

agoge (ἀγωγή; - m. pr. zgoḡi)

1. ἀγωγή was called the progression of the melody in stepwise order. Cleonides (Isag. par. 14; Meib. p. 22; C.v.J. p. 207) says "agoge is the progression of the melody by consecutive notes" («ἀγωγή μὲν οὖν ἐστὶν ἡ διὰ τῶν ἐξῆς φθόγγων ὁδὸς τοῦ μέλους»).

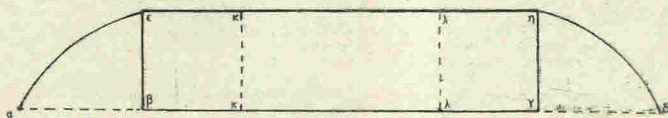
Aristoxenus (I, p. 29, 32 Mb) goes further by defining that each of these consecutive notes is preceded and succeeded by a simple interval.

Arist. Quintilianus (Mb pp. 19 and 29 RPW I pp 16, 29) distinguishes three species of agoge: α) εὐθεῖα (direct), ascending in stepwise order; b) ἀνακάμπτουσα (coming back), descending in stepwise order; c) περιφερῆς (revolving, circular), ascending and descending in stepwise order. But in the circular the tetrachord ascends by conjunction and descends by disjunction or vice versa («περιφερῆς δὲ ἢ κατὰ συνημμένων μὲν ἐπιτείνουσα, κατὰ διαζευγμένων δὲ ἀνιέτσα, ἢ ἐναντίως» (p. 29); it is therefore modulating («μετάβολικῆ»).

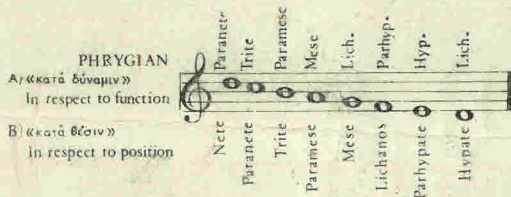


See also Bell. Anon. Note pp. 86-87, and p. 82, par. 78; Γεν. I, p. 378.

2. The term ἀγωγή is also used in the general sense of progression, sequence; Aristox. (Harm. II, 53, 8 Mb) «ἐκεῖνοι μὲν γὰρ ὀλιγορεῖν φαίνονται τῆς τοῦ μέλους ἀγωγῆς» ("Those (theorists) seem to disregard the progression of the melody").



3. Agoge was also used to mean the rate of movement; the equivalent of tempo in modern music; Aristox. I, 12, 29 and II, 34, 15. Arist. Quint. (Mb p. 42 RPWI p. 39) defines the «ρυθμικὴ ἀγωγή» (rhythmical motion) as "the rapidity or the slowness of times" («Ἀγωγή δὲ ἐστὶ ρυθμικὴ χρόνων τάχος ἢ βραδύτης»).



4. Method, style; Plut. De Mus. (1141C, ch. 29) «εἰς τὴν διθυραμβικὴν ἀγωγήν μεταστήσας (ὁ Λᾶσος) τοὺς ρυθμοὺς etc.» ("Lasos of Hermione