

# Chapter 2

## From the agora to the crossroads: blues as tool for sensitization and creation in the teaching of philosophy

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### Introduction

Contemporary popular music, at least concerning the music derived from North American culture – that, at the age of Globalization, as today, finds itself inlaid in popular culture – owes too much to the blues as one of its main upholder. Aristotle is, on the same way, in Philosophy History, one of its main names, posted on the genesis of western philosophical tradition. Besides these similarities, something else approach the Stagirian philosophy and the Mississippi Delta bluesmen. Such an approach was pointed out by Roopen Majithia in his essay *Blues and catharsis* (2012, chap. 8),<sup>4</sup> in which the author connects the Aristotelian concept of catharsis with American blues, showing that blues and, by extension, popular music as a whole, has such a potential to educate passions that comes near musical education in Aristotelian ways.

Taking advantage of this suggestion, two workshops were fulfilled successfully in the years of 2013 and 2014 through the internship project called *Programa Insti-*

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4 The consulted source, by being an ebook, *epub* extension, in which the diagramming is flexible to the user configuration, does not have accurate paging that can serve as reference. The paper, however, is short and easily accessible in the book *Blues – Philosophy for Everyone: thinking deep about feeling low* (2012).

*tucional de Bolsa de Iniciação à Docência*<sup>5</sup> (Pibid) from the Londrina State University (UEL) in the Laboratory-Pedagogical School of UEL (from now on, ‘Laboratory School’), under supervision of the teacher Claudia da Silva Kryszczun, contemplating Majithia’s proposed dialogue.<sup>6</sup> However, the differential character of the workshops was the utilization of the thematic style, blues, in practical action: the scholarship student who was responsible for the workshop. Mauricio Pitta, used acoustic and electric guitar to play songs of classic blues songbook, intended to not only exemplify to the non-familiarized students what blues may be, as also to add to the process of teaching a classical philosophical theme as Aristotle’s Practical Philosophy.

In this paper, which is a case study with aid from a philosophical problematic, one proposes to problematize blues and music in general as pedagogical tools beyond their cathartic sense. Thus, one starts from the hypothesis that blues could have also, beyond its thematic and illustrative character, a methodological character to the workshop: that is, tool for philosophical sensitization and creation (or ‘protophilosophical’, in the sense of preparing to an authentically philosophical creation). This tool can be present, thus, during all the process of teaching Philosophy. For such, one uses from the theoretical referential offered by Gilles Deleuze and Félix Guattari (2010), as for the meaning of what should be called ‘philosophical activity’, and by Silvio Gallo (2006), as for its idiosyncratic method of teaching Philosophy.

In this way, this paper finds itself divided in three more sections, not counting the final considerations: in the *first*, one explores the thematic axis of the proposed, synthetizing Majithia’s discussion; in the *second*, one enters in the methodological axis, explicating what Deleuze and Guattari understand by ‘Philosophy’ and what Gallo understand by ‘teaching of Philosophy’, using, in this way, the necessary displays to frame blues in the teaching of Philosophy as conceptual creation; in the *third*, at last, inserted in the empirical axis, one will do the report of the second among the two workshops, with the goal to show the proposed process and its applicability.

## 1 Thematic axis: blues as educator of passions in Aristotle

Majithia (2012), who served as the main reference to the production of the workshop, showed the relationship between blues, in the one hand, and Aris-

5 Literally, ‘Institutional Program of Subsidy for Initiation to Teaching’.

6 One of the workshops was documented on the local newspaper, *Folha de Londrina*, in the section ‘Folha Cidadania’, in 14 may 2013, along with a news report with the title ‘Fases de um Brasil multi-étnico [sic]’ or ‘The faces of a multiethnic Brazil’ (NASCI-MENTO, 2013, p. 4).

totelian philosophy, in the other. To him, blues suits as basis to popular music by its ‘relative universality’, source of its unique potential as root of emotional and psychological purgation to every listener – to Aristotle, ‘catharsis’ (*ibid.*). The problem of the workshop arose in the following way: how could hold the blues, a rhythm owned by newly freed African descendants from the United States, such a coverage to Western ears, producing a cathartic effect in its appraisers? In order to develop this thesis, Majithia briefly explores the history of blues, the Aristotelian discussion on habituation and mean position (*id.* 1982; 1991). One should synthesize the discussion develop by Majithia, starting from a brief history of blues that could serve as initial outlook to understand the reasons for the range of such a popular music North-American style.

