς ὁ χαρακτήρ τῶν φθόγγων εἴληπται, ἐπειδὴ καὶ διπλῆν ἔχει τὴν χρῆσιν· ἐπὶ λέξεως γάρ καὶ κρούσεως" ("The notation of the sounds [notes] is twofold, because it serves a double purpose; [to denote] the text [words] and the instrumental part").

Plato (Laws, 816D): "κατὰ λέξιν τε καὶ ψῆδὴν καὶ κατὰ ὄρχησιν" ("according to words, song and dancing").

Libys aulos (Λίβυς αὐλός; m.pr. lívis aulos); Libyan aulos, so called because, according to Douris (ap. Athen. XIV, 618C, ch. 9), a Libyan invented first the auletic art and played on the aulos the Metroa* (in honour of Cybele); "Λίβυν δέ τόν αὐλόν προσαγορεύουσιν οἱ ποιηταί, φησὶ Δοῦρις ἐπειδὴ Σειρίτης, ὃς δοκεῖ πρῶτος εὐρεῖν τὴν αὐλητικὴν, Λίβυς ἦν τῶν νομάδων ("And the poets call the aulos Libyan, says Douris,..... Because Seirites who, it appears, invented first the auletic art, was a Libyan of the Numidian tribe". The Libyan aulos was probably a certain kind of aulos brought according to a tradition from Libya.

lichanoeides (λιχανοειδής; m.pr. lichanoidis); belonging to the property of the string lichanos; lichanoeides topos (λιχανοειδής τόπος), locus of the lichanos on the lyra or the kithara; or locus of the voice on the lichanos' place. Aristox. Harm. (I, p. 26, 18 Mb): "διόκενον δ' οὐδέν ἐστὶ τοῦ λιχανοειδοῦς τόπου" ("in the locus of the lichanos there is no empty space": transl. H.S.M. p. 184).

lichanoeides pthongos (λιχανοειδής φθόγγος); according to Bacchius (Isag. §43; C.v.J. p. 302; Mb p. 11) "the highest note of the pycnon" ("ὀξύτατον τοῦ πυκνοῦ").

See also parhypatoeides.*

lichanos (λιχανός and λίχανος); fore-finger. The string and the note produced by the string played by the fore-finger; Arist. Quint. (Mb p. 10; R.P.W-I p. 8) "they were called lichanoi (pl.) from the homonymous finger which strikes the string that produces them" ("λιχανοῦ προσηγορεύθησαν, ὁμωνύμως τῷ πλήττοντι δακτύλῳ τὴν ἤχουσαν αὐτὰς χορδὴν ἐκονομασθεῖσαι"). Lichanos was the third note from below of the heptachord and the octachord;

In both the Lesser ^(a) and the Greater Perfect ^(b) Systems there were two strings (or notes) with the name of lichanos: the lichanos hypaton (λιχανός ὑπατῶν) and the lichanos meson (λιχανός μέσων):

The lichanos was sometimes called also "diatonos" (διάτονος); Cf. paraphonia; hypermese; ~~for~~ lichanoeides. ~~phthonges~~ ~~see~~ ~~under~~ parhypatceides *.

ligyeches (λιγυηχῆς; m.pr. ligiichis) from ligys (λιγύς), clear, piercing, also melodious, sweet; and echos (ἦχος; sound); sweet- or clear-sounding. Ligyeches kithara (λιγυηχῆς κιθάρα); clear-toned, or sweet- (melodiously) sounding kithara.

ligythroos, ligythrous (λιγύθροος, λιγύθρους; m.pr. ligithroos, - rous); clear-toned; sweet or loudly sounding. Same as ligyeches.

Ligythroos pectis (λιγύθρους πηκτίς); clear-toned pectis; also loudly sounding pectis.

Other adjs., formed from ligys and met with in music, were: ligymolpos, ligykrotos, ligyphones, ligyphthongos (having sonorous, strong or clear voice).

Limenius (Λιμένιος; m.pr. Liménios); Athenian composer of unknown date (probably 2nd cent. BC) to whom many scholars ascribe the composition of the Second Delphic Hymn to Apollo. He was the son of Thoïnos (Th. Reinach: La mus. gr., p. 183), but nothing else about his life is known.

Linus (Λίνος; m.pr. Linos); mythic poet-musician (minstrel), son of Apollo. According to Heracl. (ap. Plut. 1132A, ch. 3) a contemporary of Amphion^{*}, and a composer of laments. He was, by legend, accredited with the invention of the trichord lyra, or with the addition of the 4th string to the trichord lyra he had from his father, Apollo. Diod. Sicel. (III, ch. 59, §6) ascribes to Linus the addition of the lichanos^{*} string; Cf. Marsyas.

He gave his name to a kind of lament (linos, see above) owing to his regrettable death. There were many and different legends about his death; according to one he was killed by Apollo because of his boast of being equal to the God in song and art. Another legend says that he was torn by dogs (Paus. I, ch. 43, §7), while according to a third legend he was killed by Heracles (whom he taught music) because during a music lesson Linus scoffed him for awkwardness in lyra playing. Pausanias (IX, ch. 29, §6) records that his death provoked such a sorrow that the mourning reached all lands, even barbarian ones, and was lamented by a special song (linos^{*} and maneros^{*}).

lityerses (λιτυέρσης; m.pr. litiérsis); song of the reapers; Athen. (XIV, 619A, ch. 10) "ἡ δὲ τῶν θεριστῶν ψόδη λιτυέρσης καλεῖται" ("the song of the reapers is called lityerses"). As a proper name Lityerses and Lityersas (Λιτυέρσης-σας) was the name of an illegitimate son of Midas, king of Phrygia, who, being an extraordinarily skilful reaper was challenging the passers-by in reaping, and bound the heads of the defeated in the sheaves. He was killed, according to a legend, by Heracles.

Hes. "Lityersas; a kind of song; also, Lityersas was an illegitimate son of Midas and very musical" ("Λιτυέρσας, ψόδης εἶδος· ἔτι δὲ ὁ Λιτυέρσας Μίδου νόθος υἱὸς ᾠδολκώτατος").

According to Pollux (IV, 54) Lityerses was a king of Phrygia (of Kelaenai in Phrygia).

Probably the song lityerses was named after him.

Lócrios [Locrian] harmonia, also Locristi, and Locrike Harm. (Λόκριος ἁρμονία, λοκριστί, λοκρική); so-called the octave-series better known as Aeolian, i.e.

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

Its introduction was ascribed to the Locrian lyric poet and musician Xenocritus* who lived in the 7th cent. B.C.

The Locrian harmonia derived its surname from Locris a district of ancient Greece between Thermopylae and the lake Kopais, and it was probably a rather local harmonia. It belonged to the group of Dorian harmonia^t and was called by some writers "common" (κοινή); Cf. Cleon. Isag. ch. 9 (C.v.J.p. 198; Mb p. 16); Bacch. Isag. § 77 (C.v.J.p. 309; Mb p. 19).

The Locrian harmonia, after having been used during the time of Simonides* and Pindar*, fell into disuse; Cf. Athen. XIV, 625E, Ch. 20.

From the time of Aristoxenus the term Hypodorian was generally used for this octave-series; Cf. Aeolian, Hypodorian and Harmonia.

logódes melos (λογῶδες μέλος); spoken "melody". A term used by Aristoxenus for the "melody" of the speech; Harm. Elem. (I, p. 18, 12-15) "λέγεται γάρ ὅτι καὶ λογῶδες τι μέλος, τὸ συγκείμενον ἐκ τῶν προσωδιῶν τῶν ἐν τοῖς ὀνόμασιν φυσικόν γάρ τὸ ἐπιτείνειν καὶ ἀνιέναι ἐν τῷ διαλέγεσθαι" (= "for there is also a kind of melody in speech which depends upon the accents of words, as the voice in speaking rises and sinks by a natural law"; transl. H.S.M. p. 177).

lombroteron (λευβρότερον ; m.pr. lombroteron); a kind of indecent dance mentioned by Pollux (IV, 105): "λομβρότερον δέ, ἣν ὄρχοῦντο γυμνοὺς σὺν αἰσχρολογίᾳ" ("the lombroteron, which was danced by naked men with obscene language"). According to Dem. and LS, Gr., lombroteron is the Comparative of lombros, and means "more indecent, more obscene" (cf. Dem. β. 4376, and LS, Gr., vol. III, p. 58).

Lycaon (Λυκάων; m.pr. Likaon); 6th to 5th cent. B.C. musician from Samos, to whom Boethius attributed the addition of the 8th string to the lyra, which by Suidas was attributed to Simonides and by Nicomachus to Pythagoras; Cf. Lyra^{*}. It may be possible that Lycaon as a disciple of Pythagoras in Samos knew and used the octachord lyra. No more details are known on his life.

Lydios [Lydian] harmonia, and Lydisti (Λύδιος, λυδιστί ἁρμονία ; m.pr. Lidios, Lidisti); generally accepted by most of ancient theorists and writers as Lydian harmonia was the following octave-series (διδάκασων, octachord)

$$c \bar{1} \quad d \bar{1} \quad e \bar{1} \quad \frac{f}{2} \bar{1} \quad g \bar{1} \quad a \bar{1} \quad \frac{b}{2} \bar{1} \quad c \quad (\text{Diatonic genus}).$$

Cf. Gaudent. Isag. (ch. 19, C.v.J.p. 347; Mb p. 20).

For others, including Aristides, it was the octave f - f. The Lydian harmonia was, with the Phrygian, among the non-Greek harmoniai, which came to Greece from Asia Minor; Cf. Athen. XIV, 625E, ch. 21 ("The Phrygian and the Lydian harmoniai became known to the Greeks from the Phrygians and Lydians who emigrated with Pelops to Peloponnesus").

The Lydian harmonia was however known from remote times as also the Dorian and the Phrygian. According to Aristoxenus (first book "on music", ap. Plut. De Mus. 1136C, ch. 15) Olympus* was the first to play on the aulos a funeral tune in the Lydian mode (Lydisti) on Python's death. Pindar says in Paeans (Plut. ibid) that the Lydian harmonia was first performed at Niobe's marriage; While, as Dionysius the Iambus* relates, Torrebus* introduced it.

See ethos.

lyra (λύρα; m.pr. lira); the pre-eminently national instrument of ancient Greece; the most important and the most widely known of all instruments. Associated with Apollo's cult it was very respected. Owing to its simple mechanism, and its peculiar and characteristic tone-quality, which was noble, serene and virile, the lyra was used as the chief instrument for the education of the youth. Being not a complicated or too sonorous instrument it was not used at open-air performances or competitions but has been associated with the intimate social life of Greece.

History and legend. According to a widely spread legend (Cf. Hom. Hymn to Hermes v. 24ff; Apollod. Atheniensis Bibliotheca, III, ch. 10, 2, pp. 139-140; etc) Hermes soon after his birth in a cave on mount Kyllene, went out of his cradle, stole during the night the oxen guarded by Apollo, and came back pretending he was sleeping. Seeing out of the cave a tortoise, he took off the body, fixed on the carapace strings of ox-gut, and thus made the first lyra (chelys). When Apollo discovered the theft and the thief, and complained to Zeus, Hermes in order to appease his brother offered the lyra to Apollo who was enchanted by its sound. The lyra was known in Greece from the remotest antiquity. Legendary musicians and epic singers, such as Orpheus, Thamyris, Demodocus and others used to accompany their songs with the lyra, the phorminx* or the kitharis*.

Nicomachus (Excerpta ex Nicom., ch. 1; C.v.J.p. 266; Mb p. 29) relates that Hermes, after having constructed the seven-stringed lyra, taught Orpheus how to play on it. Orpheus in his turn, taught Thamyris and Linus; this last one taught Amphion* of Thebes who by his seven-stringed lyra built up the "heptapyles" Thebes walls (with seven gates). When Orpheus was killed by the Thracian women (the Maenades) his lyra fell into the sea and was taken by the waves to Lesbos; There it was found by fishermen who brought it to Terpander*. This chain of legends tends to establish the Thracian origin of the lyra.

Construction. The primitive lyra was based on carapace of tortoise which served as the sound-box (echeion^{*}); hence the poetic name "chelys" of the old lyra (χέλυς from χελώνη = tortoise). In later times the sound-box was also made of wood but in similar shape. Over the concave a vibrating membrane of oxhide was stretched. On either side of the carapace two arms, made of horn of wild goat or wood, were fixed in parallel line to the sound-box; they were light and slightly curved, and were called pecheis (πήχεις; arms) or horns (κέρατα). These arms were joined slightly under their upper end to a cross-bar, made of box-wood and called zygon or zygos (ζυγόν; cross-bar, or joining-bar). The strings (chordai, neurai; χορδαί, νευραί) made of gut or sinew (in older times of linen or hemp), were stretched by a knot on a little board (called chordotonion^{*} or chordotonos^{*}) on the lower part of the sound-box; they passed over a bridge (called magas^{*}, μαγός) which isolated the vibratory part of the strings, and were stretched along the instrument to the cross-bar on which they were fastened. In older times the strings were tied by a thong of leather, but in classical times pegs were used made of wood, metal or ivory, which fixed by a mechanism on the cross-bar tightened the strings by rotary motion; these pegs, as also the thongs, were called kollaboi^{*} and kolloses^{*} (κόλλαβοι, κόλλοκες). All the strings had the same length, but differed in thickness and bulk, and gave one sound each of them.

The number of the strings varied greatly during the historical times but for a long period they were seven. According to some ancient writers the primitive lyra had four or even three strings. Diod. Sicel. (Bibliot. Hist., book I, p. 10) writes that "Hermes invented the lyra and made it trichord by imitation of the three seasons of the year. Thus he established three sounds, a high, a low and a medium". Nicomachus (see above), on the other hand, says that Hermes made the lyra from the very beginning with seven strings. Also Lucian

regarding such a "sacred" instrument. Side by side however with the use of the heptachord (and octachord) lyra, use was made of instruments with more strings. From the 5th cent. B.C. already appeared lyras (and kitharas) with nine to twelve strings. The addition of the 9th string was attributed to Prophrastus* (or Theophrastus) of Pieria, of the 10th to Histiaeus* of Colophon, of the 11th to Timotheus (Cf. Nicom. Exc. ex. Nicom. ch. 4; C. v. J. p. 274; Mb p. 35). Other sources attribute to Melanippides* and to Timotheus the addition of the 12th string (Pherecrates in "Cheiron" ap. Plut. De Mus. 1141 D - 1142A, ch. 30).

The mode of playing on the lyra and on other similar instruments has been the subject of various hypotheses, based mainly on the evidence of vase-paintings and of some rare literary sources. It is generally believed that the strings were plucked by the right hand, usually with a plectrum, though playing with bare fingers can not be excluded. The left hand was used probably to deaden the strings; but judging from the position of the fingers of the left hand in many vase-paintings we are bound to accept that undoubtedly it was also used to play with bare fingers. This is supported by some literary evidence; Philostratus minor says (Imag., 6, Orpheus; Leipsig, T., 1902) that while the right hand plays with the plectrum firmly held (see the text under plectrum), "the left hand strikes the strings by straight fingers" ("ἡ λαὴ δὲ ὀρθοῦς κλήττει τοὺς δακτύλους τοὺς μῦτους").

