

Emotions in music education as an ethical issue

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Abstract

This paper can be understood as the result of philosophical reflection on a music educational project that has already taken place. The main aim of the project was the strengthening of the emotional competence of the students. Although the developments in psychology show crucial mechanisms with which music induces emotions, several new questions emerge that shift the discussion in the field of philosophy: how should we as teachers encounter emotions in the classroom and especially in the music classroom? What should educators try to achieve and what is allowed? How should our emotions and students' emotions be handled? It is obvious, that these questions require answers mainly in the field of practical philosophy as well as ethics and politics. The philosophical work of Martha Nussbaum can be used as an appropriate basis with which to discuss and to answer some of these questions. The way Nussbaum considers emotions can help us to understand and also to re-design the project as the place of the free experiencing of emotions and of reflecting on and discussing emotions. Nussbaum's thoughts, as a philosophical framing of our project, build the basis on which to combine emotions and ethics in the classroom and offer an area for an open dialogue about our questions. This dialogue can help us to think and to justify our decisions or to find new ways for a music education that embraces the emotions in the classroom and strengthens the emotional competence of students and teachers.

Keywords: Music and emotions, emotional competence, Martha Nussbaum, emotions and ethics, music education in kindergarten

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Introduction

There is a wide held belief that music is closely related to emotions and perhaps this relation is the most crucial reason for people's fascination with music. In the Department for Early Childhood Education, at the University of Ioannina (Greece), we decided to design and implement a music educational project with kindergarten students. Our main aim was to focus on children's emotional reactions to music. Researching the literature, it was evident that the main interest of the philosophical discussions in the area of music education concerns the possible relations between music and emotions. There is a long philosophical tradition regarding this relationship which, over the last decades, has also dominated modern philosophical discussions about emotions in music education. These contemporary discussions were introduced by Bennett Reimer (1970; 1989; 2003) with the "music education as aesthetic education" paradigm and based on the theoretical framework of Susanne Langer (1979) and Leonard Meyer (1956).

Over the last twenty years there has been a growing body of research with key results and developments in the field of psychology, which highlight the many and various ways in which music can be related to emotions. Juslin (2019) even suggests that "psychology has made more progress in explaining how music arouses emotions in

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the last 20 years, than what philosophy has in the past 2000 years» (34). Because of these developments, it can be stated that we have found out many crucial mechanisms and processes to understand how music can influence people's emotional world. However, I suggest that another main field should be introduced into the philosophical discussion about music and emotions in a music educational framework. I return to the first steps of the philosophy of music education as a new field in music education, where Broudy writes: "to describe the role of musical experience is, in part at least, a problem in aesthetics; to define the role of musical experience in life as a whole is a problem of *ethics* and *value theory* [...]" (Broudy, 1958, 63). In this paper our effort is also to combine music education with ethics.

This raises two main questions; Firstly, how should we as teachers encounter emotions in the classroom and especially in the music classroom and how should these emotions be handled? Secondly, what should educators try to achieve and what is allowed? It is obvious, that these questions require answers mainly in the field of practical philosophy, also ethics and politics. While psychology or aesthetics can contribute to a better understanding of how music induces or represents emotions in a music educational framework, they do not say so much about the main aims and purposes in this framework. However, the outcomes from the research and discussion in fields like psychology or aesthetics partially, albeit crucially, influence answers in this alternative way of seeing the relations between music, emotions and education.

In this paper I will briefly draw on the latest research developments in psychology about the mechanisms for the induction of emotions by music and will consider the term "emotional competence", particularly in relation to the more renowned term "emotional intelligence". Thereafter, in the main part of this paper, I will show the necessity of a critical, philosophical framing of a music educational project for the strengthening of the emotional competence of kindergarten students, especially in relation to the core question: how should we handle our emotions and children's emo-

tions in the classroom? Philosophy in music education could be the place for reflection and critical thinking about our educational practices. This paper will show how there was a need after our music educational project was implemented to reframe philosophical discussions and that further exploration and discussion should be a primary part of a philosophical dialogue about ethics and politics. The philosophical work of Martha Nussbaum will be drawn on in order to seek some answers or indeed to formulate new questions.