There is some differences about if blues is a rhythm born in the Slavery Age of United States or if it is genesis happened only after abolition, in the 19<sup>th</sup> century. However, what one knows today by the title ‘blues’ gained its definitive form in the Post-Slavery Age (ABAL; TROMBETTA, 2011, p. 3). According to Majithia (2012), the rhythm comes from people brought from east Africa, mainly from regions such as Senegal-Gambia and Congo-Angola, to supply the slave market. Despite their technical differences, the songs of these regions talked about themes like famine, injustice or love, and developed, as Majithia affirms (*ibid.*), ‘a communal, often dance-driven, role, with entire villages taking part in performances, be they for religious rituals, planting, harvesting, pounding grain, building dwellings, or just having a party.’

Among the reasons the blues could develop itself in its completeness in the Post-Slavery Age, one finds the new viability to buy and use music instruments without several restrictions, summed to the possibility, then, to enjoy little work breaks for pleasure, fundamental for the transformation of the ‘work songs’ (ABAL; TROMBETTA, 2011, p. 4, our translation) of the cotton fields of regions like Mississippi Delta into the early blues of Charlie Patton or Son House (MAJITHIA, 2012). Yet, the conditions of labor remained humiliating and the life of the freedmen and its offspring remained helpless, victim of various prejudices. Because of its origins, its main *habitat* – bars, sheds – and its lyrics dedicated ‘to Devil, to sex, to cheating, and to poorness and helpless situations’ (ABAL; TROMBETTA, 2011, p. 5), mundane and hodiernal in contrast to the strong religious sense displayed until today in the South estates of the USA, the blues were took as a sort of ‘Devil music’ (*ibid.*). Nonetheless, far from a rhythm of demonic veneration, blues were the main form of manifestation of the African descendant people from the United States, expressing ‘the joys and sorrows of people’s lives’ (MAJITHIA, 2012), helping ‘the work day go quickly’ (*ibid.*) and bringing ‘people together in celebratory dance.’ (*ibid.*)

With the growing of adverse conditions, like racial segregation laws, constant flooding of Mississippi River or the hard working conditions, in the first

half of 20<sup>th</sup> century in the United States, there was massive exodus from African-American populations to more liberal cities, such as Chicago or Saint Louis (*ibid.*). At this stage, blues was industrialized and urbanized, acquiring new look – electric guitar, bass, drums and so on –, new themes, in addition to those of sex, love and sorrow, themes like ‘dealing with leaving loved ones behind [...] and the desire to return to the warmer South’ (*ibid.*), and new rhythms, with the ‘harsher and grittier to reflect the industrial landscape that was their new home’ (*ibid.*) in the Chicago of Muddy Waters. From then on, not much had to be done to make blues culminate in what we know today as rock’n’roll (*ibid.*), born in the 50’s with artists like Chuck Berry, Elvis Presley and others, developing and transmuting itself in the context of counterculture in the 60’s and 70’s with historical figures like The Rolling Stones and lasting until nowadays in the popular Western culture. Besides its impact in the genesis of rock, blues also extends its influence to the contemporary North American music manifestations in general, like in pop music, hip-hop, soul and rhythm & blues.

It is from this point that Majithia intends to introduce Aristotelian philosophy as hermeneutic key to understand the phenomenon of catharsis in blues and, thereby, in which manner the ‘relative universality’ of blues can contribute to the education of passions. For this, it is necessary to retake the discussion exposed in *Nicomachean Ethics* (ARISTOTLE, 1991) on passions, actions and character dispositions, which is basis to the Aristotelian theory developed in *Politics* and *Poetics* on musical education and catharsis.

The Greek term *eudaimonia*, usually translated by ‘happiness’ or ‘well-being’, but with greater semantic amplitude than this two terms, not restricted to a subjective state of mind, but related to the actions of human life as a whole (*ibid.* p. 16), sums up what, for Aristotle, it is final cause of human being. Every human action, be of moral nature or not, aspires, according to the philosopher, to good, even if it fails in reaching it. Supreme good, in the direction that every action ultimately refers, is happiness, which is a good desirable by itself and which does not refer to no other good as good to an end. Therefore, every human action has happiness as its last goal (*ibid.*).

