THE ROLE OF EMOTIONS IN MUSIC EDUCATION: THEORETICAL INSIGHTS

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Abstract: *Emotional expression has been the focus of teachers and educational researchers, as it can result in an improvement in cognitive performance. In specific settings, personal and emotional experiences can provide a steppingstone to developmental and learning processes. Emotions significantly influence learner learning and play a crucial role in quality teaching, educational reform, and learner-teacher interaction. The inherent social and communicative nature of music would make group training an excellent tool for increasing the coordination of behaviour, affect, and mental states among children. This paper aims to explore the literature on various aspects of the concept of emotions in the context of music education with the main focus on opportunities for experiencing and expressing emotion in music education, learners' positive emotion experiences in music education, teaching to generate positive emotion outcomes, and the benefits of a greater emphasis on the emotions in music education. The results of theoretical analysis indicate that music education has a particularly positive effect on identifying emotions, emotion regulation, emotion recognition, improved learning, and self-expression.*
Keywords: *emotion, music education.*

Introduction

"Emotion" is a term that was introduced in the English language in the seventeenth and eighteenth centuries. It was translated from the French word "émotion" but started referring to "a category of mental states that might be systematically studied" only in the mid-nineteenth century (Dixon, 2012, p. 338). According to V. Shuman & K. R. Scherer (2014), emotions are generally perceived as multifaceted phenomena that include a number of interrelated psychological processes. These processes involve subjective feelings (affective component of emotion), physiological processes (physiological component), cognitions (cognitive component), motivational tendencies (motivational component), and expressive behaviour (expressive component) (Quinlan, 2016). In the educational literature, emotion is frequently used to define a broad variety of noncognitive constructs that embrace emotion, but also include self-concept, beliefs, motivation, etc. (Pekrun, 2017).

Music is one of the most universal means of human expression and communication, and it can be found in the daily lives of people of all ages and different cultures all over the world (Varadi, 2022). Listening to music, singing, playing music, and creating it (exploring, composing, and improvising) are very popular pastimes for a huge number of people, but its influence is much broader. Empirical and experimental research on the broader benefits of musical activity is available, and research in music sciences suggests that successful musical engagement can positively affect many aspects of human life, including physical, social, educational, and psychological (cognitive and emotional) dimensions (Schellenberg & Mankarious, 2012; Varadi, 2022).

Various aspects of music, such as melody, pitch, and harmony are employed to generate a range of emotional responses in listeners. Music is processed in the limbic system of the brain after going through the auditory cortex, which evokes an emotional reaction (Nieminen, Istók, Brattico, & Tervaniemi, 2012; Juslin, Liljestrom, Vastfjall, Barradas, & Silva, 2008). With the help of music education, learners can build up their creative identities and experience a sense of self-efficacy and self-worth that enable them to cope with the multiple personality flaws resulted in by numerous negative factors in the current cultural settings.

The aim of the article is to explore scientific literature sources that focus on aspects of the concept of emotions in the context of music education.

Analysis of scientific literature was used to define the concept and the role of emotions in music education.

Methodology

The substantial volume, continued growth, and resulting complexity of the scientific literature not only increase the need for systematic, replicable, and rigorous literature reviews, but also highlight the natural limits of human capabilities of information processing of researchers. A literature review is employed to achieve the following: 1) to identify what has been written on a subject or topic; 2) to determine the extent to which a specific research area discloses any interpretable patterns or trends; 3) to aggregate empirical findings linked to a narrow research question to support evidence-based practice (Pare, Trudel, Jaana & Kitsiou, 2015).

The method of research: analysis of scientific literature.

Literature review

Understanding the concept of emotion. The concept *emotion*, deriving from the Latin word *emovere* (to move out or agitate), broadly means those affective upheavals in experience that are targeted at events or objects in the world and that often prompt us to act in specific ways when facing these events or objects.

W. James (1948) holds that emotions are, first and foremost, a specific class of feelings to be distinguished from such related concepts as mood, sensation, and sentiment. From this perspective, emotions are perceived as subjective feelings associated with bodily changes and expressive behaviours. J. M. Jasper (2011) suggests the following typology of emotions: bodily urges; reflex emotions, that is, short-term reactions to our immediate setting, such as anger, fear or joy; moods, or lasting affective states, that are not very intense and lack a specific object; and reflexive emotions, like affective loyalties, such as love, respect and trust, or moral emotions, embracing feelings of approval and disapproval. The concept of emotions defined by a number of authors is presented in Table 1.

