

Glossary

This glossary includes all those terms that, given the multidisciplinary nature of this research, may pose some kind of difficulty to those who are not versed in any of the fields with which it deals. Cross-references to other terms are indicated by *s.v.* in square brackets if it is the same term, or by sending to another lemma, which should be in italics and in square brackets, if the definition of the first is found in the explanation of the second. Specific entries indicate the ancient source from which the information was extracted. In no case has the Greek equivalent been used for an English term, but the italicized transliteration of a Greek term has been chosen in the absence of an English equivalent.

Absolute pitch: A tuning that is conventionally established from a sound fixed by an entire community that shares a musical theoretical system. For Greek music, our convention is A_3 at 440 Hz. However, it is not clear that it worked this way among the ancient Greeks. It rather seems that the tuning would be relative according to the instruments of non-variable sound, such as wind instruments, and it would be adapted to the needs of the performers in each case, taking the *mesē* as a reference to which it would return during the execution of the melodies.

Academy: A school founded by Plato in Athens for the purpose of educating the future rulers of his ideal state.

Added (scil. note): [see '*proslambanomenos*']

Agon: It is the debate between two characters, usually in the presence of the chorus as judge, around the conflict generated by the drama.

Amoebic verses: Each of the verses of Greco-Roman poetry with which the characters and the coryphaeus speak alternately on behalf of the chorus, as can be seen in the drama or in some eclogues.

Anapaestum: Metric foot composed of two short and one long part.

Anaphōnēsis: Vocal warm-up and exercises of actors and singers. It seems to be part of the jargon of the *phōnaskia*. [see ‘vocalization’]

Antistropha: Section following the stanza, to which it was similar, in sung compositions.

Aoidos (pl. *aoidoi*): A term that refers to the interpreter of singing in general, mainly in the Epic repertoire, as opposed to the rhapsode [see *s.v.*], who is a specialist in Epic singing, creator, or repeater of poems.

Archaic period: In the history of Ancient Greece, it designates the period between approximately 750 and 500 BCE.

Areopagus: A rocky hill to the west of the Athenian Acropolis. It is the name given to the tribunal formed by the magistrates called ‘archons’ or ‘areopagites’, who resolved conflicts between citizens or between the state and them, especially in blood trials. The term is formed from the name of the god Ares.

Aulētēs: One who plays the *aulos*.

Aulos (pl. *auloi*): A wind instrument, single or double, with a reed more similar to our oboe than to the flute, the term by which it is mistakenly translated. It appears as early as *Iliad* 10.13 and the sources speak of a Phrygian origin. Rejected by Athena, it will pass into the hands of Marsyas, who will end up losing his possession and becoming a characteristic of the god Apollo. The Theban Auletes developed technical and interpretative possibilities that were imported to Athens. Its cylindrical tube (*bombyx*) was usually made of reed, wood, horn or bronze, with holes (*trypēmata*) that went from the original four to fifteen that allowed it to cover two octaves of tessitura. Behind the *bombyx* was the *hypholmion*, an extension of the main body, which adjusted the *holmos*, the piece that set the reed (*glōtta*). Theban innovations meant that the instrument ended up incorporating metallic mechanisms to partially close the holes, providing new colours to the sounds and a greater degree of virtuosity.

Barbiton: A variety of the lyre that has much longer arms, curved forward at the end, with longer strings. Its sound is much lower. The string system is similar to that of the lyre, as well as its technique and hand arrangement.

Cantometrics: A parameter devised by Alan Lomax to provide descriptive techniques that characterize and classify the musical styles of songs as indicators of the social and psychological pattern of a culture.

Cents: Acoustic measurement. One hundred cents is equivalent to a semitone, so the octave is composed of 1200 cents.

Chest Register: It happens when the system that activates the chest voice works in collaboration with the extenders of the vocal cords at their highest effectivity. There will never be a danger of harm as long as they maintain the balance between one and the other. It is essential for the emission of a full and generous sound.

Choral octave: A modern term used to designate the vocal environment in which untrained male voices move easily and whose extremes of tessitura are uncomfortable for those who have no professional training. In the case of women and children, the system would have to be transposed an octave higher.

Chord: In contemporary harmony theory, it is used to designate the set of three or more different sounds combined harmonically. In Greek harmonic theory, it can refer to intervallic consonances. At some points, it has been used to translate the term *proschordos* in the sense of ‘a chord with the tuning of a stringed instrument’ (e.g. Pseudo Plutarch 1141.B).

Chorēgos: A citizen who assumed the expenses involved in staging a theatrical performance, in addition to those of the preparation of the choruses that took part in them.

Choreography: Usually understood as the art of dance and the steps that make it up. In classical Antiquity it refers to the art of preparing drama chorus for stage performance.

Choreutēs: Each of the members of the dramatic chorus.

