

I.468 iálemos (ἰάλεμος); a plaintive, mournful song; a dirge. Moeris (Attic Lex. ; p. 190) in ^{the} Attic dialect means 'the dirge, and the cold man'.

~~Moeris~~ Aristophanes (the grammarian, ²⁵⁷⁻¹⁸⁰ ~~3rd to 2nd cent.~~ B.C.; the surnamed 'Byzantios') in his Attic Lex. (Ἀττικαὶ Λέξεις) says that 'iálemos was sung at mournings' (ap. Athen. XIV, 619B, ch. 10). The verb iálemizein (ἰαλεμίζειν) signified, to lament, to bewail.

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

470 - iambikon (ἰαμβικόν; m.p. iamvikón); the third section or part of the Pythian ^(*) nomos (πυθικός νόμος), in which the ^{combat} fight between Apollo and the dragon is going on. During this part the aulos-soloist had to imitate the trumpet calls and the grinding of the dragon's teeth (the so-called 'odontismos', ὀδοντισμός). Cf. Pallux, IV, 84 ('ἐν δὲ τῷ ἰαμβικῷ μάχεται [ὁ Ἀπόλλων] ἐμπροσθέντες δὲ τῷ ἰαμβικόν καὶ τὰ θαλασπικά κρημάτα καὶ τὸν ὀδοντισμόν').

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

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

471) iambis (ἰαμβίς; m. pr. iamvís); see Pariambis.

472) iambus (ἰαμβός; m. pr. iamvos).

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

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

The singer of iamboi was called iambistes (ἰαμβιστής). Iambizein (v. β, ἰαμβίζειν) = to abuse, to scoff ('καὶ γὰρ τὸ ἰαμβίζειν καθ' ἑκάστην γῆρα λυδίοργον ἔχειον'; R. Westphal op. cit., p. 242).

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

iambicon metron (ἰαμβικόν μετρον; Iambic metre); consisting of iamboi (cf. Aristides p. 50 Mb; p. 45 R.P.W-1).

~~iamboi orchesis (ἰαμβοὶ ὀρχήσεις) and dactylois. It is mentioned~~
~~in Athen. (XII, 27) among the~~

- c) iamboi and dactyloi (ἰαμβοὶ καὶ δάκτυλοι); according to Strabo^(IX, 3, 19) the fourth part of a kitharisterios Pythian nomos; that was the section of the Pythian nomos containing the triumphant hymn on God's victory.

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iambyke (ἰαμβύκη; m-pl. iamvi'ki); a stringed instrument of ~~a~~ triangular form. It seems that its name came from 'iamboi', ^{because,} as some sources say, ~~that~~ they ^{it} accompanied these ~~triumphant~~ songs. Phyllis of Beles in the second book 'On music' (ap. Athen. XIX, 630B, ch. 28) says that iambykae^[pl.] were called those instruments to which they sang the iamboi' (ἐν οἷς γὰρ τοῖς ἰαμβοῦς ᾄδον ἰαμβύκας ἔκαστον); also Hesychius, 'musical instruments to which they sang the iamboi'. Pollux simply mentions ~~its~~ ^{the} name of the instrument among the stringed ^{ones} (κρουόμενα).

See iambyke.

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

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

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

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

476 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) 'γυναῖς πρὸς αὐλὸν ἦλθες ὀρχήσει πάλιν τὴν ἰγδῖν' ('Woman, you came [to dance] to aulos; you will again dance the igdis'). And further 'τὴν θύειαν [θύειαν] ἀγροεῖς; τοῦτ' ἔστιν ἰγδῖς' ('don't you know the mortar? that is the igdis'). Cf. Pollux X, 103.

The word 'igdisma' (ἰγδισμα = the pounding with a pestle) is also met ^{for} ~~with~~ the same dance. Etym. M. (p. 464, 51): 'igdisma, a kind of dance ⁱⁿ ~~at~~ which they were ^{twisting} ~~bending~~ ^{similarly} ~~to~~ the ^{pestle} ~~mortar~~' ('ἰγδισμα ἑῖδος ὀρχήσεως ἐν ἣ ἔχρησθη ἐμπερῶς τῷ θοιδυκί').

477 iobacchus (ἰοβάκχος; m. pr. ἰοβάκχος); a ^{lymn} song to Bacchus beginning with the words 'ἰὼ Βάκχε' ('Oh! Bacchus'). In plural 'iobacchoi' (ἰοβάκχοι) was a group in Athens whose main purpose was the worshipping of Dionysus, with drinking and singing. ~~The~~ ^{The temple} ~~temple~~ of worship was called Baccheion (Βακχεῖον), and their songs were also called 'iobacchoi'. ἰοβάκχεια (iobaccheia) was a ^{festival} celebration held in Attica in honour of iobacchus Dionysus.

Procl. Chrest., 16 "Ἡδεὶο δὲ ἰοβάκχος ἐν ἑορταῖς καὶ θυσίαις Διονύσου, βεβαπτισμένος πολλῶν ἑρπυδιῶν" ('The iobacchus was sung ~~in~~ at celebrations and sacrifices of Dionysus, with much drinking and screaming').

~~iobas (ἰόβας; m. pr. ἰόβας); a reed-made aulos in use by Cretans. Hes. 'ἰόβας, κάλαρος παρὰ Κρησίων' ('iobas, a reed-aulos used by Cretans').~~

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

Cleomedes in the Isagoge ~~of Aristotle~~ (ch. 12, ^{C. 12} p. 202; ^{Eucl.} p. 19 M6) says that Ion used the 11-stringed lyra.

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

479 Ionios, harmonia, usually Iasti or Ias (ἰώνιος, ἀρμονία, or ἰαστί, or ἰάς, fem.; m.p. ἰώνιος, ἰαστί, ἰάς); so called by many writers before Aristoxenus the octave series (diapason, octachord): g-g. In 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.

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

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

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

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

480 Ionikon (ἰωνικόν); a kind of dance in honour of Diana in Sicily. Cf. Pollux (IV, 103) "the Sicilians (Sikeliotai)

above all danced the Ionikon (Ionian dance) in honour of Diana' ('τό δὲ ἰωνικόν, Ἀπρίμιδι ἀρχαῖοντο Σικελιώται μάδιον').

Ionikon metron (ἰωνικόν 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, ἰωνικός ἀπὸ μείζονος; or two short and two long, Ionic a minore, ἰωνικός ἀπὸ ἐλάσσονος).

481 ioulos (ἰούλος); a hymn to Demeter.

According to Semus of Selos (ap. Athen. ~~XIV~~ 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 Iouló (-Ιουλίη). Other names for the same hymn were 'demetroulos' (Δημήτρουλος) and 'kallioulos' (καλλιούλος; καλός, ἰούλος).

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

~~-isochordos (ἰσοχορδός); having strings of equal length or of equal number.~~

482 Ismenias (Ἰσμενίας; m-pz. 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 virtuoso of the aulos. Diogenes Laertius refers to Ismenias (Book VII, ch. 1, § 125) in the following praising words: 'The wise man does all things well just as we say that Ismenias plays well all the melodies (the aulemata) on the aulos' (Ἐπιπαντα τ'εὖ ποιεῖν τὸν

606βν, ὡς καὶ πάντα, γὰρ, αἰχμήματα εὖ αὐδεῖν
 τὴν Ἰσμενίαν').

Ismenias was taken ^{prisoner} ~~as a slave~~ by the King of the
 Scyths, Anteus (Arzeas). Plutarch (in 'Reg. et
 Imp. Apophthegmata', 'Βασιλείων Ἀποφθέγματα καὶ Στρα-
 τηγῶν' 174 E-F, § 3) relates the following charming
 anecdote: 'When Anteus took as prisoner the ex-
 cellent aulete Ismenias, he ordered him to play;
 and while the others were admiring, he swore
 that it is more pleasant for him to listen to
 a horse neighing' ('Ἰσμενίαν δὲ τὴν ἀριότου αὐ-
 λητῆν λαβὴν (ὁ Ἀντείας) αἰχμάλωτον ἐπέλαυσε αὐ-
 λῆσαι. θαυμάζοντες δὲ τῶν ἄλλων, αὐτὸς ἕμπετον
 ἡδίων ἀνοῦεν τῷ ἵππῳ χρημτιζόντος').

(Cf. Dinse: *de Antig. Theb.*, pp. 57-59.)

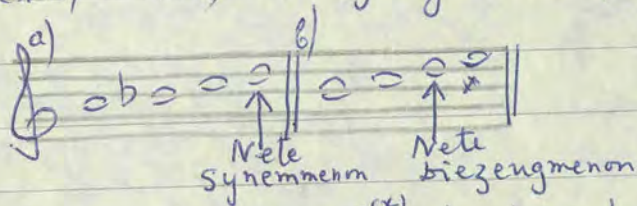
483 - isochordos (ἰσοχορδός); having strings of equal number or of length.

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

485 - isotonia, isotonoi (ἰσοτονία, ἰσότονοι; m. p. isotonia, isōtoni);
isotonia was called the unison; a term used by some writers,
 as synonym of homophonia*.)

isotonoi, phthongoi (ἰσότονοι, 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. l. d. p. 10)
 says that 'isotonoi are those sounds which are exactly
 the same in pitch' ('ἰσότονοι μὲν οἱ ἑκπαράλληλοι κατὰ τὸν
 τόνον'). Porphyrius (in *Comment.*; Wallis III, p. 258; ed. l. d. p. 82)

defines that Ptolemaeus uses here the term 'tonos' in the sense of pitch ('τῶσις'), and that 'isotonos' is the sound which has the same pitch as another one, like the nete (νήτη) synemmenon (αὐξ. a' below) is to the paranete (παρὰνήτη) diezeugmenon' (αὐξ. b'):



He prefers the term 'homotonos' (*) to 'isotonos' ('τῶν δὲ αὐτῶν, ἰσότονον ψόφον, κυριώτερον ἰμώτονον καλῶσι'). The opposite of isotonos is anisotonos (ἀνισότονος); Ptolem. (I, ch. 4), ^{and} anisotonoi (pl.) are those sounds which differ [in pitch] ("ἀνισότονου δὲ, οἱ παρὰλλήλοισι [καλὰ τὴν τῶνον]"); Cf. also Porphyr., Walls^{III}, p. 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 'homoeomeria' (ὁμοιομερία) as more appropriate in this case.

486 - ithymbos (ἰθύμβος; m. pr. i'thimvos); a Bacchic dance and song. Pollux (IV, 104) 'καὶ ἰθύμβοι ἐπὶ Διονύσει' ('and [among other dances] ithymboi in honor of Dionysus'). Hesychius defines ithymbos as ~~a dancer~~ ('ἰθύμβος ... ἰθύμβος, χορευτής') a buffoon ('πελοιαστὴς'). Phot. lex. (ed. S. A. Naber, 1864; I, p. 291) 'ἄδῃ μακρὰ καὶ ὑπόκαυτος' ('a song long and somewhat rude ^{tune}'),

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

Suidas (ed. Adler, II, 1022) defines: "Ithyphalloi - the superintendents of Dionysus following the phallus and ~~dressed~~ ^{wearing} a feminine dress. Phallus is called the erect male organ; and the poems sung with dancing to the uplifted phallus" ('ἰθύφαλλοι' οἱ ἑταροὶ Διονύσου καὶ ἀκολουθοῦντες τῇ φαλλῷ γυναικίαν ἔξοδον ἔχοντες. Λίγυλλαν δὲ φαλλῶς ὅτι μὲν τὸ ἐντεταμένον αἰδοῦν, καὶ ποιήματα δὲ καθήσθαι, ἃ ἐπὶ τῷ ἰσταμένῳ φαλλῷ ἀδεῖται μὴ ὑψηλῶς'). (Cf. Phot. Lex. (ed. S.A. Naber, 1864; I, p. 291).

Semus of Belos in his book 'On Paeanis' (ap. Athen. XIV, 622B, 14.16) 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 --' ('Ἀνάγετ' ἀνάγετ', εὐ- πύχνησαν ποιεῖτε τῷ θεῷ. δέχεται γὰρ ἡ θεὸς ... διὰ μὲν ὅν βαδίζετω').

K. 488 - kalabrismos (^{or kolabrismos} καλαβρισμός; m.-fr. kalavrismos ^{or κολαβρισμός} for kolavrismos); a kind of wild war-dance of Thrace and Karia in Asia Minor.

Pollux (IV, 100) 'κολαβρισμός, ὄρχικον 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 καλονομίων κόλαβρων' ('Ctesiphon the Athenian^{ian} 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 'kolabrissein' (κολαβρίζειν) signified, to dance ^{the} kolabrismos ~~dance~~; Hes. 'to leap'.

489 - kalathiskos (καλαθίσκος) and cheirokalathiskos (χειροκαλαθίσκος; m.-fr. chirokalathiskos); a kind of dance or dance-figure. Pollux (IV, 105) includes 'cheirokalathiskos' among the figures of tragic dancing ('καὶ σχήματα τῆν τραγικῆς ὄρχησεως ἕκτη, χειροκαλαθίσκος'). In Athenaeus (XIV, 629F, ch. 27) the kalathiskos or kalathismos is mentioned among the dance-figures.

The word 'kalathiskos' meaning ^{originally} 'a small basket', the dance itself might be called 'basket-dance'.

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kallabis or kalabis, usually in plur. kallabides (καλλάβις, καλάβις, καλλάβιδες; m. pr. καλλ[ε]αβίς, -βίδες); hip-dance, a kind of violent ^{and wanton} dance in which they used to rotate the hips. It was danced by Lacedaemonians
Hes. 'καλάβις; the rotating of the hips, or a kind of dance [in which] the hips were indecently curled ^{or bent}': ('καλάβις τὸ περισπᾶν τὰ ἰσχία ἢ γένος ὀρχήσεως ὀσχημένως τῶν ἰσχιῶν κυρτουμένων').

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

'καλλάβιδας δὲ βαίνει
ὄνταπιδας δὲ χίζει'

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

Kallabides ~~is~~ are mentioned (in Athen. ^{XIV} ~~ap. Athen.~~ 629F) among the dance-figures ('ὄρχήματα ὀρχήσεως').

490a - kallichoros (καλλιχορος); LSJ 'with fair dancing grounds'; 'beautiful in the dance' (of Apollo).

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kallinikos, in neut. kallinikon (καλλινίκος, καλλινικόν);

a) a kind of aulos-melody; Tryphen 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.'

c) As an adj. means 'praising a victory'; ← kallinikos ~~in the~~ ^{hymn} (Pind. Paean, 5) Pind. Nemean IV, verse 16 ('ὑμνον κελεύθερον καλλινικόν')

492 - kallíoulos (καλλιούλος); a hymn to Demeter.

See also ioulos.

- ~~καλλιφώνος~~ (καλλιφώνος), having beautiful voice.

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

See Harpalyke.

493a - kampe (καμπή; m. pr. kampi); dem. and LSJ = turn, sudden change. See exharmonies.

494 - 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)' ('ἄφηνῶδες γὰρ τὸ ἀῦλημα τὸ καρικόν').

Aristoph. Frogs, v. 1302 'καρικὰ ἀῦληματα' ('Karian aulos-solos

Plato, the Comic (ap. Th. Kock Comic. Att. Fr.; vol. I, p. 620, Fr. 69,

v. 12-13): 'αὔλους δ' ἔχουσα τις κορικὴ καρικόν μέλος

τι μελιβόλου τοῖς συμποσίταις' ('a little girl performs

with aulos a lamenting tune to the drink-companions').

See also Suidas.

Eust. Scholia to Iliad (Παρθέναι ἐπὶ τὴν ἡλιάδα) p. 1372, 27-28
 'καὶ ἴδαι θρηνητήριον ἢ ποῖα ἕστ' ἔργον καὶ τὰ δ' ἔργα μὲν καὶ καρικὰ'
 ('and lamenting songs' such as those called later on, 'Karian songs').

Karike mousa, Karian muse (Καρικὴ μῦσα); lamenting
 muse (music). Plato Laws, 800E "καρικῆ τινὶ μῦσῳ
 προπέμπουσιν τοὺς τελευτήσαντας" ('by a kind of Ka-
riah muse [funeral music] they accompany the deceased)

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

495 - Karpaea (καρπαῖα; m. p. καρπέα); a folk or war dance
 danced by Aenianians and Magnesians (Αἰνιᾶντες, and Μαγνη-
 τῶνες) ~~greatest~~, old Greek tribes in Thessaly.

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

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

ταῦτ' ἐποιούουν ἐν ρυθμῷ ἰσὺς τὸν αὐλόν', 'and they were doing all these in rhythm to the aulos').

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

496

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

Surnamed

The verb 'karyatizein' (καρυατίζειν) signified, to dance the Karyatis dance, or to dance in honour of Diana, the Karyatis, (~~the 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} ~~Pollux~~ Castor, ~~and Pollux~~, and ~~that~~ they are doing everything with music (~~to aulos and rhythm~~) even fighting in war to aulos and rhythm' ('Λακεδαιμόνιοι μὲν ἄριστοι Ἕλληνας εἶναι δοκῶντες καὶ Πτολεμαῖος καὶ Κάστωρ καρυατίζειν μανόντες ἅπαντα μετὰ μουσικῆς ποιῶσιν ἔχει τὸ πολεμεῖν καὶ αὐλῶν καὶ ρυθμῶν').

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

497

Kastorion, 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 τὸ καθήκον καστόρειον ἠΰχεται μέλος; ὅποτε τοῖς πολέμοις ἐν κόβῳ προσήεσαν μαχετόμενοι' ('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 δὲ, καστόρειον μὲν, τὸ Λακωνικόν ἐν μάχαις, ὑπὸ τῶν ἑμβατηρίων ῥυθμῶν' ('and the Laconic Kastoreian ^{tune} melody [performed] in battles, on the military rhythm').

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

498

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

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

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

499 - katabaukalesis (καταβαυκάλησις; m. p. καταβαυκάλισις); the act of lulling; a lullaby; usually the lullaby of the wet-nurses.

Athen. (XIV, 618E, ch. 10): "οἱ τῶν τῖτθουσῶν ᾠδαὶ καταβαυκάλησις ὀνομαζοῦνται".

Tittheuousai (τίτθεινσαι or τίτθαι) = nurses, wet-nurses.

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

See also baucalema.

500 - katachorensis (καταχορῦσις; m. p. καταχορένσις); the fifth and last part of the Pythicos^(*) nomos; the celebration with dancing; the triumphal dance of the god (Apollo) on his victory over the dragon.

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

- 501 - katadein, v. (κατάδειν; m.pr. kata'din); to charm by song; to sing an epode, a magical ode. Phryn. Epitome (ed. de Borries; p. 79) "γοντεύειν και πιθεειν" ('to charm and appease'). See also katapadein.
- 502 - katakeleusmos (κατακελευσμός; m.pr. katakelevsmós); from the verb 'katakeleuein' (κατακελεύειν), to order, to command; incitement, command, provocation. So was called the second part of the Pythicos^(*) nomos, in which the god challenges the dragon. According to Strabo^(ix. 3.19), it was the third part of a kitharisterios Pythic nomos.
- 502a - kataloge (καταλογή; m.pr. katalogi'); recitation without music. Cf. parakataloge^(*)
- 503 - kataploke (καταπλοκή; m.pr. kataploki'); a ^{progression} series of descending rapid notes. Opposite of anaploke^(*). Cf. Ptolem. Harm.^{book} II, ch. 12 (ed. Wallis III, p. 85; ed. l. d. p. 67, 7).
- 504 - katapneomena (καταπνεόμενα) pl.; see emphysomena and empneusta.
- 505 - katapycnosis (καταπύκνωσις; m.pr. katapy'cnosis); the subdivision of the intervals of the scale into quarter-tones. The verb 'katapycnoun' (καταπυκνῶν), to subdivide into small intervals, is also met with, in the expression 'καταπυκνῶν τι διάγραμμα' = to subdivide the diagram, the scale, ^{into quarter-tones,} Aristox. Harm. (I, p. 28, 1 Mb) 'οὐχ ὡς οἱ ἀρμονικοὶ ἐν ταῖς τῶν διαγραμμάτων καταπυκνώσειν ἀποδιδοῦναι περὶνταί' ('not as the harmonists try to do in the subdivisions of the diagrams')

Aristoxenus (op. cit. II p. 38 Mb) considers the katapygenosis i.e. arrangement in quarter-tones, as unmelodious; "ὅτι δὲ ἴσθιν ἡ καταπίκνωσις ἔκκετλῆς καὶ κατὰ πάντα τρόπον ἄχρηστος, φανερόν ἐστι αὐτῆς ἕσθαι τῆς σφαμαρτίας" ('and that the katapygenosis is unmelodious and in any way useless, will be clear in the course of this essay'). ~~καταπίκνωσις~~.

⊗ ἡ. ὁμοίως

508 - katatrope' (κατατροπή); the third part of the kitharodic nomos. See under kitharodia - kitharodikos nomos.

509 - kataulesis (καταύλησις; m-pr. katavlisís); playing the aulos; entertaining by aulos-playing.

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

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

~~X~~

506 kataspásmata (κατασπάσματα); pl. of kataspasma, vibrations of the reed of the aulos (Sem.; LSJ).

Cf. Theophr. Hist. Nat. IV, ch. 11, § 5. «καὶ κατασπάσματα τῶν γυμνασίων»

ἰσχυρῶς» ('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.)

507

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

~~X~~

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 Syrix, then ... the pitch would be raised, not lowered'.

511. - katechesis (κατήχσις; m.p. katichisis); ~~κατάχσις~~ enchantment through musical sound; teaching by live, strong voice; ^{instruction in} the teaching generally.

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

512. - katepadein (κατεπάδειν; m.p. katepadin); to charm by song or spell. Plato Meno, 80A (Meno to Socrates): 'and now you seem to me that you are simply bewitching me with spells and incantations' ('καὶ νῦν, ὡς γὰρ μοι δοκεῖς, γοητεύεις με φαρμάκων καὶ ἄρχων κατεπαδείς').

513. - kathapton (καθαπτόν); 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 Aristotle who says that 'it could not be considered neither a stringed nor a percussion instrument' ('ἐνταυτὸν οὐκ οἶμαι καθαπτόν οὔτε ἄν κοπιόδη').

kathaptein, v. (καθαπτεῖν; m.p. kathaptin), to put or place upon something ~~εἰς~~, to fix on.

by. ὄμαδος

- kechlados (κίχλαδος); a sound of joy

Pind. 8thyr. (for Thebes) v. 10. 'ἐν δὲ κίχλαδον κρόταλα αἰθόμενά τε'

514

Kattyma (κάττυμα; m. pr. káttima); in pl. kattýmata = patchwork-pieces, patchings. Cf. Plut. de Mus. 1138B, ch. 21 ^{ἀποφροιστικῶν} ἀποφροιστικῶν εἰς τὰ κάττυματα καὶ εἰς τὰ Πολυεῖδου ποιήματα ^{ἔφυγον} (they have ^{almost} departed from the patchings and Polyeidus' compositions [embroideries]) → cf. H. Weil and Th. Reinach: Plut. de la Mus., p. 85.

514

kechymena, mele (κεχυμένα, μέλη; m.p. kechiména méli);
 pl. of kechymenon (κεχυμένον) p.p. 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 λήθα-
 τὰ κατὰ χρόνον ~~ὄμμετρα~~ ὄμμετρα, καὶ χύδην κατὰ τούτων
 μετ᾽ ᾠδαίμινά' ('kechymenai odes and mele are called
 those which are regular in time, and ^{are} performed fluidly')
 (Gevaert, I, note 1 p. 390, suggests that 'ὄμμετρα' should be
 corrected to 'ἀόμμετρα', irregular).

The term 'kechymena' ~~is~~ used by Anonymus (Bell. §§ 3
 and 85) only for those melodies to be sung; for instrumental me-
 lodies the term 'diapselaphemata' ^(*) ('διαψηλαφήματα') is
 used.

Aristides (de Mus. I, p. 32 Mb; p. 31 R.P.W-1) uses the terms 'ke-
 chymena asmata' and 'ataktoi melodies' ('ἀτακτοὶ μελωδιαί'
^{not measured}
~~irregular~~ melodies; not rigidly in time).

515

keklasmena, mele (κεκλασμένα, μέλη); ~~are~~ 'broken' melodies, using
 mostly leaps; or melodies varied with leaps and many and
 rapid notes (melismatic). Keklasmenos is p.p. of 'klean' (κλεῖν), to
 break. Plutarch (de Mus. 1138c, ch. 21) says that the ancients
 deliberately, and not by ignorance, avoided the use of 'kekla-
smena ('broken' or too melismatic) mele' ('δὴλον οὖν ὅτι οἱ
 παλαιοὶ οὐ δι' ἀγνοίας, ἀλλὰ διὰ προαίρεσιν ἀπέχοντο τῶν

κεκλασμένη φωνή (κεκλασμένη φωνή):
 moving by intervals; cf. Excerpta Neapolitana
 c.v.] p. 418 (Ptolem. Musica) and Porphyry Comment. p. 262 (Waltz):
 'The voice standing on the same note is straight
 and 'unbroken', while curved and 'fallen' becomes
 melodic'.

κεκλασμένων μελῶν)

Sextus Empir. ('Against musicians', vi, § 15): 'ὅθεν εἰ καὶ κεκλασμένοις τοῖς τοῖσι μέτροις τῶν καὶ γυναικώδεις ῥυθμοὶς ἐκχίνῃ τὸν νοῦν ἢ μουσικῇ' ('If therefore music effeminizes the mind by "melismatic" melodies and womanish rhythms').

Ῥυθμὸς κεκλασμένος (κεκλασμένος ῥυθμὸς), interrupted rhythm.
 Note: ~~the word~~ 'κεκλασμένος' is interpreted by many scholars ^{metaph.} as 'effeminate'; cf. LSJ p. 956 (κλδω, 3); ~~idem. Lex. p. 3957.~~

κεκλασμένος (κεκλασμένος) adv., Suid. 'effeminately'.

In this sense 'κεκλασμένα μελέ' should be interpreted as 'effeminate mele'.

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

Pind. (ap. PLG, I, p. 348, Fr. 159) 'νόημα ἀνοήτοισι θεομα-
 ζων κέλαδον' ('listening to the voice of ~~the~~ ^{divine} ~~names~~ names')

κελαδείνος (κελαδείνός; m. pr. keladenós); tumultuous, noisy.

E. M. 'παρὰ τὸ κέλαδος γινέται, ὃ σημαίνει τὴν ἄταξιν καὶ τὴν ζαχάξιν' ('^{it is derived} from kelados which means the noise [tumult] and the disturbance')

517 - κελευστὸν ὄρχησιν (κελευστῶν ὄρχησιν; m. pr. kelevstou ὄρχησιν)
 boatswain's dance (kelevstes, κελευστής = boatswain). It is mentioned in Athenaeus (XIV, 629F, ch. 27) as one of the dances danced to aulos accompaniment. See also πινακίς.

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

We know no other details of his life, except that he was a prominent member of ^{the} Stratoniceus^(*) school. Cf. *Sinse de Antig. Theb.*, p. 13; see also under Antigenidas.

519 Kepion (Κηπίον; m. pr. Kipi'on); an aulodic ^{and}/or kitharodic nomos. The word is met twice in Plut. *de Mus.* (1132D, ch. 4); in the first case it is mentioned among the aulodic nomoi attributed to Clonas, while in the second it is mentioned among the kitharodic nomoi attributed to Terpander. Its name came from Kepion (Κηπίον), the most important of Terpander's disciples (Plut. *op. cit.*, 1133C, ch. 6).

520 kerastes (κεράστis; m. pr. kerastis); made of horn; horned. kerastes aulos; horn-made aulos. Nonnos *Dionys.* XLV, v. 43 'αὐλός ... κεράστis'.

521 - keratophonos (κερατόφωνος); having or producing a sound similar to a horn-made trumpet (keras).
See salpinx.

522 - keratourgos (κεραταργός); the maker of horns; especially of the horns of the kithara.

Hes. 'keratourgos; the maker of the kithara's horns' ('κεραταργός' ἰ ταῖς κιθάρας κερατοποιός).

Besides keratourgos, the following words are also met with for the maker of horns; keratoxóos (κερατοξόος), keraxóos (κεραξόος) from keras (horn) and khalein (χέειν) to scrape. Also keratopoeos (κερατοποιός; from keras and poiein, to make) and keratoglyphos (κερατογλύφος; glyphein, γλύφειν = to carve).

523 - keraulos (κεραύλης; m. pr. keravlis); a player of a horn-made aulos. Luc. 'Tragopodagra', vs 33-35 'πρὸς μέλος κεραύλων φρυγίων ... κῶμον βῶσι Λυδοί' ('to the melody of a Phrygian keraulos ... the Lydians cry out (sing loudly) a komos^(*) [a lustful song]').

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

524 - kernophoros (κεροφόρος).

a) kernophoros was called the priest who carried the kernos (see Note below) in which they used to put fruits, oil etc during ceremonies (kernos-pherein, κερος-φειν = to carry the kernos).

b) ~~kernophoros~~ was also called a sort of passionate dance; cf. Athen. (xiv, 629D, ch. 27) 'and the kernophoros, the mongas and thermastris are passionate (μαρνώδης, furious) dances'. See the Greek text under mongas and thermastris.

Pollux (iv, 103) says that the 'kernophoron orchema' (κεροφόρον ὄρχημα) was danced by men carrying 'kerna' or chafing-dishes (ἐξαπίδες) 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, ἐκεροφόρα, ὑπὸ τὸν νυμφικόν ἕπαιον', ('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~~ p. 14, ed. Pottec).

525 - ~~κιδάριος~~ κιδάρις (κιδάρις); a kind of ^{serious} Arcadian dance, mentioned in Athen. (XIV, 631D, ch. 30): 'ἡ δ' ἐμμελέια σπουδαία, καθάπερ καὶ ἡ παρ' Ἀρκάδι κιδάρις' ('~~and~~ the emmeleia is serious, like the κιδάρις among the Arcadians').

The word 'κιδάρις' signified also the head-dress of the ancient Persian kings (tiara).

526 - κινδάριος, and σκινδάριος (κινδάριος, σκινδάριος); a big ^{four-stringed} ~~tetrachord~~ instrument of a lyroid form, played with a plectrum like a feather. We read in Athen. (IV, 183A, ch. 81) that 'σκινδάριος is a ^{four-stringed} ~~tetrachord~~ instrument' ('ἔστι δ' ὁ σκινδάριος τετραχορδον ὄργανον'), and that, according to Theopompus, the epic poet ^{from} Colophon, it was a big instrument of lyroid form ('σκινδάριον χυρδέντα κίρην χερσὶ τινάσσων, οἰσύρον [ὁρ' οἰσύρον] προμείχον τετυγμένον αἰζήνοντος'; 'Holding in his arms a mighty lyre-like σκινδάριος made of withes of the lusty-willow (or of beech)'; transl. by Ch. B. ^{Gulick} ~~Gary~~, vol. II, p. 309).

527 - Kinesias (Kirhoias; m.p. Kinisi'as); 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 400BC) through a decision of the Athens Commune; for this he was surnamed 'chorus-killer' ('χοροκτόνος') by the comedian Strattis (Στραττίς). His melodies were judged as lacking in good taste and distinction. Suidas says that he was reputed for impiety and illegality ('ὄντος ἐπ' ἀσεβείᾳ καὶ παρανομίᾳ διετιθέμενον'); in fact his impertinence, and disrespect to gods was such that, with friends, he used to dirt the statues of gods. His grotesque appearance (he was tall, lean and lame) together with his general behaviour and his peculiar musical style were the target of the comedians. Pherecrates in his comedy 'Cheiron', through Music - personified as a woman protesting to Justice, calls him 'the cursed Attic' ('ὁ κατὰ πάρος Ἀττικὸς') and severely criticizes him. Aristophanes also scorns him in the 'Birds' (vs 1372-4) and in the 'Frogs' (vs 153-4). He died in great poverty and misery.

See FHG II, p. 185, Fr. 272.

(or perhaps some other Kinesias)

See in Byz. PLG (Cinesias) vol. III, p. 1247, three small fragments.

528

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

κίνησις τῆς φωνῆς; motion of the voice.

κατὰ τόπον κίνησις τῆς φωνῆς; the change of the voice as to locus (position); voice in the sense of ^{vocal} ~~κατὰ τόπον~~ ~~φωνή~~ and instrumental sound, as well); cf. Aristox. Harm. (I, p. 3, 5-8 Mb); ~~Aristoxenus, op. cit., p. 180; Mb p. 2~~

~~Aristoxenus~~ Aristoxenus, (op. cit., p. 8, 18-19 Mb) distinguishes two species of motion ^{of the voice,} the continuous (συνεχῆς) and the diastematic (by intervals; διαστηματική). He calls the first, 'λογική' (motion of speech) and the second 'melodic' (musical); cf. ibid p. 9, 20-25 ^{and 10, 10.} 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)

for the melodic motion; uses the expression ^{κίνησις} διαστηματικῆς κεκλασμένης φωνῆς; see keklasmena mele. Nicomachus (Enchir. ^{ch. 2} C. v. J. pp. 238-240; Mb pp. 3-5) calls the two species (γένη) of the ~~κίνησις~~ motion

of the human voice: a) 'diastematic and enodoy' ^(*) (melodious), and b) the 'continuous' (συνεχῆς, καθ' ὅ ἐπιδαμνῶν τε ἀλλήλοις καὶ ἀναγινώσκοντες; 'continuous by which we speak to each other, and we read').

See also diastema, keklasmena mele, and syneches

- 1) ἔρπυθμος κίνησις; rhythmical movement (e.g. of the body, in dancing).

529

κινουμένοι, πλθονγοί (κινούμενοι, φθόγγοι; m.p. κινούμενη πλθονγοί); movable notes of the tetrachord. See under hestotes-kinoumenoi.

530

kingra (kiripa; 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 'kingrein' (kiripein) or kingra mai (kiripein) signified 'to mourn, to wail' (Hes. 'kiripein · dpa · v̄iv, klaitiv').

Suidas associates the name kingra with the mythological ~~greek~~ King Kingras of Paphos in Cyprus; as Suidas says, the King having competed unsuccessfully to Apollo at a musical contest, he was given the nickname Kingras from the instrument kingra.

The kingra was of Asiatic ~~off~~ or Jewish origin; the Jewish kinnor, a kindred name, was a kithara with ten strings and was played with a plectrum (Cf. C. Sachs, Hist. of Mus. Instr., p. 107). Suidas simply says 'kingra; a musical instrument, or a kithara; from [the verb] to set in motion [in vibration] the strings' ('kiripa · opparou mousikon · h̄ kidapa' · xpi · tot · kiriv̄iv · ta · v̄ipa'). Hesychius also writes, 'kingra; a musical instrument, a kithara' ('kiripa · opparou mousikon, kidapa').

The word 'kingros' (kirups) signified plaintive, doleful; cf. Suid. in word 'kingra' (kiripa; kirup̄i mu tha; kirupeo ti mi).

53† kithára (κίθαρα).

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

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

→ a) Das Musikleben der Griechen, Berlin 1949, pp. 31-37.
M. Wegner: b) Die Musikinstrumente des alten Orients,
Münster, 1950

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

The name kitharis, as that of phorminx, is often met in Homer; Odys. I, v. 153-4 'and a herald put the beautiful kitharis in the hands of Phemius' ('κῆρυξ δ' ἐν χερσὶν κιθάριν περικαδέειά δῖκεν Φημίην'). ~~According to~~

According to Aristoxenus (in his book 'About instruments', FHG II, p. 286, Fr. 63) 'the kitharis is the lyra' ('κιθάρις παρ ἑλλήνων λύρα'),

The word itself is Ionian.

The verb 'κιθαρίζειν' (kitharizein), to play the kithara or the kitharis, was ^{generally} used in the sense to play also the lyra or the phorminx; ^{or any stringed instrument;} Xen. Oeconomicos (ch. II, § 13)

'οἱ δὲ δῖτου τὸ πρῶτον πανθρόντες κιθαρίζειν καὶ τὰς λύρας ἀμαίνονται' ('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' ('φορμίζειν') was also used in the same meaning; cf. 'phorminx'.

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kitharisis, kitharistike (κῑθαρῑσῑς, κῑθαρῑσῑκῑ; m. pr. kitharisis, kitharistiki).

a) kitharisis; playing the kithara (or the kitharis). From the verb 'kitharizein' (κῑθαρῑζειν) = 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' (^(*)ψῑλῑ κῑθαρῑσῑς) was used.

Plato (Laws, 669 E): μέλος δ' αὖ καὶ πῦθρον ἄρτεν πημάτων ψῑλῑ κῑθαρῑσῑ καὶ αἰχλῶτε βρογχόφωνοι.
('And again using the solo kithara playing melody and the rhythm without words in the solo-kithara and aulos playing').

According to Menaechmus (ap. Athen. XIV, 637 F, 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 'psilo kitharistike' (ψῑλοκῑθαρῑσῑκῑ; see psilos). The pieces of kitharistike were sometimes called 'aphona kroumata' (aphona = without voice, voiceless; in this case 'without singing'); Paus. (X, ch. 7, 57) ἔθηκε δὲ Πυθιδῶδι νόμος νομοθέτησαν κῑθαρῑσῑτῑς τοῖς ἐπὶ κρουμάτων τῶν ἄφωνων καὶ ἄρτεως ἑστεγάρων Ἀγέλαος
Τεγθαίτης ^{at the eighth Pythiad} ('They added by legislation the kitharists, those who played solo without singing; and Agelaus of Tegea was first crowned').

534 kitharisterios aulos, nomos (κιθαριστήριος αὐλός, νόμος; m. pr. kitharistērios aulos, nōmos).

a) kitharisterios aulos; the aulos accompanying the kithara playing. Pollux (IV, 81) 'and the 'kitharisterici' [pl., auloi] were so called because they accompanied the kitharas' ('κιθαριστήριον δὲ τὸ νόμα, διότι κιδάραϊσ ἀποσῆδον').

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

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

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

kitharistria, and kitharistris (κιθαριστρια, κιδαριστρις) fem. of kitharistes.

The term usually applies to the solo performer.

536 kitharodia, kitharodikos ^{nomos} (κίθαριδια, κίθαριδικός νόμος)

a) kitharodia, and kitharodesis (κίθαριδῆσις); singing to kithara accompaniment.

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

According to Heraclides (ap. Plut. de Mus. 1131F, ch. 3) 'Amphion ^(*), the son of Zeus and Antiope, was the inventor of the kitharodia and the kitharodic poetry'.

b) kitharodikos nomos (κίθαριδικός 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. Arché (Ἀρχή; Doric form of ἀρχή = beginning, introduction); also Eparché (Ἐπιαρχή);
2. Metarché (Μεταρχή; the part after the beginning);
3. Katatropá (Κατατροπή; κατατροπή = change);
4. Metakatatropá (Μετακατατροπή; the part after the Katatropá);
5. Omphalós (ὀμφαλός = navel; ~~κεντρικός~~; the central section);
6. Sphragis (Σφραγίς; confirmation, final part);
7. Epilogos or Exodion (Ἐπιλόγιος, Ἐξόδιον; epilogue).

There were various kitharodic nomoi; Terpander was accredited with the denomination of many ^{of them} ~~kitharodica nomoi~~, 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. 675 B.C.) to Pericletus (c. 560 B.C.)

537 - kitharodós; poetic form kitharaoedós (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 ~~usually~~ began with the prooemion^(*), an instrumental prelude; then he proceeded to the main part of the kitharodia, singing and accompanying himself. Between the verses he played short interludes, called 'epikrouseis' (pl. of epikrousis^(*); ἐπικρουσίς).

538 klepsiambos (κλεψιάμβος); 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 τῆς χροῖα καθίστανται'). 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. 'κλεψιάμβοι' Ἀριστοξένου, μή τι τινα παρὰ Ἀλκμῶνι' ('klepsiamboi; Aristoxenus [says] that they are some ^{tunes} melodies in Alcman').

539 - knismós (κνισμός);

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

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

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

- κόδων (κῦδων; pl. κῦδωνες, κόδωνες); bell in the form of an inverted cup. There were two types, the simple and the compound. The simple was a ~~base bell~~ 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 (χαλκήχατοι κῦδωνες) or sometimes of baked clay. Cf. Diocles, discos.

540 koelia (κοιλία; m. p. kili'a); bore, cavity. In music the cavity or bore of the aulos or of ~~any~~^a wind instrument in general. Aristox. (Harm. II, p. 41, 34 Mb):
 '... ὁ αὐλός τρυπήματα τε καὶ κοιλίας (pl.) ἔχει' ('... the aulos has finger-holes and bores (pl)').

Theon Smyrn. (ch. XII, p. 89) "ἐπι δὲ τῶν ἐμπνευστικῶν καὶ διὰ τῆς εὐρύτητος τῶν κοιλιῶν ..." ('on the wind instruments [the pitch is regulated] also by the width of the cavities').

The word koeliosis, or ~~κοιλίωσις~~ koelosis (κοιλίωσις, κοιλίωσις), 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 ἐν τῶν σφύγγων παραχρῆσιν τε τὰ μήκη ἀπεργάζεται καὶ αἱ τῶν κοιλίωσεων (pl.) εὐρύτητες, ὥστε αἱ τῶν χορδῶν παχύτητες' ('and on the syringes [wind instruments] the breadths of the cavities produce something similar to that of the thicknesses of the strings').

541 kokk[.]yismos (κοκκυσμός, or κοκκυσμός; m. p. kokismos); sharp, anti-aesthetic sound. Excerpta ex Nicom. (ch. 4; C. v. J. p. 274; Mb p. 35):
 "διὰ τὸ μὴ ἐπιδέχεται τὴν ἀνθρώπων φωνὴν ... τοὺς τε κοκκυσμούς (pl.) καὶ τοὺς τῶν λύκων ὠρυγμοὺς φθόγγους παραχρῆσιν" ('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 ~~noise~~ sound.

542 kollabos (pl. -boi) and kóllops (pl. kóllopes) κόλλαβος, κόλλοψ; the thong or peg by which the strings were tuned. The word 'kóllops' was Attic and Homeric, while kollabos was a more common word.

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

Hes. 'κόλλοπες, οἱ κόλλαβοι περὶ οὗς αἱ χορδαί' (= 'kóllopes, [were] the kollaboi ^[pegs] around which the strings [were turned]').

Theon Smyrn. p. 57, 'ἔτι δὲ τῆς τάξεως γινούμενης κατὰ τὴν ἐπιτόνιον τῶν κόλλαβων' ('and the tightening is made by turning the pegs'). Cf. Pollux IV, 62; Ptolem. III, 1; 1-2, p. 85, 32. See also epitonion.

543 kollobos, more correct kolobos (κολοβός; m. pl. κολοβός); ~~αὐτομα~~ mutilated, curtailed, short-sized. Also a kitharodic nomos mentioned by Hesychius; 'κόλλοβός κολοβός, μικρός, ὀλιγοστίς ἢ ἑὸς κρημίνος, καὶ νόμος τις κιθαρωδικός' ('kollobos; short-sized, small, petty or maimed [deprived of a limb], and a certain kitharodic nomos').

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

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

See under lexis.

545 - kolophonía (κολοφονία); 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

546 - komárchios nomos (κωμάρχιος νόμος); one of the principal aulodic nomoi attributed to Clonias^(*). 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.

547 - komastike, orchesis (κωμαστική, ὄρχησις; m. p. komastiké órchesis); a kind of Bacchic dance connected with komos^(*) (κῶμος).

Cf. Pollux (IV, 100).

Also komastika mele (pl.), tunes sung at komos^(*).

548 - kommation (κομματίον; a small piece; dimin. of komma); the first of the seven parts of the comic parábasís^(*). It consisted of a short song; Pollux (IV, 112) "τὸ μὲν κομματίον καταβολή τις ἐπὶ βραχέος μέρους" ('of which [i.e. seven parts of the parábasís] the kommation is a certain introduction [beginning] of short duration').

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

549 - kommos (κομμός); see komos.

550 - Kómos (κῦμος);

- a) a kind of Bacchic dance performed at Dionysiac ceremonies; Pollux (IV, 100) "and there was also Kómos, a kind of dancing" ('εἶδος ὀρχήσεως').
- b) so called also a merry symposium followed by a ~~riotous~~ riotous procession through the streets by usually young people, masked and crowned, carrying torches, singing to aulos and dancing.

Kómos ^{was} also called ^{the} a public procession in honour of Dionysus.

- c) komoi (pl., κῦμοι) were called the songs sung with aulos accompaniment during the komastic procession. Hesychius says that these songs were lustful and ^{libertine} ~~prostituted~~ ('ἀσεχῆ ἄσματα, 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) Kómos was also called the group of those who in procession and with songs accompanied the victors at the athletic games. See engomion.

55) Kompismós - melismós (κομπισμός - μελισμός);

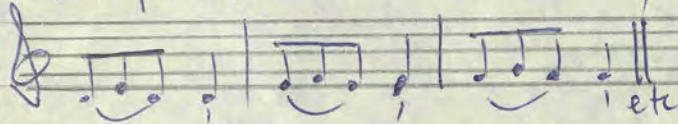
Kompismos was called the repetition of the same note in instrumental melody; melismos was the equivalent in vocal melody.

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 ῥυθμὸν πλεονάκεις ἢ ἅπασι κατὰ μίχρον ὀργανικὸν 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 ῥυθμὸν πλεονάκεις ἢ ἅπασι, κατὰ μουσικὸν μίχρον, μετὰ τινος ἐνάρησαν συλλαβῆς παραλαμβάνωμεν ').

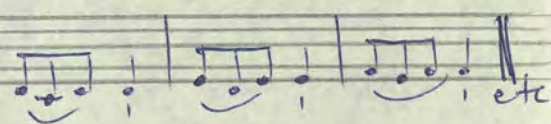
Cf. Bell. Anon. p. 25, § 9a, b.

A. J. H. Vincent (Notices, p. 53) gives the following interpretation of Kompismos and melismos which is basically different to that of ~~Bellerma~~ Bryennius' and Bellerma ~~ni~~.

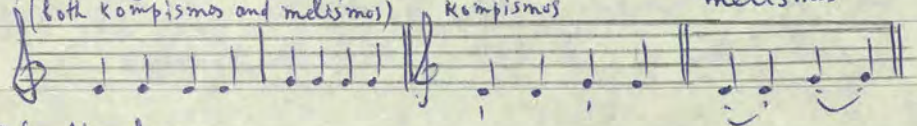
a) Kompismos



b) melismos



c) M. Bryennius ~~and~~ d) Bellerma
(both Kompismos and melismos) Kompismos



melismos

Cf. Hyphe.

552 Konnus (Kóvros; m.p. Kónnos); 5th cent. B.C. Athenian Kitharist who ~~was~~ was a teacher of Socrates. Plato Euthydemus (272c⁷; Socrates speaking...) 'as upon Konnus, the son of Metrobius, the Kitharist, who is still teaching me to play the kithara; ^(ὅς ἐτι δίδασκει ἐτι καὶ τὸν κιθαρῖστὴν) so when ~~my~~ the boys, my school-fellows, see us they laugh at me and call him old-people teacher' ('ἐμὸν γὰρ καταγεγῶσεν καὶ τὸν Κόβρον καχῶς γέροντος δίδασκαλον').

~~Konnus is mentioned as an aulete too.~~

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

⊗ ὄνειδος

553 Kordax (κόρδαξ); a comic dance; also a dance of the ancient comedy. It was considered as humorous, and some times 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]' ('παιγνιώδεις δ' εἰσὶν ἄμφότεραι'). Athen.

(ibid, 631D) 'the kordax among the Greeks is vulgar [or common]' ('ὁ μὲν κόρδαξ παρ' Ἑλλήνων φορτικός').

Pollux (IV, 99): 'Ἔστι δὲ ὀρχημάτων, ἐμμελέια τραγικῆ, κόρδακτις κωμικῆ, σικιννίς σατυρικῆ' ('and the kinds of dances are emmeleia for the tragedy, kordakes ^(pe) for the comedy, and sikinnis satirical').

Suidas: 'κόρδακιζειν (verb) ἀόχρησ ὀρχεῖται. κόρδαξ γὰρ

(*) Kennus has been identified as the same with the aulete Konnás (U. v. Willamowitz-Moellendorf "Plato" II, Berlin, 1920, 2nd ed. p. 139) mentioned by Aristophanes in the Knights, v. 537-4: ἀλλὰ γέρον ὦν περικέφαλος ὄντις Κοννάς, στέφανον μὲν ἔχων αἰὼν ἔτι but being an old man wanders about like Konnas, bearing a withered crown etc.

ἔδος ὀρχήσεως κωμικῆς' ('kordakizein (v.), to indecently dance. Because kordax is a comic dance').

Kordakismos (κόρδακισμός) was called the dancing of the kordax; Hes. 'kordakismois (pl.), the jokes and plays (the comic manners) of the mimes'. Kordakismos and kordakisma were generally used in the sense of '^{indecent} dancing'. ~~κόρδακισμός~~.

Kordakistes (κόρδακιστής) was called the dancer of kordax. See about the kordax also: Lucian 'On dancing' 22; Aristoph. Neph. 540; Paus. VI, ch. 22, § 1 etc.

554 - koryphaeus (κορυφαῖος; m. pr. koriphe'os); coryphaeus; the leader of the chorus in the ancient play.

Also called 'hegemon of the chorus' ('ἡγεμὼν χοροῦ'), and exarchos (*) (ἐξάρχος).

Pollux (IV, 106) 'ἡγεμὼν χοροῦ κορυφαῖος χοροῦ' (= hegemon [leader] of chorus; coryphaeus of chorus').

555 - korythalistriae, fem. pl. (κορυθαλ[ῆ]ιστρίαε; m. pr. korithali'strie); ^{girls} ~~women~~ dancers who used to dance in honour of Diana during the celebration of the marriage, and in festivals of adolescents. They wore men's dresses and wooden masks, and their movements were not always very decent. Their dance was connected with the worship of fertility.

Note: Korythalia or korythale (κορυθαλία, κορυθαλίη) was an invocation in Sparta to Diana, protector of fecundity and fertility. So was also called a branch ^{or} of wreath of laurel or of olive-tree used during these festivities.

536 - Kradias, nomos; and Kradias (Kradias, Kradias; m. pr. Kradias, Kradias); an ^{ancient} auletic nomos performed at the whipping of the magicians (sorcerers).

Hes. Kradias nomos; a certain nomos which they play on the aulos at the whipping, by branches of ~~fig~~ fig-tree and ropes, of the magicians' (Kradias νόμος νόμον τινα' ἐπαυλιῶσι τοῖς ἐκπεπομπένοις φαρμακοῖς, κράδαις καὶ θρίοις ἐπιρραβδίζομενοις').

Plut. de Mus. (1133F, ch. 8) 'and there is another ancient nomos called Kradias, which, as Hipponax says, Mimermus ~~played~~ played on the aulos' (καὶ ἄλλος δ' ἐστὶν ἀρχαῖος νόμος καλούμενος κράδαις, ὃν φησὶν Ἰππῶναξ, Μίμρμον αὐλιῶσαι).

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

b) Pharmakos (Pharmakos); a magician, a sorcerer, impostor. By extension criminal. Suid. 'pharmakos; one who is sacrificed for the purification of a city, otherwise an outcast, a criminal sacrificed for the expiation of others' (ἑπι καθαρῆ πόλει ἀναιρούμενος, ἄλλως κάθαρμα, κακούργος, δυσίαζόμενος πρὸς ἑξίλασιν ἄλλων). The pharmakos was also called Kradesites (Kradesites), because he was whipped by Krades (fig-branches); (Hes. 'κράδαισι φαρμακὸς ἐ ταῖς κράδαις βαλλόμενος').

κράδαισι
κράδαισι

557 - Krates (Κρατής; m. pr. Kra'tis); 7th cent. B.C. aulete and composer. Nothing is known about his life. He is mentioned as a disciple of Olympus^(*), and as inventor² 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).
~~See page 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000~~

7

558 - krekein (κρέκειν; m. pr. kre'kin) v.; to strike the strings with the aid of a plectrum. 'krekein magadin' (~~κρέκειν μάγαδιν~~) or ~~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' (πλησσειν; to strike) from which the word 'plectron' (πληκτρον) was derived. The term ~~used~~ used in the case of wind instruments signified 'to play'.
 Aristoph. Birds, v. 682 'ἀλλ' αὖ καλλιβόαν κρέκουσ' αὐλόν' ('but, to which she played the tuneful [melodious] aulos').
 Suidas writes 'κρέκειν καὶ κρέκοντων, κρουόντων τὴν κιθάραν' ('krekein ... to striking the kithara') and also 'κρέκουσα αὐλοῦσα' (fem. 'playing the aulos'); and 'κρέκω· τὸ ἦχῶ ... πλάκτρῳ Λοκίης ἐκρέκει' ('kreka; to sound -- the Locian girl played with the plectrons').
 The verb 'krekein' signified also 'to make noise'; Aristoph. Birds, v. 771-2 'συρμιγῆ βοῶν ὁμοῦ πτεροῦσι κρέκοντες ἰαχῶν Ἀπόλλων' ('rousing [i.e. the swans] at the same time a mingled clamour with their wings ^{as a song} in honour of Apollo').

Suid. at κρέκειν
 τὸ ἦχῶ
 δὲ πλάκτρῳ
 ἢ ἐκρέκει τὸν αὐλόν

Hesychius gives the meaning of 'κρεκεῖν' as simply 'to play the kithara' ('κρέκειν· κιθαρίζειν').

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

Note: The verb 'ανακρεκεσθαι' (ἀνακρέκεσθαι; reflex.) is also met with the meaning of 'κρεκεῖν'.

559 - κρεμβαλον (κρέμβalon; m. pl. κρέμβalon), usually in pl. κρεμβala (κρέμβαρα); see κροτάλα.

560 - κρετικός, ποῦς (κρητικός, πούς; m. pl. κρητικός); Cretan poetic foot - u - , called also ἀμφίμακρος (having ~~two~~ long syllables at both ends).

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

561 - Kre'xas (Κρέξος); c. 450-400 BC, poet and composer of dithyrambs.

He was considered the first to introduce in the dithyramb the 'κροῦειν ὑπὸ τῆν ᾠδὴν' ('krousein 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 ('προσχορδα κροῦειν'; 'proschorda krouein'; to double [in unison] on the instrument 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 (ἰαμβία).

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

562 - Krotala, ~~usually in plural~~ κρόταλα (κρόταλα ~~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~~ castanets, to keep the rhythm of the dancers, especially in ceremonies in honour of Cybele and Dionysus. They were usually fastened one on each hand.

