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## The Hellenes about the Music, Parenting and Health [Yuriy G. Kodjaspirov]

**Key words:** *Ancient Greece, music, education, livelihoods, healing, teaching with pleasure, functional stimulation, regulation, theoretical framework.*

**Annotation:** *Article introduces a socially significant, but too little known to our contemporaries, information from highly developed ancient philosophy regarding musical stimulation of education, livelihood and health. In the development of the theoretical foundations that are actively engaged in the most outstanding figures of world philosophy - Pythagoras, Socrates, Plato, Aristotle and Aristoxenus, Theophrastus, Philostratus and other gifted thinkers of the ancient world.*

Music regulating influence on education, activities, mental and physical health people of different countries and continents noticed and used from antiquity. This was convincingly evidenced by numerous archaeological, ethnographic and written sources the last few millennia evolution of human society [1-25]. Unfortunately, many of these data are not yet sufficiently known to the general reader. Some rational grain from the experiences of our ancestors (reasonably and professionally upgraded supplemented), one might find interesting, necessary and useful in modern life, especially teachers, functional music lovers and music therapists.

By the beginning of our era, many peoples of the Ancient World quite widely practiced cost-utilitarian use of music, however, special flourishing musical education of morals, the regulation of the activities performed and healing various ailments achieved in ancient Greece.

A significant achievement of ancient functional music and music therapy can be considered thoroughly developed in the VI-IV centuries BC scientific doctrine of ethos, pledged the world famous mathematician Pythagoras and his school, and subsequently developed a teacher Damon Socrates, Plato, Aristotle, and especially Aristoxenus.

The doctrine of ethos focused theoretical knowledge of the ancient Greeks about orchestrating, regulating and healing value of music, the deliberate selection, to achieve the desired physiological and psychological effects of clearly defined melodies, rhythms, harmonies, tonalities, tools, etc. The main theoretical position of the doctrine of ethos is stating the causal connection between the movement of the structural elements of music and certain movements of the body and the soul, or psychophysiological changes in the body of the listener.

The art of music control movements of the body and soul of the ancient Greeks called psychology, and the music itself is understood as a psychological force capable to enter a person at any required functional status in a given moment. In its elemental basis this position anticipated theoretical basis of modern functional music for 25 centuries as it aimed the target musical stimulation of job functions abuses during his various kinds of physical or mental activity in work, study, sports, etc.

Ancient thinkers formulate the main problems of functional music as follows: the relation of aesthetic consciousness to practical reality, the nature of music, the place of music in society. The relevance of these problems is obvious for today.

In search of reasonable responses to questions posed by the Pythagoreans it was found that the qualitative uniqueness of musical tone depends on the length of the sounding string, and began an extensive campaign calibration of sound harmony mathematics.

**Musical stimulation discus throw and the long jump with a running  
Black-figure amphora image on Greek VI century BC**



To enhance the musical influence on the organism listener Pythagoras in the VI century BC invented the harmonic canon (monokord), wherein the size of musical intervals on the exact proportions. Pythagoreans theoretically proved the high effectiveness on the human body such musical harmonies as octave 1:2, fifth 2:3, quart 3:4. In special studies, they found an association of pitch with the speed of movement and the amount of vibration patterns of dissonance and consonance. Representatives of this school Hippiasus and Archytas laid down the foundations of musical acoustics. Studying features of auditory sensory-perception of music Aristoxenus, the pupil of Aristotle, in the IV century BC substantiate the need for temperament, almost corresponding to the modern tempered scale.

Aristoxenus made a significant contribution to the theory of psychology of music perception, he was engaged in theoretical, technical, medical and philosophical problems of music, seeing it as a powerful tool for social and pedagogical influence on functional status, nature, school, work, sports, and human behavior in other shapes and forms activities performed. According to his contemporaries Aristoxenus wrote more than 400 works on this subject, of which three have survived: the book "Elements of Harmony"; partly the treatises "The elements of rhythm", "About the Music", "On colors", "On the choir" and some others.

Among the common ethos doctrine concepts the ancient Greeks gave an important part to the theory of musical catharsis. The term "catharsis" in translation means cleansing. In the VI century BC the ancient Pythagoreans developed a rational system of moral precepts and doctrine of informed cathartic, i.e. purifying effects of music on people.

In the treatise "On the Pythagorean life", being a very interesting document of the history of early Pythagorean , the author, philosopher Iamblichus IV century, wrote the following: *"Pythagoras established education through music, of various melodies and rhythms, from where the healing of human love and passion and restores the harmony of mental abilities. He ordered and installed to their friends, the so-called musical dispensation and coercion, inventing miraculous mixture of various diatonic, chromatic and enharmonic tones, by which it is easy to handle and turned to the opposite passions of the soul, they have risen recently and originated in an unreasonable form - grief, anger, pity, misplaced jealousy, fear, all sorts of lust, anger, desire, promiscuity, vehemence, correcting each of these deficiencies by suitable melodies, as if using some salutary therapeutic compositions"*.