Chromatic: One of the three theoretical systems constructed from the distances of the internal moving notes of the tetrachord in their diastematic relationship with the fixed notes of the tetrachord. In the chromatic Dorian mode, the tetrachord is constructed, in a descending direction, with one and a half tones followed by two semitones. [see ‘*genos*’]

Classical period: Within the history of Ancient Greece, it corresponds to the period of maximum splendour of arts and culture, especially within the Athenian sphere. It extends during the fifth and most of the fourth centuries BCE.

Column of air or column of breath: This is the sensation of continuous expulsion of air that generates direction in the control of breath in the singer's active imagination. It is one of the ways to master the timbre or vocal volume during the emission of the song.

Conjunctive tetrachord: Two tetrachords in a row that share one of the fixed notes. That way, the low tetrachord will share its high note with the low note of the high tetrachord. [see 'heptachord']

Consonance: [see 'consonant']

Consonant: Which forms consonance as a quality of those sounds which, heard simultaneously, produce a pleasing effect.

Coryphaeus: Leader of the dramatic chorus.

Corpus: A term used to designate the set of works that make up the textual production of an author, period, etc.

Cretic: A foot or metre composed of a long, a short, and a long.

Dactyl: A foot composed of one long and two short or two long ones in a row. It is the characteristic foot of the Epic meter.

Degree: From Aristoxenus onwards, the term *tasis* means the permanence and stability of sound. In current music theory, 'degree' refers to the functions of each note in its position with respect to the fundamental note that gives its name to the scale that they form following a pre-established norm of hierarchical importance. In this case, it would be the equivalent in Greek music theory of 'function' (*dynamis*).

Demiurge: In Platonic philosophy, it is the divinity that creates and harmonizes the universe, while in the philosophy of the Gnostics, it takes shape in the universal soul as the active principle of the world.

Deus ex machina: A divine character in Greek tragedy who was introduced into stage by means of a mechanical device that made him/her appear from above the scene. This character usually solves the knot of the plot.

Deverbative: A word derived from a verb.

Dialect: A variety of a language that is characteristic of a particular group of the language's speakers. It is distinguished from other varieties of the same language by feature of phonology, grammar, and vocabulary.

Diastematic: Relating to the distances that make up the intervallic relationship between two notes. From the Pythagorean treatises they can be expressed by a numerical relation that was calculated with the harmonic canon. [see ‘interval’]

Diatonic: That works according to the rules of diatony. It also designates one of the three theoretical systems constructed from the distances of the internal moving notes of the tetrachord in their diastematic relationship with the fixed notes of the tetrachord. [see ‘*genos*’].

Diatony: A musical system based on a succession of tones and semitones as the result of the series of Pythagorean fifths. It is documented as early as Mesopotamian music around 1800 BCE.

Dichronous [*scil.* vowels]: Those whose grapheme does not indicate whether they are short or long.

Diesis: The smallest interval that the human ear can distinguish. It is approximately a quarter of a tone and falls within the group of non-compound intervals, indivisible, as opposed to compound intervals (the fourth) and those that participate in both categories, such as the semitone and the tone. Ancient Greek music theory envisages two types: minimal chromatic diesis, equivalent to one-third of a tone, and minimal harmonic diesis, equivalent to one-fourth of the tone.

Dimeter: Verse composed of two meters [*s.v.*], i.e., four feet. It is mainly used in anapestic rhythm, where, due to the special characteristics of the poetic groupings in that rhythm (the anapestic systems), the possibility of freely choosing between long and short in the last syllable does not work in all its members.

Disjunctive tetrachord: Two overlapping tetrachords that do not share the same note. They are at a distance of tone in the overlap of both tetrachords. [see ‘octachord’]

Dissonance: [see ‘dissonant’]

Dissonant: Forming dissonance as a quality of those sounds which, heard simultaneously, produce an unpleasant effect.

Distension: Greek harmonic theory defines it as the continuous movement of sound from a high register to a low register, as opposed to ‘tension’ [see *s.v.*], which goes from the low to the high register.

Dithyramb: In Ancient Greece, poetic composition in praise of Dionysus.

Elastic scaffolding of the voice: [see ‘vocal support’]

Elegiac couplet: A stanza of Greco-Roman versification composed over two lines, of which the first is a dactylic hexameter and the second a pentameter of the same rhythm. It owes its name to its use in elegiac poetry. It is frequent in inscriptions on public monuments. Also known as elegiac distich.

Enharmonic: One of the three theoretical systems based on the distances of the mobile notes of the tetrachord in their diastematic relationship with its fixed notes. In the enharmonic Dorian mode, the tetrachord is constructed, in a descending direction, with two tones, a quarter tone and a quarter tone. [see ‘*genos*’]

Epinetron: Ceramic device with a rough top part that women placed on their thigh to prepare the wool for later spinning and prevent grease from soiling their clothes.

Epinician: Choral singing that extols a person, composed to celebrate his victory in a gymnastic or musical contest.

Episode: While the stasimon is the part sung by the chorus, the episodes are the parts recited by the actors. Both episodes and stasimon follow one another in the sequence episode-stasimon-episode, etc., usually in number of five. [see ‘*stasimon*’]

Epode: In Greek poetry, the third part of alternating lyrical chant, after the stanza and the antistrophe. It is also the metrical combination composed of a long and a short verse.