See also Philostrati majoris Imagines, No 10, Amphion. Cf. Gombosi: "Die Tonarten und Stimmungen der antiken Musik" (Copenhagen, 1939, pp. 116-122); C. Sachs Hist. of Mus., Inst., pp. 132-3.

The lowest string (hypate) was placed at the remotest end from the executant, and the highest (nete) at the nearest (see Onomatothesia, hypate, nete). The performer on the lyra was usually seated.

The tuning of the lyra (and of the kithara) is a question which has not been clarified in a definite way owing to insufficient ancient information. Curt Sachs offered a solution of the problem ("Die griechische Instrumentalnotenschrift," Zeitschrift für Musikwissenschaft, VI, 1924; Hist. of Mus. Instr. pp. 131-2) according to which "the customary tuning was pentatonic without halftones in EGABD (but not necessarily in this order). Additional strings

duplicated these notes in the higher or lower octave instead of filling in the missing diatonic notes, F and C". The original trichordal (three-string) tuning was E⁻AE (nete, mese, hypate)

To them were later added the paramese (B), and then the paranete (D), and the lichanus (G):

When the two missing diatonic notes, F' and C, and semitones and quarter-tones were needed, they were produced, according to Sachs, "by pressing and thus tightening the next lower string with one of the fingers".

This theory had a favourable reception by many scholars such as H. Abert, W. Vetter, I. Düring, O. Gombosi and G. Reese, and was subjected to a critical examination by Prof. R. P. Winnigton-Ingram in his study "The Pentatonic tuning of the Greek Lyre: a theory examined" ("Classical Quarterly", New Series, vol. VI, Nos 3-4, Oxford, 1956, pp. 169-186). See also, O. S. Gombosi op. cit. p. 166 ff; G. Reese: "Music in the Middle Ages", London, 1941, p. 25; I. Düring: "Studies in Musical Terminology in the 5th Century Literature",

Eranos, vol. 43, 1945, p. 192; and the articles "Lyra" and "Music" in Pauly-Wissowa (-Kroll) col. 2479-89 (col. 2483) (col. 823-876; esp. 851) XIII, ii_λ and XVI, i_λ by H. Abert and W. Vetter respectively.

For the playing the lyra the verb "kitharizein" was used (cf. Kitharis*); the verb "lyrizein" ("λυρίζειν") is also met with but very rarely. The lyra was held usually aslant away from the performer; the player was usually seated with the instrument on his knees or between his arms, held by a leather band (called telamōn, τελαμών).

Generally speaking the lyra was rather used by the amateurs while the kithara was left in the hands of the professionals.

According to many writers the Homeric phorminx* and kitharis* were kinds of lyra; this is refuted by others (C. Sachs ibid p. 130).

The maker of lyras was called lyropoeos (λυροποιός; m. pr. liropiōs).

("Dialogue of Apollo and Vulean") and others repeat this legend, as it appears in Homer's Hymn to Hermes (v. 51). It is certain beyond doubt that from Terpander's time (8th - 7th cent. B.C.) the lyra was heptachord. Terpander was accredited with the invention of the heptachord lyra by many writers; a tradition kept alive until the 4th cent. B.C. closely connected Terpander with the heptachord lyra. To Terpander was attributed also, by some historians, the addition of the octave; Terpander took off the "trite" and added instead the "nete", i.e. the octave. Arist. Probl. (XIX; 32) clearly refers to it (" why is the octave called diapason instead of "di^octo" [δι' ὀκτώ] according to the number of the strings [notes] in the same way as we say dia-tessaron [for the fourth] and diapente [for the fifth] ? is it because in ancient times the strings were seven? and then Terpander having taken out the trite added the nete, and for this it was called "dia pason" (through all, octave) and not "di^octo", as they were seven in all").

An 8th string was added in the 6th cent. B.C.; this addition was attributed by some writers to Pythagoras. Nicomachus (Enchir. ch. 5; C.v.J.p. 244; Mb p. 9) says that Pythagoras first of all ("κρίνωτος"; the very first) added the 8th string between the mese and paramese thus forming a complete harmonia with two disjunct tetrachords (e - f - g - a - b - c - d - e). Boethius attributes the addition of the 8th string to Lycaon^{*} of Samos, and Suidas to Simonides^{*}.

The heptachord lyra remained in use for a very long period throughout the classical times; most of the lyras on ancient vase-paintings are depicted with seven strings. If we take into consideration the fact that the lyra was closely connected with Apollo's cult, and that it was the par-excellence national instrument for the education of the youth, we can understand that the Greek people, including some of the most eminent poets and authors like Pindar, Plato and Aristotle, could not easily concede to innovations

The player of the lyra was called lyristes (λυριστής; m.pr. liristis).

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(See also under kithara).

lyrodia, lyrodos (λυρωδία, λυρωδός; m.pr. lirodía, lirodós):

lyrodia (from lyra and ode, ὄδη or ὄδειν, to sing); singing to lyra accompaniment.

lyrodos; the musician who sang and accompanied himself on the lyra. Also as an adj.; Cf. Callistrati "Descriptiones" (Καλλιστρατίου "Ἐκφράσεις"; Teubner, Leipzig, 1902) ch. VII, § 4 "τὴν ἀρμονίαν τὴν λυρωδόν".

The lyrodia was not largely propagated; it was confined to family and convivial circles. Contrary to the large scope of the kitharodia⁸ and the extent and the importance of the kitharodic nomoi, the songs of the lyrodia were more intimate in character, such as love-song, and drinking-songs (table - songs, "paroinia" etc.).

lyrogethes (λυρογῆθής ;m.pr.lirogithis);that who rejoices in playing the lyra.

Another denomination used:lyrothelges (λυροθελγής;m.pr.lirothelgis),who is delighted to play or to listen to the lyra.

lyrophoenix (λυροφοῦνιξ; m.pr. lirophinix); also lyrophoenikion (λυροφοινίκιον; m.pr. lirophinikion); a kind of lyra or kithara of Phoenician origin.

It was probably the same as the phormix* and the phoenikion* (φοινίκιον); For some writers the lyrophoenix was a sambyke*; cf. Iobas, king of Mauritanea and historian, of the 1st cent. B.C. (ap. Athen. IV, 175D, ch. 77). Hes. "λυροφοῦνιξ" εἶδος κιθάρας ("lyrophoenix; a kind of kithara"). Pollux (IV, 59) mentions only the lyrophoenikion. Herodotus says that the arms of the lyrophoenix were made of horn of roe-deer; while Semus of Delos (ap. Athen. XIV, 637B, ch. 40) supports that its name was due to the fact that its arms were made from wood of palm-tree (phoenix=palm-tree).

Note: The word phoenikion is a dimin. of phoenix, and lyrophoenikion of lyrophoenix.

Lysandrus, Lysander, of Sicyon (Λύσανδρος ὁ Σικυώνιος; m.pr. Lisandros Sikiónios);
? 6th cent. B.C. musician and kitharist, from Sicyon.

Philochorus in the third book of his "History of Attica" (ap. Athen. XIV, 637F-638A, ch. 42; FHC I, p. 395, fr. 66) attributes to Lysandrus many innovations; "Lysandrus of Sicyon, he says, was the first kitharist to institute the art of solo kithara playing (the "psilokitharistike"; introduced first, according to Menaechus, ^{by} Aristonicus*) by tuning his strings high and augmenting the volume of the tone; he also used the " enaulos kitharisis*" (i.e. kithara playing to aulos accompaniment) which Epigonus' school first adopted. And by abolishing the simplicity prevailing among the kithara sol^oists, he was the first to play on the kithara richly chromatic compositions ("χρώματά τε εὐχρῶα"), as also iambuses* and the magadif which is called syrigmos*".

See FHC I, p. 395.

lysiodos (λυσιφῶδς; m.pr. lisiódos); a pantomime and singer who in a theatrical performance dressed in male costume imitated female characters.

Some writers were confusing the lysiodos with the magodos*, but Aristoxenus (ap. Athen. XIV, 620F, ch. 13) distinguishes them as follows; "the actor who imitated male and female characters is called magodós, while that who in male dresses imitated female characters is called lysiodos".

Lysiodos as an Adj. signified that which was connected with the songs of the lysiodos;

lysiodoi auloi (λυσιφῶδς αὐλοῖ) = auloi accompanying (or playing) these songs.

magádon (μαγάδων); see magos.

magadis (μάγαδος);

a) a widely known in ancient Greece stringed instrument.

Its form was triangular, the number of its strings twenty and it was played by both hands without the aid of plectrum; thus it belonged to the so-called "psaltika" instruments (played by bare fingers). Its main characteristic was that its strings were tuned in pairs, each one with its octave (ten double strings); this allowed playing in octaves which was called by term "magadizein" ("μαγαδίζειν"; cf. antiphthongos).

Its name was derived by some writers from magas, the bridge of the stringed instruments; this would mean perhaps that the magas played some particular role in the playing. The historian Douris derived the name magadis from a certain Magdis from Thrace (ap. Athen. XIV, 636F, ch. 40). Its tone quality, according to Telestes, who speaks of a five-stringed magadis, was horn-like (κερατόφωνος). The origin of the magadis, according to Anacreon, was Lydian ("ἡ γὰρ μάγαδις ὄργανόν ἐστι ψαλτικόν, ὡς Ἀνακρέων φησὶ, Λυδῶν τε εὖρημα"; "because the magadis, as Anacreon says, is a "psaltikon" instrument, and an invention of the Lydians"). Pollux (IV, 61), on the other hand, says that according to Kantharus the magadis was an invention of the Thracians. What is certain is that it was an ancient instrument, mentioned already by the lyric poet Alcman in the 7th cent. B.C.; it was in current use in Lesbos at the time of Anacreon (6th cent. B.C.); cf. Euphorion ap. Athen. ibid, 635A ch. 36). The magadis was held in great honour especially by Anacreon and to its accompaniment he used to sing his love-songs; Athenaeus (ibid) preserved the following verse by Anacreon; "ψάλλω δ' εὖκοσι χορδαῖσι μάγαδιν ἔχων, ὦ Λεύκασπι"; "I play on a twenty-stringed magadis in hand, O Leucaspis" (see Anacreon and psallein).

The magadis was one of the so-called polychord (many-stringed) instruments, such as pectis, sambyke and phoenix, condemned by Plato (Repub. III, 399D) and by Aristoxenus who called them "degenerate instruments".

b) magadis was also called a Lydian aulos ("Lydian magadis aulos" according to Ion of Chios). Anaxandrides (ap. Athen. IV, 182D, ch. 80) suggests that the magadis also called "plagiomagadis" (cross-magadis) or palaeomagadis (old-magadis) can produce at the same time a high and a low tone; this is repeated by Tryphon (ap. Athen. XIV, 634E, ch. 36).

Didymus and Hesychius speak of magadis as being a kitharisterios* aulos (accompanying the kithara); Hes. "μαγάδεις (pl.) αὐλοῦ κιθαριστήριου ὄργανον ψαλτικόν" ("magádeis "kitharisterioi" auloi; also a psaltikon instrument (see above a'). These auloi might probably accompany also the stringed instrument "magadis" of which they derived their name; cf. Athen. ibid.

c) In Athenaeus (XIV, 638A, ch. 42) the word magadis is used also in the sense of syrigmos* ("harmonics"?).

Note: Many informations regarding the magadis are to be found especially in Athen. XIV, 634C to 637A, between the chapters 35 and 41. The discussion on magadis begins with the question of Aemilianus "what instrument is magadis, a kind of aulos or of kithara?".

magas (μαγᾶς); the bridge of the lyra and the kithara; it was a narrow wooden board placed above the sound-box at a distance of the chord-tonion².

The magas was used to isolate the vibratory part of the strings, exactly as ^{the} modern bridge of stringed instruments.

Hes. "μαγᾶς στυλὸς τετράγωνος ὑπόκυφος δεχομένη τῆς κιθάρας τὰς ψευδᾶς καὶ ἀποτελοῦσα τὸν φθόγγον" ("magas, a wooden quadrangular board slightly curved which supports the strings and produces the tone").

Its Dimin. "magádion" (μαγάδιον) is also used; Lucian "Dialogues of Gods" (IV, 7, 4 "Dialogue of Apollo and Hephaestus [Vulcan] ") "πήχεις γὰρ ἐναρμόσας καὶ μαγάδιον ὑποθεύς" ("for [Hermes] having adopted [on the tortoise] arms and placed a magadion [a little bridge]").

Hesychius at the word "magadion" writes "a nice kithara solo" ("ἴρατον κιθάρισμά); he evidently derives the word from the instrument magadis.

magodós, magodía (μαγψδός, μαγψδία);

magodos; a comic pantomime who accompanied by tambours (τύμκονα) and cymbals was imitating indecent and wicked characters, such as adulterers, procurers etc. Athen. (XIV, 621C, ch. 14) " the magodist, as he is called, has tambourines (τύμκονα) and cymbals, and all his garments are feminine; he not only makes indecent gestures, but he does everything that is shameless, at one time acting the part of women as adulteresses or pimps, at another, a drunken man going to meet his mistress in a revel rout. And Aristoxenus says that hilarodia being serious, parodies tragedy, whereas magodia parodies comedy"; Transl. by Ch. B. Gulick, vol. VI, p. 347.

magodia and magode (μαγψδία, μαγψδή) is the pantomimic performance of the magodos. The magodia took its name from the fact of using spell (charm) and exhibiting magical powers (Athen. *ibid*).

makrón (μακρόν); long. So was called the third of the seven parts of parábasis†
According to Pollux (IV,112) " the makron is a short little melody in the pa-
rabasis sung without breathing [by one breath] " ("τό δέ ὀνομαζόμενον μακρόν
ἐπὶ τῇ παραβάσει, βραχύ: μελύδριόν ἐστὶν ἀπνευστὶ ᾄδόμενον").

maktrismós (μακτρισιμός); a lustful dance danced by women with rotary motion of the belly. In Athenaeus (XIV,629C, ch.26) maktrismos is a later name of apokinos*; in another paragraph however (629F) maktrismos and apokinos are mentioned separately in a list of ludicrous dances.

Pollux (IV,101) uses the word Baktriasmos* for maktrismos.

malakós (μαλακός); soft. A term used in the Diatonic and the Chromatic genera to imply a certain "shade" in the formation of each genus. Opp. tense (σύντονος). In the Soft Diatonic the tetrachord was composed (from low to high) of a semitone, $\frac{3}{4}$ of tone and $\frac{5}{4}$ of tone. In the Soft Chromatic the intervals used were (from low to high again) $\frac{1}{3}$ of tone, $\frac{1}{3}$ of tone and $1\frac{1}{2}$ tone plus $\frac{1}{3}$, i.e. in twelfths

$$\frac{4}{12} + \frac{4}{12} + \frac{22}{12}$$

The question of the Soft shade is discussed in some detail under Diatonon and Chromatic.