Thus, to be a happy man, is necessary that one has, besides other goods such as bodily goods (dependent on health and physique) or exterior goods (as money or friends), virtue (*arethé*), that is, a character disposition that allows constancy in performing acts that, beyond aiming good as an end, are good in its own execution (*ibid.* p. 18). Be physical or mental, every disposition, to Aristotle, depends on habituation: courageous acts lead to a courageous disposition of character, favoring the constancy of courageous acts (*ibid.* p. 29). In this way, habituation implies the passage from a heteronomous formation, which establishes habits, to an autonomous one, which maintains them (*ibid.* p. 34).

In order to understand the necessity of habituation, it is necessary to explicit action consisting in the harmonic relationship between passions, dispositions and contingencies. A fearful fellow (disposition) runs away frightened (passion) in face of the smallest of the dangers (contingency), but a courageous one (disposition), facing a given situation (contingency), is able to level his fear (passion) and to act courageously, according to the adversities – e.g. in the one hand, before a revolver, the courageous fellow gives without reservations its belongings in order to not losing his own life, but in the other hand, in front of an injustice, he is able to rise and pronounce loudly for the part treated unfairly. In this manner, a virtuous action consists, for Aristotle, in the mean position between lack and excess of a given passion before a variable circumstance (*ibid.* p. 37), position that only acquires constancy in the character of the moral agent according to the reinforcement performed by habituation.

In *Politics*, Aristotle shows how passions education is essential to the heteronomous beginning of the individual's virtue formation, and thus must be aim of political action (*id.* 1985, pp. 1337a-b). This kind of formation needs habituation to the controlled passionate affection, not its suppression. Passions are necessary in order to not fall into vices as insensibility, but they must be suited to every single situation, and the only way to learn how to dose them it is in living them and facing them.

To Aristotle, musical education accomplishes an important role in this sense. According to the Stagirite, music, as art in general, is *mimesis*, that is, imitation and enhancement of something that already exists in the world – in the case of musical art, experiences and feelings (*id.* 1991, pp. 245-246). That is why music can communicate something to people in confluence with their experiential and cultural repertoire and with the message that the lyrics or the musical components<sup>7</sup> of the song transmit (MAJITHIA, 2012). A song that relates to the most basic experiences of man can reach a bigger audience – whence the coverage of blues, always referring to common passions and experiences of men, carrying in its own name reference to the so common feelings of sorrow and melancholy (*ibid.*). To quote Stephen Stills, 'to sing the blues, you've got to live the tunes', for seems like a consensus that everyone, in certain point, had lived something of blues to sing it and feel it.

In communicating something that is relative to people's experience, as occurs with blues, music evokes in them strong sentiments, even in fictional situations

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7 Here, we acknowledge 'music' in its classical and conventional manner: harmony (simultaneous sound notes) + melody (consecutive sound notes) + rhythm (a given distribution of sounds in time). To Aristotle, all of these components can evoke a given state of mind in the listener (1985, p. 1342a)

(ARISTOTLE, 1985, p. 1340a). ‘Since music is really one of the pleasant things’, affirms the Stagirite,

*and moral qualities presuppose appropriate sentiments of delight, of love and of hatred, it is obviously necessary we learn and habituate to judge accordingly and delight ourselves with good dispositions of character and with ennobling actions. (ibid. our translation)*

Therefore, this experience of feelings through music does not fulfill just role of recall – and here step in the role of catharsis: it permits, in listening and being affected, feelings to be purged as in a religious frenzy (*ibid.* p. 1342b), what allows to adequate regulation of passions, important moment in acquiring a virtuous moral disposition, as Aristotle suggest in the quoted text. In order words:

*We listen to sad or angry music [...] not so that we can just wallow in such emotions, but so that we can be rid of them. Such purging or catharsis, it seems plausible, is pleasurable because it rids us of something that is inherently painful. Aristotle does not really explain why, but perhaps such emotional maintenance occurs because we recognize the fictional nature of images that music recreates in ways that are not afforded to us in our interactions with reality. (MAJITHIA, 2012, emphasis added)*

In this way, in listening to melancholic music such as the blues, one can cope with strong emotions that situations such as losing a dear person, social exclusion or exile could cause to us, but without the need to deal again directly with such experiences. The emotional regulation resultant of it permits that one get used to sentiments in the right amount to the situations that require them in a virtuous manner (ARISTOTLE, 1991, p. 17).