Eponymous archon: An Athenian administrative office that headed civil administration and public jurisdiction. In the dramatic field of this city, he was in charge of naming the *chorēgos* [see *s.v.*] and announcing the winners of the tetralogy contest. Their names were used to determine the course of the annual calendar, identifying a year with the name of the archon who had held the eponymous office on that date.

Equal temperament: A system that divides the octave into twelve equal parts, or semitones, so that the fifths are slightly low and the major thirds very high.

Exodos: Departure from the scene of the chorus in a dramatic play.

Fourth: Musical interval that occurs when dividing a taut string according to the ratio 4:3. It is, along with the fifth interval and the octave interval and their combinations, one of the consonant intervals in Greek music theory.

Elegy: A genre of Greco-Roman literature that designates a poem composed in elegiac couplets [see *s.v.*]. It is linked to the realm of the banquet, where it was accompanied by the aulos.

Epirrhema, epirrhematic: In Ancient Comedy, speech, commonly written in trochaic tetrameters [see *s.v.*], performed by the coryphaeus after the *parabasis* [see *s.v.*].

Equal tuning: [see ‘equal temperament’]

Ethos: A set of traits and modes of behaviour that make up the character or identity of a person or community. It is one of the characteristics studied in music, especially since the theories developed by Damon de Oa, who considered its ability to educate the soul of men.

Ethnomusicology: A theoretical-musical discipline that studies music from an anthropological, cultural, social point of view, etc. It establishes study criteria based on the importance of the musical phenomenon in daily lives compared to other approaches that study it from its physical or aesthetic phenomenology.

Falsetto: It can refer to two types of vocal emission. One is a type of voice whose sound quality is extremely thin, emitted with some air, which cannot be modified and which cannot pass directly into a full voice. It would be the sound result of the vocal functions that remain active when some of those necessary for singing are remaining neutral. This type comes from the vocal instrument in muscle collapse. Perhaps it should be called collapsed falsetto, because it comes from that fractured tone that requires a large amount of air to produce. The second option represents a positive type of emission, with a greater vocal tone than the previous one, with more strength and better projection in spaces suitable for singing. It can be modified to a certain degree, and it allows to enter into full voice. In modern terminology, this type of falsetto sound is often referred to as supported *falsetto*. It is produced by the stretching exercise exerted on the vocal folds, keeping the vocal tensor largely passive, if not completely. In supported *falsetto*, the stretching action of the vocal cords is aided by the muscles in which the larynx is suspended. The sternothyroid muscle works as an antagonist of the above process.

Fanfare: A noisy musical ensemble, mainly based on brass instruments. In today’s music, it is a type of music that is usually of short duration but of great strength due to the fact that it is usually played by brass instruments and, fre-

quently, percussion. It is usually used for ceremonies that require great pomp and splendour.

Fifth: Musical interval that occurs when dividing a taut string according to the ratio 3:2. It is, along with the fourth and octave intervals and their combinations, one of the consonant intervals in Greek music theory.

Function: Since Aristoxenus, ‘function’ (*dynamis*) of each note means its relation to the others within the same scale. It would be the equivalent of ‘degree’ in current harmonic theory. The use of the term *dynamis* suggests that it was a concept with a certain ethical power that could act upon the soul, because the relative position of each sound on the scale provided a specific musical quality or meaning.

Fundamental frequency: ‘Frequency’ means the number of times that a sound wave is repeated periodically in a space of time. The ‘fundamental frequency’ is the lowest frequency of an oscillatory system.

Games: Competitions held in the ancient Greek world. Four great Panhellenic events became the best known: the Pythians at Delphi, the Olympics at Olympia, the Nemean Games at Nemea, and the Isthmian Games at Corinth.

Genos: Each of the three theoretical systems that are constructed according to the distances of the mobile notes of the tetrachord in their intervallic relation to the fixed notes of the tetrachord. [see ‘diatonic’, ‘chromatic’, ‘enharmonic’]

Geometric period: In the history of Ancient Greece, it designates the period between approximately 900 and 700 BCE.

Greater perfect system: A scale formed from the notes that, in melodic succession, established the consonance of fourth with fourth, fifth with fifth, or both, so that notes that did not meet these conditions would be musically incompatible. In modern notation, from high to low, it could be interpreted as follows, where the lowest (A) corresponds to the *proslambanomenon* (I use the capital letter for the fixed notes of the tetrachord):

$$A' - g' - f' - E' - d' - c' - B' - A - g - f - E - d - c - B - (A)$$

Gutturality: In Lomax’s cantometrics [*s.v.*], it refers to the quality of a sound that is articulated at the back of the vocal tract. On the other hand, the guttural voice has a dark tint produced by being emitted very throat-like.