Eust. (H. II, XI, 160) 'σκεῦός τε ἐξ ὀστράκων ἢ ξύλων ἢ χαλκῶ ὃ ἐν χερσὶ κραταίμενον 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 τινὲς τῶν γυναικῶν κρόταλα ἔχουσαι κροταλίζουσι' ('some of the women ~~carrying~~ holding krotala clap on').

The verb 'κροταλίζειν' (κροταλίζειν) meant to clap with the krotala; cf. Iliad XI, v. 160.

The word 'κρεμβαλον' (κρέμβalon) is often met for krotalon and the verb κρεμβαλιάζειν (κρεμβάλιαζειν); to shake the κρεμβala, for the κροταλίζειν; Athen. XIV, 636D, ch. 39 'τὸ τοῦτοις [κρεμβάλοις] κροῦειν κρεμβαλιάζειν εἶρηκεν [Ἑρμιππος]' ('the clapping of the κρεμβala was called [by Hermippus] κρεμβάλιαζειν'). Cf. also Athen. *ibid* 636C, D, E. (X)

The sound produced by the clapping of the krotala was called 'rymbos' (ρύμβος) or rombos (ρόμβος).

(X) The clapping of the κρεμβala was called κρεμβάλιαστῆς (κρεμβάλιαστῆς; m. p. κρεμβάλιαστῆς).

563 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} ~~κρούματα~~ Hippocr. Regimen (Περί διαίτης) Book I, § 18

9 "κρούεται δὲ τὰ κρούματα ἐν μουσικῇ τὰ μὲν ἄνω, τὰ δὲ κάτω" ('The notes ^{which are struck} ~~κρούματα~~ ^{produced by striking} in music are some high, some low'); in general the sound of stringed instruments;

b) ~~the~~ by extension the sound also of the wind instruments; Pollux (IV, 84) 'τὰ σαλπικτικά κρούματα' ('the sounds of trumpet'); cf. also Poll. VII, 87 under 'κρουεζία' ^{or piece of music}.

c) in a broader sense a musical composition; Plut. de Mus. (1142B, ch. 31) 'καὶ τῶν λοιπῶν, ὅσοι τῶν χυρικῶν ἀνδρῶν ἐγένοντο ποιηταὶ κρουμάτων ἁραδοὶ' ('and of all the other lyric poets those who have been meritorious creators of musical compositions'). Cf. Chrys. 'On reigning' I, § 4, p. 1.

The adj. κρουματικός (κρουματικός) is also met with; κρουματικὴ μουσικὴ (κρουματικὴ μουσικὴ) κρουματικὴ μουσικὴ; string-music, but also music of wind instruments.

Κρουματικὴ διαλεκτός (κρουματικὴ διαλεκτός); ^{instrumental or generally} κρουματικὴ διαλεκτός; in musical dialect, style. Plut. ibid (1132B, ch. 21): 'ἐξερρωτοὶ καραχῆται καὶ τὰ κρητὰς κρουματικῶν ^{δὲ} διαλεκτῶν τόση ποικιλύκτα ἦν' ('and the musical style was more varied than [than it is now]').

See κρουσίς.

564 - κρουπέζιον, pl. κρουπέζια (κρουπέζιον, -ια) dimin. of κρούπεζα (κρούπεζα); wooden ^{shoe} ~~sandals~~ used to beat the time. Usually a small piece of metal was attached below so ~~as~~ ^{that} the beating of time be clearer and stronger. Pollux (VII, 87) - τὰ δὲ κρουπέζια, ζύχινον ὑπόδημα, πεποικημένον εἰς ἐνδύσιμον χοροῦ. Κρουπέζοφορος δὲ τίπετος Βοιωτῶν Κρατῖνος διὰ τὰ ἐν ἀθλητικῇ κρούματα ('the κρουπέζια [were] wooden-shoes [sandals] used for ~~the~~ beating the time in dancing. And Kratinus called the Boeotians 'κρουπέζοφοροι' [carrying wooden-shoes] for clapping at the ^{auletic} performance ~~of the~~ [beating the time to help the playing on the aulos]').

The words κρούπεζα, fem. (pl. κρούπεζαι; κρούπεζα, κρούπεζαι) and κρουπαλον, neut. (κρούπαλον) are also met with the same meaning.

The κρουπέζια or κρουπαλα were carried by the coryphaeus (the chorus leader) who led the dance by beating also the time. Those who carried these wooden-shoes were called κρουπέζοφοροι (κρουπέζοφοροι; see above). The term 'podopso-phos' (ποδοφόρος) was also used for the man beating the time with his foot.

565 - kroūsis (κρούσις; from κρούειν, krouein = to strike); the act of striking, also the stroke. The striking of a stringed instrument, and synecdoch. string-music. Philod. (De Mus. IV, p. 13, ed. J. K. 1884) 'κρούσις καὶ ᾠδαί' ('string-~~music~~ ^{and vocal music}'), ~~and vocal music~~.

The term 'κρούσις ὑπὸ τῆν ᾠδῆν' (krousis hypo ten oden; playing a stringed instrument in accompaniment of a song) is generally interpreted as meaning "accompaniment ^{giving} of a song by a stringed instrument playing different notes than those of the vocal part"; cf. proschor̄da ^(*) κρούειν. When the krousis accompanied the song it occupied the higher part; cf. Arist. Probl. XIX, 12 ("why is it that the melody is ^{always given to} the lower of the two strings? ~~always has the melody~~"); Διδί τῆ τῶν χορδῶν ἢ βαρυτέρᾳ ἀεί τὸ μῆκος λαμβάνει;'). (cf. Plut. 1141A, ch. 27; also Archilochus).

566 - kroūsi thyron (κρούσιθυρον; m. pr. krousi'thiron); see thyrokokikon.

567 - kroūsta' órgana (κρούστα'; pl. of κρούστων, neut.); also κρούόμενα (κρούόμενα), from κρούειν (krouein) = to strike. Instruments producing sounds by striking. So were generally called the stringed instruments, cf. enchorda ^(*) órgana. Nicomachus (Ench. ch. 2; ed. l. v. J. p. 240; M. p. 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" ('ἐπι τῆς τῶν ὀργάνων ἐνταῦν τῆ καὶ

ἐκκρουστικῶν καὶ κρουστικῶν). The percussion instruments were not in use for pure musical purposes. They were principally used at orgiastic cults and ceremonies, especially in honour of Cybele and Dionysus. Most of them were of foreign origin, mostly Asiatic.

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

The adj. kroustikós (κρουστικός) was used in music in the sense 'apt to produce the sound' (L.S.J. etc: 'able to sound the right note'); Cf. Arist. Probl. (XIX, 10 " ... κρουστικὰ δὲ μάλλον τὰ ὄργανα τῶν ἑζόμενων " = "...but the instruments strike the note more effectively than the [human] ~~voice~~ mouth')

- Ktesibius (Κτησιβίος; m.p. 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 Trypho's book about auloi and instruments, Ktesibius was a mechanician. As to his time, there have been different views; by some he is placed ^{at} 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' ('ὑποπλάττω μηχανικῶν'), now lost. To his invention ~~is~~ are also attributed the construction of a (hydraulic) water-clock and of various hydraulic machines.

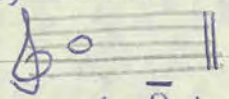
569 kybistesis, kybisteter (κῦβιστισις, κῦβιστήτης; m. pr. κίβιστις, κίβιστήτης);

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 'ὄρχησις παίδων καὶ κῦβιστισις' ('dancings of boys and kybisteseis'); and 'κῦβιστής ἢ κῦβιστήτης' 'the juggler, hopper, acrobat (rope-walker)'.
Cf. Hesychius.

L. 570 - 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 (Ἄθηνᾶ, 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. ~~the latter, the latter~~

Cf. Pythocleides^(*).

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. Bergk Anth. Lyz. p. 272.

571 - Lamprus (Λάμπρος; m.p. Lampros); 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^(*) ('ποινταὶ κροματῶν ἄριστοι'; ^{good}meritorious) composers of musical compositions'; cf. κρομα).

Lamprus is mentioned also as a teacher of Sophocles (Athen. I, 20F, ch. 37) in dancing and music ('ὁ ἐξηκοληκὲν δὲ δίδαξεν τὸν Σοφοκλῆν καὶ μουσικὴν ἐν ταῖς ἡλικίαις ἀπὸ τοῦ Λάμπρου'; 'since Sophocles was a boy, he was taught dancing and music by Lamprus'). This however is questioned by some scholars (cf. Heibel & 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 ~~celebrated~~ a delicate lament-poet and great sophist² ('νιγχαίσις βουεῖν, ἐν οἷσι Λάμπρος ἐναντιόνηεν ἀρδένος ἢ ἰδατοπίτας, κίρυπος, ὑπεροφιστής' etc. 'among lamentations Lamprus died, having been a water-drinker, singing in an under-tone "supersophist"').

572 - Lasus of Hermione (Λάσος ἰ' Ἐρμιονεύς; m.p. Lasos o Ermionéus),

b. c. 548-545 BC (according to Suidas at the 58th Olympiad) in Hermione ('Ἐρμιόνη) of Achaia in Peloponnesus. An important figure in the history of ancient Greek music, and a ^{sophist of} _{repute.} According to biog. Laertius (book I, ch. 1, § 42) Hermippus ('Ἐρμιππος) in his work 'On^{the} sages' reckons seventeen including Lasus as one of them; Suidas, on the other hand, reports that

Some included him in the seven Wise men in the place of Periandrus. Suidas also says that Lasus was the first to write a book on music ('Πρώτος δὲ ἄνθρωπος μετὰ μουσικῆς λόγον ἔγραψε'), now lost; its plan was preserved by Martianus Capella (book IX, 936 [317C] ed. A. Dick, 1951). 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; and, through Hipparchus, he succeeded to impose the introduction of the dithyramb in musical contests. He enriched the instrumental (aulos) accompaniment of the dithyrambs by adding ornamentations, with the use of more numerous and spaced [moving by leaps] notes (Plut. de Mus. 1141C, ch. 29 'πλεῖστοι τε φθόγγων καὶ διαστήσεων χρομάτων').

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

He was interested in acoustics and held experiments with Hipparus of Metapontium; some even attribute to him the discovery of the vibrations as cause of the sound (cf. Archytas). Preoccupied always with the refinement of the tone quality, he composed poems

where he avoided the use of the letter S as hard; such was a Hymn to Demeter which was 'asigmos' (without an S used in the words). Athenaeus preserved three verses of this Hymn in which indeed no S is used (XIV, 624 E-F, ch. 19):

Δάματρα μήλω Κόραν τε Κχυμήνοι ἄχορον,
 μελιβοῶν ἕμνον ἀναγνῖων
 Αἰοχίδ' ἀνὰ βαρυβροχον ἀφρονίαν'

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

573

Leimma (λεῖμμα; m. pr. leimma) 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 Animae procr. 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 ~~the~~ Plati's Timaeo; ap. Vincent Notices p. 318)

« λεῖμμα, ὅτι ἐστὶν ἑλαττον τμήμα ~~τοῦ τόνου~~ τοῦ τόνου

καὶ τὴν ἀποτομήν, ὅτι μῆζον' ('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 τῶν δίτῶν, καὶ μικρὴν δὲ λείμμα ἢ ἑξαττον δὲ ἢ ἡμίτονον'). Cf. Porphyry 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 ('καταβαίνοντες τὸ λείμμα ὡς ἑξήμιστον ἢ ἡμίτονον, ἔλεγον καὶ τὸ διὰ πέντων ἕξ τῶν' ; 'considering [Aristoxenus and his school] the leimma as a complete semitone, they said that the octave had six times').

(cf. apotome^(*) and hemitonion^(*)).

β) Leimma was also called the shortest silence (rest) and was noted by the letter Λ (the first letter of the word Λείμμα); cf. Parasemantike^(*).

576 léon (λεῶν); lion. A kind of dance mentioned in Athen. (XIV, 629F, ch. 27) among comical or ludicrous dances, like igidis^(*), glaux^(*) etc. Pollux (IV, 103) says that 'leon is a kind of terrifying dance' ('ὁ δὲ λεῶν ὀρμητικὸς φοβητικὸς ἵδος').

575 - leipsis (λήψις; m.-p. li'psis) from λαμβάνειν (lambainein = to take); one of the three parts of the melopoeia. Aristides (I, p. 29 M6; R.P.W-1 p. 29): 'The parts [of the melopoeia] are leipsis, mixis^(*) and chresis^(*); leipsis is that part by which the musician [composes] determines the region of the voice to be used in the system' ('λήψις μὲν, δι' ἧς εὐρίσκειν τῆς μουσικῆς περιγίνεται ἀπὸ ποίου τύπου τῆς φωνῆς τὸ ὄργανον ποιητόν').

576 - lexis (λέξις); word, speech. In music it is often used in contradistinction to 'krousis'^(*) (κρούσις; instrumental, string music) or to 'ode' (tune, song).

Bell. Anon. (S68, p. 78) 'Διπλῶς ὁ χαρακτήρ τῶν ᾠδῶν εἶχεται, ἐπεὶ καὶ διπλὴν ἔχει τὴν χρῆσιν· ἑπὶ λέξεως γὰρ 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').

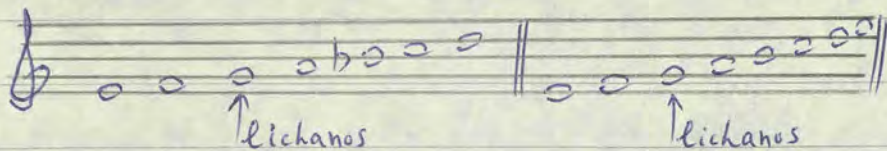
Plato (Laws, 816D): 'κατὰ λέξιν τε καὶ ᾠδὴν καὶ κατὰ ὄρχησιν' ('according to words, song and dancing').

577 Libys aulos (λίβυς αὐλός; m. pr. lívis avlós); 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); λίβυον δὲ τὸν αὐλόν προεγασθημένον οἱ ποιηταί, ἔφη Δούρις, ... ἔπειθ' Ἰερίτης, ὃς δόκει ἀπὸ τοῦ εὐρεῖν τὴν αὐλητικὴν, λίβυς ἦν τῶν νομίμων ('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.

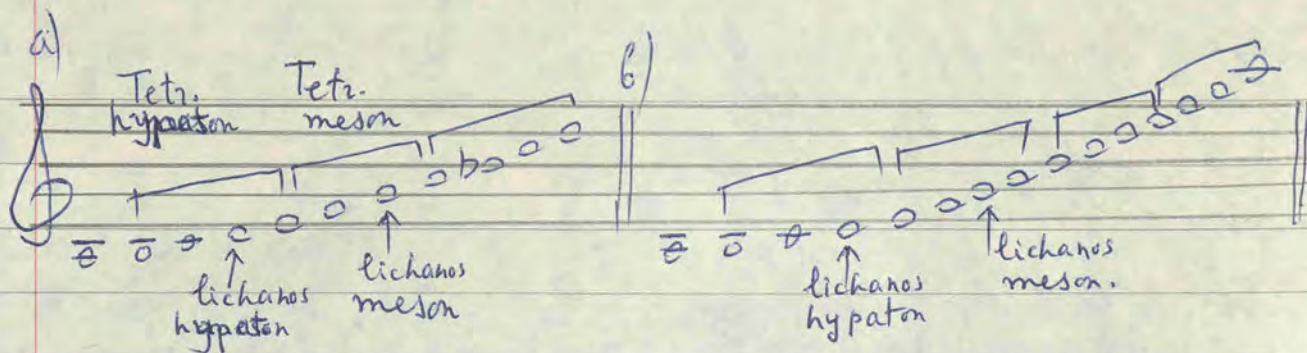
578 - lichanoeides (λῑχανοειδῑς; m.p. lichanoi'dís); belonging to the property of the string lichanos; Lichanoeides topos (λῑχανοειδῑς τόπος), locus of the lichanos on the lyra or the kithara; or locus of the voice on the lichanos' place. Aristox. Harm. (I, p. 26, 18 Mb): ^{ἐδιδασκόντων δ' ὡς οὐκ ἔστι} τῷ λῑχανοειδῶς τόπῳ' ('^{and} in the locus of the lichanos there is no empty space'; transl. H.S.M. p. 184).

lichanoeides phthongos (λῑχανοειδῑς φθῑγγος); according to Bacchius (the Isag. §43; in C.v.J. p. 302; Mb p. 11) 'the highest note of the pycnon' ('ὀξυτάτον τῶν πυκνῶν').

579 - lichanos (λῑχανός) ^{and λῑχανός}; fore-finger. The string ^{and the note produced by the string} played by the fore-finger; Arist. Quint. (Mb p. 10; R.P.W-1 p. 8) 'they were called lichanoi (pl.) from the ^{homonymous} finger ^{which} striking ^{strikes} the string that produces them' ('λῑχανοὶ προσηγορέθησαν, ἐμνήμωνες γὰρ πλῆττοντι δακτύλῳ τὴν ἡχάσαν αὐτῶν χορδῶν ἐπινομασθεῖσαι'). 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 (λῑχανός ὑπατῶν) and the lichanos meson (λῑχανός μεσῶν):



The lichanos was sometimes called also 'diatonos' (δίωτος); cf. paraphonia; ^{hypermeson} for lichanoeides phthongs see under parhypatweides (*).

580 - ligyeches (λιγυνηχίς; m.p. ligiichís) from ligys (λιγύς), clear, piercing, also ^{melodious,} sweet; and echos (ἦχος; sound); sweet-, or clear-sounding. Ligyeches ~~κεθρα~~ kithara (λιγυνηχίς κιθάρα); clear-toned, or sweet-(melodiously) sounding kithara.

581 - ligythros, ligythros (λιγύθρος, λιγύθρος; m.p. ligithros, -ros); clear-toned; sweet, ^{or loudly} sounding. Same as ligyeches.

Ligythros pectis (λιγύθρος πηκτίς); clear-toned pectis; also loudly ~~or melodiously~~ sounding pectis.

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

581a Limenius (Λιμένιος; m.p. 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 Thoinos (Th. Reinach: La mus. gr., p. 183), but nothing else about his life is known.

582 - linos (λίρος); a funeral song in memory of the unhappy death of the poet-musician Linus^(*). Another expression for linos was oetolinos (οἰτόλιρος; m-pr. ito'linos) from oitos (οἶτος; ^{fate,} disaster, death) and linos^(*). The linos was known in Egypt and was called maneros^(*); cf. Herod. book II, ch. 79.

Hesiod says that the linos was sung by minstrels (αοοδοί) and kitharodes 'in banquets and dances'; Athen. also (XIV, 619C, ch. 10) says that according to Euripides (Herc. v. 348) 'linos and aelinos^(*) [are sung] not only in mournings but also on a happy event'; cf. aelinos, also Hom. Il. XVIII, 570-571, and 'Scholia Graeca in Homer Iliadem' by G. Bindorf ^{1st ed. (Oxford, 1875) vol. II, p. 17} and vol. IV, p. 200.

583 - Linus (λίρος; m-pr. Li'nos); ^{mythic} mythological poet-musician (minstrel), son of Apollo. According to Heracl. (ap. Plut. 1132A, ch. 3) a contemporary of Amphion^(*), and a composer of laments. He was, by legend, accredited with the invention of the trichord lyra, or with the addition of the 4th string to the trichord lyra he had from his father, Apollo. Diad. 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^(*)).

584

Lityerses (Λιτυέρσης; m.pr. litie'rsis); song of the reapers; Athen. (XIV, 619A, ch. 10) 'ἡ δὲ τῶν θεριστῶν ᾠδὴ λιτυέρσης καλεῖται' ('the song of the reapers is called lityerses. As a proper name Lityerses^{and Lityersals} (Λιτυέρσης^{-gas}) 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 ~~defeated~~^{bound} ^{the heads of} the defeated ⁱⁿ ^{the sheaves.} He was killed, according to a legend, by Heracles.

Hes. 'Lityerses; a kind of song; also, Lityersas was an illegitimate son of Midas and very musical' ('Λιτυέρσης, ᾠδὴς εἶδος ἢ δὲ ἰ Λιτυέρσης Μιδῶν νόθος υἱὸς ᾠδινύτατος').

According to Pausanias (IV, 54) Lityerses was a King of Phrygia (of Kelaenai in Phrygia).

Probably the song lityerses was named after him.

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

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

Its introduction was ascribed to the Locrian lyric poet and musician Xenocritus^(*) who lived in the 7th ~~to~~ 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^s and was called by some writers 'common' (κοινή); cf. Cleon. Isag. ch. 9 (C.v.J. p. 198; M^l p. 16); Bacch. Isag. § 77 (C.v.J. p. 309; M^l p. 19). ~~It was called by Plato (Republic, 428a) and Aristotle (Poetics, 1449a).~~

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. Seolian, Hypodorian and Harmonia.

lombrotēron (λομβρότερον; m. pz. lombrotēron); a kind of indecent dance mentioned by Pollux (IV, 105): "λομβρότερον δὲ, ἢν ἄρχοντο γυμνοὶ σὺν αἰσχρολογίᾳ" ("the lombroderon, which was danced by naked men with obscene language"). According to Sem. and LS, Gr., lombrotēron is the Comparative of lombros, and means "more ~~obscene~~ indecent, more obscene" (cf. Sem. p. 4376, and LS, Gr., vol. III, p. 58).

586 - logódes melos (λογώδες μέλος); spoken "melody". A term used by Aristoxenus for the "melody" of the speech; Harm. Elem. (I, p. 18, #12-15) 'λίγισται γὰρ δὴ καὶ λογώδες τὸ μέλος, τὸ συγκαταβαίνον ἐν τῶν προσωνιδίων τῶν ἐν τοῖς ὀνόμασιν' ἕρσιον γὰρ τὸ ἐπιτηθέν καὶ ἀντίφασιν ἐν τῷ διαλίγισται' (= for there is also a kind of melody in speech which depends upon the accents of words, as the voice in speaking rises and sinks by a natural law'; transl. H. S. M. p. 177). Nicomachus (Enchir. [§] ch 2; C. v. J. p. 239; Mb p. 4) uses ~~another expression for~~ ^{about} the same thing; if somebody ~~speaks or reads with a certain undulation of the voice,~~ ~~this is called, he says, 'meleazein'~~ ^(*) (μελεάζειν); to recite.

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

588 - Lydios [Lydian] harmonia, and Lydiste (Λύδιος, λύδιτι ἀρμόρια; m. p. Lídiος, Lidistí); generally accepted by most of ancient theorists and writers as Lydian harmonia was the following octave-series (διὰ πᾶσιν, octachord) $c_{\frac{1}{1}} - d_{\frac{1}{1}} - e_{\frac{1}{2}} - f_{\frac{1}{1}} - g_{\frac{1}{1}} - a_{\frac{1}{1}} - b_{\frac{1}{2}} - c$ (diatonic genus). (cf. Gaudent. Isag. (ch. 19, C. v. J. p. 347; M6 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. 2) ("the Phrygian and the Lydian harmoniai became known to the Greeks from the Phrygians and Lydians who emigrated with Pelops to Peloponnesus").

The Lydian harmonia was however known from remote times as also the Sorian and the Phrygian. According to Aristoxenus (first book 'on music', ap. Plut. de Mus. 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. iktid) ^{that} the Lydian harmonia was first performed at Niobe's marriage; while, as Dionysius the Lambus (*) relates, Torrebas (*) introduced ~~the~~ it.

See ethos.

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

Nicomachus (Excerpta ex Nicom., ch. 1; C. v. J. p. 266; Mb p. 29) relates that Hermes ~~taught~~, after having constructed the seven-stringed lyra, taught Orpheus how to play on it. Orpheus in his turn taught Thamyras and Linus; this last one taught Amphion^(*) of Thebes who by his seven-stringed lyra built ~~up~~ ^{the} 'heptapyles' (with seven gates) ^{Thebes' walls}. 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 (*echēion*^(*)); hence the poetic name '*chelys*' of the old lyra (*χέλυσ* from *χελύκη* = 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 *pecteis* (*πίχεις*; *arms*) or *horns* (*κέρματα*). These arms were joined slightly under their upper end to a cross-bar, made of box-wood and called ^{ζυγόν} *Zygon* (*ζυγόν*; *cross-bar*, or *joining-bar*). The strings (*chordai*, *neurai*; *χορδαι*, *νευραι*), made of gut or sinew (in older times of linen^{or} hemp), were stretched by a knot on a little board (called *chor-dotōnion*^(*) or *chordotōnion*^(*)) on the lower part of the sound-box; they passed over a bridge (called *magas*^(*), *μαγας*) which

isolated the vibratory part of the strings, and were stretched along the instrument to the cross-bar on which they were fastened. In older times the strings were tied by a thong of leather, but in classical times ^{pegs were} they used ~~pegs~~ made of wood, metal or ivory, which fixed by a mechanism on the cross-bar tightened the strings by rotary motion; these pegs, as also the thongs, were called kollaboi^(*) and kollopes^(*) (κόλλαβοι, κόλλοπες). All the strings had the same length, but differed in thickness and bulk, and gave one sound each of them.

The number of the strings varied greatly during the historical times but for a long period ~~there~~ ^{there were} ~~it was~~ 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, ~~and~~ a low and a medium'. Nicomachus (see above), on the other hand, says that Hermes made the lyra from the very beginning with seven strings. Also Lucian ('Dialogue of Apollo and Vulcan') and others repeat this legend, as it appears in Homer's Hymn to Hermes (v. 51). It is certain beyond doubt that from Terpander's time (8th-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 ~~up~~ ^{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 ~~8th string~~ ^(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 «diocto» [διόκτω] according to the number of the ~~notes~~ ^{strings} in the same way as we say dia-tessaron [for the fourth] and diapente [for the fifth]? is it because in ancient times ~~they~~ ^{the strings} were seven? and then Terpander ~~took away~~ ^{having taken out} the trite ~~and~~ added the nete, and for this it was called 'diapason' (through all, octave) and not 'diocto', as they were seven in all).

An 8th string was added in the 6th cent. B.C.; this addition was attributed to by some writers to Pythagoras. Nicomachus (Enchir. ch. 5; C. v. J. p. 244; Mb p. 9) says that Pythagoras first of all ('πρῶτος'; ~~the~~ ^{the} very first) added the 8th string between the mese and paramese thus forming a complete harmonia with two disjunct tetrachords (ē-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 ~~seen~~ on ancient vase-paintings ~~were~~ ^{are} depicted with seven strings. If we take into consideration the fact that the lyra was closely connected with Apollo's cult, and that it was the par-excellence national instrument for the education of the youth, we can understand that the Greek people,



including some of the most eminent poets and authors like Pindar, Plato and Aristotle, could not easily concede to innovations regarding such a 'sacred' instrument. Side by side however with the use of the heptachord (and octachord) lyra, use was made of instruments with more strings. From the 5th cent. B.C already appeared lyras ^(with ten) ~~and~~ 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. ^{Nicom.} ch. 4; C. v. J. p 274; Mbp. 35). Other sources attribute to Melanippides^(*) and to Timotheus the addition of the 12th string (Pherecrates in 'Cheiron' ap. Plut. de Mus. 1141 B - 1142 A, ch. 30).

The strings were plucked by the right hand either with bare fingers or with a plectrum, while the left hand was used to deaden the strings. It is supposed ~~also~~ that the left hand was ~~also~~ also used to 'stop' the strings in order to tighten them and sharpen the notes ^{produced} by open strings. (C. Sachs Hist. of Mus. Instr. ^{and below} p. 132). Sachs ^(Ibid. p. 133) following Ps-Asconius, and judging from the position of the left hand on certain vases supports that 'while the right hand uses the plectrum the fingers of the left hand pluck the strings'. ~~For~~ ^{XXX} for the playing the lyra the verb 'kitharizein' (cf 'kitharis') was used; ~~occasionally~~ the verb 'lyrizein' ('lyris') is also met with but rarely. The lyra was held usually aslant away from the performer; the player would stand or be seated with the instrument

XXX

Cf. Philostrati Majoris Imagines ^(Leipsig, T., 1893, 10, Amphion) ~~(Majoris, Amphion)~~ (and Philostrati minoris Imagines (Leipsig, T., 1902, 6, Diphleus) ~~and under mites~~)

~~XXX~~ 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 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 ♯ half-tones 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 question is discussed

~~XXX~~ in R. P. Winnington-Ingram's 'The pentatonic tuning of the Greek lyre: a theory examined', Classical Quarterly, 1956, pp. 169-186. ^{See, also,} Also, O. J. Gombosi 'Die Tonarten und Stimmungen der antiken Musik', Copenhagen 1939, p. 166 ff.

XXX

Greek
Gib Tracy (2)

on his knees or between his arms, held by a leather band (called telamón, τελαμῶν).

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

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

The maker of lyras was called lyropoios (λυροποιός; m. pr. liripiós).

The player of the lyra was called lyristes (λυριστής; m. pr. liristi's).

(X) by ὀνειδέν

590 lyrodia, lyrodos (λυρωδία, λυρωδός; m. pr. lirodiá, lirodós); lyrodia (from lyra and ode, ᾠδή or ᾄδειν, to sing); singing to lyra accompaniment.

lyrodos; the musician who sang and accompanied himself on the lyra. (X)

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

(X) Also as an adj. ~~οἰκονομική~~, cf. Callistrati "descriptions" (καλλιστράτου "εὐφραδίας"; Teubner, Leipzig, 1902) ch. VII, 54 "τὴν ἀρμονίαν τὴν λυρωδῶν".

(X)

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C. Sachs: *The History of Musical Instruments*, N. York 1940; Lyres,
(see also under Kithara). pp. 129-135

591 - lyrogethes (λυρογέτης; m.-pr. lirogithis); that who rejoices in playing the lyra. Another denomination ~~for the same~~ used: lyrothelges (λυροθέλης; m.-pr. lirothelgis), who is delighted to play or to listen to the lyra.

592 - lyrophoenix (λυροφώνιξ; m.-pr. lirophinix); also lyrophoenikion (λυροφονικιον; m.-pr. lirophinikion); a kind of lyra or kithara of Phoenician origin. It was probably the same as the phoenix^(*) and the phoenikion^(*) (φονικιον). 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. 'λυροφώνιξ· ειδος 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 Belos (ap. Athen. XIV, 637B, ch. 40) says that its name was due to the fact that its arms were made from wood of palm-tree (phoenix = palm-tree).
 Note: The word phoenikion ~~was~~ is a dimin. of phoenix, and lyrophoenikion of lyrophoenix.

593 — Lysandrus, Lysander, of Sicyon (Λυσάνδρος ὁ Σικυώνιος; m.p. Λυσάνδρος Σικιόσιος); ? 6th cent. B.C. musician and kitharist, from Sicyon.

Philochorus in the third book of his 'History of Attica' (ap. FHG I, p. 395, Fr. 66 and Athen. XIV, 637F-638A, ch. 42) attributes to Lysandrus many innovations:

'Lysandrus of Sicyon, he says, was the first kitharist to institute the art of solo kithara playing (the 'psilokitharistike'; ^{introduced first, according to} attributed by Menaechnus ~~by~~ Aristonicus^(*)) by tuning his strings high and augmenting the volume of the tone; he also used the 'enanlos kitharisis'^(*) (i.e. kithara playing to aulos accompaniment) which Epigonus' school first adopted. And by abolishing the ^{simplicity} ~~thickness~~ prevailing among the ^{kithara} soloists ~~of~~ ~~kithara~~, he was the first to play on the kithara richly chromatic compositions ('xpūmata' τε εὐχρῶα'), as also iamboes^(*) and the magadē which is called syzimos^(*).

See FHG I, p. 395.

594 - lysiodos (λυσιδός; 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, 620 F, 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 lysiódos'.

~~lysiodos~~ lysiodos (~~λυσιδός~~, ~~λυσιδός~~) as an Adj. signified that ^{which was} connected with the songs of the lysiodos; lysiodoi auloi (λυσιδοὶ αὐλοὶ); auloi accompanying ^(or playing) these songs.

M⁵⁹⁵ - magádion (μαγάδιον); see magas.

596 - magadis (μαγadis);

a) a widely known in ancient Greece stringed instrument. Its form was triangular, the number of its strings twenty and it was played by both hands without the aid of plectrum; thus it belonged to the so-called "psaltiká" instruments (played by bare fingers). Its main characteristic was that its strings were tuned in pairs, each one with its octave (ten double strings); this allowed playing in octaves which was called by the term 'magadizein' (μαγαδίζειν) ~~†~~; cfr. 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 Souris 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 four-stringed magadis, was horn-like (κερατοφωνος).

The origin of the magadis, according to Anacreon, was Lydian ('ἡ μαγadis ὄργανον ἔστι ψαλτικόν, ὡς Ἀνακρέων φησὶ, Ἰυδῶν τε εἰρηνα'; ^{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.; ~~and~~ it

was in current use in Lesbos at the time of Anacreon (6th cent. B.C.); cf. Euphorion ap. Athen. *ibid*, 635A ch. 36). The magadis was ^{held} especially in great honour especially by Anacreon ^{and} to ^{its} accompaniment he used to sing his love-songs; Athenaeus (*ibid*) preserved ^{the following} ~~these~~ verses by Anacreon: 'ψάλλω δ' ἄκροσι χορδαῖσι μάγαν ἔχων, ἢ Νεῦκαοπι'; ~~held in hand,~~
 'I play on a twenty-stringed magadis in hand, ~~at~~
 O Leucaspis' (see Anacreon and psallein).

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

13.2.74 b) magadis was also called a Lydian aulos ('Lydian magadis, aulos' according to Ion of Chios). Anaxandrides (ap.

Athen. IV, 182D, ch. 80) suggests that the magadis ~~can~~ also called plagio magadis (cross-magadis) or palaeomagadis (old-magadis) can produce at the same time a high and a low tone; this is repeated by Tryphen (ap. Athen. XIV, 634E, ch. 36).

Sidymus and Hesychius speak of magadis as being a kitharisterios ^(*) aulos (accompanying the kithara); Hes.

'magadeis (pl.) αἰολοὶ κίθαριοληπιοὶ ὀργανὸν ψαλτικόν'
 ('magadeis = "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 *syngmos*^(*) ('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 ~~kind of~~ instrument is *magadis*, a kind of *aulos* or of *kithara*?"

597 - magas (μαγας); the bridge of the lyra and the *kithara*; it was a narrow wooden board placed above the sound-box at a distance of the chordotomion^(*). The *magas* was used to isolate the vibratory part of the strings, exactly as ~~with~~ the modern bridge of stringed instruments.

Hes. 'μαγας' γαρις τετραγώνος ἐπικυρτός δεξομένη τῆς κithαρᾶς τὰς κτύπας καὶ ἀπορροῶσα τὸν ἔδωρον' ('magas, a wooden quadrangular board slightly curved which supports the strings and produces the tone').

Its dimin. 'magadion' (μαγὰδιον) is also used; Lucian 'Dialogues of Gods' (IV, 7, 4 'Dialogue of Apollo and Hephaestus [Vulcan]') "μῆτις γὰρ ἐρραπίσας καὶ μαγὰδιον ἐπέθετο" ('for ^[Hermes] having adapted [on the tortoise] arms and placed a magadion [a little bridge]').

Hesychius at the word 'magadion' writes 'a nice *kithara* solo' ('ἠψαῖον κithαρᾶς'); he evidently derives the word from the instrument *magadis*.

598 magodós, magodia (μαγυδός, μαγυδία);

magodós; a comic pantomime who accompanied by tambourines^(τρίπικρα) 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^(τρίπικρα) 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 (μαγυδία, μαγυδί) is the pantomimic performance of the magodós. The magodia took its name from the fact of using spell (charm) and exhibiting magical powers (Athen. *ibid*).

599 - makrón (μακρόν); long. So was called the third ~~part~~ of the seven parts of parábasis^(*). According to Pollux (IV, 112) 'the makrón ^{is} a short little melody in the parabasis sung ^{without breathing} [by one breath]' ('τι δὲ ὀνομαζόμενον μακρόν ἐστὶ τῆ παραβάσει, βραχὺ μὲν ὀνόμαζον ἐστὶν ἀπνευστικὸν ἄδόμενον').

600 - maktrismos (μακτρισιμός); a lustful dance danced by women with rotary motion of the belly. In Athenaeus (XIV, 629C, ch. 26) maktrismos is a later name of apokinos^(*); in another paragraph however (629F) maktrismos and apokinos are mentioned separately in a list of ludicrous dances. Pollux (IV, 101) uses the word Baktriasmos^(*) for maktrismos.

601 - 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[↑] (σινζωρός). In the ~~the~~ Soft Diatonic the tetrachord was composed (from low to high) of a semitone, $\frac{3}{4}$ of tone and $\frac{5}{4}$ of tone. In the Soft Chromatic the intervals used were (from low to high again) $\frac{1}{3}$ of tone, $\frac{1}{3}$ of tone and $1\frac{1}{2}$ tone plus $\frac{1}{3}$, i.e. in twelfths $\frac{4}{12} + \frac{4}{12} + \frac{22}{12}$. The question of the Soft shade is discussed in some detail under Diatonon and Chromatic. As an Adj. the word malakos was used in the sense of ^{music} somewhat effeminate, ~~weak~~ or lacking in manly character.

Note: The vb malassein (μαλάσσειν, attic μαλάττειν) to soften, in music signified ^{to lower} to flatten, to relax, ^{to}; Plut. de Mus. 1145D, ch. 39 "μαλάττουσι γὰρ αἰεὶ τὰς τε χίτανας καὶ τὰς παρανήλας" = "~~they~~" "because they always flatten (lower) the lichani and the paranetai".

602 — maneros (μανερός); a funeral song in Egypt corresponding to linos^(*). According to Pausanias (IX, ch. 29, §6; cf. Linus^(*)) the origin of this lament or dirge was related to the unhappy death of Linus. The name of the dirge came from Maneros (Μανερός) son of the first King of Egypt. Plut. 'de Iside et Osiride' (Περὶ Ἰσίδος καὶ Ὀσίριδος, 357 E, ch. 17) '... ὃν γὰρ ἄδουσιν Αἰγύπτιοι παρὰ τὰ ἐμπόσια Μανερώνα ταύτην ἔσαν'. ('for that which the Egyptians sing at banquets, ^{in the} maneros'). (cf. linos, which ^{was} also sung not only in mournings but also on happy events).

603 — manos, manotes (μανός, μανότης; m. p. manos, manótis); 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; l. d. p. 7, 17) 'Διὰ δὲ τὴν τῆς μανότητος ἢ πυκνότητος ... ποιότητα καὶ ἄς παρὶν ὑπερβῆς χρομῆν τινας ψόφους πυκνοῖς ἢ χαίροισι...' ('as ~~to~~ to the quality of looseness or denseness ... according to which we again call some sounds homonymously dense or loose'). Cf. also Porph. Comment. (Wall. p. 225, l. d. p. 44, 4).

Plato (Laws book VII, 812d) 'καὶ δὲ καὶ πυκνότητα μανότητι καὶ τάχος βραδυτήτι' ^{etc} ~~καὶ ἀσθενήτι~~ ('when there results a combination of denseness and looseness [high and low notes], of rapidity and slowness' etc). See the ^{beginning} ^{of the} ~~whole~~ paragraph under Heterophonia.

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

The legend of the contest with Apollo is well-known (cf. Diog. Sicel. III, ch. 59, §§ 2-5); Marsyas and his aulos were defeated by Apollo and his kithara. Marsyas was hanged and had his skin stripped out by Apollo. This contest can be explained as a fight of the national art and tradition against foreign influence and intrusion; and Apollo, representing the national art, in fact

its god protector, should win. But in spite of the victory foreign elements had to be accepted little by little and by selection, and to be assimilated in the Greek art. The legend is completed however in a charming way: Apollo, repentant for what he did on Marsyas, destroyed "his kithara and the harmonia"; of this harmonia (Paus. *ibid*, 56) the Muses found the mese (ἡμῶς) Linus the lichanos, Orpheus^(*) and Thamyras^(*) the hypate and parhypate respectively. Another name^{met} for Marsyas was Masses (Μαῖσος; Plut. *de Mus.* 1133E, ch. 7).

605 — Melampus of Cephalonia (Μελάμπος ὁ Κεφαλληνός); 7th to 6th cent. B.C. kitharode from Cephalonia. He competed at the Pythian Games in Delphi in 586 BC and won the first prize for the kitharodike, while the victors for the aulodike and auletike were Echembrotus^(*) and Sacadas^(*) respectively (Paus. X, 7, 254).

606

Melanippides (Μελανιππίδης; m-pi-Melanippi'dis); b. c. 480 B.C.; d. c. 414 B.C. 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 μίχρη τῶν μίχρησιν ἠκόχουσιν') 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 ~~the~~ Justice and accuses Melanippides as the origin of all her misfortunes^{who} started~~ed~~ 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: 'ἐπι μὲν τοῖων ἐπῶν ποιῆσαι Ὀμηρον ἔφυγε μάλιστα τεταύμακα, ἐπι δὲ διθυράμβῳ Μελαριππίδην...').

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 ~~4~~ 413 BC.

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

607 - meleazein (μελεάζειν; m.p. meleázin); to speak or read with a certain ~~undula~~ 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.

610 melodema (μελωδῆμα; m. pr. melódimá); song, melody, melos. From melodein (μελωδεῖν), to sing, to ~~chant~~ perform a song. melodós (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' (X). The expression 'τὰ μελωδαιμένα' (pl. of 'τὸ μελωδαίμενον', neut.) signified ^{melodies} everything sung; ~~and by~~ extension everything performed in music.

(X) Pollux (IV, 64) 'Ἀριστοφάνης δὲ, μελωδός καὶ προσόδος εἶρηκε' ('and Aristophanes said, melodos and prosodos*'); cf. Kock Com. Att. Fr., vol. I, pp. 580 and 583 Frgs 818 and 844).

14.2.

611 melodia (μελωδία); ~~melos~~ song, melody; ^{also the act of singing.} Plato {Laws (935E): 'μοικητῆ ... μελωδίας'. Aristox. (Harm. El. I, p. 27, 18-20^{Mb}): 'φαίνεται δὲ τοιαύτη τις ἁρμονία εἶναι τῶν οὐρανῶν ἐν τῇ μελωδίᾳ οἷα καὶ ἐν τῇ ἀξίᾳ καὶ τῇ ἁρμονικῇ οὐρανῶν' ('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 (Harm. Ibid, II, p. 38, 12-13 Mb).

- melodikós (μελωδικός); melodic; melodike kinesis = musical motion of the voice (cf. kinesis) ^{musical}

611a melodós (μελωδός); see above, under melodema.

612 - melographiá (μελογραφία); ^(L.S.J.) song-writing; also melopoeia (idem).

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

613 - melopoeia (μελοποιία; m-pr. melopiía); in a general sense the melodic composition.

Aristides (Mb p. 28; RPW-1 p. 28) defines the melopoeia as 'the faculty which creates the melody' ('μελοποιία δὲ ἐστὶ δυνάμις κατασκευαστικὴ μελῶν').

~~Cleonides (Isag. ch. 4, C.v.J. p. 180, Mb p. 2; and ch. 14, C.v.J. p. 206-7, Mb p. 22) gives ~~the~~ definition of the melopoeia: 'Melopoeia is the employment of the materials of the harmonike~~ ^(Isagoge; ch. 14, C.v.J. p. 206-7; Mb p. 22)

According to Cleonides too, the purpose of the melopoeia is to choose and use in a proper way the elements of the Harmonike ^(*) (the parts of the Harmonike are the following seven: the notes, the intervals, the genera, the systems, the tones, the modulation, the melopoeia itself). This can be attained through four ways: the agoge ^(*) (ἀγωγή), the ploke ^(*) (πλοκή), the petheia ^(*) (πτεία) and the tone ^(*) (τόνη) explained ~~so~~ each one separately, under their headings.

The parts of the melopoeia are, according to Aristides (Ibid, p. 29 Mb & RPW1), are the following three:

1) the lepsis ^(*) (λήψις), 'by which the composer (^{the} mousikos) chooses the region of the voice ^{to be used in} ~~accompanying~~ the system';

2) the mixis^(*) (μῖσις) ^{; 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 there are the generic modes (styles) of the melopoeia: the dithyrambic, the ^{nomios} nomios and the tragic ('ἡ ἑρμηνεία τῶν μελοποιῶν γένεα μὲν τρεῖς: διθυραμβικόν, νομικόν, τραγικόν'). The various melopoeiai differ between themselves, always according to Aristides, 'a) as to genus (γένος), as enharmonic, chromatic, diatonic; b) as to system (συστήματι), as hypatoeides, mesoeides, netoeides; c) as to tonos (τόνος), as Lydian, Phrygian; ~~Lydian~~; d) as to mode, style (εἶδος), as nomios, dithyrambic, tragic; e) as to ethos (ἦθος), as we say, ^{exalting} ~~the systaltic~~ ^(*) by which we incite to uplifting feelings, and the medium, by which we lead the soul to calmness'. (cf. Cleonides ^{ibid} ~~ibid~~ ch. 13 C. v. Jo p. 206; M. B. p. 217).

(*) the "systaltic", by which we express painful feelings, the diastaltic [exalting]

614 melopoein, v. (μελοποιεῖν; n.p. melopoiin); to compose melody (music); to set ~~poems~~ poems to music; to write lyric poems; to express through melody or song.

Plat. de Mus. (1134A, ch. 8) 'ἐν ἀρχῇ γὰρ ἰλιγεία μελοποιήματα οἱ αἰχμοὶ ἦσαν' (‘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 Contests at the Panathenaeon Games). Melopoeos (μελοποιός); the composer of mele (of music); tune-maker; lyric poet.

(X) τούτο δ' ἄνδρῶν ἢ γυναικῶν Παναθηναίων γαλήνῃ ἢ ἰσθμῶν γυναικῶν ἀγῶνῶν

615 melos (μελῶς); originally limb, member, part. In music song; ~~melody~~ tune; choral^{or lyric} song; generally a melody. As a vocal melody it was composed of three elements: the sounds (notes), the rhythm and the words.

~~Anonymous~~ Anonymous (Bell. p. 46, § 29) calls ‘perfect’ melos’ that which is composed of words, melody and rhythm’ (‘τῆλον δὲ μελῶς ἐστὶ τὸ συκτιμένον ἐκ τῶν λόγων καὶ μελῶν καὶ ῥυθμῶν’). 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 ~~melody~~ (alternation of sounds). Plato (^{Rep.} ~~Books~~ III, 398D) ~~also~~ defines the constituent parts or elements of melos as follows: ^{the} melos has three elements, the words, the melody and the rhythm’ (‘λόγος, ἀρμονία, ῥυθμῶς’). Bacchius (Isag.

§ 78; C. v. J. p. 309, M. p. 19) defines "melos" as 'that which is composed of sounds (notes) and intervals and durations' ('τὸ ἐκ ᾠδῶν καὶ διαστημάτων καὶ χρόνων ὀργανικόν'). Thus, the ^{melos} ~~melody~~ (alternation of sounds and intervals together with times [durations]) is a synonym too of ^{melody in the general sense.} ~~melos~~. This applies especially in instrumental music where there are no words; ^{Sopatrius (op. Athen.)} ~~Plutarch~~ (IV, 176A, ch. 78) says 'καὶ τὸ μόνον μίμος ἤχοντα' ('and he sounded the tune from a single-piped aulos').

Musical melos (~~μουσικὸν μέλος~~; μουσικόν μέλος) signified the vocal melos in contradistinction to 'organikon melos' (instrumental melos). See also hermosmenon ^(*) melos, and logodes melos

616 — melourgein, v. (μελουργεῖν; m-p. melourgín); to compose melos (music). Synonym of melopoein ^(*).

melourgema (μελουργήμα); m-p. melourgima); song, melody: Synonym of melodema ^(*). Also melourgia (μελουργία) more modern.

melourgos (μελουργός); composer of mele; melopoeos ^(*).

617. melpin (μέλπειν; m. p. melpin); to sing; to praise
 * with song and dance; to celebrate with song.
 Hes. ' μέλπει ᾄδει, ὑμνεῖ' ('melpi; 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
 ἐπέδωκε τὸν μὲν Διόνυσον ἐν οἴνῳ καὶ μέθῃ, τὸν δ' Ἀ-
 πόλλωνα μὲν ἡσυχίας καὶ τάξεως μέλποντες').
 Med. melpesthai (μέλπεσθαι; m. p. melpesthe); to be entertained;
 to sing to the lyra or the kithara; Hom. Odys. IV, 17
 ' μετα δ' ἔφιν ἐμέλπετο θεὸς ἀοιδός, φορμιζάν' ('and
 among them a divine minstrel was singing to the phor-
 minx').
 - melpodós (μελπωδός); singer; that who praises
 by singing (Hes. ' μελπωδίοι').

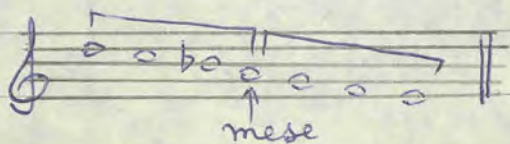
618. Menes (μῆνες; m. p. mēnes); a kind of dance mentioned
 by Pollux (IV, 104) as having taken its name from its inven-
 tor combatant^{or athlete} (Men; Mēn); ἐπῆρνον δ' ἦν τῶν εὐρόντος ἀθλη-
 τῶν⁸⁷. The word is not found elsewhere.

619 - meniambos (μηριαμβος ; m. pl. μηριαμβος), usually in plural, meniamboi ; a kitharisterios^(*) nomos (a solo for kithara to aulos accompaniment).

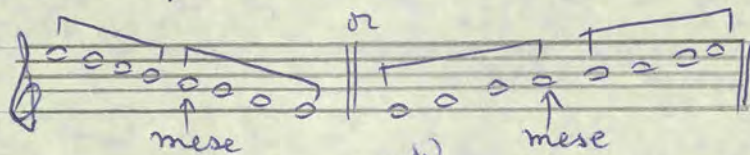
Pollux (IV, 83) 'και μηριαμβοι τε και παριαμβοι δε, ριμοι κιθαριστικοι, οις σπομιχουρ' ('and ^{the} meniamboi and pariambides^(*) [were] nomoi for kithara solo with aulos accompaniment').

Cf. pariambides, and enanlos kitharisis.

620 - mese (μεση ; m. pl. μεσι); 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).

621 mesoeides (μεσοειδής; m. pr. mesoidis) topos, locus; the medium region of the voice; the region of the mese. Aristides (de Mus. p. 30 M & RPW¹) says that of the three generic modes (styles of the melopoeia) the dithyrambic is mesoeides; cf. melopoeia^(*).

622 mesokopos aulos (μεσοκοπος αυλος); aulos of a medium size. Alkeides (ap. Athen. 176F, ch. 79) speaking to Ulpianus, says that the Alexandrians know ~~also~~, among other ~~various~~ kinds of aulos, also the 'middle-sized auloi' ('ἐν τῷ μεσοκοπῶν').

to Antinoos, and also ~~some~~ various other mele.

Mesomedes' name has been ^{mentioned} ~~connected~~ 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' (~~the~~ Florence, 1581, p. 97). To Mesomedes is unquestionably attributed the composition of the Hymn to Nemesis, and by some as probable that also of the Hymn to Helios. For some scholars he was the composer of all three; among them Th. Reinach who in his 'Conférence sur la musique grecque et l'hymne à Apollon [i.e. to Helios]' (Paris, 1894) supports this view in an indirect way (p. 8): 'Ces hymnes (all three) conservés par plusieurs manuscrits sont attribués à deux compositeurs, l'un, dont l'existence est aujourd'hui contestée et Mesomède, qui jouissait d'une assez grande célébrité'.
In his book *Reinach* 'La Mus. gr.' pp. 196, 199 Reinach attributes only the two last to Mesomedes.
 See the article 'Remains of Greek music' (N^o 8-10) where the question of the authorship of the three Hymns is discussed in some detail.

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

Mesomedes' name has been ^{mentioned} ~~connected~~ 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 'Conférence sur la musique grecque et l'hymne à Apollon [i.e. to Helios]' (Paris, 1894) supports this view in an indirect way (p. 8): 'Ces hymnes (all three) conservés par plusieurs manuscrits sont attribués à deux compositeurs, l'un, dont l'existence est aujourd'hui contestée et Mesomède, qui jouissait d'une assez grande célébrité'.
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15.2.

624 - mesopycnoi, pl. (μεσopyκνοι; m. pl. mesopycni); the middle notes of the pycnon^(*). The 'mesopycnoi' were five, the two parhypatai (hypaton and meson), and the three tritai (diezeugmenon, synemmenon and hyperbolaeon). The mesopycnoi being in the middle of the pycnon are included in the 'movable' (κινοίμενοι) notes of the tetrachord.^(*)
 Cf. Aristides de Mus. (M p 12, RPW 1 p 9); also Barypycnos^(*), Oxypycnos^(*), Hestotes^(*) and Mesos^(*).

625 - mesos (μέσος); middle, intermediate. Mesoi (pl., μέσοι) were called the notes (or strings) found ~~in~~ between the two extremes of a tetrachord or system. The intermediary notes of the tetrachord were movable (κινοίμενοι; i.e. changing); cf. Hestotes^(*).

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

Cleonides (Isag. ch. 1; ~~and~~ C. v. J. p. 180; M p. 2) gives the following definition: 'metabole is the transposition from a similar to a dissimilar locus [region]' (μεταβολή δὲ ἐστὶν ὁμοίως τινὸς εἰς ἑνόμοιον τόπον μεταθέσις).

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 τῶν ὑποκειμένων συστημάτων καὶ τῶν ἐν αὐτοῖς χαρακτῆρος').

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

- 1) systematic (^{με}βυβηματικῆ'), 'when from the existing system the melody moves to another system, by establishing another mese';
- 2) genere ('γενικῆ'; as to genus), 'when a change is made from one genus to another, as from Enharmonic to Chromatic';
- 3) as to the mode ('κατὰ τῆς ᾠδῆς'), 'when a change is made from Lydian to Phrygian or to any one of the others';
- 4) as to the ethos ('κατὰ ἠθους') 'when it changes from humble (ethos) to majestic, or ~~off~~ from quiet and thoughtful to stimulating';
- 5) as to the rhythm ('κατὰ ρυθμῶν'), 'when from a choreios it changes to a dactyl~~o~~ or any other else (foot);
- 6) as to the rhythmical progression, agoge ('κατὰ ρυθμῶν ἀγωγῆς'), 'when the rhythm ^{instead of beginning with} ~~from arsis~~ changes to thesis';
- 7) as to the position [arrangement] of the ^{rhythm} metapoeia ('κατὰ ρυθμολογίας ὁρίσεως'), 'when the whole rhythm goes ^{by} "monopody" (by single feet) or by "dipody" ('syzygia').

