

ethos

(Greek: “disposition” or “character”)

in rhetoric, the character or emotions of a speaker or writer that are expressed in the attempt to persuade an audience. It is distinguished from *pathos*, which is the emotion the speaker or writer hopes to induce in the audience. The two words were distinguished in a broader sense by ancient Classical authors, who used *pathos* when referring to the violent emotions and *ethos* to mean the calmer ones. Ethos was the natural disposition or moral character, an abiding quality, and *pathos* a temporary and often violent emotional state. For Renaissance writers the distinction was a different one: *ethos* described character and *pathos* an emotional appeal.

no rhetoric, no caráter ou nas emoções de um altofalante ou de um escritor que são expressadas na tentativa de persuadir uma audiência. É distinta dos *pathos*, que é a emoção as esperanças do altofalante ou do escritor induzir nas audiências. As duas palavras foram distinguidas em um sentido mais largo pelos autores classical antigos, que usaram *pathos* ao consultar às emoções e aos *ethos* violentos para significar mais calmos. Ethos era a disposição natural ou o caráter moral, uma qualidade abiding, e *pathos* um estado emocional provisório e frequentemente violento. Para escritores do renascimento a distinção era diferente: os *ethos* descreveram o caráter e os *pathos* uma apelação emocional.

Greek music

the music of the ancient Greeks. Scholars have long speculated about the music played in ancient Greece. It is known that ancient Greek philosophers held music in high esteem; its study was deemed essential to a liberal education. Both Aristotle and Plato believed that music permanently affected the human soul, and they even went so far as to categorize the various musical modes in terms of their effects, specifying which would be beneficial to the establishment of good character. The Pythagorean philosophers valued music because it was a manifestation of fundamental mathematical truths; they discovered the fact that certain mathematical relationships coincide with musical intervals.

The lack of extensive archaeological evidence, however, prevents a reconstruction of Greek music as it was performed in its day. About 20 unearthed fragments of notated music are extant. They have been deciphered with the aid of contemporary theoretical treatises, and their notational systems provide some knowledge of melodic and rhythmic style. Relics of ancient instruments have also survived, but they are unplayable, so our understanding of how the music sounded rests solely on contemporary writings.

These musical fragments show that Greek music was predominantly vocal, although instrumental pieces were sometimes presented. The music was homophonic; *i.e.*, it consisted of single melodic lines. One of the most important compositions was the [dithyramb](#), a poetic text set to music and sung by a chorus in honour of Dionysus. These choruses became more elaborate and more dramatic and eventually evolved into Greek tragic drama. Poetic texts were also sung by individuals, the most striking example being the epic poems of Homer, in which the singer accompanied himself on a lyre. Ancient Greek was a pitched language, so melody had to be an outgrowth of the natural inflections of the spoken language. Greek vowels had long and short values that corresponded to long and short notes in the musical settings. Thus musical rhythms were derived from metric forms, and melodic movement was governed by the natural rise and fall of the text.

Ancient Greece appears never to have had a developed instrumental art. Percussion, brass, wind, and string instruments were all played, but the two primary instruments were the [aulos](#), a double-reed pipe that accompanied the chorus in the dithyramb, and the [kithara](#), a hand-held lyre used to accompany solo songs. The exact nature of the accompaniment style is unknown, but since no evidence of counterpoint or harmony appears in contemporary accounts, the accompaniment probably played a version of the melodic line, occasionally adding two-note plucked chords.

[Aristoxenus](#), a music theorist and philosopher in the 4th century BC, wrote extensively about the harmonic system used in Greek music. Musical modes were derived from various types of [tetrachords](#), so called because each tetrachord contained four notes. The highest and lowest pitches of all tetrachords were always a perfect fourth apart. The two interior pitches varied; they could be whole tones, half tones, quarter tones, or other microtonal intervals. Tetrachords could be joined to make longer scales either by making the top note of one tetrachord the bottom note of another or by beginning a second tetrachord a whole step up from the

first tetrachord. A three-octave scale that would cover the combined vocal range of men and women was constructed by connecting many tetrachords.

