

Music. Forthcoming in Finkelberg, M. (ed.), *The Homer Encyclopedia* (Blackwell, in press).

The sophisticated formulaic treatment of the **aoidos* attests a long tradition of professional self-reflection. Glancing allusions to other forms hint at the rich variety of the larger musical culture, confirming that Homer's heavy emphasis on epic is artificial and generically motivated. 'Epic distance' further complicates interpretation. A scene like *Hymn.* 14.3-4 — a vignette of musical mayhem in Cybele-cult — is alien to Homer's world(s). Muse-offending **Thamyris* perhaps represents a competing tradition (Wilson forthcoming), whose desired defeat is symbolized by the loss of 'god-uttered song' (*aoidên / thespesiên*, *Il.* 2.599-300), epic's great prerogative (cf. *thespin aoidên*, 1.328, 8.498, *Hymn. Merc.* 442; cf. *Od.* 17.385, *Hes. Th.* 31-2). The **Muses* make him 'forget his lyre-playing' (2.600), negating poetic *mnêmosynê*.

Musical forms which find an unproblematic place in Homer include the **paeon-singing* that propitiates **Apollo's* plague (*Il.* 1.472-4), reflecting perhaps a **Minoan* tradition (cf. *Hymn. Ap.* 475-523); healing incantations are also mentioned (*Od.* 19.457). Simple songs were ubiquitous: Circe sings as she weaves (5.61-2), Nausicaa leads her maids in a playful tune (6.101). Homer also knows formal **lamentation*, a tradition stretching back to **Mycenaean* times (iconography). Normally female, **Andromache*, **Hecuba*, and **Helen* bewail **Hector* (*Il.* 24.713-76) for the public, who moan along (776). Yet the women themselves 'add their groans' (722) to professional male dirge-singers (720-1). Battlefield conditions or genre-play may inform the lament of **Patroklos* by **Achilles* and the **Myrmidons* (23.12-13). Lamentation psychology is clearly explained: the captive women's wailing for *Patroklos* is a sanctioned pretext for each to lament her own woes (19.302).

The most prominent Greek instruments are treated separately (see Phorminx, Aulos). The bronze trumpet (*salpinx*) was used for signals (*Il.* 18.219-23). Homer also knows panpipes (*suringes*), traditionally invented by **Hermes* (*Hymn. Merc.* 512); their pairing with *auloi* around Trojan campfires (*Il.* 10.13) evokes carefree, confused merrymaking, appropriately introducing the **Doloneia*. While the combination may reflect **Anatolian* tradition, these instruments would naturally carry farther than others — an adroit soundscape. The interpolation of *suringes* into the **Shield of Achilles* (*Il.* 18.606a) augments other musical scenes symbolizing the peaceful, ritually observant city. Seasonal celebration is represented by **Linos-song*, a citharodic 'lamentation' connected with the vintage (*Il.* 18.561-72, [Hes.] fr. 305 M-W); rites of passage by choral song and **dance* at a wedding (490-5, cf. [Hes.] *Scut.* 270-85). These passages acknowledge, however tersely, the fundamental importance of traditional choral forms, including *partheneia* and other citharodic narratives (*Od.* 8.250-369).

Epic's Muse-devotion makes it *mousikê*, an inspired art. That it was 'music' in our narrower sense is guaranteed by the dactylic **hexameter's* persistent rhythm. Its 'melodic' dimension is more elusive. For **Aristotle* *epopoia* excluded *melopoia* (*Poet.* 1459b). The latter is well illustrated by extant musical documents (Pöhlmann/West 2001). But ethnographic analogies strongly suggest that epic was something more fluid than this. Classical rhapsodic recitations were perhaps less 'musical' than living epic (see Rhapsodes). But Homer himself does not have *melos* ('tune'), a word found already in Sappho and Alcman. Did he not yet know the word, or ignore it for generic reasons? Classical *melôidein* ('to sing a tune') contrasts intrinsically with Homer's *aeidein*, so 'epic melody' is a generic/terminological paradox.