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. pp204-6; Mb pp20-21) also recognizes four ways of metabole but not exactly the same; as to genus, to ~~tonos~~ system, to ^{tonos} system and to melopoeia. According to him the metabole ^{as to the} ~~in~~ 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 when from any one of the thirteen tonoi a change is made to one of the rest. Metabole in melopoeia is ~~is~~ made when from the diastaltic [ethos] it changes to the systaltic or hesychastic.

The modulation was unknown to the primitive art; in the kitharodic nomoi no change was allowed. Plutarch (de Mus. 1133B-C, ch. 6) says that 'the kitharodia of Terpander's style was completely simple until the time of Phrynis (5th cent. B.C.); for at that early time it was not permitted, ~~as it is nowadays~~ to compose the kitharodici, as nowadays, ~~and~~ nor to change the harmoniai and the rhythms at pleasure. Because in each nomos they retained the proper diapason; for this reason they were called nomoi [laws]'. The tripartite nomos (cf. trimeres ^{Ex 304 trimeres}) ^{is} composed as early as ~~around~~ the ^{beginning of the} middle of the 6th cent. B.C. by Sacadas ^(*) (Plutarch, 1134A ~~Plutarch~~) is an example of early modulation. From Lasus ^(*) of Hermione ^(b.c. 548 B.C.) the modulation became little by little more frequent.

- 627 metabolos (μετάβολος; m. p. metávolos); modulating, metabolen systema (μετάβολον σύστημα); modulating system as opposed to 'haploun' (simple, non-modulating) system. Cf. *haploun^(*) and metabole^(*).
- 628 metakatatropá (μετακατατροπή); the fourth part of the kitharodic ~~nomos~~ nomos. Cf. kitharodikos^(*) nomos.
- 629 metarchá (μεταρχή); the second part of the kitharodic nomos. Cf. kitharodikos^(*) nomos.
- ~~Metellos^o (Μετέλλος; m. p. Me'tellos);~~
- 630 Metellus of Agrigente (Μετέλλος ὁ Ἀκραγαντίνος; m. p. Me'tellos Akragantinos); a musician of the 5th cent. BC cited by Aristoxenus (ap. Plut. de Mus. 1136 F, ch. 17) as one of Plato's teachers in music. His name is also mentioned in Plut. Praecepta Gerendae Reip. (Πολιτικά Παράγγελματα) 806 D. The name Μέγυλλος or Μέγυλλος or Μέταλλος appear in various editions of de Musica.
- 631 metharmoge (μεθαρμογή; m. p. metharmogi'); re-tuning; change of tuning. Ptolem. Harm. (II, ch. 8; ed. l. d. p. 58, 29): 'ἐν ταῖς μεθαρμογαῖς (pl.), ὅταν ζῶν τῷ διὰ πασῶν ὀξύτερον ἢ βαρύτερον θελήσωμεν μεταλαβεῖν' ('in the changes of tuning, i.e. when we want to ^{substitute} have a higher or lower diapason'); Cf. also II, ^{ch.} 11, ed. l. d. p. 65, 16 'ἐν ταῖς τόνων μεθαρμογαῖς' ('in the retunings of the tonoi').

632 - metrike (μετρική; m. p. 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^(*).

633 - metroa^{pl.} (μετροῖα; m. p. mitroia); 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^(*). In 'Parian Chronicon' (v. 10) it is said that Hyagnis first played the metroa. 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) used largely in the metroa mele.

b) metroon aulema, ~~mg.~~ (μετροῖον αὐλήμα; neut. sing.); an aulos-solo in honour of Cybele. There have been different legends as to its invention. In 'Parian Chronicon' (v. 10) it is said that Hyagnis first played ^{or the aulos also} "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^(*) ('ἑθέρων δὲ καὶ εὐρημα εἶναι τῷ Μαρσύᾳ τὸ μετροῖον αὐλήμα'). Douris (ap. Athen. XIV, 618C, ch. 9) ~~at~~ reports that a certain ~~the~~ Seirites (Σειρίτης) a Libyan of the Numidian tribe, was ^{the} first to play the metroa.

on the aulos'.

- e) Metreon (Μητρόειον; m. pr. metróion); the temple of Cybele. And metroa (μητρόια; in pl.); the mysteries; the celebration of the worship of Cybele. Cf. Plut. 'de Pyth. Orac.' 407c.

Note: The word 'μητρόειος' (metróios) is derived from 'μητήρ' (meter, mother) and meant principally "of a mother", motherly.

see 'pms'

634 metron (μέτρον); measure.

- a) According to Aristides (de Mus., Mb p. 49; RPW I p. 45) metron is a system of feet composed of dissimilar feet syllables in a symmetric length. It differs from the rhythm as a part to the whole, or as to the constituent parts. He derives the word 'metron' from the verb 'meizein'; μετρίν (μετρίσαι) which means, as he says, 'to divide'; he considers as 'simple' ~~with~~ nine metres, namely the dactylic, anapaestic, iambic, trochaic, choriambic, antispastic, two ionic and paenonic. Cf. pous (*).

~~In the ancient terminology it is not clearly between the two terms, 'pous' and 'metron'~~

- 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) < τὸ δὲ χοῖνον [τῶν πυκνῶν] διὰ μέτροις μετρήσαν > ('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.

~~Westphal~~ Bill. R. Westphal *Scriptores Metrici Graeci*
(vol. I, Leipzig, 1866); ~~Longinus~~ Λογγίνου τῷ φιλο-
σόφου: Προκαταρκτικά εἰς τὸ τῶν Ἑλληνιστῶν Ἐγκυκλίου
pp. 81-94 and Schol. pp. 95-226

⊗ Ἑλληνιστῶν: Ἐγκυκλίον περὶ μίξεων pp. 3-77

635 — 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^{ME}): "every system of a certain compass becomes either conjunct or disjunct or combines both of them" (ἑκάστων γὰρ ὄργανα, ἀπὸ τινος μετρί-
θους ἀρξάμενα, ἢ συνημμένον ἢ διαzeugμένον ἢ μικτόν
ἢ 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^{ME})
'every melos [tune, melody] should be either diatonic or Chromatic or Enharmonic, or mixed of these [genera] or common to them' (ἑκάστων μίξος ἔσται, ἢ οὐκ ἀτόνη, ἢ χρωματικόν ἢ ἑναρμονικόν, ἢ μικτόν ἐκ τούτων ἢ κοινόν τούτων'. Cf. Cleanthes Isag. (ch. 6, C.v. Sp. 189; ^{ME} p. 10)
- c) chrónos miktós (mixed time); simple and compound times combined.

636 mimaulos (μιμαυλος; m.-p. mimavlos); a mime accompanied ^{on the} by aulos; cf. Athen. X, 452F (Κυριακὸς ἰμιμαυλος'), From mimos (mimae) and aulos; mimaulein, v.b. (μιμαυλεῖν) 'to be a mimavlos' (Hes.).

637 mimetike (μιμητική; m.-p. mimitiki); imitative; the art of imitating. According to Pollux (IV, 104) it was a kind of dancing in which the dancers imitated those ^{who were} caught stealing; ~~the dancers were naked and used obscene language ('χαρπορεύων δὲ, ἢ ἀποκρίνο γυμνοὶ σὺν ἀποποροῖα');~~ 'it was ~~more~~ brilliant when they danced ^{it} ~~with obscenity~~'; μιμητικὴ

638 minyrismos (μινυρισμός; m.-p. minyrismos); singing (or crying) in an undertone. minyrisma (μινυρισμα; minyrisma); whimpering; also quiet, sweet tune. Sextus Emp. (VI, 32) 'ῥηθια γὰρ ἔφησάν μινυρισματος κατανύοντα κοιμίζεσθαι' ('infants, certainly, are lulled to sleep by listening to a ~~single-piped~~ ^{single-piped} sweet, gentle tune'). minyros (μινυρός; minyros); complaining or lamenting (or singing) in an undertone (cf. Lampzus^(*)).

minyrisein (μινυρίζειν; m.-p. minyrizin); to sing 'sotto voce', in an undertone; to hum a song; also to sing in a plaintive way.

anaminyrisein (ἀναμινυρίζειν); to sing again in an undertone; Athen. (IV 176B, ch. 78) 'τῷ τε ἡδίᾳ μοναίῃ τὰς ἡδίστας ἀρμονίας ἀναμινυρίζει' (and to the sweet single-piped aulos he hums again the sweetest harmoniai').

639 Mimnermus (Μίμνερμος; m-pr. mi'mnermos); 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 ~~inventor~~ ^{performer} of the ~~son~~ auletic nomos called Kradias.*

Mimnermus was surnamed Ligyastades (Λιγυασταδῆς) for his 'emmelés' (melodiousness) and sweetness (λίγη). He was a contemporary and close friend of the Athenian legislator Solon, one of the seven wise men of ancient Greece. Solon was the first to introduce the teaching of music in the education in Athens at the beginning of the 6th cent. B.C.

Mimnermus was the creator of the erotic elegy, a charming singer of the joys of youth; ~~and~~ his style became famous for its sweetness and melancholic character. Cf. Bergk PLG II, pp. 408-415; Anth. Lyr. pp. 30-34.

640 míxis (μίξις); ^{mixing;} one of the three parts of the melopoeia. Cf. Aristides (de Mus., hb p. 29; RPW I p. 29) and melopoeia (*).

639a mitos (μίτος); thread of the warp, (ΑΣΤΕΡ ~~mixis~~), also string of the lyra (LSJ, semi). Philostrati Minoris Imagines (Leipzig, T. 1902; 6, 'Orpheus'): 'ἡ δὲ ἀριστερὴ τῆς ὀδοῦς πλάττει τοὺς δακτύλους τοῦ μίτους' ('while the left hand strikes the strings by straight fingers').

641 - Mixolydian harmonia, or Mixolydisti (μῖξολύδιος ἁρμονία or μῖξολυδιστί; m-pr. mixolidios, mixolidisti); generally accepted as the b-b octave series (diapason, octachord)

$$b - \frac{c}{2} - d - e - \frac{f}{2} - g - a - b \quad (\text{in the diatonic})$$

$$\frac{1}{2} \quad 1 \quad 1 \quad \frac{1}{2} \quad 1 \quad 1 \quad 1$$

Plutarch (de Mus. 1136C-D, ch. 16) writes that 'the Mixolydian thanks to its pathetic (emotional) character is suitable for the tragedy'. According to Aristoxenus (ap. Plut. ibid) Sappho was its inventor, and it was from her that the tragedians learned to use it, ^{by} combining it with the 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.

642 - 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.

643 - molossos (μολοσσός); metrical foot consisting of three long syllables $\text{—}^{\#} \text{—} \text{—}$ or $\text{—}^{\#} \text{—}$. Molossiambus (μολοσσιάμβος) a foot consisting of a molossos and an iambus, $\text{—} \text{—} \text{—} \text{—} \text{v} \text{—}$.

644 molpe (μολπή; m-pr. molpi') from melpain^(*) = to sing, to praise with song; song, ode - In Homeric language a ~~molpe~~^{song} or ode ^{often} with dance; or also ~~according to Suidas~~ a game with song ('παιχνιον'). Suidas, 'μολπή ἡδὴ παρὰ Ὀμήρου εἰς τὸ παιχνιον' ('molpe; ode; and in Homer the game'). Molpe (fig.) meant also 'pleasant tone'; 'μολπή βύριγγος' = molpe, i.e. pleasant tone of syrinx. molpetis (μολπιήτις; molpi'tis); a woman singing and dancing at the same time.

molpedon, adv. (μολπεδόν; molpedion); in the manner of a molpe; like a molpe.

molpos (μολπός); Hes. 'a singer, hymnode, poet' ('ᾠδῆς, ἑμνῶδῆς, ποιητῆς'). In pl. molpoi (~~molpoi~~ (μολποί; molpoi)) a group of singers; a guild of musicians at Miletus (LSJ), at Ionia (Dem.). Also 'molpikoi' (μολπικοί).

645 monaulia (μοναυλία; m-pr. monavlia); a solo playing on the monaulos^(*), and ^{by extension} generally on a solo on any aulos. Pollux (iv, 82) 'γίγγλαρος -- μοναυλία ὀπίσθορος' ('ginglaros -- suitable for solo [aulos] playing').

646 monaulion (μοναυλίον; m-pr. monavlion); dim. of monaulos^(*); a kind of small aulos; a solo instrument (LSJ and Dem.).

Poseidonius (ap. Athen. §iv, 176 C, ch. 78) 'φωτιγγια καὶ μοναυλία (pl.), κέρμεν οὐ πολίμων ὄργανα' ('small photingges and single-pipes, implements of merry-making (revel), not of war'). See photinx^(*).

647 monaulon, ^{neut.} (μόναυλον; m. p. μόναυλον); a solo on the monaulos. The word here is used as an Adj., while the noun 'monaulos' is the instrument. Sopaterus (ap. Athen. IV, 176A, ch. 78) 'μόναυλον μέγος' ('solo from a single-piped aulos') cf. melos (*).

648 monaulos (μόναυλος; m. p. μόναυλος); a) single aulos, a single-piped aulos. Iolas in his fourth book on ~~the~~ ~~the~~ 'History of the Theatre' (ap. Athen. IV, 175E, ch. 78) says that the Egyptians attributed the invention of the monaulos to Osiris. The monaulos was also called calamaules (*). ~~see also~~ 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, εὐφημα μὲν ἔστιν Αἰγυπτίων, μέγιστα δὲ αἰὲρ Σοφοκλῆς ἐν Θάμυρι, αὐδῆι δὲ μέγιστα τὴν γαμήλιον').

b) ~~see also~~ the player of ~~the~~ a single aulos; Hedyllus' Epigr. (ap. Athen. ibid) 'ταῦτο θεῶν ὁ μόναυλος ὑπὸ ἡπείῳ ἰ γλυκὺς οἰκεῖ αὐτῆς' ('Under this tomb rests Theon the sweet player of the single aulos').

- 649 - more (μωρη'; m. pr. moni') from menein (μένειν), to stay;
 ; the stay on one note (pitch); a certain persistence
 of the voice. Clem. (Isag. § 14; C. v. J. p. 207; Mb p. 22):
 'tēnē^(μωρη') is the more (the stay on one degree) in more than one
 time at one utterance of the voice'. Cf. Aristoxenus, Harm.
 (Mb I, p. 12, 3: ^{← τῶν μωρη'} μωρη' ^{τῆς} καὶ σταθῆς τῆς ^{τῆς} φωνῆς = ^{← τῶν μωρη'} persistence ^{← τῆς σταθῆς} and
stationary position of the voice'
 (Mb I, p. 12, 3: "[τῶν ἐστὶ] μωρη' τῆς καὶ σταθῆς τῆς
φωνῆς"; "[tasis^(*) is] a certain persistence and stationary
 position of the voice') and Aristides (Mb p. 8, RPW I p. 67;
 the same ~~exp~~ definition),
Bacchius (Isag. § 45; C. v. J. p. 302; Mb p. 12) defines ^{that} more
 is made 'when more words are sung on the same note'
 ('ὅταν ἐπὶ τῶν αὐτῶν φθόγγων πλείονες λέξαι μνησθῶνται')
 Cf. petteia^(*).

- 650 - mongas (μωγγας); a kind of passionate dance, mentioned
 in Athenaeus (XIV, 629D, ch. 27): 'καριώδεις δ' εἰσὶν
 ὀρχηστικαὶ κερνοφόρος καὶ μωγγας καὶ θερμαστῆς' (= Passionate
 (or furious) dances are the kerphozos^(*), the mongas and the thermastris^(*))

651 - monochorden (μονοχορδον); as its name implies, an instrument with one string. Some scholars place it in the lute family (Th. Rein. La Mus. Gr., p. 127), i.e. with a neck.

Generally speaking the monochord was used for the determination of the mathematical relations of musical sounds, i.e. it was a canon^(*), usually sur-named 'the Pythagorean canon' because its invention was attributed to Pythagoras. Pollux (IV, 60) says that the monochord was ~~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, M. p. 8) says that ^{the} monochords are called by ~~some~~ ^{many} people "phandourai" 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^(*).

652 - morphasmós (μορφασμός); a kind of ludicrous dance in which the dancers imitated various animals. Pollux (IV, 103 'On kinds of dancing') says ~~and~~ ^{that} 'the morphasmós [was] an imitation of all sorts of animals' ('εἰ δὲ μορφασμός παντοδατῶν ζῴων μιμήσις ἐστίν').

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

653. mōthon (μῶθρον); ^{a)} a kind of indecent and licentious dance, with leaps of the feet on the benches. Pollux (IV, 101) " ἡ δὲ μῶθρον, ἄεθλον ἑοικὸς κὶν καὶ ναυτικὸν " ('and the mōthon is an indecent and nautical dance').

b) a kind of aulos-melody. It is included in Trypho's catalogues of auloseis (aulos-solos) in his second book of Genominations (ap. Athen. XIV, 618c, ch. 9).

Note: The word is found met also in plural: mōthones (μῶθωνες); Suid. 'a kind of dance'.

Mōthon meant ~~the~~ a man indecent, licentious, immoral and insolent; Suid.: * ~~ἡ~~ 'ὁ ἑοικὸς καὶ ἀτίμος καὶ τὸς ἀίχρᾶς καὶ ἀνομιῶν ἄεθλον καὶ ἑοικὸς' ('the indecent and dishonest; also a kind of licentious, servile and indecent dance').

654. Mōisa, Muse (Μοῖσα); ^{deity} goddess of music, poetry, orchestral drama and generally protectress of arts and letters. In the Dorian dialect: 'mōsa' (μῶσα), as it was derived from the verb 'mō' (μῶ), to ask for, to seek. Suid.: 'Μοῖσα ἡ γνῶσις ἡ ἐπιτομὴ μῶ ἢ τῆς ἐπιτομῆς ἐπιτομῆς καὶ τῆς αἰῆς τοῦ ἄλλου αἰῆς' ('Muse: the knowledge; from the verb mō, to ask for; as this is the cause of every culture'). Diodes Sicel. (IV, ch. 7, § 4) says that Mousai (pl.) were so called from 'μῶειν τοῖς ἀδιδάκτοις' ('to initiate the men'; 'ταῦτο δ' ἐστὶν ἀπὸ τοῦ δίδακτου

καὶ τὰς τῶν ἀπαιδῶν ἀγροικίας (^{things} "from to teach ^{those that are} the gods and beneficial, and those which are not known to uneducated people").

In general use the word 'muse' is met ^{also} ~~not~~ in the sense of music, ^{song,} or ^{and culture} of arts in general.

655 - museion (μουσεῖον; m-pr. μουσίον) neut.; (sem. and LSJ): temple or shrine of the Muses; home of music or poetry, generally a school of arts or letters (Athen. V, 187D: τὸ τῆς Ἐλλάδος μουσεῖον [of Athens]). Metaphorically 'ἀνδῶν μουσεῖα' (pl.) = choir of nightingales.

In pl. Μουσεῖα (Museia), festival of the Muses; sometimes in sing. Μουσεῖον ^{as temple} (Athen. XIV, 629A, ch. 26F: Ἀμφίων δὲ ὁ Θεσπιεὺς ἐν δὲ ἑσπέρῃ καὶ τὸ ἐν ἑσπέρῃ Μουσεῖον ἀπιδαι ἔκαστος ἐν ἑσπέρῃ παιδῶν ἀρχαῖς, περὶ σπονδῶν = "Amphion of Thespian in ^{his} second book "On the Muses' Temple on Helicon" says that dances of boys are ^{in earnest} earnestly (with zeal) held on Helicon").

~~Μουσικός~~

656 - museios (μουσειος; m-pr. μουσίος), ^{adj.} musical (μουσειος κτήναδος; musical sound). Νίβος Μουσαῖος (Aeol. type); a monument of song (LSJ & sem.).

657

mousike (μουσική; m. pr. mousikí).

The word 'μουσική' appears for the first time (so far in preserved texts) in the 5th cent. BC and in the following texts: a) Pindar ^{in chronological order} Olympian I, antistrophe A, vs 14-15 (PLG

I, p. 15)

« ἀρχαίῃσ' ἔσται δὲ καὶ μουσικᾶς ἐν αὐτῷ »

('while he rejoiceth in the bloom of music [song]'); the first Olympian was written for Hieron of Syracuse (476 BC).

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

« ... τοῦ θεοῦ ἀκούσθ' ἄκαυτος μουσικᾶν (-ήν) ὀρθεῖν ἐπιδεικνυμένην » ('Kadmus heard the god (Apollo) displaying uplifting music'); c) Herodotus Historiae (book VI, ch. 129)

« οἱ πρὸς ἄλλοις ἐπὶ εἰσὼν ἀπὸ τῆς μουσικῆς » ('the contenders quarrelled about music'); d) Thucydides Historiae (book III, ch. 104) ^{ἐπιπέσει} καὶ μουσικῆς ἀπὸν ἦν... ('That there took place a music-contest [in Selos]...').

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.

cf. Plat. de Pyth. orac. ch. 1, 398B.

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 ~~the~~ body is Gymnastike, while that concerned with the soul is Mousike' ('ἑστὶ δὲ τὸν ἰσχυρὸν καὶ βίησιν 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 ~~μουσική~~ "kroumata", "aulesis", ^{καὶ κίθαρῆς} etc are met with for instrumental music. Also instead of the term 'mousikos' (musician) we meet the terms 'auletes' (αὐλῆτις), 'kitharistes' (κίθαρῆστις) 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. aulopoieia ^(*) and lyra ^(*)). Important executants and ~~innovators~~ innovators appeared in this century, and the study of the theory of music had its ~~scientific~~ 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 ('ὑπὸν'), the 'practical' ('πραγματικὴ') and the 'executive' ('ἐξομοιωτικὴ'), each of these three ~~subdivided~~ subdivided in three subdivisions (cf. Jev. 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; RPW 1 p 4): 'Music is a science of melos and of all related to it' ('Μουσική ἐστὶν ἐπιστήμη μῆλός καὶ τῶν περὶ μῆλός συνβαρύντων')

b) Anonymus (Bell. § 29, p. 46): 'Music is a science, theoretical and practical, of the perfect [vocal] ~~melos~~ and of the instrumental melos' ('Μουσική ἐστὶν ἐπιστήμη, θεωρητικὴ καὶ πρακτικὴ, μῆλόν τε καὶ ὀργανικῶν').

Alypius recognizes three principal sciences comprised in music: the Harmonike (Ἀρμονική), the Rhythmike (Ρυθμική) and the Metricke (Μετρική) (Isag. § 16. v. J. p. 367, Mb p. 1).

The most comprehensive analysis so far has been that of Aristides (de Mus. Mb p. 8⁸; RPW 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 metricon ('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 ('ἐξαγγελλτικόν').

The chrestikon comprises 1) the melopoeia, 2) the rhythmopoeia and 3) the poesis ('ποίησις'). The 'exangeltikon' comprises

1) the instrumental ('ὄργανικόν'), 2) the singing ('ᾠδινόν') and 3) the dramatic acting ('ὑποκριτικόν').

The following table may give a general aperçu (view) of Aristides' classification (cf. *Gen. I*, p. 73; H. Weil et al. *Thésis-Rein. Plut. de la mus.* pp. 130-131, note 325).

(μελοποιία)

1) the melopoeia, 2) the rhythmopoeia ("ρυθμοποιία"), and 3) the Poiesis ("ποίησις"). The second section (called "ἐξαγγελτικόν", executive) comprises 1) the instrumental ("ὄργανικόν"), 2) the singing ("ὠδικόν"), and 3) the dramatic acting ("ὑποκριτικόν"). The following table may give a general aperçu (view) of the whole classification of Aristides:

ΜΟΥΣΙΚΗ

A					B					
Θεωρητικόν (Theoretical)					Πρακτικόν (Practical)					
Aa Φυσικόν (Physical)		Ab Τεχνικόν (Technical)			Ba Χρονικόν (Composition)		Bb Ἐξαγγελτικόν (Executive)			
Aa1	Aa2	Ab1	Ab2	Ab3	Ba1	Ba2	Ba3	Bb1	Bb2	Bb3
Ἀριθμητικόν (Arithmetikón)	Φυσικόν (Physikón)	Ἁρμονικόν (Harmonikón)	Ρυθμικόν (Rhythmikón)	Μετρικόν (Metrikón)	Bb1 Μελοποιία (Melopoeia)	Bb2 Ρυθμοποιία (Rhythmopoeia)	Bb3 ποίησις (Poiesis)	Bb1 ὄργανικόν (Instrumental)	Bb2 ὠδικόν (Singing)	Bb3 ὑποκριτικόν (Dramatic acting)

As to the perception of music there were, ^{principally} two diametrically different schools of conception: a) the Pythagorean and b) the Aristoxenian. According to the first, the perception and judgment of music should be made by the intellect, not by the sense of hearing (Plut. de Mus. 1144F, ch. 37 'Pythagoras the sage disapproved the judgment of music by the sense ('*di' tōs alobhōsews*'); 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' ('*tḗ aradōriakḗ arphōid'*)).

On the contrary Aristoxenus ^(*Harmon. II, p. 33 Me*) supported a twofold scientific conception (or system); on one hand he relied on the sense of hearing as to the perception and judgment of pitch, intervals etc., and on the other hand on the intellect as to the discrimination of the functions of sounds ('*tḗ tōn mōnōn ^{raie} zōnōn keivōterōn tō tōn diabolōtōn mōnōn, tḗ d' diavōia dōpōtōn tō tōn phōgōn dōpōtōn*').

- 658 - mousikēvesthai; (*mōsikevēsōdai*; m-pr-mousikēvesthe); to sing; to cultivate a taste for music (LSS); to cultivate one's talent, to study music (Dem.). Sext. Empir. ('Against the Musicians', vi, § 29): 'ὁ μωσικευσάμενος πλεονεκτατάτα ἰδιώτας ἰερίαισι μωσικῶν ἀποαρτίων' ('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.

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Other more specific bibliography may be found ⁱⁿ several ~~under~~ their ^{articles} headings ^{of} this dictionary.

(X) The term 'mousikos' 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 'auletes' (αὐληταί), 'kitharistes' (κιθαριστῆς), 'aoidos' (αἰοιδός) etc. were used according to the case.

659 - mousikós (μουσικός), Dorian type mosikós (μωσικός); principally the master in the art of music. (X) Aristoxenus, who was the most eminent 'mousikos' (musician) in this sense of ancient Greece, defines that the equipment of the 'mousikos' is the possession of all that are embraced in the science of music (Harm. I p. 2, 4-6 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 (Ῥυθμική), of Metre (Μετρική) and of instruments (Ὀργανική; 'πῦρος γὰρ ἔστιν ἡ ἀρμονικὴ μαθηματικὴ τῆς τῶν μουσικῶν ἐπιστήμης, καθάπερ ἢτε πυθμική καὶ ἡ μετρική καὶ ἡ ὀργανική'). Anonymous (Psell. § 12, p. 27) defines also that 'musician is the versed (skilled) in the melodic composition and that who can with precision observe and appreciate everything ^{which is} right (fitting); ('μουσικός δ' ἔστιν ὁ ἐμπειρὸς τῶν ἁρμονικῶν καὶ δυνάμενος ἐπιθετικῶς τὸ ἀρμονικὸν ὑποθεῖναι τὸ καὶ κρῖναι'). Cf. Plato Rep. II 398E and 402D. Another category of 'mousikos' was the executant (singer or instrumentalist), and the composer as well. In old time, 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 ~~and theory~~ of the musical art as defined by Aristoxenus, or Anonymous; such was the singular perhaps case of Lasus of Hermione (X) (6th cent. B.C.). Besides, the theory of music had its scientific beginnings later (cf. 'mousike' (X)).

b) The word 'mousikos' as an Adj. is met with and meant 'musical'. Thucyd. Hist. (III, ch. 104) 'καὶ ἀπὸν ἑποικίον αὐτοῦθι [ἐν Δήλῳ] καὶ γυμναστικῆς καὶ μουσικῆς' ('and there took place [in Delos] both a gymnastic and a musical competition contest').

'Τὰ μουσικά' (pl. of neut. 'τὸ μουσικόν') meant generally music; also pleasant, delightful tunes. Suidas: 'μουσικά' τὰ ἡδοναῖα. Τὰ δὲ ἀπὸν καὶ κινύρας καὶ τὰ ἑμνοία' ('Mousika; the pleasant [tunes]; those produced by aulos, kinyra and the similar'),

(cf. melos^(*) (mousikon melos))

~~μουσικεῖσθαι (μουσικεῖσθαι; m. pr. mousikévesthe); to sing; to cultivate a taste for music (L. S. J.); to cultivate one's talent, to study music (Sem.). Sextus Empir. ('Against the musicians', VI, § 29): 'ὁ μουσικεῦσθαι μενὸς πλεονεκτήσει κατὰ τοῦ ἰδιώτου τῆς πλείονος ἡδονῆς ἀκούων' ('the cultivated in musical appreciation [he who has studied music] gets more pleasure from listening to musical performances than the ordinary people'); cf. also ~~Suidas~~ ibid., § 35.~~

660 - μουσιζειν (μουσιζέειν; m. pr. mousizēin); to sing, or play music. Cf. Eurip. Cyclops, v. 489 'ἀχαρὶν κέλευσεν μουσιζόμενος' ('performing a graceless [disagreeable] sound [noise]'). See ~~the~~ v. 490 under ἄποδος^(*).

661 mousopoeos (μουσοποιός; m-pr. mousopiós); lyric poet;
mousopoein, vb (μουσοποιεῖν; m-pr. mousopiōn); to write
 lyric poetry; to compose ~~in~~ lyric songs; sem. = to sing ~~and~~
~~through~~ ~~melos~~ praise by lyric poetry.

662 mousothetos (μουσοθετός); L.S.J (Suppl.); set up by music

663 mousotechnes (μουσοτέχνης; m-pr. mousotéchnis); musician,
 mousourgos^(*).

664 mousotraphes (μουσοτραφής; m-pr. mousotraphís); cultivated
 by muses, in art and letters.

665 mousoumai (μουσοῦμαι; m-pr. mousouíme) vb; to be educated
 in arts; to be set to music (as melopoeoumai). Sext. Emp.
 (VI, § 2) 'μουσοποιεῖν ἢ ἔργον' ('a musical work').
 Dim. Hal. sem. 40 'μουσικὴ καὶ κρουστικὴ δὲ ἡδὴ καὶ ὁπ-
 ῖδων μουσοποιεῖται' ('^{vocal tunes} ~~melos~~ and instrumental pieces set to
 music ^{through} singing and playing').

666 mousourgema (μουσοῦργημα; m-pr. mousourgíma); melos;
 a musical piece; from mousourgein, vb (μουσοῦργεῖν); to
 compose mele, mousopoein^(*).
mousourgia (μουσοῦργια); the ^{art of writing} making ~~of~~ lyric poetry ^{or}
 the ~~act~~ composing mele. Cf. melopoeia^(*).

667 - mousourgos (μουραγός); cultivating music (L.S.J.); ~~writer of~~ musician. Very often, fem., ^{a music-girl;} a singer or a psalteria (see psaltis^(*)). The word is met often in pl., mousourgoi (μουραγοί); they were foreign women singing or playing on the aulos or on the kithara at the banquets. Suidas: "mousourgoi; psalteriai; 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 sambuke from Rhodes, naked as I believe, though as some people said they have gowns". Xen. Cyropaedia (IV, ch. 6, § 11) < kai μουραγῶν δὲ τὰς κρατίστας' (and two of the ^{most accomplished} ~~best~~ music-girls) [they gave to Cyrus]'

668 - Musaeus (Μουσαῖος; m. pr. Mousaios);
 a) mythical ~~poet~~ poet-musician, epic singer who lived in Attica; according to Aristoxenus (p. 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, Proemion, § 3) supporting that he was the son of Eumolpus, says that Musaeus wrote a genealogy of Gods and

maintained that all things proceed from unity to unity and are resolved again into unity². He died in Phalerum and this is his epitaph:

Musaeus, to his sire Eumolpus dear,
In Phalerean soil lies buried here³.

(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 Ἡρακλείδης⁴; c. 400 B.C.), the mythographer, wrote 'the story of Orpheus and Musaeus' (cf. Photus 80, 61A). To Musaeus were attributed poems of a sacred character, various Hymns, even oracles.

2. Suidas mentions also another Musaeus of Thebes (Μουσαῖος Ἄνθραϊος), son of Thamyris^(*), who was a songwriter (μυθοποιός), long before the Trojan wars. He composed songs (μῦθον καὶ ᾠδὴν).

669. — 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 μῦθων'). *Bege PLG III*, p. 1205 one Fig.

Λ

N 642 - nablas, ^{masc.} or nabla ^{fem.} (νάβλας, νάβλα; m.pr. náblas); a stringed instrument of the psalterion family. It had ten or twelve strings, and was played by bare fingers, without a plectrum; it was of Phoenician origin and its tone was considered unpleasant.

Sopater, ^{the parodist} (ap. Athen. IV, 175C, ch. 77; J. Kailat Com. Gr. Fr. pp. 194-5, Fr. 16) says that 'nablas is an invention of Phoenicians' and 'νάβλας' is [intone] not melodious' ('οὐκ εὐπρόχῃς').

Hesychius considers the nabla an instrument like the psalterion or the kithara ('νάβλα, a kind of musical instrument or a psalterion or a kithara').

The vb 'nablizein' ('νάβλιζεν'; m.pr. nablizin) = to play the nabla; nablistes (νάβλιςτις), the player of nabla. ~~Also~~

Also Hes. 'nablas; kitharistes ^[and] a kind of ^{unpleasant} musical instrument.]

641 - neniaton, neut. (νηνιατον; m.pr. neniaton); a tune ^{for aulos} or song for maidens, of Phrygian origin. Pollux (IV, 79) 'τὸ δὲ νηνιατον ^[αὐλητικὴν ἠρῶς] ἐστὶ ^{ἡδὲ} Φρύγιον, ἡπικραξ δ' αὐτὸν κρηρονεῦται' ('the neniaton ^[aulentic tune] is of Phrygian origin, and is mentioned by Hipponax').

Note: neniaton is derived from nenis (νήνις, νεάνις, νεάνις), maiden.

670 - nenia (νηνια; m.pr. nenia); engonium of men, accompanied sometimes by aulos; a lament.

672 - nete, nete (νήτη, νετή; m.p. nēti, neāti); the extreme note or string; the ~~nearest~~ ^{nearest} ~~to the performer~~ ^{to the performer} string; in fact the highest. In the heptachord scale it was the highest note of the tetrachord of synemmenon (d) and ²/₃ in the octachord the highest note of the tetrachord of diezeugmenon (e); ~~and~~ ³ in the Greater Perfect System ~~the highest~~ there were two netai (νήται), the nete hyperbolaeon ^(a) and the nete diezeugmenon (e).



Note: nete (=lowest) was called because it was sounded by the string which was placed ^{nearest to the performer} ~~at the extreme~~ ^{in the bottom of} ~~the strings~~. Aristides (Mb. p. 11; RPWI p. 8) 'νήτη, τὸν ἐπιπέδιον ἔχον· ἴσχυον γὰρ ἐκείνων ὁ ἐπιπέδιον ἢ τὸ ἔκστατον οἱ παλαιοὶ'; ('nete, that is the extreme (the ^{uttermost} ~~furthermost~~); ^{because} ~~because~~ the ancients called neton the extreme'). Cf. onomatopoeia ^(*); EM p. 598, 7.

673 - neteides (νήτοις; m.p. 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 neteides.

674 — neura (νεῦρα; m. pr. nevrá); bowstring, string. Synonym of 'chorde' ^(*) (χορδή). Cf. Pollux, IV, 62.

Hes. 'μαγὰς -- δεξομένη τῆς κίθαρ'ας τὰς νεῦρας (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.

675 — nibatismos (νιβατισμός; m. pr. nivatismós); a kind of Phrygian dance mentioned in Athen. (XIV, 629D, ch. 27) without any other indication.

Hes. 'εἶδος ὀπρῖστου βαρβαρικῆς' ('a kind of barbaric [foreign, non-Greek] dance').

676 — Nicomachus [Nicomach] of Gerasa (Νικόμαχος ὁ Γερασινός; m. pr. Nicómachos o Gerasinós); 2nd cent. A.D. Pythagorean mathematician and musical theorist, born in Gerasa in Syria (Γέρασα, hence his surname Γερασινός).

He wrote a Manual or Enchiridion of Harmonike (Ἀποδείξεις Ἐρχοπέδιον or ^{also} Ἀπορικόν Ἐρχοπέδιον) in which he ^{describes} exemplifies 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 pp1-28).

under the title < Νικολάου Γερασίου Πυθαγορείου Ἀποριῶν Ἐπιπέδιον >.

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, ~~et~~ ap. Teubner, 1895; V, pp. 236-265, under the title 'Νικολάου Πυθαγορείου Γερασίου Ἀποριῶν Ἐπιπέδιον ἑξαγορευθεὶς ἐξ ἰποχρίων [off-hand] κατὰ τὸ παλαιόν').

In both, Meibom's and Jan's editions there are certain excerpts considered as Book two of the Enchiridion (τῶν αὐτοῦ Νικολάου, Excerpta ex Nicomacho; Mb pp. 29-41, C. v. J. pp. 226-282). Ch. Em. Ruelle in his 'Collection des auteurs grecs relatifs à la musique' (vol. II, Nicomaque de Gérase: Manuel d'Harmonique, Paris, 1881; pp. 9-40) published a French translation, after Meibom's text, with an 'Avertissement' (pp. 1-8) and commentary. Ruelle included in this edition (pp. 41-55) the translation of six fragments the ensemble of which, according to him, constitute the pretended Second Book of the Enchiridion.

It seems that besides the Enchiridion Nicomachus wrote a book 'On Music' ('Περὶ μουσικῆς') in several volumes now lost (Cf. Eutocius' ^{ἐπιτομὴν} ~~commentary~~ ^{commentary} on Archimedes' 'De sphaera et cylindro'; Basle, 1544; ap. Ruelle's op. cit. p. 2). Ruelle suggests that some parts of this work have perhaps survived and are those considered as the Second Book of the Enchiridion.

679 - nómos (νόμος); in its general sense, law, custom, convention. In music nómos was the most important type of musical composition and performance.

It seems that the nómos evolved from a very old tradition according to which the laws were sung by the people ~~to~~ so that they could be easily memorized and ~~also~~ followed. ^(cf. Arist. Probl. XIX, 25) 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 προσήγορεύθησαν, ἑπειδὴ οὐκ ἔστιν παρὰ τὴν κατ' ἑκάστου νομοματικόν εἶδος τῆς τάξεως' ('they were called laws [nomoi] because it was not permitted to deviate from the legitimate [established] diapason ^(Pitch) [tension, tuning]').
In Weil's and Reichach's *Plut.* (p. 29) 'εἶδος τῆς τάξεως' is translated 'type of scale' ('type d'échelle').

The principal categories of nomoi were three:

- the kitharodic ^(*) nomos (κιθαρδικὸς νόμος), the oldest type, a solo song with kithara accompaniment, invented by Terpander ^(*) in the 7th cent. B.C.;
- the aulodic ^(*) nomos (αὐλιδικὸς νόμος), a solo song with aulos accompaniment invented by Polymnestus ^(*) in the 6th cent. B.C.;
- and c) the auletic nomos (αὐλητικὸς νόμος), a solo for aulos,

of which the most important was the Pythian^(*) nomos (Πυθικός νόμος) established by Sacadas^(*) at the Pythian Games in 586 BC, and with which he won the first prize. A fourth category, the kitharistic nomos (κίθαριστικός νόμος) solo kithara (psile kitharisis) was a later type which followed ^{principally the prototype of} (the auletic nomos) of Sacadas. The 'psile kitharisis' (the solo kithara playing) was however ^{known} ~~introduced~~ 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 ~~of origin~~ 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 μίμος ΝΟΜΟΣ, ἡδύγμαι μὲν εἰς Ἀπόλλωνα, ἔχει δὲ καὶ τὴν ἐπωνυμίαν ἀπ' αὐτοῦ· νόμιμος γάρ ἐστι Ἀπόλλων ἑκκαδήθη" ('and certainly the nomos is composed in honour of Apollo, and from him takes its name, because nomimos [customary] Apollo was called').

680 - octachordon, neut. (ὀκτάχορδον); ~~having~~ 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 pasin'^(*) (διὰ πᾶσιν) ~~throughout~~, as it was ~~progressing~~ ~~that~~ through all the notes, consecutively. 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) suggests that Pythagoras first of all ('πᾶρπυρος') added the 8th string between the mese and the paramese^(a-b), thus forming a complete^m harmonia with two disjunct tetrachords (e-f-g-a - b-c-d-e); cf. Harmonien Lyra^(*).

681 - octasemos (ὀκτάσημος; m. pr. octa'simos) chronos (χρόνος, time) of eight first times (of eight short [breviter] times); as in the dochmies v - - v - .

682 - ode (ὕδῃ; m. pr. odi') from ᾄδειν, ᾄδειν = to sing (uncontracted form, ᾄδῃν, ᾄδῃ); 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 ~~these~~ more extended compositions like the 'Epinikia' of Pindar; the form of this class of odes

was ternary (strophe, antistrophe, epode). ^{Odes were} ~~And~~ generally called ^{almost all kinds of} songs ^{of} either of a joyful or lamenting character; also the songs sung at work (folk-songs as we would now say) etc.

Ode (ὠδή) by extension was called the singing of the birds - odikos, Adj. (ὠδικός); skilled in singing (Hes. "εὖ ᾄδων" = 'nicely [well] singing'. By extension, musical; as a n. musician.

683 - odeion (ὠδεῖον; 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 ^{the} theatre ^{was} erected - the rhapsodes and the ^{kitharodes} ~~kitharodes~~ competed' ('τόπος ἐν ᾧ, κείν τὸ δῆλον μαρτυρεῖται, οἱ ραψῳδοὶ καὶ οἱ κιθαρῳδοὶ ἠγωνίζοντο').

684 - odontismos (ὀδοντισμός); a kind of aulesis used in the third part of the Pythian ^{nomos} nomos, by which the aulete imitated the grinding of the dragon's teeth. Cf. Pollux, IV, 84; also see under Pythikos nomos ^(x) and ambo iambikon ^(*).

685 odós (ὄδος) contracted form of ᾠδοῦς (aeodos^{*});
 singer, Heracl. Pont. "De Rebus Publicis" (cf. FHG, II, "Περὶ
 Πολιτικῶν, 56); Λακεδαιμόνιοι τὴν Λέσβιον ᾠδοῦν [Τέρπαντον] ἐτίμησαν
 ('the Lacedaemonians honoured the Lesbian singer [Terpander]')
 Plato (Laws, VII, 812B) 'τοὺς τὸ Διονύσιον ἔξηκοστούτας ᾠδοῦς'
 ('the sixty years old singers of Dionysus'). Cf. also Clem.
 Alex. Protrepticus, ch. I, § 2.

(X) ἢ ᾠδοῦν

686 oetolinos (οἰτόλινος; m.p. itólinos); a mournful song
 in memory of the unhappy death of Linus^(*). Cf.
linos^(*). Oetolinos (οἰτόλινος) was also another name for
 the poet-musician Linus.

687 óklasma (ὄκλασμα); a kind of lively dance, of Persian
 origin, in which they used to squat. It was performed^{ly}
 women during the ceremony of Thesmophoria in honour of Demeter, the
 Thesmophoros. Pollux (IV, 100) 'καὶ ὄκλασμα, οὕτω γὰρ ἐν θεσμο-
 φοριαzaίαις ὀνομάζεται τὸ ὄκλασμα τὸ περσικὸν καὶ οὐρζορον...'
 ('and óklasma; so called^{the} Persian and very lively dance danced
 by thesmophoriazaisei [women taking part at the Thesmophoria, which
 was a women's festival in honour of Demeter]').

685 A

oektos (oiktos; m. pr. i'ktos); lamentation, piteous wailing (LSJ).
Plut. de Mus. (1136F, ch. 17) "τραγικοί οἰκτοὶ ποτὲ ἐπὶ τοῖς
Δωπιοῦν ῥαβδῶν ἐμυχοδύθησαν" ("and tragic lamentations
were set in music in the Dorian mode").

688 - Olen (Ὀλίν; m. pr. Olin); Mythico-historical epic poet and musician of the oldest antiquity whose name is connected with Apollo's worship.

According to Herodotus (Hist. IV, ch. 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 δὲ ὁ Ὀλίν καὶ τοῖς ἄλλοις τοῖς παλαιῶν ἡμῶν ἔστιν ἔκ Λυκίας ἔχθ' τοῖς ἀκρομαίνας ἐν Δελφῶν). Suidas and Hesychius call him Symaeus (Συμαῖος) or Hyperboreios (ὑπερβόρειος; coming from the extreme North), or Lykios (from Lykia); Suidas prefers the epithet 'Λυκίος' (Lykios) as he came from the town Xanthos (Ξανθός) 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.

689 - oligochordia (ὀλιγοχορδία); see polychordia (*)

690 - ololygmos (ὀλολυγμός; m. pr. ololygmós); ^{a hymn or} (song of triumph. Aesch. Choephoroi, v. 387 'ἐβυρνῆσαι -- πικρὰντ' ὀλολυγμὸν' ('to sing -- a piercing triumphant [^{hymn}] song')).

691 - olophrymos (ὀλοφρυμός; m. pr. olophrymós); loud lamentation, also a song sung on occasions of grief and death; a dirge. Athen. (XIV, 619B, ch. 10) 'ἢ δ' ἐπι τοῖς θανάτοις καὶ κείραις ἔχῃ ὀλοφρυμός' ('and the song sung on occasions of death and grief [is called] olophrymós').

692 - Olympus (Ὀλύμπιος; m. pr. O'limpos); 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} ~~often~~ confused with the first, is placed in the 7th cent. B.C. According to Aristoxenus (ap. Plut. de Mus. 1134 F, ch. 11) "he was considered by the musicians as the inventor of the

(son of Gordius)

XX 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.

Enharmonic genus; before him all were diatonic and Chromatic⁷. 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, ~~the~~ Athena's (*) nomos, the 'Polykephalos' (many-headed) and the "Thaenetikoi" nomoi; also of the double-aulos (attributed to Hyagnis and Marsyas as well). Olympus ^{introduced} brought to the Greeks the instrumental music (kroumata^(*)), and the Lydian ^($\frac{2}{2}$) harmonia (Clem. of Alexandria "Ta' Euprokteta", p. 132); the invention of the Lydian (*) harmonia is attributed ^{also} to many other musicians.

693 - omphalós (ὀμφαλός); the fifth ^{and central} section of the kitharodic nomos^(*). Omphalos = navel.

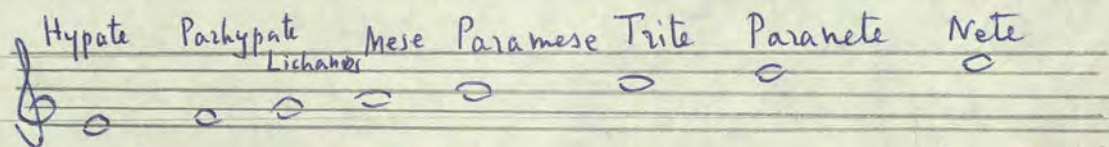
- omoiotropos (ὁμοίωτροπος; m. pr. omiōtropos); similar, of the same style. Plut. de Mus. (1137B, ch. 18) < μαρτυρεῖ γούν τε Ὀλύμπου τε καὶ Τερπανδρῶν ποιήματα καὶ τῶν τοῦτοις ὁμοιοτρόπων πάντων > ('as testify the compositions of Olympus and Terpander and all [which are] of the same style').

694 ^{onomasia, or} Onomatopoesia (^{ὀνομασία, or} ὀνοματοποιΐα); nomenclature.

In ancient Greek music use was made of names to designate the notes (M. Psellos, 'Syntagma' p. 21a 'prosegoriai', προσγορίαι; 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 (φθόγγος, phthóngos), the names were indiscriminately used to designate both the strings and the corresponding notes.

From the 6th cent. BC, when the ~~primitive~~ heptachord lyra became octachord, the names were as follows:

Nete or Neate	(νήτη, νεάτη; = lowest) the highest note
Paranete	(παράνητη; next to the Nete)
Trite	(τρίτη; third)
Mese	(μέση; middle)
Paramese	(παράμεση; next to the mese)
Lichanos	(λίχανος; forefinger; the string played by the forefinger)
Parhypate	(παρυπάτη; next to Hypate)
Hypate	(ὑπάτη; highest); the lowest note.



The above nomenclature needs some explanation.

a) Nete (*) (= lowest) is in fact the highest string; this is due to the position of the string Nete which was

placed ^{nearest to} ~~the extreme of~~ the performer; cf. Aristides (Mb p. 11; RPWI p. 8) under Nete (*).

b) Hypate (*) (= highest) is in fact the lowest because the corresponding string was placed ^{at the other end, the remotest} ~~on top~~ ^{from the performer,} when the lyra was held inclined; cf. Aristides (Mb p. 11) under Hypate.
Nicomachus (Enchir. ch. 3; CrI 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 (ὑπάτων) 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.

(C. Sachs' Hist. of Mus. Instr. p. 135) ~~Some~~ 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 netaton (lowest). C. Sachs (Hist. of Mus. Instr., p. 135) supports that 'the nete or "low" string surprisingly designates the highest note in Greek music, not because it is the lowest when the lyre is held in its normal, inclined position, but because the Semitic Orient calls high sounds low, and low sounds high'.

c) All the above ~~names~~ names were in feminine gender because of the word 'xopdi' (string), fem.; it was actually an Adj. to the noun 'xopdi', e.g. Νήτη xopdi ^{lowest-} (highest note).

In the Greater Perfect System the names were as follows with the first added note (Proslambanomenos).

Proslambanomenos	Hypate Hypaton	"	"	"	Meson	"	"	Mese	Paramese	Trite Diezeugmenon	"	"	Trite Hyperbolaon	Paranete	"	"
	Parhypate	"	"	Lichanos	Hypate	Parhypate	Lichanos				Paranete	Nete	Trite Hyperbolaon	Paranete	Nete	

T. Hypaton T. Meson T. Diezeugmenon T. Hyperbolaon

The notes of the tetrachord *Synemmenon* in the Lesser Perfect System were named:

Mese
Trite Synemmenon
Paranete Synemmenon
Nete Synemmenon

Prosl. T. Hypaton T. Meson T. Synemmenon

The names remained the same in all three genera for the corresponding notes and strings:

a) Diatonic b) Chromatic c) Enharmonic

Hypate Parhypate Lichanos Mese Paramese Trite Paranete Nete

H. Parhypate Lichanos Mese Paramese Trite Paranete

Parhypate Lichanos Trite Paranete

In the old system the *Harmoniai* (octave-species), being practically segments of the Greater Perfect System, retained the names of their respective notes according to their place (or function) in the G. P. S. Thus the Mixolydian (b-b) began with on the Hypate Hypaton, the Lydian (c-c) on the Parhypate Hypaton, and so on.

LYDIAN HARMONIA

a) "kata' de'ion" (in respect to position)

b) "kata' d'rapiv" (in respect to function)

Gr. Perf. System

Labels for (a): Hypatē, Parhypatē, Lichanos, Mesē, Paramesē, Tritē, Parahētē, Nētē

Labels for (b): Parhypatē, Lichanos, Hypatē, Parhypatē, Lichanos, Mesē, Paramesē, Tritē

Additional labels: 1st Proslamb., 2nd Hypatē, Lichanos, Parhypatē, Hypatē, etc.

T. Hypatē, T. Mesōn, T. Diezeugmenōn

PHRYGIAN HARMONIA

a) "kata' de'ion" (in respect to position)

b) "kata' d'rapiv" (in respect to function)

Labels for (a): Hypatē, Parhypatē, Lichanos, Mesē, Paramesē, Tritē, Parahētē, Nētē

Labels for (b): Lichanos, Hypatē, Parhypatē, Lichanos, Mesē, Paramesē, Tritē, Parahētē

Additional labels: 1st Prosl., 2nd Hypatē, Parhypatē, Hypatē, etc.

Hypatē, T. Mesōn, T. Diezeugmenōn

Only in the Lydian Harmonia both nomenclatures coincide:

a) "kata' de'ion" (in respect to position)

b) "kata' d'rapiv" (in respect to function)

Labels for (a): Hypatē, Parhypatē, Lichanos, Mesē, Paramesē, Tritē, Parahētē, Nētē

Labels for (b): Hypatē, Parhypatē, Lichanos, Mesē, Paramesē, Tritē, Parahētē, Nētē

Mesōn, Diezeugmenōn

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Ptolemaeus introduced the 'kata $\theta\epsilon\sigma\iota\upsilon$ ' (in respect ~~to~~ to ~~of~~ position) nomenclature. According to this ~~view~~^{principle} the first note of every harmonia (octave-species) was called in respect to its position in the ~~to~~ scale Hypate, the second Parhypate, the third Lichanos, the fourth Mese, and so on; on the other hand each note of the same harmonia was also named after 'its function' ('kata $\delta\upsilon\lambda\alpha\mu\iota\upsilon$ ') in the Greater Perfect System. In the following example we have both denominations:

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orchesis (ὄρχησις; m. pr. o'rchisis); dancing; dance.
orchestike (ὄρχηστική, ὄρχη); 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 (Κοῦρηται) in Crete and the Korybants (Κορυβανται) in Phrygia. In Homeric times both song and dance were the indispensable emblems of every religious ceremony, and of every national or ~~for~~ 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' ('ὅτι πῶθ' οὐκ ὄρχησεν ποιεῖται'). It was considered as an advantage for every body, including those of the higher classes, to be initiated in the secrets of Terpsichore's art; the two sons of Alkinoos, King of Phaeacians, danced with admirable art at the feast ^{given} in 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 ~~and~~ influence.

21.3.

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 ~~is~~ could be made of the following: Plato: Laws, VII; Xenophon: Banquet II, IX ('Εὐπρόσιον'; description of dance ~~is~~ performed by professional dancers); Plutarch: Sympos. problems ('Εὐπρόσια καὶ τεχνικὰ IX, 15; technical analysis of the three parts of dancing); Lucian: 'On dancing' ('Περὶ ὀρχήσεως'; detailed examination of the art of dancing and of its great moral and educational value, description of certain dances, etc.); Livianos: 'Περὶ Ἀρχαίων τῆς τῶν ὀρχηστῶν καὶ τῆς τῶν μίμων'. Also Athenaeus, 'Deipnosophistai' XIV; Pollux: Onomasticon, IV, ^{ch. 14} etc.

