

## BIBLIOGRAPHY

- Ahl, F., "Pindar and the Sphinx: Celtic Polyphony and Greek Music", in R. W. Wallace/B. MacLachlan, edd., *Harmonia Mundi: Musica e Filosofia nell' Antichità* (Roma 1991), 131-150.
- Aign, B., *Die Musikinstrumente des ägäischen Raumes bis um 700 vor Christus* (Frankfurt am Main, 1963).
- Allen, T. W., *Homer: The Origins and the Transmission* (Oxford, 1924).
- Allen, T. W./Halliday, W. R./Sikes, E. E., *The Homeric Hymns*, second ed. (Oxford, 1936).
- Anderson, W. D., *Ethos and Education in Greek Music* (Cambridge Mass., 1966).
- *Music and Musicians in Ancient Greece* (Ithaca, and London, 1994).
- Anonymous, "Der orphische Papyrus von Derveni", *Zeitschrift für Papyrologie und Epigraphik* 47 (1982), after p. 300.
- Aravantinos, V., "New Archaeological and Archival Discoveries at Mycenaean Thebes", *Bulletin of the Institute of Classical Studies* 41 (1996), 135f.
- Astour, M. C., *Hellenosemitica: An Ethnic and Cultural Study in West Semitic Impact on Mycenaean Greece* (Leiden, 1967).
- Aubet, M., *The Phoenicians and the West: Politics, colonies and trade* (Cambridge, 1993).
- Barker, A., *Greek Musical Writings*. 2 volumes (Cambridge, 1984-1989).
- "Innovations of Lysander the Kitharist", *Classical Quarterly* n.s. 32 (1982a), 266-269.
- "Hoi Kaloumenoi Harmonikoi: The Predecessors of Aristoxenus", *Proceedings of the Cambridge Philological Society* 24 (1978), 1-21.
- Bartoněk, A., "Mycenaean Koine Reconsidered", in Palmer/Chadwick (1966), 95-103.
- Beaton, R., "Modes and Roads: Factors of Change and Continuity in Greek Musical Tradition", *The Annual of the British School at Athens* 75 (1980), 1-11.
- Bélis, A., *Aristoxène de Tarente et Aristote: Le Traité d'harmonique* (Paris, 1986).
- Benveniste, E., *Indo-European Language and Society* (London 1973).
- Bhattacharya, S., *Ethnomusicology and India* (Calcutta, 1968).
- Bielohlawek, K., "ΜΕΛΠΕΣΘΑΙ und ΜΟΛΠΗ", *Wiener Studien* (1924-5), 1-17 and 125-43.
- Blümer, H., *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern* (Leipzig, 1884).
- Brancacci, A., "Alcidamante e PHibeh 13 'De musica': Musica della retorica e retorica della musica", in Francesco Adorna (ed.), *Aristoxenica, Menandrea, fragmenta philosophica*. Academia toscana di scienze e lettere, Studi xci (1988), 61-84.
- Braun, T. F. R. G., "The Greeks in the Near East", in J. Boardman/N. G. L. Hammond (eds.), *The Cambridge Ancient History. Volume III Part 3: The Expansion of the Greek World, Eighth to Sixth Centuries B.C* (Cambridge, 1982), 1-31.

- Brown, N. O., *Life Against Death: The Psychoanalytical Meaning of History* (New York, 1959).
- Brown, W. N., "Duty as Truth in the *Rig Veda*", in J. Ensink/P. Gaeffke (ed.), *India Maior* (Leiden, 1972).
- Browning, R., "A Byzantine Treatise on Tragedy", in L. Varcl/R. F. Willetts (ed.), *Σπουδαί: Studies Presented to George Thomson*(Prague, 1963), 67-81.
- Buck, C. D./Petersen, W., *A Reverse Index of Greek Nouns and Adjectives* (Chicago, 1945).
- Burkert, W., *The Orientalizing Epoch* (Cambridge Mass., 1992).
- Burkert, W., *Lore and Science in Ancient Pythagoreanism* (Cambridge Mass., 1972).
- Burkert, W., "Das Lied von Ares und Aphrodite", *Rheinisches Museum für Philologie* (1960), 130-44.
- Burrow, T., *The Sanskrit Language* (London, 1973).