Music and emotions/emotional competence in the classroom

There is a long philosophical tradition, which refers to the relationship between music and emotions. In the framework of this tradition, music has been understood as mimesis of emotions (from Ancient Greece until the theory of "Affektenlehre") or as a symbol of emotions (Cook & Dibben, 2010; Langer, 1979; Hunter & Schellenberg, 2010). In the past years research in the psychology of music makes a crucial distinction between perception and the experiencing of emotions. By listening to music, someone may perceive and recognize an emotion expressed in the music, or music may induce emotions in her/him (Gabrielsson, 2002; Juslin & Sloboda, 2013; Juslin, 2016).

In relation to the musical expression of emotions, the discussion included the question of which emotions express the music and how that was possible (Juslin & Sloboda, 2013; Juslin & Lindström, 2016). In the exploration of musical features the research distinguished between composer-related features and performer-related features (Juslin & Sloboda, 2013). In the field of arousal or induction of emotions, many researchers mentioned the importance of individual or situational factors. Our project's proposal was focused and based on mechanisms, which elucidated the induction of emotions and resulted within the "BRECHEMA framework" (Juslin et

al., 2010; Juslin, 2016; Juslin & Lindström, 2016). According to this, the mechanisms that contributed to the experience of emotions from music are related to the brain stem reflex, rhythmic entrainment, evaluative conditioning, emotional contagion, visual imagery, episodic memory, musical expectancy, and aesthetic judgment. This framework is a complex process involving psychological, physiological, sociological, and personal factors. Elliott and Silverman (2012) added visual-musical interactions, corporeality, musical personas, and social attachments. By experiencing emotions due to musical activities, several of these mechanisms may be active simultaneously but in every case not all of these mechanisms and not at the same level. It should also be understood that every music-emotional episode is the result of a combination of mechanisms in this particular situation (Raptis, 2020). It is important to underline, that in the “BRECVEMA framework” aesthetic judgement is the last additional mechanism. It is, however, essential for music educators because it allows for the avoidance of the total ignorance associated with the tradition of the “music education as aesthetic education” paradigm over recent years. Juslin (2016) includes in his mechanisms aesthetic judgement, “a process whereby an emotion is evoked in the listener because of his or her evaluation of the music’s aesthetic value” (205). In this process the listener filters through subjective criteria perceptual, cognitive and emotional inputs, the outcomes of which can be widely positive (liking) or negative (disliking). These outcomes can likewise arouse additional emotions. Juslin’s mechanism combines “aesthetic” in its first meaning (mainly perceptual, sensual) with the established conception of aesthetic(s), which concerns beauty and taste.

Generally, in the discussion about emotions over recent decades, the most recognized term is that of “emotional intelligence” which especially gained popularity with the publication of the book *Emotional Intelligence*. Why can it matter more than IQ by Daniel Goleman in 1995 (Parker et al., 2009). This term is nowadays primarily to be found in texts about management, team leading or marketing. In an educational context emotional intelligence is very often presented as the tool to

improve the academic efficiency and productivity in school and to enhance the social relations in the classroom. In our project we preferred the term “emotional competence” instead of “emotional intelligence” because the first term indicates something which is not fixed and firm and instead something which is much more fluid and as such can be partly changed, strengthened, and learned and because of these characteristics, it can be used more flexibly in an educational setting. Emotional Intelligence, despite the claims of Goleman, seems to be understood as something akin to IQ, something that is given and can be also measured by tests (Boler, 1999).