Harmonic: In acoustic physics, it refers to any of the sinusoidal components of a periodic wave, whose frequency is an integer multiple of the fundamental

frequency. In music, however, it is used to designate the high-pitched sound, which is naturally produced by the resonance of another fundamental. Harmonics determine the timbre of any instrument or voice. In Ancient Greece, it is a science that studied everything related to music theory and was divided, following Aristoxenus (*Harm.* 44-48) into seven parts: notes, intervals, scales, genres, systems, modulation and *melopoeia*.

Harmony: In modern acoustic theory, it is the constitution of chords, that is, what sounds and how many of them can be sounded simultaneously to produce consonances and traditional dissonances and their inversions. Harmony also studies way in which chords should be used in succession: to accompany melodies and themes, to establish a key at the beginning and end (cadence), or to abandon a key (modulation). In ancient Greek theory, this term is used as the way in which Greek music theory arranges the scale in tetrachords, groups of four notes (representing four strings in origin, hence its name), whose ends are fixed at a distance of a just fourth (4:3 in the Pythagorean intervallic relation), a consonant interval within the Greek musical system, along with the fifth (3:2) and the octave (2:1). From the union of two tetrachords separated by a tone (9:8, the distance between the fourth and fifth) the eighth will arise. The harmonies appear in the sources as the scales built on the octave, and on them the melodies will develop. The main harmonies of Greek music theory are the Lydian, the Phrygian, and the Dorian, with their corresponding Hypolydian, Hypophrygian, and Hypodorian, as well as the Mixolydian.

Head register: It is a type of light and high sound, voluminous, but without tension. It produces a sound that is pleasing to the ear and easy for the performer to handle, especially in women.

Hellenistic period: Designates the period between the death of Alexander the Great in 323 BCE and the Battle of Actium in 31 BCE. However, the cultural survival far exceeds that date.

Heptachord: A scale resulting from the union of two tetrachords of which the high note of the lower tetrachord is common to the low note of the upper one. Its discovery was attributed to Terpander, although heptatony is documented around 1800 BCE in the music of the Near East. This fact leads researchers to believe that this poet introduced the practices of the Neo-Assyrian courts to the Greece of his time.

Heptatonic: A scale built on the model of seven sounds.

Heptatony: The construction of a melody over a scale of seven sounds. Heptatony is considered a universal in music since it appears constantly throughout the history of music all over the planet.

Heterophony: A term of Platonic origin. It is now frequently used, especially in Ethnomusicology, to describe the simultaneous variation, accidental or deliberate, of what is identified as the same melody. Initially, it designated a musicological subcategory related to polyphony, but today it has taken on its own entity. Its limits are complex, because there are musicologists who consider it a kind of complex monophony, with a single basic melody that is played simultaneously by several voices with different rhythms or tempo.

Hexameter: In Greek and Latin poetry, this term is used to refer to the Epic verse, the dactylic hexameter [see ‘dactyl’], composed of six feet (= six meters) of dactylic rhythm: long, plus two shorts or one long.

Homophony: A group of voices that sing in unison [see *s.v.*] or with simultaneous sounds.

Hymenaeus: Wedding Song.

Hymn: A type of composition on dactylic hexameters [see ‘dactyl’] that seems to begin with the so-called Homeric Hymns. They are dedicated to various divinities and are preserved in very different states.

Hypatē: [see ‘musical note’]

Hypo-: A prefix that is added to the names of harmonies to indicate that the order of the tetrachords is reversed, so that the one that, at first, is in the lowest area, now becomes the upper one.

Iamb: Metric foot composed of a short and a long syllables.

Idiolect: A set of traits of an individual’s way of expressing.

Immutable Perfect System: A scale model that resulted from the union of the greater perfect system and the lesser perfect system.

Interval: In music, the difference in pitch between two specific sounds.

Kithara: This instrument is a later development of the lyre. It has more possibilities than the latter because it is technically more complex. Its strings are seven in representations dating back to the seventh century BCE. The number of strings increased to fifteen. Its soundboard tends to be quadrangular, from which two wide arms emerge that are attached to the box by the *angōnes*.

These serve, in turn, as an ornament for the instrument, made of metal or wood. Unlike the lyre, it seems from the iconography that the crossbar (*zygos*) of the pegs moved all at once with the handles at their ends, allowing the tension of the set of strings, previously tuned, to vary to facilitate the transport of the melodies. It was played with a plectrum in the right hand, usually attached to its body with a string.

Kitharistēs: *Kithara* player and, in some contexts, music teacher (e.g. Aristophanes *Clouds* 961-9).

Kitharoidos: A *kithara* player who accompanies his or others' singing with that instrument.

Kommation: [see '*parabasis*']

Kommos: In Attic drama, a lament sung alternately by one or more of the main characters and the chorus.

Kroupeza: Wooden shoes with which the coryphaeus [see *s.v.*] marked the rhythm of the intervention of the chorus.

Legato: Sensation that there are no audible distances between the notes played. In voice, it is produced through the correct use of the air column in the emission.