- orchestes masc., orchestris fem. (ὀρχηστῆς, ὀρχηστρίς); dancer.
- orchestodidasalos (ὀρχηστοδιδάσκαλος); ^{master} ~~dancer~~ of dancing.
- orchema (ὀρχημα); dance; laptain orchemata (ἰάπτειν ὀρχήματα) meant to get ready to begin the dance.
- orcheseos schemata (ὀρχησεὺς σχήματα); dance-figures.

Many and various dance-figures are mentioned in Athen. op. cit. (XIV, 629F, ch. 27); also in Pollux, Hesychius and others. ~~The best known of them,~~

The best known dances and dance-figures are examined in this dictionary under $\#$ special headings.

Bibl. Maurice Emmanuel: 'Essai sur l'Orchestique grecque'; Paris, 1895. An extensive and well documented study with 600 ^{dancing-}figures taken from vase-paintings, bas-reliefs etc.

Μουσὴ καὶ ὀρχήστρα Orchestra (ὄρχηστρον)
12' μνησ

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4. Germaine Prudhommeau: "La danse grecque antique", Paris 1965; two vols, 4°, pp. 721 including 870 plates. First vol. Text; second vol. "Annexes et Planches".

696 - orchestra (ὄρχηστρα; m. pr. orchístra); the circular or semi-circular space in the ancient theatres which was found between the actual stage and the benches (ἑδύλια) of the spectators. In the orchestra the chorus was standing, dancing and singing. At the beginning ~~the~~ the action was also taking place in the orchestra; but in the classical times the actors stayed mostly on the stage, which was behind the orchestra on a higher level, while the chorus moved in the orchestra. The aulete who accompanied the dancing and singing stayed also in the orchestra.

~~The space of~~ The orchestra was separated from the benches of the public, which also held a semi-circular space in front of and semi-around the orchestra and the stage, by a low wall; in the middle of the orchestra the thymele (Θυμῆλη; altar of Dionysus) was placed.

697 - 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 M.): 'καθάρτε ἢ τε ρυθμική καὶ ἡ μετρική καὶ ἡ ὄργανική' ('as the sciences of Rhythm, of Metre and of Instruments').

organikós (ὄργανικός) Adj.; instrumental. Organike phone (ὄργανικὴ φωνή); instrumental voice, sound. Aristox. (op. cit. I, p. 14, 4-5): 'ἀπαντες γὰρ φωνῆς ὄργανικῆς τε καὶ ἀνθρώπινης ὑπερπέρας ἔστι τὸς τόνος.' ('For every instrumental and human voice there is a definite compass...').

698 Orpheus (Ὀρφεύς; m. pr. Orphévs); mythic poet and epic singer, the most famous of all mythic ~~poets~~ musicians of ancient Greece. He was of Thracian origin, son of Oeagrus (Ὀϊάγρος) 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 ~~the~~ King of Macedonians or of Bistones (BISTONES, a Thracian tribe). Apollodorus (Bibliotheca ^{I, ch. 352} pap. FHG I, p. 106) says that Orpheus established the Dionysian mysteries (καὶ Ὀρφεύς ὁ κίθαροδός, ὃς ἔδωκεν ἔκκλιτα λίθων καὶ δένδρα... εὐρεῖ δὲ Ὀρφεύς καὶ τὰ Διονυσίου μυστήρια; 'and Orpheus the kitharode, who by his singing moved stones and trees ---; ^{and} he founded also the Dionysian mysteries')

A multitude of legends have been created around his life and death. According to the most propagated legend he was killed by ~~the~~ women the 'maenades' (μαίναδες) 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.

XXX
ORPHICISM

According to Diodorus Siceliotus (III, ch. 59, § 6) to Orpheus was attributed the addition of the Hypate string

~~XXX~~ According to a tradition his tomb was shown in Antissa of Lesbos, where his lyra and his head were transported by the waves.

++ 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).

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 (μῆτις, 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.

699 - orsites (ὄρσιτις; 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~~etc.~~.

700 - orthios (ὄρθιος); erect, upright, steep. In music, high (as ὄρσις, oxy^(*)). Eurip. Troades, v. 1266 'ὄρθιον... ἄδυτον ἄγρον ἄξιον' ('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 (ἄντις), 1279.
orthia melodia (ὄρθια μελωδία); high-pitched melody.
orthios pous (ὄρθιος πούς); a foot consisting of two long and two short syllables -- u u. Bacchius (Isag. § 101; CrJ p. 315, Mkp. 25) calls 'orthios' pous the foot composed 'of an irrational arsis and a long thesis' u|-.

701 - oschophoriká, mele (ὄσχοφορικά, or ὄσχοφορικά μίλη); songs sung during the ceremony called Oschophória (ὄσχοφορία). Procl. Chrest., 28 'Oschophorika mele (songs) were sung among the Athenians; two young men ~~dressed~~ in women's dress carrying vine-shoots full of grapes [which they called osche] ~~hence the~~ 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 ~~Plato~~ Proclus it was Theseus & who first introduced this ceremony, after he had saved the youths from the Minotaur.

702 - ostrakon (ὄστρακον); vessel of clay, or fragment of pottery; shell. Usually in pl. ostraka; krotala ^(*)

vb. krotein ostrakois (κροτεῖν ὄστρακοῖς); to strike the ostraka,

and 'pros ostraka adein' or 'adesthai', 'πρὸς ὄστρακα ἀδεῖν' or 'ἀδεσθαι' = 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. Frogs v. 1305, where Aristophanes satirizes Euripides' muse as 'ὄστρακοῖς κροτώσα' (as 'singing' to shells accompaniment))

703 oikos (οἶκος); a hymn to Demeter. The same as ionkos.
Also a dance performed with rapid and skilful movements.

704 oupingos (ὄπιγγος) ode; a hymn sung as a prayer to Opis Artemis (Diana) at a child-birth. The surname Opis (Ὀπίς) was given to Diana as protectress of the women ready to bring forth. Pollux (I, 38) 'ἰδίᾳ δὲ Ἀρτεμιδος ἕκρος ὄπιγγος' ('and especially a hymn to Diana, called oupingos'). Athen. (XIV, 619B, ch. 10) 'ὄπιγγοι (pl.) δὲ αἱ εἰς Ἀρτεμιν ἡδαι' ('and "oupingoi [are called] those odes to Artemis [Diana]').

705 oxybaphoi (ὀξύβαφοι; m. pl. οξύβαφῃ); 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 εὑρεῖν καὶ τὴν ἐν τοῖς ὀξύβαφοῖς ἀρμονίαν, ἐν ὀστρακίνοις ἀγγείοις, ἅπασιν ἔκρουεν ἐν ξυγγίῳ» ('Diocles ...; it is ~~said~~ said that he ~~discovered~~ ^{invented} a ~~series~~ ^{ἀρμονία} [a series of notes (harmonia)] ^{of notes} on the oxybaphoi, made of shells, by striking them ~~by~~ with a small wooden stick'). Anonymus (Bell. § 17, p. 28) 'οἱ ὀξύβαφοι, δι' ἧν κεραιότες τινες μετὰ τῶν δαίμων' ('the oxybaphoi by which some people produce by striking musical sounds').

706 - oxyeches ($\acute{\omicron}\zeta\upsilon\nu\chi\acute{\iota}\varsigma$; m.pr. oxilchis); having a piercing, sharp sound; ~~very~~ high-pitched.

~~oxyeches~~

707 - oxypycnos ($\acute{\omicron}\zeta\upsilon\pi\upsilon\kappa\nu\omicron\varsigma$; m.pr. oxipicnos); the highest note of the pycnon^(*). On the whole there were five oxypycnoi in the Greater Perfect System, namely, ~~the~~ the two lichanoi (lichanos hypaton, and lichanos meson) and the three ^{paranetai} ~~parhypatai~~ (^{paranetai} ~~parhypatai~~ diezeugmenon, ~~part.~~ ^{part.} synemmenon, and ~~part.~~ ^{part.} hyperbolaeon). All these five oxypycnoi ~~notes~~ were movable ($\kappa\iota\nu\alpha\iota\mu\epsilon\nu\omicron\iota$, changing) notes of the tetrachord. For more details see under pycnon; also under barypycnoi, mesopycnoi and hestotes.

708 - oxys, oxytes ($\acute{\omicron}\zeta\iota\varsigma$, $\acute{\omicron}\zeta\iota\tau\eta\varsigma$; m.pr. oxis, oxitis).

oxys; high-pitched, opp. barys^(*)

oxytes; sharpness; ^{also heights of pitch,} the result of epitasis^(*). Aristox. (Harm.

I p. 10, 27 Mb) ' $\acute{\omicron}\zeta\iota\tau\eta\varsigma$ $\delta\epsilon$ $\tau\omicron$ $\gamma\epsilon\nu\omicron\mu\epsilon\nu\omicron\nu$ $\delta\iota\alpha$ $\tau\eta\varsigma$ $\epsilon\pi\iota\tau\alpha\iota\sigma\tau\alpha\varsigma$ ' ~~the sharpness~~ 'height of ^{pitch} is the result of ~~stretching~~ tension [produced by stretching of the string]'. Oppos. barytes^(*)

According to Aristotle (Probl. XIX, 8) the 'oxy' ~~sharp~~ (high-pitched) was less important than the low.

Cf. Anon. Bell. § 37, p. 50.

709 - oxytonos ($\acute{\omicron}\zeta\iota\tau\omicron\nu\omicron\varsigma$; m.pr. oxitonos); sounding in a sharp and piercing tone; also the high-pitched tone. Oxyphonos ($\acute{\omicron}\zeta\iota\phi\omicron\nu\omicron\varsigma$; m.pr. oxiphonos); ^{having a} sharp and piercing voice; high-pitched voice. Synonym of oxytonos.

P. 710 - Pachymeres, Georgios (Παχυμέρης Γεωργίος; m.pr. Pachy-
me'ris Geórgios); b. 1242; d. 1310 A.D., Byzantine
writer, historian and theorist, born in Nikaia of
Bithynia in Asia Minor. He studied in Constantinople
and entered the ecclesiastical order holding high offices.

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

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

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

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

712 - paean (παῖαν; m. pr. paân); choral song, hymn addressed first to Apollo and Artemis, especially as thanksgiving to deliverance ~~from~~ from evil (illness, famine etc.); later it was addressed to any other god. Paean was called also a ~~victor~~ song of triumph after a victory at war, or at National Games. In general a solemn ode.

Proclus Chrest., 11 'ὁ δὲ Παῖαν, ἔστιν εἶδος ὑμῶν εἰς πάντας τῶν θεῶν ἡρατόμενος θεῶν· οὐδὲ δὲ παλαιῶν, ἴδιον ἀπετέλετο τῷ Ἀπόλλωνι καὶ τῇ Ἀρτέμιδι, ἐπι καταπαύσει χολῶν καὶ νόσων ἀδύμενος· καταχρηστικῶς δὲ καὶ τὰ προσόδια τινὲς παῖανας διέφασιν' ('the Paean, is a kind of ode addressed now to all gods; in old times it was addressed especially to Apollo and Artemis on deliverance from ~~diseases~~ plagues and diseases; and by misuse some people call the prosodia (*) paeans').

Paeon (παῖον; m. pr. paôn); a metrical foot of one long and three short syllables; there were four forms of paeon: 1) the paenikos - uuu; 2) the kouretikos (κουρητικός) or symbletos (σὺμβλητος) u-uu; 3) the didymaeos (διδυμαῖος) or delfic or bromios, uu-u; 4) the Cretan or hyporchematic, uuu-. Aristides (de Mus. m. p. 38; RPW I p. 37) distinguishes in the paenonic genus two simple feet: the ^{paenon} diagyos (παῖον διάγυος) and the pa^{en}epibatos (ἐπιβατός). ~~The first consists of a long and a short thesis and a long arsis~~

Paenonic metre (παυονικὸν μέτρον); a metre of paeons.

713. - paedikos (παῖδικός; m. pr. pedikós); of a boy.
paedikos choros (παῖδικός χορός); chorus of boys. Plato & Laws (book II, 664c): 'ὁ Μουσῶν χορός ἰ παιδικός' ('^{the} Muses' boys-chorus').
Paedikoi auloi (pl.; παῖδικοί αὐλοί); a class of auloi with a range of pitch lower than the parthenioi^(*) and higher than the kitharisterioi, according to the classification of auloi by Aristoxenus (see aulos^(*)).
 Pollux (IV, 81) 'τοῖς δὲ παιδικοῖς [αὐλοῖς], παῖδες προσῆδον' ('to the infantile [auloi] accompaniment boys were singing').

714. - palinodia (παλινωδία); recantation. This was used first by Stesichorus^(*) in an ode in which he revoked his former attacks against ~~Helen~~ ^(Helen) of Troy.
 Suid. 'παλινωδία, ἑναντία ᾄδι. ἢ τὸ τὰ ἑναντία εἰπεῖν τοῖς προτέραις' ('palinode, a contrary ode; or to say the opposite to those previously said').

715. - pámphoros (πάμφωρος); producing all tones; full-toned or many-toned (L S J); by extension, expressive.
 Pind. ^{92th} Pythian ^{Ode}, v. 32 'παρθένος αὐχῶν τεύχε πάμφωρον μέγος'
 ('The maiden [goddess; Athena] invented the many-toned [or the expressive] music^[melos] of the auloi').

XX ὀπίσθεν

705A

~~Panocrates (Παγκράτης; m. pr. Paneratis or Pangratis); a composer of unknown date, perhaps a contemporary of Phrynicus (5th cent. B.C.). He is mentioned in Plutarch's *de Musica* (ch. 20, 1137F) among those who ~~followed the old tradition~~, avoided the chromatic genus~~

XXV

715A

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

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

Pollux (IV, 60) 'τρίχορδον δὲ, ὅππῃ Ἀσσυρίοι πανδούραν ὠροῦσιν ἐκείραν δ' ἑνὴν καὶ τὸ εὖρημα' ('the trichord [three-stringed] which the Assyrians called pandoura; and it was their own invention').

According to Pythagoras (ap. Athen. IV, 183F-184A, ch. 82) 'the pandoura was made by the troglodytes out of the white mangrove which grows in the sea'. Nicomachus (Enchir. ch. 4; C v J p. 243, M 6 p. 8) ~~or~~ says that the monochord ^(*) was called phandouros ^(φάρδουρος). Hesychius uses ^{also} the word 'pandouris' for the instrument, and the term 'pándouros' for the player of the instrument; 'πανδούρα ἢ πανδούρις, ὄργανον μουσικόν. Πάρδουρος δὲ ὁ μεταξὺ τριχορδου τὸ ὄργανον' ('Pandoura or pandouris a musical instrument. And ~~the~~ pándouros [was called] the player of the instrument'). Pandourizein (πανδούριζειν) v. l., to play the pandoura. Pandouristes (πανδουριστής; m. p. pandouristis) ^{the} pandoura-player.

717. = Pandourion (πανδούριον), dimin. of pandoura; ^{according to Hes.}

Photius (427, 26) says that 'the ~~psaltery~~ pandourion is a Lydian instrument played without plectrum' ('πανδούριον, ἡτοι Λυδίων ὄργανον χεῖρὶς πλῆκτρον ψαλ-
λόμενον'). In Zonaras Lex.^{p. 1512} pandourion, a kind of kithara' ('πανδούριον -- εἶδος μουσικόν · εἶδος κιθάρας').

~~Fig. 104~~ - paraulos (πάραυλος; m. pr. pázarulos), unattuned; not in concord to the aulos; out of tune; cacophonous.

'πάραυλα μέλη' (paraula [pl.] mele) = cacophonous, discordant tunes.

22.3

718

Pappus of Alexandria (Πάππος ὁ Ἀλεξανδρινός; m. pr. Páppos Alexandri-
nós); e. end 3rd cent. AD, mathematician, known also as a music theorist. He flourished in Alexandria (hence his surname). He wrote a great work on Mathematics ('Συναγωγή') in eight books and Commentaries on the Elements of Euclid, Ptolemy's 'Syntaxis² Mathematica' and on works of other ancient mathematicians (Suid.).

To Pappus was once attributed the 'Isagoge' published under the name of Euclid by Meibom and now ascribed to Cleonides^(x); his name as author was cited in many MSS of the Isagoge (Barberine II, 86, 2nd copy, Rome; Naples n. 260; Paris n. 2460 2nd copy). To Pappus was also attributed ^{by some} the last part of Pophyry's Commentary on Ptolemaeus' Harmonika (after ch. 4 of Book I).

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

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

720 - paráchoros (παράχορος); unattuned, out of tune, discordant. parachordizein, vb (παράχορδιζέω); to play out of tune; to strike wrong notes. Cf. paramousos^(*).

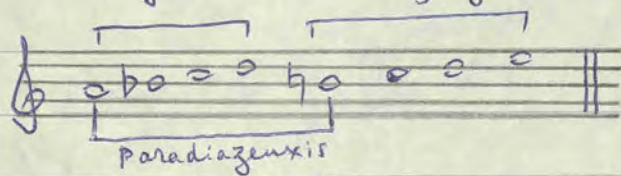
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parachoregema (παραχορήγημα; m. pr. parachorizigma); a small part (role) of a fourth actor in the Greek drama taken ~~at~~ certain cases. Pollux (IV, 110): 'and if a fourth actor intervened to say ~~to~~ something ~~apart~~ this was called parachoregema' ('εἰ δὲ τις τέταρτος ὑποκριτὴς τι παραχρηγίσαιτο, τούτο παραχορήγημα ἔκαλεῖτο').

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

722

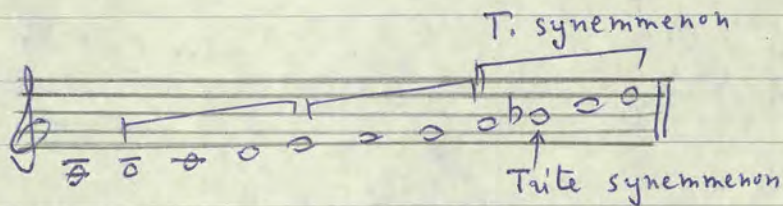
paradizeugma (παρὰδιζεύγμα; m. pr. paradiázevxis); sub-disjunctia. It is formed when ~~two~~ between two tetrachords, placed one beside the other, there is a distance of one tone, i. e. between their first notes; Cf. Bacchius (Isag. § 86; CvJ p. 311-2, Mb p. 21); M. Bryer. (Harm. sect. XI, Wallis III, p. 506). The paradizeugma is formed between the tetrachords of synemmenon and diezeugmenon:



723 - parakataloge (παρακαταλογία; m.-pr. parakatalogi); a kind of accompanied recitative; a declamation with an instrumental accompaniment, usually of aulos. Its invention was attributed to Archilochus (Plut. de Mus. 1141A, ch. 28)

724 - parákrōsis (παράκρωσις); ~~mistaken~~ ^{false} performance of a ^{false} note; wrongly struck note; false note.

725 - paramese (παράμηση; m.-pr. paramési); the note and string 'by the side' of the mese (a) on the second above (β); it is in the distance of a tone from the mese; a - b. When the note above the mese (a) is a semitone ^{apart} ~~above~~, as in the ^{heptachord or in the} ~~tetraorchord~~ Lesser Perfect System, it is ~~not~~ not called paramese but trite synemmenon:

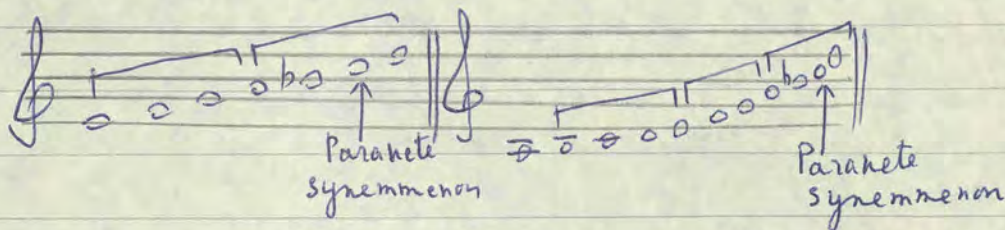


726 - parámonos (παράμονος); unattuned, out of tune, discordant. Synonym: parachordos ^(*), Eurip. Phoen., v. 791 'καὶ θανάτῳ κατὰ κεῖ Βρομίου παράμονος ἑορταῖς' ('and for death, unattuned to the feasts of Bacchus'). Bromios an epithet of Bacchus.

727 - paranete (παρὰ νήτη; m. pr. paraniti); the note and string 'by the side' of nete, a second below. In ^{both} the heptachord and the Lesser Perfect System paranete (synemmenon) was the note corresponding to c, below:

1) heptachord

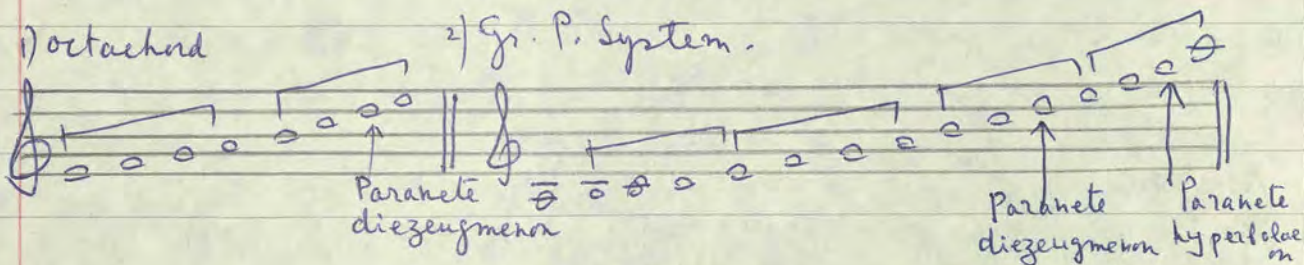
2) Lesser Perfect System



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

1) octachord

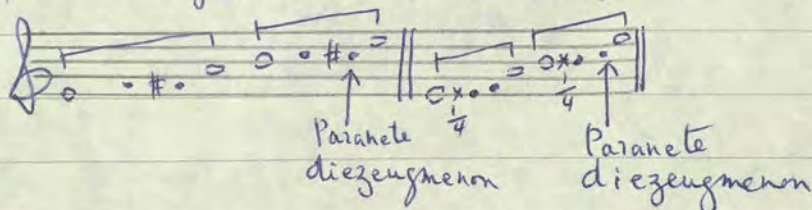
2) Gr. P. System.



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

1) Chromatic Genus

2) Enharmonic Genus



See onomatopoesia ^(*).

728 — paraphonia; paraphonoi phthongoi,^{pl.} (Παραφωνία, Παραφώνοι φθόγγοι; m. pr. paraphonia, paráphoni phthóngi); according to Bacchius (Isag. § 61; CvJ p. 305, Mb p. 15) paraphonia is a concord; according to Gaudentius it is something between concord and discord. In his Isagoge (ch. 8, CvJ p. 338, Mb p. 12-13) Gaudentius says that paraphonoi are those which are between concord and discord; when struck they give the impression of being concordant, as in the case of three tones from Parhypate meson (f) to paramese (b) and in the case of two tones from lichanos^(diatemos) meson (g) to paramese (b)". Thus for Gaudentius the tritone (f-b) and the ditone (major third, g-b) are paraphoniai (pl.). Therapsypha

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

728A — paranienai, vb (παραινέειν; m. pr. parainéne); same as anienai (ἀνιέναι), cf. anesis* (ἀνεσις). To relax, to slacken the strings (Dem. and LSJ). Plut. de Mus. (ch. 39, 1145 D) "καὶ τῶν ἐκινήτων τινὰς παραινᾶσι φθόγγων" ("and, ^{even} they flatten some of the immovable notes"). See also prosanienai.

When two different sounds are played at present no difference between themselves

729 - parasemantike (παρσημαντική; m-p. parasimantiki'); musical notation. From the vb 'parasemaenesthai' (παρσημαντίζουσαι) = to ^{note or} represent by signs the musical sounds, their duration, etc. Aristox. (Harm. II, p. 39, 6) 'τὸ παρσημαντίζουσαι τὰ μέλη' ('the marking by notation of the melody by notation'); also, further (ibid) the term 'παρσημαντική' (parasemantike) is used in the sense of notation.

The term notation is also expressed by the words 'semasia' (σημασία) and 'stixis' (στιξίς); Gaud. (Isag. ch. 20 Cr 5 p. 347, Ml p. 20) 'ἐξηγόρευτο δὲ οἱ παλαιοὶ [σημασί] ἕως τῆς σημασίας τῶν ὀκτωκαιδέκα φθόγγων καὶ γράμμασι τοῖς καταρπίνοισι σημεῖοις μουσικοῖς' ('the ancients used names and letters ^{the so-called musical signs} for the notation of the eighteen notes') ~~and letters~~

Anon. (Bell. § 68, p. 79) 'καὶ ὅτι οἱ παῖτες παρὰ τὴν ἑπιπέταν ἢ στιξίς' ('and that the ^[instrumental] notation is independent of the text').

The signs used for the ^{musical} notation were called 'σημεῖα' (semeia) and 'ἐπίγραφα' (epigramata, figures); Cf. Aristox. (op. cit. Ml p. 40, 8 and 10) Anon. (Bell. § 2, p. 19) etc.

The Greeks had two systems of notation, one for instrumental and the other for vocal music. ~~be the caeser they used~~ Thanks to Alypius' Isagoge' (Ἐισαγωγή Μουσική; Musical Introduction or Isagoge) the Greek notation has been preserved; Alypius gives in it complete tables in all fifteen tonoi in the three genera each. ~~The~~ Of the two ^{notation} systems it is supposed that the instrumental was older; the vocal was based on the Ionian alphabet which was adopted in the 5th cent. B.C.

Both notations were used. Aristides (De Mus., Mb p 26, RPWl p. 23) says that 'by the lower signs we note the instrumental music (~~ἰσχυρὰ~~) as also the ritornelli of the wind instruments (~~ἰσχυρὰ~~) and, the sections for solos of stringed instruments (^{ἡ γὰρ ἰσχυρὰ} κροῖματα) which are found in odes; by the higher signs we note the vocal parts themselves (ταῖς ᾠδαῖς); Cf. Gand. op. cit. ch. 21, and Anon. ^{ibid} Bell. §. 68, p. 79 (· καὶ τὰ μὲν ἄνωθεν τῆς δι' ἑξῆς ... τὰ δὲ τῶν κροῖστων, κ' ἄνωθεν'; and those signs placed above are for the words [vocal part]... while these below are for the instrumental part').

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

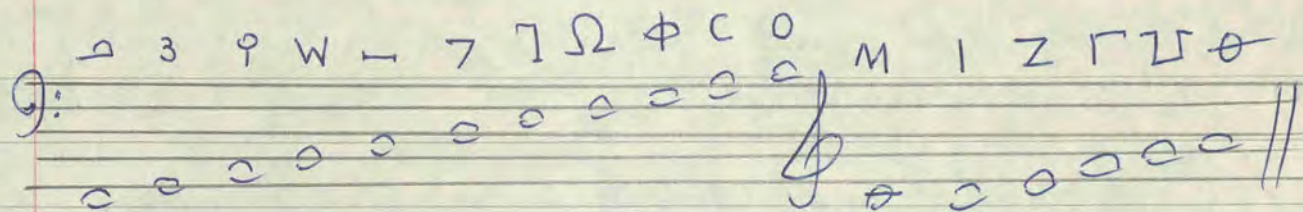
a) E (note C); b) \exists (note C#); c) \sqcup (C $\frac{1}{4}$)

The principal signs used in the diatonic genus, are the following 17 (instrumental notation);

Δ ε H H E H F F C K N Z H

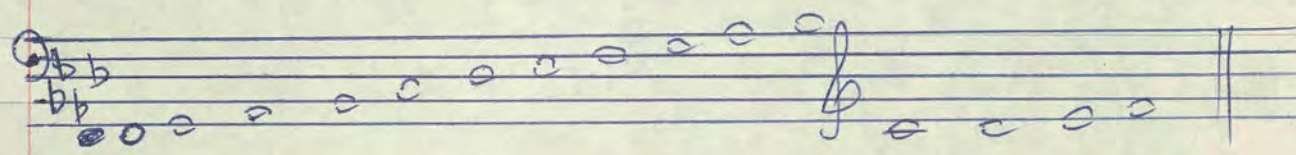
(the notes above a³ (17th), are noted by the same signs with a dash: κ' η' <' etc.)

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



(The notes above α³ had the corresponding signs of the same notes with a dash, alike the instrumental notation)
 The lowest of the 15 tonoi^(*) (the Hypodorian) would appear in both notations (diatonic genus) as follows
 (cf. Alypius, *sch. l. v. J* p. 382, *Mb* 11. 20-21);

vocal: α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω
 instrumental: α ε ω η ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω



difficulties
 of reading.

The Greeks used also signs for the rhythmical notation. The first time (chronos protos, χρόνος πρῶτος; as called by Aristoxenus) was noted by the sign υ. Of the long times there were, the ordinary long (called 'μακρὰ δίχρονος'; double) noted — ; the long of three times ('μακρὰ τριχρονος'; triple) noted — — ; the long of four times ('μακρὰ τετραχρονος'; quadruple) " — — — ; the long of five times ('μακρὰ πενταχρονος') noted — — — — . These rhythmical signs were placed above the signs of the vocal or of the instrumental notation.

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

The other rests corresponding to the note-values were noted as follows: 1) long empty (rest) of two times (κενός μακρός δίχρονος) π ; 2) long empty of three times (κενός μακρός τρίχρονος) π ; 3) " " " four⁺ " (" " τετράχρονος) π ; 4) " " " five " (" " πεντάχρονος) π .

Besides the signs indicating the silences, two other signs are given: the stigma (στίγμα; point) • used to indicate the thesis = (Ann. Bell. 53, 85, p. 21) and the diastole^{*} (διάτοχή; pause) noted by two lines, like the double bar-line, with dots ||: (Ann. 5 11 p. 26). Cf. M. Brygg Wallis III, p. 480.

Note: For a more complete study of the Greek notation the following ^{among others could} ~~should~~ be consulted:

- Alypius 'Isagoge' (C. v. J. pp. 366 ff; M. I p. 1 ff);
Aristides Quintilianus: de Musica (ib. Antiq. Mus. Auct. gr. et Lat.; vol. II, Amsterdam 1652);
R. Westphal: Harmonik und Melopoeie der Griechen;
F. A. Gezaert: Histoire et Theorie de la Musique de l'Antiquite'; vol. I, pp. 393-418;
D. B. Monro: 'The Modes of Ancient Greek Music', 527 pp. 67-77;
H. S. Macrae: 'The Harmonics of Aristoxenus'; Introduction, pp. 45-61.

⊗ A. Jahn, Berlin 1882; R. P. Winnington Ingram, Leipzig, 1963.

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

731 - paravlos (παράβλος; m-pr. paravlos); unattuned; out of tune, not in concord to the aulos; cacophonous. 'paravla mele' pl. ('παράβλα μελή'); unmelodious, cacophonous, discordant^{ly} tunes'.

732 - parelkyismos (παρέλκυσις; m-pr. parelkyismos); prolongation of a sound. From parelkein (παρέλκειν) vb, to draw aside; ~~the~~ Pass, 'to be brought in as an accompaniment' Philod. de Mus. p. 95 J.K. (L.S.J.)

733 - parhypate (παρυπάτη; m-pr. paripati); the note and string next^{to} (a second above) the hypate. There were two parhypatai: the parhypate hypaton and the parhypate meson. Cf onomatopoesia.

parypatoeides phthongos (παρυπατοειδής φθόγγος; m-pr. paripatoeidis); sounding like the parhypate, or^{also} the sound produced by the string parhypate. Bacchius (Isag. § 43, CrJ p. 302, Mb p. 11) 'parhypatoeides is the middle [note] of the pyenon'; cf Aristides (de Mus. Mb p. 12 RPWI p. 9 "τῶν μεταπίπτων ὁ μὲν παρυπατοειδής, ὁ δὲ λικανοειδής ('of the movable notes [of the tetrachords] others are parhypatoeides' and others lichanoeides'). The hypate keeps its name in all three genera.

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

In a broader sense 'pariambides' (pl.) were a kithazisterios nomos; Pollux (IV, 83) "καὶ παριαμβίδες ῥήματα κιθαριστῶν, οἷς καὶ προσήχον" ('and the pariambides were kithazisterios nomoi to aulos accompaniment'). See also meniambus and enaulos kitharisis.

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

735 - pariambos (παριαμβός; m-pr. pariamvos); a stringed instrument ~~no~~ of unknown form and character, mentioned by Pollux (IV, 59) among other stringed (κρουόμενα) instruments.

pariambos (παριαμβός) was also called the metrical foot consisting of two short syllables (uu); otherwise called pyrrhichios (πυρρικός).

- pariambos (παριαμβός)

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

It is a chronological table of the most important historical events from the time of Kekrops (Κέκροπος), the mythical ~~first~~ first King of Athens, down to the time of Diodmetus, as it is stated at the beginning of the inscription ('Ἀπὸ Κέκροπος τοῦ πρώτου βασιλευσάντος Ἀθηνῶν εἰς ... Ἀδμήτῳ δὲ Διοδμήτῳ'). It contains, in chronological order, important facts concerning, among others, the history and evolution of literature, music and drama, the establishment of the National Games, poetical and musical contests and with the names of victors, and of ~~the~~ most prominent men of letters and music.

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

It was first published in London by John Selden in 1628 ('Marmora Arundelliana'; Joannes Seldenus, in 4^o). Since then it has

been published several times: by Prideaux (Oxford, 1676), M. Maittaire (London, 1732), J. Baumgarten (with a German translation, 1747), Christian Wagner (1790), Boeckh (1843, in 'Corpus Inscriptionum Graecorum', vol. II, pp. 293 ff), C. Müller (in FHG, 1853, vol. I, pp. 535 ff), Johannes Flach (Tübingen, 1884), and perhaps the most interesting and more complete by Felix Jacoby (Berlin, 1904) with comments and a Chronological Canon; this last edition (to which reference is often made in this Dictionary) includes the newly found fragments of the Chronicle by A. Wilhelm in 1897, as Part B'.

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

- 737 - parodos (παρῳδος); entry, passage, narrow pass etc.
- Each one of the two ^{side} entries of the ancient theatre, leading to the orchestra^(*);
 - The first entrance of the chorus through the side entries. Pollux (IV, 108) 'καὶ ἡ πρώτη εἴσοδος τοῦ χοροῦ παρῳδος καλεῖται'; "and the first entrance of the chorus is called parodos".
 - Synecdochically, the first song choral song sung by the chorus during its entrance through the lateral passage; Arist. Poet. (1452B, ch. 12) 'χορικός δὲ παρῳδος πρὶν ἢ ἰσχυρῶς ἀρῆσθαι ὄλν' ('Parodos is the whole of the first choral song').
The second entrance ^{of the chorus} after the 'metastasis' (exit) ~~entrance~~ was called epiparodos (ἐπιπαρῳδος); so ^{was} also called the choral song sung during the second entrance. Cf. Pollux (IV, 108). See exodion.

- 738 - paroemiakos (παροιμιακός; m-pr. parimiakós); proverbial. In ~~Rhythmic~~ Rhythmic the 'paroemiac rhythm' had the character of an embaterion (marching rhythm). Paroemiakon metron (παροιμιακὸν μέτρον); consisting of an anapaestic dipody

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

740 - parthénios (παρθένιος) adj.; virginal, & maidenly. ^{Parthenios aulos;} The highest in pitch-range aulos. To the class of the 'virginal' aulos belonged the gingras^(*), the photinx^(*) (φωτινίξ) and the lamenting (querulous) aulos. Pollux (IV, 81) says that 'maidens were dancing to the parthenian aulos'.

741 - páthos (πάθος); in a general sense everything that one could suffer, ^{experience or} undergo; accident; incident; ~~the~~ passion, emotion. In drama the feeling ^(emotion) which is caused in the soul of the public by a ^{theatrical} performance (or a reading of a text). Longinus: 'the pathos is very strong in the tragic poetry'. (X) In music 'pathos' was called ^{sometimes} a modification in the melodic order; Aristox. (Harm. II, p. 38, 12 Mb) 'πάθος τινος οὐβλαίνοντος ἐν τῇ τῆς μελωδίας τ' ἔξει' ('to what modification [πάθος] in the melodic order [the modulation owes its existence]').

(X) Aristides (Mb. p. 63) ^{on the other hand,} says that poetry without melody (δίχα μελωδίας) does not cause pathos (emotion).

742 - peches (πῆχυς; m.-pr. pi'chis); forearm. In pl. pecheis (πῆχεις; pi'chis); the two arms of the lyra and the kithara, which were fixed on the sound-box. In the lyra they were usually made of horn of wild goat, and in classical times, also of wood; they were light and slightly curved; ~~but~~ ~~the~~ ~~kithara~~ the pecheis (arms) ^{of the kithara} were wooden and more compact.

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

The pecheis were also called 'kéрата' (κέρατα; horns, Cf. Pollux (IV, 62).

743 peira

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

Sopater, the parodist, (ap. Kaibel Com. ~~Athen.~~ Gr. Fr. p. 194, Fr. 11; and Athen. IV, 183B, ch. 81) says in his 'Mystacus' (Slave)^{→ Thetion}: « πῆκτις δὲ μῦθον γαυρίῳ βαβάρῳ διχοπύδος εἰς εἰρὴν χεῖρα πῆκτις κατεβάρθη; » ('and the two-stringed pektis which boasts for its barbaric muse, how has it been placed in thy hands?')

This information in the above fragment of Sopater that the pectis was also 'two-stringed' (dichord) is not confirmed by other sources; perhaps the meaning might be 'double-stringed'. The pectis however belonged, with the magadis, and the sambyke to the so-called polychord (^{many-}poly-stringed; πολυχόρδα) instruments, condemned by Plato (Rep. III, 399d) and Aristoxenus, (ap. Athen. IV, 182 F, ch. 80), who called ~~them~~ all these instruments 'degenerate' ('ἐκφυδα').

2) Pectis was also called a kind of pastoral syrinx, similar to Pan-pipes, Hes. 'πικτιδες (pl.) kai o'p' p' y' es o'p'pava μουσικα' ('pektides and syringes, musical instruments').

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

745 - pelex (πέλιξ; m. pr. pelix); a stringed instrument of the psalterion family mentioned by Pollux (IV, 61) 'και πέλιξ δὲ οὐ μόνον ἐστὶ τῆς περικεφαλαίας κόπος, ἀλλὰ καὶ ὄργανον ἢ ψαλτηρίου' ('and pelex which is not only the tuft of a helmet but also a ^{psalterion} ~~musical~~ instrument'). Nothing else is known about it.

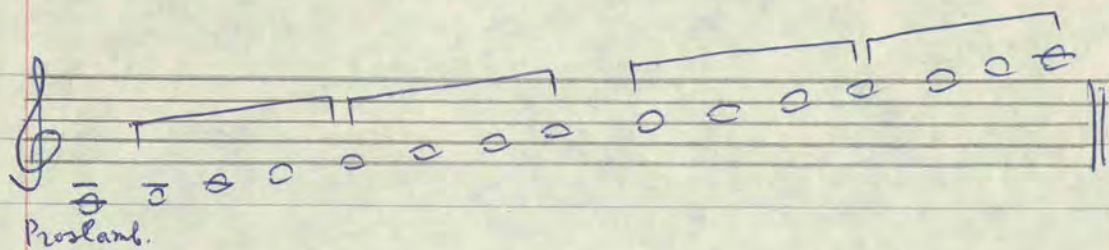
746 - pentachordon (πεντάχορδον; from pente, πέντε, five, and chorde); a five-stringed instrument mentioned by Pollux (IV, 60) who says that "it was of Scythian origin, was hung by ~~leather~~ leather straps of ox^{hide} and played with a plectrum made of goats' hoofs" (πεντάχορδον, Σκυθῶν ^{κίβητος} ἔργημα, καθήπτο δὲ ἰμάσιον ὑποβοῖον· αἰψὺν δὲ χηλαί τὰ πλῆκτρα').

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

Theon of Smyrna mentions the pentachord system together with the tetrachord and the octachord (τὰ λεγόμενα οὐσζήματα, τετραχορδα καὶ πεντάχορδα καὶ ὀκτάχορδα; p. 49, ed. Hiller).

747 - pentasemos (πεντάσημος; m. p. pentásimos) chronos, time; consisting of five first (short) times. See chronos^(*).

748 - pentekadekachordon, systema (πεντεκαδέκαχορδον, σύστημα; m. p. pentekadekáchordon) from pente - kai - deka [fifteen] ~~or~~ chordai; the system with fifteen notes, otherwise called 'dis-diapason' (dis διαπαῶν) or Greater Perfect System (see Systema^(*)). It was introduced after Aristoxenus' time in the 3rd cent. BC and consisted of four tetrachords, conjunct by pairs with a disjunction in the middle (between the mese and the paramese), and of an added note at the lowest end (the proslambanómenos):



719 - periedein, vt (περιᾶδεν; m-pr. periádin); to sing while walking about.

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

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

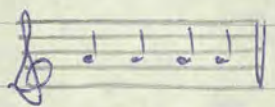
752 - periphora (περιφορά); circular motion. Periphora of intervals (περιφορά διαστημάτων); ~~periodic~~ recurrence of intervals. According to Aristoxenus (Harm. I, p. 6, 21-24) Eratocles 'has attempted in the case of one system, in one genus, to enumerate the forms or species of the Octave, and to determine them mathematically by the periodic recurrence of the intervals' (τῆ περιφορά τῶν διαστημάτων'; transl. by S. B. Monzo 'The Modes of Ancient Greek Music' p. 50). Thus, Eratocles, by proceeding ^{through} the various arrangements which can be obtained by beginning each octave species successively with e, f, g etc, has

arrived empirically ^{to} at the enumeration of seven different figures (oxhiala). This method is criticized by Aristoxenus (~~the~~ op. cit. I, p. 6, 25 ff).

752a - peristómion (περιστόμιον); see phorbeia.

753 - Persikón, Persian dance (περσικόν, neut.); a kind of dance of Persian origin. Xen. Anabasis (VI, ch. 1, § 10): "Lastly [Mysian] danced the Persian dance clashing the light shields ^{together, crumpling down} bending the knees and rising up again; and he was doing all these in rhythm, to aulos accompaniment" ('τέλος δὲ [Ἡ Μυσῶς] τὸ περσικόν ἔρχετο κρούων τὰς πέλτας, καὶ ἔκλινε καὶ ἔξαρίστατο καὶ ταῦτα πάντα ἐν ῥυθμῷ ἔποιετ' ἄνωγ' αὐτὸν αὐλῶν'). Aristoph. Thesmoph. 1175 'ἐπαινεῖν αὐτὰ περσικόν' ('play again on the aulos the Persian [dance-tune]').

754 - petteia (πεττεία; m-pr. pettia); repetition of the same note. Cleon. Isag. (ch. 14, CrJ p. 207; Mb p. 22) 'petteia is the striking of a note repeatedly' ('πεττεία δὲ ἢ ἐστὶ ἐνὶ τῷ πᾶσι ἁδίκῃς γινόμενῃ πάντῃς').



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

755 - phallikón, melos (φαλλικόν, μέλος); song sung during the procession of phallus in a ceremony in honour of Dionysus. Also the ^{orchestra} (dance) performed at this ceremony. Pollux (IV, 100) 'phallikon orchestra (dance in honour of Dionysus'.

756 - phándouros (φάρδουρος); see pandoura.

- philhelias, ode, fem. (φιληλιας ὕμνῳ; m. pr. phililiás) from φιλεῖν (philein) to love, and ^{helios, sun} ἠλιά; ~~an ode to Apollo (god-sun, Helios). Athen. (XIV, 619B, ch. 10) "and the ode to Apollo [is called] philhelias, as Telesilla testifies' ('ὅτι δὲ εἰς Ἀπόλλωνα ὕμνῳ [καλεῖται] φιληλιας, ὡς Τηλεσίλλα παρίστασι')~~.

757 - Phemius (Φήμιος; m. pr. Phímios); renown epic singer (aoidos, αἰοῖδός) from Ithaca often mentioned in Homer's Odyssey (XI, XVI). He lived in the palace of Ulysses who during his absence to Troy entrusted ^{to him} Penelope, whom he accompanied from Sparta. ~~to him. He sang the nostalgia of the~~ He sang the nostalgia of the Greeks, their longing for return home from ~~Greece~~ Troy. He had been forced however to entertain the 'pretenders' at their banquets with his music, and risked to be killed by Ulysses when at his return home he killed the pretenders.

Cf. Plut. de Mus. 1132B, ch. 3.

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

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

760 - philhelias ode, fem. (φιληλιάς ὕμνος; m. pr. philitiás) from philein (φιλεῖν) vb, to love, and helios (sun); an ode to Apollo (Helios, God-Sun). Athen. (xiv, 619B, ch. 10) «and the ode to Apollo [is called] philhelias, as Teléssilla testifies' (ἡ δὲ ἐκ τῆς Ἀπόλλωνος ὕμνος [καλεῖται] φιληλιάς, ὡς Τελέσιλλα μαρτυρεῖ.).

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

The fourth book was also edited in the 'Varietà nei Volumi Ercolanesi' by Lorenzo Blanco (Naples, 1846); Greek text with a translation into Italian (vol. I, part I pp 1-665) and a Latin translation (vol. I, part II, pp 79-136) and 'commentarius' (pp. 143-221). A very careful edition of the Greek text was published by Johannes Kempe ('Philodemi: de Musica librorum quae extant', Leipzig, 1884, ap. Teubner). This edition, as its title suggests, contains also, besides the fourth book (pp 62-111), also

fragments of the first and third books (pp 1-20, 21-55 respectively), as also fragments from other papyri (pp 56-61).

Other bibliography: S. A. van Krevelen: 'Philodemus de Muziek' (Amsterdam, 1939), and Otto Luschkat 'Zum text von Philodems schrift de musica' (Deutsche Akademie der Wissenschaften zu Berlin; Institut für ~~die~~ hellenistisch-römische Philosophie, Veröffentlichung Nr. 1, 1953, pp 5-36, with Tables of photos of the papyri).

762 - philodós (φιλοδός; from philein, vb (φιλεῖν) to love, and ode); fond of songs; loving ~~the~~ ode-singing and generally song-loving. Phryn. Epitome (ed. I. de Boer, p. 123) 'ὁ φιλοῦν ἀδῆν' ('^{that} ~~the~~ who loves singing').

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

Nicomachus analyses the views of Philolaus, Pythagoras' successor, as he calls him (*Enchir.* ch. 9 'Μαθηματικὰ τῶν ἀριθμῶν ἀπὸ τοῦ Φιλόλαου'; *Mb* pp 16-18, *CvJ* pp 252-254). A. E. Chaignet in his ^{book} 'Pythagore et la philosophie Pythagoricienne' (2 vols, Paris, 1873) publishes the fragments of Philolaus and Archytas. He also analyses (vol. I, p. 225 ff) the Pythagorean principles, as expressed by Philolaus, concerning the ^{constitution} ~~structure~~ of the Harmonia (a Syllaba ^(*) 4th, plus a Dioxelon ^(*) 5th), the division of tone into diesis ^(*) ($\frac{13}{27}$) and apotome ^(*) ($\frac{14}{27}$), the comma, the schisma etc.

764 philomousos (φιλόμουσος; from *philein*, vb, to love, and *muse*); loving music or the Muses; loving the arts. Arion (ap. *Bergk* *PLG* III, p. 872 ~~Eg. *Ag.* 567~~) 'φιλόμουσος δελφίνος' ('music-loving dolphin').

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

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

764A philorhythmos (φιλόρhythμος; m. pr. philórithmos); fond of rhythm. Cf. *Plut. de Mus.* ch. 27 L 1138 B

765 philotechnos (φιλότεχνος); ^{almost a} synonym to *philomousos*. Loving music and the arts;

philotechnia (φιλοτεχνία); love of the arts; ingenuity (LSJ).

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

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

Philoxenus lived for some time at the court of the tyrant of Syracuse Dionysius the Elder with whom he developed friendly relations; but the friendship broke down owing to Philoxenus' sarcastic criticisms of the tyrant's dramatic works. The tyrant threw him

into the quarries, where he wrote his 'Cyclops' or 'Polyphemus and Galatea' in which he satirizes the tyrant. According to a charming legend Philoxenus was taken ~~back~~ from the quarry, and led before Dionysius he was asked if he still insists on his opinion about the tyrant's dramas; Philoxenus replied 'I prefer to go back to the quarry'. At another attempt, he replied "pitiable" (οἰκτραί; in pl., i.e. the ^{tyrant's} dramas are pitiable), but Dionysius, interpreting the reply as meaning that his dramas provoke the pity in the hearts of the public, liberated him.

Biogenes Laert. (IV, ch-6, § 36) relates another anecdote of the eventful life of Philoxenus; when once he heard ~~the~~ some brickmakers singing out of tune some of his melodies, he retaliated by trampling on the bricks and saying 'As you spoil my works, so I spoil yours'.

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

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

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

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

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

768 - phoetetes (φοιτητής; m. pr. phitit'is); pupil, disciple, student. According to Phrynichus (Epitome; ed. I. de Borries, p. 124) 'phoetetai (pl.) are principally called those who study (attend lessons in) grammar or music' ('kupios δὲ λέγονται φοιτηταί οἱ γραμματικῶν ἢ μουσικῶν μαθηταί').

phonaskia (φωνασκία); exercise of the voice. From the vb phonaskein (φωνάσκειν; phone [φωνή; voice] and askein [ἀσκεῖν; to exercise] = to exercise, to train the voice. Phonaskōs (φωνασκός) = voice trainer; teacher of singing of voice training.

(cf. Theophr. Hist. Plant., book IX, ch. 10.)

The Greeks introduced and developed a method of solmisation. As basis of this method they had the tetrachord; for "the execution of melos, we have chosen among the letters of the alphabet those which are the more suitable" (Aristides, MB p. 91). As such they chose four vowels (a, n, w, e) to which they prefixed 'the best of the consonants' (the letter t; t), in order to avoid the hiatus (xασμυδία) which would occur by the exclusive use of the vowels. The first (lowest) note of the tetrachord was said "ta" (ta), the second 'tn' (te), the third 'tw' (to) and the fourth 'te' (te)

m. p2. ti)

Ta Tn Tw Te

(ta [ti] to te)

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

Ta Tn Tw Ta Tn Tw Te

(ta te to ta te to te)

[ti] [ti]

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

< The proslambanomenoi of the 15 tropoi are said "TW" (to; it evidently should be 'TE', te); the hypatai "Ta" (ta), the parhypatai & "Th" (te^{ti}), the lichanoi < "TW" (to), the mesai "TE" (te), the paramesai "Ta" (ta), the tritai "Th" (te^{ti}), the paranetai "TW" (to) and the netai "TE" (te)

TE Ta Th TW Ta Th TW TE Ta Th TW Ta Th

Prosl. Hyp. Parhyp. Lich. Hyp. Parhyp. Lich. Mese Paran. Trite Paran. Nete Trite

Tetr. Hypaton T. Meson T. Diezeugmenon T.

Ta Th TW TE

Mese Trite Paran. Nete

Tetr. Synemmenon

TW TE

Paran. Nete

Hyperbolaem

Notes: a) The mese synemmenon had 'Ta' (ta) as first note of the tetrachord, while the mese diezeugmenon as last note of the tetrachord had 'TE' (te).

b) The same happens with the nete diezeugmenon (Ta, ta), while the nete synemmenon and the nete hyperbolaem had both TE (te).

In the case of the instrumental figures prokroasis^(*), prokrosmos^(*) etc. the notes kept their corresponding syllables:

a) Ta Th Ta TW Ta Ta etc.

b) Ta Th Ta Ta TW Ta etc.

c) Tw Ta Tw Tn Tw Tw d) Ta Tn Ta Ta Tw Ta

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

Vocal

a) TE-a TE-n TE-w b) TE-a-e TE-n-e c) TE-a TA-n TN-w

In the melismos^(*), the komplismos^(*) and the teretismos^(*) they used to intercalate an n (v) or two nn (vv):

(tan - na ton - no ten - ne)
TAV - va TW - vw TEV - ve

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

770

- phone (φωνή; m. pr. phoni'); principally the human voice or the sound of the human voice; also of animals. by extension the ~~vocal~~ sound of any musical instrument. Aristotle 'de Anima' 420B¹ ^{says} ~~and~~ ^{the} voice is a certain sound of a living being; because none of the non-animated speaks, but by similarity ^(analogy) it is said to ^{speak to} sound; (φωνεῖν, phonein vb), as for instance aulos and lyra and all those which have duration, melody and expression' ('ἢ δὲ φωνὴ ψόφος τις ἔστιν ἐμψύχων ἄνθρωπος ἢ ζῷον ἢ ψυχρὸν οὐδὲν φωνεῖ, ἀλλὰ καθ' ὁμοίωσιν διίφεται φωνεῖν, ὅσον αὐλὸς καὶ λύρα καὶ ὅσα ἄλλα ζῶν ἢ ψυχρὸν ὁμοίωσιν ἔχει καὶ μέτρον καὶ διάστημα').

Plato Rep. 397A: 'πᾶσαν ὁππῶσαν φωνὰς (pl.)'; 'sounds of all instruments'. Eurip. Troades, v. 127 'συριγγῶν φωναῖς' ('by the sounds of syringes').

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

The word phone is by extension used in the sense of phrase, song, melody; ~~"the phone (melody) of the composed music"~~ cf. Plut. de Mus. ch. 33, 1143A, 'Ποικυλῆς φωνῆ ἀηδῶνος' ('richly diverse song of nightingale').

771 - phorbeia^{fem.} (φορβεία, ἡ; m. pr. phorbeia); in general use a halter (Lat. capistrum). In music the leather band which the auletai used to put around the mouth and the cheeks; it left an open hole in front of the mouth to ~~permit~~ allow blowing into the aulos, and it was tied behind the head. Hes. 'φορβεία ἡ ἀὐλητικὴ ὄροπις χιλιτῆρας δὲ καὶ χεῖλων τῆρ' ('phorbeia; the auletic mouth band; it is

also called chilotiz [nose-bag]). Hesychius gives also another more specific explanation 'the leather band which is placed around the mouth of the aulete to protect his lip of being cleft' ('τὸ περιπέπρωτον τῆς ὄροπις τῶν ἀὐλητῶν δέπμα, ἵνα μὴ σκισθῆ τὸ χεῖλος αἰῶν'). The phorbeia is also called 'peristomion' (περιστόμιον) ^{and} ~~peristomis~~ ^(*) (ἐπιὸροπις); Cf. EM p. 798, 32 'περιστόμιον κατιόπιον'.