In a music educational framework, music educational activities could be designed and implemented with the aim of strengthening emotional competence. In the last three summer-semesters in the Department for Early Childhood Education at the University of Ioannina, a project was designed and implemented with kindergarten students. In this project we tried to find different ways to arouse and affect the emotions by means of music and to help the children to recognize emotions in themselves and in others, to manage emotional situations and to improve the relations with others. The musical activities were matched to the age of the students as layed out in the following:

- Singing
- Free or synchronized movement; moving and dancing to music;
- Playing musical instruments;
- Listening to music or sounds;
- Listening to live performance of musical instruments;
- Listening to the narration of a story with the accompaniment of musical elements;
- Playing theater fragments with the accompaniment of musical elements;
- Drawing to music;

- Discussing the present emotions during the sessions of the program, or past emotions.

According to our definition of emotional competence, the aims of the project were (a) to strengthen the awareness of one's own emotions (b) to regulate these emotions (c) to strengthen the awareness of the emotions of others and (d) to regulate the behavior and to improve relationships with others. The variety of the musical actions in this project corresponds to the variety of the mechanisms which induce emotions by music. The results of this project are not presented in this paper.²

The philosophical framing: emotions as Upheavals of Thought

We understand philosophical inquiry in an educational frame *inter alia* as a process of reflection and critical review of our practice. This process leads to the problematization of several situations and to, in many cases, the questioning about several formulations which seemed unable to remain without further justification. Furthermore, it was apparent that a deeper survey, especially in a social and ethical perspective, was required. For example, what does it mean in a pedagogical framework to regulate the emotions and behavior, to manage the emotional experiences in ways that society expects and accepts? In the small “society” of the classroom to manage anger, for instance, is usually understood as the ability to avoid aggression and violence. But, if something seems to be wrong in the classroom, or if a student feels wronged and oppressed, we would argue that she/he must express these feelings. In this way, she/he can help the other students and the teacher to understand her/him and, consequently, to be more careful and to avoid certain behaviors. Often in the classroom

² The description and the results of the implementation of the project in the first year 2016-17 can be found in Raptis, 2020. In Summer Semester 2019-20 the Implementation was interrupted because of the measures for Covid19.

some clichés about emotional behaviors are accepted uncritically and as such run the risk of establishing a form of emotional conformity. These clichés are the appearances of deeper attitudes and beliefs and they can often disclose the political dimension in the managing of emotions in the classroom, because “power is located in emotional expression (Campbell, 1997)—in who gets to express and who must repress various emotions” (Zembylas, 2007: 293). The understanding of emotions in the classroom presupposes “the analysis that challenges the cultural and historical emotion norms with respect to what emotions are, how they are expressed, who gets to express them and under what circumstances.” (Zembylas, 2007: 294). For example, we could ask: is children’s anger in the classroom expected and accepted always in the same way, regardless of gender, race or social status? (Boler, 1999).

A philosophical approach seems to be required in order to discuss this kind of questions. As has been mentioned, Juslin (2019) argues that psychology has contributed much more to the understanding of how music induces emotions than philosophy over the many years in which it has been discussed. Nevertheless, the understanding of the many ways music induces emotions is not sufficient enough to give answers about the functions, the aims and the dangers of trying to handle emotions in an educational setting.

There are many theoretical suggestions and a long tradition of discussion about emotions in the field of philosophy. Robert Solomon mentions that in this long tradition there are two features that have determined the philosophical view of emotions for many years: (a) the inferior role of emotion, the suggestion that emotions are something “primitive, less intelligent, more bestial, less dependable, and more dangerous than reason”; (b) the reason-emotion distinction, as two different natural kinds, “two conflicting and antagonistic aspects of the soul” (Solomon, 2004: 3). Solomon argues that the interest of philosophy usually focuses on the more cognitive aspects of emotions. At the same time, the physiological and to a certain extent the