- Campbell, D., Review of Gostoli (1990), *Gnomon* 65 (1993), 70f.
- Càssola, F., *Inni Omerici* (Milan, 1975).
- Chadwick, J., *Lexicographica Graeca: Contributions to the Lexicography of Ancient Greek* (Oxford, 1996).
- "Who Were the Dorians?", *La Parola del Passato* 31 (1976), 103-117.
- "The Greek Dialects and Greek Pre-history", *Greece & Rome* N.S. 3 (1956), 38-50.
- Chailley, J., "Nicomaque, Aristote et Terpandre devant la transformation de l'heptacorde grec en octocorde," *Yuval* 1 (1968), 132-154.
- Chantraine, P., *Dictionnaire Etymologique de la Langue Grecque* (Paris, 1968).
- Cole, A. T., "The Saturnian Verse", *Yale Classical Studies* 21 (1969), 3-73.
- Coover, G./Franklin, J. C., "Dictionaries & Encyclopedias of music", in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, second edition (London, 2001).
- Crocker, R. L., "Remarks on the Tuning Text UET VII 74 (U. 7/80), *Orientalia* 47 (1978), 99-104.
- Culican, W., "Phoenicia and Phoenician colonization", in J. Boardman et al. (ed.), *The Cambridge Ancient History. Volume III Part 2: The Assyrian and Babylonian Empires and other States of the Near East, from the Eighth to the Sixth Centuries B.C.* (Cambridge, 1991), 162-193.
- D'Angour, A., *The Dynamics of Innovation: Newness ad Novelty in the Athens of Aristophanes*, Diss. University College London (1998).
- Deubner, L., "Terpander und die siebensaitige Leier", *Philologische Wochenschrift* 50 (1930), 1566-67.
- "Die viersaitige Leier", *Athenische Mitteilungen* 54 (1929), 194-200.
- Deva, B. C., *Indian Music* (New Delhi, 1974).
- Dietrich, M./Loretz, O., "Kollationen zum Musiktext aus Ugarit", *Ugarit-Forschungen* vii (1975), 521f.

- Dilts, M. R., *Heraclidis Lembi Excerpta Politiarum*. Greek, Roman and Byzantine Monograph 5 (Durham, North Carolina, 1971).
- Dodds, E. R., *The Greeks and the Irrational*, (Berkeley and Los Angeles, 1951).
- Dover, K. J., *Theocritus: Select Poems* (Basingstoke and London, 1971).
- Duchesne-Guillemin, M., “Sur la restitution de la musique hourrite”, *Revue de musicologie*, lxxvi (1980), 5-26.
- “Déchiffrement de la musique babylonienne”, *Academia dei Lincei, Quaderno 236* (Rome, 1977).
- “Les Problèmes de la Notation hourrite”, *Revue d’ Assyriologie* 69 (1975), 159-173.
- “La Harpe à Plectre iranienne: son Origine et sa Diffusion”, *Journal of Near Eastern Studies* 28 (1969b), 109-115.
- “La Theorie babylonienne des Métaboles musicales”, *Revue de Musicologie* (1969a), 55.3-11.
- “Survivance orientale dans la designation des cordes de la lyre en Grèce?”, *Syria* 44 (1967), 233-246.
- “A l’Aube de la Théorie Musicale: Concordance de trois tablettes babyloniennes”, *Revue de Musicologie* 52 (1966), 147-162.
- “Note complémentaire sur la Découverte de la Gamme babylonienne”, in *Studies in Honor of Benno Landsberger* (Chicago, 1965), 268-272.
- “Decouverte d’une Gamme Babylonienne”, *Revue de Musique* 49 (1963), 3-17.
- Düring, I., Review of F. Lasserre (ed.) *Plutarch de la Musique*, *Gnomon* 27 (1955), 431-6.
- Ebeling, E., *Keilschrifttexte aus Assur religiösen Inhalts* (Leipzig, 1919).
- Edwards, R. B., *Kadmos the Phoenician: a Study in Greek Legends of the Mycenaean Age* (Amsterdam, 1979).
- Eliade, M., *Yoga: Immortality and Freedom* (London, 1958).
- *Le Chamanisme et les techniques archaïques de l’extase* (Paris, 1951).