Table 1 **Definitions of emotions** *(created by Authors)*

Definitions of emotions	
J. C. Richards (2022)	Emotions are perceived as a sociocultural experience primarily defined not only by individual characteristics but also by social contexts and relationships. They merely refer not to something we "have" but rather to something we "do."
A. C. Frenzel, L. Daniels & I. Burić (2021)	Emotions are the interface between individuals and their environment, continually mediating between social contexts and events and the responses and experience of an individual.
Y. Wang (2021)	Emotions consist of three components: subjective feelings, behavioural responses, and physiological responses. Emotions are to a large extent triggered by external stimuli.
V. Shuman & K.R. Scherer (2014)	Emotions are multifaceted phenomena that include several interrelated psychological processes.
N. K. Denzin (2009)	Emotion is a lived, believed-in, situated, temporally embodied experience that radiates through a person's stream of consciousness, is felt in and runs through his/her body, and, in the process of being lived, plunges the person and his/her associates into a totally new and transformed reality – the reality of a world that is being constituted by the emotional experience.
K. M. Quinlan (2016)	Emotions include subjective feelings (affective component of emotion), cognitions (cognitive component), physiological processes (physiological component), motivational tendencies (motivational component), and expressive behaviour (expressive component).
R. Pekrun, S. Lichtenfeld, H. W. Marsh, K. Murayama, T. Goetz (2017)	Emotions denote a broad variety of non-cognitive constructs including self-concept, beliefs, motivation, etc.

The current research situation shows that emotions have the following three characteristics (Brandstatter & Otto, 2009): 1) an emotion is an affective reaction

which can be defined and described relatively accurately (for example, enjoyment, anger, pride, sadness); and can be attributed to a cause or an incident. Thus, emotions are mentioned when referring to a learner's enjoyment in learning or a teacher's anger about learners' misbehaviour; 2) the experience of an emotion is related to situations that are of importance to an individual. If a situation, an event, or a context is significant to us or if we are touched by something, emotions are likely to be evoked. Learners will only go through joy, frustration, anxiety, pride, or satisfaction if the learning topic or the learning process is relevant to them; 3) after an emotion is experienced, it becomes the centre of awareness of a person, also leading to increased self-awareness. Emotions can hardly be denied. They can be disguised towards others, but rarely towards oneself.

The apparent simplicity of emotions experienced by people hides abundant problems, complexities, and paradoxes. Since the human emotional domain is so broad and fragile, classifying emotional phenomena is a challenge. Researchers on emotion suggest different classifications, based on different theoretical frameworks (causes of emotions, links to needs, duration, nature of interaction with objects, etc.). This suggests that a universal classification of emotions that can be used to assess any type of task, situation, or phenomenon can hardly be created. P. Ekman & D. Cordaro (2011) state that emotions are discrete, measurable, and physiologically distinct. The following six basic human emotions can be listed: happiness, anger, sadness, fear, disgust, surprise, and contempt. The expression of emotions can be revealed by analysing facial expressions. A. S. Cowen & D. Keltner (2017) identify 27 varieties of emotional experience and they include admiration, adoration, aesthetic appreciation, amusement, anger, anxiety, awe, awkwardness, boredom, calmness, confusion, craving, disgust, empathic pain, entrancement, excitement, fear, horror, interest, joy, nostalgia, relief, romance, sadness, satisfaction, desire and surprise.

Emotional experiences and emotional expression. The question what the experience of emotion is really the question what people go through when they feel an emotion? This is the question of content. What are the correct concepts for capturing or describing the psychological features of the system (Lambie & Marcel, 2002). Emotional experience is a conceptual structure stored in memory whose conditions include current perceptions, cognitions, actions, and core affect, then producing an intentional state where the affect is experienced as having been caused by some object or situation. Experience of emotions is not only awareness and recognition of one's own emotions, but also effective regulation of one's emotional expression in the context of an ongoing social interaction.

