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'*aḥnā* (Black et al. 2000:419; Cohen et al. 1970–15).
proûmnē (Theophr.) 'plum-tree/*Prunus*', *proûmnon* (Gal.) 'plum', **proûwnon* > Lat. *prunum*;
 cf. the place-name *Pruvnēssós* in Phrygia.
ptelēa (Il.), Ion. *ptelēē*, Myc. (KN) *pte-re-wa* or
pe-te-re-wa /*ptelēwās*/ 'elm/*Ulmus glabra*':
 Arm. *t'ēli* 'elm', Lat. *tilia* 'linden' (Martirosyan
 2010:284–85).
sukēa (Od.), Dor. *sūkía* 'fig-tree', *sûkon* (Od.+Hdt.),
 Boeot. *tûkon* (Stratt.), Myc. (KN+PY) *su-za*
 /*sûtsai*/. No common denominator with
 Lat. *ficus*, Arm. *t'owz* 'fig-tree' (Martirosyan
 2010:295).

5. MEDITERRANEAN SUBSTRATUM

askēra: *eîdós ti tôn kastanîôn* (Hsch.) 'sp. chestnut',
áskra: *drûs ákarpos* (Hsch.) 'fruitless tree':
 Basque *azkar* 'sp. oak'.

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VACLAV BLAŽEK

Pitch

When we hear a sound with regular vibration (such as that of a → vowel), the pitch sensation that we perceive corresponds closely to the frequency of vibration of the vocal cords: the higher the frequency of the vibration of the vocal cords, the higher the pitch we perceive; the lower the frequency, the lower the pitch (see Gussenhoven 2004:1–11, Devine and Stephens 1994:157–194). The number of cycles per second (or any other measure of time) is known as the fundamental frequency (or F0 "f-zero") of an acoustic signal. While pitch and fundamental frequency are often used interchangeably, they are technically different: pitch is an auditory or psychoacoustic property of sound, while fundamental frequency is a measure of the number of cycles per second of a periodic waveform.

Ancient Greek speakers used pitch to give prominence to certain → syllables (or rather → moras) within a word. There is a range of evidence for this claim, including: native descriptions of the accent (e.g. Pl. *Phdr.* 268d; Aristot. *Rhet.* 1403b), much of which relies on metaphors from music (Allen 1987:116); the correspondence between Greek accentual patterns and those of Vedic Sanskrit, which we know were based on pitch (see Allen 1953); Greek → accentuation itself, which is conditioned more by moraic structure than by syllabic structure, a typical feature of pitch-accent systems; and musical texts, in particular the Delphic Hymns (Devine and Stephens 1994:172–173), as melodic contour and word accent sometimes correlate (see Allen 1987:118–122; Devine and Stephens 1994:166, 171–194; Cosgrove and Meyer 2006; → Song and Recitation).

Ancient Greek sources themselves (Pl. *Crat.* 399a) recognize two categories of accent, a high-pitch one labeled *oxús* 'sharp, acute' and a low-pitch *barús* 'heavy, grave.' It is the former that gives prominence to a syllable in a word, and is therefore referred to sometimes as the *kúrios tónos* or 'pitch proper.' Dionysius of

Halicarnassos (*De comp. verb.* 11.40) reports that there is only one high tone per word (Devine and Stephens 1994:172). The low tone by contrast is characterized as *sullabikós*, or ‘intrinsic to the syllable,’ which suggests that low pitch is essentially the absence of high pitch (Allen 1987:118; Devine and Stephens 1994:172). The high-pitch accent is represented in modern texts with an acute (´), while the low tone is unmarked. (In an earlier system, every non-high syllable was marked with a grave: see Laum 1928; Schubart 1962.) When the accent falls on the final mora of a word (and the word occurs in continuous speech), it is represented with a grave (̀) mark; Devine and Stephens (1994:181–182) argue that this represents a lowered high tone. With long vowels and → diphthongs, a high pitch can occur on either the first or second mora of the vowel. When it falls on the first mora, the fall in pitch occurs on the second mora, and thus carries some variety of low pitch. The presence of such a high-low tonal contour on a syllable nucleus (i.e., a contour tone) is represented in modern texts with a circumflex (^); for the descriptive labels from the ancient grammarians, see Allen (1987:122). In addition to these two categories, a number of grammarians refer to a *mésos* ‘middle’ accent, but the meaning of the term has been debated (see Allen 1987:122). Devine and Stephens (1994:172), however, confidently propose a phonetic mid-tone.

Pitch plays a role post-lexically, as well; in many languages it is used, e.g. in questions, to convey affective meaning, and to signal information structure (→ Information Structure and Greek). In this role, it is usually referred to as intonation (for a general overview of which, see Cruttenden 1997; Gussenhoven 2004; Ladd 2010; → Intonational Phrase). The Greek accentuation system is used almost exclusively to characterize word-level pitch patterns, with the result that information about sentence intonation is very difficult to come by. One example is the accentuation of the interrogative pronoun *tís* ‘who’, whose acute accent does not become grave when followed by another word, as happens with other lexical items accented on the final mora. Its fixed status presumably reflects sentence-level prosody and not word-level prosody. Intonation is widely used to encode pragmatic meaning such as affect and information structure; while it is hard to imagine that Greek speakers did not

use pitch to this end, evidence for this practice is scant (see further Dunn 1989).

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DAVID GOLDSTEIN

Pluperfect

→ Perfect

Plural/Pluralia Tantum

The plural number is used in Ancient Greek to denote more than two referents; in the latter case, the → dual should be used. Unlike the dual, the plural is productive and fully integrated into the Ancient Greek → number system. This especially becomes evident in *pluralia tantum*, used for referents that occur in a multitude or consist of numerous parts. This is the case of ethnonyms such as *Danaoί*, whose singular *Danaós* refers to a hero. The use of the ‘general’ singular (Schwyzer 1950:41) for people, as *ho Pérsēs* in the sense of ‘Persians’, *ho Makedón* ‘Macedonians’, is only found in the classical authors (esp. Herodotus). Other types of *pluralia tantum* are attested for constellations (*Pleiádes*) and for some terms denoting body parts such as *splánkhna* ‘inward parts, guts’, referring to heart, lungs, liver, and kidneys, or *phrénes* ‘midriff’, metaphorically referring to the seat of passions. Similar expressions are also found in many other languages, where nouns that refer to objects consisting of