Given its history and its wide range of themes, blues has sufficient amplitude to relate practically with each and every person, regardless of sex, career, or race, revitalizing passions and learning to deal with them by it. Thus, blues is a cathartic rhythm in the best Aristotelian sense, but with sufficient contemporaneity to serve as educator of passions in the stressful landscape of the Western contemporary city (*ibid.*).

## **2 Methodological axis: teaching of Philosophy in Deleuze, Guattari and Gallo**

Beyond its role as passions educator, one aims in this work to think blues and music in general as pedagogical device to teach Philosophy. In this sense, it is

necessary to explicit which conception of Philosophy one has when talking about teaching Philosophy. Deleuze and Guattari, in their work *What is Philosophy?* (2010), present us with the notion of Philosophy as a mode of singular thinking, that is, thinking through concepts. This conception will serve here as basis.

Deleuze and Guattari list three constitutive and basic modes of thinking to deal with immanence chaos: Science, Art and Philosophy. The first deals with the creation of prospects, functions or propositions; the second, of affects and percepts; the third, of concepts (*ibid.* p. 32). In this way, also the philosophical activity is a creative activity, but its product is the concept – ciphered dispositive or agency (*agencement*), complex and incorporeal, that cuts in the immanent chaotic reality and rearticulates it as an event (*événement*) (*ibid.* pp. 11, 29).

Therefore, teaching Philosophy should be something constitutive of what Deleuze and Guattari give the name of Concept Pedagogy (*ibid.* p. 19). The Philosophy student, in this pedagogy, cannot confront a stiffened philosophical tradition: he must be an agent who is creator and ‘re-creator’ of concepts. Starting from a rich philosophical traditions, full with philosophers that, each in its own way, built different concepts on singular immanence plans with its own intrinsically and idiosyncratically concepts (*ibid.* p. 45), the student must make use of the available concepts as instruments available on a workshop, and, from them, against his own problems, he must build his own conceptual world.

The researcher Silvio Gallo (2006), reader of Deleuze and Guattari, see the teaching of Philosophy from this bias: teaching of Philosophy as concept workshop (*ibid.* p. 26). But the teaching of Philosophy, as conceptual creation, is not given as a gift, especially in the context of Basic Education. The school curriculum were prepared in the form of scientific thinking (*ibid.* p. 22). There is not the costume of philosophical thinking and constructing in according to the Deleuze-Guattarian meaning. Besides, the philosophical construction never starts from ‘scratch’: it is necessary to appropriate problems that affect de subject in an authentic fashion in order to awake him from his ‘dogmatic sleep’ and to send him a philosophical cope with them. Therefore, it is important to have a methodological approach, starting from the experiences of the subjects involved in the pedagogical process in order to, in the end, reach the construction of concepts (*ibid.* p. 26).

In this sense, Gallo lists four moments inherent to the philosophical teaching: (1) sensitization; (2) problematization; (3) investigation; and (4) conceptualization (*ibid.*). Thus, the philosophical dynamic must initiate with the student’s world: what are his problems? And his values? What already is part of its worldly repertoire? What he desires do know and what he aims to reach with his studies? A questionnaire like this would not be enough: each student is a singularity and has a sphere of experiences, values and contexts of his own, affected each one in a different fashion, akin to his past and present. Philosophy, under this perspective,

should not fall over the subject as a sealed burden of ready-made knowledge, waiting for its decoding; instead, it must emerge as an arsenal of relevant questions to be brought and, never in an obvious way, answered. Therefore, concepts must emerge like explosives, striking to the point of taking the student with his most own artillery; or, as Deleuze and Guattari would say, they must be ‘meteorites’ (2010, p. 17).

Sensitization is, thus, the initial step, according to Gallo, to introduce the subject in the process of philosophical construction, opening space to the problematization itself (2006, p. 27). The problems of philosophical tradition will only be problems of the student as soon as they leave the hands of Plato, Kant or Nietzsche and relate to the problems that the student X lives daily – in his neighborhood where he lives or in relation to the quarrelsome global Geopolitics. After such a sensitization, so can problematization be brought to term (*ibid.*), as well as the investigation, in which the student, active in the knowledge process but aided by his tutor, who conducts him to tread his own paths, cut through the philosophical tradition and accumulated by generations human knowledge, in order to ‘ride on the giant’s shoulder’ to look further (*ibid.* p. 28). However, the investigation is no more than a preparatory step, with the student armored with millennia of built knowledge, to the realization of the student’s own rupture with that which was investigated and, so prepared and equipped with a myriad of concepts, to the possibility of essay his own constructions and conceptual re-creations. The teaching of Philosophy attains its completeness in this stage (*ibid.* p. 29).