- Erbse, H., *Untersuchungen zu den attizistischen Lexica. Abhandlungen der deutschen Akademie der Wissenschaften zu Berlin* (Berlin, 1950).
- Farmer, H. G., “The Music of Ancient Mesopotamia”, in E. Wellesz (ed.), *New Oxford History of Music. Vol. 1: Ancient and Oriental Music* (London, 1957), 228-254.
- Finkel, I. L./Civil, M. (ed.), *Materials for the Sumerian Lexicon* 16 (Rome, 1982)
- Finkelberg, M., “Is ΚΑΕΟΣ ΑΦΘΙΤΟΝ a Homeric Formula?”, *Classical Quarterly* 36 (1986), 1-5.
- Fleischhauer, G., *Etrurien und Rom*, vol. 2.5 of H. Besselier/M. Schneider (eds.) *Musikgeschichte in Bildern* (Leipzig, 1964)
- Foley, J. M., *Homer’s Traditional Art* (University Park, Penn., 1999).
- Fox-Strangways, A. H., *The Music of Hindostan* (Oxford, 1914).

- Franklin, J. C., “Musical Syncretism and the Greek Orientalizing Period”, forthcoming in the proceedings of the Tenth International Symposium of the Study Group on Music Archaeology (Berlin, 2002).
- Frankfort, H./Franfort, H. A./Wilson, J. A./Jacobsen, T./Irwin, W. A., *The Intellectual Adventure of Ancient Man* (Chicago, 1946).
- Frisk, H., *Griechisches Etymologisches Wörterbuch* (Heidelberg, 1960).
- Gasparov, M. L., *A History of Indo-European Versification* (Oxford, 1996).
- Gemoll, A., *Die Homerischen Hymnen* (Leipzig, 1886).
- Gevaert, F. A., *Histoire et théorie de la musique de l'antiquité*. 2 vols. (Ghent, 1875-81).
- Ghosh, M., “The Date of the Natyasastra”, *Journal of the Department of Letters, University of Calcutta* (1934).
- Godwin, J., *Harmonies of Heaven and Earth: The Spiritual Dimension of Music from Antiquity to the Avant-Garde* (London, 1987).
- Gombosi, O. J., “New Light on Ancient Greek Music”, in *Papers Read at the International Congress of Musicology, 1939* (New York, 1944), 168-183.  
— *Tonarten und Stimmungen der antiken Music* (Copenhagen, 1939).
- Gonda, J., *Die Religionen Indiens. Vol.1: Veda und älterer Hinduismus* (Stuttgart, 1960).
- Gostoli, A., *Terpandro: Introduzione, testimonianze, testo critico, traduzione e commento*, (Rome, 1990).  
— “Terpandro e la funzione etico-politica della musica”, in B. Gentili/R. Prestagostini (ed.), *La Musica in Grecia* (Rome, 1988), 232-237.
- Grieser, H., *Nomos: Ein Beitrag zur griechischen Musikgeschichte* (Heidelberg, 1937)
- Guillemin, M./Duchesne, J., “Sur l'origine asiatique de la cithare grecque”, *Antiquité classique* 4 (1935), 117-124.
- Gurney, O.R., “Babylonian Music Again”, *Iraq* 56 (1994), 101-106.  
— *Ur Excavation Texts VII* (British Museum, 1974).  
— “An Old Babylonian Treatise of the Tuning of the Harp”, *Iraq* 30 (1968), 229-33.
- Gurney, O. R./West, M. L., “Mesopotamian Tonal Systems: A Reply”, *Iraq* 60 (1998), 223-227.
- Güterbock, H. G., “Musical Notation in Ugarit”, *Revue d'Assyriologie* 64 (1970), 45-52.
- Hagel, S., *Modulation in altgriechischer Musik: Antike Melodien im Licht antiker Musiktheorie* (Frankfurt am Main, 2000).
- Hawkins, Sir John, *A General History of the Science and Practice of Music*, three volumes, 1776 (repr. London, 1875).
- Held, M., “A Faithful Lover in an Old Babylonian Dialogue”, *Journal of Cuneiform Studies* 15 (1961), 1-26.
- Helmholtz, H. L. F., *The Sensations of Tone*, third edition (London and New York, 1895).

