

**Invited Keynote**  
**at the Symposium of Primary Music Teachers' Association:**  
***Current trends and dynamics of school psychology***  
***in education and music pedagogy.***  
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**MUSIC LEARNING "COMMUNITIES" IN SCHOOLS:  
MUSIC EDUCATION AS SOCIAL ACTION**

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This presentation aims to suggest a new approach to music teaching and learning based on the creation of "learning communities." This approach, utilized for the first time in Greece in the research programme C.A.L.M. (Community Action in Learning Music) that is founded and coordinated by the presenter at the Aristotle University of Thessaloniki, addresses music creativity as pertaining to a) the intangibility of their unconscious, b) the development of musical individuality, and c) the desire to transgress existing rules and codes, due to the personal and social conflict between tradition and innovation. More specifically, with regard to the relationship between music education and music learning community, music teaching and learning take place when music teachers and students become aware that they are an inseparable part of a larger system—e.g., society, culture and the biosphere they all live in—beyond the existing roles they engage in as experts, teachers, students, consumers.

Concerning their relationship with the "community," the vocation of music teachers, as it is reflected in the Greek music curriculum, tends to be oriented towards their subject matter and not towards its humanistic nature. We learn music as a series of sounds in real time, in order to analyse it, to compose it, to play it, alone or with others, and to teach it to others, in a social vacuum. In other words, our

typical relationship with the community as music educators is not dialogical and synergistic but consists of a one-way action that is identified as music teaching.

The proposed approach to music education does not only enhance critical thinking in music, but it also helps music teachers and students express a “political” narrative through music with respect to human condition, equality, social consciousness, social action and social exclusion. In this light, music educators and students may go on, through and beyond the ‘overture’ of music creativity, beginning the trek toward “something else” that doubts conventional and/or popular codes, transgresses the boundaries of musical experiences in schools, and challenges established psychological notions of creativity in music education, thus transforming themselves and their world in the process.