social and behavioral dimensions of emotions are diminished (Solomon, 2004: 4). As has been seen, in the brief presentation above, the whole process of inducing emotions by music is based on a variety of mechanisms. The cognitive aspect seems to be a significant constituent in the formation of emotions, but it is not unique. Music seems to be the domain in which the combination of physiological, psychological, cognitive, social and autobiographical elements form a complex mechanism of inducing emotions. It could also be suggested that music in an educational context, could contribute to the understanding of the many ways in which emotions are induced and, in this way, help us to be more aware about our emotions and the emotions of others. According to this we could more consciously find our personal ways to manage our emotions and to behave in a social context and in particular situations while, considering at the same time the social environment and others. Solomon focuses on the cognitive elements of the emotions and includes them in the philosophical terrain. That is the reason that emotions “can be evaluated in terms of the same epistemic and ethical criteria that we use to evaluate beliefs and intentions: Are they appropriate to the context?” According to this, the emotions “cannot be understood without grasping their reasons, and these reasons in turn give us a basis for evaluation” (Solomon, 2004: 13).

If the new results of the psychological research and the philosophical view of emotions and music are taken into account, then reason and emotions should not be considered as absolutely different natural things and as such it ought to be assumed that there is not an absolute dichotomy between these two domains. This fluidity between what have, until recently, been perceived as distinct spheres forms a fundamental basis for the philosophical framing of our music educational project. Philosophical texts can contribute to the use of the cognitive aspects of emotions without excluding the physiological or behavioral aspects, in relation to emotional competence. In the challenge to achieve the appropriate balance, I would like to present some possible approaches by drawing on the work of Martha Nussbaum. Nussbaum

(a) considers the emotions, their relation to reason and their contribution to ethical life as something central in her philosophy, (b) highlights the importance of arts and inter alia of music in human life and (c) investigates the educational facets of the emotions and art.

Nussbaum's philosophy focuses on the emotions and one of her most influential books in this field is the *Upheavals of Thought* (2001). Even the title indicates the relationship between emotions and thought and that is the main reason why emotions have an enormous contribution to our ethical life. The term "upheaval" in the title highlights the experiential nature of cognition, the understanding of emotions as a very intense way of knowing. Nussbaum describes the grief she felt over the death of her mother: "[...] the real, full recognition of that terrible event (as many times as I recognize it) *is* the upheaval" (45). Nussbaum uses the description of Proust's Charlus to speak about the landscape of emotions, "a landscape full of mountains and valleys, produced as if by 'geological upheavals of thought'" (88). The new world with the deep emotions is "a more agitated world, alive as it is at every moment to small movements of thought and action in a person whom he in no way controls [...]" (88).

The cognitive dimension of emotions consists in the fact that they usually have objects and "they tend to be about people, things, or circumstances that a person considers to have some bearing on his or her own happiness or well-being" (Cates, 2003: 326). This cognitive dimension is founded on three main ideas: "the idea of a *cognitive appraisal* or *evaluation*; the idea of *one's own flourishing* or *one's important goals and projects*; and *the idea of the salience of external objects as elements in one's own scheme of goals.*" (Nussbaum, 2001: 4, italics in original). It is important to elucidate, that with the term "cognitive" Nussbaum doesn't mean "the presence of elaborate calculation, of computation, or even of reflexive self-awareness." (23). She considers this cognitive nature of emotions much more as a simple form of awareness, "concerned with receiving and processing information", which can also be

found also in infants or animals (23). The chapter “*Music and emotions*” (249-294) should be understood as a part of Nussbaum’s intention to expand the cognitive definition of emotions, because emotions seem not to be restricted by the limits of the language; the aesthetic experiences can be experienced as emotions, or they can induce emotions. Nussbaum also tries to say that we should not understand judgment in emotions only as linguistic cognition but as “both capable of processing propositional (linguistic) and non-propositional information” (Adomaityte, 2015: 80). “Language [...] is not everything in emotion” (Nussbaum, 2001: 149). This argument is used by Nussbaum to include animals and human infants into her account as beings capable of genuine emotions. It also enables her to postulate that aesthetic experiences, such as dance and music, are able to give non-propositional attitudes that can be received by our emotions (Adomaityte, 2015). Furthermore, emotions should be understood as a procedure of integrating and working with the data that the body brings to us and that this bodily dimension extends the term “cognitive”, in relation to emotions. This is important to mention when discussing music education, because the emotions induced by music often have a strong bodily basis.