- Henderson, I. "Ancient Greek Music" in E. Wellesz (ed.), *New Oxford History of Music. Vol. 1: Ancient and Oriental Music* (London, 1957), 336-397.
- Herwerden, H., *Lexicon Graecum suppletorium et dialectum*, vol. 1 (Leiden, 1910)
- Heubeck, A., "Zur dialektologischen Einordnung des Mykenischen", *Glotta* 39 (1961), 159-178.
- Heubeck, A./West, S./Hainsworth, J. B., *A Commentary on Homer's Odyssey. Volume 1: Introduction and Books i-viii* (Oxford, 1988).
- Hooker, J. T., *Mycenaean Greece* (London, 1976).
- Horrocks, G. C., "Homer's Dialect", in Morris/Powell (1997).
- "The Antiquity of the Greek Epic Tradition: Some New Evidence", *Proceedings of the Cambridge Philological Society* 206 (1980), 1-11.
- Huffman, C. A., *Philolaus of Croton* (Cambridge, 1993).
- Hunter, R., *Theocritus and the Archaeology of Greek Poetry* (Cambridge, 1996).
- Jairazbhoy, N. A., *The Rags of North Indian Music* (London, 1971).
- Jakobson, R., "Studies in Comparative Slavic Metrics", *Oxford Slavonic Papers* 3 (1952), 21-66.
- Jan, K. von, *Musici scriptores Graeci: Aristoteles, Euclides, Nicomachus, Bacchius, Gaudentius, Alypius* (Leipzig, 1895).
- Janko, R., *Philodemus On Poems* (Oxford, 2000).
- "The Physicist as Hierophant: Aristophanes, Socrates and the Authorship of the Derveni Papyrus", *Zeitschrift für Papyrologie und Epigraphik* 118 (1997), 61-94.
- *The Iliad: A Commentary, vol. 4: books 13-16* (Cambridge 1992).
- *Homer, Hesiod and the Hymns* (Cambridge, 1982).
- Janssen, T. H., *Timotheus Persae: A Commentary*. Classical and Byzantine Monographs, ed. G. Giangrande and H. White, vol. 6 (Amsterdam, 1984).
- Karageorghis, V., "Cyprus", in J. Boardman/N. G. L. Hammond (ed.), *The Cambridge Ancient History. Volume III Part 3: The Expansion of the Greek World, Eighth to Sixth Centuries B.C.* (Cambridge 1982).
- Kent, R. G., *Old Persian* (New Haven, 1953).
- Kern, O., *Orphicorum Fragmenta* (Berlin, 1922).
- Kilmer, A. D., "Musik. A. Philologisch" in *Reallexikon der Assyriologie und vorderasiatischen Archäologie* 8 (1994), 463-82.
- "A Music Tablet from Sippar (?): BM 65217 + 66616", *Iraq* 46 (1984), 69-80.
- "The Cult Song with Music from Ancient Ugarit: Another Interpretation", *Revue d'Assyriologie* 68 (1974), 69-82.
- "The Discovery of an Ancient Mesopotamian theory of music", *Proceedings of the American Philosophical Society* 115 (1971), 131-49.

- “The Strings of Musical Instruments: their Names, Numbers and Significance”, in *Studies in Honor of Benno Landsberger* (Chicago, 1965), 261-268.
- “Two New Lists of Key Numbers for Mathematical Operations,” *Orientalia* 39 (1960), 273-308.
- Kilmer, A. D./Civil, M., “Old Babylonian Musical Instructions Relating to Hymnody”, *Journal of Cuneiform Studies* 38 (1986), 94-98.
- Kilmer, A. D./Crocker, R. L., “The Fragmentary Music Text from Nippur”, *Iraq* 46 (1984), 81-85.
- Kilmer, A.D./Crocker, R. L./Brown, R. R., *Sounds from Silence: Recent Discoveries in Ancient Near Eastern Music* (Berkeley, 1976). Sound recording and text.
- Kirk, G. S., *Heraclitus the Cosmic Fragments* (Cambridge, 1954).
- Kirk, G. S./Raven, J. E./Schofield, M., *The Presocratic Philosophers* (Cambridge, 1983).
- Krispijn, Th. J. H., “Beitrage zur altorientalischen Musikforschung 1”, *Akkadica* 70 (1990), 1-27.