As an Adj. the word malakos was used in the sense of music somewhat effeminate, or lacking in manly character.

Note: The vb malassein (μαλάσσειν, attic μαλάττειν) to soften, in music signified to lower to flatten, to relax; Plut. De Mus. 1145D, ch. 39 "μαλάττουσι γάρ ἀεί τὰς τε λιχανούς καὶ τὰς παρανήτας" = "because they always flatten (lower) the lichanai and the paranetai".

manerós (μανερῶς); a funeral song in Egypt corresponding to linos^{*}. According to Pausanias (IX, ch. 29, § 6; cf. Linus^{*}) the origin of this lament or dirge was related to the unhappy death of Linus. The name of the dirge came from Maneros^{*} (Μανερωῶς) son of the first king of Egypt; Plut. "De Iside et Osiride" ("Περὶ Ἴσιδος καὶ Ὀσίριδος", 357E, ch. 17) "...ὃν γὰρ ᾄδουσιν Αἰγύπτιοι κατὰ τὰ συμπόσια Μανερωῶτα τοῦτον εἶναι..." ("for that which the Egyptians sing at banquets is the maneros"). Cf. linos, which was also sung not only in mournings but also on happy events.

manos, manotes (μανός, μανότης; m. pr. μανός, μανότης);

manos, loose, not dense, sparse. Manotes the quality or virtue of being manos; looseness, sparseness.

Manos oppos. of pycnos[†], and manotes oppos. of pycnotes[†]. Ptolem. (Harm. I, ch. 3; Wall. III, p. 6; I. D. p. 7, 17) " Διὰ δὲ τὴν τῆς μανότητος ἢ πυκνότητος... ποιότητα καθ' ἅς τάλιν ὁμω-
νύμως λέγομέν τινας φόφους πυκνοὺς ἢ χαύνοὺς..." ("As to the quality of looseness
or denseness ... according to which we again call some sounds homonymously dense
or loose").

Cf. also Porph. Comment. (Wall. p. 225, I. D. p. 44, 4).

Plato (Laws book VII, 812D) "καὶ δὴ καὶ πυκνότητα μανότητι καὶ τάχος βραδυτήτι e. t. c."
("when there results a combination of denseness and looseness [of high and low
notes] , of rapidity and slowness "e. t. c.). See the beginning of the paragraph under
Heterophonia.

Marsyas (Μαρσύας; m. pr. Marsyas); mythic shepherd and musician, son of Hyagnis*. He was one of the triad of Phrygian musicians, with Hyagnis and Olympus*, who introduced in Greece the aulos and the auletic art, and the Phrygian harmonia. According to a legend, preserved until the classical times, Marsyas was even the inventor of aulos; Plato called the aulos "Marsyas' instrument". According to another legend (Plut. "De Cohibenda ira", 456 B-D, ch. 6-7) Athena (Minerva) invented the aulos, but seeing in the reflection of the waters that her face was deformed, she threw it away; the aulos fell in Phrygia and was found by Marsyas (Cf. aulos). Pausanias (I, ch. 24, § 1) says that a statue of Athena shows the goddess striking Marsyas, the Silenus, for taking up the auloi that she wished to be thrown away; Paus. (X, ch. 30, § 9) also says that to Marsyas was attributed the invention of the Metroa* (Μητροῦσα), which the "Parion Chronicon"* attributes to Hyagnis.

The legend of the contest with Apollo is well-known (cf. Diod. Sicel. III, ch. 59, §§ 2-5); Marsyas and his aulos were defeated by Apollo and his kithara. Marsyas was hanged and had his skin stripped out by Apollo. This contest can be explained as a fight of the national art and tradition against foreign influence and intrusion; and Apollo, representing the national art, in fact its God protector, should win. But in spite of the "victory" foreign elements had to be accepted little by little and by selection, and to be assimilated in the Greek art. The legend is completed however in a charming way: Apollo, repentant for what he did on Marsyas, destroyed "his kithara and the harmonia"; of this harmonia (Paus. ibid., § 6) the Muses found the mese (μέση) Linus the lichanos, Orpheus* and Thamyras* the hypate and parhypate respectively.

Another name met for Marsyas was Masses (Μάσσης; Plut. De Mus. 1133F, ch. 7).

Melampus of Cephalonia (Μελάμπος ὁ Κεφαλλήν); 7th to 6th cent. B.C. kitharode from Cephalonia. He competed at the Pythian Games, in Delphi in 586 BC, and won the first prize for the kitharodike, while the victors for the aulodike and auletike were Echembrotus* and Sacadas* respectively (Paus. X, ch. 7, § 4).

Melanippides (Μελανιππίδης; m.pr.Melanippidis); b.c.480 BC; d.c.414 BC. Composer of dithyrambs of repute from Melos (Μήλος; hence Μήλιος, Melios). He was the grandson of another Melanippides also composer of dithyrambs ("Par.Chron."v.47).

To Melanippides the younger are attributed, according to Suidas, many innovations in the melopoeia of the dithyrambs. Among his innovations the anabole* was one of the most important; the dithyramb now became a free composition like the nomos, without strophes-antistrophes. As Aristotle says (Probl.XIX,15) in the nomoi the tunes followed the action ("καὶ τὰ μέλη τῆ μιμήσει ἠκολούθει") and "for the same reason the dithyrambs, having become imitative, have no any more antistrophes, as they did before".

To Melanippides was attributed also the addition of the 12th string. Generally speaking Melanippides was one of the prominent figures of a group of innovators in the 5th cent.B.C., who following the example of Lasus* of Hermione, did not persist in the scope of the pre-existing music (cf.Plut.De Mus.1141C, ch.30).

In Pherecrates' comedy "cheiron" Music, personified as a woman, protests to Justice and accuses Melanippides as the origin of all her misfortunes who started first her maltreatment by introducing the 12th string.

Melanippides, however, is praised by others as an important innovator of the art; Aristodemus, the philosopher, asked by Socrates who he admired most for their ability, replied "For epic poetry I most admired Homer, while for the dithyramb Melanippides" (Xen."Memorabilia", I, ch.4, § 3: "Ἐκὸ μὲν τοῦνον ἐπῶν ποιήσει Ὀμηρον ἔγωγε μάλιστα τεθαύμακα, ἐκὸ δὲ διθυράμβῳ Μελανιππίδην...").

Melanippides, invited by Perdiccas II, king of Macedonia (454-412 BC), passed the last part of his life in his court, where he died (Suidas); perhaps around 414-413 BC.

From his works survived only a few verses, principally from the dithyrambs Danaides, Persephone and Marsyas; cf.Brgk PLG III, pp.1244-7, and Anth.Lyr.pp.286-7, especially nos 1-3.

meleazein (μελεάζειν; m.pr. meleázin); to speak or read with a certain musical undulation of the voice. This term is used by Nicomachus in the Enchiridion (ch. 2; C.v.J.p. 239; MB p. 4), and may be interpreted as meaning something between speaking and singing, like the "recitativo parlando". In this respect meleazein is distinctly different to the "logodes* melos" of Aristoxenus.

meligerys (μελιγῆρυς; m.pr. meligiris) from meli (μέλι) honey, and gerys (γῆρυς), voice, sound; sweet-singing or sounding; very melodious.

Plut. "De Pythiae oraculis", 405F: "μελιγῆρεα ὕμνους" (pl.); "very melodious hymns".

melisma (μέλισμα) ; melos, song.

melisma of lyra or kithara (μέλισμα λύρας or κιθάρας); a melody of lyra or kithara.

The Dimin. melismátion (μελισμάτιον) is also met with; a little tune, a short melody.

Another word for melisma is melismós (song). But melismos (Cf. M. Bryen. and Bell. Anon.; see under kompismos - melismos) was called the repetition of the same note in vocal music.

The verb "melizein" ("μελίζειν") was used in the sense = to sing, to perform a melos; L.S.J. "to make musical"; Sextus Empir. VI, 16 "ταύτην δέ [ποιητικῆν] φαίνεται κοσμεῖν ἢ μουσική μελίζουσα" ("and music appears to adorn it [i.e. the poetry] by making it melodious, musical"). Also in Med. "melizesthai" (μελίζεσθαι) ; Plato, the Comic (ap. Th. Kock Comic. Att. Fr., vol. I, p. 620, Fr. 69);

See the text under Karikon melos

melodema (μελωδέμα; m.pr. melódimá); song, melody, melos. From melodein (μελωδεῖν), to set to music, to sing, to perform a song.

melodás (μελωδός); the singer, the performer of songs or mele. The word is often used in the sense of melopoeós = the composer, the lyric poet. Melodos as an Adj. signified "musical", "melodious". Pollux (IV, 64) " Ἀριστοφάνης δέ, μελωδός καὶ προσωδός εἴρηκε" (" and Aristophanes said, "melodos and prosodos;" Cf. Kock Com. Att. Fr., vol. I, pp. 580 and 583, Frgs 818 and 844).

The expression "τά μελωδούμενα" (pl. of "τό μελωδούμενον" neut.) signified melodie; everything sung, and by extension everything performed in music.

melodía (μελωδία); song, melody; also the act of singing. Plato Laws (935E); "κοιητῆ ... μελωδίας". Aristox. (Harm. El. I, p. 27, 18-20 Mb): "φαίνεται δέ τοιαύτη τις φύσις εἶναι τοῦ συνεχοῦς ἐν τῇ μελωδίᾳ οἷα καὶ ἐν τῇ λέξει κερὶ τὴν γραμμάτων σύνθεσιν" ("It seems that continuity in melody in its nature corresponds to that [continuity] in speech [as it is observed] in the collocation of the letters").

In a more general sense melodia meant "music".

The term "μελωδίας τάξις" (melodic order; the order of the sounds in the melody itself) is used by Aristoxenus (ibid, II, p. 38, 12-13 Mb).

melodikós (μελωδικός); melodic, musical; melodike kinesis = musical motion of the voice (Cf. kinesis).

melodós (μελωδός) ; see above, under melodema.

melographía (μελογραφέα); (L.S.J.) song-writing; also melopoeia (Dem.).

melographos (μελογράφος) = melopoeos*; composer of songs.

melopoeia (μελοποιΐα; m.pr. melopiia); in a general sense the melodic composition.

Aristides (Mb p. 28; RPW-I, p. 28) defines the melopoeia as "the faculty which creates the melody" ("μελοποιΐα δέ ἐστὶ δύναμις κατασκευαστικὴ μέλους").

According to Cleonides too (Isagoge; ch. 14, C.v.J.p. 206-7; Mb p. 22) the purpose of the melopoeia is to choose and use in a proper way the elements of the Harmonike* (the parts of the Harmonike are the following seven: the notes, the intervals, the genera, the systems, the tones, the modulation, the melopoeia itself). This can be attained through four ways: the agoge* (ἀγωγή), the ploke* (πλοκή), the petteia* (πεττεία) and the tone* (τόνη), explained each one separately, under their headings. The parts of the melopoeia are, according to Aristides (Ibid, p. 29 Mb and RPWII), the following three:

- 1) the lepsis* (λήψις), "by which the composer ("the mousicos") chooses the region of the voice to be used in the sytem";
- 2) the mixis* (μίξις; mixing) by which he adjusts and binds together the sounds between themselves, the regions of the voice, or the genera of the melody, or the systems, and
- 3) the chresis* (χρησις; application) which is the completion of the melody. Aristides (ibid, p. 30) defines that three are the generic modes (styles) of the melopoeia: the dithyrambic, the nomic and the tragic ("τρόποι δέ μελοποιΐας γένει μὲν τρῆς· διθυραμβικός, νομικός, τραγικός"). The various melopoeiai differ between themselves, always according to Aristides,
 - a) as to genus ("γένει"), as enharmonic, chromatic, diatonic;
 - b) as to system ("συστήματι"), as hypatoeides, mesoeides, netoeides;
 - c) as to tonos ("τόνῳ"), as Dorian, Phrygian;
 - d) as to mode, style ("τρόπῳ"), as nomic, dithyrambic, tragic;

e) as to ethos ("ἦθος"), as we say, the "systaltic", by which we express painful feelings, the diasta[1]tic [exalting] by which we incite to uplifting feelings, and the medium, by which we lead the soul to calmness". Cf. Cleonides Ibid ch. 13 C.V.J. p. 206; Mb p. 21.

melopoein, v. (μελοποιεῖν; m.pr. melopiín); to compose mele (music); to set poems to music; to write lyric poems; to express through melody or song.

Plut. *De Mus.* (1134A, ch. 8) "ἐν ἀρχῇ γὰρ ἔλεγεια μεμελοποιημένα οἱ αὐλοδοὶ ἤδον· τοῦτο δὲ δηλοῦ ἡ τῶν Παναθηναίων γραφή ἡ περὶ τοῦ μουσικοῦ ἀγῶνος"
("at the beginning the aulodes used to sing elegia set to music (to melos); as this is shown in the Register (Record) of the Musical Contest, at the Panathenaean Games"). Melopoios (μελοποιός); the composer of mele (of music); tune-maker; lyric poet.

mélōs (μέλος); originally limb, member, part. In music song; tune; choral or lyric song; generally melody. As vocal it was composed of three elements: the sounds (notes), the rhythm and the words.

Anonymous (Bell. p. 46, § 29) calls "perfect melos" that which is composed of words, melody and rhythm" ("τέλειον δέ μέλος ἐστὶ τὸ συγκείμενον ἐκ τῆς λέξεως καὶ μέλους καὶ ρυθμοῦ"). The use by Anonymous of the word "melos" in the place of "phthongos" (or "harmonia") is characteristic, and shows the use of the term "melos" in the sense of alternation of sounds. Plato (Rep. III, 398D) defines the constituent parts or elements of melos as follows: "the melos has three elements, the words, the melody and the rhythm" ("λόγος, ἀρμονία, ρυθμός"). Bacchius (Isag. § 78; C.v.J. p. 309, Mb p. 19) defines melos as "that which is composed of sounds (notes) and intervals and durations" ("τὸ ἐκ φθόγγων καὶ διαστημάτων καὶ χρόνων συγκείμενον"). Thus, the melos (alternation of sounds and intervals together with times [durations]) is a synonym too of melody in the general sense. This applies especially in instrumental music where there are no words; Sopatrus (ap. Athen. IV, 176A, ch. 78) says "καὶ τὸ μόναυλον μέλος ἤχησε" ("and he sounded the tune from a single-piped aulos").

Musical melos (mousikon melos; μουσικόν μέλος) signified the vocal melos in contradistinction to "organikon melos" (instrumental melos). See also hermosmenon* melos, and logodes melos.

melourgein, v. (μελουργεῖν; m.pr. melourgin); to compose melos (music).
Synonym of melopoeein*.

melourgema (μελούρημα; m.pr. melourgima); song, melody; Synonym of melodema*.
Also melourgia (μελουργία) more modern.

melourgós (μελουργός); composer of mele; melopoeos*.

melpein vb. (μέλπειν; m.pr. mélpin); to sing; to praise with song and dance; to celebrate with song.