One central question in Nussbaum’s consideration of emotions is if emotions necessarily contain non-cognitive elements. She claims that it is difficult to answer if some elements like bodily reactions and feelings are necessary constitutive elements of an emotion like, for example, grief; she suggests that the answer should be negative (57). Grief, for instance, is much more the reaction to the recognition of the importance on something that we have lost. She maintains that judgment is a constituent part of emotion and a sufficient cause for its other elements, but other elements like feelings or bodily movements are parts of the judgment itself. (Nussbaum, 2001). This statement is deeply connected with how she construes judgment (Adomaityte, 2015).

The most crucial point in Nussbaum's exploration of emotions is the way she relates it to our ethical life. Emotions have always had to do with the value of external objects, but they are not necessarily outside the human body, but rather things outside a person's complete control. This means that emotions record "that sense of vulnerability and imperfect control." (Nussbaum, 2001: 43). Nussbaum argues that emotions indicate our neediness, and our lack of control. "The emotions, according to this, disclose our own vulnerability by highlighting something very true of human life itself. This is a great achievement for emotional knowledge which offers a unique perspective to ethical thought." (Adomaityte, 2015: 301). Vulnerability can be the basis with which to approach otherness, to be aware about the neediness of the other. This point in the discussion about the emotions leads from "me" to "us" and to the field of ethics.

The emotions have a central place in the ethical view of Nussbaum because her ethical theory is based on humans' lives and the emotions are essential elements for these lives. For Nussbaum it is not only important that someone makes the right choices, but also that these choices are accompanied by the appropriate emotions. According to this, the emotions have an ethical dimension, they can contribute to answer the question "What is worth caring about? 'How should I live?'" (Nussbaum, 2001: 149) and they can help to implement this answer in real life. Acting virtuously describes not only the correct actions, but "doing so with the appropriate thoughts, motives and reactive feelings." (Adomaityte, 2015: 304). Furthermore, emotions seem to be a form of deep connection with the world and with everything that happens around us.

Because of its nature, music can in many ways evoke emotions. In our project we tried to highlight, in many of our activities, the cognitive elements of the emotions. At the same time, music evoked stark bodily feelings and we have tried to combine them with some lines of thought. We tried to help children to experience strong emo-

tions and feelings and to understand the causes of these and the processes that induce or change emotions. In combination with narration, theater or lyrics of a song, the emotional changes were related to a sequence of events in time. We also created a “safe” environment, in which the children could experience several emotions and had the opportunity to reflect upon them, with our help, their nature and causes, without real threat or fear because of the reactions which some of them may provoke.

In this project, there is the risk of modifying the process of understanding and handling the emotions to a form of emotional manipulation of the children by the teacher. Because of this, our effort is to use emotions to build a basis for dialogue, for a process of being aware about our emotions and of understanding the emotions of others, a process of evaluating what is important and of choosing between different situations and the corresponding emotions. That does not mean that emotions are reduced to an intellectual process and that in emotions there is no place for non-cognitive elements, or that these non-cognitive elements are not crucial for an emotional experience. The main point in our music educational project is that the deep experiences that the children can have with the contribution of music can be the basis on which to reflect upon their emotional lives. This way of reflection is not abstract and distanced, but bodily and experiential, with all the myriad of ways with which the emotions enrich the world of reason. These emotions, induced by music, can be combined with the concreteness of a story or of a narration in a general sense. At the same time bodily reactions to music or music producing with the voice or with musical instruments can help children to experience emotions and to feel the intensity of this experience. Children can also be helped to become aware of their emotional changes, to understand how and why they can have several emotional experiences and what meaning and importance the realization of these experiences has on their lives.