Lesser perfect system: A scale that was formed by adding *proslambanomenon* (A) as a result of a heptachord. In modern notation, from high to low, it could be interpreted as follows (I use the capital letter for the fixed notes of the tetrachord):

$$D' - c' - b^b' - A' - g - f - E - d - c - B - (A)$$

Lichanos: [see '*musical note*']

Lyceum: A school founded by Aristotle in Athens. It became a centre for scientific research as it is understood today. They worked from the direct observation and the investigation of nature. It is also known as the Peripatetic School.

Lyre: String instrument par excellence in Ancient Greece, already known in Minoan and Mycenaean times. It is associated with education and the god Apollo. The term lyre is often mistaken in texts with other instruments such as the phorminx and the *kithara* [see *s.v.*] because it is the most primitive group. It was an instrument more used by amateurs than by professionals, although it was used in public recitals. The Hymn to Hermes (44-51) narrates the birth of

the seven-stringed lyre from a tortoise shell, which acted as a sounding board (*ēcheion*) with two arms (*pēcheis*), crossed perpendicularly by a bar (*zygos*) on which the strings are tuned, attached to a bridge (*magas*) over the case. The proper tuning of each string was achieved by adjusting it, in a rudimentary way, to a small piece of leather attached to the crossbar that, when moved, varied the tension of the string.

Madrigal: A composition usually written for three, four, five, or six voices on a vernacular text, mainly in Italian. It reached its peak in the Renaissance and early Baroque. It was the most important secular musical form of its time. It flourished especially in the second half of the sixteenth century, losing its importance when new genres appeared that would settle in Italian music. It was exported to other countries and was particularly well received in England.

Magadis: An instrument of the family of the harps, with a very high-pitched sound. Its origin may be Lydian. Iconography does not show a regular number of strings. It varies from nine to twenty.

Mantra: In Hinduism and Buddhism, sacred syllables, words, or phrases, usually in Sanskrit, that are recited during worship to invoke divinity or as a support for meditation.

Melic poetry: Monody always sung. Terpander and Polymnest must have been its initiators, but since their work did not survive, it remains uncertain. It is a type of poetry characteristic of Lesbos at the end of the Archaic period [see *s.v.*], although that of Teos, written in Ionian, also had great importance.

Melopoecia: The art of mastering *melos*.

Melos: This term can refer to three different things. It can be understood as a song, that is, a composition that includes melody, rhythm and text (what Aristides Quintilianus calls the perfect *melos*). Aristoxenus indicates that it can also refer to a melody conceived apart from other elements (*Harm.* 42.8-9) or to the melodic series of the scale on which the melody is based (*Harm.* 9.16-22).

Mesē: [see ‘musical note’]

Metabolē: In addition to what is explained in modulation [*s.v.*], it can also refer to the transitions between vocal registers, as it seems in Oribasius’ *Collections medicae* 6.9.2.

Metre: A unit of measurement of Greco-Roman versification, composed of a single foot if its duration is five or more *morae* (chretics, coriambos, epitrites,

ionians, etc.) or two if it does not reach them (iambics, trochaics and anapaests). The dactyl is an exceptional case, because although it does not reach that sum, this foot is equivalent to one metre for descriptive purposes.

Microtonality: This is the name given to the system of tones less than a semitone that are used for scales in music. It usually refers to quarter tones, *diesis*, although there is room for other different types of microtones.

Middle register: It is produced by the perfect combination and balance of the head register with the chest register [see *s.vv.*].

Mixolydian: A musical mode of a pathetic character, appropriate, according to Pseudo Plutarch (1136.D.1-4), for tragedies. Its invention is attributed to Sappho, and from her it was learned, in turn, by the tragic poets.

Modulation: In the earliest phases it consisted of altering some of the notes of the scales. However, over time, the instrumental evolution allowed modulation to consist in the ability to move from one scale to another of similar structure that was located at different heights during the execution of the same piece.

Monody: Musical composition for a single voice, in contrast to polyphony.

Musical note: The names of the notes in ancient Greek have to do with their physical position on stringed instruments with respect to the instrumentalist, who rested the instrument on his chest, at the height of the left shoulder, slightly perpendicular, so that the nearest string was, given the position, a little higher than the others. Thus, in the realm of an octachord, the highest sound will be called *νήτη* or *νεάτη* (scil *χορδή*), i.e. the one produced by the lowest string, and the lowest will be the *ὑπάτη*, the highest. Thus, the names of the notes are as follows (to trace the different notes in the research, see the entry corresponding to each of them):

- *Nētē*, fixed note;
- *Paranētē*, ‘the one by the *nētē*’, moving note;
- *Tritē*, ‘the third from the treble’, moving note;
- *Paramesē*, ‘the one by the *mesē*’, fixed note;
- *Mesē*, as its name suggests, ‘the middle note’;
- *Lychanos*, ‘note plucked by the index finger’, moving note;
- *Parhypatē*, ‘the one by the *hypatē*’ moving note;
- *Hypatē*, fixed note;

- ***Proslambanomenos***, ‘added note’, the lowest note within the Dorian mode that a human voice can reach and from which all others are constructed, according to Aristides Quintilianus (1.10.27-49).