Hes. "μέλπει ᾄδει, ὕμνεῖ" ("melpei; sings, praises with song"). Philochorus (ap. Athen. XIV, 628A, ch. 24) says that the ancients "when they pour libations, are celebrating ("μέλποντες") Dionysus with wine and drunkenness, while Apollo with quietness and order" ("ὅταν σκένδωσθε τὸν μὲν Διόνυσον ἐν οἴνῳ καὶ μέθη, τὸν δ' Ἀπόλλωνα μεθ' ἡσυχίας καὶ τάξεως μέλποντες").

Med. melpesthai (μέλπεσθαι; m.pr. melpesthe); to be entertained; to sing to the lyra or the kithara; Hom. Odys. IV, 17 "μετὰ δέ σφιν ἐμέλκετο θεὸς ἀοιδός, φορμύζων" ᾄ and among them a divine minstrel was singing to the phorminx").

Melpodés (μελπωδός); singer; that who praises by singing (Hes. "μελῳδοί").


Menes (μῆνες; m.pr. mīnes); a kind of dance mentioned by Pollux (IV, 104) as having taken its name from its inventor combatant or athlete (Μεν; Μήν); "ἐκώνυμον δ' ἦν τοῦ εὐρόντος ἀθλητοῦ". The word is not found elsewhere.

meniambus (μηνιάμβος; m.pr. miniambos), usually in plural, meniamboi; a kitharisterios* nomos (a solo for kithara to aulos accompaniment).

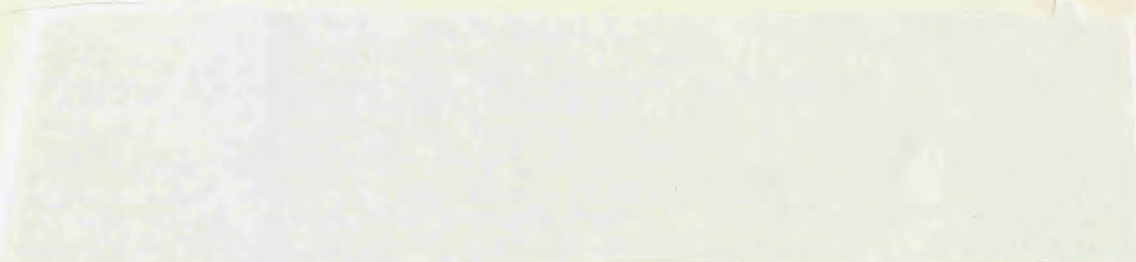
Pollux (IV, 83) "καὶ μηνιάμβοι τε καὶ παραμβίδες, νόμοι κιθαριστήριον, οἷς προσψύλουν" ("and the meniamboi and pariambides*[were] nomoi for kithara solo with aulos accompaniment").

Cf. pariambides, and enaulos kitharisis.

mese (μέση; m.pr. mesi); the middle or central note of the heptachord system; also the corresponding string of the lyra or of the kithara:



In the octachord system mese was the first note of the second (lower) tetrachord, or the top note of the first tetrachord taken upwards;



The tetrachord beginning (downwards) with the mese (a - g - f - e) or leading upwards to the mese (e - f - g - a) was called tetrachord meson. The mese retained its name and in the Perfect Systems in which it was not the central note.

In the "Harmonia of the Spheres"* mese was that which corresponded to the Sun (Helios).

mesoeides-(μεσοειδής; m.pr. mesoidís) topos, locus; the medium region of the voice; the region of the mese. Aristides (De Mus. p. 30 Mb+RPWI) says that of the three generic modes (styles of the melopoeia) the dithyrambic is mesoeides; Cf. Melopoeia*.

mesokopos, aulos (μεσόκοπος αὐλός); aulos of a medium size. Alkeides (ap. Athen. 176F, ch. 79) speaking to Ulpianus says that the Alexandrians know among other kinds of aulos, also the "middle-sized auloi" ("ἔτι τε μεσοκόπους").

Mesomedes (Μεσομήδης; m.pr. Mesomídis); 2nd cent. A.D. Cretan lyric poet and composer. He lived during the reign of Emperor Hadrianus (117-138A.D.) who held him in friendly favour. Suidas in a short biographical note says that Mesomedes wrote an Encomium to Antinoos, and also various other mele.

Mesomedes' name has been mentioned by several scholars in connection with the composition of the three Hymns (to the Muse Calliope, to Helios and to Nemesis) published first in V. Galilei's "Dialogo della Musica antica e della moderna" (Florence, 1581, p. 97). To Mesomedes is unquestionably attributed the composition of the Hymn to Nemesis, and by some as probable that also of the Hymn to Helios. For some scholars he was the composer of all three; among them Th. Reinach who in his "Conference sur la musique grecque et l' hymne à Apollon [i.e. to Helios]" (Paris, 1894) supports this view in an indirect way (p. 8): "Ces hymnes (all three) conservés par plusieurs manuscrits sont attribués à deux compositeurs, Denys, dont l'existence est aujourd'hui contestée, et Mesomède, qui jouissait d' une assez grande célébrité".

In his book "La mus. gr." pp. 196,199 Reinach attributes only the two last to Mesomedes.

See the article "Remains of Greek music" (Nos 8-10) where the question of the authorship of the three Hymns is discussed in some detail.

mesopycnoi, pl. (μεσόπυκνοι; m.pr. mesópicni); the middle notes of the pycnon*. The "mesopycnoi" were five, the two parhypatai (hypaton and meson), and the three tritai (diezeugmenon, symmenenon and hyperbolaeon). The mesopycnoi being in the middle of the pycnon are included in the "movable" (κινούμενοι) notes of the tetrachord.

Cf. Aristides De Mus. (Mb p. 12, RPWI, p. 9); also Barypycnos*, Oxypycnos*, Hestotes* and Mesos*.

mésos (μέσος); middle, intermediate. Mesoi (pl., μέσοι) were called the notes (or strings) found between the two extremes of a tetrachord or system.

The intermediary notes of the tetrachord were movable (κινούμενοι; i.e. changing); Cf. Hestotes.*

metabole (μεταβολή; m.pr. metavoli); modulation. The sixth part of the Harmonike *. Metabole was called the change made during the course of a melody as to the genus, the system, the tonos, the ethos etc.

Cleonides (Isag. ch. 1; C.v.J.p. 180; Mb p. 2) gives the following definition: "metabole is the transposition from a similar to a dissimilar locus [region]" ("μεταβολή δέ ἐστὶν ὁμοίου τυπός εἰς ἀνόμοιον τόπον μετάθεσις").

Arist. Quint. (De Mus. p. 24 Mb; p. 22 RPWI) defines the metabole as "the change of the existing system and of the character of the voice" ("ἀλλοίωσις τοῦ ὑποκειμένου συστήματος καὶ τοῦ τῆς φωνῆς χαρακτήρος").

Bacchius (Isag.⁵ 50-57; C.v.J.pp. 304-305; Mb. pp. 13-14) enumerates seven species of metabole, and analyses them as follows:

- 1) systematike ("συστηματική"), "when from the existing system the melody moves to another system, by establishing another mese";
- 2) genike ("γενική"; as to genus), "when a change is made from one genus to another, as from Enharmonic to Chromatic";
- 3) as to the mode ("κατὰ τρόπον"), "when a change is made from Lydian to Phrygian or to any one of the others";
- 4) as to the ethos ("κατὰ ἦθος"), "when it changes from humble (ethos) to majestic, or from quiet and thoughtful to stimulating";
- 5) as to the rhythm ("κατὰ ρυθμόν"), "when from a choreios it changes to a dactyl or any other else (foot)";
- 6) as to the rhythmical progression, agoge ("κατὰ ρυθμοῦ ἀγωγήν"), "when the rhythm instead of beginning with arsis changes to thesis";

7) as to position [arrangement] of the lythmopoeia ("κατὰ ρυθμοκοιλίας θέσιν"), "when the whole rhythm goes by "monopody" (by single feet) or by "dipody" ("syzygy").

Anonymous (Bell. pp. 31-32, § 27) recognizes four kinds of metaboles of tones, as to genus, to ethos, to region, to rhythm. Cleonides (ibid C.v.J. pp. 204-6; Mb pp. 20-21) also recognizes four ways of metabole but not exactly the same; as to genus, to system, to tonos and to melopoeia. According to him the metabole as to the system is made when from a conjunction a change is made to disjunction or vice-versa (e.g. a change from the Lesser to the Greater Perfect System or vice-versa). As to the tonos, when from the Dorian tonos a change is made to the Phrygian or generally from any one of the thirteen tonoi a change is made to one of the rest. Metabole in melopoeia is made when from the diastaltic [ethos] it changes to the systaltic or hegychastic.

The modulation was unknown to the primitive art; in the kitharodic nomoi no change was allowed. Plutarch (De Mus. 113B-C, ch. 6) says that "the kitharodia of Terpander's style was completely simple until the time of Phrynis (5th cent. B.C.); for at that early time it was not permitted to compose the kitharodiai, as nowadays, nor to change the harmoniai and the rhythms at pleasure. Because in each nomos they retained the proper diapason; for this reason they were called nomoi [laws]".

The tripartite nomos (Cf. Trimeres or trimeles) composed around the beginning or the middle of the 6th cent. B.C. by Sacadas* is an example of early modulation. From Lays of Hermione (b.c. 548 B.C.) the modulation became little by little more frequent.

metabolos (μετάβολος; m. pr. metávolos); modulating.

metabolon systema (μετάβολον σύστημα); modulating system as opposed to "haploun"
(simple, non-modulating) system. Cf. haploun* and metabole*.

metakatatropá (μετακατατροπή); the fourth part of the kitharodic nomos. Cf.
Kitharodikos* nomos.

metarché (μεταρχή): the second part of the kitharodic nomos. Cf. kitharodikos[†] nomos.

Metellus of Agrigente (Μέτελλος ὁ Ἀκραγαντινός; m.pr. Métellos Akragantinos); a musician of the 5th cent. BC cited by Aristoxenus (ap. Plut. De Mus. 1136F, ch. 17) as one of Plato's teachers in music. His name is also mentioned in Plut. Praecepta Gerendae Reip. (Πολιτικά Παραγγέλματα) 806 D. The name Μέγυλλος or Μέγυλλος or Μέταλλος appear in various editions of De Musica.

metharmoge (μεθαρμογή; m. pr. metharmogi); re-tuning; change of tuning. Ptolem. Harm. (II, ch. 8; ed. I. D. p. 58, 29): "έν ταῖς μεθαρμογαῖς (pl. ἄ, ὅταν τόν τῆ διὰ πασῶν ὀξύτερον ἢ βαρύτερον θελήσωμεν μεταβαλεῖν" ("in the changes of tuning, i. e. when we want to substitute a higher or lower diapason"); cf. also II, ch. 11, ed. I. D. p. 65, 16 "έν ταῖς τόνων μεθαρμογαῖς" ("in the retunings of the tonoi").

metrike (μετρική; m.pr. metriki); metrical science; the science of metre, to be distinguished from rhythmike the scope of which is more general and larger.
Cf. metron* and rhythmopoeia* .

metroa, pl. (μητροῦα; m. pr. mitróa); so-called the songs sung in honour of the great goddess Cybele. These songs had a very old tradition leading far away into the mythology; their origin was connected with the Phrygian nomoi invented by Hyagnis*, Marsyas* and Olympus* .

Plutarch (De Mus. 1141B, ch. 29) says that to Olympus (the elder) was attributed, among others, the invention of the choreios (=metrical foot consisting of three short syllables) largely used in the metroa mele.

b) metroon aulema, (μητροῦον αὐλημα; neut. sing.); an aulos-solo in honour of Cybele. There have been different legends as to its invention. In "Parion Chronicon" (v. 10) it is said that Hyagnis first played on the aulos also "other nomoi of the Mother (Cybele) [Metroa] ". Pausanias (X; ch. 30, § 9) says that "as it is believed the "Metroon aulema" was an invention of Marsyas*", ("ἐθέλουσι δὲ καὶ εὖρημα εἶναι τοῦ Μαρσύα τὸ Μητροῦον αὐλημα"). Douris (ap. Athen. XIV, 618C, ch. 9) reports that a certain Seirites (Σειρύτης), a Libyan of the Numidian tribe, was the first to play the metroa on the aulos".

c) Metroon (Μητροῦον; m. pr. mitróon); the temple of Cybele. And metroa (μητροῦα; in pl.); the mysteries; the celebration; the worship of Cybele. Cf. Plut. "De Pyth. Orac." 407 C.

Note: The word "μητροῦος" (metroos) is derived from "μήτηρ" (meter; mother) and meant principally "of a mother", motherly.

metron (μέτρον); measure.

a) According to Aristides (De Mus., Mb p.49; RPWI p.45) metron is a system of feet composed of dissimilar syllables in a symmetric length. It differs from the rhythm as a part to the whole, or as to the constituent parts. He derives the word "metron" from the verb "meirein"; "μεύρειν" (μεῖρομαι) which means, as he says, "to divide"; he considers as "simple" nine metres, namely the dactylic, anapaestic, iambic, trochaic, choriambic, antispastic, two ionian and paeonic. Cf. Pous*.

b) The term "metron" is met also in the meaning of a quantum, a measure of interval taken as a unit; Aristox. Harm. (II, p.50, 31 Mb) "τό δέ λοιπόν [τοῦ πυκνοῦ] δύο μέτρος μετρεῖται" ("while the Pycnon's complement is expressed in terms of two quanta"; transl. H.S.M. p.203).

c) In orchestics "metron" was called each step, a movement of the dancer made according to the rhythm of the music.