It is under this perspective that blues, beyond his role as only an illustrator of a specific content, can be framed as *sensitizing* and *creator* agency.

If one searches through Gallo’s own definition of what would be the stage of sensitizing, one finds the best definition of what we just described:

*In this first stage, one has to call attention to the work theme, create a empathy with him, that is, make the theme ‘affect’ the students. We know that concepts only are created to deal with problems; and that we only cope with problems that we actually live. Now, it is of no use the indication made by the teacher of a problem to the students; for them to make the movement of the concept, the problem must be lived as a problem to them. Thus, the necessity of sensitization. In order words, it is making the students live, ‘feel in their skin’, a philosophical problems, arising from a non-philosophical element. It is making the students incorporate the problem, so as they can come to find an incorporeal concept. (*ibid.* p. 27, our translation)*

If one comes back to the discussion posed in the previous chapter, it becomes clear that blues is a rhythm that, in evoking common experiences and passions



and having, thus, wide reach, can hit the student in his core, making him ‘feel in his skin’ the message transmitted through the songbook. The teenager sees himself, in this stage, wrapped in a range of passionate problems related to love, to the awakening of his sexual life, to academic and professional pressures, to family conflicts, to existential crisis and so on – and, in this way, he can connect the process of sensitization to the one of problematization in a smooth and almost imperceptive way. In addition, he can also be captured by the ‘non-philosophical element’ of the blues, with its guitar phrasings or its screechy harmonica. For all this, blues can awake the student to the process of the teaching of Philosophy in a sufficient striking manner as to make him not shuffle when in contact with the philosophical tradition in the moment of investigation.

Furthermore, in being an artistic genre, blues has its cradle already in the process of creation. The composers of this style, baptized sympathetically as ‘bluesmen’, are men<sup>8</sup> who, affected by the weight of their lives, carry up instrument or just their own voices in order to create melodies that express their melancholies and lyrics that express their despair. A philosophy class, conducted by the step-wise rhythm of the twelve bar blues, can be transformed in a workshop of blues creation, and the students can, at last, see themselves as bluesmen, creating or developing their own songs.

Music creation, in this sense, it is not properly philosophical – it involves percepts and affects, but not concepts. Yet, they are analogous to artistic and philosophical creations. If one retakes the argument that teaching Philosophy still is an alien element in Basic Education (in the context of Brazil), element that only came mandatorily into term in the curricula in the past decade (*ibid.* p. 21), the artistic, non-philosophical, creation, and in this context, proto-philosophical<sup>9</sup>, shows its importance, as long as inserted in the own process of teaching Philosophy, as propaedeutic to a properly conceptual creation. By instance, in creating a parody to express dissatisfaction with the school routine or with the lack of financial autonomy, after a workshop on the relation between blues and Aristotle, what is made is not just a joke without commitment or gratuitous pseudoartistic expression; in the process, beyond the obvious exercise of musical composing and

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8 Or women! To quote just a few: Bessie Smith, Etta James, Koko Taylor, Ma Rainey, Nina Simone and so on.

9 On this, we can cite Deleuze and Guattari directly: ‘The three modes or thinking [Philosophy, Art and Science] cross themselves, interweave themselves, but without synthesis nor identification. [...] A rich fabric of matches can be established between the plans. But the web has its high points, where the sensation becomes itself sensation of a concept, or of a function; the concept, concept of a function or of a sensation; the function, function of a sensation or of a concept. And one of the elements does not appear without the other coming to come, still undetermined and unknown.’ (2010, p. 234, our translation)

perception, there is also the articulation of the worked concepts – as, in this case, virtue, passion or catharsis –, the understanding and rearticulating of the concepts in another plan than their original and by affects and percepts at the service of the coping with everyday problems of the student themselves.

What lacks, in this way, it is just de conceptual production itself – but the preparation was already underway! In a discussion on the theme, students involved in the process can, recognizing the worked concepts and the way they affect or not their lives, rearticulate these agencies in favor of the resolution of their problems.