Nussbaum maintains in her book “Not for the profit” (2010) the significance of play and of arts in human life and in education. She argues that storytelling and nar-

rative play become important aspects of cultivating a child's imagination, as the children can learn to imagine the experiences of others. Playing creates a safe space in which the children can experiment with their relations towards others without the fear of being injured, because all these relations and feelings remain in this playing field. Children enjoy being placed in this form of safe risk and they can follow and participate in human relations and in the succession of emotions. Playing and storytelling help the children to imagine the pain of others, to have the interest to learn about the life of others, to find out the ways people manage these relations, and finally it strengthens the child's ability "to see other people in non-instrumental and even non-eudaimonistic ways, as objects of wonder in their own right." (Nussbaum, 2001: 237). According to Winnicott, play is the activity that takes place in the space between people and this place is called "potential space'. Here people (children first, adults later) experiment with the idea of otherness in ways that are less threatening than the direct encounter with another may often be" (Nussbaum, 2010: 99). In play the presence of the other becomes "a delightful source of curiosity" (100). The arts undertaken by adults perform the function of play and can prepare people for friendship and for their political and ethical life. Nussbaum argues that this capacity of wonder in simple nursery rhymes can send children to the place of others, e.g., a child, a small animal, even an inanimate object (Nussbaum, 2010: 99). This is precisely the aim of healthy development – enabling the same wonder but about other people.

What Nussbaum, following Winnicott, suggests is that the potential space of play does not disappear just because one becomes an adult – children's play re-emerges in adult life through the medium of the arts. Winnicott argued that one of the key functions of arts in every society and culture is "to preserve and enhance the cultivation of the 'play space', and he saw the role of the arts in human life as, above all, that of "nourishing and extending the capacity for empathy" (Nussbaum, 2010: 101). Also play and arts are the means with which humans enhance their abilities to

understand others, to strengthen empathy and imagination to understand others and to understand and to handle our relations, not as an art of manipulation, but as an effort to be in a deep relation with others.

Discussion: Philosophical reframing of emotions in music education

If arts as the “playing space” for adults is taken into consideration, then it can be understood that our music educational project combines play with music and other forms of arts in a way that can be crucial for the present and for the future of the children. The whole project was designed as a playful journey and the children had the chance to think about what happened, about the emotions of the other children and of the heroes of the stories, and, at the same time, they felt deep emotions, in many cases induced by the music or by the music in a combination with several forms of narration. In this project music and play afford the means to create the “potential place”, also the place to think about and to experience emotions in safety.

According to Nussbaum’s consideration of emotions as judgements, I think that we should understand our project for strengthen the emotional competence of the students as the emergence of an experiencing- and dialogue-place for the children, a place to discuss about their experiences, to understand what happens to them and why, to be aware about the influence of their actions on other people. The aim is not to reduce emotional competence to a permanent discussion with rational arguments. Music can build a space suitable for deep experiences, combined with bodily reactions and tendency towards action. It should not be forgotten the upheaval-character of the emotions, which urge us to think and to act in a deeper, experiential art and to share our thoughts about feelings with others. Emotions build the basis for communication, not only as a topic to discuss, but much more as the cause and the motive for communication. At the same time, this occurs in a safe, delightful and pleasant

setting, so that the children feel free to touch on “difficult” emotions, like fear or sadness.

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Nussbaum highlights the cognitive nature of emotions but seems to underestimate their non cognitive dimension. It should be noted that most examples under consideration in Nussbaum’s work concern complex emotions. It would also be helpful in our study to distinguish between simple and complex emotions (Adomaityte, 2015). We have tried in our project to handle some simple and basic emotions with music. At the same time, however, the narration and the context of the music contributed to reflections about these emotions and in many cases combined simple emotions with some more complex ones.