Bibl. R. Westphal Scriptores Metrici Graeci (vol. I, Leipsig, 1866); Ἡφαιστίωνος: Ἐγχειρίδιον περὶ μέτρων pp. 3-77; Λογγίου τοῦ φιλοσόφου: Προλεγόμενα εἰς τό τοῦ Ἡφαιστίωνος Ἐγχειρίδιον" pp. 81-94 and Schol. pp. 95-226.

miktós (μικτός); mixed.

a) miktón systema, neut.; (mixed system); the system in which both the tetrachords of synemmenon and diezeugmenon are mixed. Aristox. Harm. (I, p. 17, 26 Mb): "every system of a certain compass becomes either conjunct or disjunct or combines both of them" ("πᾶν γὰρ σύστημα, ἀπὸ τίνος μεγέθους ἀρξάμενον, ἢ συνημμένον ἢ διεζευγμένον ἢ μικτόν ἐξ ἀμφοτέρων γίγνεται").

b) miktón melos (mixed melos); the melos in which two or three genera were mixed. It was also called "common" ("κοινόν") to these genera; Aristox. Harm. (II, p. 44, 26 Mb) "every melos [tunc, melody] should be either Diatonic or Chromatic or Enharmonic, or mixed of these [genera] or common to them" ("πᾶν μέλος ἔσται, ἢ τοῦ διατόνου, ἢ χρωματικόν ἢ ἑναρμόνιον, ἢ μικτόν ἐκ τούτων ἢ κοινόν τούτων". Cf. Cleonides Isag. (ch. 6, C. v. J. p. 189; Mb p. 10).

c) chrónos miktós (mixed time); simple and compound times combined.

mimaulos (μίμαυλος; m. pr. mimavlos); a mime accompanied on the aulos; cf. Athen. X, 452F ("Κλέων ὁ μίμαυλος"). From mimos (mime) and aulos; mimaulein, vb (μιμαυλεῖν) "to be a mimaulos" (Hes.).

minetike (μινιτικῆ; n. pr. minitiki'), imitative; the art of imitating. According to Pol-
lux (IV, 104) it was a kind of dancing in which the dancers imitated "those who
were caught stealing."

minyrismos (μινυρισμός; m.pr.minirismós); singing (or crying) in an undertone.
Minyrisma (μινυρισμα; minirisma); whimpering; also quiet, sweet tune. Sextus Emp.
(VI, § 32) "νήπια γούν ἐμμελοῦς μινυροῦσματος κατακούοντα κοιμύζεται" ("infants,
certainly, are lulled to sleep by listening to a sweet, gentle tune"). Minyros
(μινυρός; minirós); complaining or lamenting (or singing) in an undertone (cf.
Lamprus*).

minyrizen vb (μινυρίζειν; m.pr.minirizin); to sing "sotto voce", in an undertone;
to hum a song; also to sing in a plaintive way.

anaminyrizen (ἀναμινυρίζειν); to sing again in an undertone; Athen. (IV 176B, ch.78)
"τῷ τε ἠδεῖ μοναύλῳ τὰς ἡδύστας ἀρμονίας ἀναμινυρίζει" ("and to the sweet
single-piped aulos he hums again the sweetest harmoniai").

Mimnermus (Μίμνερος; m. pr. mimnermos); b. c. 629 BC in Colophon or Smyrna in Asia Minor. Elegiac poet and musician, known as a distinguished aulete.

According to the iambic poet Hipponax (ap. Plut. De Mus. 1133F, ch. 8) Mimnermus was the performer of the aulistic nomos called *Kradias*; a rather doubtful fact.

Mimnermus was surnamed *Ligyastades* (Λιγυστάδης) for his "emmelés" (melodiousness) and sweetness (λύγ).

He was a contemporary and close friend of the Athenian legislator Solon, one of the seven wisemen of ancient Greece. Solon was the first to introduce the teaching of music in the education in Athens at the beginning of the 6th cent. B.C.

Mimnermus was the creator of the erotic elegy, a charming singer of the joys of youth; his style became famous for its sweetness and melancholic character.

Cf. Brgk. PLG II, pp. 408-415; Anth. Lyr. pp. 30-34.

mítos (μῦτος); thread of the warp, also string of the lyra (LSJ, Dem.). Philostrati
Minoris Imagines (Leipzig, T., 1902; 6, "Orpheus"): "ἡ χεὶρ δὲ ὀρθοῦς κλήττει τοὺς
δακτύλους τοὺς μῦτους" ("while the left hand strikes the strings by straight fin-
gers").

mixis (μῖσις); mixing; one of the three parts of the melopoëia.

Cf. Aristides (De Mus., Mb p.29, RPWI p.29) and melopoëia*.

Mixolydios harmonia, or Mixolydisti (μειξολύδιος ἁρμονία or μειξολυδιστί; m. pr. mixolídios, mixolidisti'); generally accepted as the b - b octave series (diapason, octachord)

b - c - d - e - f - g - a - b (in the Diatonic)
1 1 1 1 1 1 1
2 2

Plutarch (De Mus. 1136C-D, ch. 16) writes that "the Mixolydian thanks to its pathetic (emotional) character is suitable for the tragedy". According to Aristoxenus (ap. Plut. ibid) Sappho was its inventor, and it was from her that the tragedians learned to use it, by combining it with the Doristi which expresses the majestic and the dignified.

Lamprocles* established that the Mixolydian as introduced by Pythocleides* and adopted by the tragedians was the b - b octave, while that of Sappho was the g - g octave.

molossike (μολοσσική; m.pr.molossiki'); a kind of dance mentioned in Athen.(XIV, 629D, ch.27) as one of the less animated and more varied, and simpler dances.

molossós (μολοσσός); metrical foot consisting of three long syllables - - - or
- / - . Molossiambus (μολοσσίαμβος) a foot consisting of a molossos and an iambus
- - - u - .

molossós (μολοσσός);metrical foot consisting of three long syllables - - - or
- / - .Molóssiambus (μολοσσίαμβος) a foot consisting of a molossos and an iambus
- - - v - .

molpe (μολπή; m. pr. molpí) from melpein*=to sing, to praise with song; song, ode. In Homeric language a song or ode often with dance; or also a game with song ("καύ-
γυλον"). Suidas "μολπή ᾠδή παρά Ὀμήρῳ δέ τό καύγυλον" ("molpe; ode; and in Homer
the game").

Molpe(fig.) meant also "pleasant tone"; "μολπή σύριγγος"=molpe, i.e. pleasant to-
ne of syrinx.

molpetis (μολπητίς; molpítis); a woman singing and dancing at the same time.

molpedon, adv. (μολπηδόν; molpidón); in the manner of a molpe; like a molpe.

molpós (μολπός); Hes. "a singer, hymnode, poet" ("ᾠδός, ὕμνωδός, ποιητής"). In pl. molpoi
(μολποῦ; molpí) a group of singers; a guild of musicians at Miletus (LSJ), at Ionia
(Dem.). Also "molpikoi" (μολπικοῦ).

monaulia (μοναυλία; m.pr. μοναυλία); playing on the monaulos ,and by extension a solo on any aulos. Pollux (IV,82) "γίγγλαρος...μοναυλία πρόσφορος" ("ginglaros... suitable for solo aulos playing").

monaulion (μοναύλιον; m. pr. μονάυλιον); Dimin. of monaulos*; a kind of small aulos; a solo instrument (LSJ and Dem.).

Poseidonius (ap. Athen. IV, 176C, ch. 78) "φωτίγγια καὶ μοναύλια (pl.), κώμων οὐ πολέμων ὄργανα" ("small photinges and single-pipes, implements of merry-making (revel), not of war).

See photinx*.

monaulon, neut. (μόναυλον; m. pr. μόναυλον); a solo on the monaulos. The word here is used as an Adj, while the noun "monaulos" is the instrument. Sopatrus (ap. Athen. IV, 176A, ch. 78) "μόναυλον μέλος" ("solo from a single-piped aulos") Cf. melos*.

monaulos (μόναυλος; m. pr. μόναυλος);

a) single aulos, a single-piped aulos. Iobas in his fourth book on the "History of the Theatre" (ap. Athen. IV, 175E, ch. 79) says that the Egyptians attributed the invention of the monaulos to Osiris. The monaulos was also called calamaules*. Pollux (IV, 75) : "The monaulos is the invention of the Egyptians; it is reminded by Sophocles in *Thamyris*, and it even plays the nuptial song" ("Μόναυλος, εὔρημα μὲν ἐστὶν Αἰγυπτίων, μέμνηται δὲ αὐτοῦ Σοφοκλῆς ἐν *Θάμυρι*, αὐλεῖ δὲ μάλιστα τὸν γαμήλιον").

b) the player of a single aulos; Hedylus' Epigr. (ap. Athen. *ibid*) "τοῦτο ^{rest}θεῶν ὁ μόναυλος ὑπ' ἡρίου ὁ γλυκὺς οἴκεῖ ἀύλητῆς" ("Under this tomb^{rest}, Theon the sweet player of the single aulos").

mone (μονή; m.pr. moní) from menein (μένειν), to stay; the stay on one note (pitch); a certain persistence of the voice. Cleon. (Isag. §14; C.v.J. p.207; Mb p.22): "tone (το-νή) is the mone (the stay on one degree) in more than one time at one utterance of the voice". Cf. Aristoxenus Harm. (Mb I, p.12, 3: "[τάσις ἐστὶ] μονή τις καὶ στάσις τῆς φωνῆς"; "[tasis* is] a certain persistence and stationary position of the voice") and Aristides (Mb p.8, RPWI p.6; same definition).

Bacchius (Isag. § 45; C.v.J. p.302; Mb p.12) defines that mone is made "when more words are sung on the same note" ("ὅταν ἐκί τοῦ αὐτοῦ φθόγγου πλείονες λέξεις μελωδῶνται")

Cf. petteia?

Mongás (μογγάς); a kind of passionate dance, mentioned in Athenaeus (XIV, 629D, ch. 27) : "μανιώδεις δ' εἰσὶν ὀρχήσεις κερνοφόρος καὶ μογγάς καὶ θερμαστρίς" ("Passionate (or furious) dances are the kernophoros^a, the mongas and the thermastris^b").

monochordon (μονόχορδον); as its name implies, an instrument with one string. Some scholars place it in the lute family (Th. Rein. 'La Mus. gr.', p. 127), i.e. with a neck.

Generally speaking the monochord was used for the determination of the mathematical relations of musical sounds, i.e. it was a canon^{*}, usually sur-named "the Pythagorean canon" because its invention was attributed to Pythagoras. Pollux (IV, 60) says that the monochord was of an Arabic invention; in mythology it was Apollo's invention offered in the form of an arch to Diana (Censorinus).

Nicomachus (Enchir. ch. 4; C.v.J.p. 243, Mb p. 8) says that "the monochords are called by many people "phandouroi" while the Pythagoreans call them canons"; Cf. "pandoura^{*}". Famous mathematicians, such as Archytas^{*}, Eratosthenes^{*} and Didymus^{*} worked out the ratios on the monochord. Cf. canon^{*} and helicon^{*}.

morphasmós (μορφασμός); a kind of ludicrous dance in which the dancers imitated various animals. Pollux (IV, 103 "On kinds of dancing") says that "the morphasmós [was] an imitation of all sorts of animals" ("ὁ δὲ μορφασμός παντοδακῶν ζώων μίμησις ἦν").

In Athen. (XIV, 629F, ch. 27) morphasmos is included in a list of ludicrous (comic) dances.

móthon (μόθων);

a) a kind of indecent and licentious dance, with leaps of the feet on the breeches. Pollux (IV, 101) "ὁ δὲ μόθων , ὄρχημα φορτικόν καὶ ναυτικόν" ("and the móthon is an indecent and nautical dance").

b) a kind of aulos-melody. It is included in Tryphon's catalogues of auleseis (aulos-solos) in his second book of Denominations (ap. Athen. XIV, 618C, ch. 9).

Note: The word is met also in plural: móthones (μόθωνες); Suid. "a kind of dance".

Móthos meant a man indecent, licentious, immoral and insolent; Suid: "ὁ φορτικός καὶ ἄτιμος" καὶ εἶδος αἰσχρῆς καὶ δουλοκρεποῦς ὀρχήσεως καὶ φορτικῆς" ("the indecent and dishonest; also a kind of licentious, servile and indecent dance").

Mousa, Muse (Μοῦσα); deity of music, poetry, orchestics, drama and generally protectress of arts and letters. In the Dorian dialect: "mōsa" (μῶσα), as it was derived from the verb "mo" (μῶ), to ask for, to seek. Suid.: "Μοῦσα ἡ γνῶσις ἀπό τοῦ μῶ ζητῶ ἐπειδὴ ἀπάσης παιδείας αὕτη τυγχάνει αἰτία" ("Muse; the knowledge; from the verb mo, to ask for; as this is the cause of every culture"). Diod. Sic. (IV, ch. 7, § 4) says that Mousai (pl.) were so called from "μνεῖν τοὺς ἀνθρώπους" (to initiate the men"; "τοῦτο δ' ἐστὶν ἀπό τοῦ διδάσκειν τὰ καλὰ καὶ συμφέροντα καὶ ὑπὸ τῶν ἀπαιδευτῶν ἀγνοούμενα" ("from to teach those things that are good and beneficial, and those which are not known to uneducated people").

In general use the word "mousa" is met also in the sense of music, song, or arts and culture in general.

mouseion (μουσεῖον; μ.πρ. mousíon) neut.; (Dem. and LSJ): temple or shrine of the Muses; home of music or poetry, generally a school of arts or letters (Athen. V, 187D "τό τῆς Ἑλλάδος μουσεῖον" [of Athens]). Metaphorically "ἀηδόνων μουσεῖα" (pl.)= choir of nightingales.

In pl. Μουσεῖα (Mouseia), festival of the Muses; ^{usually} ~~Μουσεῖον~~ in sing. Μουσεῖον as Temple (Athen. XIV, 629A, ch. 26: "'Αμφίων δέ ὁ θεσπιεύς ἐν δευτέρῳ περὶ τοῦ ἐν Ἑλικῶνι Μουσεῖου ἀγεσθαύ φησιν ἐν Ἑλικῶνι καύδων ὀρχήσεις μετὰ σκουδῆς" = "Amphion of Thespiai in his second book "On the "Muses" Temple on Helicon" says that dances of boys are in earnest (with zeal) held on Helicon").

museios (μούσειος; m.pr. mousios); adj. musical ("μούσειος κέλαδος"; musical sound). Λίθος Μουσαῖος (Aeol. type); a monument of song (LSJ and Dem.).

mousike (μουσική; m.pr. mousiki).

The word "μουσική" appears for the first time (so far in preserved texts) in the 5th cent. B.C. and in the following texts in chronological order:

a) Pindar Olympian I, antistrophe A, vs 14-15 (PLG I, p. 15) "ἀγλαΐζεται δέ καὶ μουσικᾶς ἐν ἄπτῳ" ("while he rejoiceth in the bloom of music [song]"); the first Olympian was written for Hieron of Syracuse (476BC).

b) Pindar Hymn (PLG I, p. 288; Fr. 9)

".....τοῦ θεοῦ ἄκουσε Κάδμος μουσικᾶν (ἦν) ὀρθάν ἐπιδεικνυμένου" ("Kadmus heard the god (Apollo) displaying uplifting music"); Cf. Plut. De Pyth. orac. ch. 6, 397B.

c) Herodotus Historiæ (book VI, ch. 129) "οἱ μνηστῆρες ἔριν εἶχον ἀμφὶ τε μουσικῇ" ("the pretenders quarrelled about music");

d) Thucydides Historiæ (book III, ch. 104) "Ὅτι καὶ μουσικῆς ἀγὼν ἦν" ("That there took place a music-contest [in Delos]....").

By "Mousike" ancient Greeks meant for a long period the whole of spiritual and intellectual faculties, and especially art (any art under the protection of the Muses), and more specifically the lyric poetry, i.e. poetry with music. For those faculties concerned with the body they used the term "Γυμναστική" (Gymnastike). Plato (Rep. II, 376 D-E.) says: "that which is concerned with the body is Gymnastike, while that concerned with the soul is Mousike" ("Ἔστι δέ που ἡ μὲν ἐπὶ σώματι γυμναστική, ἡ δ' ἐπὶ ψυχῇ μουσική").

The term "mousike" in the sense of music as we understand it now, as an independent art separated from poetry, was generally used in the 4th cent. B.C. Before this time no specific term for music was used; terms like "kroumata", "aulesis", "kitharisis" etc. are met with for instrumental music.