At present many researchers on emotion theory take a functionalist view of expressiveness and raise the following question: what, specifically, does the expression of emotions do for a child and his/her social group? Most importantly, the expression of emotion signals whether the child or other people need to modify or continue their goal-directed behaviour (Campos, Mumme, Kermoian, &

Campos, 1994). Hence, such information can shape the child's personal behaviour. Few investigators have examined it, but theory suggests that emotional expressivity is related to academic development, in part by affecting engagement in learning assignments (Valiente, Swanson, & Eisenberg, 2012). According to the broaden-and-build theory, positive emotions (e.g., happiness, excitement) encourage approach behaviours that contribute to learning, such as exploration and creativity (Fredrickson, 2001). In particular, children who express more positive emotions and moderately intense emotions over all are perceived by their teachers as more teachable, and they achieve more in school. Positive emotion is conducive to task engagement and persistence, and these are skills that serve the young school age child very well. On the contrary, neurological processes associated with the expression of negative emotions, particularly fear, interfere with cognition.

Thus, emotions are about triggering action and changing the probabilities of future actions (Frijda, 1986). Emotions enable people to react to significant stimuli, with complex patterns of behaviour involving multiple modalities, such as facial muscle movements, vocal cues, bodily movements, gesture, posture, and so on. According to G. Collier (2014), emotional expression is often treated as an aspect of verbal and nonverbal communication. People can use words to tell others how they feel, but they can also convey emotions through their tone of voice and through nonverbal channels such as facial expressions, touch, posture, and body movements.

Emotional expressions (facial / body expressions) communicate four kinds of information: 1) the current feeling (the expressive function of expression); 2) what is happening in the present context (the declarative function of expression); 3) desired courses of action of other people who perceive the expression (the imperative function of expression); and 4) intention and plans about what a person might do (the commissive function of expression). Early studies of emotional expression largely focused on whether perceivers could infer emotions from static portrayals of prototypical configurations of facial muscles believed to convey anger, disgust, fear, sadness, surprise, and happiness (Russell, 1994). In current time, scientific studies have moved significantly beyond static facial portrayals of these six emotions, revealing that emotional expressions are multimodal, dynamic patterns of behaviour, involving facial action, vocalization, bodily movement, head movements, touch, gaze, gesture, autonomic response, and even scent (Keltner, Sauter, Tracy, & Cowen, 2019).

Studies of emotional expressions associated with experiences of embarrassment, shame, pride, and love have discerned distinct expressions of these emotions by incorporating measurements of gaze activity (e.g., the gaze aversion of shame and embarrassment), body movements (e.g., the chest expansion of pride and the open posture of love), hand activity (e.g., the face touch of embarrassment and open handed gesture of love), and movements of the head,

such as the head tilt back during expressions of pride (Collier, 2014). These findings have initiated studies to systematically characterize how emotions are communicated with the help of body movements and gaze (Dael, Mortillaro, & Scherer, 2012).

To take one example of a major stream of research, the human voice has consistently been documented to contain a rich modality of emotional expression (Barrett, Adolphs, Marsella, Martinez, & Pollak, 2019). To investigate whether individuals can express emotions with the voice, researchers have relied on two methods. In one, people, frequently trained actors, attempt to express different emotions in prosody, the tone and rhythm of our speech, while reading neutral passages of text or nonsense syllables (Juslin & Laukka, 2003). These samples of emotion-related prosody are then presented to listeners, who select from a series of options the term that best matches the emotion conveyed in the speech output. Researchers found that listeners can judge five different emotions in the prosody accompanying speech: anger, fear, happiness, sadness, and tenderness, with accuracy rates that are close to 70 %. In a second line of study of vocal expression, participants communicate emotions through vocal bursts, which are brief, non-word utterances that arise between speech incidents. Vocal bursts include laughs, shrieks, growls, sighs, oohs, and ahhs. In studies of vocal bursts, people are typically given a situation that produces an emotion and asked to communicate that emotion with a brief vocal burst but no words (Laukka, Eerola, Thingujam, Yamasaki, & Beller, 2013). These sounds are then played to listeners, who attempt to label the sound with one of many emotion terms, or to match the sound to the appropriate emotion eliciting situation. As with emotional prosody, people are quite skilled at communicating emotions through vocal bursts.