- Kümmel, H. M., “Zur Stimmung der babylonischen Harfe”, *Orientalia* 39 (1970), 252-263.
- Laks, A./Most, G. W. (ed.), *Studies on the Derveni Papyrus* (Oxford, 1997).
- Laloy, L., *Aristoxène de Tarente et la musique de l'antiquité* (Paris, 1904).
- Landsberger, B., *Zeitschrift für Assyriologie und verwandte Gebiete* 42 (1934), 155f.
- Laroche, E., “Notation Musicale”, *Revue d'Assyriologie* 67 (1973), 124-129.
- “Documents en langue hourrite provenant de Ras Shamra II. Textes hourrites en cunéiformes syllabiques”, *Ugaritica* 5 (1968), 462-496.
- *Le palais royal d'Ugarit* 3 (Paris, 1955).
- Lasserre, F., “Musica babilonese e musica greca”, in B. Gentili/R. Prestagostini *La Musica in Grecia* (Rome, 1988), 72-83.
- *Plutarch de la Musique* (Rome, 1954).
- Lawergren, B./Gurney, O. R., “Sound Holes and Geometrical Figures: Clues to the Terminology of Ancient Mesopotamian Harps”, *Iraq* 49 (1987), 37-52.
- Lefkowitz, M./Rogers, G. M. (ed.), *Black Athena Revisited* (Chapel Hill and London, 1996).
- Lejeune, M., *Phonetique historique mycénien et du grec ancien* (Paris, 1982).
- *Memoires de Philologie Mycénienne, Troisième Série* (1964-1968) (Rome, 1972)
- Lippman, E. A., *Musical Thought in Ancient Greece* (New York, 1964).
- Lord, A. B., *Epic Singers and Oral Tradition* (Ithaca and London, 1991).
- *The Singer of Tales* (Cambridge, Mass., 1960); reissued in 1980, 2000 with recordings from the Parry collection.
- “Homer and Other Epic Poetry”, in Wace, A.J.B. and Stubbing, F.H., *A Companion to Homer* (London, 1962), 179-214.
- Lord, A. B./Bartók, B., *Serbo-Croatian Folk Songs* (New York, 1951).
- Lüders, H., *Varuna I-II* (Göttingen, 1951-9).

- Maas, M./Snyder, J., *Stringed Instruments of Ancient Greece* (New Haven and London, 1989).
- Maltese, E. V., *Sofocle Ichneutae: Introduzione, testo critico, interpretazione e commento*, in R. Pintaudi (ed.), *Papyrologica Florentina*, vol. 10 (Florence 1982).
- McDonald, W. A./Simpson, R. H., “Archaeological Exploration”, in McDonald, W. A./Rapp, G. R. (ed.), *Minnesota Messenia Expedition: reconstructing a bronze age regional environment* (Minneapolis, 1972), 117-147.
- Macran, H. S., *The Harmonics of Aristoxenus* (Oxford, 1902).
- Mathiesen, T. J., *Apollo’s Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln and London, 1999).
- Meiggs, R./Lewis, D., *A Selection of Greek Historical Inscriptions* (Oxford, 1969).
- Meillet, A., *Les Origines indo-européennes des mètres grecs* (Paris, 1923).
- Merriam, A. P., *The Anthropology of Music* (Evanston, Ill., 1964).
- Meyer, B. P., *Ἑρμῆος: Bedeutungsgeschichte des Wortes von Homer bis Aristoteles*, diss. Freiburg (Zürich, 1932).
- Morris, I./Powell, B., *A New Companion to Homer* (Leiden, 1997).
- Morris, S. P., *Daedalus and the Origins of Greek Art* (Princeton, 1992).
- Morrison, J. S./Coates, J. F., *The Athenian Trireme* (Cambridge, 1986).
- Murray, G., *The Classical Tradition in Poetry* (Oxford, 1927).
- Nagy, G., *Best of the Achaeans: Concepts of the Hero in Archaic Greek Art and Poetry* (Baltimore, 1979).
- *Comparative Studies in Greek and Indic Meter*, (Cambridge Mass., 1974).
- Nettl, B., *The Western Impact on World Music: Change, Adaptation, and Survival* (New York and London, 1985).
- “Some Aspects of the History of World Music in the Twentieth Century: Questions, Problems and Concepts”, *Ethnomusicology* 32 (1978).