Also instead of the term "mousikos"^{*} (musician) we meet the terms "auletes" (αὐλητής), "kitharistes" (κιθαριστής) etc. During the 5th cent. B.C. the music evolved steadily as an independent art; the construction and the technique of both the aulos and the lyra-kithara were greatly improved (Cf. aulopoeia^{*} and lyra^{*}). Important executants and innovators appeared in this century and the study of the theory of music had its scientific foundation.

The first to attempt a classification of the branches of the musical education was probably Lasus of Hermione^{*} in the 6th cent. B.C.; he divided the music into three parts: the technical ("ὕλικόν"), the "practical" ("πρακτικόν") and the "executive" ("ἐξαγγελτικόν"), each of these three divided in three subdivisions (Cf. *Gen. I*, pp. 69-70). Many others attempted a classification of all the branches of music, and a definition of music. Two of the definitions are the following;

a) Aristides (*De Mus. Mb 6*; RPWI p. 4): "Music is a science of melos and of all related to it" ("Μουσική ἐστὶν ἐπιστήμη μέλους καὶ τῶν περὶ μέλος συμβαινόντων").

b) Anonymous (*Bell. 3* 29, p. 46): "Music is a science, theoretical and practical, of the perfect [vocal] and of the instrumental melos" ("Μουσική ἐστὶν ἐπιστήμη, θεωρητικὴ καὶ πρακτικὴ, μέλους τελείου τε καὶ ὀργανικοῦ"). Alypius recognizes three principal sciences comprised in music: the Harmonike (Ἄρμονικὴ), the Rhythmike (Ρυθμικὴ) and the Metrike (Μετρικὴ). (*Isag. 3* 1; C.v.J.p. 367, Mb p. 1). The more comprehensive analysis so far has been that of Aristides (*op. cit. Mb* p. 8; RPWI p. 6).

According to this conception "music in its entirety comprises two parts, a theoretical and a practical.

A) The theoretical part is divided into two sections; a) the physical ("φυσικόν") and b) the technical ("τεχνικόν"). The physical contains, 1) the arithmetikon ("ἀριθμητικόν") and 2) the physical, while b) the technical is subdivided into the 1) harmonikon ("ἁρμονικόν"), 2) the rhythmikon

("ρυθμικόν") and 3) the metrikon ("μετρικόν").

B) The practical part, called educational ("παιδευτικόν") comprises also two sections a) the chrestikon ("χρηστικόν"; the putting into order of the above elements, i.e. composition) and b) the executive ("ἐξαγγελτικόν").

The chrestikon comprises 1) the melopoeia, 2) the rhythmopoeia and 3) the poesis ("ποίησις").

The second section (called "ἐξαγγελτικόν", executive) comprises 1) the instrumental ("ὄργανικόν"), 2) the singing ("ὄδικόν"), and 3) the dramatic acting ("ὕποκριτικόν").

As to the perception of music there were principally two different schools of conception: a) the Pythagorean, and b) the Aristoxenean. According to the first, the perception and judgment of music should be made by the intellect, not by the sense of hearing (Plut. De Mus. 1144F, ch. 37 "Pythagoras the sage disapproved the judgment of music by the sense ("διὰ τῆς αἰσθητικῆς"); the virtue of this art, he said, was to be perceived ^{by} the intellect (spirit); he consequently did not judge it by the sense of hearing but by the proportional harmony" ("τῆ ἀναλογικῆ ἁρμονίᾳ").

On the contrary Aristoxenus (Harm. II, p. 33 Mb) supported a twofold scientific conception (or system); on one hand he relied on the sense of hearing as to the perception and judgment of pitch, intervals etc, and on the other hand on the intellect as to the discrimination of the functions of sounds ("τῆ μὲν γὰρ ἀκοῇ κρίνομεν τὰ τῶν διαστημάτων μεγέθη, τῆ δὲ διανοίᾳ θεωροῦμεν τὰς τῶν φθόγων δυνάμεις").

Mousikeuesthai; vb (μουσικεύεσθαι; m.pr. mousikévesthe); to sing; to cultivate a taste for music (LSJ); to cultivate one's talent, to study music (Dem.).
Sext. Empir. ("Against the Musicians", VI, § 29): "ὁ μουσικευσόμενος πλεον
καρὰ τοὺς ἰδιώτας τέρκεται πρὸς μουσικῶν ἀκροαμάτων" ("the cultivated in
musical appreciation [or, he who has studied music] gets more pleasure
from listening to musical performances than the ordinary people");
Cf. also *ibid.*, § 35.

mousikós (μουσικός), Dorian type mosikós (μωσικός); principally the master in the art of music. The term "mousikós" in the modern sense of "musician" appears in current use as late as the 4th cent B.C, when Music became a completely autonomous and independent art. In older times such terms as "auletēs" (αὐλητής), "Kitharistes" (κιθαριστής), aeodos (αἰδός) etc. were used according to the case.

Aristoxenus, who was the most eminent "mousikós" (musician) in this sense of ancient Greece, defines that the equipment of the "mousikós" is the possession of all that are embraced in the science of music (Harm. I. p. 2, 4-6 Mb). And further (ibid, II, p. 32, 5-7) he explains that "the Harmonike science is a part of the musician's equipment which includes also the sciences of Rhythm (Ρυθμική), of Metre (Μετρική) and of instruments (Ὀργανική; "μέρος γάρ ἐστίν ἡ ἁρμονική πραγματεία τῆς τοῦ μουσικοῦ ἕξεως, καθάπερ ἦτε ρυθμική καὶ ἡ μετρική καὶ ἡ ὀργανική"). Anonymous (Bell. § 12, p. 27) defines also that "musician" is the versed (skilled) in the melodic composition and that who can with precision observe and appreciate everything which is right (fitting)⁷; ("Μουσικός δ' ἐστίν ὁ ἔμπειρος τοῦ τελείου μέλους καὶ δυνάμενος ἐπ' ἀκριβεῖας τό πρέπειν τηρῆσαί τε καὶ κρῖναι"). Cf. Plato Rep. III 398E and 402 D. Another category of "mousikós" was the executant (singer or instrumentalist), and the composer as well. In old times the executant was also the composer and the poet. Very rare was the case of a poet-composer-executant who was at the same time a master of the musical art as defined by Aristoxenus or Anonymous; such was the singular perhaps case of Lasus of Hermione* (6th cent. B.C.) Besides, the theory of music had its scientific beginnings later (Cf. "mousike").

b) The word "mousikós" as an Adj. is met with and meant "musical". Thucyd. Hist. (III, ch. 104) "καὶ ἀγὼν ἐποιεῖται αὐτόθι [ἐν Δήλῳ] καὶ γυμναστικός καὶ μουσικός" ("and there took place [in Delos] both a gymnastic and a musical contest").

"Τά μουσικά" (pl. of neut. "τό μουσικόν") meant generally music; also pleasant, delightful tunes. Suidas: "Μουσικά τερπνά. Τά δι' αὐλῶν καὶ κινύρας καὶ τὰ ὅμοια" ("Mousika" ; the pleasant [tunes]; those produced by auloi, kinyra and the similar").

Cf. Melos* (mousikon melos):

mousizein (μουσίζειν; m.pr. mousizin); to sing, or play music. Cf. Eurip. Cyclops, v. 489 "ἄχαριν κέλαδον μουσιζόμενος" ("performing a graceless [disagreeable] sound [noise]").

See v. 490 under apodos.*

mousopoeos (μουσοποιός; m.pr. mousopoiós); lyric poet;

mousopoeein, vb (μουσοποιεῖν; m.pr. mousopoiín); to write lyric poetry; to compose lyric songs; Dem. = to sing or praise by lyric poetry.

mousothetos (μουσόθετος); L.S.J. (Suppl.) set up by music.

mousotechnes (μουσοτέχνης ; m.pr. mousotéchnis); musician; mousourgós* .

mousotraphes (μουσοτραφής; m.pr. mousotraphis); cultivated by muses, in art and letters.

mousoumai (μουσοῦμαι ; m.pr. mousoume) vb; to be educated in arts; to be set to music (as melopoeoumai). Sext. Emp. (VI, 2) "μεμουσωμένον τι ἔργον" ("a musical work"). Dion. Hal. "Demosthenes" 40 "μέλη καὶ κρούματα δι' ᾧδης καὶ ὀργάνου μουσωθέντα" ("Vocal tunes and instrumental pieces set to music through singing and playing").

mousourgema (μουσούργημα ; m.pr. mousourgima); melos; a musical piece. From
mousourgein, vb (μουσουργεῖν); to compose mele, mousopoein*.

mousurgia (μουσουργία); the art of writhing lyric poetry or of composing
mele. Cf. melopoeia*.

mousourgós (μουσουργός); cultivating music (L.S.J.); musician. Very often, fem., a music-girl; a singer or a psaltria (see psaltis^{*}). The word is met often in pl., mousourgoi (μουσουργοί); they were foreign women singing or playing on the aulos or on the kithara at the banquets. Suidas: "mousourgoi; psaltriaí; barbarian women ... Some of them play the aulos, while others play on a pentachord^{*} or on a heptachord psalterion; and they sing to the instrumental playing". In Athenaeus (IV, 129A) it is said that they appeared naked; "auletrides and mousourgoi and players of sambyke from Rhodes, naked as I believe, though, as some people said, they have gowns".

Xen. Cyropaedia (IV, ch. 6, § 11) "καὶ μουσουργούς δὲ δύο τὰς κρατίστας" ("and two of the most accomplished music-girls" [they gave to Cyrus]).

Musaeus (Μουσαῖος ; m.pr. Mouseos);

a) mythic poet-musician, epic singer who lived in Attica; according to Aristoxenus (ap. FHG II, p. 23, Fr. 1) he came from Thrace or from Eleusis. He was, according to some legends, son of Eumolpus^{*}, while Suidas says he was Eumolpus' father. Diogenes Laertius (Book, I, Prooemion, §3) supporting that he was the son of Eumolpus, says that Musaeus "wrote a genealogy of Gods and maintained that all things proceed from unity to unity and are resolved again into unity. He died in Phalerum and this is his epitaph:

Musaeus, to his sire Eumolpus dear,
In Phalerean soil lies buried here".

(Transl. by R.D. Hicks, Diog. Laert. 'Lives of Eminent Philosophers', London, 1925; vol. I, p. 5).

Musaeus was placed as contemporary of Orpheus^{*}, who is often mentioned as his pupil, or on the contrary as his teacher. Herodotus of Heracleia ('Ἡρόδοτος Ἡρακλεωῆτης; c.400 B.C.), the mythographer, wrote "the story of Orpheus and Musaeus" (Cf. Photius 80, 61A). To Musaeus were attributed poems of a sacred character, various Hymns, even oracles.

2. Suidas mentions also another Musaeus of Thebes (Μουσαῖος Θηβαῖος), son of Thamyris^{*}, who was a song-writer (μελοποιός), long before the Trojan wars. He composed songs (μέλη καὶ ᾄσματα).

Myrtis (Μυρτίς; m.pr. Mirtis); 6th cent. B.C. poetess and composer from Anthedon of Boeotia.

According to Suidas she was teacher of Pindar and Corinna*. Plutarch (Quaest. Graec. , 40) calls her "poetess [composer] of mele" ("Μυρτίς ἡ Ἀνθηδονία, ποιήτρια μελῶν"). Brgk PLG III, p. 1205 one Frg.

nablas, masc., or nabla fem. (νάβλας, νάβλα; m. pr. návlas); a stringed instrument of the psalterien family. It had ten or twelve strings, and was played by bare fingers, without a plectrum; it was of Phoenician origin and its tone was considered unpleasant. Sopater, the parodist (ap. Athen. IV, 175C, ch. 77; G. Kaibel Com. Gr. Fr. pp. 194-5, Fr. 16) says that "nablas is an invention of Phoenicians" and "is [in tone] not melodious" ("οὐκ εὐμελής").

Hesychius considers the nabla an instrument like the psalterion or the kithara ("nabla, a kind of musical instrument, or a psalterion or a kithara").

Also Hes. "náblas; kitharistes [and] a kind of unpleasant musical instrument.

The vb "nablizein" ("ναβλίζειν"; navlízin) = to play the nabla; nablistes (ναβλι-στίς), the player of nabla.

nenia (^{fem.}νηνία; m.pr.ninia); encomium of men, accompanied sometimes by aulos;
a lament.

neniaton, neut. (νηνιάτον; m. pr. νηνιάτον); a tune for aulos or song for maidens, of Phrygian origin. Pollux (IV, 79) "τό δέ νηνιάτον [αὐλητικόν μέλος] ἔστι μὲν φρύγιον, Ἰππῶναξ δ' αὐτοῦ μνημονεύει" ("the neniaton [auletic tune] is of Phrygian origin, and is mentioned by Hipponax").

Note: neniaton is derived from nenis (νηνίς, νεάνις, neánis), maiden.

nete, neate (νήτη, νεάτη; m.pr. nīti, neāti); the extreme note or string; the nearest to the performer string; in fact the highest. 1) In the heptachord scale it was the highest note of the tetrachord of synemmenon (d) and 2) in the octachord the highest note of the tetrachord of diezeugmenon (e); 3) in the Greater Perfect System there were two netai (νήται), the nete hyperbolaeon ^(a) and the nete diezeugmenon.

Diatonic Genus

Note: nete (=lowest) was called because it was sounded by the string which was placed nearer to the performer. Aristides (Mb. p. 11; RPWI p. 8) "νήτη, τουτέστιν ἐσχάτη νέατον γὰρ ἐκάλουν τό ἔσχατον οἱ παλαιοί"; ("nete, that is the extreme (the uttermost); because the ancients called néaton the extreme"). Cf. onomatotesia*; EM p. 598, 7.

netoeides (νητοειδής; m.pr.nitoidis) of locus; region of the nete.

Of the three tropoi (styles) of melopoeia defined by Aristides (Mb.p.30, RPWI p.30) the "nomikos" was netoeides.

neura (νεῦρά; m. pr. nevra); bowstring, string. Synonym of "chorde"* (χορδή). Cf. Pol-
lux, IV, 62.

Hes. "μαγὰς ... δεχομένη τῆς κιθάρας τὰς νεῦράς (pl.)" ("magas(bridge) ... which
receives (supports) the strings of the kithara").

The word "neuron" (νεῦρον; névron) sinew, is synecdochically used for string,
cord of sinew.

nibatismos (νιβατισμός; m.pr.nivatismós); a kind of Phrygian dance mentioned in Athen.(XIV,629D,ch.27) without any other indication.

Hes."εἶδος ὀρχήσεως βαρβαρικῆς" ("a kind of barbaric [foreign, non-Greek] dance").

Nicomachus [Nicomach] of Cerasa (Νικόμαχος ὁ Γερασσηνός; m.pr. Nicómachos Cerasinós); 2nd cent. A. D. Pythagorean mathematician and musical theorist, born in Cerasa in Syria (Γέρασα, hence his surname Γερασσηνός).