Following L. F. Barrett et al. (2019), it can be considered that emotional meaning is constructed from the context in which they are embedded and that people infer emotional meaning from facial movement and other social information. In line with this, D. Keltner, D. Sauter, J. Tracy & A. Cowen (2019) hold that people's interpretation of a target's emotional expression is affected by the subject who expresses the emotion; the mental states attributed to that person; the context (the action taken by the person expressing the emotion); and the emotional expressions of people around them.

The importance of emotions in music education. Every child is treated in the same way and the goal is observed to foster and improve children's intellectual, emotional, social, creative, and aesthetic development. The aim of art education is to focus on experience, knowledge acquisition, skill development, and understanding of various aspects of arts and works of art, ultimately aimed at their competent evaluation. Music is inherently related to socio-emotional behaviour. It is a forum for emotions, embodiment, and interaction (Cross, 2014). Music education supports cognitive, lingual, social, psychomotor, emotional, communication, and awareness skills, aesthetic aspect, and creativity of children.

Researchers report that music has an impact on social and emotional maturation of a person, auto-control, work sharing, and self-expression skills (Jacobi, 2012). Music education and emotional expression naturally complement each other. Common features of the music training and emotional expression areas are followed. Positive emotions and learning states that they encourage have a two-way influence on the motivation of the learner, which is considered to be the driving force and energy behind the learning.

L. Vygotsky (1930/1997) defines education as "the artificial mastery of natural processes of development" that restructures all mental functions of a child (p.88) and is essential to the development of thinking. During the primary school years, the qualitative change in the child's thinking is that, through instruction, he or she can construct preconcepts. Briefly, a preconcept is a limited comprehension of a true concept or a special case of a true concept (Vygotsky, 1934/1987). Artistic education is treated as complementary to the intellectual development of children. Its main purpose is to develop interests and musical capabilities, but it also uses artistic and aesthetic values to raise children's awareness and direct their daily activities.

The link between music and emotion has contributed to the value of music as a study subject that can be implemented in formal education to develop emotional competence (Blasco & Calatrava, 2020). One of the advantages of musical activities is that they mostly call for collective participation, which requires cooperation and coordination on the part of the members of a society, making them useful tools for the advancement of socio-emotional development. In addition, the social interactions required for music-making offer a number of opportunities for learners to develop their abilities to evaluate their own feelings and at the same time try to relate constructively to the feelings of others (Pellitteri, 2006). According to J. S. Pellitteri (2006), there are five ways in which music education and emotions are complementary: music can be used as an emotional stimulus; it can be an aesthetic experience; it can be used for relaxation and imagery; music-making is a form of self-expression; and music-making can be a form of group experience. Music education has a strong impact on the intellectual, social, and personal development of learners, and this also influences their psychological well-being. Emotions can improve or disturb learning depending on which ones evoke or colour the experience. Emotions can also be infectious and have strong positive or negative emotional states that infect others in the learning environment.

Musical emotions are processed at three different levels: biological, psychosocial, and cultural (Eerola, Vuoskoski, Peltola, Putkinen, & Schafer, 2018). Studies exploring the relationship between social-emotional abilities and music have focused on the recognition of emotions, the understanding of emotions, and alexithymia, the difficulty of identifying emotions and describing them to others (Schellenberg & Mankarious, 2012). Emotions are systematically

related to cognition, motivation, physiological changes, and interaction patterns. Important component processes of musical task-related enjoyment can include feeling excited when completing the task, evaluating the task as challenging, experiencing physiological arousal, and being motivated to work on the task.

Numerous activities provided for general music curricular reinforce and help learners understand the concepts of self-awareness, self-management, responsible decision-making, social awareness, and relationship skills. Activities such as ensemble singing and playing, improvisation, and defining emotions with music can be applied to develop social and emotional skills in the music classroom (Varner, 2020). Music can be used as emotional stimuli, as an aesthetic experience, for relaxation and inspiring creativity and imagination, as a form of self-expression and as a form of group experience. Activities such as improvisation, ensemble playing, group singing, and defining emotions within music listening examples can be applied. Positive learning emotions activate the brain's reward system, make the experience desirable, and contribute to focus and attention. Positive emotional states can enable students to broaden their perspectives, see alternative perspectives, persist in challenges, and effectively respond to criticism and failure.