- *Theory and Method in Ethnomusicology* (New York, 1964).
- Palmer, L. R., *The Interpretation of Mycenaean Greek Texts* (Oxford, 1963).
- L. R. Palmer/J. Chadwick (ed.), *Proceedings of the Cambridge Colloquium on Mycenaean Studies* (Cambridge, 1966).
- Parry, M., *The Collected Papers of Milman Parry*, ed. Parry, A. (New York, Oxford, 1987).
- “Studies in the Epic Technique of Oral Verse-Making. II. The Homeric Language as the Language of an Oral Poetry”, *Harvard Studies in Classical Philology* 43 (1932), 1-50.
- “Studies in the Epic Technique of Oral Verse-Making. I. Homer and Homeric Style”, *Harvard Studies in Classical Philology* 41 (1930), 73-147.
- Parry, M./Lord, A. B./Bartók, B., *Serbocroatian Heroic Songs* (Cambridge and Belgrade, 1954).

- Pickard-Cambridge, A. W., *The Dramatic Festivals of Athens*, 2nd ed. rev. John Gould and D.M. Lewis (Oxford, 1968).
- *Dithyramb, Tragedy and Comedy* (Oxford, 1962)
- Picken, L., *Folk Musical Instruments of Turkey* (Oxford, 1975).
- Polomé, E. C. (ed.), *The Indo-Europeans in the Fourth and Third Millennia* (Ann Arbor, 1982).
- “Indo-European Culture, With Special Attention to Religion”, in Polomé (1982a), 156-172.
- Powell, B., *Homer and the Origin of the Greek Alphabet* (Cambridge, 1991).
- Propp, V. Y., *Morphology of the Folktale* (Austin and London, 1975).
- Prudhommeau, G., *La Danse Grecque Antique*, 2 volumes (Paris, 1965).
- Rankin, H. D., *Celts and the Classical World* (London, 1987).
- Risch, E., “Les différences dialectales dans le mycénien”, in Palmer/Chadwick (1966), 150-7.
- Roberts, H. H., “The Technique of Playing Ancient Greek Instruments of the Lyre Type”, in *Music and Civilization (British Museum Yearbook, 4)*, ed. T.C. Mitchell (1980), 43-76.
- Rocchi, M., *Kadmos e Harmonia: un matrimonio problematico* (Rome, 1989).
- Rocher, L., *The textual tradition of the Bharatiyanatyasastra: a philological assessment*, Wiener Zeitschrift für die Kunde des Morgenlandes (1981).
- Ruijgh, C. J., “Le traitement des sonantes voyelles dans les dialectes grecs et la position du mycénien”, *Mnemosyne* 14 (1961), 193-216.
- Sachs, C., *The Rise of Music in the Ancient World East and West* (New York, 1943). on evolution
- Salonen, A., *Die Möbel des alten Mesopotamien* (Helsinki, 1963).
- Scheltema, H. J., “De antiphonia”, *Mnemosyne* 60 (1932), 239-53.
- Schlesinger, K., *The Greek Aulos* (London, 1939).
- Schmitt, R., *Dichtung und Dichtersprache in indogermanischer Zeit* (Wiesbaden, 1967).
- Schmitt, R. (ed.), *Indogermanische Dichtersprache* (Darmstadt, 1968).
- Shaffer, A., “A New Musical Term in Ancient Mesopotamian Music”, *Iraq* 43 (1981), 79-83.
- Shipton, K. M. W., “Heraclitus fr. 10: A Musical Interpretation”, *Phronesis* 30 (1985), 111-130.
- Sloboda, J.A., *The Musical Mind: The Cognitive Psychology of Music* (Oxford, 1985).
- Smith, J. C./Kilmer, A. D., “Laying the Rough and Testing the Fine”, forthcoming.
- Smyth, H. W., *Greek Grammar* (Cambridge, Mass., 1920).
- Srinivasan, S. A., *On the Composition of the Natyasastra* (Reinbek, 1980).
- Stravinsky, I., *The Poetics of Music* (Cambridge, Mass., 1942).
- Szemerényi, O. J. L., *Introduction to Indo-European Linguistics* (Oxford, 1996),

- Tarlekar, G. H., *Studies in the Natyasastra* (Delhi, 1975).