He wrote a Manual or Enchiridion of Harmonike ('Αρμονικῆς Ἐγχειρίδιον or also Ἄρμονικόν Ἐγχειρίδιον) in which he describes and expounds the Pythagorean doctrines on music. The Greek text of this Enchiridion was first edited in Johannes Meursius "Auctores veteris musicae antiquissimi" (Leyden, ap. Elzevir, 1616) together with Aristoxenus' Harmonic Elements and Alypius' Isagoge. Next edition of the Greek text with a Latin translation by Marc Meibom (Marcus Meibomius "Antiquae musicae auctores septem, Graece et latine"; Amsterdam, 1652; vol. I, iii pp 1-28), under the title "Νικομάχου Γερασσηνοῦ Πυθαγορικοῦ Ἄρμονικῆς Ἐγχειρίδιον".

Third edition, including Meibom's Latin translation, in Meursius' complete works published by Lami (Florence, 1745; vol. VI, pp. 123 ff.). Carl von Jan included the Greek text of the Enchiridion in his "Musici scriptores graeci" (Leipzig, ap. Teubner, 1895; V, pp. 236-265, under the title "Νικομάχου Πυθαγορείου Γερασσηνοῦ Ἄρμονικόν ἐγχειρίδιον ὑπαγορευθέν ἐξ ὑπογύου [off-hand] κατὰ τὸ παλαιόν").

In both, Meibom's and Jan's editions there are certain excerpts considered as book two of the Enchiridion (τοῦ αὐτοῦ Νικομάχου, Excerpta ex Nicomacho; Mb pp. 29-41, C. v. J. pp. 226-282).

Ch. Em. Ruelle in his "Collection des auteurs grecs relatifs à la musique" (vol. II, Nicomaque de Gêrasede; "Manuel d'Harmonique", Paris, 1881; pp. 9-40) published a French translation, after Meibom's text, with an "Avertissement" (pp. 1-8) and commentary. Ruelle included in this edition (pp. 41-55) the translation of six fragments the ensemble of which, according to him, constitute the pretended Second Book of the Enchiridion.

It seems that besides the Enchiridion Nicomachus wrote a book "On Music" ("Περὶ μουσικῆς") in several volumes, now lost (Cf. Eutocii Askalenitae in Archimedes libros: "De sphaera et cylindro"; Basle, 1544; ap. Ruelle's op. cit. p. 2). Ruelle suggests that same parts of this work have perhaps survived and are those considered as the Second Book of the Enchiridion.

niglaros (νίγλαρος); otherwise "ginglaros" (γίγγλαρος); a kind of small aulos of Egyptian origin by which the movements of the rowers were regulated (Dem.; LS in Gr.). Probably more correct: the sound, a kind of whistling, and in pl. trill, chirping, perhaps something similar to the modern "flutter-tonguing" or "flageolet-tones".

Aristoph. Acharnes, v. 554 "αὐλῶν κελευστῶν, νιγλάρων, συριγμάτων; ("of boatswains' auloi, of whistlings"). Pherecrates (ap. Plut. De Mus. ch. 30, 1142A) includes "niglaroi" to the evils that Timotheus caused to Music by his innovations; "ἔξαρμονίους, ὑπερβολαίους τ' ἀνοσίους καὶ νιγλάρους" (" [sounds] out of tune, excessively high and impious; and whistlings").

nigareuein, vb (νιγλαρεύειν) to warble.

nómion (νόμιον); a pastoral song (from nome [νομή] = pasturing; nemein, vb [νέμειν] to pasture).

Clearchus in his First Book of Erotica (ap. Athen. XIV, 619C, ch. 11) relates that the lyric poetess Eriphanis (Ἐριφανίς) deceived in her love for Menalcas created the nómion melos; after composing (the melos) she wandered about in the wilderness calling aloud and singing the so-called nomion melos in which there were the words "Tall oaks, oh Menalcas".

nomos (νόμος); in its general sense, law, custom, convention. In music nomos was the most important type of musical composition and performance.

It seems that the nomos evolved from a very old tradition according to which the laws were sung by the people so that they could be easily memorized and followed (Cf. Arist. Probl. XIX, 28). Later on religious and generally songs (odes, hymns) addressed to Gods were governed by laws. This led to the establishment of certain definite forms (types) of musical composition of a very disciplined and serious character, and of highly aesthetic and artistic demands. These types of composition were called "nomoi" (νόμοι, pl) as it was strictly forbidden to deviate from their governing principles. Plutarch in De Mus. (1133C, ch. 6) says that "νόμοι γὰρ προσηγορεύθησαν, ἐπειδὴ οὐκ ἐξῆν παραβῆναι καθ' ἕκαστον νενομισμένον εἶδος τῆς τῶσεως" ("they were called "laws" (nomoi) because it was not permitted to deviate from the legitimate [established] diapason [pitch, tension, tuning] (#). In Weil's and Reinach's Plut. (p. 29) "εἶδος τῆς τῶσεως" is translated "type of scale" ("type d' echelle).

The principal categories of nomoi were three:

- a) the kitharodic ^{*} nomos (κιθαρωδικός νόμος), the oldest type, a solo song with kithara accompaniment, invented by Terpander ^{*} in the 7th cent. B.C.;
- b) the aulodic ^{*} nomos (αὐλωδικός νόμος), a solo song with aulos accompaniment invented by Polymnestus ^{*} in the 6th cent. B.C.; and
- c) the auletic nomos (αὐλητικὸς νόμος), a solo for aulos, of which the most important was the Pythian ^{*} nomos (Πυθικός νόμος) established by Sacadas ^{*} at the Pythian Games in 586BC, and with which he won the first prize.

A fourth category, the kitharistic nomos (κιθαριστικὸς νόμος) solo kithara (psile kitharisis) was a later type which followed principally the prototype (the auletic nomos) of Sacadas. The "psile kitharisis" (the solo kithara

playing) was however known since the beginning of the 7th cent. (see Aristonicus of Argos), and was introduced in the Pythian Games in 558 BC (Cf. Agelaus^{*} of Tegea).

The performance of the nomoi (in fact composition on the type of the nomos and performance) was very exacting and set up high professional standards at the contests, especially in the four National Games (Olympic, Pythian, Isthmian, Nemean) where the most eminent musicians - composers and executants - of the time used to take part. Some nomoi had a special surname due to the divinity, the place or the musician to whom each one was connected; such were, besides the Pythian mentioned above, the Boeotian, the Terpandrian etc.

Proclus Chrestom., 13 "Ὁ μέντοι ΝΟΜΟΣ, γράφεται μὲν εἰς Ἀπόλλωνα, ἔχει δὲ καὶ τὴν ἐπωνυμίαν ἀπ' αὐτοῦ νόμιμος γὰρ ὁ Ἀπόλλων ἐπεκλήθη" ("and certainly the nomos is composed in honour of Apollo, and from him takes its name, because nomimos [customary] Apollo was called").

octachordon; neut. (ὀκτάχορδον); the system with eight strings or notes; a scale of eight notes. It was called, before Aristoxenus, "harmonia" (Cf. Aristox. Harm. II, p. 36,30 Mb, in Harmonia*). After Aristoxenus the term "harmonia" for the octachord was replaced by the term "dia pason"[†] (διὰ πᾶσῶν).

The transformation of the heptachordon into the octachordon was completed in the 6th cent. BC.; Nicomachus (Enchir. ch . 5, C.v.J. p. 244; Mb p. 9) supports that Pythagoras first of all ("πρώτος") added the 8th string between the mese and the paramese (a-b) thus forming a complete harmonia with two disjunct tetrachords (e - f - g - a - b - c - d - e);

Cf. Lyra*.

octasemos (ὀκτάσημος ; m.pr. octasimos) chronos (χρόνος , time); of eight first times (of eight short [βραχεῖς]times); as in the dochmios u--u-.

ode (ὕδῆ; m.pr. odi) from ἀείδειν, ᾄδειν = to sing (uncontracted form, ἀοιδή, aidi'); a poem set to music; a song. It seems that in old times poems were composed to fit already existing melodies.

Odes, pl. (ὕδαί) were called especially the short lyric poems with music (lyric poetry) of Alcaeus, Sappho and Anacreon, but also more extended compositions like the "Epinikia" of Pindar; the form of this class of odes was ternary (strophe, antistrophe, epode). Odes were generally called almost all kinds of songs either of a joyful or of a lamenting character; also the songs sung at work (folk songs as we would now say) etc.

Ode (ὕδῆ) by extension was called the singing of the birds

odikos, Adj. (ὕδικός); skilled in singing (Hes. "εὖ ᾄδων" = "nicely [well] singing". By extension, musical; as a n. musician.

odeion (ὄδειον ; m.pr. odion); an edifice where musical and other performances and contests took place. So was called such a building in Athens erected by Pericles ("The Odeion"). According to Hesychius odeion was "a place where - before the theatre was erected - the rhapsodes and the kitharodes competed" ("τόπος ἐν ᾧ, πρὶν τὸ θέατρον κατασκευασθῆ, οἱ ραψῳδοὶ καὶ οἱ κιθαρωδοὶ ἠγωνίζοντο").

odontismos (ὀδοντισμός); a kind of aulesis used in the third part of the Pythian nomos, by which the aulete imitated the grinding of the Dragon's teeth. Cf. Pollux, IV, 84; also see under Pythikos nomos* and iambikon.*

odos (ὄδος) contracted form of αοιδός (aeodos[†]); singer. Heracl. Pont.
"De Rebus Publicis" (ap. FHG, II, "Περὶ Πολιτειῶν" § 6) "Λακεδαιμόνιοι τὸν
Λέσβιον ὄδόν Τέρπανδρον ἐκύμησαν" ("the Lacedaemonians honoured the Lesbian
singer [Terpander]"). Plato (Laws, VII, 812B) "τοὺς τοῦ Διονύσου ἑξηκοντού-
τας ὄδούς" ("the sixty years old singers of Dionysus"). Cf. also Clem.
Alex. Protrepticus, ch. I, § 2.

oektos (οἴκτος; m.pr. iktos); lamentation, piteous wailing (LSJ). Plut.
De Mus. (1136F, ch. 17) "τραγικῶς οἴκτοι ποτε ἐκεί τοῦ Δωρικοῦ τρόπου ἐμελη-
δῆθησαν" ("and tragic lamentations were set in music in the Dorian mode").

oetolinos (οἰτόλινος; m.pr. itolinos); a mournful song in memory of the
unhappy death of Linus*. Cf. linos*. Oetolinos (Οἰτόλιμος) was also
another name for the poet-musician Linus.

oklasma (ὄκλασμα); a kind of lively dance, of Persian origin, in which they used to squat. It was performed by women during the ceremony of Thesmophoria in honour of Demeter, the Thesmophoros. Pollux (IV, 100) "καί ὄκλασμα, οὕτω γάρ ἐν θεσμοφοριαζούσαις ὀνομάζεται τό ὄρχημα τό περσικόν καί σύντονον...." ("and oklasma; so called the Persian and very lively dance danced by thesmophoriazousai [women taking part at the Thesmophoria], which was a women's festival in honour of Demeter").

Olen (Ὀλήν ; m.pr. Olín); Mythico-historical epic poet and musician of the oldest antiquity whose name is connected with Apollo's worship.

According to Herodotus (Hist. IV, ch. 35) he came from Lykia (Λυκία , to the south of Asia Minor), sacred land of Apollo, and composed the first Hymns sung at Delos sanctuary of Apollo ("οὗτος δέ ὁ Ὀλήν καὶ τοὺς ἄλλους τοὺς παλαιούς ὕμνους ἐποίησε ἐκ Λυκίης ἐλθὼν τοὺς ἀειδομένους ἐν Δήλῳ"). Suidas and Hesychius call him Dymæus (Δυμαῖος) or Hyperboreios (Ἵπερβόρειος; coming from the extreme North), Or Lykios (from Lykia); Suidas prefers the epithet "Λύκιος" (Lykios) as he came from the town Xanthos (Ξάνθος) of Lykia.

Pausanias (X, ch. 5, § 8) says that "Olen became the first prophet of Apollo and the first epic poet". He is often mentioned by Pausanias (I, ch. 18 § 5; II, ch. 13 § 3; V, ch. 7 § 8; VIII, 21 3; IX, 27, 2).

Some legends accredit him with the invention of the Hexameter, and of the foundation of the Delphic Oracle.

oligochordia (ὀλιγοχορδία); see polychordia*

ololygmos (ὄλολυγμός ; m.pr. ololygmos); a hymn or song of triumph.

Aesch. Choephoroi, v. 387 " ἐθυμνήσαι ... τυκάνει ὄλολυγμόν" ("to sing .. a piercing triumphant hymn" [song] ").

olophyrmos (όλοφυρμός ; m.pr. olophirmós): loud lamentation, also a song sung on occasions of grief and death; a dirge. Athen. (XIV, 619B, ch. 10) "ἡ δὲ ἐπὶ τοῖς θανάτοις καὶ λύπαις ψῆθ' όλοφυρμός" ("and the song sung on occasions of death and grief [is called] olophyrmos").

Olympus (Ὀλύμπιος ; m.pr. Olimpos); name of many musicians and poets of ancient Greece.

1) Mythico-historical musician from Phrygia, pupil of Marsyas, belonging to the triad (Hyagnis^{*}, Marsyas^{*} and Olympus^{*}) of the Phrygian music. He was accredited by various legends with the invention (with the other two) of the auletic art and its introduction and dissemination in Greece,

2) A second Olympus, the younger, from Mysia in Asia Minor (called Mysos, Μυσοῦς), often confused with the first, is placed in the 7th cent. B.C. Suidas places him in Midas' (son of Gordius) time; Midas, after Eusebius, lived between 738-696 (or 695) BC, and, after J. Africanus, died in 676 BC. According to Aristoxenus (ap. Plut. De Mus. 1134F, ch. 11) "he was considered by the musicians as the inventor of the Enharmonic genus; before him all were Diatonic and Chromatic". He was also accredited with the invention of the "Harmatios"^{*} nomos. Generally speaking Olympus was the first principal figure in the history of ancient Greek music, so that "the origin of the Greek and nomic muse is attributed to him" (Soterichus ap. Plut. op. cit. 1141B, ch. 29); he was the leader, the founder of Greek music.

To him many inventions were attributed; besides the "Harmatios" nomos, Athena's^{*} nomos, the "Polykephalos" (many-headed) and the "Threnetikoi" nomoi; also of the double-aulos (attributed to Hyagnis and Marsyas as well). Olympus introduced to the Greeks the instrumental music (kroumata^{*}), and the Lydian harmonia (Clem. of Alexandria "Τά εὐρισκόμενα" p. 132); the invention of the Lydian^{*} harmonia is attributed also to many other musicians.

omphalos (ὀμφαλός); the fifth and central section of the kitharodic nomos^{*}.

Omphalos = navel.

onomasia or onomatotesia (ὀνομασία or ὀνοματοθεσία); nomenclature. In ancient Greek music use was made of names to designate the notes (M. Psellos, "Syntagma" p. 21a "prosegoriai", προσηγορίαι ; names). Originally these names were given to the strings of the lyra according to their position on the instrument; when the word "χορδή" (string) became by the continual and practical use a synonym of sound (ᾠδῆ, phthóngos), the names were indiscriminately used to designate both the strings and the corresponding notes.