There have been different views about the real purpose of the use of ^{the} phorbeia; the more ~~and~~ generally accepted view is that the phorbeia's use was to strengthen the blowing by concentration. Another view is that it was used to regulate the sound produced; Schol. Aristoph. (Wasps 582) 'in order that ~~the~~ by regulating the blowing the aulete could make the sound sweet [pleasant, melodious]'; Wasps, 582-2 'καὶν ἀὐλητῆς γὰρ δίκην ἠκῶν τάλῃς ἠπὶ τὴν ἐπιπέπρωτον ἐν φορβείᾳ τοῖς δικάστοις' (ἔξοδον ἡμῶν ὁ ἀπὸ τοῦ οἴκου) ('and if an aulete wins a suit he plays ~~on~~ on the aulos with the mouthband on, a marching-out tune for the judges as they depart').

See also aulos^(*)

~~770~~ - phorminx (φόρμιγξ); a variety of primitive lyra or Kithara. It appears on ancient vase-paintings usually with four strings (it had three to five). It was probably the most ancient stringed instrument in the hands of the epic-singers, the aedoi. It was small, ~~and~~ hollow (καύρα, γλαφύρα)

253.

772 - phorminx (φόρμιγξ); a variety of primitive lyra or Kithara (Sachs supports that it was 'unmistakably a kithara'; Hist. of Mus. Instr. p. 130). It was probably the most ancient stringed instrument in the hands of the epic-singers, the aedoi^(*). It appears on ancient vase-paintings usually with four strings (it had three to five); ~~and~~ it was small, hollow, ^{and held} ⁱⁿ a slanting position like the lyra. The phorminx was considered ~~as~~ a sacred instrument, ~~as~~ the instrument of Apollo; a number of epithets given to it by Homer and other writers show ^{in what} ^{position} ~~the~~ ~~lyra~~ ^{what} consideration the phorminx was held. It was called 'perikalles' (περικαλλής; very beautiful); Hom. Il. I, 603-4 'οὐ μὲν ἔβριμυτος περικαλλέος, ἢν ἔχ' Ἀπόλλων Μουσῶν δ', αἳ ἀείδον ἀντιβόηον ἔρι καλῆν' ('nor of the beautiful lyre [phorminx], that Apollo held, nor yet of the Muses, that sang replying one to another with sweet voices'; transl. A.T. Murray, I, p. 49). It was called ligeia (λίγεια; clear-toned, sweet-voiced), golden, elephantodetos (ivory-made, inlaid with ivory), glaphyra (γλαφύρα, hollow) etc. Iliad IX, 186 'τόν δ' εὖρον φείρα τὰρ ἀνὸ μίτρον

⊗ though ancient writers speak ^{also} of seven-stringed "phorminges"; Pind. Pyth. II, v. 70-71 [heptaktypos*], Nem. V, v. 24 [heptaglassos*], Strabo XIII, 2, 4, c. 618 [heptatonos; see under tetragerys]. This is an indication that the word phorminx was often used for the more generic name of lyra);

ῥόρμιγγε λίσσιν' ('and found him [Achilles] delighting
his soul with a clear-toned lyre [sweet-voiced phorminx]')
Also: XVIII, 569; Odys. VIII, 67 ('ῥόρμιγγα λίσσαν';
phorminx 'sweet-voiced phorminx').

Hesiod. I, 203 '- χρυσῆν ῥόρμιγγε' ('... by a golden phorminx')
Aristoph. Birds, 218-219 'ἰ χρυσοκόμας Φοῖβος ἀκούων τοῖς
βοῦς ἑλέγους ἀντιψάλλων ἑσπεριόδετον ῥόρμιγγα'
(='the golden-haired Phoebus (Apollo) listening to you, and
accompanying thy elegies on his ~~phorminx~~ ivory-made phor-
minx'; cf. antipsalms^(*)).

Both the verbs 'phormizein' (ῥορμιζεῖν; to play the phorminx
and 'kitharizein' (κίθαριζεῖν; see kitharis^(*)) are used
for playing the phorminx ^{or the kitharis;}; e.g. 'ῥόρμιγγε κίθαριζεν'

(Hom. Il. XVIII 569+570 'τοῖσιν δ' ἐν μέσσοισι παῖς ῥόρμιγγε
λίσσιν ἱκέδεν κίθαριζε'; 'and in their midst a boy
played ^{charmingly} a clear-toned phorminx'). Also Odys. I 153-155
'κίθαριν ... ῥορμιζον' ('playing the kitharis').

- phormiktes and phormikter (ῥορμικτής, ῥορμικτήρ; m. p. phor-
miktís, -ίς); phorminx player.

- phormiktón melos (ῥορμικτόν μέλος); song to phorminx accompa-
niment.

773 - phótinx (φῶτινξ); a 'transverse' ~~flute~~ aulos made of lotus wood, ~~which~~ of Egyptian origin.

It is said that it was Osiris' invention (Iobas ap. Athen. IV, 175E, ch. 78 ' τὸν μίκανον Ὀσίριδος εἶναι εὐρημα νάδασι καὶ τὸν καθ' ἑμῶν φῶτινξ πλάγιον ... ἔπι-
 χνεῖται γὰρ καὶ ἡ φῶτινξ αὐτῆς παρ' ἡμῶν'; [§] that the single-piped aulos was an invention of Osiris, as also was the cross-aulos called phótinx ... which is customary in our country [Egypt]'. And further (ibid, 182D, ch. 80) there is a more precise passage on phótinx; 'and the so-called lotus-made ϕ auloi are called by the Alexandrians phótinges. They are made of lotus wood which is grown in Libya'.

Hesychius also says that the phótinx is a transverse aulos (' φῶτινξ --- πλάγιος αὐλός'). See under plagioulos.

774 - Phrygios harmonia, or Phrygisti (φρύγιος ἁρμονία, φρυγιότης; m. p. Phrígios, Phrígisti); generally accepted as Phrygian harmonia was the following octave-species (διὰ πέντων, diapason, octachord):

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

The Phrygian harmonia was, as also the Lydian, of those harmoniai which were introduced to Greece from Asia Minor. As Athenaeus records (XIV, 625E, ch. 21) both the Phrygian and the Lydian harmoniai were made known to the Greeks by the barbarians, Phrygians,

and Lydians, who accompanied Pelops to ~~the~~ Peloponnesus (Note: King Pelops, son of Tantalus, King of Lydia and Phrygia, came from Asia Minor ~~and~~ with Lydians and Phrygians and colonized that part of Greece which was called after his name, Peloponnesus = island of Pelops).

The poet Telestes^(*) ~~from~~^{of} Selinous also says (^{sup.} Athen. ibid) that 'the Phrygian nomos in honour of the ~~the~~ Mother of Mountains~~++~~ Mother (Rhea) was performed on aulos by Pelops' companions; and on high-pitched pektides a resounding Lydian hymn'.

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

Cf. ethos^(*)

775 - Phrynichus (Φρύνιχος; m-pr. Phri'nichos); b. 510; d. 476 BC
Athenian tragedian and musician.

Besides his contribution to the evolution of the classical drama, Phrynichus was a composer of charming and much admired melodies (cf. Arist. Probl. XIX, 31; Aristoph. Birds 749-751 ' ἔρδεν ὡστε ἡ μίξιττα φρύνιχος ἀμβροσίαν κτίζων ἀπεβόκητο καρπὸν ἀπὸ φθέρων γρονθίαν ἡδύ' = "whence Phrynichus, like a bee, used to feed upon the fruit of ambrosian songs, ever bringing a sweet strain" Transl. W. J. Hickie ^{Aristopho}, vol. I, p. 341).

Phrynichus, as his contemporary Aeschylus, avoided the chromatic genus (Plut. de Mus. 1137E, ch. 20^{3/4}; "would it not be absurd to assert that Aeschylus and Phrynichus avoided the use of the chromatic genus out of ignorance?").

According to Aristocles (ap. Athen. I, 22A, ch. 39) 'the old poets Thespis, Pratinas [Kratinos], Phrynichus, were called orchestai (ὄρχηται) not only because they applied the ^{of the chorus} orchesis ^{works they} in their dramas, but also because ^{outside of them} ~~outside they~~ taught dancing to those willing'.

Besides their poetic

Cf. Brugk PLG III, p. 1221; Aug. Nauck Trag. Gr. Fr. (Korper suppl. Bz. Snell) 1964 pp. ~~720-725~~ 720-725.

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

Aristotle in 'Metaphysics' (I, 993B) writes 'if ~~the~~ Timotheus did not exist we would not have so many melodic compositions, and if Phrynis did not exist Timotheus ~~also~~ ^{would} not exist either'.
Nothing of his works survived.

777 - phthóngos (φθόγγος); sound, voice. In music ^{a distinct} ~~any~~ sound ^{with definite pitch} produced by the voice or ~~any~~ any musical instrument; in pl. usually 'notes' and 'strings'.

Here are some definitions of phthóngos:

~~Ar. Harm.~~ Aristox. Harm. (I, p. 15, 15 Mb) 'To say briefly phthóngos is the incidence of the voice upon ~~one definite~~ ^{one} pitch' ('Ευζώνος μὲν ὦν ἑπιπέειν, φωνῆς πρῶσις ἐπὶ μίαν τῶσιν φθόγγος ἐστὶ').

Cleon. Isag. (ch. 1; CrJ p. 279, Mb p. 1) 'phthóngos is a musical incidence of a voice on ^{one} a pitch' ('φθόγγος μὲν ὦν ἐπὶ φωνῆς πρῶσις ἑπιπέειν ἐπὶ μίαν τῶσιν').

Bacchius (Isag. § 4; CrJ p. 292, Mb p. 2) gives about the same definition by adding 'one pitch taken in voice consists a musical tone' ('μία μὲν τῶσιν ἐν φωνῇ ἁπλοῦς ἑπιπέειν φθόγγος ἀποκαλεῖ').

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

(‘φλόγος ἐστὶ φωνῆ ἀζόμενος, οἷον μὲν καὶ ἀνοήν· ἢ δὲ οἱ νεώτεροι, ἐπιπλοῖς φωνῆς ἐκὶ μίαν τᾶσιν καὶ ἀπλῆν· ἢ δ’ ἔνιοι, ἦχος ἀπλατῆς κατὰ τόπον ἀδιάστατος’)
 Aristides (see Mus. Mib pp 12-13, RPM I p. 10) distinguishes five differences between the ^{musical} sounds (‘διαφοραὶ φλόγων’), as to the pitch (‘κατὰ τὴν τᾶσιν’), as to the interval (participation to one or more intervals; ‘κατὰ διαστήματα μᾶλλον’), as to the system (as to participation to one or two systems; ‘κατὰ ἑνὸς ἢ δύο συστημάτων [μᾶλλον]’), as to the locus of the voice (‘κατὰ τὸν τῆς φωνῆς τόπον’) and as to the ethos (‘κατὰ ἦθος’; the ethos varies according to the pitch of the sounds).

778 — physallis (φυσαλλίς; m-pr. ~~ph~~ phisallis); a kind of aulos. Aristoph. Lysistr. 1245-6 ‘χαβὶ δῆρα τὰς φυσαλλίδας (pl.) πρὸς τὰς θεῶν, ἵς ἠδόμεναι γ’ ἐμᾶς ὄρων ὀφθαλμοῖς’ (‘Take, then, the pipes, by the Gods for I am pleased to see you dancing’; transl. W. J. Hickie, Aristoph., vol. II, p. 46). Schol. Aristoph. ‘χαβὶ δῆρα τὰς φυσαλλίδας “τὰς ἀλφῶς, ἀπὸ τοῦ φυσαῖν” (‘take, then, the physallides pipes, “the auloi [pipes] from ^{the vb} psysaḗ [to blow]’).

779 - pinakis, pl. pinakides (πινάκῖς, pl. πινάκιδες); a kind of dance accompanied by aulos.

Athen. (xiv, 629 F², ch. 27) 'they danced to aulos the boatswain's dance and the so-called pinakis [platter-dance]'. Pollux (iv, 103) 'ταῖς δὲ πινάκιδας ὑπέχοντο οὐκ οἶδα εἴτ' ἐπὶ πινάκων, εἴτ' πινάκας, ὅτι πορεύεσθαι' ('they danced the pinakides [platter-dances], but I don't know whether on plates or carrying plates').

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

780 - Pindarus, Pindar (Πινδαρος; m-pr. Pi'ndaros); b. c. 522 BC; d. c. 446 BC; he was born in Cynos Cephalai (Κυνὸς κεφαλαί) near Thebes in Boeotia and died in Argos. This most celebrated of all lyric poets of ancient Greece studied music with Lasus^(*) of Hermione, a prominent musician of the 6th century. Pindar's father, Daiphantus (Δαίφαντος) was a practising musician, as was also his uncle Skopelinos (Σκοπελῖνος), from whom he received the first lessons in music and the auletic art.

Pindar composed hymns, paeans, dithyrambs, prosodia, parthenia, hyporchemata, engomia, threnoi, and above all epinikoi (odes or hymns; Olympic, Pythian, Nemean, Isthmian hymns). As a musician Pindar remained a conservative, faithful to the tradition (cf. Plat. ~~de~~

Mus. 1134 D, ch. 9; 1136 F, ch. 17; 1137 F, ch. 20; 1142 B, ch. 31); he showed ~~great~~ no interest in the innovations of his time. His simple and reserved classical style has a general appeal to all the Greeks.

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

Cf., among others, A. B. Drachmann: Scholia Vetera in Pindari Carmina (Lipsiae, 1903); Brugk PLG part I (Olympic 1-XIV, pp. 15-96; Pythians I-XII, pp. 101-184; Nemeans I-XI, pp. 186-242; Isthmians I-VIII, pp. 243-279) and Various Fragments (Hymns, Paeans, Prosodia, Parthenia, Hyporchemata, Engomia, Scolia, Threni, and Fragmenta Incerta, pp. 285-382).

781 - plagia glōssa (πλαγία γλῶσσα); see Syncretetikai glōttai.

782 - plagianulos (πλαγίανυλος; m. pr. plagianulos); transverse aulos.

~~It is not known beyond doubt whether the 'plagianulos' was, as it was held like the modern cross-flute but it is similar to the modern cross-flute or it had a reed inserted laterally at about the same place where the modern flute has its hole.~~

According to Pollux (IV, 74) the plagianulos was of Libyan origin, and was made of lotus wood; αὐλῶν δὲ τῶν, πλαγιῶν, γυγίωσ, Πίλων ἢ κίρρα, πλαγιανύλων δὲ αὐλῶν Λιβυῶν καλοῦσιν ('species of aulos are the oblique, a lotus-made, invention of the Libyans, called by them plagianulos?')

cf. photinx.

P.T.O.

782A plásma (πλασμα) from vb plassein (or plattein; πλαττεῖν, πλαττεῖν) to mould, to form; in music, affected execution (LSJ; Sem.). Theophr. Hist. Plant. IV, ch. XI, 5 < τῶν δὲ βραχύνων τῶν πλάσματος αἰδέων; (= this is necessary to those who play ^(the aulos) in an affected way (with ornaments, trills, etc.)
Oppos. aplastos, adv. (ἀπλάστως) = naturally, without disguise (LSJ; Sem.).

783 Plato (Πλάτων; m.p. Platon); b. c. 429 or 427 BC; d. 347 BC.

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

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

Generally speaking Plato was a musical purist, conservative and intransigent in his beliefs; for him beauty in music is expressed by simplicity, clarity, the preservation of the good tradition and by orthodox means. He deeply and firmly believed that music is a divine art, ~~and~~ it has a lofty purpose, and is therefore a most suitable and efficacious means of education. In Phaedon (XXXVI, 85E) he says that

'the harmonia is something invisible and immaterial, and something most beautiful and divine in the well-tuned lyra' ('ὄψις μὲν ἀφανὴς ἀόρατος τὴ καὶ ἀσώματος καὶ ἡρώδης τὴ καὶ θεῶν ἐστὶ ἐν ἡ ἀρμονίᾳ δῖα').

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

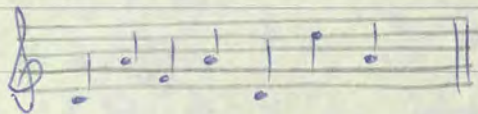
Plato also professes the ethical value of music and discusses the ethical importance of certain harmoniai and rhythms in the 'Republic' (III, 398B-400C; cf. ethos^(*) and harmonia^(*)). He is against the confused mixture of the genera, the use of polychord and polyharmonic instruments, and of everything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

Important parts of his philosophical conception of music can be found in his 'Timaeo', but references to music are found also in 'Protagoras' (e.g. 326A), in 'Laches' (XIV, espec. 188d), in 'Phaedon' (IV, 60E; ~~XXXVI~~, 85E), 'Crito' (50d), 'Alcibiades I' (106E) etc. Cf. E. Moutsopoulos: 'La musique dans l'oeuvre de PLATON' pp. 290+38 (Paris, 1959).

786 - ploke (πλοκή ; m. pr. plōkē); proceeding of the melody by skips.

Aristides (see Mus. Mb p. 19; RPl p. 16): 'πλοκή δὲ, ὅτε διὰ τῶν καθ' ἑπὶβάσεων λαμβανόμενον' (= ploke then when the melody proceeds by leaps'; cf. ~~ibid~~, ~~ibid~~ p. 29).

In Cleon. / sag. (ch. 14; CvJ p. 207, Mb p. 22) ploke is defined as the alternate ^{use of} ascending and descending ~~note~~ skips:



The tunes (mele) formed principally by skips were called 'mele keklasμένα' (*) ('μελὴν κεκλασμένα').

787 Plutarchus, Plutarch (Πλούταρχος ; m. pr. Plōútarchos); b. c. 46-48 AD; d. probably after 120 AD. Swides says that he lived before and during the time of Emperor (Marcus Ulpius) Trajanus (98-117 AD). Philosopher, biographer and historian born in Chaeroneia (Χαιρώνεια) of Boeotia. His works are divided into two great groups, 'The Parallel lives' ('Βιοὶ Παράλληλοι') and the 'Moralia' ('Ἠθικά'), in which there are frequent references to music. But there are especially two extensive studies on music, the 'De procreatione in Timeo' ('Περὶ τῆς ἐν Τιμαίῳ ψυχογονίας'), which is a commentary on Plato's musical theories in 'Timeo', and the dialogue

'On Music' ('Ἐπι μουσικῆς'; 'de Musica'); this second one is a treatise containing much information regarding principally the history but also the theory of ancient Greek music, derived from various older sources, Glaucus, Heraclides Ponticus, Aristoxenus, Plato, Aristotle and others. The fact that this Dialogue is mostly based on older authorities and sources, ~~some~~ many of which are now lost, makes the book a valuable work of reference on many aspects and in particular on history of ancient Greek music.

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

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

- 1) ^{Plutarch's} J. H. Bromby's ^{greek text} 'On Music'; with an English translation (Chiswick, 1822);
- 2) ^{Plutarch's} Rudolf Westphal 'Plutarch über die Musik' with a German translation (Breslau, 1866);
- 3) ^{Plutarch's} Henri Weil et Th. Reinach. Plutarque: de la musique (édition critique et explicative; Paris, 1900); with a French ^{translation} ~~alterat~~.

- 4) K. Ziegler, Plutarchos, Moralia VI, 3 (Leipzig, 1953);
 5) François Lasserre 'Plutarque de la musique' (Olten et Lausanne, 1954) with an extended study on the musical education in ancient Greece (pp. 13-95), prolegomena (pp. 99-104), the MS tradition (pp. 105-109), the Greek text (pp. 111-132), French translation (pp. 133-151) and commentary (pp. 152-180).

- Note: P. J. Burette published a number of studies on Plutarch's Dialogue in the 'Mémoires de Littérature'
- 1) April, 1728 'Examen du traité de Plutarque';
 - 2) May, 1729 'Observations touchant l'histoire littéraire du dialogue de Plutarque sur la musique';
 - 3) March, 1730 'Analyse du dialogue de Plutarque sur la musique'.

788 — pneuma (πνεῦμα; m-pz. pnévma); the breath by which the player of the aulos or other wind instrument could produce or modify the pitch. Aristox. (Harm. p. 42, 13) — τῷ πνεύματι ἐπιτινάζοντες καὶ ἀντιτίνας ('raising or lowering the pitch by regulating [the pressure of] the breath').

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

The vb 'pnéin' (πνέειν) signified, in the case of the player, to blow [or play by blowing] into the instrument, and in the case of the instrument itself, to produce a sound by blowing.
 — pnéusis (πνεῦσις; m-pz. pnévsis); breathing, blowing.

789 - podikra (ποδικρα); a kind of Laconic dance, ~~mentioned~~ mentioned by Hesychius with no indications on its character ('δερναις ἄρβος ποδα γρομφα, Ἀλακρῆς').

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

791 - podopsophos (ποδοψόφος); a man who produced a noise (percussion sound) by beating his foot. In theatrical performances so was called a musician who had a metallic plate fastened under his sandal, by which he kept the ~~step~~^{time} for the group of the auletes; he was in some sort a primitive conductor.

791a. - poema (ποίημα; m-pr. pi'ima); see poesis, below.

792 - poesis (ποίησις; m-pr. pi'isis); the word had ~~to~~ a wide scope of significations in the ancient Greek language. It was used to mean, especially in old times, the creation or construction of almost everything (Thucyd. III, 2 'ποίησις νεῶν': construction of ships).

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

Plato (Sympos. 205B) gives the following interpretation of the term 'poesis': 'Poesis is something very wide; when something from non-existence proceeds to being,

the cause of ~~poetry~~ is wholly creation (ποίησις), so that all works made under the guidance of arts are creations (poeseis) and their creators are poetai. In ancient texts we often meet with the term 'poetes' (ποιητής) for the composer of music, and 'poema' (ποίημα) for a poem but also for a musical composition. Plut. de Mus. 1137B, ch. 18; 'μαρτυρεῖ γὰρ τὰ Ὀλύμπου τὰ καὶ Τερπιδόρου ποίηματα καὶ τῶν τούτοις ἰμοιοτερίων πάντων'; 'witness of that are the compositions of Olympus and Terpander and of all their colleagues'. Dio Chrys. ('On reigning I', §10; 'οὐκ ἔδοι τῆς, οὐδὲ ποιηταὶ μελῶν'; 'not singers, nor composers of mele').

Poetike (ποιητική) was also the art of composing.

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

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

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

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

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

Cf. choral [chorikon] melos^(*)

1792A - poetes (ποιητής; or-pr. piit'is); ^{poetike (ποιητική; mpr. piitiki')} see Poesis, above.

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

2. Polemikon was also used in the sense of a trumpet-call; Xen. Anab. IV, ch. 3, § 29 < ἐπείδ' ἔσται ἡ βαδιστικὴ ὀρχήρη τοῦ πολεμικόν > ('whenever... the trumpeter plays the war-call').

792 B

- poekilos (ποικίλος; m. pr. pikílos); varied, diversified; ~~π~~ ποικίλος
αἰγιόχοιο ἕμνος = ~~αἰγιόχοιο~~ a song of changeful strain
or full of diverse art (LSJ).

poekilia (ποικιλία; m. pr. pikilía); variety, ornamentation (LSJ).

ποχυχορδία καὶ ποικιλία (Plut. de Mus. ch. 18, 1137B) = multiplicity
of strings (notes) and variety.

795

794 — pollaploun systema (πολλαπλῶν σύστημα); multiple system. Also pollaplasion.

See under haploun^(*) and systema^(*).

795 — polychordia, oligochordia (πολυχορδία, ὀλιγοχορδία);

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

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

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

Cf. Plut. de Mus. 1135B, ch. 12, and 1137A, ch. 18.

796 - polychordon, organon, neut. (πολιχόρδον, ὄργανον; m.-pr. poli'chor-don); having many strings, a many-stringed instrument. The term is used also in the sense of producing many sounds, ~~as~~ as polyphone (πολιφώνος); 'πολιχόρδος αὐλῆς', many-toned aulos. See chorde ^(*)

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

799 - polyharmonion, organon (πολυαρμόνιον; m.-pr. poliarmónion); an instrument capable of producing many and various harmonias; ^{upon} which many harmonias (~~could~~) could be played. This term was used by Plato in the 'Republic' (399d) together with 'polychorde' ('πολυαρμόνια καὶ πολιχόρδα')

797 - Polydeukes Iulius, Pollux (Πολυδεύκης Ἰαίλιος; m-pr. Polidévkis Iouílios); grammarian and lexicographer of the 2nd cent. AD generally known as Pollux. Born in Naukratis (Ναυκρατία) of Egypt he studied under the orator Adrianus, pupil of the sophist Herodes Atticus, in Athens, where he lived until his death at the age of 58. After exercising the profession of sophist and of teacher of oratory he was appointed in 178 AD at the chair of oratory by the Emperor Commodus (161-191). His most important work was his 'Onomastikon' ('Ὀνομαστικόν'), a lexicon consisting of ten

books and containing knowledge on every aspect of life; the words (of the Attic dialect) are classified not alphabetically but in chapters of various categories and classes. In the Fourth Book there is most valuable information regarding music; this makes the 'Onomastikon' an important source of information on ancient Greek music, as also on orchesis and theatre; frequent reference to the 'Onomastikon' is made in the present Dictionary.

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

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

~~On orators (Περὶ ῥητορῶν); --~~

~~Praise and blame of demagogue (Ἐπαινος καὶ κριτικὸς ὑμῶν);~~

~~On philosophers (Περὶ φιλοσόφων); --~~

~~On ^{the} sophist and his works (Περὶ σοφιστῶν καὶ ἔργα σοφιστῶν);~~

~~On poets and poems (Περὶ ποιητῶν καὶ ποιημάτων);~~

ch. VII ~~about~~ ^{About} national songs (Περὶ ἀσμάτων ἀθρητικῶν)
~~about~~ ^{About} music and names appropriate to it (Περὶ μουσικῆς καὶ τῶν
 ἁποσφραγῶν αὐτῆς ὀνομασιῶν)

ch. VIII About ~~the~~ musical instruments and musicians and all concerning them (Περὶ μουσικῶν ὄργάνων καὶ μουσικῶν καὶ τῶν περὶ αὐτὰ)

ch. IX a) About stringed instruments (Περὶ κρουστικῶν ὄργάνων);
 b) About instruments found in [other] countries (Περὶ ὄργάνων εὐερέθων ἄλλοθεν);
 c) About parts of the stringed instruments (Περὶ μερῶν τῶν κρουστικῶν ὄργάνων);

d) About harmonias and nomoi (Περὶ ἁρμονικῶν καὶ νόμων);

e) About wind instruments (Περὶ ἐμπνευστικῶν ὄργάνων);

f) About aulos-maker and his material (Περὶ αὐλοποιῶν καὶ

ch. X a) Kinds of instruments, τῆς ἑλκῆς αὐλοῦ;
 (εἶδη ὄργάνων)

b) About auletic harmonias, melodies and nomoi of Olympus and the others (Περὶ ἁρμονικῶν αὐλικῶν, μελῶν καὶ νόμων Ὀλύμπου καὶ ἄλλων);

c) ^{about} ~~the~~ their difference (Περὶ διαφορᾶς αὐτῶν);

d) ^{About} ~~On~~ aulemata and lessons (Περὶ αὐλικῶν καὶ παιδείων);

e) About the five Pythian contests (Περὶ τῶν πέντε Πυθικῶν ἀγῶνων);

~~ch. XI. About salpinx (Περὶ σαλπιγγος);~~

~~XII On the herald and on what he says (Περὶ κήρυκος καὶ τῶν ἐπιπέδῶ ἀγορευμάτων);~~

" XIII. About orchestras and orchesis (Περὶ ὀρχηστῶν καὶ ὀρχήσεων);

" XIV. About kinds of orchesis (Περὶ εἰδῶν ὀρχήσεων);

" XV. About choros, choreutai and the similar (Περὶ χορῶν, χορευτῶν καὶ τῶν ὁμοίων);

" XVI. On choral songs (Περὶ χορικῶν ἀσμάτων);

" XVII. On theatrical actors and acting (Περὶ ὑποκριτῶν καὶ ὑποκριτικῶν).

798 - Polyeides or Polyides (Πολυεΐδης or Πολυΐδης; m-pz-Poliidos); b. c. 440 or 430 BC; d. 4th cent. BC; Composer of dithyrambs born in Selymbria of Thrace (Σελυμβρία, hence Σελυμβριανός, Selymbrianos). According to Diodorus Siciliotes (XIV, ch. 46, § 6) Polyides was one of the celebrated (ἐπίσημοί) composers of dithyrambs of the time, together with Philoxenus^(*), Timotheus^(*) and Telestes^(*); Diodorus adds that Polyides was also a painter (Πολυεΐδης, ὅς καὶ ζωγράφος καὶ ποσεικῆς, ΣΧΙV ἐπιτηδίων).

He competed and won in Athens as a composer of dithyrambs (c. Par. Chron. I, v. 68; Athen. VIII, 352 B). In Plutarch (1138 B, ch. 21) his works are called patchwork pieces (καττίματα = pieces of hard leather put under the sandals).

Very few fragments of his poetry survived; FHG II ~~400~~, p. 781.

799 Polyharmenion

27.3.

800 - polyképhalos, nomos (πολυκεφάλος νόμος); 'many-headed' nomos, an auletic nomos in honour of Apollo attributed to Olympus. Plut. de Mus. (1133 D, ch. 7): 'it is said that the afore-said Olympus, the Phrygian aulete, ~~was~~ invented an auletic nomos in honour of Apollo, called 'many-headed' (οὗτος γὰρ οὗτος ἄνθρωπος ὁ Ὀλυμπος, αὐλητὴς ὄντα ἐκ Φρυγίας, ποιῆσαι νόμον καλεσμένον πολυκεφάλου'). Some writers attributed the polykephalos nomos to Olympus' pupil Krates^(*);

Pratinas attributed this nomos to Olympus the younger (Plut. op. cit. 1133E, ch. 7), while according to a tradition it was attributed to Athena. It was called polyképhalos (many-headed) because the melody ~~was~~ ~~imitated~~ imitated the whistlings of the serpents ~~on the heads of the mermaids or the~~ ^{on the many-headed} lamentations of the sisters (the Gorgons) of Medusa beheaded by Perseus. Cf. Pindar 12th Pythian Ode, and A. B. Brachmann 'Scholia Vetera in Pindar Carmina' (Leipzig, 1910, ^{vol. II} p. 265): "ὠρίμασαν κέφαλᾶν πολλᾶν νόμον" ('and called it the many-headed nomos'). See auletike ^(*).

801. — Polymnestus or Polymnastus (Πολύμνη[α]στος; m-pr. Poli'mni[a]stos) 7th to 6th cent. BC, poet and musician from Colophon (Κολοφών) of Ionia in Asia Minor.

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

Polymnestus was a successor of Clonas ^(*), the initiator of the aulodic nomos, and composed songs, generally of an indecent character, to aulos accompaniment; hence, from his name all indecent and lascivious songs were called 'Polymnesteia' ('πολυμνηστεια'), and the expression 'to compose Polymnesteia' ('πολυμνηστειάζειν') was used in the sense 'to compose indecent songs'; Cf. Aristoph. Hipp. ^(Knights) v. 1287 'Πολυμνηστειάζειν ποίεον' (↑composing Polymnesteian [indecent] songs or poems), [the brother of Arignotus]. ^{see} also Brugk PLG III, p. 817 one fragment.

501

802

polyphthongos (πολιφθονγος; m.pr. poli'phthongos); ^{1) Adv., of} having or producing many sounds; many-toned: Polyphthongos aulos ('πολιφθονγος αυλος) - many-toned aulos (Pollux IV, 62); 'polyphthonga psalteria' ('πολιφθονγα ψαλτηρια') = 'psalteria producing many notes ('many-toned' psalteria); ap. Plut. 827A). (cf. polychordos ^(x))

2) Aent. subst.; a ~~new~~ ^{many} ~~rautes~~-stringed instrument of the harp family played directly by bare fingers. It is mentioned by Aristides (De Mus., III p 102, RPW I p. 55) as an instrument which compared as to the ethos or character with other instruments 'partekes, according to Aristides, more of femininity' ('τι δε πολιφθονγον παρειν μιτριχον θυμιλινος'). (XX) ὄργανον

803

poppysma, poppysmos (ποπυσημα, ποπυσημος; m.pr. poppisma, poppismos); smacking of lips, clucking (LSJ); see syngismos ^(x).

804

Porphyrius, Porphyry (Πορφυριος; m.pr. Porphi'rios); b. 282 or 233 AD in Tyros (Typos, hence Tyrios, Tyrius) in Syria; d. 304 or 305 AD in Rome (?). His original name was Malchus (Μαλχος; in Arab Malik=king) and was changed by his teacher Gaius Cassius Longinus to Porphyrius (Πορφυριος; πορφυρα = purple; dressed or robed in purple; figur. regal). He was a pupil of the Neoplatonic philosopher Longinus, and himself one of the last representatives of the Alexandrian Neoplatonic School. He passed some time in Sicily and in Rome, and wrote several philosophical, historical, mathematical and other works.

802A - polyphonos (πολύφωνος; m-pr. poli'phonos); having many voices (sounds); many-toned. Same as ~~polyphthongos~~ polyphthongos.

Polyphonia (πολυφωνία; m-pr. poli'phonia); multiplicity of voices (sounds); variety of tones (LSJ).

802B - polytropos (πολύτροπος; m-pr. poli'tropos); manifold; with many modulations; often in the sense of poekilos*.
Cf. Plut. de Mus. ch. 18, 1137B.

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

Porphyrus is considered by some scholars as the author only of the first four chapters of Book I, the remainder being ~~at~~ ascribed to Pappus^(*) of Alexandria.

pous (πούς); foot; the main rhythmical unit consisting of two or more syllables or 'times' (χρόνος). The syllables or 'times' (chronos^(*)) can be interlaced, according to Baechius (§ 96; CvJ p 314, Mb p 23), in four ways, 1) short ~~with~~^{to} short (uu), 2) long to long (—), 3) long to short (—u) and 4) irrational to long ('ἄλογος μακρῶ' (u|—). Two such syllables constitute a disyllabic foot; disyllabic feet were the iambus^(*) (u—); the dibrachys (dibrachys; ^{with} two short syllables, uu) also called hegemon (ἡγεμών) or pyrrhichius; the spondee^(*) (—); the trochee^(*) (—u) also called choreios. Trisyllabic feet were the anapaest^(*) (uu—); the dactyl^(*) (—uu); the amphibrachys, also called Cretan (—u—). Tetrasyllabic feet were the paeon^(*) (with its various species, —uuu, u—uu, uu—u, uuu—); the baccheios^(*) (uu—#); the Ionian (ἰωνικός) (—uu).

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

Bacchius and Aristides call the feet 'rhythms' (ῥυθμοί); Bacchius^(S¹⁰⁰) enumerates ten, of which six are simple (hegemon, iambus, choreios, anapaest, orthios, ~~epibates~~ ^{of irrational axis} and long thesis, v|-] and spondee), and four are compound (~~the~~ paeon [paeon], baccheius, dochmius^(*) ~~the~~ [composed of an iambus, an anapaest and a paeon] and enoplios [composed of ~~an~~ iambus, and hegemon and choreios and iambus];

The feet, according to the length of the interlaced syllables, may constitute a binary or ternary rhythm. Aristides (see Mus. G., Mb p. 36 ff., RPW I p. 35 ff.) distinguishes simple and compound rhythms; 1) the simple binary (dactylic genus), which are, a) the hegemon or prokeleusmaticos simple (vu); b) the prokeleusmaticos double (προκελευσματικός διπλός, vu vu); c) the dactyl or anapaest a major (ἀπὸ μείζων; -vu); d) the anapaest a minor (ἀπὸ ἐλάττωρον; vu-); e) ^{the spondee simple (--) and f)} the spondee major (σπονδαίος μέγας or διπλός; vu|vuvu), ^{2) the} simple ternary rhythms, a) ^{the} iambus (v-); b) trochee (-v); c) the orthios (irrational, v|-) and d) the trochee semantic (τροχαίος σηματικός; -|v) or the opposite of the orthios). 3) The simple quinary: a) the paeon diagyios (-v-) and b) the paeon epibates (-|-'-'-|-'-).

The compound rhythms are: a) those composed of a ~~the~~ syzygy (συσυγία) of two binary simple rhythms; b) those composed of a syzygy of two ternary simple rhythms and c) those composed of a syzygy of two simple rhythms of different genus. For more details one has to consult Aristides chs XIV-XVIII, ~~the~~ Mb pp 34-42, RPW I pp 33-39. P.T.O.

Bibliography : see under Rhythmos.

806 Pratinas ^{of Phlius} (Πρατίνας ὁ Φλιασίος); 6th to 5th cent. BC dramatic and lyric poet, born in Phlius (Φλιῦς, hence Phliásios) of Peloponnesus. He was a contemporary of Aeschylus and Choerilus to both of whom he competed at the 70th Olympiad (499-496 BC). According to Suidas he wrote 50 dramatic works including 32 satirical ones ('Σάτυροι'), a theatrical innovation of his. He won once at the contest, Suidas ~~reports~~ records.

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

807 proanabole (προαναβολή; m-pr. proanavoli'), poet. proambolē (προαμβολή); a short introductory melos leading to the prooemion (προοίμιον; the main introduction) of the principal ode. ~~proanabole~~ what ~~is~~ comes before the anabole ⁽⁼⁾ (= prelude).

808 proanákrouσμα (προανάκρουσμα); an instrumental prelude, usually short, before the ^{principal} main ode or piece. ~~Also proan-~~
Also proanákrousis (προανάκρουσις).
Cf. proauléma, prooemion.

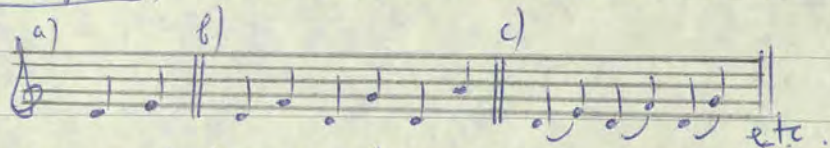
- 809 proasma (πρόασμα); a short introductory song before the principal ode or hymn. It was also called prooemion^(*). From pro-(before) and asma (song).
- 810 proaulema (προαὐλίμα; m. pr. προαὐλίμα); a short prelude on the aulos played by the aulete before the beginning of the aulodia^(*). From pro-(before) and aulema (aulos-solo). The vb proaullein (προαὐλεῖν), to play a prelude on the aulos.
- 811 proaulia, fem. and proaulion, neut. (προαυλία, προαυλίον); prelude on the aulos. Synonyms of proaulema. cf. Pollux IV, 53
- 812 Proclus (Πρόκλος; m. pr. Proclous); b. c. 400-412; d. 485 AD. Neoplatonic philosopher and mathematician. His numerous works include commentaries on Euclid's First Book of Elements (Ἐτοιχία) and on Ptolemy; also commentaries (ὑπομνήματα) on Plato's Timaeo, Republic etc. in which he gives informations regarding Plato's musical conceptions. In his 'Chrestomatheia' (Χρηστομαθεῖα) we find informations concerning various kinds of composition, such as ^{the} prosodion, dithyramb, nomos, scolion, partheneia, tripodikon, aschophorica etc. It has been edited by Th. Gaisford (Leipzig, 1832); cf. also R. Westphal: 'Scriptores Metrici Graeci' (Leipzig, 1866 ~~et al.~~; 'ἐκ τῆς Πρόκλου Χρηστομαθεῖας, Β', vol. I, pp 242 ff.

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

814 prókrousis - prolepsis (πρόκρουσις, πρόληψις; m.-p. prókrousis, prólepsis); ^{the prókrousis was} a term signifying the proceeding from a lower note^{to} a higher one in instrumental melody; 2) the equivalent in vocal melody was called prolepsis.

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

When the notes were tied it was called 'hyphen from inside' (ὑφ' ἐν ἑωυδαίῳ; cf. ekkrousis - eklepsis^(*)) ex. c'. Cf. Anon. Bell. (ss 5 & 86 p. 22, and ss 6 & 88, p. 24); Man. Bryer, sect. III (ed. J. Wallis III; p. 479), A. J. H. Vincent (Notices, p. 53) prefers the term prós-krousis (proskrousis) and prós-ληψις (proslapsis) which are also met with.



The prókrousis and the prolepsis were schemata of the melos; see also ekkrousis - eklepsis^(*), prokrousmos - prolemmatismos^(*), ekkrousmos - eklemmatismos^(*), kompismos - melismos^(*), teretismos^(*) and diastole^(*).

815 prokrousmos - prolemmatismos (προκρούσμος, προλημματισμός; ἡμερ. προκρούσμος, προλημματισμός); Both were schemata of the melos; the first was the intercalation of a higher note between two enunciations of the same note in instrumental melody, and the second ^(prolemmatismos) the equivalent in vocal melody (in 'πρῶσιόν μέλος').

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



A. J. H. Vincent (Notices, p. 53) prefers the terms prokrousmos and prolemmatismos.

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

For other schemata see under the prokrousis - prolepsis ^(*).

~~816~~ ~~prolemmatismos~~; see above prokrousmos - prolemmatismos.

~~817~~ ~~prolepsis~~; see under prokrousis - prolepsis.

818 pronómion (προνόμιον); a prelude, vocal or instrumental, ^{sung or played} performed before the performance of the nomos.

It was something similar to the prooemion, the proasma, and the proauléma ^{and the} proaulion.

820 prooikos (προοικός); prelude; a short melos performed before the main ode. From pro- (before) and oikos.

Cf. proasma^(*), prooemion^(*), ~~prooemion~~^(*) etc.

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

Pausanias (IX, ch. 12, §5) says that a statue in his honour was erected in Thebes for the highly artistic entertainment he offered to the public; «it is said also that when he played he gave the audience great delight by the expression of his face and by the movements of his whole body» ('ἡ ξιψηλαί τε ἡ καὶ τὸ προσωπὸν τῆ ὀκνηταὶ καὶ τῆ τὸ παντὸς κινήσει σφαιρὸς περισσῶς δὴ τι ἔλεγε τὸ δ' ἄλλα').

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

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

801 proemion (Προίμιον; m-pr. proimion); an introductory melody to the principal ode; a short lyric song sung as an introduction to a more extended and more important ode or hymn; ^{also} an instrumental prelude by which the kitharode ~~was~~ began its performance (the kitharodia; cf. kitharodos^{*}). In the epic poetry it signified a prologue.

Hes. 'Proemion [is] a prologue, a beginning of every talk (story, speech, statement)' ('Προίμιον· πρόλογος, ἄρχῃ πάντων λόγων').

Cf. proasma^(*), proanakrusma^(*), proanema^(*), proaulion^(*).

802 Prophrastus of Pieria (Πρόφραστος ἰ Πιερίας; m-pr. Prophrastos Pieritis); c. middle of 5th cent. BC musician. He was accredited with the daring innovation of adding the 9th string to the lyra (Excerpta ex Nicom.^{ch. 4}; C. v. J. p. 274; ~~the~~ 'Πρόφραστος τε ἰ Πιερίας τὴν ἐνδὲν χορδὴν προσκαθῆψε' = 'and Prophrastus of Pieria added the 9th string').

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

803 propoda mele (πρόποδα μέλη); songs sung ^{pre} preceding the actual procession; preceding the actual procession (Dem. and LSJ in word 'propous', πρόπους).

βλ. ὀπίθεον

823

prosaniēnai, vb (προσανιέναι; m.p. prosanienē);
to lower the pitch of besides (LSJ, sem.). Plut.
de Mus. (ch. 39, 1145b): "ἀχόμεν' ἑνὶ διαστήματι
προσανιέντες αὐτοῖς τὰς ^{τῶν} τριτάτων καὶ τὰς παρατάτων"
(~~« slowing down moreover the Tritai and the paratetai by~~
an incommensurable interval. ~~« slowing down ^{the Tritai and the paratetai} them nearer to them~~
~~to the incommensurable notes] by slowing down them~~

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

prosaulesis (προσαύλησις; m. pr. prosauleisis); an accompaniment on the aulos (in unison with the main song). Pollux (IV, 53) = οἱ δὲ τὴν συναυλίαν εἶδος προσαυλήσεως αἰοῦνται, ὡς τὴν αὐλοδία' ('and others believe that the synaulia^(*) is a kind of prosaulesis like the aulodia^(*), i.e., as in the aulodia the aulos accompanies the song).

Prosaulein, vb (προσαύλειν; m. pr. prosaulein); to accompany by the aulos; to sing to aulos accompaniment. It seems that the verb was used ^{only} in the ^{sense} ~~case~~ of accompanying in unison.

826

proslambanomenos (προσλαμβανόμενος; m.pz. proslambanómēnos); added note, so-called the added note below the lowest tetrachord (tetrachord of hypaton) of both the Lesser and the Greater Perfect Systems. By the addition of the proslambanomenos the Mese remained the real central note in the Greater Perfect System, as also in the Ametabolen (see under Systema^(*)).

827

prosmelodein, vb (προσμελῶδειν; m.pz. prosmelodín); to sing songs to or besides (LSJ); to accompany by a melody (sem.).

29.3.

828

prosodía (προσῳδία); a) a song sung to instrumental accompaniment. Pollux (IV, 64) 'καὶ γὰρ Πλάτων .. τῶν ἠρῶν κίθαραν ᾄδῃ προσῳδίας ἔπρεσκει καλεῖν' ('and Plato -- prefers (likes) to call prosodias the odes to kithara accompaniment'). Hes. 'προσῳδία μετ' ὀργάνῳ ᾄδῃ' ('prosodia; an ode with instrumental accompaniment'). Cf. Etym. M. p. 690.

b) Prosodia (often in pl., prosodiai, προσῳδίαι); the particular accent on the words in speech; the variation in pitch of the speaking voice (LSJ). Aristox. (Harm. I, p. 18, 14 Me) 'λίγισται γὰρ δὴ καὶ λογιώτερός τε μέλος, τὸ ὀργανικόν ἐν τῶν προσῳδιῶν τῶν ἐν τοῖς ὀργανοῖς' ('for there is also a kind of melody in speech which depends upon the accents of ^{the} words' (or the variation in pitch of the words)). Cf. logodes melos^(*).

829 prosódion (προσώδιον) melos; a song of a pompous and solemn character sung by chorus to aulos accompaniment with rhythmical movements, during a festal procession, and especially at the approaching of the temple or the altar. Procl. Chrest., 10^e and it was called prosódion because [it is sung while] they approach to the altars or the temples; and on approaching it was sung to aulos accompaniment; the principal hymn was sung to kithara ^{while} ~~by these~~ standing' ('ἐξίκετο δὲ προσώδιον ἔπειδὴν προσίασι τοῖς λαμοῖς ἢ ναυῖς· καὶ ἐν τῷ προσίειναι, ἦδεντο πρὸς αὐτὸν· ὁ δὲ κύριος ἴμενος ἦν κίθαρην ἦδεντο ἐβρίζον'); in Proclus (ed. Th-Gaisford, ^{Leipzig} 1832) evidently ~~it~~ by mistake ^{it is} written προσώδιον, instead of προσώδιον. Hes. 'προσώδιον· ἠδὴν ἴμενον θεῶν ἀπὸ πρὸς ἔχουσα' ('prosódion; an ode containing a praise to God'); cf. Athen. VI, 253B, ch. 62 'παίαντας καὶ προσώδια ἄδοντες' ('singing paeans and prosodia').

According to Heraclides (ap. Plut. de Mus. 1132c, ch. 3) the prosodia (pl.) were introduced by Clonax^(*) of Tegea. Prosodia were composed by Bacchylides^(*), Pindar^(*) and others.

830

prósodos (πρόσodos) fem.; among other meanings, a festival procession to the temple in music. Aristoph. Clouds, v. 307 'πρόσοδοι (pl.) μακρότεραι ἢ τῶν θεῶν' ('most sacred processions in honour of ^{blessed} gods'). Cf. prosodion (*).

831

prosodós (προσῳδός) masc.; sounding in concord to the ode; or singing in concord.

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

Plut. *de virtute morali* ('Περὶ ἠθικῆς ἀρετῆς'; 443A, ch. 4): 'ψαλτήρια, διεξίον και χίρας και πεκτιδῆ και αὐλῶν και ἅσα συνοικῶν προσῳδαί και συνοργατα' ('recounting psalteria, lyras, pektides and auloi, and all concordant and consonant instruments').

See prosodía (*).

832

prósthesis (πρόσθεσις); a silence (rest) equal to two short times (time-units); Aristides *de Mus.* (M6, p. 41; RPW I p. 39): 'πρόσθεσις δὲ χρόνος κενός μακρός ἕξαιστου διπλάσιον' ('proschesis is ^{a long} empty time [silence, rest] equal to the double of the short time [time-unit]'). See under parasemantike (*) the notation of the silences, also under chronos.

833

pyzylis (Πυζυλίσ)^{m. pr. pyzylis} fem.; a kind of war-dance; a Cretan pyrrhiche; ~~armed~~^{it was} danced in armour.

Callimachus, Hymn to Zeus, v. 51 'Κοῦρητὶς γὰρ περὶ Πυζυλὶν ἄρχισαυτο' ('the Kouretes danced the war-dance around thee').

According to some sources the pyrrhiche was called pyzylis by the Cypriots (Aristotle Fr. 519; ~~cf.~~^{cf.} A. B. Braekman Schol. Pind. Carm., vol. II p. 52 $\frac{1}{2}$; FHG, II, p. 166, Fr. 205, and p. 182 Fr. 257a).

834

psallein, vb (ψάλλειν; m. pr. psállin); in a general sense, to touch, to draw with the fingers (Aesch. Pers. 1062 'ψάλλε' ἑθερὰν'; 'tear your hair'); to draw and leave to sound ν (Eurip. Bacch. vs 783-4 '... καὶ τὸ ξυὺν χερεὶ ψάλλουσι γέυρας'; 'they pluck by the hand the fowstrings').

In music the term 'psallein' signified to play a stringed instrument by bare fingers without a plectrum; Athen. (IV, 183D, ch. 81) 'Ἐπιγονός --- κατὰ χεῖρα δίχα πλῆκτρον ψάλλε' ('Epigonos --- played on the strings with bare hand without plectrum').

The stringed instruments played directly by the fingers (without a plectrum) were called psaltika and epipsallómēna (cf. enchorda^{x1}). The string itself when played in this way was called 'psallómēne' (ψάλλομενή; drawn by the fingers).

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

~~Stenanti psalms~~^{psalms}

Note: From the vb 'psallein' were derived various terms, psalmos^(*), psalter or psalter^(*), psaltingos^(*), psalterion^(*); also antipsalmos^(*), epipsalmos^(*) etc.

- psalmodia (ψαλμωδία); see next entry.

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

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

836 - psalter, psalter^{masc.} (ψαλτήρ, ψαλτήρ; m. pr. psaltēr, psaltēs); the kitharist who played with the fingers (without the aid of a plectrum); cf. Hesychius.

The fem. psaltria; Sext. Empir. (Against the musicians, VI, 51): 'ταῖς δὲ ψαλτρίας μουσικαῖς' ('[we ^{describe} call] the female kitharists as musicians').

837 - psalterion (ψαλτήριον; m. pr. psaltērion); a generic term for stringed instruments played directly by the fingers without the aid of a plectrum. In this category belonged the epigoneion^(*), the magadis^(*), the pentis^(*), the simikion, the sambyke^(*), the nabla and the trigonon (harp).

But the word 'psalterion' is very often met in the sense of a specific instrument: Pollux (IV, 59) «... χελύς, ψαλτήριον, τρίγωνον» etc ('... chelys, psalterion, trigona' etc)

838a **X** Psellus, Michael (ψελλός, μύχανα; mod. pron. Psello's Michail); b. Nicomedia 1018; d. Constantinople 1079 AD. Byzantine author, philosopher, theoretician, and one of the most erudite men of Byzantium. He entered, ~~for a short time~~, the monastic order (his social name was Constantine), and had been professor of philosophy at the Academy in Constantinople; he became a Secretary of State and first minister under Emperor Michael VII. In spite of his many political occupations, he wrote on various theological, philosophical, medical, mathematical ^{and other} ~~etc~~ subjects. ~~At~~ Among his philosophical works an important place is held by his commentary on Plato's psychogony (after Timaeus; ὑπόμνημα εἰς τὴν τοῦ Πλάτωνος ψυχογονίαν) published by A. J. H. Vincent in his 'Notices sur divers manuscrits grecs relatifs à la musique' pp. 316ff. Other Psellus' writings on music include his 'Treatise on the Four Mathematical Sciences, Arithmetic, Music, Geometry and Astronomy' (Paris, 1545). The part on music is entitled 'Μουσικῆς Ἐπιτομῆς ἢ κριτικῆς' ('An exact epitome of music') pp. 20-27 ^{of the Paris edition}. A Latin translation was published in 1557, ap. Gulielmum Cauellat. Psellus' ^{work} is one of the rings uniting the ancient Greek musical tradition with modern times.

* Τὸ βιβλίον τοῦ ψελλοῦ, ἐπιτομὴ τῶν τεσσάρων μαθηματικῶν ἐπιστημῶν, ἀριθμικῆς, μουσικῆς, γεωμετρίας καὶ ἀστρονομίας, ἐκδόθη ἐν Βενετίᾳ 1532 ἡ ἀλλοτρίη ἐκδοσις ἐν Παρίσι 1545. ^{publ. Greek text, published in Paris, 1545.}

Athen. (IV, 183C, ch. 81) 'zō dē ψαλτήριον, ὡς φησὶν Ἰόλας, Ἀλεξάνδρος ἑκ Κυθήριος οὐρεπλήρωσε χορδαῖς' (the psalterion, as Iolas says, was perfected by Alexander of Cythera with the addition of more strings). It seems that the above instruments of the psalterion family, especially those with a great number of strings, did not differ substantially; Apollodorus (ap. Athen. XIV, 636F, ch. 40) says that 'what we now call a psalterion is ^{the} magadis' ('ὅτι νῦν, φησὶν [Ἀπολλόδομος], ἡμεῖς λέγομεν ψαλτήριον, τῶν ἦσαν μάγαδι').

838 psáltings (ψάλλιγξ); a kind of kithara.

Hesychius and Suidas « ψάλλιγξ · κίθαρα » ('psáltings; a kithara).

X 838a Psellus Michael. See sep. sheet.