Though nothing remains of ancient Greek musical practice and few instruments survive, the influence of classical Greek music theory was wide and lasting. In early Christian times the Gnostics used the Greek scale in their incantations, and Byzantium adopted the Greek modes. The Romans acknowledged Greek musical leadership and transmitted Greek theory to Europe through Boethius (c. AD 480–524), and the early Christian church modes drew upon its modes. But Islam is the principal heir to Greek theory through the Persians, Arabs, and Turks, whose writings in turn influenced European music from the 9th century onward. *See also* [church mode](#); [tonos](#).

a música dos gregos antigos. Os scholars speculated por muito tempo sobre a música jogada em Greece antigo. Sabe-se que os filósofos gregos antigos prenderam a música no esteem elevado; seu estudo foi julgado essencial a uma instrução liberal. Aristotle e Plato acreditaram que a música afetou permanentemente a alma humana, e foram mesmo assim distante a respeito de categorizam as várias modalidades musicais nos termos de seus efeitos, especificando qual seria benéfico ao estabelecimento do caráter bom. Os filósofos de Pythagorean avaliaram a música porque era um manifestation de verdades matemáticas fundamentais; descobriram o fato que determinados relacionamentos matemáticos coincidem com os intervalos musicais. A falta da evidência archaeological extensiva, entretanto, impede um reconstruction da música grega como foi executada em seu dia. Aproximadamente 20 fragmentos unearthed de notated a música são extant. Foram decifrados com o dae (dispositivo automático de entrada) de treatises teóricos contemporary, e seus sistemas notational fornecem algum conhecimento do estilo melodic e rítmico. Os relics de instrumentos antigos sobreviveram também, mas são unplayable, assim nossa compreensão de como a música soou descansos unicamente em escritas contemporary. Estes fragmentos musicais mostram que a música soou predominantly vocal, embora as partes instrumentais sejam apresentadas às vezes. A música era homophonic; isto é, consistiu em únicas linhas melodic. Uma das composições as mais importantes era o dithyramb, um texto poético ajustado à música e cantado por um chorus na honra de Dionysus. Estes choruses tornaram-se mais elaborados e mais dramático e evoluído eventualmente no drama trágico grego. Os textos poéticos foram cantados também por indivíduos, o exemplo o mais impressionante que é os poemas epic de Homer, em que o singer se acompanhou em um lyre. O grego antigo era uma língua lançada, assim que a melodia teve que ser uma conseqüência dos inflections naturais da língua falada. As vogais gregas tiveram os valores longos e curtos que corresponderam às notas longas e curtas nos ajustes musicais. Assim os ritmos musicais foram derivados dos formulários métricos, e o movimento melodic foi governado pela ascensão natural e pela queda do texto. Greece antigo parece nunca ter tido uma arte instrumental desenvolvida. Percussão, bronze, vento, e os instrumentos todos da corda foram jogados, mas os dois instrumentos preliminares eram os aulos, uma tubulação da dobro-lingüeta que acompanhasse o chorus no dithyramb, e o kithara, um lyre hand-held usado acompanhar canções de solo. A natureza exata do estilo do acompanhamento é desconhecida, mas desde nenhuma evidência o counterpoint ou a harmonia aparece em clientes contemporary, do acompanhamento jogou provavelmente uma versão da linha melodic, ocasionalmente adicionar cordas arrancadas dois-nota. Aristoxenus, um theorist da música e o filósofo no ô século BC, escreveram extensivamente sobre o sistema harmonic usado na música grega. As modalidades musicais foram derivadas dos vários tipos de tetrachords, chamados assim porque cada tetrachord conteve quatro notas. Os passos os mais elevados e os mais baixos de todos os tetrachords estavam sempre uns quarto separados perfeito. Os dois passos interior variaram; podiam ser tons inteiros, reticulações, tons de um quarto, ou outros intervalos do microtonal. Tetrachords podia ser juntado para fazer umas escalas mais longas fazendo à nota superior de um tetrachord a anotação inferior de outro ou começando um segundo tetrachord uma etapa inteira acima do primeiro tetrachord. Uma escala do três-three-octave que cobrisse do a escala vocal combinada os homens e as mulheres foi construída conectando muitos tetrachords. Embora nada remanesce da prática musical grega antiga e poucos instrumentos sobrevivem, a influência da teoria grega classical da música era larga e durável. Em épocas christian adiantadas o Gnostics usou a escala grega em seus incantations, e Byzantium adotou as modalidades gregas. O Romans reconheceu a liderança musical grega e transmitiu a teoria grega a Europa com Boethius (ANUNCIO 480?524 do c.), e as modalidades christian adiantadas da igreja desenharam em cima de suas modalidades. Mas o islam é o heir principal à teoria grega através dos persas, dos árabes, e dos turks, cujas as escritas influenciaram por sua vez a música européia dos 9t

plural Tonoí, concept in ancient [Greek music](#), pertaining to the placement of scale patterns at different pitches and closely connected with the notion of [octave species](#) (*q.v.*). Through transposition of the [Greater](#)