Mousikē: It can allude to any art presided over by the Muses. Its etymology relates it to any quality, not only artistic, but also spiritual, since one of the tasks of the poet is to unveil the past with the help of the Muse through the use of the sung word, as well as through mime or dance. That sung word exercises and preserves memory in the face of oblivion and silence, and the combination of all these disciplines is at the deepest basis of *mousikē*, the supreme art of Greek culture. Over time, it would give way to other specialized terms, such as *poiesis*, in the sense of fabrication, creation, production, to specialize in what we understand as music today already in the fifth and fourth centuries BCE.

Nētē: [see ‘musical note’]

Neurolinguistics: Science that studies the mechanisms available to the human brain in its abilities to facilitate the knowledge, comprehension and acquisition of language, both written and through established signs.

Neuropsychology: A clinical discipline that converges between Neurology and Psychology. It studies the effects that injury, damage, or abnormal functioning in the structures of the central nervous system causes on individual cognitive, psychological, emotional, and behavioural processes.

Nomos (pl. *nomoi*): It is not clear what this term refers to within Greek music theory, but it is used to refer to a type of composition whose structural, melodic and interpretative norms had been prefixed and maintained by performance from generation to generation. It is not clear what limits a *nomos* imposed on the interpreter. They had specific names that characterized them, and their structure was always identical.

Octachord: A scale produced by the superposition of two tetrachords of which the high note of the low tetrachord is at a distance of a tone from the low note of the high one. The ancient Greeks attributed their discovery to Terpander, when he added a *tritē* to the heptachord.

Octave: A musical interval that occurs when dividing a taut string according to the ratio 2:1. It is, along with the interval of fourth and fifth and their combinations, one of the consonant intervals in Greek theory of music.

Orchestra: A space in ancient Greek theatres between the stage and the audience where the chorus evolved during its performance.

Organikoi: Professionals of an instrument or of the harmonic theory.

Organology: A science dedicated to the study of the history and evolution of musical instruments from their beginnings to their possible disappearance.

Ornamentation: In music, the art of embellishing a given note by ornaments.

Paian: Song in honour of the god Apollo. In primitive times, it was also sung for Artemis and Leto, the Delian triad.

Panathenaea: Religious festivals that took place every year in Athens dedicated to the eponymous goddess, protector of the city and that took place at the end of the month *hecatombaion*, the first month in the Attic calendar, equivalent to the second half of our month of July. They were the oldest and most important religious celebrations in Athens. Every four years, the Great Panathenais were held and lasted four more days, which gave them more prestige.

Parabasis: In Greek comedy, the *parabasis*, ‘digression’, is a moment in the play when all the actors leave the stage and only the members of the chorus remain to address the audience directly. Chorus members partially or completely abandon their dramatic role to speak to the audience on a topic completely different from the theme of the play. It usually has an epirrhematic structure. A parabasis usually consists of the *kommation*, a brief introduction to the parliament that follows; the *parabasis* properly speaking, composed of anapaestic tetrameters [*s.v.*]; *pnigos*, ‘choking’, a passage that must be pronounced very quickly; *odē*, a short choral song dedicated to a deity; *epirrhema*, again in tetrameters, usually sixteen; *antodē* and *antepirrhema*, which repeat the *odē* and the *epirrhema* with slight variations. The *parabasis* is a feature unique to the Ancient Comedy and, with the decline in importance of the chorus, the parabasis was abandoned.

Parakatalogē: A type of recitation that represents an intermediate stage between the spoken voice and the sung voice.

Paramesē: [see ‘musical note’]

Paranētē: [see ‘musical note’]

Parhypatē: [see ‘musical note’]

Parodos: The entrance of the choir to the stage in a dramatic work.

Pektis: An instrument, possibly of Lydian origin, of the harp family, with the strings grouped in pairs tuned to the octave. It was played without a plectrum.

Pentameter: In Greek and Latin poetry, verse consisting of five metres.

Pentatonic: The construction of a melody on a scale of five sounds. This type of scale is considered a universal in music, since it appears constantly throughout the history of music all over the planet.

Perfect pitch: [see ‘absolute pitch’]

Phōnaskia: The vocal practices that constituted the working methodology of the *phōnaskos* [s.v.].

Phōnaskos: Voice coach, a professional who appears at a late date, never before the Hellenistic period.

Phonasthenia: Vocal weakness caused by transient conditions, such as a cold, or by illnesses that can lead to total loss of voice.

Phonetics: Pertaining to or relating to speech sounds. Part of grammar that studies the mechanisms of production, transmission and perception of the sound signal that constitutes speech.

Phonology: A part of grammar that studies how sounds and suprasegmental elements of a language are structured to convey meanings.