839 psilos, psile, psilon Adj. (~~ψιλός~~ ψιλ-ός, -ή, -όν; m.-fr. psilis.

masc., psilḗ fem., psilón neut.); in a general way, bare, smooth, hairless, and figur. naked, ^{stripped} ~~stripped~~ of ...

In poetry; ψιλῆ ποιησις ('psile poiesis'), poetry without melos or generally ^{without} music (or, according to Vincent, without musical accompaniment).

ψιλός λόγος (psilos logos); the prose; not in verse.

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

In music it was used in a similar way;

ψιλῆ ἀυλῆσις (psile aulesis); solo-aulos playing.

~~ψιλῆ~~

ψιλις ἀρχησις (psilos auletes); solo ^{playing} aulete; aulos-soloist.

ψιλη κίθαρισις (psile kitharisis); solo kithara playing

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

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

ψιλον ὄργανον (psilon organon; instrument); the human voice.

; Anon. (Bell. s 17, p. 28) 'ψιλα' (pl.) δτ', ὄργανον κύριον τοῦ ἄνθρωπου, δι' αὐτὸ μελωδοῦμεν' ('psila; principal instrument [is] that of the human voice by which we sing')

ψιλη ὀρχησις (psile orchesis); dancing without musical accompaniment.

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

κρατεῖν τὰς χορδὰς ψιλοῖς χιρσίν; ~~κρουεῖν~~ ^{to} strike the strings with bare hands (without a plectrum).

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

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

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

Note: A. J. H. Vincent published an interesting study on the word 'ψιλος' ("Sur le mot ψιλος") in his 'Notices'; vol. XVI, part II, Note 2, pp 112-118; Paris, 1847.

Much material of the above entry is ~~derived~~ based on this study.

840 psithyra (ψιθίρα; m. pr. psithi'ra); a percussion instrument of quadrangular form and of Libyan origin.

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

841 psóphos (ψόφος); noise, inarticulate sound; mere sound.

Sometimes it is met with the meaning of instrumental (musical) sound; Eurip. Cycl., 443 'ἡδίων ψόφον κιθάρας' ('sweeter tone of ^{the} kithara'). Often in Ptolemaeus and Porphyrius too. Cf. Arist. Probl. XI, 6 'ὁ δὲ ψόφος ἀέρ' ἀέρι ἀδραπέται, καὶ ἀέρος' ('the sound is air pressed by air'). XIX by ἰσχυροτέρῃ

842 pteron (πτερόν); a wind instrument. It is ~~not~~ found in Anonymus (ed. by Bellermann §17, p. 28 and by Vincent 'Notices' p. 8) and in Agiopolites (cf. Vincent op. cit. p. 264). Bell. Anon. 'ἐπιτελευτά' δὲ αὐτοὶ τὰ καὶ ἑδραῖα καὶ πτερά' ('and wind instruments [are] the aulos, and the hydraulis and the ptera'). ~~[[Aristotle]]~~

Agiopolites (III Fragm.): 'ἔστι δὲ τὰ πέντε ὄργανα τὰ δὲ ὀκτώ: σαλπίξ, αὐλός, φωνή, κιθάρα, πτερόν' ('the five instruments are the following, the salpax [trumpet], the aulos, the human voice, the kithara and the pteron').

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

~~841A~~
~~XX~~ - ptaesma (πταῖσμα; m. pr. ptésma); see epiptaesma.

843 ptistikón, ptismós (πτιτικόν, πτιμός);

a) a folk-song of the women at winnowing; Phryg. Comastae (ap. Kock Com. Att. Fr. vol. I, p. 374, Fr. 14); 'ἐγὼ δὲ
 νῦν δὴ ζεφετιῶ τι πτιτικὴν' ('and I will sing
 [chirp] to us a winnowing song'). Cf. Pollux, IV, 55.

Aristoph. (Athen. § XIV, 619A, ch. 10) 'καὶ τῶν πτισσουσῶν ἄλ-
 λη τις [ᾠδή]' ('and another [song], that of the
 women winnowing'). Cf. Bothe PSGF, II, p. 102, Fr. 28.

b) ptismós (=winnowing); melody played on the aulos with
 the song ptistikón. Cf. Nicophon Cheirogastres, 17 (ap.
 Pollux, IV, 56).

844 Ptolemaeus Claudius, Ptolemy (Πτολεμαῖος Κλαύδιος; m. pr.
 Ptoleméos). Great geographer, astronomer, mathematician and
 musical theorist, born c. 108 AD (some give 85) in Pelusium
 (Πηλουσίον) in Egypt, and died between 163-168 AD in Ka-
 nobos (Κανώβος), near Alexandria. Suidas says that
 he lived during the reign of ^{the emperor} Marcus Aurelius
 (161-180 AD); 'πτολεμαῖος ἐπὶ τῶν χρόνων Μάρκου τοῦ βασι-
 λεύου'. He lived in Kanobos and Alexandria where
 he had his studios.

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

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

The *Harmonika* of Ptolemaeus were first translated from the Greek into Arabic in the 9th cent. A.D. A Latin translation was published by Ant. Gogavinus, together with Aristoxenus' *Elements* ('Cl. Ptolemaei *Harmonicorum*'; Venice, 1562; pp. 51-150). A careful edition with Greek and Latin text was included by John ^(Johannes) Wallis in his '*Operum Mathematicorum*' (3 vols, Oxford, 1699). The third volume of this work contains:

- a) Ptolemaeus' three books of *Harmonika* (~~pp. 1-152~~ pp. 1-152);
- b) Porphyrius' Commentary on Ptol. *Harmonika* (^{Περὶ τῆς ἁρμονικῆς} 'Περὶ τῆς ἁρμονικῆς'; pp. 189-355);
- c) Manuel Bryennius' *Harmonika* (pp. 359-508); and also, works by Archimedes and Aristarchus of Samos.

The best and most careful edition so far of the Greek text was published by Ingemar Düring ('*Die Harmonielehre des Klaudios Ptolemaios*', Göteborg, 1930; pp. CVI+147; the Text pp. 1-121). A German translation ~~by~~ by I. Düring followed ~~in 1930~~ ('*Ptolemaios und Porphyrios über*

die Musik' (Göteborg, 1934) with ^{valuable} notes.

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

(cf. R. P. Winnington-Ingram 'Mode in ancient Greek music' (^{Cambridge, 1936}) 'The evidence of Ptolemy' pp 62-71);

M. I. Henderson in 'The New Oxford History of Music' (1957; pp 355-358) etc.

845 ptōsis (*πτῶσις*); the incidence of the voice on a certain degree. Aristox. (*Harm. I*, p. 15, 15 Mb): 'φωνῆς πτῶσις ἐπὶ μιᾶν τῶσιν ἢ ἑδίσσας ἐστὶ' ('The sound [note] is the incidence of the voice upon a pitch'). See phthongos ^(4x).

2/4
846 pycnon (*πυκνόν*; m. pr. pichón); dense, compact, thick. In music, the sum of the two small intervals of a tetrachord when it is less than the remainder of the tetrachord. This happens in the Enharmonic and the Chromatic genera.

a) Enharmonic

b) Chromatic

In the first ex. above (a) the sum of the two small intervals ($e - e\frac{1}{4} - f$) is a semitone while the remainder of the tetrachord ($f - a$) is a ditone. In the second ex. (b) the ensemble of the two small intervals ($e - f - f\#$) is one tone while the remainder is one tone and a half.

In the Diatonic genus there is no pycnon because in the Tense ($\delta\upsilon\nu\tau\omicron\nu\nu$) Diatemon the sum of the two first intervals ($e - f - g\frac{1}{2}$) ~~is~~ ^{is} on the whole larger than the remainder (1 tone; $g - a$), and in the Soft Diatemon the sum of the two small intervals are in size equal to the remainder ($\frac{6}{12} + \frac{9}{12} + \frac{15}{12}$; see diatemon^(*)). The notes which are placed on the lower part of the pycnon are called barypycnoi^(*) ($\beta\alpha\rho\upsilon\pi\upsilon\kappa\nu\nu\omicron\iota$), those in the middle of the pycnon mesopycnoi^(*) ($\mu\epsilon\sigma\omicron\pi\upsilon\kappa\nu\nu\omicron\iota$), and those at the extreme up oxypycnoi^(*) ($\omicron\zeta\upsilon\pi\upsilon\kappa\nu\nu\omicron\iota$).

Those notes of the tetrachord which do not enter in any relation with the pycnon are called apycnoi ($\alpha\pi\upsilon\kappa\nu\nu\omicron\iota$); these are the following three: 1) the proslambanomenos, 2) the nete synemmenon and the nete hyperbolaeon. Cf. Arist. Quint. de Mus. (Mb p. 12, RPWI p. 9); Cleon. Isag. (~~ch.~~ ch. 4; Cr. J. p. 186; Mb p. 7); Bacch. Isag. (5^s, 27, 32-34; Cr. J. pp. 299-300, Mb. pp. 8-9); Alyp. Isag. (ch. 4, Cr. J. p. 368, Mb p. 2); Anon. (Bell. 5^s, 56, p. 62); Pochym. (ap. Vincent Notices p. 391).

Pycnon (Hj.) diastema (interval); \neq a very small interval. Aristid. Quint. (op. cit., Mb p. 14, RPWI p. 11): 'πυκνά [διαστήματα] μικρά' ἑξάχιστα, ὡς αἱ δίτονες, ἀπὰρ δὲ τὰ μίγιστα,

is ἡ τὴν δὲ τὴν ἐλαττοτέρων' ('pycna [intervals] are the smallest ones, such as the diesseis; araea (not pycna, not dense, loose) are the largest, like the fourth').
Pycnotes (πυκνότης; m.pr. picnotis); the quality of being pycnos; opp. manotes^(*). Cf. Ptolem. I, ch. 3; ed. Wallis III, p. 6; I. D. p. 7, 17.

847

Pyrlades (Πυρλάδης; m.pr. Piládis); 1st cent. B.C. to 1st cent. A.D., famous mime of Kilikia in Asia Minor. He introduced in Rome during the reign of Emperor Augustus a kind of pantomimic art in the Roman Theatre. See Bathyllus^(*). There have been other mimes also with the same name.

848

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

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

The derivation of the name 'pyrrhiche' (πυρρική) has not been clarified. According to Aristoxenus (ap. Athen. 630D) ^(or Cretan?; Pollux 10, 99) the pyrrhiche took its name from a Lacon ^{hero} _{2 dancer} called Pyrrhichus; Athenaeus adds that during his time the name Pyrrhichus was still met with in Laconia. Other writers support that it was derived from Pyrrhus, another name of Neoptolemus son of the Homeric hero Achilles, who, according to a tradition, was the first to dance it after the victory over Eurypylos. Another hypothesis was that the name was derived from the word 'πυρά' (funeral-pyre) because Achilles danced it first in Troy around the ~~the~~ pyre over which the dead body of his friend Patroclus was cremated. ~~According to~~ Plato ^{(cf. A. B. Drachmann's Schol. in Pind. Carm., vol. II, p. 52 (Note); Aristotle Fr. 519),}

~~Πυρρική~~

Proclus (in Christ.) says that 'some attribute the invention of the pyrrhiche to the Kouretes; some to Pyrrhus^{son} of Achilles'.

The pyrrhiche having an important educative character, a special attention was given to the songs accompanying the dance; Athen. (Ibid.) 'Τακτικῶς δ' ἐπι τῆς πυρρικής τὰ καλλίστα μῦθαι καὶ τὰς ὀρθῶς προδραμῖς' ('use should be made in the pyrrhiche of the best [loveliest, most beautiful] melodies and up-lifting rhythms')

~~Πυρρική~~ The pyrrhiche was accompanied by songs sung either by the dancers themselves or usually by other people., ~~it was called ὑπορχηματικὴ~~

See: hyporchema^(*), cheironomia^(*), telesias^(*).

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

2) pyrrhichios (πυρρικός; m. fr. pirr'ichios); pyrrhic dance; the dance of pyrrhiche.

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

840 Pythagoras ^{of Samos} (Πυθαγόρας; m.pr. Pithagóras); 6th-5th cent. BC (he lived between 530 and 497 BC); (born and) died in Megapontium (Μεγαπόντιον)

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

Pythagoras was the first to propound the scientific basis of music; his philosophical conception of the world was based on the belief that everything should be seen and explained by numbers. In music, he discovered the numerical ratios of the first consonances; a) the 8^{ve}, 2:1 (dia pason, δια παντων), b) the 5th, 3:2 (dia pente, δια πέντε; called by the Pythagoreans *di'oxeia*^(*) or *di'oxeion*, διοξεια, διοξειων) and c) the 4th, 4:3 (dia tesson, δια τεσσάρων; called by the Pythagoreans, *syllaba* or *syllabe*, συλλαβα' or -η); ~~and~~ also d) the major tone, 9:8 (μείζων τόνος) which is the difference between the 4th and the 5th. Nicomachus in the *Enchiridion* (ch. 6, Πῶς οἱ ἀριθμητικοὶ τῶν ᾠδῶν λόγος ἠριθμῶν; Cr J pp. 245-248; Mb pp 10-13) describes in detail how Pythagoras arrived at the discovery of these ratios. To Pythagoras is also attributed the classification of the seven harmonias, and to his School the doctrine of the 'Harmonia of the spheres'^(*).

Nicomachus (ibid, ch. 5) and other writers attribute to him the addition of the 8th string, between the mese and the paramese; cf. Lyra^(*). Many of Pythagoras' theories are still valid until now.

- 850 Pythagoras of Zante (Πυθαγόρας ὁ Ζακύνθιος; m. pr. Pithagoras Zakynthios); c. middle of 5th cent. BC. Theoretician and musician to whom the grammarian Artemon (Ἀρτέμων, 2nd to 1st cent. BC) attributed the invention of the ingenious instrument tripous^(*) (tripod; cf. Athen. XIV, 637C, ch. 41). He was considered as one of the founders of the Greek harmonike, but nothing of his writings survived. The theoretical views of his School are criticized by Aristoxenus, in his Harm. Elements (II, p. 36, 35 mb).

- 851 Pythaulas (πυθαῖλος; m. pr. pithávlis); the aulete who played the Pythian nomos^(*); also an aulete who competed at the Pythian Games. Among the most famous pythaulai known were Sacadas^(*) and Pythocritus^(*).

- 852 Pythermus (Πυθήρμος; m. pr. Pi'thermos); c. 6th cent. BC poet-musician. He was born in Teos (Τεῶς), an Ionian town on the Erythraean peninsula, hence his surname Teios (Τήϊος). He was considered as the inventor of the Ionian^(*) or lasti harmonia which is ascribed also to Polymnestus^(*). Pythermus composed scolia (convivial) songs. Heracl. Pont. (ap. Athen. XIV, 625C-2, ch. 20) believes that Pythermus made the style of his songs to fit the character of the Ionians, ^{and assumes that} ~~but~~ (he did not ~~write~~ compose in the lasti harmonia but in a curious harmonic form^a).

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

854 pythikos aulos (πυθικός αὐλός; m-pr. pithikós aulós); so was called the aulos on which the Pythian nomos was performed. It was also used to play with the singing of paeans; Pollux (IV, 81) 'πρὸς πανάνας δὲ (ἵπποτων) οἱ πυθικοί (αὐλοὶ) τέλειον δαῖτων ἀνέμεινον ἢ ἄλλων δὲ τὴν ἄχορον αὐλῆμα' ('the Pythian auloi suited the paeans; they were also called perfect and played the achoron^(*) Pythian solo ~~was~~ played on them'). The tone of the Pythian aulos was considered virile owing to its low register.

Pythikos auletes or kitharistes (πυθικός αὐλητής or κιθαρικός); an aulete or kitharist competing at the Pythian Games; (with the Pythian nomos).

855 Pythikos nomos (πυθικός νόμος; m-pr. pithikós nómos); the most important auletic nomos invented by Saecadas^(*), the ~~most~~ ^{chief} famous aulete-composer of his time. When the auletike was introduced for the first time in 586 BC in the programme of the Pythian Games, Saecadas competed and won the first prize by his Pythian (or Pythic) nomos. The Pythic nomos was the first known kind of programme music, and its aim was to describe the ~~fight~~ (combat

of Apollo to the dragon Python (Πύθων). It was composed of five parts which, according to Pollux (IX, 84), were the following:

- Πείρα (peira; test, introduction), in which the god 'examines the ground if it is suitable for the combat' ('διόρα τὸν τόπον εἰ ἄξιός ἐστιν τοῦ ἔργου');
- κατακλευσμός (katakeleusmos^(*); provocation), in which 'he challenges the dragon' ('προκαλεῖται τὸν δράκοντα');
- ἰαμβικόν (iambikon^(*)), in which 'the combat is going on, and imitation is made of the trumpet calls and the grinding of the dragon's teeth' ('odontismos^(*)');
- σπονδεῖον (spondeion^(*)), in which the victory of the god is declared ('ἀγοῖ τὴν νίκην τῷ θεῷ'); and
- καταχορεύσις (katachorensis^(*); victorious dancing), in which 'the god is celebrating his victory by dancing' ('ὁ θεὸς λαίπετρα χορεύει').

The auletic Pythian nomos was imitated by kitharists who introduced a kitharistic nomos on the same lines. Strabo (IX, ~~1000~~, 3, 10

c. 421-2) speaks of such a kitharisterios Pythian nomos divided into the following five parts: a) ἀνάκρουσις or ἀγκρουσις (anakrousis^(*) or angrousis)^{introduction, procession}

- ἀμπεῖρα (ampeira); beginning of the combat;
- κατακλευσμός (katakeleusmos^(*); cf. above b'); description of the combat;
- ἰαμβοὶ καὶ δάκτυλοι (iamboi^(*) and dactyloi); triumphant hymn on God's victory; and
- σύνιγγες (syringes); description of the hissings of the expiring dragon.

856 Pythocleides (Πυθόκλειδης; m-pr. Pithocli'dis); b.c. 535; d. c. 472 BC. Aulete and sophist born in Keos (Κεως, hence his surname Keios, Κεϊός). He was teacher of Agathocles^(*) and Pericles, and founder of an important Athenian musical school. Pythocleides is mentioned by Plato in 'Protagoras' (VIII, 316E) among those Sophists who, like Agathocles and many others, 'out of fear for other people's envy used music as pretence and curtain'; see the Greek text under Agathocles.

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

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

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

'This is the monument of the aulete
Pythocritus, son of Callinicus'

(Ἡ Πυθόκριτου [του] Καλλικρινου μνημα ταυλητα [το] δε')

Q. 858 - Quintilianus, Aristides (Κοϊντιλιανός, Ἀριστιδής);
see Aristides Quintilianus.

R. 859 - rapaules, and rappaules; also rapataules (ραπ[π]αῦλης, ραπαταῦλης; m. p. ραπάλλης, ραπατάλλης); an aulete playing on a (reed)-made aulos. The word rapa (ράπα) and rapate (ραπάτη) signified stalk, reed.

Amerias of Macedonia in his dictionary (Γλῶσσαι; ap. Athen. IV, 176 D-E, ch. 78) says that 'as we call nowadays calamau-lai those who play on a reed-made aulos, so they ^{used to} call rappaulai those who play on a stalk-made aulos' (ὡς-πιτε οἶν τοῖς τῷ καθάρῃ αὐλῶνας, καθαμαῦδας χιζον, νῦν, αὐτῶ και ραπαῦδας, ὡς φησιν Ἀμερίας ἰ Μακεδῶν ἐν ταῖς Γλῶσσαις, τοῖς τῷ καθάρῃ αὐλῶνας).

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

καθάρη, fem. (calame) = stalk; ≠ reed.

a) In Eust. Comment. ad Hom. p. 1157, 39 ~~it appears~~ the word rapaules appears as raptaules (ραπταῦλης).

860 - Remains of Greek Music

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

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

sov. ex.

(xx)

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

(xx) with a brief account (pp. 11-12)

1. A fragment from the first stasimon (vs ~~338-344~~^{330 ff}) of Euripides' "Orestes" dating from c. 408 BC; it is mutilated and very fragmentary (33 notes, in six lines none of which is complete). It was found ^{in 1892} on a Rainer papyrus (published in ~~the~~ 'Pap. Erzherzog Rainer'; Wien, 1894; 4^o, p. 126, No. 531 photocopy) ^{and} it was ~~the~~ first transcribed by Dr Carl Wessely (~~Wessely~~ ^{Mitteilungen aus der Sammlung} 'Ber. Pap. Erz. Rainer', vol. V; Wien, 1892). It has been also published in J. B. Monro 'The Modes of Ancient Greek Music' (p. 92, in Wessely's transcription, with a restoration ^{proposed} by Dr Otto Crusius, pp. 130-131) ^{and in} C. v. Jan 'Mus. Script. Gr.' ~~pp. 430-431~~ ^{and suppl. pp. 6-7.} The papyrus is dated by Dr Wessely ~~to the first cent. AD~~ ^{to the first cent. AD}, while others place it ~~even earlier~~ ^{earlier}; E. G. Turner in the J. H. S. 76, 1956, 95f. dates it to around 200 BC.

2. A fragment ~~especially famous~~ ^{found on a papyrus} in 1931 in the Museum of Cairo (^{N: 59533}), it is known as the Cairo Fragment. It was first published by J. F. Mountford in "The Journal of Hellenic Studies" (vol. LI, 1931; pp. 91-100 'A New Fragment of Greek Music in Cairo'; Mountford gives two renderings of the fragment a) Diatonic and Chromatic; b) Diatonic and Enharmonic, p. 99).

3+4). Two Hymns to Apollo, called the Delphic Hymns.

They were engraved on stone in the Athenian Treasury at Delphi and discovered by the French Archaeological School of Athens in 1893. They are ~~called~~ ^{two} Paeanes dated ~~of~~ from the 2nd cent. BC (Th. Reinach dates them, c. 138 BC and c. 128 BC).

They were first transcribed in modern staff notation by Théodore Reinach, and published with commentaries by Henri Weil (on the text) and Th. Reinach (on the music) in the 'Bulletin de Correspondance hellénique' (1893, ^{The 1st} edition by Reinach

⊗ the second, 1894, XVIII, p. 345 ff

XVII ~~XXXX~~, pp 569-610; definite transcription of Reinach in 'Fouilles de Delphes' III, 2 (1912) ⊗ They represent the most extensive specimens of ancient Greek music discovered so far; ^{the composer of the First is unknown, while the Second is ascribed} ~~they are attributed (by some only) to the Athenian composer Limenius.~~ to the Athenian composer Limenius.

The columns are exhibited in the Delphi Museum.

5. Epitaph of Seikilos, dating from the 2nd ^{cent. BC} or 1st cent. AD; it was discovered by W.M. Ramsay in 1883 engraved on a tomb-stone, "a small round marble column belonging to Mr Purser brought from Aidin" ('Bulletin de Correspondance hellénique', VIII, 1883, p. 277, N^o 21). Aidin is placed near the ancient town of ~~Tralleis~~ Tralleis (Τραλλεις) of Asia Minor, hence the Epitaph is also known as the Tralleis or Aidin inscription. The little funeral column was ^{exhibited} until 1922 in the collection of Young, in ^{near Smyrna,} Boudja, where A. Laumonier, a member of the French School of Athens, was able to photograph it for the first time ⊗ It disappeared since the burning of Smyrna, 13 Sept. 1923 (cf. Th. Reinach, 'La mus. gr.' p. 191-2; Emile Martin 'Trois documents de mus. grecque', Paris 1953; p. 49 and photo of the column on ^{page} facing 49).

⊗ It was published in the 'Bull. de corr. hell.' XLVIII, 50.

The inscription consists of two parts, the second being the Epitaph with music; Ramsay however "did not understand, as he writes, the

meaning of the small letters placed above the lines of the second part. Dr Carl Wessely was the first to discover that these 'letters' were actually musical notes; he transcribed the music into modern notation and published both, the inscription and his transcription, with a commentary in 'Antike Reste griechischer Musik' (1891, pp. 17-26; music pp 21-24).

He discussed it later with Ch. Em-Ruelle in the 'Revue des Etudes grecques' (V, 1892, pp. 265-280). The Epitaph has been published several times; mention may be made of the following: J. B. Monro op. cit. pp. 89-90 (Wessely's transcription) with an important correction at the end of the last word ($\alpha\pi\alpha\tau\text{-}\overset{\alpha\text{-}f\#}{\text{e}}$) proposed by J. A. R. Munro (ibid, p. 145); C. v. J. op. cit. pp. 452-3, and Suppl. no 4 'Sicili epitaphium' p. 38 (in the Suppl. the end is corrected [three notes, $\overset{\alpha}{\text{a}}\text{-}\overset{f\#}{\text{f\#}}\text{-}\overset{e}{\text{e}}$, instead of $\overset{\alpha}{\text{a}}\text{-}\overset{f\#}{\text{f\#}}$] as in Monro's above); Th. Reinach: ~~op. cit.~~ op. cit. pp. 191-2.

The poetic text is a little $\frac{1}{2}$ encomium of good living, a sort of scolian^(*). The melody, consisting of 37 notes in all, and of a compass of an octave, is in itself complete and has a distinct charm. As Reinach says 'it is the most complete and legible specimen of the ancient notation which reached us'.

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

First edition by W. Schubart in 1918 ('Ein griechischer Papyrus mit Noten' in *Sitzungsberichte der Königlich Preussischen Akademie der Wissenschaften*, XXXVI, pp 763-8).

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

Two more little fragments also published by Beller-mann (§§ 97, 100; pp 94, 96), and ^{by} ~~Westphal~~ Géraert (p. 146) and Westphal ('*Die ^{op. cit.} Musik des gr. Alter.*, p. 338) may be considered as fragments of instrumental exercises.

8. Hymn to the Muse (Calliope);
 9. Hymn to Helios (Sun);
 10. Hymn to Nemesis;

These three Hymns (8-10) were first published ^{in their Greek notation} by Vincenzo Galilei in Florence, in 1581 (*Dialogo di Vincentio Galilei Nobile Fiorentino 'Della musica antica e della moderna'*; in *Firenza*, M D LXXXI; p. 97). ~~They are~~ Their composition is placed in the 2nd cent. A.D, and probably during the reign of ^{Emperor} Hadrian (117-138 A.D); their authorship has been the object of various speculations and hypotheses. In Galilei's

(^{of Dionysius: to the Muse; iambus baccheios})

'Dialogo' the first Hymn ~~is~~ has in Greek the heading 'Διονυσίου εἰς Μοῦσαν Ἰάμβος βακχείος'; the second and third ~~are~~ do not have name of ~~the~~ composer. J.P. Burette ~~(1717)~~ (op. cit., pp 183 ff) discusses in detail the whole question of the Hymns and their authorship. On the MS of the ^{three} Hymns he discovered at the end of an edition of Greek poetry ^{by} of Aratus (Oxford, 1672), ~~that~~ the name of Dionysius appears as the author of all three; heading of the first: 'Διονυσίου εἰς Μοῦσαν Ἰάμβος Βακχείος' ('Dionysius' [Hymn] to the Muse. Iambus Baccheios of the second: 'Ἕννεος εἰς Ἀπόλλωνα τῶν αἰθ'ε' ('Hymn to Apollo of the same [composer]'; and of the third 'Ἕννεος εἰς Νημεσίαν τῶν αἰθ'ε' ('Hymn to Nemesis, of the same'). Cf. ~~also~~ ^{also} ~~also~~

F. Zell. "Die Hymnen des Dion. u. Mesom." (1840; pp. 11-14). The Hymn to Nemesis was attributed ~~to~~ by the Greek writer ~~Johannes~~ John of Philadelphia (Ἰωάννης Φιλαδέλφειος) of Justinian's time, to the Greek poet Mesomedes (Μεσοίδης); this name was believed to be a wrong spelling of ~~Mes~~ Mesomedes' name.

The ^{problem} ~~question~~ of the authorship remains ^{still} unsolved; some scholars are inclined to attribute all three to Mesomedes (C. Sachs: The Rise of Mus. in the ancient world, p. 198: "probably all three composed in the second century A.D. by Mesomedes [or the ^{Hymn to the Muse} ~~best~~ perhaps by Dionysius]; Th. Reinach in 'Conférence sur la mus. gr. et l'hymne à Apollon' p. 8, indirectly attributes ^{them} to Mesomedes "who ^{enjoyed a great reputation} ~~was~~ of great celebrity" while Dionysius' existence is now contested". In 'La mus. gr.' pp. 196, 199, he definitely attributes the two last [Nos 9 and 10] to Mesomedes). ~~perhaps ascribe~~

~~the two first (8, 9) to Dionysius~~. Others ascribe the two first (8, 9) to Dionysius and the third to Mesomedes (Fr. Snedorf 'de Hymnis Veterum Graecorum', Leipzig 1786 pp. 65-72; Snedorf publishes only the text; Monto op. cit. p. 87).

xxx C. v. Jan op. cit. pp 460 in the Suppl. ascribes No 9 and 10 to Mesomedes;

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

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

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

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

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

13. 'Monody with Musical Notation'; 'The Oxyrhynchus Papyri' Part XXV, London, 1959; ~~pp. 113-122~~ inv. no 2436, pp. 113-122.

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

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

15. A fragment of choral song from Euripides' 'Iphigenia in Aulis' has been discovered by Mrs. Denise Jordan Hemerdrigue according to a communication she made to the Académie des Inscriptions et Lettres in June 1973. The musical text was found on a papyrus of Leyden University and is severely mutilated.

retos - alogos (ρητὸν - ἄλογον; m-pr. ritón, álogon);

a) retos diastema (ρητὸν διάστημα); rational interval.

According to Aristoxenus, an interval is rational in respect to melody, i.e. 1) that which can be sung, ~~or~~ or 2) that which can be evaluated by the ear ("πρῶτον κατὰ μέτρον, ἕτοις ἢ τὰ τὰ ὀρθῶς καὶ ἢ τὸν ἢ ἢ τὰ τὰ τοῖς ὀρθῶς"; 'that [interval] the size of which is known, as the concords and the tone, or as the intervals commensurate with these').

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

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

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

The irrationality was called alogia (ἀλογία).

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

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

863 - rhythmike (ῥυθμική); ^{m. pr. rithmiki}; the science of rhythm. To be distinguished from metrike (*) the scope of which is more limited. See rhythmopoeia.

864 - rhythmoideis (ῥυθμοειδής; m. pr. ~~rithmoideis~~ rithmoideis); time not completely rhythmical. In pl. times (or durations) not having between themselves exact rhythmical relations. Ptolem. Musica (C. v. 3. Excerpta Neapolitana ^{§12} p. 414): 'rhythmoideis [pl.] are those times [χρόνοι] which ~~do~~ ^{do} not keep [between themselves] ~~the~~ ^(too much) exactly the good rhythmical order but they seem (appear) as having some kind of rhythm'. Cf. Aristides de Mus. (M6 p. 33; RPW-1 p. 33).

See eurythmos (*)

rhythmopoeia (ρυθμοποιία; m-pr. rithmopiia); the science of 'realizing' the rhythm. Aristides (see Mus. (Mb p. 42, RPW-1 p. 40) 'rhythmopoeia is a faculty creative of rhythm' (ρυθμοποιία δὲ ἐστὶ διναμὴς ποιητικὴ ρυθμῶν)).

The rhythmopoeia is subdivided, according to Aristides (ibid. Mb p. 43, RPW-1 p. 40), like the melopoeia, into the lepsis (ἐπι-ψῆξις; ^{choice} by which we learn what species of rhythm must be chosen, the chresis (χρησις; application) by which we adjust the arseis (upbeats) and the theseis (downbeats), and the mixis (μιξις; mixing) which teaches us how to interlace properly the rhythms'.

The purpose of the rhythmopoeia is the adjustment of the words, of melody and of movements into rhythmical form. In a general way the rhythmopoeia is concerned with the realization of the abstract rhythm into concrete rhythmical forms, i.e. ~~the rhythmopoeia~~ ^{it} is the rhythmical composition while the rhythmikē (*) is the science which deals with the technical aspects of rhythm.

rhythmos (ρυθμός; m-pr. rithmōs); in Ionian rhythmos (ρυθμός); the word appears first in Archilochus, (Th. Bergk PLG, II, p. 701, Frg. 66 [31]; also E. Diehl Anth. Lyr. Gr. p. 231, Frg. 67a): 'γιγνώσκω δὲ οἶον ρυθμῶν ἀρθμοποιῶν ἄγχι' ('learn what a disposition [state] ~~keeps~~ ^{masters} the men: or 'keeps the men ~~prisoners~~ ^{prisoners}').
~~Rhythm in a generally accepted sense was, the recurrence of motion in a definite order, or the regulated (measured) motion a time.~~

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As it is clear from the above fragment of Archilochus, the ~~word~~ word 'rhythmos' did not have ~~the~~ at the beginning a 'musical' meaning. It is especially in the 4th cent. B.C. that it was conceived and used as a musical term.

Aristoxenus was the first to study ^{in a systematic way} the phenomenon of the musical rhythm.

(665A) defines: 'τῆ δὲ τῆς κινήσεως τάξεσιν ὁνομαζόμενον' ('and that the order of motion is called rhythmos').

Aristides (de Mus. Mb p. 31; RPW-1 p. 31) defines the rhythm as 'a system of times ^{lying together} placed in a certain order' ('Ἡμετέροις τοῖς ἅμα ἐσόμενα ἔκ χειρὸς καλὰ τινεὶ τάξιν οὐκ ἐκπιπύοντα').

Proclus (Isag. § 93, CrJ p. 313, Mb p. 22) defines the rhythm as 'measuring of time made with some motion' ('Ἐπεὶ οὖν κατὰ τὴν φωνῆς μετὰ κινήσεως γινώσκοντα ποιεῖται τινος'). ^{He also gives definitions by other writers}

Aristoxenus' conception is based on the idea that ^{the rhythm} exists by itself independently of any ^{realisation} ~~realisation~~, and flows into an abstract duration of ^{the rhythm does not mingle with the rhythmical} ~~the rhythm does not mingle with the rhythmical~~. (Cf. L. Laloy Lex. d'aristox. p. xxxi)

'the rhythm ^{never} ~~never~~ mingles with the rhythmical matter' but it gives a certain order to the "rhythmic phenomenon" (ῥυθμίζοντα; ^{the material} ~~that~~ which is being regulated) in making the times to succeed in this or that way. The rhythm and the form ~~resemble~~ each other as both have no proper reality.

In fact, the form could not exist in the absence of a matter which would receive it; similarly the rhythm, in the absence of an element ^{which is} susceptible of being measured and of dividing the time, could not exist either; because the time can not be divided by itself, there must be something else to divide it. It is therefore necessary that the rhythmical

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

The ^{materials} matters of the rhythm are 'the words, the melos and the motion of the body'.

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

The vb rhythmisein (ῥυθμιζειν; m.pr. rithmizōin), to regulate, to bring into a regulated (measured) time, to bring into rhythm.

'Ta rithmizōmena, neut. pl. (τὰ ῥυθμιζόμενα; m.pr. tā rithmizōmena) = the elements of rhythm (syllables, notes and gestures).

~~(X)~~ by ὄμιλος.

866 rombos, or rhymbos (ῥόμβος, ῥύμβος; m.pr. rōmbos, rēmbos);

a) the percussive sound produced by the clapping of the krotala or by beating the ^{tympanum (drum, tambour).} ~~tambour~~, Pind. Dithyr. II (for Thebes) v. 9 « ῥόμβου τυπδρου » ('thunders of ^{drums?} ~~tambours~~).

b) a small wooden stick which fastened to a string was whirled around; when it was slowly turned it produced a low sound, and when it was whirled very quickly it gave a piercing sound. The rombos was used by Kory-

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Bibliography:

3. ^{Thras} Georgiades ~~Mos~~. = "Der griechische Rhythmus"; Hamburg, 1949.
5. Emile Martin: Essai sur les rythmes de la chanson grecque antique; Paris, 1953.
2. Carlo del Grande: L'espressione musicale dei poeti greci; Naples, 1932.
1. Rudolph Westphal: Griechische Rhythm; Leipzig, 1885-89.
4. ^{Thras.} Georgiades: Musik und Rhythmus bei den Griechen. Hamburg, 1958

bantes in their ceremonies. (Aes. < ρόμβος, ψόφος, στροφέος, ἦχος, δῖνος, κῆνος, ζυχίριον αὐτὸ ἐξήπτορον ὀχονίριον καὶ ἐν ταῖς τελευταῖς δυνεῖται) ('rombos [is] a percussive sound, a cord, sound, whirling, a little wooden stick with string which in the ceremonies is whirled round'). Archaic, I ('καὶ τοῖς ρόμβοις τοῖς ἐν ταῖς τελευταῖς κινουμένοις, καὶ αὐτὸ συμβαίνει ἡκούα μὲν κινούμενοι βαρῆν ἀφίεντι ἦχον, ἰσχυρῶς δὲ ὀξύν') ('and the same happens with the romboi which ~~when~~ ^{are} moved ~~when~~ [whirled] in the ceremonies; when they are whirled quietly they produce a low tone, and when vigorously [quickly] a high sound').

c) The same as ροπτρον ^(*); EM ~~ροπτρον~~ < rombos; ropton, tympanum (tambourine).

867 - ροπτρον (ρόπτρον); a tambourine in the modern sense, i.e. a small ^{and light} drum consisting of a wooden hoop with a piece of parchment stretched over it, and small pieces of metal fastened around it. It was used by the κόρυμβαντες in their ceremonies. Plut. Crassus (ch. 23, §4, 557E)

< Πάρθοι γὰρ οὐ κέραςιν οὐδὲ σαλπικίβιν ἐπιτρέψουσιν ἑαυτοῖς εἰς μάχην, ἀλλὰ ρόμπτρα βυροσπαγῆ καὶ νοῖδα περιζιταντες ἡχείου χεζκοῖς ἅμα πολλαχόθεν ἐπιδοῦσιν αὐτοῖς. ('For the Parthians do not incite themselves to battle with horns or trumpets, but [they use] ^{hollow} tambourines ~~but~~ made of hides around of which metallic κροτάλα ^(jingles) are fastened, and they beat them all together from many sides')

§ 868 Sakadas (Σακάδας); 7th - 6th cent. B.C. celebrated ~~researcher~~, composer and aulete from Argos ('Apyos, hence his surname 'Apyeios, Argeius). At the beginning of his career he was an aulode and composed elegies (cf. Plut. de Mus. 1134c, ch. 9) but he turned later to the auletic art.

When in 586 BC the aulos was accepted for the first time at the Pythian Games, Sakadas competed and won the first prize for the auletic; the first prize for the aulodic went to Echembrotus* and that for the kithara playing to Melampus*. He was also victorious, again for the auletic, at the following two Pythians in 584 and 582 BC (cf. Pausanias X, ch. 7, 54; Plut. ~~ibid~~, ch. 8). His tomb was still shown at Pausanias' time (cf. Paus. II, ch. 22, 59).

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

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

See Brugk PLG III, p. 972 a fragment 'Ιλιον Πεισισ' ('the sacking of Ilion').

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

The salpinx was not used for pure musical purposes by the Greeks. It was usually used either for military calls or by heralds to call the attention of the people; sometimes also for ceremonial purposes, ~~known~~ and in such a case it was called 'the sacred trumpet' ('ὁδ-πιγξ ἢ ἰέρα').

It was of Etruscan origin; Athen. (IV, 184A, ch. 82) 'Τυρηνῶν δ' ἔστιν εὖρεμα κίρατος τε καὶ σαλπιγγί' ('and both the horns and the trumpets ~~have~~ ^{been} inven-
ted by the Etruscans'). Pollux (IV, 75) 'καὶ κίρατι μὲν αἰδεῖν Τυρηνοὶ νομιζοῦσι,' ('and the Etruscans ^{play} use customarily the horn'). The use of the vb 'aulein' (αἰδεῖν) in the sense of playing the horn or trumpet is characteristic. ~~A silver trumpet made in thirteen sections of ivory fitting into one another is found in the Museum of Fine Arts, Boston (Catalogue of Greek Antiquities, p. 115).~~
The Adj. 'Tyrrhenikós' (Etruscan, Tyrrhenian) meant metaphorically 'aloud'; 'Tyrrhenikḗ salpigx' (Tyrrhenian trumpet); a sonorous, loudly sounding, trumpet.

See kycane (*)

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

(XII)

A Greek trumpet made in thirteen sections of ivory fitting into one another is found in the Museum of Fine Art in Boston (C. Sachs: Hist. of Mus. Instr. p. 145).

7.4. 549

870

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

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

It became known to

According to Suidas, and the historian Neanthes of Kizyicus (ap. Athen. IV, 175D-E, ch. 77) the sambyke was invented by the poet Ibycus ^(*) (6th cent. B.C.), or it was reformed by him (Strabo, 637B, 40); Skamnon (ap. Athen. XIV, 637B, ch. 40) says that the sambyke was first played by Sibylla and its name was taken from its inventor's name Sambyx (Σαμβυξ). Clem. of Alexandria ('Ta Cypriou p'ira'; ed. 1592, p. 132) supports that the sambyke was invented by the 'Troglodytes'. According to Iolas (Fourth book of Theatrical History,

The greatest lyric poetess of ancient Greece ^{who} was called 'The Tenth Muse' or 'The Mortal Muse', or 'The Feminine Homer', besides her poetical work was also famous as a musician, both poetry and music being indissolubly intergrated in her nature. She was accredited, according to Aristoxenus (ap. Plut. de Mus. 1136C-D, ch. 16), with the invention of the Mixolydian (*) harmonia (cf. Pythocleides (*)); and Suida, says that she was the first to use the plectrum (*) in kithara playing. She composed hymns, epithalamia, epigrams etc.

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

^{See} ~~Brux~~ PLG III pp 875-924 and Anth. Lyr. ~~III~~ pp. 193-208.

872 - schema (σχῆμα; m. pr. schi'ma); form, figure.

In theatre, the character, the part or rôle expressed by an actor. In orchesis, a figure of the dance; in pl. schemata (σχῆματα) the cheironomia (*), the pantomimic movements of the hands during the performance. In music, it is met with the meaning of a melodic figure;

it was the form of a system (e.g. tetrachord) as to the arrangement of its intervals or parts. Thus, the schema of a Dorian tetrachord differs from that of a Phrygian tetrachord. In rhythmic poeia, the form of a metre (iambic, anapaestic).

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

b) a figure of dancing.

Note: schisma (oxisma); division. From schizein (oxizein), to divide, to separate.

874 schista's (oxistas^{helkein}); to dance, to perform a certain figure of a ~~kind of~~ dance danced by women with bold movements of the legs. Pollux (IV, 104) 'and there was also the schista, ^{helkein} a form of choral dancing [in which] one should leap and cross the legs' ('ἴν' δ' καὶ τὸ ὀξιστάς ἔχκειν, ὀξιστάς ὀξιστάς χυρικῆς, ἔστι δ' ἐπιδύματα καὶ ἐραλλάττειν τὰ ὀξιστάς'). Cf. schisma^(*).

875 schoenion nomos (oxoivion, vbmos; m.-pl. schinion nomos); an aulodic nomos the invention of which was ascribed to Clonas^(*) (Cf. Pollux, IV, 79³; and Plut. de Mus. 1133A, ch. 5). Some others attribute its invention to Saecadas.

The schoenion was considered as effeminate nomos.

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

876

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

FHG II, p. 248, Fr. 43 (Dicaearchi Messenii; Δικαίραρχος ἐκ Μεσσηνίας): 'τὸ δὲ εἰς τῶν συμπρωτῶν, ὡς εἴτυχεν εἴη εἰς αἴθε, ὃ δὲ καλεῖται δια' τὴν εἰς αἴθε σκόλιον'

('and [thirdly] that which was sung by the wisest as they were seated by chance, and which is called scolion owing to the [^{crooked} ~~irregular~~] order they kept'). And (ibid, Fr. 44),

Schol. Aristoph. Nub. 1364 'Δικαίραρχος ἐν τῷ Περὶ μουσικῆς ἔργῳ ... οἷον γὰρ ἄδοντες ἐν τοῖς συμπρωτοῖς ἐκ παλαιῶν χρόνων παραδόντες κείρα δάφνης ἢ πεπεῖρας χαβίρας ἄδοντες' ('Dicaearchus in his work 'About the musical contests [says] ... ~~who~~ ~~sing~~ at the banquets, ~~they~~ after an old tradition, they used to take a laurel- or myrtle-branch and then proceeded to sing').

Procl. Chrest. 19 'the scolion melos was sung at the banquets

(~~carousals~~) (carousals); hence it ^{is} sometimes called also a drinking song' ('τὸ δὲ σκόλιον μέλος ἦδ'ετο παρὰ τοῖς πίοσις διὰ καὶ πρῶτον ἐστ' ἔλε καλῶσιν'). According to Pindar (ap. Plut. de Mus. 1140F, ch. 28)

the scolia mele (pl.) were invented by Terpander.

877 Seikilos (Σεικιλος; m. pr. Si'kilos); lyric poet and musician of the Roman times.

His name became known thanks to ^a ~~a~~ Funeral Inscription found near Tralles in Asia Minor; the Epitaph is discussed in some detail under the heading ^c Remains of Greek Music (No 5).

It is a votive offering [of Seikilos in memory of his wife (?) Euterpe]. The poetic text of the inscription is in two parts; the first, without music, is the dedication: "Εἰκὼν ἐστὶν ἡ δὶδος ἔπι, τῆ θούῃ με Σεικιλος ἔρδα μνήμης ἀθάνατης, ὄμμε παύσεσθαι" ('Image I am, this stone; Seikilos dedicates me in immortal memory, a monument for a long time'). The second part, the actual Epitaph with music, is a little encomium of good living: "Ὅσον ζῆς βίβηαι, "As long as you live, appear (be bright), μηδὲν ὄγως οὐ λυπῶν, do not regret at all, μέος ὀλίγον ἐστί τὸ βίον, Short is the life, ἐν τῷ χρόνῳ ἡ πάντα". Time leads to the end".

The Epitaph concludes with the words Σεικιλος - Εὐτέρπη (Seikilos - Euterpe) or ^{perhaps(?)} ~~perhaps(?)~~ 'Εὐτέρπη' ('to Euterpe').

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

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

879 semasia (σημασια; m. pr. simasi'a); a term for notation. cf. Gaud. Isag. (520; Cr. I. p. 347, Mb p. 20). See under para-semantike.

880 semeion (σημειον; m. pr. simi'on); sign. In music sign of notation; musical sign. See parasemantike^(*).
 1) the smallest time in ancient metric; the time-unit; the short syllable (brexia oxobri).

881 sigmos (σιγμος); hissing (ss). See syngmos^(*).

882 sikinnis (σικίννις); a dance of the satirical drama danced with quick, lively and violent movements and leaps, and with much tumult. Pollux (IV, 100) considers sikinnis as one of the three principal kinds of dances, the other two being the emmeleia^(*) and the Kordax^(*) ('Εἶδη δὲ ὀρχημάτων, ἑμμελιὰ, τραγικὴ, κερδᾶκες, κωμικὴ, σικίννις, σατυρικὴ').

Athenaeus says (XIV, 630B, ch. 28) that some people believe that it was invented by a barbarian or Cretan called Sikinnos; ~~that according to Aristoxenus, it was invented by a Cretan~~ that Skammon supports that its name was derived from the verb 'seiesthai' (σεῖσθαι; to shake oneself), and that Thersippus was the first to dance it. Others believed that it was danced by Satyrs and that its name came from the extremely quick movements of the dance.

Lucian ("On dancing", 22) supports that the sikinnis was invented either by Sikinnos or by Sikinnis, a nymph of Cybele, though from the beginning it was danced in honour of Savazios' ('ἢ ἐκ Σικίννου, ἢ ἐκ τῆς Κυβέτης, καὶ πρὸς ἑξ ἀρχῆς ἔχομεν μετὰ τῆς τῶν Σαβαζίου'). Savazios or Sevazios was a Phrygian deity whose mysteries resembled to ceremonies of Bacchus.

883 sikinnotryzbe (σικιννοτύρβη; m.p. sikinnotir'vi); a kind of aulesis played at the dancing of sikinnis^(*). It was one of the kinds of aulesis (solos for aulos) included in Tryphon's catalogue of denominations (Cap. Athen. XIV, 628C, ch. 9).

See the full catalogue under aulesis^(*).

884 simai (σίμαι; m.p. si'me) pl.; the ~~extremes~~^{ends} of the lyra or the kithara. Hes. 'τῆς κίθαρ᾽ αἱ ἄκρα'; also 'αἱ ἄκρα τῆς λύρας' ('the ^{ends} extremes of the kithara', and 'of the lyra').

885 sime (σίμη; m.p. simi'); one of the figures of the tragic orchesis, mentioned by Pollux (IV, 104) = καὶ μὲν τραγικῶν ὀρχήσεων τὰ ὀνήματα σίμη, ... ('and the figures of the tragic dancing are sime ... etc). Cf. also Athen. XIV, 630A, ch. 27: "a dance-figure called 'χεῖρ σίμη' ('hand-slanting').

886 - simikion (σίμικιον); a stringed instrument with 35 strings^{JS}, like the Epigoneion^(*), of the psalterion family, i.e. of those played directly by the fingers without the aid of a plectrum. Cf. Pollux, IV, 59. Nothing definite regarding its character, its range and its form is known. Some scholars suppose that it was played like ~~to~~ a board-zither, ~~played~~ placed^{and played} horizontally (Th. Reinach 'La mus. gr.' p. 126,

c. Sachs: Hist. of Mus. Instr., p. 137). [See also Epigonelon (*)]
 This view, however, is not supported by the existing ancient sources. ←

887. simodia (σιμωδία); a kind of indecent song; the singing of such songs. It took its name from a certain Simos, a poet of such songs from Magnesia.
simodos (σιμωδός); singer of indecent songs.

Some writers identify the simodes with the hilarodos^(*), who was a serious artist; cf. Athen. XIV, 621B, ch. 14; ^{see} hilarodos (*). Athen. (ibid, 620D, ch. 13) says 'and the so-called hilarodoi whom some people call now simodoi' ('καὶ οἱ κἀρίτοι οὗτ' ἰθαρώδοι, οἷς νῦν τινες σιμωδοὶ καλεῖσιν').

888. Simonides (Σιμωνίδης; m.p., Simoni'dis); b. c. 556; d. 468-7 BC. Lyric poet and composer, born in Iulis ('Ioudis) of the island of Kea or Kos (Κέα, Κῶς; hence called Keos, Keius); he lived most of his life in Athens, but passed his last years in Syracuse (and Agrigento) where he died at the age of 88 (Par. Chron. v. 57: "καὶ Σιμωνίδης ἑκοστής ἐπέτελλεν ἔτι 88").

One of the foremost lyric poets of ancient Greece, second only to Pindar, Simonides was also a prolific composer of hymns, hyporchemata, ^{epic} encomiums, ~~Engomia~~, paeans,

elegies, parthenia, threnoi and epigrams. He invented the epinikos, and introduced the 'threnos' (*) in the choral song. Suidas attributes to him the addition of the 8th string of the lyra which Nicomachus ascribes to Pythagoras (*) and Boethius to Lycarn of Samos.

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

See Bergk PLG III, pp 1113-1200, and Anth. Lyr. pp. 233-267, the text of survived 'engomia', epinikoi, hypochemata, threnoi, elegies, epigrams.

889 - siphniazein (σιφνιαζειν; m. pr. siphniazin) vb; to use or perform superfluous (or over-wrought) melodies. This expression was derived from ~~the~~ Philoxenus' island of Siphnos. Cf. Pollux, IV, 65; see the text under chiazein (*).

~~See~~

890 ~~σκελ~~ skazon (σκαζον); ^{see} choliambus (*)

891 - skindapsos (σκινδαψος); see kindapsos.

892 skops (σκιψ), also skopias (σκιπιας); a kind of dance in which the dancers used to twist the neck imitating the owl. Pollux (IV, 103): 'and there was also a kind of dance called skops ^{same} also skopias, with a twisting motion of the neck in imitation of the bird [owl] as taken by surprise' ('ἦν δ' τις καὶ σκιψ, τὸ δ' αὐτὸ σκιπιας, ἢ δὲ δεξιότατος ἔχον τινα' τὸ πρᾶξιον

περιφοράν κατὰ τὴν τῶν ὄρχιδος μίμησιν, ὡς ἐπ' ἐκπαλι-
ξέως τῶν ὄρχησιν ἀλιόκλιται').

In Athen. (XIV, 629 F, ch. 27) skops and skopema
(σκώπημα } owling) are included among the
dance-figures.

893 - skytalion (σκυτάλιον; m.-pl. skitálion); a small
stick (dimin. of skytalon = stick). So-called a very
small aulos. Pollux (IV, 82) «καὶ σκυτάλια (pl.),
μικρῶν ἀλιόκλιτων ὀνόματα» ('and skytalia, names
of very small auloi').

The elymos ^(*) aulos was surnamed skytalías (σκυτά-
χίας) because it resembled the 'skytale' in thickness;
Athen. (IV, 177 A, ch. 79) «ὀνομάζουσαν δὲ καὶ σκυτά-
χίας κατ' ἐμμέθειαν τῷ πλάτῳ» ('they [i.e. the ely-
moi auloi] were called skytaliai for their likeness
in thickness [to the staff]').

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

894 - sobas, ^{fem.} (σοβάς } m.-pl. sovás); a kind of humorous or comic
dance; cf. Athen. XIV, 629 F, ch. 27.

895 Sophocles

896 spadix (σπαδίσ); a stringed instrument like the lyra. Nicomachus (Enchir. ch. 4; C v J p. 243, M v p. 8) mentions the spadix among the stringed instruments (entata; ἔντατα), the kithara and the lyra (ἡναι τὰ ἔναια τοῖς ἔντατοις, κίθαρα, λύρα, σπαδικί, τοῖς ἡπαρῶσι); and the similar to the stringed instruments, the kithara, the lyra, the spadix and the like). Pollux (IV, 59) also mentions the spadix among the 'krouomena' (stringed) instruments.

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

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

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

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

899 Spondaulēs (σπονδαύλης; m-pr. spondávlis); the aulete who played the so-called 'spondaulion^(*) melos' during the performance of the official libations and oaths.

Spondaulein (σπονδαύειν) v.b. = to play the aulos at a libation. Sponde (σπονδή); libation.

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

901 - spondeiakos, aulos (σπονδειακός αὐλός; m-pr. spondiakós aulós); the aulos used by the spondaules^(*) at ~~the~~ libations; it joined the singing of hymns.

Pollux (IV, 81) ἤρροτον δὲ πρὸς ἕκαστοις μὲν οἱ σπονδειακοὶ [αὐλοὶ] (pl.) (the spondiac [auloi] were adapted to the hymns).