And when his disciples withdrew to sleep in the evening, he delivered them from the daily turmoil and buzz in their ears, clearing troubled mental state and preparing them in silence, good sleep and prophetic dreams. When they get up in the morning again, he repelled them from the night sleepiness, relaxation and laziness with other special singing and melodic techniques derived from the lyre or voices ... He still believed that music helps a lot in terms of health, if someone uses it properly. And, indeed, he was wont to use this cleansing is not passing. This name he obviously called and musical healing ... There were certain melodies created against despondency and internal ulcers ...

Among the acts of Pythagoras mentions once using spondaic flute melody he extinguished a drunken rage tavrmenitic young man rushing to his lover at night, which was next to his rival, and intends to set fire hall. This young man was seized with anger and ignited Phrygian flute playing that Pythagoras and tamed, happened to be here in late night for

astronomical studies. He offered to change the ringtone for flutist spondaic with which immediately came a young man calmed down and humbly went home. [2, p.127 -130]

In subsequent centuries the Pythagorean musical catharsis theory was further developed and widespread in the ancient world. Philosopher Aristotle in the IV century BC in his major work "Politics" and "Poetics" regarded catharsis as a natural cleansing process of psycho-physiological effects, ailments and passions by involuntary empathy caused by specially selected music. According to him, music, deeply gouged soul frees the listener from an excess of harassing his feelings, so he acquires inner calm, poise and activation of defense mechanisms.

Interesting and informative for our contemporary arguments about the musical catharsis can be found in the texts of Plato, Quintilian, Plutarch. Written evidence of the regulation of behavior and healing catharsis action contained in the statements of the father of medicine Hippocrates, Cicero, Marcus Aurelius, Elia Aristide and other prominent figures of the ancient world. For example, a favorite pupil of Aristotle and his successor in the management of the Athens Academy (Liceo) Theophrastus, according to legend, was treating various diseases, and music in particular, playing the flute healed from snakebites.

Prominent ancient historian Plutarch in his treatise "About Music", written nearly two thousand years ago, summarizing his research on this subject says: "You can lead a lot of evidence of that the most well-appointed state carefully maintained musical healing. Recall Terpandra who reassured her once arose in revolt Spartans, or Cretan Faleta, who was invited by the command of the Delphic oracle, and his music healed the Spartans, having saved from Sparta befell her pestilence. Also Homer (in the "Iliad") said that the Greeks through music put an end befell them the plague. [14, p. 44]

Along with the healing value of music the ancient Greeks account other aspects of its functional impact. Developing ethical foundations of music theory, the Pythagoreans asserted that the rhythm and tone could act on moral position listener paralyze or intensify his will, mind, imagination.

An outstanding Greek philosopher Plato (427-347 BC) was a passionate advocate for the ethical use of music in public and teaching practice. He believed that everyone was able to perform good and beautiful in life motivated by music. Music was quite an important place in his concept of the ideal of social reconstruction. In his famous theoretical work "State" Plato indicates that in order to increase capacity, happiness and satisfaction of the people, every person, child or adult, free or slave, male or female in a word, the only thing the government should do was systematically fed by the music enchants. One should always diversify and modify applied for this music to the pleasure of residents did not decrease and the internal need for it did not fade.

Discussing the problem of educating the younger generation Plato said: "Not in musical whether the most significant art educational facility, as rhythm and harmony is more likely to penetrate into the depths of the soul and the hardest grab it ... In this educated man feels acutely every omission (his conduct) and what is bad by its very nature, is not he rightly indignant at evil, not admire the beauty and welcoming and taking to his soul, if he does not eat and does not become beautiful and a good person ... I think in any case that, because of, expressed, education should rest on musical art." (Plato, "State" III, 401 D- E).

The depth which the idea in ancient society rooted with shows at least the fact that 400 years later, in the time of Plutarch, it was still revered as the norm and pedagogical views dominant view: "Who brought music since childhood, will praise and endorse perfect decrying opposite him around at all. Such a person will not stain themselves any dishonorable act, but courted through the music of the greatest benefit, it will be useful to themselves and home, avoiding any violation of harmony or deed or word, but always and everywhere observing decency, prudence and order ... Generally reasonable person not put a reproach sciences (music) instances of improper use of, but it appends applying depravity." (Plutarch, "About music " 1, 43)

Extant ancient sources are convinced that the ancient Greeks used music as a means of education, primarily because in such a way inspired the listener behavior combined with perfect pleasure melodious tunes and so absorbed much better and easier.

The motto "Learning with pleasure" was one of the foundations of ancient pedagogics. And partly is not it because of this a small nation gave mankind so many great, famous and prominent personalities?

Human happiness, according to representations of Pythagoras, Plato, Aristotle, and a number of other famous thinkers of the ancient world, largely consisted in the combination of wonderful deeds with pleasure from acting, in connection with which the systematic stimulation musical life was considered socially necessary.

Given the enormous impact of music on the listeners, ancient politicians, speakers and poets often performed with musical accompaniment. Music, rhythm, which was closely associated with the meter recited verse, made more distinct intonation speaker intentions, heightened melodic and rhythmic accents due to speech, it enhances the credibility and performance.

Aeschylus, Sophocles, Euripides, creating his famous tragedy, and at the same time composing music for it, was injected into the tragedy choirs, dancing, music and games luminary actors. Chorus of "Antigone" by Sophocles said "Many in the world of marvelous powers, but not a strong man !" and then became the national anthem of the Athenian.

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