From the 6th cent. BC, when the heptachord lyra became octachord, the names were as follows;

Nete or Neate	(νήτη, νεάτη; = lowest) the highest note
Paranete	(παρονήτη; next to the Nete)
Trite	(τρίτη; third)
Mese	(μέση ; middle)
Paramese	(παραμέση; next to the mese)
Lichanos	(λιχανός; forefinger; the string played by the forefinger)
Parhypate	(παρυπάτη; next to Hypate)
Hypate	(ὑπάτη; highest); the lowest note.

The above nomenclature needs some explanation.

a) Nete^{*} (=lowest) is in fact the highest string; this is due to the position

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of the string Nete which was placed nearest to the performer; Cf. Aristides (Mb p. 11; RPWI p. 8) under Nēte^{*}.

b) Hypate^{*} (= highest) is in fact the lowest because the corresponding string was placed at the other end, the remotest from the performer; Cf. Aristides (Mb p. 11) under Hypate^{*}. Nicomachus (Enchir. ch. 3; C.v.J. p. 241; Mb p. 6) says that by analogy to the planet Saturn (Κρόνος) which is the highest and remotest from us the lowest sound in the diapason was called Hypate, because hypaton (ὑπάτον) is the highest. In the same way by analogy to the Moon which is the lowest and nearest to the Earth the highest sound took the name Nete which signifies lowest. Some scholars support that this contradictory phenomenon in these two terms (Hypate, Nete) is due only to the fact that, as Aristides says, the ancients used to call the first hypaton (highest) and the remotest neton (lowest). C. Sachs (Hist. of Mus. Instr., p. 135) supports that "the nete or "low" string surprisingly designates the highest note in Greek music, not because it is the lowest when the lyre is held in its normal, inclined position, but because the Semitic Orient calls high sounds low, and low sounds high". Cf. Arist. Probl. XIX, 3; Plut. 'Platonicae quaestiones' (Πλατωνικά ζήτηματα) IX, 2, 1008E.

c) All the above names were in feminine gender because of the word "χορδή" (string), fem; it was actually an Adj. to the noun "χορδή", e.g. Νήτη χορδή (lowest-highest^{string-}note).

In the Greater Perfect System the names were as follows with the first added note (Proslambanomenos).

The notes of the tetrachord synemmenon in the Lesser Perfect System were named:

The names remained the same in all three genera for the corresponding notes and strings:

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In the old system the Harmoniai (octave-species), being practically segments of the Greater Perfect System, retained the names of their respective notes according to their place (or function) in the Gr. P. S. Thus the Mixolydian (b-b) began on the Hypate Hypaton, the Lydian (c-c) on the Parhypate Hypaton, and so on.

Ptolemaeus introduced the "κατὰ θέσιν" (in respect to position) nomenclature. According to this principle the first note of every harmonia (octave-species) was called in respect to its position in the scale Hypate, the second Parhypate, the third Lichanos, the fourth Mese, and so on; on the other hand each note of the same harmonia was also named after "its function" ("κατὰ δύναμιν") in the Greater Perfect System. In the following example we have both denominations:

orchesis (ὄρχησις ; m.pr. orchisis); dancing; dance.

Orchestike (ὄρχηστική , τέχνη); the art of dancing.

Dancing was an art which the Greeks cultivated from very remote times. According to ancient tradition Rhea, the mother of the Olympic Gods, was the first to be enchanted by this art; she in turn taught the dance to her priests, the Kouretes (Κουρήτες) in Crete and the Korybants (Κορύβαντες) in Phrygia. In Homeric times both song and dance were the indispensable embellishments of every religious ceremony, and of every national or social feast. Even in ancient mysteries, dance was a means of initiation; Lucian in his book "On dancing" ("Περὶ ὄρχησεως", § 15) says that no ancient ceremony could be found without dancing; and Orpheus and Musaeus, excellent dancers themselves "have legislated that initiation should be made in the rhythm of dancing" ("σὺν ρυθμῷ ὄρχησαι μυεῖσθαι"). It was considered as an advantage for every body, including those of the higher classes, to be initiated in the secrets of Terpsichore's art; the two sons of Alkinoos, king of Phaeaceans, danced with admirable art at the feast given in honour of Ulysses (Odys. IX, 370-380). Lucian (op. cit. § 25) cites the example of Socrates as one of the admirers of this art and its beneficial influence.

We can have an idea of the steps, movements, chorographic combinations and generally of the character of various dances from vase-paintings, bas-reliefs, frescoes, inscriptions, as well as from a few ancient writers who deal with the art of dancing and of various dances of their time. Mention could be made of the following: Plato: Laws, VII; Xenophon: Banquet II, IX ("Συμπόσιον"; description of dances performed by professional dancers); Plutarch: "Sympos. problems" ("Συμποσιακά προβλήματα" IX, 15; technical analysis of the three parts of dancing); Lucian: "On dancing" ("Περὶ ὄρχησεως"; detailed examination of the art of dancing and of its great moral and educational value, description

of certain dances, etc.); Livianos; "Πρός Ἀριστείδην ὑπὲρ τῶν ὀρχησιῶν ἢ ὑπὲρ τῶν μίμων". Also Athenaeus "Deipnosophistai" XIV; Pollux; Onomasticon, IV, ch. 14 etc.

orchestes masc., orchestris fem. (ὀρχηστής, ὀρχηστρίς); dancer.

orchestodidascalos (ὀρχηστοδιδάσκαλος); master of dancing.

orchema (ὄρχημα); dance. Iaptein orchemata (ἰάπτειν ὀρχήματα) meant to get ready to begin the dance.

orcheseos schemata (ὀρχήσεως σχήματα); dance-figures. Many and various dance-figures are mentioned in Athen op. cit. (XIV, 629F, ch. 27); also in Pollux, Hesychius and others.

The best known dances and dance-figures are examined in this Dictionary under special headings.

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orchestra (ὄρχηστρα : m.pr. orchestra); the circular or semi-circular space in the ancient theatres which was found between the actual stage and the benches (ἑδώλια) of the spectators. In the orchestra the chorus was standing, dancing and singing. At the beginning the action was also taking place in the orchestra; but in the classical times the actors stayed mostly on the stage, which was behind the orchestra on a higher level, while the chorus moved in the orchestra. The aulete who accompanied the dancing and singing stayed also in the orchestra.

The orchestra was separated from the benches of the public, which also held a semi-circular space in front of and semi-around the orchestra and the stage, by a low wall; in the middle of the orchestra the thymele (θυμέλη; altar of Dionysus) was placed.

organon (ὄργανον); gen. Instrument; musical instrument, stringed or wind.

organike (ὄργανική); the science of instruments; the art of playing the instruments; Aristox. (Harm. II, p. 32, 7-8 Mb): "καθάρτερ ἢτε ρυθμική καὶ ἡ μετρική καὶ ἡ ὄργανική" ("as the sciences of Rhythm, of Metre and of Instruments").

organikós (ὄργανικός) Adj.; instrumental. Organike phone (ὄργανική φωνή); instrumental voice, sound. Aristox. (op. cit. I, p. 14, 4-5): "ἀπάσης γὰρ φωνῆς ὄργανικῆς τε καὶ ἀνθρωπικῆς ὁρισμένος ἐστὶ τις τόπος;"; ("For every instrumental and human voice there is a definite compass...").

Orpheus ('Ορφεύς; m.pr. Orfévs); mythic poet and epic singer, the most famous of all mythic musicians of ancient Greece. He was of Thracian origin, son of Oeagrus (Οὐάγρος) and the Muse Calliope or Polymnia. He had his lyra directly from Apollo and by his divine singing he could charm the beasts, and, as Aeschylus and Euripides said, even the stones. Orpheus followed the Argonauts to Colchis encouraging them by his enchanting music.

To him is attributed the foundation of the Orphic mysteries. It is stated by some mythographers that he was king of Macedonians or of Bistones (Βίστονες, a Thracian tribe). Apollodorus (Bibliotheca I, ch. 3, § 24, ap. FHG I, p. 106) says that Orpheus established the Dionysian mysteries ("καὶ Ὀρφεύς ὁ ἀσκήσας κίθαρωδίαν, ὃς ᾄδων ἐκίναει λίθους τε καὶ δένδρα.. εὖρε δὲ Ὀρφεύς καὶ τὰ Διόνυσου μυστήρια"; "and Orpheus the kitharode, who by his singing moved stones and trees...; and he founded also the Dionysian mysteries").

A multitude of legends have been created around his life and death. According to the most propagated legend he was killed by the "maenades" ("μαινάδες"), Thracian women at the service of Dionysus, because he did not care to honour the God when Dionysus visited and conquered Thrace, or because he disdained their love.

His body was cut in pieces, and both his lyra and the pieces of the body were thrown into the sea. His lyra and his head were carried by the waves to Antissa of Lesbos, where, his tomb was shown (see Terpander).

According to Diodorus Sikeliotes (III, ch. 59, § 6) to Orpheus was attributed the addition of the Hypate string to the lyra. Alexander in his Book on Phrygia (ap. Plut. De Mus. 1132F, ch. 5) says that Terpander* had as a model Homer for the epic poems and Orpheus for the songs (μέλη, mele); and that Orpheus imitated no body in his works which bear no resemblance to those of the aulodic composers.

The legend of Orpheus and Eurydice is universally known; his will and ability to descend to Hades shows in a way the faith of the Greek people in the penetrating and irresistible power of music.

orsites (ὄρσις; m.pr.orsitis); a kind of Cretan war-dance mentioned in Athen. XIV,629C, ch.26 (see the text under epikredios*). Some writers believe that both orsites and epikredios are different names of the same dance. Nothing is known about its character.

óρθιος (ὄρθιος); erect, upright, steep. In music, high (as ὄξύς, oxys*ξ. Eurip. Troades, v. 1266 "ὄρθίαν ... σάλπιγγος ἤχην" ("high [penetrating] tone [or sound] of the trumpet, salpinx"). The same "orthia phone".

orthios nomos (ὄρθιος νόμος); a nomos high in pitch and uplifting [elevating] in character and feeling. Aristoph. Knights ('Ικκῆς), 1279.

orthia melodia (ὄρθία μελωδία); high-pitched melody.

orthios pous (ὄρθιος πούς); a foot consisting of two long and two short syllables - - υ υ. Bacchius (Isag. § 101; C. v. J. p. 315, Mb p. 25) calls "orthios" the foot composed "of an irrational arsis and a long thesis" υ | -."

oschophoriká, male (ὄσχοφορικά, or ὄσχοφορικά μέλη); songs sung during the ceremony called Oschophória (ὄσχοφόρια);

Procl. Chrest., 28 "Oschophorika mele (songs) were sung among the Athenians; two young men in women's dress carrying vine-shoots full of grapes (which they called osche) led the festival."

The oschophoria (from ὄσχη or ὄσχος, oschos, vine-shoot with grapes, and the vb φέρειν, pherein, to carry) was a part of the Athenian festival, called Skira, in honour of Athena (Minerva) in which boys at the age of puberty wearing women dresses and carrying vine-shoots were going in procession from the temple of Dionysus to that of Skirás Athena.

According to Proclus it was Theseus who first introduced this ceremony, after he had saved the youths from the Minotaur.

ostrakon (ὄστρακον); vessel of clay, or fragment of pottery; shell. Usually in pl. ostraka; krotala*.

vb. krotein ostrakois (κροτεῖν ὄστράκοις; to strike the ostraka and "pros ostraka adeimōōn "adesthai", πρὸς ὄστρακα ᾄδειν" or "ᾄδεσθαι" = to sing to ostraka [krotala] accompaniment) signified the oppos. of "to sing to kithara or to lyra", i.e. to sing or play ugly tunes; Phryn. Epitome (ed. de Borries; p. 79). Cf. Aristoph. Frags v. 1305, where Aristophanes satirizes Euripides' muse as "ὄστράκοις κροτοῦσα" (as "singing" to shells accompaniment).

óulos (óŭλος); a hymn to Demeter. The same as ioulos.

Also a dance performed with rapid and skilful movements.

oupingos (οὔπιγγος) ode; a hymn sung as a prayer to Oupis Artemis (Diana) at a child-birth. The surname Oupis (Οὔπις) was given to Diana as protectress of the women ready to bring forth.

Pollux (I,38) "ἰδίῃ δέ 'Αρτέμιδος ὕμνος οὔπιγγος" ("and especially a hymn to Diana, called oupingos").

Athen. (XIV,619B, ch.10) "οὔπιγγοι (pl.) δέ αἱ εἰς 'Αρτεμιν ᾠδαί" ("oupingoi [are called] those odes to Artemis [Diana] ").

oxybaphoi (ὀξύβαφοι; m. pr. οξί'vaphi); percussion instrument consisting of a series of small clay-or shell-pots (or vessels) which struck by wooden stick produced different sounds. Suidas at the word Diocles* (Διοκλῆς) "...τοῦτον δὲ φασὶν εὐρεῖν καὶ τὴν ἐν τοῖς ὀξύβαφοις ἁρμονίαν, ἐν ὀστρακίνοις ἀγγείοις, ἅπερ ἔκρουεν ἐν ξυλυφίῳ" ("Diocles ...; it is said that he invented a harmonia [a series of notes] on the oxybaphoi, made of shells, by striking them with a small wooden stick"). Anonymous (Bell. § 17, p. 28) "οἱ ὀξύβαφοι, δι' ὧν κρούοντές τινας μελωδοῦσι" ("the oxybaphoi by which some people produce, by striking, musical sounds").

oxyeches (ὀξύχης; m.pr.oxlichis); having a piercing, sharp sound; high-pitched.

oxypycnos (ὀξύπικνος; n.pr.oxipicnos);the highest note of the pycnon*.On the whole there were five oxypycnoi in the Greater Perfect System,namely,the two lichanoi (lichanos hypaton,and lichanos meson) and the three paranetai (paranete diezeugmenon,par.synemmenon,and par.hyperbolæon).All these five oxypycnoi were movable (κλινοίμενοι,changing) notes of the tetrachord.For more details see under pycnon; also under barypycnoi,mesopycnoi and hestotes.

oxys, oxytes (ὀξύς, ὀξύτης; m. pr. oxís, oxítis).

oxys; high-pitched, opp. barys*.

oxytes; sharpness; also height of pitch, the result of epitasis*. Aristox. (Harm. I, p. 10, 27 Mb) "ὀξύτης δὲ τὸ γινόμενον διὰ τῆς ἐκτάσεως" ("height of pitch is the result of tension [produced by ^{the} stretching of the string] "). Oppos. barytes*. According to Aristotle (Probl. XIX, 8) the "oxy" (high-pitched) was less important than the low.

oxytonos (ὀξύτρονος; m. pr. oxítonos); sounding in a sharp and piercing tone; also the high-pitched tone. Oxyphonos (ὀξύφωνος; m. pr. oxíphonos); having a sharp-piercing voice; high-pitched voice. Synonym of oxytonos.