~~Its denomination was derived from the metrical foot spondee which was used in the spondeion melos sung at libations (σπονδαί, spondai).~~

2. spondeiakos ~~or~~ spondeiazon tropos (σπονδειακός or σπονδειαζών τροπός); spondiac style or scale. The scale in which use was made of the spondeiasmos*.

902 - spondeiasmos (σπονδαίσμος; m.pr. spondiasmōs); the raising by three dieseis; oppos. eklysis^(*) (ἔκλυσις). Aristides (De Mus., Mb p. 28, RPW-1 p. 28) and spondeiasmos [was called] the raising by the same interval (i.e. by three dieseis, as the eklysis was called the lowering by three dieseis); cf. eklysis; and Plut. De Mus. 1135A, ch. 11. The spondeiasmos was used ~~at~~ the spondeion^(*).

902A - spondeiazon tropos (σπονδαίων τροπός; m.pr. spondiazon tropos); see spondeiaxos.

903 - spondeion (σπονδαίον; m.pr. spondiōn); primarily a vessel from which the libation was poured. In music;

a) a song sung or an instrumental melody played in front of the altar at the libation. ~~The rhythm used in this melody was based on the ~~metrical~~ metrical foot spondee.~~

cf. Pollux, IV, 79. According to Menaechnus (Cap. Athen. XIV, 638A, ch. 42) Dion of Chios was the first to play the spondeion melos on the Kithara. Cf. Sextus Empir. VI, 38 under the heading 'epaulein'^(*). Spondeion aulema (σπονδαίων αὐλήμα); when played on the aulos.

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

903A - Spondeios, spondee (σπονδαίος); the well-known metrical foot; spondee simple — —, and spondee major (μεῖζων or δίπλις, double) uuuu|uuuu. See pous^(*).

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

The word 'stásimon' was often used as a noun (neut.) signifying the same thing.

The Adj. stásimos (masc.) signified steady; ~~and~~ figur. calm, majestic, grave. See under ethos^(*).

905 stásis (στάσις); in music, a stationary position of the voice. Bacch. Isag. (s. 45; CrJ p. 303, Mb p. 12) 'στάσις ἐστὶν ἰσότης ἑπιτυχῶν φθόγγων' ('stásis is the existence [presence] of a musical sound'). Cf. Aristox. Harm. (I, p. 12, 2 Mb).

8.4.

906 Stesichorus (Στησίχορος; m. pr. Stisichoros); b. c. 632; d. c. 556 BC. According to Suidas he was born on the 37th Olympiad (632 BC) in Himera in Sicily (-Ἱμέρα; hence, Ἱμεραῖος, Himeræus) and died on the 57th Olympiad (556 BC) in Catane. Lyric poet and kitharode accredited with the invention of the choral form: strophe - antistrophe - epodos, generally called the 'Stesichorus triad'. His original name was Teisias or Tisias (Τεΐσιος) but he was

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

b) stoucheia was a kind of ludicrous dance included in a list of humorous or comic dances (ἑγχεῖται δειξι-
GOS') mentioned in Athen. XIV, 629F, ch. 27.

908 Stratonikos (Στρατόνικος; m.pr. Stratónikos); c. 4th cent. BC, Athenian poet and kitharode of the time of Philip and Alexander the Great.

To him was attributed by the philosopher Phaenias the introduction of the diagram^(*) and the "polychordia"; ~~XX~~ ^{in the} ~~ὄριστον~~

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

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

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

Phryn. Epitome (I. de Bozzies, p. 110): "στρόβιλος ... καὶ μεταφο-
ρικῶς κέχρηται ἐπὶ ὑβρίσι κιθαρωδικῆς ποιήσεως τῶν τραγῶν"
(strōbilos ... metaphorically ~~used~~ on a kitharodic song
having much "agitation").

XX FHG II, 298, and Athen. VIII, 352c, ch. 46 ; 'Φαίλιος δ' ὁ Περ-
ριπατητικός ἐν δ' αὐτῷ περὶ ποιητῶν « Στρατωνικός, ἑστὶν,
ὁ ἄνθρωπος, ὁ καὶ τὴν πολυχορδίαν ἐν τῇ ψιλλῇ κιδά-
ριστον ἄρῳτος εἰσνεφεύειν καὶ ἄρῳτος τῶν ἀρμονικῶν
ἔγχετο καὶ διόγραμματα οὐρεῖσθαι » ('Phaenias the
peripatetic [philosopher] in the Second book 'On Poets' says
^{"it seems that"} ~~that~~ Stratonikos, the Athenian ~~seems~~ was the first to
introduce the polychordia ^(*) in the psille kitharisis ^(*) [solo kitha-
ra playing] and first of the harmonists to initiate the
diagram ^(*) »).

910 strombos (στρόμβος; m.-pl. strómbos); a spiral shell used as a trumpet; (~~conch~~ a conch (LSJ).

Sext. Empir. ('Against the Musicians', VI, § 24): 'καὶ στρόμβους τινῶν τῶν βαρβάρων βουνιρίζοντες' ('some barbarians blow the trumpet with conches'); transl. R.G. Bury, vol. IV, p. 385).

911 strophe (στρόφη; m.-pl. strophai);

a) The turning of the chorus, in the ancient drama from left to right on the orchestra; the turning to the other side was called antistrophe (ἀντίστροφῆ).

The ode sung during the turning was also called strophe, and the contrary antistrophe (*).

e) Twist or turn (LSJ).

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

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

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

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

In a note after the title 'it is stated that the 'Present book "Suidas" was written by the wise men, Eudemos the orator, Helladius, Eugenius, Zosimus' etc ('Τὸ παρὸν βιβλίον Σουίδα [or Σουίδα]· οἱ δὲ συναξάμενοι αὐτοῦ, ἄνδρες σοφοὶ· Εὐδήμος ῥήτωρ, Ἑλληάδιος ἐπιθρονοῦστος τῶν νέων· Εὐγένιος Αἰγυπτιακὸς τῆς ἐκ Φρυγίας, Ζώσιμος Γαζαρός, Καμύχιος Σιναρχικῆς, Λογγίνος ἡ Καλαβίος etc.)

After each name the special subject of each is noted. From all these writers (much older than his time), and from others, such as Pausanias, Dionysius and Hesychius, Suidas drew material for his Lexicon. Many editions of Suidas have been made; mention may be made of the following:

1. Demetrius Chalcondyles (Milan, 1499);
2. Semilius Portus (Greek and Latin text; ^{Coloniae Allobrogum, 1619} and ^{Geneva, 1630, 2 vols.});
3. L. Kusterus (Paris, 1700);
4. Th. Gaisford (with Latin translation; Oxford, 1834; 3 vols.);
5. G. Bernhardt (1834);
6. I. Bekker (Berlin, 1854) epitome;
7. Ada Adler (Leipzig, ap. Teubner, 1928-1935; 5 vols with Addenda, corrigenda and indices). This is the edition we used as reference in this dictionary.

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

913 - sybene (συβινη; m. pr. sivi'ni); aulos-case; the case in which the aulos was kept. Hes. 'αὐλοθήκη' (aulos-case). Also aulodoke (*).

914 sybotikon, melos (συβωτικόν, μέλος; m. pr. sybotikón); a pastoral song; folk-song of the ~~swine-herds~~ swineherds. Plato the Comic (ap. Kock Com. Att. Fr., vol. I, p. 659, Fr. 211) ^{and Nitzsch} (~~“ὅτι ἡ συβωτρία — ἔχει δὲ μόνον δακτύλους ἀρπακτικούς”~~ (‘~~that~~ the swineherd [fem.] — has only auletic fingers?’).)
Συβώτης (sybotēs) = the swineherd.
 Cf. Pollux IV, 56.

880 syngrousis (συγκρουσις; m. pr. syngrousis); rapid alternation of two notes ($\frac{LSS}{2}$), a sort of trill. Cf. Ptolem. II, ch. 12; ^{Wallis} ~~III, p. 85; I. 2. p. 67, 7~~. See syngrousis ^(*).

915 syllabe and syllaba (συλλαβή, συλλαβή; m. pr. sillavi, sillava); the interval of the perfect fourth, so-called by the Pythagoreans; generally known as diatessaron (διά τεσσάρων). The word syllabe is derived from the verb ‘syllambanein’ (συλλαμβάνειν) = to take together, to combine, to put together; hence syllabe ^(in music) is a union or combination of notes. The term was used to mean the interval of the fourth as it was the first consonance; Nicom. Enchir. (ch. 9, Cv J p. 252, M p. 16) “συλλαβάν δὲ τὴν διά τεσσάρων (πρῶτην γὰρ συλλαβὴν ὀρίσθαι οὐκ ἔστιν)”; “[the most ancient] called] syllaba the fourth, as it is the first combination of concordant sounds’.

916 syllipsis (σύληψις; m.p. sillipsis); in music, combination of ^{sounds} ~~the~~ ~~elements~~; the taking together of sounds. Cf. Nicom. Enchir. ch. 9; see above, syllabe (*).

917 symmetria, symmetros (συμμετρία, σύμμετρος; m.p. simmetria, simmetros); a) symmetry, due proportion, the quality of being symmetros; harmony in a general sense.

b) symmetros; commensurable, symmetric.

"σύμμετρα διαστήματα" ('symmetric, commensurable intervals'). Ptolem. Harm. (I, ch. 10; I-D. p. 24, 29); 'Ταῖς δὲ αἰσθητικῶν ἐπιτηδέωτα τὰ σύμμετρότερα' ('the more commensurable [intervals] are the ^{more} intelligible to the senses').

918 symphonia, symphonos (συμφωνία, σύμφωνος; m.p. simphonia, simphonos);

~~the~~ symphonia; concord, Symphonos; concordant

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

the fifth (3:2), the fourth (4:3), the twelfth (octave and fifth, 3:1), the ~~four~~ double-octave (4:1) and the eleventh (octave and fourth, 8:3).

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

Cleonides (Isag. ch. 5; Cv I pp. 187-8, Mb p. 8) defines the 'symphonia' (concord) as 'the blending of two sounds of which one is higher and the other lower' ('εἶδος δὲ συμφωνίας μὲν κρείσσις δύο ἑδίζων ὁμοῦτερον καὶ ἀπερτίον').

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

Nicomachus (Enchir. ch. 12; Cv I p. 262, Mb p. 25) says that concordant systems (system ^(*) = a combination of two or more intervals) are those in which the constituent notes, when played ~~together~~ at the same time ('ἀνα κρονουμένων') are blended ~~to~~

with one another in such a way as to produce a ~~single~~ ~~voice~~ ^{single-} like voice ('ἑνοειδῆ φωνήν, as single), as if it were one voice'.

See also Aristides de Mus. (Mb p. 12, RPW-1 p. 10) and Gaudentius, Isag. (ch. 8; Cr J p. 337; Mb p. 11).

Aristotle (Probl. XIX, 38) defines that 'the reason that we ~~take pleasure in~~ ^{enjoy} concord is that it is a blending of opposites ~~which~~ ^{which} have a relation to each other; ~~and~~ ^{and in} ~~by H. S. Macris, in Aristox. p. 276~~ Probl. XIX, 35, ~~why is it~~ he says that the octave is the most beautiful concord. ^{PVP}

The 'symphoniai' (concord) were divided into simple and compound. Simple were, according to ancient writers ('oi παδαυι'), the fourth and the fifth. Compound were all the rest, as composed from simple concord. According to Porphyrius (ibid) Thrasylus included the octave in the simple ones.

- b) The term 'symphonia' is ^{also} met with in the sense of an ensemble of instruments; also of a percussion instrument (a kind of small tambourine); ^{Polybius (ap. Athen.)} ~~Athen.~~ ^{XIV, 615D,} ch. 4): 'ὄρχησται δύο εἰσῆλθοντο ὑπὲρ οὐραρίας, εἰς τὴν ὄρχηστραν' ('two dancers entered the orchestra [stage] with castanets', as transl. by Gulick, vi, p. 315; or perhaps ^{a tympanum (tambourine)} ~~an ensemble of percussion instruments~~ ^{'with or tambourines')} Cf. Polyb. ap. Athen. 439A-D

919 symploke (συμπλοκή; m.p. simploki); ^{a)} ~~the~~ interlacing of various notes; combination or twining of one note to another. Cf. Ptolem. Harm., II, ch. 12 (Wallis III, p. 85; Id. p. 67, 7; Excerpta ex-Nicomacho ^{ch. 6} [C v 5, p. 277; Mb p. 37]).

b) the twining or combination of times (chronoi ^(*)) in rhythm; Bacch. Isag. (p. 96; Cr J p. 314; Mb p. 23): 'The combinations of times ^{made} in rhythm are four. A short time ~~is combined~~ with a short one, a long with a long, a long with a short, an irrational with a long'.

920 synagein (συναγεῖν; m.p. sindgin) vb; ~~to~~ in the case of an interval, to reduce its size. Aristox. Harm. (I, p. 14, 9-10 ^{me}): 'τὴν τοῦ ὑψηλοῦ τοῦ καὶ ὀξυῦς διάστασιν ... συναγεῖν' ('to reduce the distance [interval] between the low and the high').

The same applies in the case of durations.

Synagoge (συναγωγή); contraction.

921 synaulia (συναυλία; m.p. sinavlia); from 'syn' (σύν), with, and aulos ~~musical instrument~~; in principle the simultaneous performance by auletai (aulo-players); "concerted" music. Pollux (IV, 83): 'Ἀθῆναι δὲ καὶ συναυλία τῆς ἑκάστου συμφωνία τῆς αὐλῶν, ἐν Παναθηναίοις συναυλιούρων' ('In Athens "synaulia" was called a concerted performance ~~of~~

[concord] of auletai playing together at the Panathenaea'). Semus of Delos in his Fifth Book of History of Delos (ap. Athen. XIV, 618A, ch. 9) defines the synaulia as 'a kind of concerted contest of aulos and rhythm without words added by the performer'.

but the term was generally used to signify:

- a) a duet of auloi, i.e. the simultaneous performance by two auletai. The performance on a double-aulos was not considered a synaulia;
- b) a duet of kithara and aulos, or a performance of two instrumentalists of whom one was always an aulete. A variety of this second one was the 'enaulos kitharisis' (*) (solo kithara to aulos accompaniment).

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

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

The word synaulos (συναυλος) signified, ^{being} (in concord with aulos, but also ~~and~~ in concord with the voice or with an instrument). The verb 'synaulein' (συναυλειν); to play together ^(in concord) with aulos; also to accompany by the aulos in Athen. (XIV, 617B, ch. 8):

Ἐπράτινας δὲ ὁ Φηλιάδιος ... ἀπαρκεῖται, ἐπὶ ἡμῶν τοῖς
αἰθλαῖς μὴ συναρχεῖν τοῖς χοροῖς, καθάπερ ἦν κατὰ
('But Pratinas of Phlius ... became indignant
at the way in which the aulos-players failed to
accompany the choruses in the traditional manner'; transl.
by Ch. B. Gulick, vol. vi, p. 325).

See prosaulema^(*) - prosaulesis.

922 synchordia (oxyxordia; m. pr. synchordia); strings in
concord. L. Lalay ^{offers} ~~the explanation~~ ^{Beligres} that synchordia
signified 'an ensemble of contiguous notes taken
by chance in the scale' (Aristoxène de Tarente, Lexique p. xxxii).
Cf. Aristox. Harm. (I, p. 22, 13 Me) 'τῶν δὲ oxyxordiῶν πλεονέκτων
τ' αἰσῶν τῶν τῶν κεντηκόντων τὰς δὲ τῶν διατὰς δέκτων
καταχρονῶν' ('Further, while there are several groups
of notes which fill this scheme of the Fourth'; transl.
H. S. M. p. 180).

Sophocle in 'Mysians' (ap. Athen. IV, 183E, ch. 82): 'Ἀνδρῶν Ἐγυπτιῶν
πικτιδὸς oxyxordia' ('the ?harmony [concord] of the Lydian
pextis resounds').

922x - synchoros (oxyxoros; m. pr. synchoros); partner in a
chorus (sem., L.S.J.). Cf. synchoreutes^(*).

922a - synchoreia (oxyxoreia; m. pr. synchoreia); according to Hes. 'synchordia, synodia
(oxyxordia, oxyxordia).

922b - synchoreutes (oxyxoreutes; m. pr. synchoreutes); dancing with others;
(sem.) companion in the dance (L.S.J.). The vb. synchoreuon (oxyxoreuon), to dance
with others; to be partner in the dance.

923

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

synechis phtongoi (συνεχίς φθόγγων); successive notes. Aristox. Harm. (II, p. 53, 33 Me) ' ἡ σύνθεσις τῶν παρακλιτῶν καὶ τῶν ἑξῆς σὺν τῇ παρακλιτῇ καὶ τῇ ἑξῆς ' ('the note, the paraklita and those that follow in succession'). Cf. hexes (*).

syneches kinesis (συνεχίς κινήσις); continuous motion of the voice, as in speech, in contradistinction to the 'diastematisē' kinesis = ^{melodic} ~~successive~~ motion. Cf. kinesis (*).

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

924

synechesis (συνεχίσις; m.pr. συνεχίσις); sounding together. See heterophonia, paraphonia, symphonia.

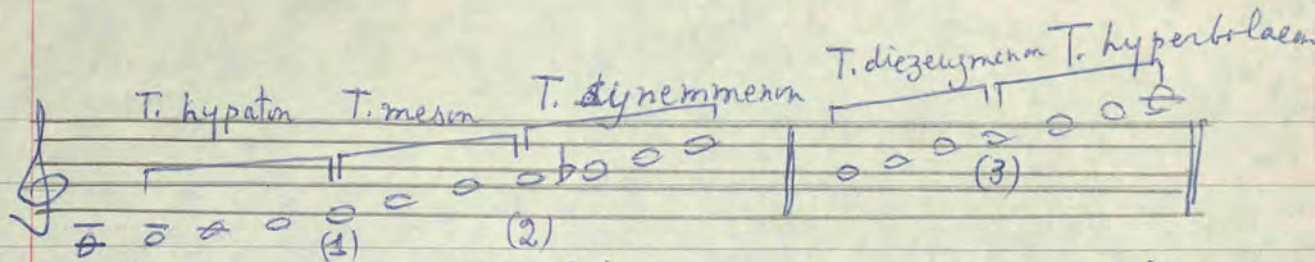
(XX) σύνθεσις

927

synaphe (συναφή; m.pr. συναφή); conjunction, especially of two tetrachords. When between two contiguous tetrachords there is a common note, i.e. ^{when} the highest note of the lower tetrachord is at the same time the first note of the higher tetrachord. There are three conjunctions, namely ^{1) that} ~~one~~ which joins the tetrachord hypaton with the tetrachord of meson (συναφή); 2) that which joins the tetrachord meson with that of the συνεμμενον, and 3) that which joins the tetrachord of diezeugmenon with that of hyperbolaeon;

925 syngrotetikai glottai, pl. (συγκροτητικαί γλωτται; m.-pl. syngrotitike glotte); an expression ~~used~~ used by Porphyrus (Comment. I. S. p. 71) and signifying most probably 'double-reed' (^{fig.} welded reeds, united into one body). In this passage Porphyrus differentiates between the "plagiai glottai" probably the single-reeds as they are placed sideways (plagiai) and the 'syngrotetikai'. In the first case, he says, the tone produced is softer but not equally brilliant, while with the 'syngrotetikai' (double-reed) the tone is harsher and more brilliant.

926 syngronsis (συγκροσις; m.-pl. syngronsis or sigronsis); rapid alternation of two notes (LSJ); sort of trill. Cf. Ptolem. II, ch. 12; ed. Wallis III, p. 85; IX. p. 67, 7. See syngmos.



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

Cf. Bacch. Isag. (§ 81; CrJ p. 310, Mb p. 20); Max. Bryen. (ed. Wallis, III, p. 504).

The common note of the two tetrachords at the conjunction was called 'synhaptōn phthongos' (συνῆπτων φθόγγος; masc.), joining together; conjoining note.

929 synhermosmenos (συνῆρμοσμένος; m.pr. sinērmōsménos); attuned to. From 'synharmozesthai'^{pass.} (συνῆρμώζεσθαι); to be attuned to. Xenoph. Banquet (Ch. III, § 1): 'Ἐκ δὲ τούτου συνῆρμώσμενον τῆν λύραν ἔπεισεν αὐτὸν ἐκιδάσκειν ὁ παῖς καὶ ᾄδειν' ('After that the boy having attuned his lyra to the aulos played and sang').

928 synemmenos, ^{usually 'synemmenos'} (συνῆμμενος; m.pr. sinimménos) from 'synhaptesthai'^{joined} pass.vb (συνῆπτεσθαι) = to be connected together; Conjunct. synemmena tetrachorda (συνῆμμενα τετραχόρδα); two conjunct tetrachords. Hence, tetrachord of synemmenon the tetrachord which is joined by a conjunction with the tetrachord of meson. See Systema; also tetrachord.

- 930 synodia, synodos (συνωδία, συνωδός; m-pr. sinodiá, sinodós);
 a) singing, and, by extension, sounding together. Metaph. harmonious, (in concord) singing. Pollux (IV, 107)
 b) synodos, and synaoidos (συνωδός, συναοιδός); the singer singing in concord (in unison) with others. By extension, the player who plays in unison with the voice or with another instrument. Opposite of diacidein (b) (*).

See synchoreia.

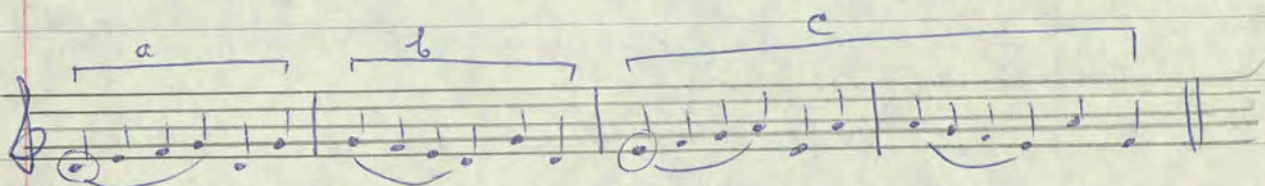
- 931 syntagma (σύνταγμα; m-pr. si'ntagma); in music, harmonia, scale, ^{system.} Aristotle Polit. (book IV, ch. 3, § 4, 1290 A; C.v. J. 'De artis usu' pp. 22-23): 'ὁμοίως δ' ἔχει καὶ περὶ τὰς ἀρμονίας, ὡς ἔασι τινες, καὶ ἴσθ' ἕκαστιδένων εἶδη δύο, τὴν Δωρικὴν καὶ τὴν Φρυγίαν, τὰ δ' ἄλλα συντάγματα (pl.) τὰ μὲν δὴμία, τὰ δ' ἑτέρα ἑρπύρα καὶ ἄλλοι' ('It is the same with the harmonias, as they say; there too they posit two kinds, the Dorian and the Phrygian, and as to ~~the~~ all other scales (or systems) they class them either Dorian or Phrygian').

932. synthesis (σύνθεσις; m-pr. si'nthesis); old Att. ἔσυνθεσις (synthesis)
 a) composition; Plut. De Mus. (1143B, ch. 33) 'τὴν τῶν ποιῶν ἔσυνθεσιν (σύνθεσιν)'; ('the composition of the poem').
 b) the collocation or combination of simple intervals; Aristox. Harm. (I, p. 5, 5) 'περὶ συνθέσεως ἔχειν τι χεῖρον τῆς τῶν ἀσυνθέτων διασχημάτων' ('to make some remarks on the collocation of the simple intervals'); see also p. 27, 20 'the collocation of letters' ('τὴν τῶν ἑσυνθεσίων σύνθεσιν').

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

In Psellos §3 'collocation of durations'.

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



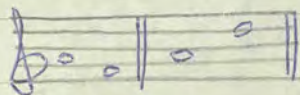
cf. Anon. Bell §80, p. 84

The inverse of the synthesis was called analysis (*).

9.33 synthetos (σύνθετος; mp. sînthetos); compound.

syntheton diastema (σύνθετον διάστημα); an interval composed of not contiguous notes. Oppos. asyntheton (*).

Cleon. Isag. (ch. 5; CrJ p. 188, Mb p. 9) 'σύνθετα (pl.) δὲ τὰ ἄνω καὶ ἑξῆς [περικείμενα], οἷον μίσην καὶ παρυπάτην, μίσην καὶ κνήτην' etc ('and compound [intervals] are those comprised by not contiguous notes, such as mese and parhypate [a-f], mese and nete [a-d]' etc)



Many intervals could be compound in one genus, and simple in another; i.e. they were common (κοινά) to both the compound (σύνθετα) and not-compound (ἀσύνθετα). The semitone (e-f) is compound in the Enharmonic genus, and not-compound in the Diatonic and the Chromatic; in the first case it is compound ~~as there~~ ^{because} between its notes there is another note at a distance of a quarter-tone from each. In the second it is not-compound (simple) as both its notes are contiguous in the respective genus:

a) Enharmonic b) Diatonic c) Chromatic

Compound simple simple

On the contrary the ditone (f-a) is simple in the Enharmonic genus, and compound in the other two genera:

a) Enharmonic b) Diatonic c) Chromatic

Simple Compound Compound

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

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

a) a shade in the formation of the Diatonic genus, according to which the order of the intervals in the tetrachord was: semitone-tone-tone; see diatonon genus. The term 'syntonos' was ^{sometimes} also used in the Chromatic genus, instead of the term 'tonicton'. The order of intervals in the Tense chromatic was: semitone-semitone-one and a half tones; see chromatikon genus.

b) The term 'syntonos' is also met with as the opposite of aneimenos, chalaros^(loose) in the case of harmoniai; e.g. syntonos harmonia = ~~severe~~^{transe} severe (LSS), not loose harmonia. Cf. chalaros (X).

935 - syigma (συίγμα; m. pr. siigma); see below, syigma (X).

936 - syigma (συίγμα; m. pr. siigma); whistling, hissing. Geraert (II, p. 268) suggests that both syigma and syigma (see below) signified an effect similar to the harmonics (of the harp); see dialepsis.

Ptolemaeus (Harm. II, ch. 12; Wallis III, p. 85, f. p. 67, 7) uses the word 'syigma' (συίγμα; from syiein [συίειν] to pull, to draw) perhaps in a similar meaning; 'καταπλοῦν, συίματος' etc
~~τῶν δὲ τῶν ὑπερβαζῶν (δύομα συίματος)~~

Lysander of Sicily, according to Philochorus (ap. Athen. XIV, 638A, ch. 42), was the first to introduce the syigma, among other innovations; he calls it ^{also} magadis ('καὶ μάγαν, τὴν κατὰ τὴν συίμα').

Nicomachus (Excerpta, ch. 6; CrJ p. 277, Mb p. 37) uses for piercing, unpleasant and cacophonous sounds the words 'syigma' (siigma, ^{hissing}) and 'popysmos' (popysmos) clucking).

The word syigma (συίγμα) is also met with in the sense of hissing, or piercing sound of pipe. Pallus (IV, 83): 'μὲν αὐτοῦ, κενῶν, συίματα' ('^{melodies} of aulos-solos, kroumata, syigmata' etc). Non. Dion. XL, 232 '~~κατὰ τὴν συίμα~~
'τῶν ἀπὸ μωποῦν σκολίου συίμα ποπῶν δεινῶν'
('from the lamentations of their curling and hissing hairs').

938

syringion (συρίγγιον; m-pr. siringion); dimin. of syrinx^(*); a little syrx, a small pipe.

937

syringes (συρίγγες; m-pr. siringes) pl. of syrinx.

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

See Pythikos^(*) nomos, and syrinx, below.

11.4.

939

syrinx (συρίγξ; m-pr. sirinx); Pan's pipe, shepherd's = pipe. ~~The sound is produced by direct~~ blowing into the hole, open at the upper end, without the intercalation of a reed. ~~The word is derived from~~

play ^{the} syrinx; also to produce or make a whistling sound. The name of syrinx appears in ^{the} Iliad and the Hymn to Hermes^{v. 512}; Il. X, 13 'αὐτῶν συρίγγων = τ' ἐρονίω' (Agamemnon looking at the Trojan plaita & ^{at the many fires that burned before Helios,} οὐδὲν marvelled ~~at the~~ and at the sound [voice] of the auloi and the syringes'). Hesiod XVIII, 526.

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

There were two ~~reeds~~ species of syrinx, the 'monocalamus' (single-caned) and the 'polycalamus' (many-caned). Agriopolites (ap. Vincent 'Notices' p. 263): 'Συρίγγος ἑὴν δύο' ἢ μὴν ἑὴν μονοκάλαμον, ἢ δὲ πολυκάλαμον, ὃ γὰρ αὖ

ὄργανα Πανός' ('There are two species of syrinx: the single-caned, and the many-caned, which is the invention as they say, of Pan'). In both cases the syrinx was ^{usually} made of cane.

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

Pollux (VIII, 72) speaks ~~of~~ also of a five-caned syrinx (πεντα-οἰπίγγος, πενταοἰπίγγος); Agiopolites (op. cit. p. 260) speaks of ten pipes ('Attis, ~~afterwards~~ having made a ten-piped instrument, called it pastoral syrinx').

The Panpipes was a pastoral instrument used by shepherds (Pan was the pastoral god, protector of woods, flocks and shepherds) but never for art purposes; cf. Iliad XVIII, 526. 'ροφῆς τετραπύλων οἰπίγγι'.

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

the vibrating column of air.

According to Diodorus Sicel. (III, ch. 58, §2) Cybele invented the many-caned syrinx ('πολυκάλαμον ὀπίπυρα πρῶτον [κυβέταν] ἐπινοήσαι'), while Pollux (IV, 77) says that it was of Celtic origin ('ὡς δὲ ἐκ κελτικῶν ὀπίπυρα κελτοῖς εὑρέθηκε, καὶ τοῖς ἐν ἠπειρῇ νοσιστάς' (~~ὡς~~ 'the many-caned syrinx belongs to the Celts and the islanders in the ocean').

The legend of the invention of the polycalamus syrinx by Pan is well-known. Pan fell in love to an Arcadian Nymph, ^{named Syinx,} daughter of the river Ladon (Λάδων), who frightened at god's love and pursuit prayed ~~to~~ ^{to} Jupiter (Zeus) to save her; at the moment Pan reached her she was transformed to a calamus (reed); ~~Pan~~ ^{Pan} furious at the disappointment Pan cut the reed in pieces, ~~but~~ ^{But} he soon understood that he cut ~~it~~ ⁱⁿ ~~to~~ ^{pieces} the body of the Nymph, and repenting he began crying and kissing the pieces of cane, when he heard sounds coming out of them. He was, then, led to make the syrinx.

Euphron, the epic poet, in his book about the musicians (ap. Athen. IV, 184A, ch. 82) says that the single-caned syrinx was invented by Hermes, and the ~~of~~ many-caned by Seilenos while the wax-bound by Marsyas ('τὴν μὲν πολυκάλαμον ὀπίπυρα Ἑρμῆς εἰπέειν, τὴν δὲ πολυκάλαμον Σεΐληνον, ἠφ' ὅταν δὲ τὴν ἠνυόκετον'). Others (ap. Athen. ibid) attribute the invention of the single-caned to Seuthis (Σεῦθης) and

Ronakes (Ρωνάκων) of the Thracian tribe of Maedoi (Μαδοί).

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

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

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

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

940 syrra (σύρρα; m. pr. sírma) from 'syrein' (σύρειν)
to pull, to draw; see syrrhmos (*).

941 syrtos (σύρτος; m. pr. sirtós) or syrtos (σύρτος); a
kind of dance, mentioned in the inscription of Epami-
nondas, dating from the middle of the 1st cent. AD and
found in Boeotia; it runs as follows: "τὰς δὲ παλαιοῦς
πομπὰς μεγὰς καὶ τὴν τῶν συρτῶν παλαιοῦς δεξιῶν
θεοσεβῆς ἀκριβοῦς" ('he piously fulfilled the
great national processions and the national dancing
of syrtos').

942 syrtasis (σύρτασις; m. pr. sístasis); constitution, composition.
syrtasis of melos (σύρτασις τοῦ μέλου); constitution of the melo-
dy. Cf. Aristox. Harm. (I, p. 15, 7) 'ἡ τῶν μέλων σύρτασις'
(*the constitution of ^{the} melody').

943

- systema (συστήμα; m. p. sis'tima); a union of two or more intervals. This definition of the 'systema' is given by several ancient theorists.

Aristoxenus, (in Harm., I p. 16, 1) ^{defines} τὸ σὺστήμα σύνθετον ἢ ἐκ περισσοῦ ἐκ περισσοῦ ἢ ἐκ περισσοῦ διασύνθετον ('the "systema" is to be conceived as ^{the compound} ~~composed~~ of more than one intervals'). Same definition by Cleonides (Isag. ch. 1, CrJ p. 180, Mb p. 1; and Nicomachus (Enchir. ch. 4, CrJ p. 243, Mb p. 8 and ch. 12, CrJ p. 261, Mb p. 25). Bacchius, (Isag. § 5, CrJ p. 292, Mb p. 2) defines: 'systema is that which is sung ~~through~~ ^{through} [performed] of more than two notes'. Cf. also Anon. Bell. § 23, p. 30.

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

The first system which ~~was~~ well organized and used afterwards as the foundation of the Perfect Systems was the tetrachord. By the conjunction of two contiguous tetrachords, the heptachord system was created: e.g. $\overline{e-f-g-a} - \overline{bb-c-d}$. The heptachord was attributed to Terpander. The next step was the creation of the octachord ^(6th cent. B.C.) by the intercalation of a disjunction between the two contiguous tetrachords: $\overline{e-f-g-a} - \overline{b-c-d-e}$. The addition of the eighth string was ascribed to Pythagoras of Samos (see under Lyra ^(*) and Octachorden ^(*)).

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

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

The systems, according to the Aristoxenian theory, differed in seven ways, 1) as to the size (μήτρος); 2) as to the genus; 3) as to concord or discord (in the heptachord the two ends form a 7th, i.e. a discord, while in the octachord they form an 8^{ve}, i.e. a concord); 4) as to rational or irrational (ρητῶν ἢ ἀλόγων; see under *reton-alogon*); 5) as to continuous or non-continuous ('συνεχῶν ἢ ἐξῆς καὶ ἀσυνεχῶν'); 6) as to conjunct and disjunct; and 7) as to immutable and mutable ('ἀμεταβίβων καὶ μεταβίβων'); cf. Cleon. Isag. ch. 8, CvJ p. 193 ff, Mb p. 12 ff; Aristox. Harm. I, pp. 17-18.

From the time of Ptolemaeus the octachord was considered as the first real system, while the tetrachord was a constituent part of it. Ptolemaeus (II, ch. 4; ed. Wallis, III, p. 56; I. 2. p. 50, 12 ff) supports that ^{simply called} ^(magnitude) "system is the extent which is composed of concords, in the same way as concord is the extent which is composed of emmeleiai^(*)"; the system is therefore like a concord of concords' ('Σύστημα μὲν ἀκρῶς κατὰ τὰς τὸ ἀσυνεχῆ μέρους ἐκ ἀσυνεχῶν κατὰ τὰς συ-
νεχῆ, τὸ ἀσυνεχῆ μέρους ἐξ ἀσυνεχῶν καὶ ἐξ ἑῶν ἡσυχῆ ἀσυνεχῶν τὸ σύνθετον').
'And perfect system is called that which contains all the concords with all their species' ('Τέλεια δὲ σύνθετον

ἡρπυλλῶν τῶν κρητικῶν κῆρα, τὰς οὐρανίας κῆρας τῶν κῆρας καὶ τῶν κῆρας ἑδῶν'. Porphyrus (Comment; Wallis III, p. 339; 1. 8. pp 162-3) commenting on the above explains that the constituent concords of a system are the fourth and the fifth (the diatessaron and the diapente); the diapason (octachord) is therefore the first, simple, system to be formed. And 'perfect system' is that which 'is wanting in nothing' ('τὸ χεῖρον ἔν τῇ ἐνὶ'), i.e. the diadipason.

(*) because they comprised "all the partial systems of the 4th, 5th and 8th" (Ptol. II, ch. 4)

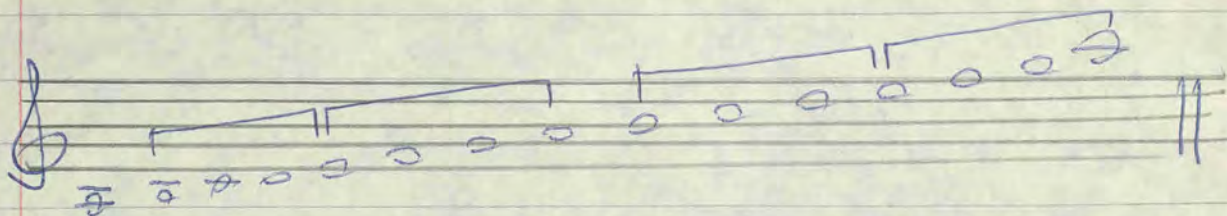
After the octachord system, came in use the so-called Perfect Systems (*), namely 1) The Lesser Perfect System, 2) The Greater Perfect System, and 3) The Immutable System.

1) The Lesser Perfect System (ἑξάστημα τέτατον ἑξατόν); also called 'Δια' οκτῶν καὶ δια' τεσσάρων' (System of one octave and a fourth) ~~was~~ consisted of three conjunct tetrachords and the Proslambanomenos (added). For this reason it was also known as the System of Synemmenon ('ἑξάστημα συνημμένον'); it was also called 'metabolon' or 'metabolikon' (μεταβολικόν; ^{μεταβλητὸν} mutable) because it allows a metabole of tone (Ptolem. II, ch. 6).

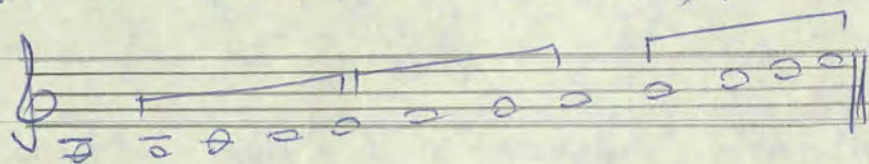


2) The Greater Perfect System (ἑξάστημα τέτατον μίζον), known also as the Disjunct System, owing to the

disjunction between the mese and the paramese, \sharp consisted of four tetrachords conjunct by pairs with a disjunction in the middle:

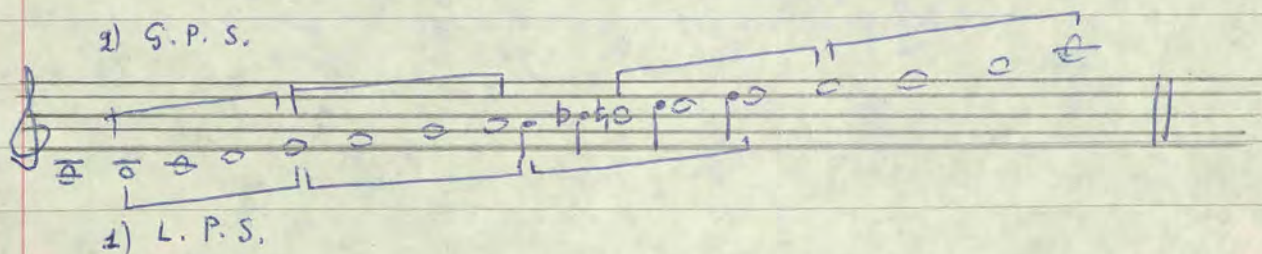


This system was a completion of another system the so-called 'dodecachordon' ($\delta\omega\delta\kappa\alpha\chi\omicron\rho\delta\omicron\nu$; with twelve strings or notes), or the 'diapason and dia pente system' ($\epsilon\upsilon\delta\omicron\nu\mu\alpha$ $\delta\iota\alpha$ $\pi\alpha\varsigma\alpha\upsilon$ $\kappa\alpha\iota$ $\delta\iota\alpha$ $\pi\epsilon\upsilon\tau\epsilon$):



This system consisted of three tetrachords of which the two first ^{were} conjunct, ~~as well as~~ with a disjunction between the second and the third. For an Hendecachordon (*) system see under a special heading.

- 3) By the union of the two Perfect Systems, the L.P.S and the G.P.S. (1 and 2 above), the so-called ^{Perfect} Immutable System was formed ($\epsilon\upsilon\delta\omicron\nu\mu\alpha$ $\tau\epsilon\lambda\epsilon\iota\omicron\nu$ $\alpha\mu\iota\tau\alpha\beta\omicron\upsilon\lambda\omicron\nu$):



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

a) Chromatic

b) Enharmonic

See also Haploun, ^(*) Diploun, ^(*) and Pollaploun ^(*) Systema.

944 - syzygia (συζυγία; m. pr. sizigiá); syzygy, coupling, conjunction ⁱⁿ pairs (L.S.J.). Kata syzygias (κατά συζυγίας) = in pair. Aristides (M p. 36, RPW p. 35) κατά συζυγίας μέν ἢ ἐστὶ δύο ποδῶν ἀγῶν καὶ ἀποποιῶν ἑνὸς (the compound rhythms are said to be in pair when they are → [conjunction in pair [of compound rhythms] is the union of two simple and unequal feet]).

T.
945

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

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

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

Cleonides (Isag. ch. 2, CrJ p. 181, Mb p. 2) says that 'the taseis (pl.) are called also pthongoi (notes); taseis from the stretching [of strings] in stringed instruments, while pthongoi [are ^{so} called] ^{because} they are produced by voice' ('καθ' ἑαυτὰς δὲ αἱ τάσεις καὶ φθῶγγοι τάσεις μὲν ἀπὸ καθαρῶν ὀργάνων παρὰ τὸ τεταῖσθαι, φθῶγγοι δὲ ἐπεὶ ἐνὸς φωνῆς ἐκφυγῶνται').

946 táxis (τάξις); order, arrangement, disposition.

'Ἡ τῆς μελωδίας τάξις' = the melodic order; the disposition of notes, or intervals in a melody; cf. Aristox. Harm. I, p. 2, 16; II p. 38, 13 Mb.

'Ἡ τῶν ἡρμοσμένων [μῆκων] τάξις' = the order pertaining to the harmonia ^(*) melos; cf. Aristox. op. cit. II, p. 42, 9; Cleon. Isag. ch. 1, CrJ p. 179, Mb p. 1. "Ἡ τῆς τῶν ἀσπλάκτων διασπλάκτων τάξεως ἀλλοίωσις" ('the change [or variation] in the disposition of the simple intervals; Aristox. II, p. 40, 4. In rhythmic poetry, the disposition of durations.

947 telamón (τελαμών); leather band or strap by which the lyra or the kithara were hung from the performer's breast; by holding the instrument the telamón could help the player to use freely both hands. The instrument was usually placed on the knees when the player was seated or was held from the breast when he was standing. In the case of the lyra, the instrument was held aslant onwards, while in the case of the kithara, which was a much heavier instrument, it was held in an upright position, even somewhat inclined toward the executant.
See Lyra^(*) and Kithara^(*).

948 teleios, hyperteleios aulos (τέλειος, ὑπερτέλειος αὐλός; m. p. t. télíos, ipertélios avlós); perfect and superperfect aulos. They constituted the last two classes, the fourth and fifth respectively, in the Aristoxenian classification of auloi; see aulos^(*). Both classes are collectively called 'andreiói' (andreioi; manly). This surname was given to them in contradistinction to the 'partheniúi' (παρθενίυι; virginal) and to the 'paedikói' (παιδικói; of boys, infantile), and comprised all ≠ varieties of auloi used by men; especially those in use by professional musicians and in contests at the Pythian and other National Games; such were the Pythic^(*) aulos, the elymos^(*), the spondeias^(*) and others.
b) teleios = perfect. εὐλόγημα τέλειον = perfect system. See S.

949 - Telephanes (Τηλεφάνης; m.p. Τηλεφάνης); famous aulete of the 4th cent. BC from Megara, surnamed Megarites^{or Megarikos} (Μεγαρίτης^{or Μεγαρίκος}). He flourished during the time of Alexander the Great. (X) ὀρίστη

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

Note: 'syrinx' in the case above should be understood as the mouthpiece of the ^{single} aulos, ~~and the mouthpiece~~ ^{or 'speaker'} of the aulos. For more details see under syrinx (X): See also for Telephanes: Dinse: De Antigen. Theb. p. 44.

950 - Telesias (Τηλεσίας); 4th cent. BC musician from Thebes, contemporary of Aristoxenus. He is cited by Aristoxenus (FHG II p. 2878 F2.73) (ap. Plut. De Mus. 1142B-C, ch. 31) as a typical example of the influence exercised (to the good or to the bad) by education. Telesias was ^{educated} brought up in the ^(most beautiful music) best ~~education~~

(Ἐτραφῆναι ἐν καλλίστῃ μουσικῇ) and learned the compositions of Pindar, Dionysius of Thebes, Lamprus, Pratinas and other "lyric poets", who ^{were} ~~became~~ good composers of ~~instrumental~~ music. He became a fine aulete and in all respects he acquired a solid musical education. At a later age he turned to the music of such innovators as Philoxenus, and Timotheus, but his attempts to compose in both styles, that of Pindar and that of Philoxenus, failed completely in the Philoxenean style; the cause being that he was brought up from boyhood in the best education'.

(X) According to Pausanias (I, ch. 44, § 6) however
~~on~~ on his tomb, which was erected by Cleopatra, daughter
of Philip of Amyntas, on the way from Megara to
Corinth, he is cited as Samios (from the island of
Samos; "τοῖσι δὲ ἐκ Μεγαρέων ἐς Κόρινθον ἄλλοι ~~εἰσὶν~~
καὶ εἰς τοὺς καὶ αὐτῶν Σαμίων Τηλεφάνου"
"on the way from Megara to Corinth there are other
tombs too, and that of the athlete from Samos Telephanes").

951. telesiás (τελεσιás); a kind of armed-dance, or war-dance, named after the name of a certain Telesias who invented it, ^{according to} Hippagoras (ap. Athen. XIV, 630A, ch. 27) 'telesias is a war-dance so-called from a certain Telesias who ~~was~~ danced it ^{in armour} for the first time'. Pollux (IV, 100) ~~considers~~ ^{cites} regards 'telesias and pyrrhiche as ~~the two~~ ~~war-dances~~ war-dances, named after two Cretan dancers, Pyrrhichus and Telesias' ('ἐνόπριοι θεήσις πυρρική τε καὶ τελεσιás, ἑπύρρικοι δὲ κρητῶν θεήσιων, Πυρρικό τε καὶ τελεσιά').

952. Telestes (Τελεσίβητος; m.p. Teléstis); b. c. 420; d. c. 345 BC, composer of dithyrambs from Selinous in Sicily (Σελινούσις, hence Σελινούσιος, Selinuntius) ~~of Sabina~~. According to Suidas, Siceliotes (XIV, ch. 46, s⁶) he was one of a group of contemporary, ^{celebrated} composers of dithyrambs, such as Philoxenus ^(*) of Kythera, Timotheus ^(*) of Miletos, and Poly-eides ('Ἄκρασαν δὲ κατὰ ταῦτα τὸν ἑαυτὸν οἱ ἐπισημολογοῦντες διθυραμβοποιοὶ, Φιλῶξενος κυθηρίος, Τιμόθεος Μιλήσιος, Τελεσίβητος Σελινούντιος, Πολυείδης ---').

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

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

He died in Sicyon where the tyrant ~~of~~ Aristratus erected a monument in his honour.

Lithyramps by Telestes and Philoxenus, together ^{with} works by the three great tragedians, were asked for the festivities held in Susa on the occasion of Alexander's marriage; ~~with Darius' daughter Stateira~~ they were sent by ~~Harpalus~~; cf. Plut. 'De Vita Alexander', § 8.

Among his works are cited 'Argo' (Ἄργυ) ^{and} Asklepios, of which some fragments survived; see Brugk PLG III, pp. 1274-8, and Anth. Lyr. pp. 298-9.

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

The final note of a tetrachord, taken in a downward motion. Oppos. arche ^(*).

954. teretisma, and teretismos (τερτίσμα, τερτίσμος) from vb. teretizein (τερτίζειν), to warble like the swallow or the cricket; a sort of trill; an imitation of the warbling of the swallow or the cricket ^{by} singing or playing on the Kithara.

Anonymous (Kell. § 10, p. 26) and Man. Poryennius, (^{ed.} Wallis, III, p. 480) define teretismos as a mixture of kompismos ^(*) and melismos ^(*).

Hes. 'τερτίσματα (pl.)' ἡδαι ἀπατηλαί, τὰ τῆς κίθαρος κρημάτα καὶ τὰ τῶν τερτίμων ἄσματα' and also 'τερτίζοντα χαλόντα ἐκ μεταβολῆς τῆς χελιδόνος' ('Teretismata;

and established the name of the par-excellence musician, the founder of its musical life. The Spartans used to place any prominent musician 'after the Lesbian aedos' ('μετὰ Ληϊσβίων ἀοιδῶν').^{Also} Heracl. Pont. (De Rebus Publicis, Περὶ Ποικιλῶν, II, λακταδαμόριον, § 6; cf. FHG II, p. 210) 'λακταδαμόριον ἔριπθεον ἑπιπρω γὰρ ἀνοίειν ἰσθός ξενομαδαμπίνοισ ἐκδέχουεν' ('The Lacedaemonians honoured the Lesbian epic singer [Terpander]; God ordered them, ~~when they asked~~ ^{when they asked} ~~when asking~~ for an oracle, to listen to him. [to give ear to what he says]').

⊗ FHG II p. 130 [Aristotelis Fragmenta] Fr. 87.

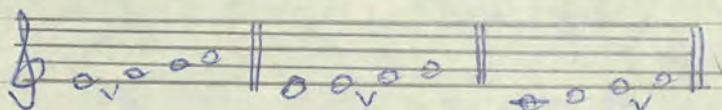
Among the inventions ascribed to Terpander the principal are the following: 1) the extension of the heptachord to the octachord by omitting the trite in the Dorian harmonia (6th degree from below, c), and adding the nete (octave, e); cf. Aristotle Probl. IX, 32; Plut. 1140 F, ch-28. See Lyra (*); 2) the establishment and the naming of the kitharodic ^(*) nomoi ('Par. Chron.' v. 34; Plut. 1132 C, 2, chs 3 and 4); one of these nomoi bears his name (Terpandreios; Τερπανδρείος); 3) the transformation of the singing recitation of the epic singers (aoidoi) to real melody; 4) the introduction of ^{the} kitharodic proemia ^(*) (preludes) in epic songs (Plut. 1132 B, ch-4); 5) the invention of barbitos ^(*).

Gevaert (I, p. 182) supports that Terpander established the definite bases of the Greek music and deserves the title of its Founder. See Brugk PLG III, pp 813-816 and Anth. Lyr. p. 165 some fragments.

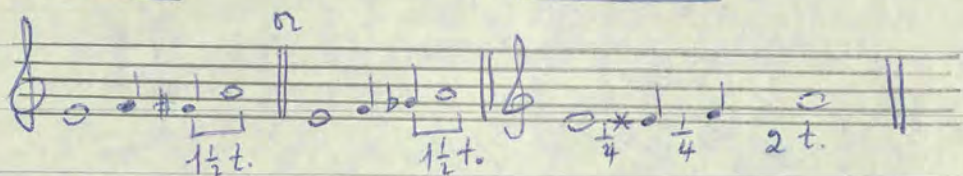
956. tetartemoron (ΤΕΤΑΡΤΗΜΟΡΙΟΝ; m. pr. tetartimóron); quarter-tone. By some theorists it was considered as equal to a diesis.

According to Aristoxenus, who supports that the enharmonic genus*, containing exact quarter-tones, was the only normal, the quarter-tone is equal to the minima enharmonic diesis; Harm. II, p. 46, 7: «καὶ τὸ τετάρτον [τῶν τόνων] ὃ καλεῖται diesis ἐναρμῆριος ἡ μικροτέρα» ('and the quarter-tone which is called minima [the smallest] enharmonic diesis'). Nicomachus (Enchir. ch. 12; CvJ p. 262, Mb p. 26) considered also the quarter-tone equal to the enharmonic diesis. ~~Bacch. Isag. § 8; CvJ p. 293, Mb p. 2) defines that the semitone.~~ See under diesis ^(*).

957. tetrachordon (ΤΕΤΡΑΧΟΡΔΟΝ); tetrachord, the ensemble of four contiguous strings or notes, forming a perfect fourth. Bacch. Isag. (p. 26; CvJ p. 298, Mb p. 7) 'tetrachord is an order of notes sung ^{contiguously} ~~consecutively~~ (ἑξῆς μετὰ ἀλλήλων) of which the ends make the concord of a fourth'. The tetrachord was the first system of ~~the~~ prehistoric Greece; with the development of music in the historic era it became the basis of the formation of the heptachord and octachord scales, and later of the Perfect Systems. There are three genera of the tetrachord: the Diatonic, the Chromatic and the Enharmonic. In the Diatonic use was made of tones (and semitone):

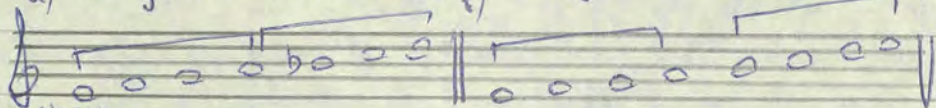
Diatonic

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

b) Chromaticc) Enharmonic

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

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

a) Conjunct Tetrachords b) Disjunct Tetrachords

See diezeugma ^(*) and Synemmenos ^(*) and Systema ^(*).

958 - tetragerys (ΤΕΤΡΑΓΥΡΟΣ; m. p. tetragiris); having four sounds, tetraphone, four-toned.

Strabo (XIII, ^{2,4, c.} 618; on Terpander): σοι δ' ἡμῶν ΤΕΤΡΑΓΥΡΩΝ ἀποβλέψαντες αἰδοῦν ἐπὶ τῶν ἑπτατόνων ἑοικυῖσσι νόων κελευσθεσμεν ἱμῶν' ('to you, having abandoned ^{the} four-toned song, let us sing aloud ^{new} hymns to ^{the} seven-toned phorminx').

Note: gerys (γῆρυς) = voice, speech, sound. The vb ^{geryein} ~~geryein~~ (γῆρυσεν) = to sing.