[Perfect System](#) (comprising two octaves descending from the A above middle C to the second A below) to a higher or lower pitch level, each *tonos* causes a different octave species to fall within the octave e ζ –e (E above middle C to the E below), which is important in Greek performance. The names of the *tonoi* correspond to the names of the octave species that are created between e ζ and e when the *tonoi* are used. In effect, a *tonos* can cause the octave species bearing its name to fall within the e ζ –e octave. For example, when the Greater Perfect System is begun on the pitch b ζ (rather than a ζ , as in the abstract), the octave species falling between e ζ and e is the Phrygian; hence, the *tonos* is also Phrygian. According to most modern scholars, the *tonoi* thus render the highly theoretical Greater Perfect System eminently practical in actual performance.

The concept of *tonos* first appeared in the 4th century BC and became the subject of controversy almost immediately. Aristoxenus (flourished 4th century BC) lists 13 *tonoi*; Ptolemy of Alexandria (2nd century AD), 7; other theorists, 15. The conflicting views of the Greek theorists have their modern counterparts. For example, some scholars believe the *tonoi* were real keys in the modern sense—*i.e.*, that they provided contrasting tonal centres of specific pitch (although the Greeks did not have an absolute pitch standard). Others insist that the *tonoi* were abstract theoretical concepts or that they were melodic frameworks (melody types).

Tonoi plural, conceito na música grega antiga, pertencendo à colocação dos testes padrões da escala em passos diferentes e conectados próxima com a noção da espécie do octave (q.v.). Com o transposition do sistema perfeito mais grande (que compreende dois octaves que descem do A acima de C médio ao segundo A abaixo) a um mais elevado ou lance mais baixo ao nível, cada causas dos tonos uma espécie diferente do octave para cair dentro do e ζ ?e do octave (E acima de C médio ao E abaixo), que é importante no desempenho grego. Os nomes do tonoi correspondem aos nomes das espécies do octave que estão criadas entre o e ζ e o e quando o tonoi é usado. De fato, os tonos podem causar a espécie do octave que carrega seu nome cair dentro do octave do e ζ ?e. Para o exemplo, quando o sistema perfeito mais grande estão começados no b ζ do passo (melhor que no a ζ , como no sumário), a espécie do octave que cai entre o e ζ e e é o Phrygian; daqui, os tonos são também Phrygian. De acordo com a maioria de scholars modernos, o tonoi rende assim o sistema perfeito mais grande altamente teórico eminente prático no desempenho real. O conceito dos tonos pareceu primeiramente no 4 século BC e transformou-se o assunto da controvérsia quase imediatamente. Aristoxenus (4 século florescia BC) alista o tonoi 13; Ptolemy de Alexandria (o ANÚNCIO do século), 7; outros theorists, 15. As opiniões opondo os theorists gregos têm suas contrapartes modernas. Para o exemplo, alguns scholars acreditam que o tonoi era chaves reais no sentido?i.e. moderno, que forneceram centros contrastando do tonal do passo específico (embora os gregos não tiveram um padrão absoluto do passo). Outros insistem que o tonoi era conceitos teóricos abstratos ou que eram estruturas melódic (tipos da melodia).

Greek Music

Greek Music, [music](#) primarily of ancient Greek civilization. Only a few examples of ancient Greek music have survived. Music, however, was extremely important to the ancient Greeks, and all the major Greek philosophers theorized about the origin, nature, and function of music. Most of the music seems to have been monophonic, that is, composed of one unharmonized melodic line. Melodies and rhythms in vocal music were related to the rhythms and speech inflections of the text; instrumental music may have been similarly related to dance movement. The peak of musical activity came during the classical age (450–325 BC), when annual festivals and contests of vocal and instrumental music were held.

The principal instruments were two forms of [lyre](#), the lyra and the [kithara](#); and a double [oboe](#), the aulos. They were all used as solo instruments and to accompany singing and recitation. Stringed instruments were used in religious ceremonies associated with the cult of Apollo, and wind instruments were used in the cult of Dionysus and in drama.

The ancient Greek philosophers ascribed a divine origin and a continuing religious significance to music. They believed that music represented in microcosm the order and harmony of the universe and that by studying the acoustical properties of musical intervals they would come closer to understanding the cosmos. The ancient Greeks also believed that music had power over human emotions and behavior and that when written in the various [modes](#), music would cause predictable reactions.