Phorminx: An instrument of the lyre family already known in the eighth century BCE, a smaller and simpler variant of the *kithara* [s.v.]. Its soundboard, made of wood and often ornate, is shaped like a crescent and its arms are small, rectangular and parallel, made of wood. Unlike other stringed instruments, the crossbar is often located practically at the end of the two arms. Since its size is between that of the lyre and that of the barbiton, it is believed that its sound was higher pitched than that of the latter. It came to have seven strings, which made it very similar to the lyre in its use and, hence, the crossing of the names of both instruments, although it is also the instrument, along with the *kitharis*, which appears in the Homeric text accompanying the chant as can be seen in the fresco of the singer of the palace of Pylos. However, it is normal to see it represented with four strings, for the interpretation of Epic verses. The technique and tuning of the phorminx is similar in all respects to that of the lyre and could be played standing or sitting. It is also the instrument used by *aiidoi* while they sang. Its association with the Muses conferred prestige on it. It plays a symbolic role in many representations as it appears hanging on the

wall, rather than in the hands of a performer. It was never an instrument of musical contests. It seems to have disappeared by the end of the Classical period.

Pitch: Variations in the frequency of vocal cord vibration that directly affect the frequency of each articulated sound in the spoken or sung chain. It allows individuals to perceive and reproduce musical pitches corresponding to the frequency scales organized by our ear.

Pnigos (‘choking’): One of the parts into which the *parabasis* [see *s.v.*] of the Attic Ancient Comedy was divided. It used to come after the *kommation* and the *parabasis* itself. It was declaimed by the coryphaeus in short anapaestic verses in such a way as to give a feeling of suffocation. [see ‘parabasis’]

Polyphony: A set of simultaneous sounds in which each one expresses its musical idea, but forming a harmonious whole with the others.

Prima pratica (*sic*): Also called *stilo antiquo* or *stile antico*, it is a musical term that, since Monteverdi’s time, describes a way of composing in which the music imitates the madrigal compositional style of the late Renaissance. It contrasts with the modern style, also called *seconda pratica* (*sic, s.v.*), which will be the one that will promote the birth of opera through reciting and singing.

Proemium: A sung fragment that introduced a larger composition in honour of a divinity and that had a religious character. It often intersects with the content of the hymn. The oldest preserved is by Terpander.

Proslambanomenos: [see ‘musical note’]

Prosodiac: Rhythmic element of dactylic rhythm [see ‘dactyl’]. Descriptively, it is what remains of a hexameter after the penthemimeral caesura.

Pythagorean comma: A musical interval resulting from the difference between twelve perfect fifths and seven octaves, which causes, among other things, that the interval of a fifth is not just, but a comma greater than the just fifth in a *diesis*.

Recitative style: A way of writing music that triumphed in late 16th and early 17th centuries in Italy when the voice freed from the bonds of harmony and ended up conforming the new genre of opera. It could be considered heir to the *parakatalogē* and is known as reciting while singing in the aesthetics of the time.

Region of the voice: From Aristoxenus, this concept is complemented by that of ‘tonality’, since this is a scale that transports the abstract scheme of the mode to a certain tonal pitch (‘region of the voice’), so that the modes become tonalities.

Register: Each of the three major parts into which the musical and vocal scale can be divided: low, medium and high. This classification is similar in the human voice, which, from a physiological point of view, is initially categorized into male voice and female voice.

Relative pitch: [see ‘absolute pitch’] The ability to calculate the pitch of notes, given the A_3 at 440 Hz.

Resonator: Each of the cavities that help shape the volume and timbre of each sound produced. Likewise, any system that allows the amplification of sound through the air.

Rhapsode: Literally, ‘darker of songs’. He becomes a specialist in Epic song, creator or repeater of poems, while the *oidos* designates the interpreter of singing in general.

Rhythmopeia: A part of the harmonica that studied everything related to rhythm and meter.

Salpynx: An instrument, usually made of bronze or ivory, that resembled a trumpet, and ended in a bell-shaped piece at its lower end. It could be straight or curved. They also used to have an embouchure, and their sound was powerful and low. It was used for entering battle, transmitting orders during its course or for calling for silence in theatres.

Sambuca: A high-pitched instrument of the family of harps, with short strings (according to Aristid. Quint. 2.16). Its soundboard must have been shaped like a boat and had a neck that rose at one end, at an angle, almost vertically. The strings extended from the neck, diagonally, to the soundboard. It used to be played by women, called *sambykai* or *sambykistriai*.

Satirical drama: A dramatic genre that closed a tragic trilogy. It was a work dedicated to Dionysus. The genre is not very well known, for just one has survived completely, Euripides’ *The Cyclops*. The rest are in a very fragmentary state.

Scholiast: The author of a *scholion*.

Scholion: A commentary or annotation that accompanies a text and that comes from a secondary author. It designates both the author of the annotation and the person who included the note. They contain very valuable information about the meaning of the words discussed or how the ancients understood the contents of the original works.

Seconda pratica: (*sic*) [see ‘prima pratica’]

Sēmeia: A set of diacritics expressing the various notes used in ancient Greek notation. They are much simpler for vocal notation than for instrumental music, for they use the twenty-four letters of the Greek alphabet in reverse order (Ω - Α), corresponding to the notes of the central octave of the human voice.

