Notes on individual columns of "music.csv"

- document = number in *Documents of Ancient Greek Music* (DAGM), the standard corpus
- line = the line of the transcription in modern musical notation in DAGM (not necessarily the same as the inscriptional line; consider changing to inscription line in the future)
- note = the note, where
    - *C* to *B* is the octave below middle C
    - *c* to *b* is the octave from middle C upwards
    - F is flat
    - S is sharp
- notevalue: 1 = eighth note, 2 = quarter note, 3 = dotted quarter note
- syllable:
    - P T K = φ θ χ,
    - A E I O U = ᾱ η ῑ ω ῡ,
    - G = velar nasal γ,
    - j = unwritten [j] (e.g. αἰόλοις [ai.jó.lois]),
    - w = unwritten [w] (e.g. εὐύδρου [eu.wý.dru:]),
    - apostrophe mark = elided word-final short vowel,
    - space = syllable-internal word boundary
- accenttype:
    - r = recessive
    - p = persistent
    - R = probably recessive
    - P = probably persistent
    - Issues: references are to the paragraph of Probert's *New Short Guide*.
        - articles, relative pronouns, ὅδε = P: treat as persistent like oxytone nominals? Arguably, truly recessive accentuation would result in acc.pl. *οὗς vs. attested οὕς, etc.
        - Uninflected monosyllables with VV and acute are persistent, e.g. ἤν, ὥς
        - "Improper" prepositions (those that aren't preverbs) are usually recessive, e.g. ὄπισθεν, ἕνεκα, where you can really see it. These include (in our corpus): ἅμα
        - γάρ, δέ = P. Grouped with conjunctions, connectives, and other particles that have an acute on the final or only syllable (§251); cf. also οὐδέ, μηδέ, ἰδέ.
        - χρυσέα = r: according to LSJ, Lyric uses χρύσεος
        - σοὶ (γάρ)
        - gῆ (§111, 174) = r as if contracted from γέη. Also, if it were persistent, the nom. sg. would be acute.
        - For paroxytone 1st decl. nominals, I'm assuming recessive accentuation (R), e.g. gen. sg. ἐλαίας. The nom. pl. presents a special issue, but I don't know if we have any exx. of that. Probert considers treating the inflectional ending as pre-accenting.
        - πᾶς = r, παντός = p

- accent:
    - a = acute (high on V, either high or rising on VV),
    - c = circumflex (high-low falling, restricted to final and penultimate VV-syllables),
    - g = grave (probably a lowered or deleted acute; word-final acutes become graves unless they immediately precede major punctuation/"pausa")
    - G = reconstructed grave on vowel-initial proclitics such as ὁ, ἐς: see PGS [Devine and Stephens 1994, *Prosody of Greek Speech*] ch. 7 end.
- juncture:
    - blank = after this syllable, there is a syllable boundary
    - c = after this syllable, there is a compound boundary
    - l = after this syllable, there is a juncture between two lexical words,
    - f = after this syllable, there is a juncture between two functional words,
    - lf, fl = after this syllable, there is a juncture between a lexical and functional word, vice versa
    - ffl, lff, lfl arise when a functional item (usually τε 'and' or δέ 'but, and') that is sandwiched between two other items undergoes elision and loses its only nucleus, resulting in a menage à trois, e.g. ἅμα δ' ἰαχεν.
    - p = after this syllable, there is major punctuation; a "major phrase" likely ends
    - n = there is no boundary at all; the syllable, which is mapped to a melism (i.e. two or more notes), hasn't ended yet
    - u = unknown, e.g. lu = a lexical word followed by an unknown word (i.e. a lacuna)
- Prosodic constituent columns, i.e. wd ...: b(eginning), m(edial), e(nd), s(tandalone = a single-row constituent, e.g. a monosyllabic word), u(nknown = a lacuna begins), U(nknown = lacuna ends)
- f-type:
    - prepositives
        - proclitics, a special kind of not quite atonic prepositive that forms a rhythmic and accentual unit with a following host; it is part of the accentual rise
        - prepositive: non-proclitic prepositive that forms a rhythmic unit with a following host
    - postpositives
        - enclitics, which form an especially tight unit with a preceding host as well as an accentual unit
        - postpositive:
    - If there is more than one such item in a row, I've differentiated them as "prepositive", "prepositive2", etc.

- metricalboundary: p marks syllables that are final in their metrical unit, where we could in theory find brevis in longo. Depending on the meter, this unit may be as small as a verse line or much larger.
- musicalsection: b marks the initial note, e marks final note in a musical paragraph. Cf. West AGM [1992 *Ancient Greek Music*] 215, 288ff.

- supplement: blank = syllable is attested, not supplemented, s = syllable is a secure supplement, i = insecure supplement
- propername: there's general agreement that (some) proper names exhibit unusual settings, or "abnormal pitch obtrusion" (D&S PGS 190). I've marked all proper names with "n", not just ones that exhibit unusual settings.
- majorphraseedge:
    - for some tests (PGS 186), D&S exclude words in initial and final position of the "major phrase" (roughly equivalent to an intonational phrase?). I mark the mp-initial with "i", the final with "f". It's not clear how to define "word" here. I've marked from the edge to include the nearest lexical word. If one or more function words intervene between the mp edge and the lexical word, I include them, e.g. mp-initial ὃς ἀνὰ δικόρυνβα "who across (the) twin-peaked" at 20.4. Moving from mp-edge to lexical word, I did not go beyond that word to include probable clitics, though perhaps I should, e.g. for phrase-initial ὁμοῦ δέ νιν, it would be thinkable to include δέ νιν.
- emphasis: note that I've applied the tags to insecure supplements, too

  D&S exclude words that "are likely to be particularly focused" (PGS 186) and note that "[a] large majority of the word initial syllables set above the threshold interval and occasioning a secondary rise occur either in proper names, which generally have abnormal pitch obtrusion in the Delphic hymns, or in situations of nonbasic word order associated with emphasis, such as prolepsis or adjective fronting" (190f). In the emphasis column, I mark words that precede relativizers (or complementizers) but belong to the RC (or CP); that is prolepsis, on my understanding. I also mark the first members of discontinuous phrases. In practice, they tend to be modifiers that have been fronted around a prepositional or verbal head. Furthermore, I mark orthotonic and non-dropped personal pronouns. I'm using the tags

    - prolepsis, e.g. **συνόμαιμον** ἵνα Φοῖβον ωἰδαῖσι μέλψητε "to celebrate **consanguineous** Phoebus with songs" (20.2–3)
    - hyperbaton, e.g. **νέων** μῆρα ταύρων "the thigh-pieces of **young** bulls" (20.10), **ἀκρονιφῆ** τόνδε πάγον "this **snow-peaked** crag" (20.17)
    - focus
- secondary rise: see the D&S quote cited above in the section on emphasis.

Mapping notes to Hertz

You can use "notes2hz.csv" to map notes to Hertz. There is general agreement that the conventional mapping is about a minor third too high. The file has the conventional mapping as well as a "corrected" mapping in the "hzlowered" column. Here's the header. I've entered CS and DF (and the like) on different rows, even though they refer to the same note.

note	hz	hzlowered
C	130.81	110

CS	138.59	116.54
DF	138.59	116.54

Right now, the file has the octave from middle C upward, as well as the octave below that. We may need to expand that if we run into music that busts that range.