959 - tetrágonos ~~choros~~ (τετραγώνος ~~choros~~); tetragonal, square. Tetrágonos choros; chorus ^{T. mean app.} played drawn up in square; FHGI

p. 201, ~~Fr. 44~~ ^{Fr. 44 and Athen. V, 181c, ch. 28} 'Di d' Ἰακωνίκοι ἀκρίτικοι ἐν τετραγώνῳ χοροῖς ^{the so-called Laconistai sang in square figure}.' ⁹⁶⁰

tetrakomos (ΤΕΤΡΑΚΩΜΟΣ); a kind of war-dance; also a victorious song and dance in honour of Heracles (Hercules), Pollux (IV, 105) ^{in kinds of dancing}; 'και τετρακωμοσ, Ἡρακλεῶν ἱερα' και πο-χιμικη' [ἄρχησ] ('and the tetrakomos, ~~occurred~~ a war and sacred dance, in honour of Heracles'); cf. also Pollux, IV, 105.

Hes. 'τετρακωμος, μέγας τε οὖν βεχέτερι πεποιημένον ἐς Ἡρακλῆα ἐπιβικιον' (tetrakomos, a ^{victorious} song with dance in honour of Heracles').

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

360a tetraktys (ΤΕΤΡΑΚΤΥΣ; m. pr. tetraktis); the total of the first four numbers, $1+2+3+4=10$.

See also Sext. Empir. (IV, § 3; 'Against the Arithmeticians');
 : 'ΤΕΤΡΑΚΤΥΣ δὲ' ἀποκαλεῖται κατ' αὐτοὺς [τοὺς Πυθαγορείους]
 ὁ ἐν ἑνὶ ἀπὸ τῶν τεσσάρων ἐπιπέδων ἀνεπίπετος δὲ καὶ
 ἀπίδμος ἢ ἄρ' ἅρ' καὶ δύο καὶ τρία καὶ τέσσαρα δὲ καὶ
 γινώσκαι ὅς ἐστι τελευτάτος ἀπίδμος.' [and tetra-
ktys was called by the Pythagoreans the number
 ten which is composed of the four first numbers; for
 one and two and three and four make up ten, and this
 is the most perfect number?].

The tetraktys was considered by the Pythagoreans as sacred
 and as 'the source of the everlasting nature'; hence,
 the tetraktys was the basis of their most solemn
 oath 'ναὶ, καὶ τὸν ἀμετάβητον γυνῆ παραδόντα ΤΕΤΡΑΚΤΥΣ
 ΠΑΥΣΙΝ ἈΕΥΡΑΙΩΝ ΦΥΣΕΩΣ ΠΙΣΤΕΥΜΑΤ' ἔχουσαν' ('Yes, I swear
 on Him who granted to ^{me} ~~me~~ ^{and} the tetraktys, source of the
 everlasting nature').

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

- 961 - tetrasedios (ΤΕΤΡΑΪΔΙΟΣ; m. pr. tetra'idios); a Kitharodic nomos ascribed to Terpander. It was probably a nomos with four different in rhythm strophes or melodic sections; something perhaps analogous to the trimeres^(*) (tripartite) aulodic nomos. Cf. Plut. de Mus. 1132D, ch. 4; Strabo XIII, p. 618.
- 962 - tetrasesmos (ΤΕΤΡΑΣΕΜΟΣ; m. pr. tetrasimos) chronos (time); the time which consists of four first ~~times~~ (short) times, i.e. of four time-units. See chronos^(*)

- 963 - Thaletas (Θαλιτας; m. pr. Thali'tas); 7th cent. BC aodes and musician, born in Gortys (Γόρτυς) of Crete; his ^{birthplace} ~~native town~~ was a well-known town to the NW of Knossos mentioned by Homer (Il. II, 646; Odys. III, 294).

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

According to a legend, Thaletas, invited to Sparta (around 665 BC) on the direction of the Oracle of Delphi, saved by his music the city from a plague (Pratinas, ap. Plut. 1146C, ch. 42).

It is said^{that} Thaletas became a friend of Lycourgos, the great legislator of Sparta; but the time of Lycourgos is rather uncertain.

and Thamyris

964 Thamyris (Θαμυρίς; and Θαμύρις; m. pr. Thámiris, Thamírias), mythical epic singer (~~mythical~~) from Thrace, mentioned by Homer. He was the son of Philammon* and the nymph Argiope or Argyiope (Ἀργίωπη), or, according to Suidas, Arsinoe (Ἀρσίωνη). He was the eighth epic poet before Homer (Suid.), and lived in the court of Eurytus (Εὐρύτου) King of Orchalia (Ὀρχαλία).

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

According to Diodorus Siceliotus (book III, ch. 59, § 6) Thamyris was accredited with the addition of the string parhypate, and by others of the invention of the Lydian harmonia (Clem. of Alexandria: Τὰ εἰρηανήρια p. 132).

965 Theon of Smyrna (Θέων ὁ Σμυρναῖος; m. pr. Théon Smirnéos) 2nd cent. A.D. Platonic philosopher and mathematician. He was born, and lived in Smyrna (hence his surname) during the reign of Adrian. He is the author of a ^{work} ~~book~~ dealing with the mathematic sciences (Arithmetic, Geometry, Stereometry, Astronomy and Music). It has been first edited with ^{the} Greek text and Latin translation by Ism. Bulliardus (I. Bouillaud; Paris 1644) under

the title 'Theoni Smyrneri, Platonici 'Mathematica' (Θέωνος Σμυρναίου, Πλατωνικῆς 'Τῶν μαθ' μαθηματικῶν χειρῶν ἐπιμνηστικῆς τῶν Πλάτωνος ἀποφωτισμῶν'. In the second book he writes 'On Music' ('Περὶ μουσικῆς'; pp. 73-188) giving valuable information and appreciation of ancient Greek music, especially of the Pythagorean School. Other edition by Ed. Hiller, Leipzig, 1878, T.

966. Theophrastus (Θεόφραστος; m-pr. Theophrastos); see Prophrastus (*)

967. thereios (Θηρειος; m-pr. thirios) aulos; a kind of aulos used by the Thebians and made of a fawn's limb; according to Pollux the exterior was made of metal. Pollux (IV, 75) 'θηρειος αὐλός' Θηβαίω. πρὶν αὐτὸν εἶκτε νεβρῶν κνήμην ἐπ' ἄσπερον· χαλκὸν δ' εἶναι τὴν ἔξωθεν ὄψιν' ('thereios aulos; the Thebians made it from fawn's limbs, and ^{it was} forged out of brass in its outer appearance').

968. theropodes (θηροπόδες; m-pr. thirepodis); charmer of wild beasts, by singing 'epodes'. ~~See~~ See epodos (*)
cf: Suidas in word 'σοφός'.

969 thermastris (θερμαστρίς); a kind of violent hopping dance in which the dancers used to leap in the air and cross the feet in the form of a scissors.
 Hes. 'θερμαστρίς' ὄρεξις ἄντονος καὶ δίατρυπος τάχως ἔρρεα' ('thermastris; a ~~lively~~^{violent} and fiery dance, owing to speed'). Pollux (IV, 102) 'θερμαστρίδες (pl.) ἔρρεα ὄρεξι-
 μετα --- ἢ δὲ θερμαστρίς μαδρὶ κόρ' ('the thermastri-
des [are] ~~madest~~^{violent} [very lively] dances --- the thermastris
 is a hopping [dance]').

In Athenaeus (XIV, 629d, ch. 27) the thermastris is included among the 'passionate' (παρρηδεις; crazy) dances.

Note: The word thermastris (θερμαστρίς) is also met for thermastris. The vb 'thermastrizein' and 'thermastrizein' (θερμαστρίζειν, and θερμαστρίζειν) signified, to dance the thermastris. Cfr Luc. 'On dancing' (Περὶ βερτίου), 34.

970 thesis (θεσις);
 see arsis-thesis^(*); also dynamis^(*)

971 Thrasyllos of Phleious (Θρασύλλος ὁ Φλειδίου; in pr. Thrasillos Phleisios); composer of unknown date. He is mentioned in Plut. de Mus. (1137 F, ch. 21), together with Tyrtaeus^(*) of Mantinea and Andreas of Corinth as examples of composers keeping the ancient tradition and avoiding the Chromatic genus, the modulations, the use of many strings and other innovations in rhythmopoeia, melopoeia and interpretation.

- 972 - threnetikos, aulos (θρηνητικός, αὐλός; m. pr. threnitíkos); a kind^{of} aulos used at funeral ceremonies, ~~and~~ expressing strong lamentation (see Karikon^(*) melos). This aulos belonged to the 'ἀνδρῆοι' (manly) auloi; its length was considerable and its tone baritoneal (βασιφόγγος) and expressive. Aristotle called it 'aeazon aulos' (αἰάζων), lamenting; aeazein, vb (αἰάζειν) to wail. Pollux (IV, 75) says that the Phrygians invented a lamenting (threnetikos) aulos, which was used by the Karians who had it from them.
- Threneterios (θρηνητήριος; m. pr. threnitírios); an Adj. synonym of threnetikos.

- 973 - threnos (θρήνος; m. pr. thrinós); dirge; a song expressing a strong lamentation. Also threnodema and threnodia (θρηνοδήμα, θρηνοδία).
- The threnos should be distinguished from the epikedelion^(*), in that it is sung without any limitation as to the time or the case, while the epikedelion is sung at the funeral with the ~~dead~~ dead body lying exposed. Procl. Chrest., 25 'Διαφέρει δὲ τὸ ἐπικηδέλιον ὁ θρήνος ὅτι οὐ μόνον ἐπικηδέλιον παρ' αὐτὸ τὸ κῆδος, ἔτι τὸν ὄμαρον ἀνεπιτίθειν χεῖρα· ὁ δὲ θρήνος, ὃν ἰστέφεται χεῖρα' ('the threnos differs from the epikedelion, because the epikedelion is said [sung] at the funeral ^{with} the body still lying exposed, while the threnos is not limited as to the time').
- ~~See epikedelion~~

There were professional mourners who were paid to sing the dirges; in Homer ~~there~~ the 'leaders of the dirge' ($\theta\eta\rho\upsilon\nu$ ἑξάρχαι) are mentioned. In *Iliad*, XXIV, 720-722 we read " -- παραδ' ὅ' ἔσαν αἰοῖδ' "

$\theta\eta\rho\upsilon\nu$ ἑξάρχαι, οἳ τε ἑτοίμοισιν αἰοῖδεν, οἳ μὲν ἄρ' ἔθρηνον, ἔτι δ' ἑτάροισιν ἰνναίησιν" ('and by his [Hector's] side set singers, leaders of the dirge, who led the song of lamentation; they chanted the dirge and ~~thereat~~ thereat the women made lament';

transl. A.T. Murray, vol-II, p.617).

Threnodia ($\theta\eta\rho\upsilon\delta\iota\alpha$); an ode, a song of a lamenting character, a threnody. *Plut. Quest. conviv.* (book III, 8, §2): " ὡσπερ [γὰρ] ἡ $\theta\eta\rho\upsilon\delta\iota\alpha$ καὶ ἡ ἐπικυβερῶν αὐλῆς" ('for like the threnody, [so] also the funeral aulos').

Also threnodema ($\theta\eta\rho\upsilon\delta\iota\sigma\mu\alpha$).

Threnodos ($\theta\eta\rho\upsilon\delta\iota\varsigma$; m.pr. threnodós); singer of lament, of dirge. Also threneter ($\theta\eta\rho\upsilon\eta\tau\eta\rho$).

See epikedeion ^(*).

974 - thyrokopikon, melos ($\theta\upsilon\rho\omicron\kappa\omicron\pi\iota\kappa\omicron\nu$ μέλος; m.pr. thyrokopikón); a song sung to aulos with dance, performed before the door of one's sweetheart. Also an aulesis (solo for aulos). Another term ^{is} krousithyron ~~(κρουσίθυρον)~~ ^{also} a kind of serenade.

The Alexandrian lexicographer Tryphon (ap. *Athen.* XIV, ^{618C} ch.9) includes both the thyrokopikon and the krousithyron in his

catalogue of kinds of auleseis, See the full catalogue of auleseis under aulesis ^(*).

The vb 'thyronopein' (θυρονόπειν), to knock at the door; in Phryn. Epitome (ed. I. de Boer; p. 74) < θυρονόπειν ἐπικρούειν > ('thyronopein; to rush ^{on or} in with revellers'; LSJ).

Krousthyron is derived from krousis (κρούειν, vb) and thyra (θύρα, door) = knocking at the door.

978. Timotheus of Miletos (Τιμόθεος ὁ Μιλήσιος; m.p. Timotheos Mili'sios); b. c. 456; d. c. 360 BC. Famous musician, composer of dithyrambs and kitharode from the island of Miletos. He was one of the principal innovators in the history of ancient Greek music, the most daring of his time. He was credited: 1) with the addition of the 11th string (cf. Excerpta ex-Nicomacho, ch. 4; CvJ p. 274; Mb p. 35), and perhaps also of the 12th string (Pherecrates, ap. Plut. de Mus. 1142A, ch. 30); ~~also~~ 2) of the replacement of the Enharmonic genus by the Chromatic; 3) ^{of} the development of the vocal solo; 4) of the new kitharodic style.

Timotheus studied music in Athens under Phrynis ^(*), and at the beginning of his career he took unsuccessfully part at the Athens musical contests; encouraged by Euripides he competed again in 420 BC beating this time his own master, Phrynis. He celebrated his

in Ambracia in Egypt.

The following survived verses of one of his songs express in a few words his artistic 'credo':

'I do not sing the ^{old} (antiquated),
the new is much ^{superior} preferable,

To-day reigns the young Zeus,
before [him] Kronos was the master.

Away the old Muse [let the old Muse go away]

(<sup>οὐκ αἰδῶ τὰ παλαιά
καὶ τὰ γὰρ μᾶλλον κρείσσον
νῆος ὁ Ζεὺς βασιλεύει,
τὸ παλαιὸν δ' αὖ κρόνος ἄρχεν.</sup>

'Ἄλιτ' Μούσα Παλαιά'); PLG III, Fr. 12, p. 1272.

Timotheus died in Athens at the age of 90; 'Par.
Chron.' says 88 (v. 76).

See Brugk PLG III, pp. 1268-1274 ^{and} Anth. Lyr. pp. 295-7,
~~pp. 295-7, 298.~~

976. tityrinus aulos (ΤΙΤΥΡΙΝΟΣ, αὐλός; m-pr. titi'rinos);
a shepherd's aulos made of cane ^(reed), and known among
the Sorians of Italy. Athen. (IV, 182D, ch. 80 'ὁ δὲ
κατάρινος αὐλὸς ΤΙΤΥΡΙΝΟΣ καλεῖται παρὰ τοῖς ἐν Ἰταλίᾳ
Δωρικῶσιν, ὡς Ἀρτεμίδωρος ἰεροποιεῖ ὁ Ἀριστοφάνης ~~καὶ~~
~~ἴψα παρὰ Δωκίδοσιν~~) ('the reed-made aulos is called 'tityri-
nos' among the Sorians in Italy, as Artemidorus, the disciple
of Aristophanes, records') ~~see his second book on~~
Cf. Athen. IV, 176C, ch. 78

977. tityros (τίτυρος; m. pr. titi'ros); cane, ^{reed's} also aulos.
Probably, a shepherd's aulos. See tityrinos, above.
Tityros is the ^{Dorian} ~~caesura~~ for Satyr.

978. tome (τομή; m. pr. toni') from temnein, vb (τέμνειν), to cut, to divide; division made in a locus.

Aristox. Harm. (I, p. 48, 9) 'εἰ τῷ λίκανῳ τόμος ἐστὶ ἀπέριον τέμνεται τομάς' ('the locus of the licanos can be divided in infinite divisions'; 'is infinitely divisible' translates H.S. Macran, p. 201).

b) tome; caesura; Aristides de Mus. Mb pp 51-52, RPW I p. 47.

979. tone (τόνη; m. pr. toni'); prolongation of a note; the stay for a length of time on one ^{note} utterance of the voice.
Cleonides (Isag. ch. 14; Cr J p. 207, Mb p. 22): 'τόνη δὲ ἢ ἐπι πλεονα χρόνον μόνη' κατὰ μίαν γινώσκον πρόφραση τῆς φωνῆς' ('Tone is the stay for a longer time on one utterance of the voice').

See agoge, petteia, ploke.

980 - tonos (τόνος);

The term tonos had various, and sometimes confusing, meanings, in ancient ~~texts~~ Greek music.

Most writers agree on the three following significations:

a) as taxis (τάξις; tension, pitch); as 'when we say that an executant uses a high or low tone' (Porphyry, Comment., Wallis, III p. 258; 12 p. 82, 7)

b) as interval, i.e. the interval by which the fifth exceeds the fourth; ^{otherwise the major second, or we say now 'tone'.} _{locus of the voice}

c) as key; ^{as} we say Dorian tones, Phrygian tones etc.

Cleonides (Isag. ch. 12; CvJ p. 202, Mb p. 19) gives a fourth signification, that of 'phthongos' (sound, tone), as we say ^{seven-} ~~re-~~ ^{re-} ~~sept-~~ ^{toned} phorminx' ('ἑπτά-τόνος φόρμιγξ').

The terms tonos, tropos and harmonia appear in ancient texts not always clearly distinguished between themselves;

(see under Tropos). Tonos is ^{often} ~~sometimes~~ taken for harmonia; Aristoxenus (Harm.

IMB p. 37, 9-10) gives the following rule for tonos 'The fifth part

[of the Harmonike] deals with the tonoi ^{on} ~~being~~ placed on which, ^{being placed} the systems are ~~placed~~ sung' ('πέντητον δ' ἔστι τῶν μετῶν [τῆς ἀρμονικῆς παρασκευῆς] τὸ πρὸς ταῖς τόνους ἐπ' αὐτῶν εἰδόμενα τὰ οὐκίματα μετὰ ὁκταίαν'). Thus, tonos

is the key on which a harmonia can be placed or reproduced.

The necessity to meet the vocal difficulties, especially in choral unison performances, was probably the main cause for which the Greeks from the 4th cent. BC had recourse to transpositions of the harmonikai. So, the keys (tonoi) as

Tonos 2

transposition types, were introduced and were called tonoi. They were named by analogy of the denomination of the harmoniai, Dorian, Phrygian, Lydian etc., but this denomination should be understood as distinctly different to that of the harmoniai. By ~~the~~ harmonia^(*) it is meant the different disposition of the intervals inside the octave, ~~all the way~~ (dia pason), independently of any definite pitch, and in this sense it was analogous to our modern 'mode'. By tonos, the key on which a harmonia is placed and performed; as we say, g major or d major, or a minor etc.

The tonoi did not differ between themselves as to the inner disposition of the intervals; the only difference between them was in the pitch. Actually the tonoi were transpositions of the Immutable System. Aristoxenus established a system of 13 tonoi, disposed at a distance of a semitone from one another; the mese of the lower tonos was at a distance of an octave from the mese of the higher tonos (f-f). The 13 tonoi of Aristoxenus were as follows (Diatonic Genus):

1) Tonos
Hypermixolydian (Tonos $\Upsilon\pi\epsilon\rho\mu\iota\chi\omicron\lambda\upsilon\delta\iota\alpha\varsigma$)

2) Tonos
Higher Mixolydian (Tonos $\text{Μ}\iota\chi\omicron\lambda\upsilon\delta\iota\alpha\varsigma \text{ } \delta\epsilon\upsilon\tau\epsilon\rho\omicron\varsigma$)

3. Mixolydian (τόνος Μιζολυδίας)

Mixolydian scale notation: $b2, 3, 4, 5, b6, 7, 8$

4. Lydian (τόνος Λυδίας)

Lydian scale notation: $2, 3, 4, 5, 6, 7, 8$

5. Lydian lower (τ. Λυδίας χαμηλότερος)

Lower Lydian scale notation: $\#2, 3, 4, 5, 6, 7, 8$

6. Phrygian (τ. Φρύγίας)

Phrygian scale notation: $2, 3, 4, 5, 6, b7, 8$

7. Lower Phrygian (τ. Φρύγίας χαμηλότερος)

Lower Phrygian scale notation: $2, \#3, 4, 5, 6, b7, 8$

8. Ionian (τ. Δωρικός)

Ionian scale notation: $2, 3, 4, 5, 6, 7, 8$

Tones 49) T. Hypolydian (τ. ὑπολύδιος)

10) T. Lower Hypolydian (τ. ὑπολύδιος βαρύτερος)

11) T. Hypophrygian (τ. ὑποφρυγίος)

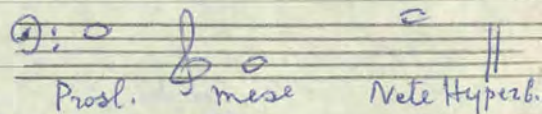
12) T. Lower Hypophrygian (τ. ὑποφρυγίος βαρύτερος)

13) T. Hypodorian (τ. ὑποδορίος)

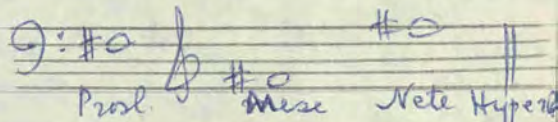
To these 13 tonoi two more were added above the first (Hypermixolydian) with as Proslambanomeny and Mese, f# and g. The neo-fristoxenian system did not retain the same nomenclature; only the six of the seven principal tonoi retained their names, while all the rest were given new names taken from the ancient names of harmoniai.

The complete system of the 15 'tones' with the new nomenclature were as follows (from high to low):

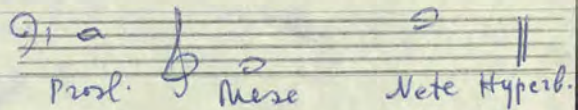
1. Tone Hyperlydian (Tōnos Ὑπερλύδιος)



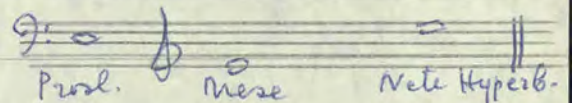
2. Tone Hyperaeolian (T. Ὑπεραεβλιος)



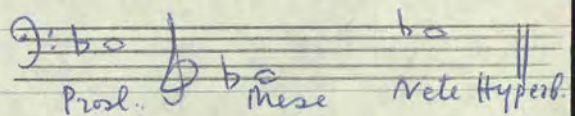
3. T. Hyperphrygian (T. Ὑπερφρύγιος)



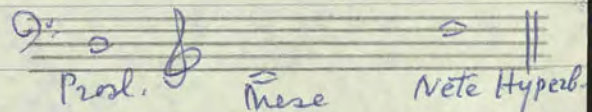
4. T. Hyperastian or Hyperionian
(T. Ὑπεραστιαστος, or Ὑπεριωνιος)



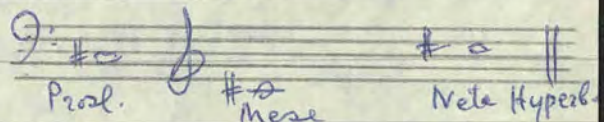
5. T. Hyperdorian (old Mixolydian)
(T. Ὑπερδωριος; παλ. Μιζοχιδιος)



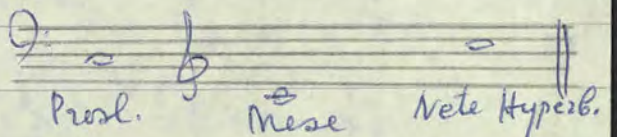
6. T. Lydian (T. Λυδιος)



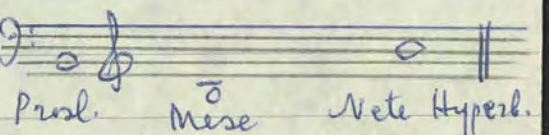
7. T. Aeolian (T. Αἰβλιος)



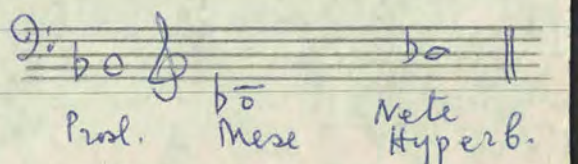
8. T. Phrygian (T. Φρύγιος)

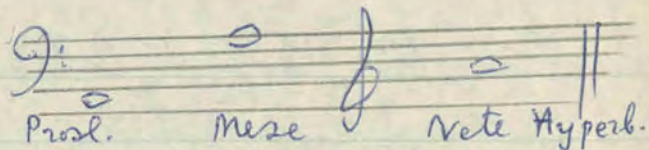
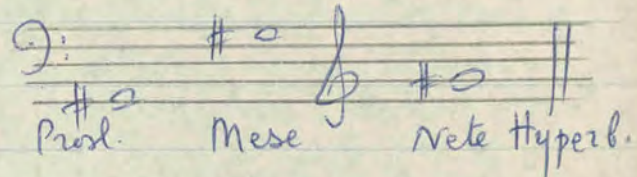
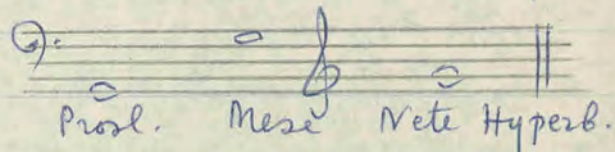
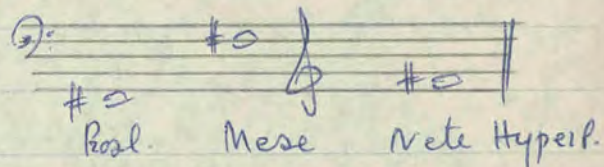
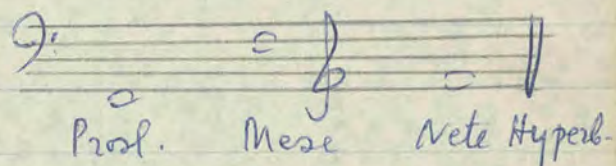


9. T. Iastian, or Ionian (T. Ἰαβστιος, or Ἰωνιος)



10. T. Dorian (T. Δωριος)

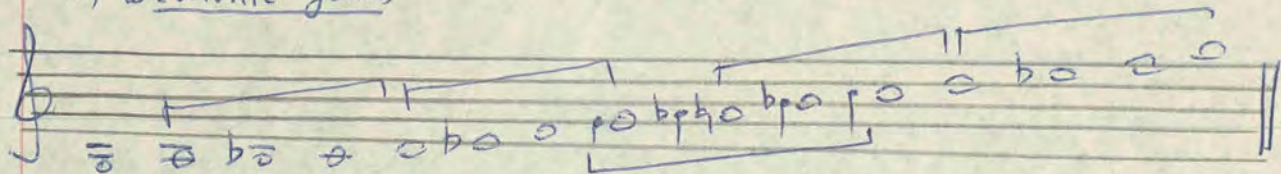
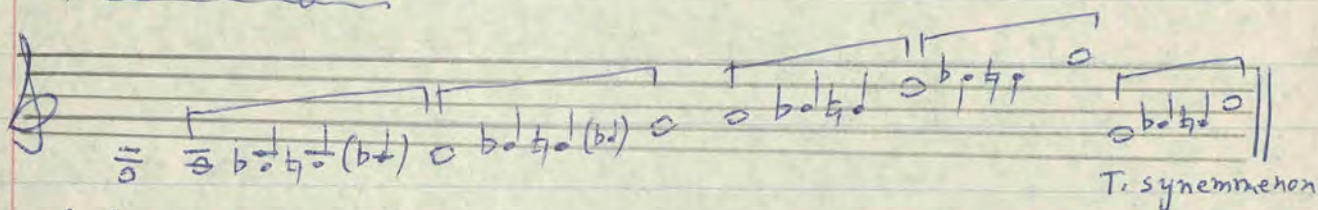
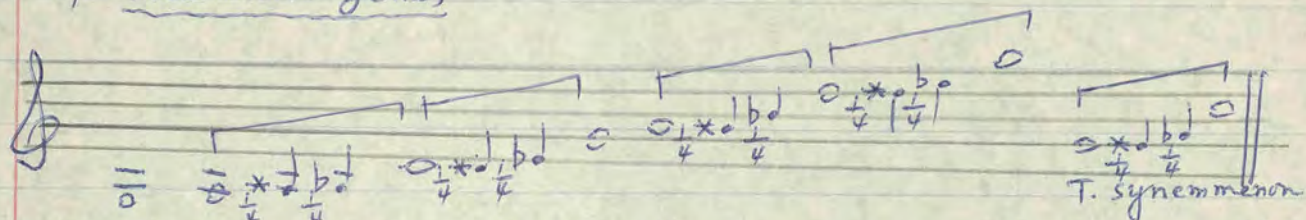


11. T. Hypolydian (T. ὑποχρῦδιος)12. T. Hypoaolian (T. ὑποαιολῖος)13. T. Hypophrygian (T. ὑποφρυγῖος)14. T. Hypoiastian or Hypoionian
(T. ὑποιαστῖος, or ὑποϊωνῖος)15. T. Hypodorian (T. ὑποδωρικῖος)

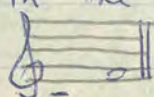
These fifteen tonoi (keys) were divided into three groups:

- the five principal tonoi (6-10), Lydian, Aeolian, Phrygian, Iastian and Dorian, placed in the middle;
- the five Lower tonoi (11-15), Hypolydian, Hypoaolian, Hypophrygian, Hypoiastian and Hypodorian, placed at the lower part of the series; and
- the five Higher tonoi (1-5), Hyperlydian, Hyperaolian, Hyperphrygian, Hyperiastian and Hyperdorian, placed at the higher part of the series.

The above table of the fifteen tonoi should be seen in all three Genera, each;

Hyperlydiana) Diatic genusb) Chromatic genusc) Enharmonic genus

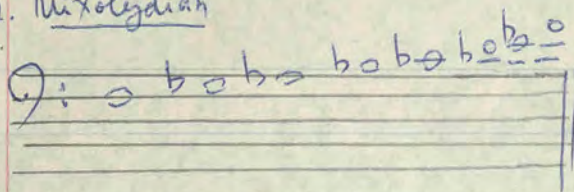
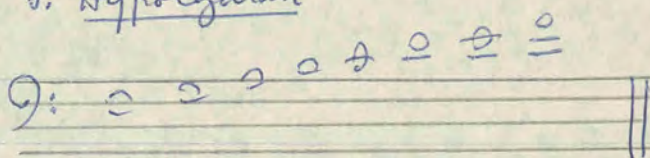
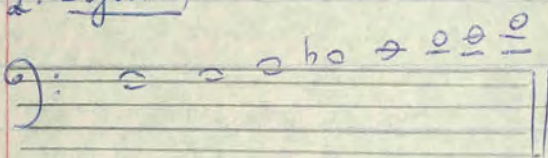
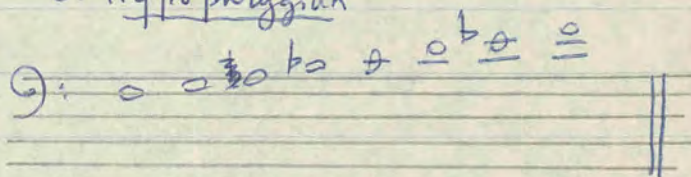
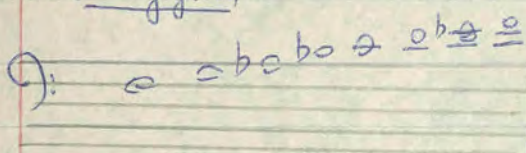
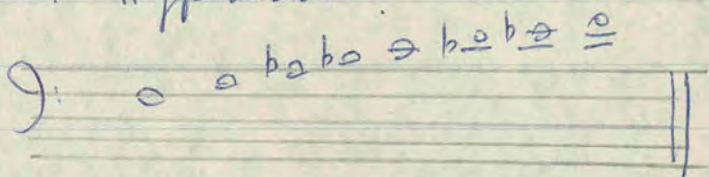
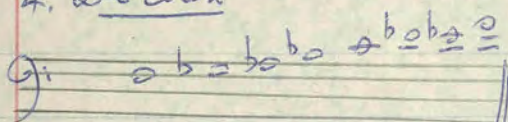
In the same way all the other tones ~~is~~ can be taken in the three genera.

Because of these fifteen tones Ptolemaeus recognized only the seven principal tones, $\frac{3}{2}$ as seven were the octave-species (harmonikai). He derived them by starting from the Mixolydian (1) and proceeding by fifths (below) in the following order: Mixolydian, Dorian, Hypodorian, Phrygian, Hypophrygian, Lydian and Hypolydian, or placed in order of pitch: Mixolydian, Lydian, Phrygian, Dorian, Hypolydian, Hypophrygian and Hypodorian. ^{(from high to low).} ~~These~~ If now the seven harmonikai are placed on each one of the seven tones, there will be 49 different 'scales'. Actually the seven harmonikai are placed in the same range of pitch (the octave corresponding to , as being within the vocal possibilities of most voices, was considered as the most suitable)

(+) This series of tones is the inverse of the series of harmonics

Systems

Note: The notation of these systems as given above is symbolical as to the pitch; it is expressive only of the inner disposition of their intervals. The systems should be conceived independently of any definite pitch, though, of course, ^{a system could be} ~~they were~~ placed on a specific ^{pitch} ~~one~~ (see under Tonos).

1. Mixolydian5. Hypolydian2. Lydian6. Hypo phrygian3. Phrygian7. Hypodorian4. Dorian

See under ^{Onomastia} Onomatothesia (Nomenclature) Ptolemaeus' theory on the 'kata thesis' ('κατά θέσιν'; 'in respect to position') and the 'kata dynamis' ('κατά δυνάμιν'; 'in respect to function') nomenclature.

For bibliography, see under Harmonia, ~~especially nos 6, 9,~~

981 - topos (τόπος); locus, a position of the compass of the voice. Aristox. Harm. (I, p. 10, 24-26) 'ὡς μὲν οὖν ἐπιταβὴ ἐστὶ κινήσις τῆς φωνῆς ἀνωτέρω ἐκ βαρύτερον τόπου ἐς ὀξύτερον, ἢ δ' ἀρραβὴ ἐξ ὀξύτερον τόπου ἐς βαρύτερον' ('tension is the continuous transition of the voice from a lower position to a higher, and relaxation that from a higher position to a lower'; transl. H.S.M. p. 172).

'Topos' of the voice; locus, compass, region of the voice; Aristox. ibid (I, p. 7, 18) 'ὅτε ἰ τοῦ τῆς φωνῆς τόπου καθόλου' ('of the region of the voice in general').

According to ~~Aristoxenus~~ (cf. Ruelle: ~~Aristoxène~~ Baechius (Isag. § 46; Cr. J. p. 302, M. p. 11) defines three 'regions of the voice; high, medium, and low'.

~~Anonymus~~ (Bell. § 63, pp 76-77) defines four: hypatoeides^(*), mesoeides^(*), netoeides^(*) and hyperbolaeoicides^(*). ~~###~~

982 - Torebus (Τορβός; m. pr. Το'ριβος); mythic musician, son of Atys, Head of the Lydians, and brother of Lydus (Λυδός), mythic King of the Lydians. He is known also as Tyrrenus (Τυρρηνός); he went from Lydia to Italy and gave his name to the people and the ~~place~~ land of ^{the} Tyrrenians (Τυρρηνοί, Τυρρηνός; Etruscans) cf. Dionysius of Halic. 'Roman Archaeology' (Book I, ch. 28, 2); and Strabo V, 215. According to Dionysius, Iambus (sq. Plut. de Mus. 1136c, ch. 15) he invented the Lydian harmonia which Pindar ascribed to Anthispus; by a legend the addition of the 5th string was also attributed to Torebus.

983 - torerein oden, (^{vrb.} τορεειν ωδην; m. pr. torévin odín); to sing with strong, sonorous, loud voice. In the case of style it might signify to enrich, ~~be decorated~~
 Aristoph. Thesmoph. v. 986 < τόπτωτ πάρων ωδην > ('raise a loftier music now'; transl. by B. B. Rogers; Aristoph., vol. III p. 219). LSJ: 'sing a piercing strain'.

984 - trema, (^{neut.} τρήμα; m. pr. tríma); perforation, hole. Hence, tremata (pl.) the finger-holes of the aulos.

Other words also used for the finger-holes were trypema, (^{neut.} τρήμμα; pl. trypemata), ~~tryme~~ ^{fem.} (τρήμη; pl. trymai), and diatome (*) (διατομή) fem.

The maker of the finger-holes was called aulotrypes (αὐλοτρήπης). See aulos.

985 - trichordon (τρίχορδον); a three-stringed instrument, called also pandoura. It was ^{perhaps} the only instrument with a neck (lute family) used by the Greeks. See more details under pandoura.

2. trichordon systema (τρίχορδον σύστημα); a system with three strings or notes. The use of such a system enters into the mythological times; according to certain tradition, it was introduced either by Apollo, or Hermes, or even by Hyagnis. See under Lyra.

985 trienistria (see N^o 988)

986 - trieraulos (τριραυλός; m. pr. τριραυλός); the aulete regulating by his playing the movements of the rowers; cf. ~~the~~ Pollux, IV, 71.

From trieres (τριήρης; trizeeme) and aulos.

987 - trigonon (τριγωνόν) or trigonos (τριγωνός); a stringed instrument of a triangular form, as its name indicates. It was actually a harp with strings of different length and played by the fingers, without the aid of a plectrum. The exact number of its strings is not known, but it belonged to those called 'poly-chord' (many-stringed) instruments, which were condemned by Plato (Rep. III, § 399D) and Aristoxenus (ap. Athen. IV, 182 F, ch. 80).

Hesychius defines the trigonon: 'a kind of psalterion' ('τριγωνόν · είδος βρυχών ψαλτηρίου').

The trigonon was considered as one of the ancient instruments, like the barbitos^(*), and the magadis^(*) and the sambyke^(*) (cf. Athen. ^{ibid.} ~~the~~). The origin of the trigonon was Phrygian or Egyptian or Syrian (Iobas ap. Athen., IV, 175D suggests that 'the trigonon was an invention of the Syrians').

XIX ^{to. 1910-11.} It became obsolete from the 2nd cent. BC (cf. Athen. XIV, 636 F, ch. 40).

In the National Archaeological Museum of Athens there is an extraordinarily interesting figure of a harpist or player of trigonon,

xx It was ^{usually} played by women; Plato, the Comic (ap. Th. Kock Comic Att. Fr. ; vol. I, p. 620, Fr. 69, vs 13-14): "κάκην [κοπίκην] τριγυρον
εἶδον ἑξουσαν, εἶτ' ἤδεν ἄρ' ἄλλο μέλος ἠωρικόν τε" ("and
I saw another [little girl] holding a trigyon [harp], and then
she sang to its accompaniment a certain Ionian tune").
See ~~the~~ verses 12-13 of the same fragment under "Karikon
melos".

known as 'the Harpist of Keros' ('Ἀρπιστής τῆς Κέρου'),
It is made of Parion marble and is dated ^{by some} from the
Bronze Age. Keros is a small island of the Cy-
clades group, near Theros (Θήρος).

988 - triemitonion (τρίμιτονιον; triimitónion); the interval
of one tone and a half. The interval between the li-
chanos and the mese (f# - a) or between the lichanos hypaton
and hypate meson (c# + e) in the Chromatic genus.
Also called triemitonon (τρίμιτονον).

989 - trimeles, and trimeres, nomos (τρίμηλις, and τριμερής νόμος;
m. pr. trimelís, trimerís nómos); an aulodic nomos ascribed
to Saecadas (*), according to which each one of its three
parts was composed and sung in a different ~~harmony~~
^{harmonia}, alternately in the Sorian, the Phrygian and the
Lydian. For this reason it was called trimeres (tripartite)
as consisting of three different parts, and trimeles, as con-
sisting of three mele in different ~~harmonias~~
^{harmonias} tonoi.
Plut. de Mus. (1134 A-B, ch. 8) 'τόνους γὰρ τριῶν οὐτῶν
καὶ Σαυδάδου καὶ Σαυδάδου, ὡς καὶ Ἀσίου, καὶ Φρυ-
γίου καὶ Λυδίου, ἐν ἑκάστῳ τῶν ἀρπυγίων τῶν ἀρπυγίων
ποιήσαντα ἑαίῳ τὸν Σαυδάδου διδάξαι ἄδων τὸν χορὸν
Ἀσίου καὶ τὸν ἀρπυγίου, Φρυγιοῦ δὲ τὸν ἀρπυγίου, Λυδίου
δὲ τὸν τριῶν· καθ' ἕνα δὲ τριμερῆ τῶν νόμων τούτων

did' tiv $\mu\tau\alpha\beta\alpha\chi\eta\nu$ ' ('The tones [harmoniai] being three at the time of Polymnestus and Saecadas, i.e. the Dorian, the Phrygian and the Lydian, it is said that Saecadas composed three strophes in the three aforesaid tones respectively, and instructed the chorus to sing the first [strophe] in the Dorian, the second in the Phrygian and the third in the Lydian; and this nomos was called trimeres (tripartite) for the change [modulation]'). Plut. (ibid) adds that in a Record in Sicily about the poets 'it is written that Clonas was the inventor of the tripartite nomos').

990. tripodiphorikon ($\tau\rho\iota\pi\omicron\delta\iota\phi\omicron\rho\iota\kappa\omicron\nu$) melos; a song sung especially in Boeotia while carrying the 'tripous' (three-footed, tripod) given as a prize or dedicated to a god.

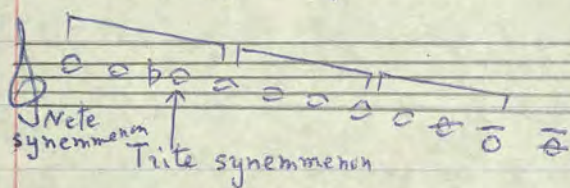
Procl. Chrest., 27 'Τὸ δὲ τ\rho\iota\pi\omicron\delta\iota\phi\omicron\rho\iota\kappa\omicron\nu $\mu\epsilon\lambda\omicron\varsigma$, $\tau\rho\iota\pi\omicron\delta\iota\phi\omicron\rho\iota\kappa\omicron\nu$ $\epsilon\pi\omicron\nu\phi\omicron\rho\mu\epsilon\tau\epsilon\upsilon\omicron\nu$ $\omega\pi\alpha\rho\prime$ $\tau\omicron\iota\varsigma$ $\beta\omicron\iota\omega\tau\omicron\iota\varsigma$ $\tilde{\eta}\delta\epsilon\tau\omicron$ ('the tripodiphorikon melos was sung among the Boeotians, while carrying ahead the tripod').

991. tripous ($\tau\rho\iota\pi\omicron\upsilon\varsigma$); a rare ^{tripod;} ~~three-legged~~ ^{three-legged} stringed instrument invented by Pythagoras of Zante^(*), a musician of the 5th cent. BC. It was an ingenious invention, much admired for some time but shortlived; it fell into oblivion after the death of its inventor. Artemon (ap. Athen. XIV, 637B, ch. 41)

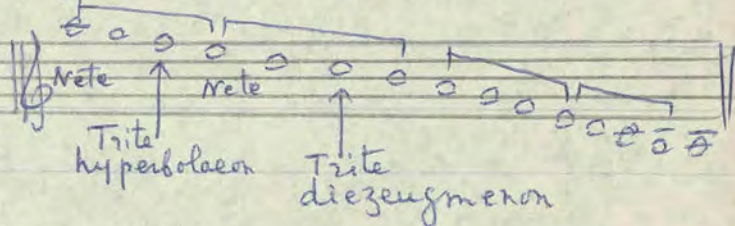
gives an interesting description of this instrument. The 'tripous' was a three-legged instrument, similar in form to the Delphic tripod from which it took its name. Its basis was revolving, and between each two feet a whole kithara with strings, arms and string-holder was constructed; thus, in fact the 'tripous' was a triple-kithara, consisting of three different kitharas tuned in the Dorian, the Phrygian and the Lydian harmonias respectively. The executant could ~~turn~~ ^{revolve} at will the basis so as to play in the harmonia he wished.

992 - trite (τρίτη; m. pr. tritē) fem., third; the string or note which was third from the nete. In the Lesser Perfect System there was only one 'trite', that of synemmenon (bb); in the Greater Perfect System there were two: the trite diezeugmenon (c) and the trite hyperbolaeon (f). In the Perfect Immutable System, all three were included.

a) Lesser Perfect System



b) Greater Perfect System



993 - tritemorion (τρίτημιον; m. pr. tritēmōrion); one third of the tone.

~~According to Aristoxenus (Harm. II, p. 50, 29-30 Mb) it is equal to the smallest chromatic diesis in the Soft Chromatic genus.~~ Cf. Aristoxenus, Harm. I, p. 25, 17 Mb.

See diesis and chromatic Genus.

994 - trochaeos (τροχαιός; m. pr. trochéos); trochee. A metrical foot consisting of two syllables, a long and a short
 — u

• Trochaic metre (τροχαικὸν μέτρον); composed of trochaic feet; cf. Aristides de Mus.^{Mc} p. 50; RPW I p. 45.

2) Trochaeos was also called one of the kitharodic nomoi invented by Terpander; cf. Plut. de Mus. 1132D, ch. 4. This nomos would be probably based on trochaic time. LSJ: 'οἱ βαλπικταὶ τροχαιῶν ~~το~~ τὴ συμβουλεύονται' = 'the trumpeters playing a brisk march'.

995 - tropos (τρόπος); mode, way, style. There has been a rather confusing use of this term in ancient texts; ~~sometimes it~~ it often appears as a synonym of tonos. Aristides (Mb p. 136) says: 'τροπῶν, οἷς καὶ τόνους ἐκαδέκα' ('tropoi, which we also called tonoi'). Alypius (Isag. §3, CvJ p. 367, Mb p. 2) writes in a similar way: 'εἰς τοὺς δευόμενος τροπῶν τε καὶ τόνους, ὄντας πεντεκαδέκα τὸν ἑπίπλεον' ('to the so-called tropoi and tonoi which are fifteen'). Porphyrius (Comment.; Wallis III, p. 258; I.D. p. 82, 5-6) speaking on the various meanings of 'tonos' says that 'tonos is also called the locus which according to Aristoxenus is apt to receive a perfect system, as the Ionian, the Phrygian and the other similar

XXX

In Plutarch tones, tropos and harmonia ^{often} appear
as synonym; ⁱⁿ ^{the} ^{seni} ^{resp.} ^{gerenda} ^{sit}, ch. 18, 793A:
< πολλῶν τόνων καὶ τροπῶν ἐποικιλιζόντων φωνῆς, οὓς
ἄρμονιας οἱ μουσικοὶ καλεῖται > (= "since there ^{exist} many
tonoi and tropoi of the voice, which the musicians call
harmoniai). Also in "de E apud Delphos", ch. 10, 389E: < καὶ τῶν
τῶν πρώτων εἴτε τόνων ἢ τροπῶν εἴθ' ἄρμονιας
χρὴ καλεῖν > (and the first five which we must
call either tonoi or tropoi or harmoniai), whatever
one must call them").

"tropoi" ("ὁ δῦρος καὶ ὁ ἑρῦρος καὶ οἱ κρησπυλλήσιοι τροποὶ").

Very often the term tropos is met with in the meaning of style of composition; Aristoxenus Harm. II, p. 40, 21 Mib

'οὔτε τῶν τῶν κρησπυλλήσιων τροπῶν' ('nor the styles of melodic composition'). Aristides also (~~op. cit.~~; Mib p. 30, RPW

p. 30) 'τρόπος κρησπυλλήσιος' ~~γίνετο τὸ τῶν~~ ('the modes [or styles] of melodic composition') ~~are three as to the genus~~.

See also ^{under} "genus".

996 - trygodopoeomousike (τρυγοδοποιουσιική; m. pr. trigedopiomousikē); the art of comedy (LSJ); cf. Th. Kock Comic. Att. Fr., vol. I, p. 480, Fr. 333, Aristoph. Thesmoph. II. Trygodos (τρυγώδης), must-singer, comic singer. See Komos (κῶμος)

Bothe: PSGF, II p. 100.

997 - tymbales (τυμβαίη; m. pr. timvāles); aulete who played at a funeral; at the procession and/or over the grave. ~~Chrys.~~ Chrys. 2, 251 'τὸ καλῆσαν αἰθνας τοῖς τυμβαίης'.

998 - tympanon, and typanon (τύμπανον, τύπανον; m. pr. tímpanon, típanon); percussion instrument in use especially in the rites of Cybele and Dionysus. It was made of a cylindrical box with skin membranes stretched on ^{both} ~~op~~ sides; it was played by the hand, and usually by women. Hence, ~~tympanon was a~~ ^{kind of} ~~tambour, or drum~~. Hes. 'τύπανα (pl.) τὰ δερμάτινα πακίπια κίβκινα, τὰ ἐν Βακχῶν κρονόμενα' ('drums [tambours], the leathery clamorous sieves, played [struck] at Bacchic orgies'). Pind. Sithyr. II, v. 9 'ρόμβοι τυπᾶνων' ('thunders of drums'); cf. rombos (X).

The tympanon was a kind of tambour, drum, without jingles; cf. C. Sachs Hist. of Mus. Instr. p. 148.

999

tyrbasia (Τυρβασία; m. pr. tyrvasia); a kind of Bacchic dance ^{danced at a festival} in honour of Dionysus; it was of a very lively and noisy character. Pollux (IV, 104) < τυρβασίας δ' ἑκάχων τὸ ὄργανον τὸ διδυραμβικόν ('they called tyrbasia a dithyrambic dance'). Hes. 'τυρβασία χορῶν ἀγυγῆ τῆς διδυραμβικῆς' ('tyrbasia; a certain course of dithyrambic dances').

1000

Tyrbe (Τύρβη; m. pr. tyrvi); a clamorous Bacchic festival; Paus. (II, ch. 24, §6 in Korinthiaka) < τῷ Διονύσῳ δ' καὶ ἑορτὴν ἀγυγῆ [Ἀργείων] καλεομένην Τύρβην ('they [i.e. the Argheans] have also a festival in honour of Dionysus called Tyrbe'). Tyrbe was also called the dance itself performed at the festival.

Tyrbasia and tyrbe may probably be the same thing.

Note: The word 'tyrbe' meant clamour, tumult.

1001

Tyrrenos aulos (Τυρρηνός αὐλός; m. pr. Tirrinós aulós); Tyrrhenian, Etruscan aulos. Also Tyrrenikos (Τυρρηνικός) and Tyrsenos (Τυρσένος). According to Pollux (IV, 70) the Tyrrhenian aulos resembled to an inverted syrinx; it was made of brass, and was open at the lower end. Its tone was sharp. Tyrrenike salpinx; Tyrrhenian trumpet.

1007 - Tyrtaeus (Τυρταῖος; m. pr. Τίρτειος); 1) 7th cent. BC Elegiac poet and musician, son of Archembrotus (Ἀρχεμβρότος), born in Athens, or, according to some sources, in the town Aphidna (Ἀφιδνα) in Laconia. Suidas calls him Lacon or Milesios (Λάκων, ἢ Μιλήσιος); he says that he was contemporary of the seven wise men (sages) or even older, and that he flourished at the 35th Olympiad (around 640 BC).

After a Delphic oracle he was sent to Sparta at the second Messenian war (685-667 BC), and by his Embateria and war-songs he inspired such enthusiasm to the Spartans that they beat the Messenians. When the war came to a successful end, Tyrtaeus became a citizen of Sparta. He was greatly admired and honoured by the Spartans; it was decided that his Elegies and war-songs be sung by the Spartans the previous evening to each war.

Some of his poems survived, namely 'Eunomia' ('Εὐνομία'), 'Hypothekai' ('Υποθήκαι; Counsels) and 'Embateria' (Marching songs); see in Bigg Anth. Lyr. pp. 24-29 a number of Elegies (13) in rather extended fragments; also PLG II, pp. 393-405 Eunomia, Hypothekai, Embateria.

2) Tyrtaeus of Mantinea (Τυρταῖος ὁ ἐκ Μαντινῆας); composer of unknown date. He is mentioned in Plut. de Mus. (1137F, ch. 21), together with Andreas of Corinth and Thrasyllos of Phlius as examples of composers keeping the ancient tradition, and by preference avoiding the Chromatic genus, the modulations and other innovations in rhythmpoica, melopoica and interpretation.

X.1003 - Xanthus (Ξάνθος; m. pr. Xánthos); 7th cent. BC lyric-poet ~~poet~~ (μυσοποιός). He is cited as a composer anterior to Stesichorus^(*) who was influenced by him and imitated his subjects.

Among his works an 'Oresteia' (Ὀρῆστεια) is reported; Athen XII, 513A, ch. 6: 'Ξάνθος δ' ὁ μυσοποιός, ἀρκεστίτερος δὲ Στιχόχορον' ('Xanthus, the lyric poet, older than Stesichorus').

1004 - Xenocritus (Ξενοκρίτος; m. pr. Xenócritos); 7th cent. BC musician from Locroi (Λοκροί) in Italy. He was considered as the inventor of the Locrian harmonia, and belonged to the second school of music of Sparta (the first^{being} established by Terpander). He was accredited, together with Thaletas^(*), Xenodamus^(*), Polymnestus^(*), and Sacadas^(*), with the introduction to Sparta of the gymnopaediai (Plut. de Mus. 1134B-C, ch. 9).

The subjects of his songs were of a heroic character and they were called by some people ditthyrambs (Plut. ibid).

1005 - Xenodamus (Ξενοδάμος; m. pr. Xenódamos); 7th cent. BC musician from Kythera (Κύθηρα). He was one of the prominent members of the second school of music in Sparta, and was accredited, together with Thaletas^(*), Polymnestus^(*), Sacadas^(*) and Xenocritus^(*), with the initiation in Sparta of the gymnopaediai. He composed Hypochemata, one of which still existed at the time of Plutarch^(*).
~~Plutarch~~ cf. Plut. 1134B-C, ch. 9.

X 1006 - xiphismós (Ξιφισμός); sword-dance.

Pollux (IV, 100) 'ἐκαλεῖτο δὲ τὶ καὶ Ξιφισμός' ('and ~~some~~ a certain kind of dance was called xiphismós)
 Hesychius and Athenaeus consider the xiphismos as a dance-figure; Hes. 'οὐκῆμα ὀρχηστικόν τῆς χιφισμῶς ἑπιπλησίας ὀρχήσεως' ('a dance-figure of the so-called emmeleia ~~dancing~~ orchesis'). Cf. Athen. XIV, 629 F, ch. 27.
 The vb 'xiphizein' (Ξιφίζειν) meant to dance the sword-dance; cf. Hes. 'Ξιφίζειν ἀναρτῆσαι τὴν χεῖρα καὶ ὀρχησθαι' ('xiphizein; to lift up the hand and dance').

1007. zygos, ^{masc.} γ (ζυγός; m-pr. zigós) also zygon, neut.; the cross-bar of the phorminx, the lyra and the kithara, on which the strings were fastened. It was made of box-wood, and its form was rather cylindrical.
 See lyra (x).

13.4.1974

Wyd 24. And 6700.