Improving emotional skills can improve the results of music practice. E. Campayo-Munoz, A. Cabedo-Mas & D. Hargreaves (2020) address the relationship between emotional skills and music practice and present several results. Firstly, identifying emotions helps learners integrate emotional expression into their music playing and play more fluently. Secondly, the most effective activities in addressing emotional competence are improvisation and association of music pieces with personal experiences. Thirdly, emotional control allows for greater organisation of the study, minimising moments of impatience, of playing fast and skipping steps, of not being aware of the music, and of not facing difficulties. Finally, considering that public performance is conditioned by concerns about judgments of others, as well as one's own level of self-esteem, it is claimed that the variable under study could be improved by sharing feelings, collaborating and helping peers, or achieving a goal through effort. Positive emotions can generally improve the sophisticated processing, even of negative information, when the topic aims to solve a problem, rather than simply maintain a positive mood.

Studies address the role of music in relation to emotional perception and assessment. S. Nieminen, E. Istók, E. Brattico & M. S. Tervaniemi (2012) observe that learners in the first two years of primary school have the ability to identify greater happiness in pieces composed in the major mode than in the minor mode. This relationship is stronger in those with musical training, especially among younger people. Similarly, E. G. Schellenberg & M. Mankarious (2012) measure perceptual differences between a group of learners with and without musical

training, finding that the former score higher in identifying emotions in images and/or texts.

Among learners, the practice of actively listening to music enhances positive feelings, decreases negative emotions, and regulates arousal levels (Juslin, Liljestrom, Vastfjall, Barradas, & Silva, 2008). According to J. Varadi (2022), one of the most important effects of music lies in the development of emotional self-regulation, which exerts its effects on all ages. There are adaptive links between listening to music and the well-being of listeners. Similarly, B. A. Broh (2002) suggests that learners who participated in musical activities are more open, better and more willing to communicate with their parents and teachers and that their parents are more likely to communicate with friends' parents. She concludes that the social benefits of music education are likely to lead to higher self-esteem in learners, resulting in increased motivation and self-efficacy. Positive emotions can promote divergent thinking and creative and flexible thinking, thus helping to solve problems in many situations efficiently instead of compromising them.

Previous research studies state that the use of music enhances some socio-emotional benefits in diverse areas such as social skills, empathy, and reducing emotional problems. E. G. Schellenberg & M. Mankarious (2012) state that learners with a musical background score higher in sympathy and prosocial skills. Another study concludes that singing with a strong emotional component leads learners to improve attitudes and social skills such as teamwork.

When individuals are in a joyful mood, they may be better disposed to creative solving of a complex assignment than when they are in an anxious or angry mood. Similarly, a learner in a good mood may be ready to attend to classroom instruction; a learner in a negative mood may have difficulty focusing on the task at hand, thus limiting engagement (Pekrun, Muis, Frenzel, & Goetz, 2018). A school is a central arena for experiencing emotions that further affect learners' daily lives both in school and outside it. Previous studies have shown that emotions play a significant role in learning, social relationships, and school attendance (Pekrun & Linnenbrink-Garcia, 2014). Emotions are a permanent accompaniment to learning, experienced before, during, and after attending lessons, studying, or taking tests.

Conclusions

The scientific literature review focuses on the relationship between music education and emotions. The role of emotions in music education is particularly important in encouraging learners to experience the joy and creative satisfaction of making music; to participate in the processes of creating, performing, and appreciating music; to foster communication and collaboration skills; to experience a growth in self-esteem; and to develop their own musical experience. The emotions experienced in musical activities are particularly important when

overcoming musical challenges appropriate to the learner's strengths, influencing the learner's self-knowledge, personal growth, decision-making, and self-esteem development. Music education and emotional expression complement each other in the education process with the following properties: music education can be used as an emotional stimulus; as an aesthetic experience; for relaxation and imagination; making music can be a form of self-expression and a form of group experience.

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