Semitone: Each of the two equal halves into which a tone can be divided. It is the smallest of the intervals that can occur between consecutive notes of a diatonic scale in equal temperament. It is equal to 1:12 of an octave. [see ‘equal temperament’]

Sensible: In the current conception of music theory, it designates the seventh degree of the diatonic scale, which tends to resolve into the tonic or fundamental of a tone.

Solfeggio: A term derived from the French *solfège*, that comes from the union of the names of the notes *G* and *F*. *Solfeggio* is a methodological system used to teach how to sing a score quickly. [see ‘solmisation’]

Solmisation: A term from medieval Latin *solmisatio*. It is formed on the names of the notes *G* and *E*. It was conceived in the environment of Guido d’Arezzo, an eleventh-century monk, author of the *Micrologus de disciplina artis musicae*, who devised a system so that monks could learn the chants of the Gregorian liturgy in a short time.

Speech: Linguistic realization, as opposed to language as a system. Individual act of the exercise of language, produced by choosing certain signs, among those offered by language, through its oral or written realization. A linguistic system of a region, locality, or community, with its own features within a larger system.

Stasimon (pl. *stasima*): While the episodes are the parts recited by the actors, the *stasimon* is the part sung by the chorus. Both episodes and *stasima* follow one another in sequence episode-stale-episode, etc., usually in number of five.

Stoicism: A school founded by Zeno, the Stoics, and which met in the portico of the agora of Athens, the *Stoa*.

Stropha: Literally, turn. It originally refers to a restarting of the song, which can be identical to the previous one (*antistropha*, *s.v.*) or a new song different from it.

Suspensory mechanism of the larynx: Also known as elastic scaffolding of the larynx. A system of muscle synergies that allow the larynx to function with

extreme freedom, in the balance conferred by the antagonistic actions of different muscles.

Synchrony: A term that indicates that two or more voices occur simultaneously according to the rhythmic space of sound, coinciding in time.

Temperate system: [see ‘equal temperament’]

Tempo: A musical term that refers to the agogic or set of characteristics referring to time and its modifications that affect the performance of a work.

Tension: In Greek harmonic theory it was the continuous movement of sound from a low to a high register, as opposed to ‘distension’ [see *s.v.*], which goes from the high to the low register.

Tessitura: The sound range going from the lowest note to the highest note of each individual or instrument.

Tetrachord: A scale made up of four sounds, of which the two ends have a fixed distance of a perfect fourth, while the two inner ones can be adjusted according to different intervals. They can be of two types: conjunctive or disjunctive tetrachord. [see *s.vv.*]

Tetrameter: With this name, which points to a verse of four metres [*s.v.*], that is, eight feet. It is generally referred to the trochaic tetrameter, which due to the specific characteristics of Greek versification is catalectic, that is, it presents the last foot of the fourth metre reduced to one syllable, which can be long or short.

Thiasos (pl *thiasoi*): A confraternity or company with or without a religious character.

Thrēnos: A song that develops the lament for a mournful event in honour of a divinity or a hero.

Tone: According to Aristoxenus, it is defined as the distance between the fourth and fifth, a musical interval that occurs when dividing a taut string according to the ratio 9:8. Aristides Quintilianus defines it as (1) the tone, a certain interval – such as the one that exceeds the fourth of the fifth – or (2) a trope of systems, such as the Lydian or the Phrygian. In some contexts, it can be synonymous with ‘harmony’ (e.g. the Lydian tone, the Dorian tone, etc.) and even vocal pitch.

Tonic: The first degree of a modern diatonic scale which gives its name to the tonality of that scale and around which the other degrees are arranged.

Tremolo: A rapid succession of many equal notes, of the same duration, for aesthetic purposes, as in the one suggested by Caccini's treatise *Le Nuove Musiche*, or because of a technical deficiency that requires an excess of pressure to be applied under the glottis, with the result of a goat sound, similar to the bleating of a sheep.

Trigōnos: An instrument of the harp family of which there are very old testimonies. Aristoxenus (*fr.* 97.2) credits a foreign origin for it. It is associated with erotic and festive environments.

Trimeter: Verse composed of three metres [*s.v.*], i.e., six feet. The most common of these is iambic, where the last syllable of the second foot of the third meter can be long or short.

Tritē: [see 'musical note']

Trochee: Metric foot composed of a long and a short syllable.

Tropos: In ancient Greek music theory, this term designates a concept very similar to harmony [see *s.v.*], a particular mode and, more generally, it also refers to a style.

Unison: This term is used to indicate the fact that two or more voices, whether sung or instrumental, emit sound on the same musical pitch or note.

Vocal cords: Also called vocal folds, these are two membranous folds protected by the thyroid cartilage and covered with mucous membranes that vibrate as air passes through to generate phonation.

Vocal support: System compensated through the suspensory mechanism of the voice (or elastic scaffolding of the voice) that establishes the muscle connections necessary for both the vocal and respiratory systems to work helping each other.

Vocalization: In the art of singing, a preparatory practice that consists of performing, using one or more vowels, various exercises in order to begin to warm up the voice.

Voice projection: The ability of the sound wave to travel through the air in open spaces.