### **3 Empirical axis: application of the proposition in one of the workshops**

The workshop that one intends to relate here, under the title at the time of ‘*Blues and Aristotle*’ and presented by the scholarship undergraduate student Mauricio Pitta, happened in May 9 2014, in the multimedia room of the Laboratory School, in the central region of Londrina, Paraná, as part of the project Pibid, notice of 2014, under orientation of the advisor professor PhD Eder Soares Santos and field supervision of the teacher Claudia da Silva Kryszczun. The workshop had the presence of students in their most part coming from the Laboratory School itself and from the High School Polivalente, in addition to the other scholarship students, the supervisor teacher and the advisor professor. It was a workshop in a expository manner, but open to dialogue with the students, and with the support of acoustic guitar and sheets with a brief text that summed the workshop, with its bibliographical notes. In total, the workshop lasted two and a half hours (a hour and a half to exhibition and discussion, and the remain hours to the activity of parody composition).

The workshop started with the presentation of the scholarship student and a brief introductory dialogue in which the *problem* – the universality of blues and its cathartic potential –, the *hypothesis* of work – the blues can have a role as passions educator in the contemporary context – and the *goals* of the workshop – to explore the history of blues; to explicit what Aristotle intends by passions education and catharsis; to demonstrate the conceptual exchange between the two themes; and, at last, to propose a production of parodies, taking in account what was discussed by the students involved in the process – were presented to the workshop participants.

After that, it started a brief explanation on the history of blues, presented in the first axis of this paper. A select repertoire of blues songs were played in middle of the explanations, in order to demonstrate, in practice, what is the style, and to assist the exposition on its ramifications or to demonstrate rhythmical, melodic

or harmonic characteristics of the style. The repertoire was hand-picked: songs in Portuguese, to the better understanding of the students, and songs involving classical themes, as loneliness, the losing of a love or social indignation, played or composed by artists of easy access. Then, Aristotle entered the scene to the didactical explanation of central points of his Practical Philosophy. Next, were time for the interconnection of it with the blues theme from questions and joint discussion with the students. This discussion involved also the relationship between blues and other music styles closely related to the students' repertoire, such as rock, *sertanejo universitário* (a form of Brazilian contemporary country) and pop music.

At the end of the workshop, the proposal of parody composition were successfully put in progress: three groups of students made three different parodies. The parodies, in general, were created with more than one hand, and were presented at the last end of the workshop – entitled to harmonic background in the guitar, played by the students themselves.

## Final considerations

If the sentence, assigned by Charles S. Murray (1991) to Jimi Hendrix, 'blues is easy to play, but hard to feel', can seriously be taken in account, it is necessary to understand the 'hardness' of the blues as something positive: in the hard burden that the hurt bluesman transmits to us, in its melodic expression, one can relate empathically with him, as two men who are mutual in their experiences, and one cannot help but to feel, through the severity of the shared passions, purification and emancipation. Pain and catharsis – in this interpretative path, one can take the word 'blue' as a reflection of this paradoxical ambiguity: the Navy Blue of melancholy and the Indigo of the open sky, across where swallows fly freely. The ambiguity of sufferings seems to be constitutive of human life, and even takes part at the full, which, according to Aristotle, is the main goal for each and every man: one cannot mount up to the virtues without passing through sufferings. In this sense, happy life does not exclude sorrows, as it does not comes down in joys and pleasures – it is necessary to take in account all of the subject's biography, in which one finds frustrations as well as successes.

In this way, blues 'talks' to its listeners in an intimate way. That is why it can serve both as emotional bleeder, moral constitutive, and as bridge between conceptual sensitizing and creation, as one discussed in this text, taking part in the teaching of Philosophy as its inherent moments. If blues is the backbone for much of contemporary popular music and in the same way, direct or indirectly, carries remnants from African songbooks, from American folk to country and even from European classic music, such thesis about the cathartic, sensitizer and creator potential of blues can be, regarded the proper proportions and the neces-

sary adaptations to each context, applied to music in general, as one knows it: an opera of Tchaikovsky can sensitize as much, and in a fully different way, as a Neil Young folk or a Cartola *choro*.

Therefore, one can conclude this article aware that music can be one of the leading figures in the process of teaching Philosophy and that, between philosophical, artistic and scientific teaching, as long as preserved its most specific characteristics, shouldn't be such defined borders – borders that narrow the potential that such forms of thinking have in reaching areas of human singularity underexplored and even unknown until today.

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