Yet clearly epic did involve the artistic manipulation of pitch. Homer's **Phemios* and **Demodokos* are singing lyre-players. The 'original' accuracy of this portrait seems certain. The lyre-player fresco at **Pylos*, and the 'two lyrasts' (*ru-ra-te*) of Thebes (see Phorminx), help establish a positive palatial context for epic, echoed by formulaic/linguistic elements of the Homeric *Kunstsprache*. Moreover an 11th-century Cypriot vase, depicting a sword-clad musician playing an Aegean-type lyre, shows that Homer's topos of the 'warrior-poet' (*Il.* 9.186-9, *Od.* 11.367, 17.513-27, 22.406-11) goes back to the Mycenaean aristocracy (Franklin forthcoming), a symbol of poet-patron symbiosis. The use of such instruments clearly implies a 'melodic' dimension to epic. This has left oblique traces in Homer's text itself. Statistical analysis of accent-distribution shows them purposefully concentrated in key metrical positions; these are surely a 'melodic residue' (Hagel 1994). It may be that Homer's formularity included a parallel system of 'melodic' cells. Compare the *deseterac* (ten-syllable verse) of **South Slavic* epic, where A. **Lord* observed a high incidence of accent in the 3rd and 9th positions, but avoidance in the 1st and 5th (Lord 1993); these are the key positions which let Jakobson identify the Indo-European ancestry of the *deseterac* (Jakobson 1952). Important comparanda are the praise and blame songs of Celtic *bardoi* 'to lyre-like instruments' (Diod. Sic. 5.31.2-5; cf. Caes. *Bell. Gall.* 6.13-14). Tacitus' testimony, that Germanic tribes sang 'ancient songs . . . the only kind of record and archives they have' (*Germ.* 2-3), is strikingly confirmed by lyre-remains in Anglo-Saxon elite burials (e.g. 'Pritwell Prince') — a powerful material expression of 'imperishable fame'.

The musical relationship between epic and melic remains problematic. While lyres were common to all Greek sub-traditions, Homer carefully cultivates his *phorminx against the *lura*, typical of the 'lyric' poets. The word's recent appearance at Mycenaean *Thebes (see above) complicates matters. Crucial is 'Terpander' fr. 4 (Gostoli): 'Putting aside four-voiced song (*tetragêrun* . . . *aoidan*), we shall sing / For you new hymns on the heptatonic phorminx'. These verses are apparently a professional transitional formula between two types of singing, probably addressed to *Apollo for generic use in agonistic contexts. They were later believed (Strab. 13.2.4) to reflect a general historical transition from four- to seven-stringed instruments. Some would connect this to the abundant few-stringed lyres of Geometric representations (Deubner 1929, 1930; West 1981). Yet the period's artistic conventions discourage some from taking these images literally, i.e. they should presuppose heptatonic instruments (Maas/Snyder 1989, 26, 36, 203). The problem might be resolved by appeal to Iron Age regionalism. Continuity between LBA and Archaic heptatonic lyres does seem certain in places. A pyxis-fragment from post-palatial Chania (Maas/Snyder 1989, 16/fig. 2b) shows that the heptatonic tradition could survive outside palatial contexts. Key early seven-stringed images come from areas of Mycenaean continuity/diaspora (Attica, Melos, Smyrna); the *Hymn to Hermes* locates the instrument's invention in Arcadia, while the 'Lesbian tribe (*genos*)' of citharodes (including Terpander) reigned supreme in the seventh century. The most probable context for such continuity is cult, which also perpetuated some Mycenaean religious traditions. That environment is reflected in a rich non-epic lyre-mythology, including Orpheus, *Thamyris, Amphion, and *Linos (Franklin 2006). Importantly *harmonia*, though first attested as 'tuning' in the late sixth-century, exhibits Mycenaean phonology in its vocalization of the sonant nasal as -o- rather than -a- (Ruijgh 1961: 204–6).

Nevertheless the sheer number of three- and four-stringed lyres in Geometric art strongly suggests that heptatonic lyres were not universal (West 1992, 52). Material record aside, Terpander's 'four-voiced song', with its clear antithesis to 'heptatonic phorminx', remains unexplained. Ethnographic analogies offer compelling support for epic 'melodization' using few pitches. Juxtaposition of epic's 'phorminx' with melic 'heptatonic' recalls traditions that Terpander 'modified' the '*epê* of Homer' by dressing them in the '*melê* of Orpheus': Alex. Polyhist. *FGrH* 273 F 77, cf. Heraclid. Pont. fr. 157. Such reports might dimly reflect the early kinship of epic and melic metres. But a more vital syncretism of now-distinct genres seems equally probable. Important here is Stesichorus, peddling an 'epicolyric' blend of deep antiquity (Russo 1999) against epic authority (Burkert 2001). A working hypothesis might see Mycenaean singers elaborating inherited praise poetry into extended heroic narratives, using a formulaic 'melodic language' and lyre-accompaniment, itself perhaps an Indo-European inheritance. Simultaneously a local version of the Mesopotamian heptatonic tuning system was cultivated primarily in palatial/cultic contexts (Franklin 2006). In the Iron Age these parallel arts died or developed locally (e.g. both flourished on *Lesbos), to be recombined in the pan-Hellenic trends of the Archaic period.

JCF

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