

[Entry] ἑνδεκάχορδος, ον (adj.)

[Translation] «hendecachord», «of eleven strings»

[Source] Cleonid. *Isag. Harm.* 12 (p. 202 Jan) = Man. Bryenn. *Harm.* 1, 8 (p. 116 Jonker)

[Other occurrences] *hapax legomenon*

[Reference editions] Ion Chius fr. 5 Gent.-Pr. = 32 West<sup>2</sup> = 93 Leurini = 4 Valerio

#### [Brief Discussion]

In its only occurrence in l. 1 of fr. 5 Gent.-Pr. of Ion of Chios, the compound is an attribute of λύρα: in Archaic and Classical poetry the term λύρα – like κίθαρις/κιθάρα and φόρμιγξ – generically denotes the stringed instrument (see West 1992, 24). The adjective, which is to be related to the hapax ἑνδεκακρούματος («of eleven sounds», Timoth. fr. 719, 230 *PMG*), is to be placed within the debate on πολυχорδία, *i.e.* the increase in the number of strings compared to the traditional heptachord linked to the figure of Terpander of Lesbos (Terp. fr. 4 Gostoli; Strab. 13, 2, 4; Plin. *Nat. hist.* 7, 204; *Suda* τ 354 s.v. Τέρπανδρος; Nicom. ap. Boeth. *mus.* 1, 20, p. 205 Friedlein). The progressive addition of strings to the instrument, effectively expanding its melodic possibilities, is one of the most representative innovations of the musical ‘revolution’ of the 5<sup>th</sup>-4<sup>th</sup> centuries BC, probably in imitation of the αὐλός (Plat. *Resp.* 3, 399d and cf. *Leg.* 3, 700d); in particular, the sources converge around the name of Timotheus of Miletus, who attributes to himself the inventio of the κίθαρις «of eleven sounds» in fr. 719, 229-231 *PMG*. Such πολυχорδία is looked upon with suspicion by the proponents of ancient musical taste (Pherecr. fr. 155 K.-A.; Plat. *Resp.* 3, 399c-d), even to the point of being negatively contrasted by Aristoxenian-minded speculation to the ὀλιγοχορδία (Ps.-Plut. *De mus.* 1137a-b).

#### [Bibliography]

E.K. Borthwick, ‘Some Problems in Musical Terminology’, *CQ* 17, 1967, 145-157; E. Csapo, ‘The Politics of the New Music’, in P. Murray - P. Wilson (edd.), *Music and the Muses: The Culture of Mousike in the Classical Athenian City*, Oxford 2004, 207-248; P.A. LeVen, *The Many-Headed Muse. Tradition and Innovation in Late Classical Greek Lyric Poetry*, Cambridge 2014, 80-83; M. Maas, ‘Polychordia and the Fourth-Century Greek Lyre’, *The Journal of Musicology* 10, 1992, 74-88; T. Power, ‘Ion of Chios and the Politics of *Polychordia*’, in V.J. Jennings - A.K. Katsaros (edd.), *The World of Ion of Chios*, Leiden-Boston 2007, 179-205; M.L. West, ‘Analecta Musica’, *ZPE* 192, 1992, 23-28.

#### [Keywords]

*Polychordia*, hendecachord, musical innovations

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