One of the most important premises that should be understood about this project is that emotions in society and especially in education are a place for social control. Education is a place in which beliefs and values are shaped. This reality is diffi-

cult to be realized because of the ostracism of emotions or the subjection to the superiority of reason in education or because of the power of habit. We should also try in our educational project to disclose the ways that our emotions are imposed on the educational framework according to gender, race, social status etc. The project should help teachers and students to dispute the nature and the causes of emotions. Much more, they should not only understand why we have an emotion or why we consider an emotion as appropriate in a situation, but also what are the social mechanisms and presuppositions that cause these emotions and define what is appropriate in a specific situation. Of course, every educational project should fit the age of the students. The aim of our project is that the young children experience and recognize their emotions and, at the same time, react musically or, were able to discuss certain emotional situations, in a way appropriate to their age.

At the same time the whole project could help teachers to understand that the emotions should be brought out of the private and into the public sphere (Boler, 1999). The emotions should also be approached out of the binary “private – public” and the teachers should be able to recognize the mechanisms which are used for the control of the emotions in education, for example “explicit rules of morality and explicit values of utility” and measurable skills (Boler, 1999, xix). Under this supposition they could find ways to make some rifts in these mechanisms and thoughts. The emotions themselves give the power and the means to achieve these rifts.

The emotions are crucial for children’s lives and for their ethical development. Educating emotions should not be about manipulating the emotions, but the process of helping students to understand which emotions are appropriate for them in certain situations. They need to understand how other people feel and how they should react in relation to these feelings and emotions. The children themselves should learn to be critical about the emotional code of their social environment and about what is expected or accepted in a given social context. We should not impose which is the

right behavior, but room and means should be given in order children to decide about their behavior. They should also build the fundamentals with which to understand over the following years the social mechanisms that determine this code and the power-relations that are incorporated in them. At least children need to have more self confidence and trust in their emotions. They need to realize that emotions are not false or wrong but say something very true and crucial about their lives and that even negative emotions can be helpful. There are numerous emotional reactions and the children have to take into account their personal biography in their emotional lives, the uniqueness of every situation, their relations with others, with the human and the non-human environment and the social context with its power and relations.

Final remarks

Nussbaum's theory can be the appropriate basis on which to reflect on and to design, for the future, a music educational project which strengthens emotional competence and highlights its ethical dimensions. Taking this into consideration, there are at least two ways to point out these dimensions:

- a. The way Nussbaum considers emotions can help us to understand and, as the next step, to redesign the project as the place of the free experiencing of emotions and of reflecting on and discussing emotions. These experiences should be understood as a tool for communication, combined with the awareness of a sense of vulnerability, that is, the deep emotional perception that we cannot always have control of our lives and that we need others. This awareness of the neediness of others builds the basis for our communication and for our ethical lives. Emotions offer the necessary impulses to sometimes forget "I" and to seek "we". Music forms the field for the emergence of the emotional sense of belonging and of the need to communicate with others. In this way, emotional life, even with some facets that we would hope to

control, but have not managed to, is a source which makes our lives worth living.

- b. Music conveys in all its forms nature and culture, biological and physical characteristics with personal biography and collective experiences and, at the same time, it considers the human being as a psychosomatic whole. Emotions also have a physiological, a biographical and a socio-historical basis. This correspondence between music and emotions makes music education the appropriate field in which children and teachers can experience, express, recognize and handle emotions. In our project we combine in music education the strength and deepness of emotions, which are bodily and seem often to be absolutely personal, with the socio-historical parameters. Consequently, we can learn that the emotions are not indisputable and not without any other possibility to be otherwise. In music education ways can be found to realize the contingency of the emotions and their direct relation to the social and historical context. The awareness about the socio-historical parameters shifts the reflection in the field of the possibilities to-be-other, in the field of choices, of freedom and of multiple routes; in other words, in the field of ethics. Music education in this way underlines the ethical nature of emotions.

Nussbaum's thoughts, as a philosophical framing of our project, builds the basis to combine emotions and ethics in the classroom and affords teaching professionals an area for an open dialogue about some very crucial questions. Given that emotions are the quintessence of the musical activities of many people, this dialogue can help us to think and to justify our decisions or to find new ways for a deeper and – perhaps – more emotional music educational praxis.

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