- Thorp, J., "Aristoxenus and the Ethnoethical Modes", in Wallace/MacLachlan (1991), 54-65.
- Ventris, M./Chadwick, J., *Documents in Mycenaean Greek* (Cambridge, 1956); second edition by Chadwick, J. (1973).
- Visconti, A., *Aristosseno di Taranto: biografia e formazione spirituale* (Naples, 1999).
- Vitale, R. "La Musique suméro-akkadienne — Gamme et Notation musicale", *Ugarit-Forschungen* 14 (1982), 241-263.
- Wallace, R. W., "Damone di Oa ed i suoi successori: un'analisi delle fonti", in Wallace/MacLachlan (1991), 30-53.
- Wallace, R. W./MacLachlan, B. (ed.), *Harmonia Mundi: Musica e Filosofia nell' Antichità* (Roma 1991).
- Waterman, R. A., "African influence on American Negro music," in Sol Tax (ed.), *Acculturation in the Americas* (Chicago, 1952).
- Watkins, C., *How to Kill a Dragon: Aspects of Indo-European Poetics* (New York and Oxford, 1995).
- "Aspects of Indo-European Poetics", in Polomé (1982), 164-180.
- "Indo-European Metrics and Archaic Irish Verse", *Celtica* 6 (1963), 194-249.
- Webster, T. B. L. *The Greek Chorus* (London, 1970)
- Wegner, M., *Musik und Tanz*, *Archäologica Homerica* 3/U (Göttingen, 1968).
- *Das Musicleben der Griechen* (Berlin, 1949).
- West, M. L., *The East Face of Helicon* (Oxford, 1997).
- "When is a Harp a Panpipe?", *Classical Quarterly* 47 (1997a), 48-55.
- "The Babylonian Musical Notation and the Hurrian Melodic Texts", *Music and Letters* 75 (1993/4), 161-79.
- *Ancient Greek Music* (Oxford, 1992).
- "Analecta Musica," *Zeitschrift für Papyrologie und Epigraphik* 92 (1992a), 1-54.
- "The Rise of Greek Epic", *The Journal of Hellenic Studies* 108 (1988), 151-172.
- *Greek Metre* (Oxford, 1982).
- "The Singing of Homer", *Journal of Hellenic Studies* 101 (1981), 113-129.
- "Indo-European Metre", *Glotta* li (1973).
- "Greek Poetry 2000-700 B.C.", *The Classical Quarterly* n.s. 23 (1973b), 179-192.
- "Stesichorus", *The Classical Quarterly* n.s. 21 (1971), 302-314.
- "The Eighth Homeric Hymn and Proclus", *The Classical Quarterly* n.s. 20 (1970), 300-4.
- Widdess, R., *The Ragas of Early Indian Music* (Oxford, 1995).
- Wilamowitz-Möllendorff, U. von., *Timotheus: Die Perser* (Leipzig, 1903).
- Winkler, J. J., "The Ephebes' Song: *Tragoidia* and *Polis*" in Winkler/F. I. Zeitlin (ed.), *Nothing to do with Dionysus?* (Princeton, 1989), 20-62.

- Winnington-Ingram, R. P., *Mode in Ancient Greek Music* (Cambridge, 1936).
- “Aristoxenus and the intervals of Greek music”, *Classical Quarterly* 26 (1932), 195-208.
- “The Spondeian Scale”, *Classical Quarterly* 22 (1928), 83-91.
- Wiora, W., “Older than pentatony”, in Rajeczky, B./Vargyas, L. (ed.), *Studia memoriae Belae Bartók sacra* (Budapest, 1959), 183-206.
- Woodard, R. G., *Greek Writing from Knossos to Homer: A Linguistic Interpretation of the Origin of the Greek Alphabet and the Continuity of Ancient Greek Literacy* (Oxford, 1997).
- Wright, J., *Comparative Grammar of the Greek Language* (Oxford, 1912)
- Wulstan, D., “The Earliest Musical Notation”, *Music and Letters* 52 (1971), 365-382.
- “The Tuning of the Babylonian Harp”, *Iraq* 30 (1968), 215-228.
- Younger, J. G., *Music in the Aegean Bronze Age* (Jonsered, 1998).