



## METADATA

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### Abstract

In the teacher-student relationship, the quality of communication holds a particularly important role. Among music students, a phenomenon of "psychosomatic imitation" of the teacher is often observed: the student's body language, posture, emotional expression, cognitive understanding, and overall musical performance resemble a "reprint" of the teacher's playing style, whether of good or poor quality, as well as their general relationship with music and their instrument. This likely occurs because there is limited training in communication within music pedagogy, resulting in teachers often conducting lessons in an imitative manner, drawing from personal experiences and often overlooking the unique nature of each student. This raises questions such as: Who is the student? What is their truth? How can they advance in personal growth? For these reasons, a new approach called Co.M.P.A.S.S. (Communication

Music Processes Awareness Strategies and Solutions) was developed by Psaltopoulou, Zafranás, and Kaminis in 2014. This innovative approach emerged from qualitative research aiming to transfer psychoanalytic concepts into a teaching framework, specifically using Jacques Lacan's four types of discourse. The primary objective of the study was to explore and categorize the verbal and non-verbal communication types used in the interactive teacher-student relationship in piano lessons. Furthermore, the study investigated how awareness of the quality of communicative discourse influences the cognitive, emotional, and overall development of the student's relationship with the teacher, music, and the instrument. This interdisciplinary breakthrough connects music pedagogy, communication, music therapy, and psychoanalysis, offering a wide field of immediate applications and international recognition.

