

Variations in the initial and middle phase of song-leading in pre-service teachers

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Context

In the framework of the SNF research project (2018-2020), *The song leading capacity: developing professionalism in teacher education*, conducted between PH Schwyz, UZH and HEP-BEJUNE, we have collected data on 16 pre-service teachers lessons.

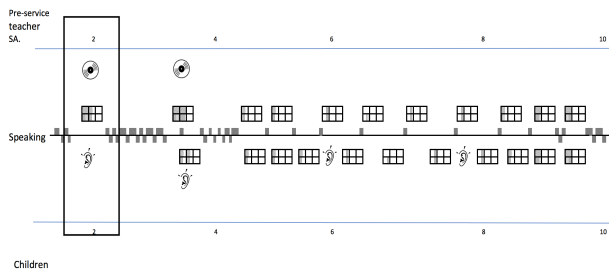
Tools

We have organized the data using the grid model created by the project's team, in order to visualize the most important actions in a music lesson's sequencing. As already observed by Campbell and Scott-Kassner (2009, cit. in Liao & Campbell, 2016) in general, a music lessons can be subdivided into units such as initial, middle and ending phase. We focused mainly on the initial and middle phase, thus distinguishing variations in the teaching style through the characterization of *introduction* and *repetition*.

In regard to the *introduction*, three different patterns have emerged so far:

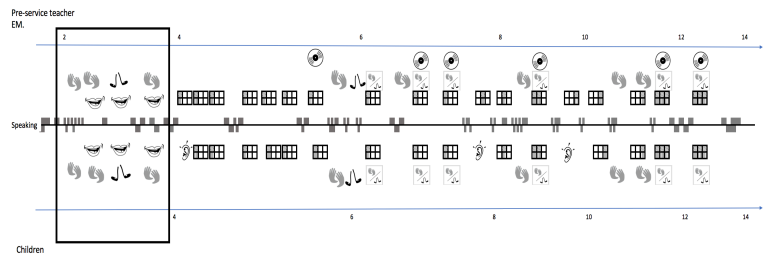


1. Introduction by listening



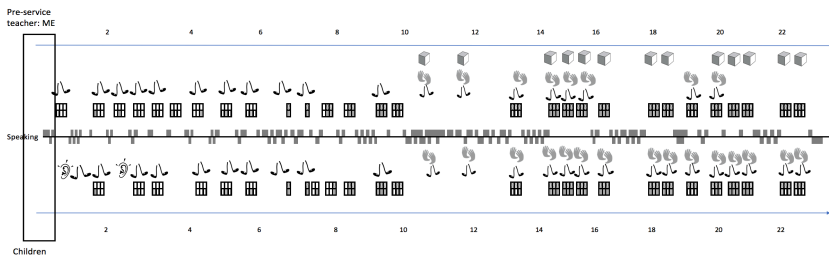
Pupils are invited to listen one time to the song or a segment of it

2. Introduction by joint action



Pupils are invited to body and vocal warm up activities before working on the song

3. Introduction by declarative sentence



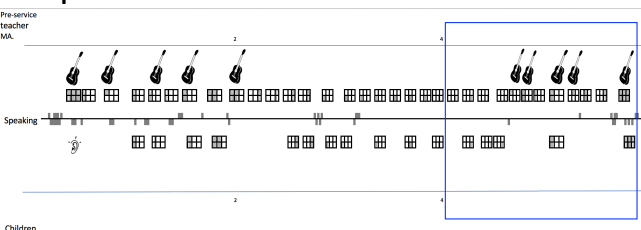
Pupils are told that the activity for the day is to learn a song before starting the learning process

Icons definition

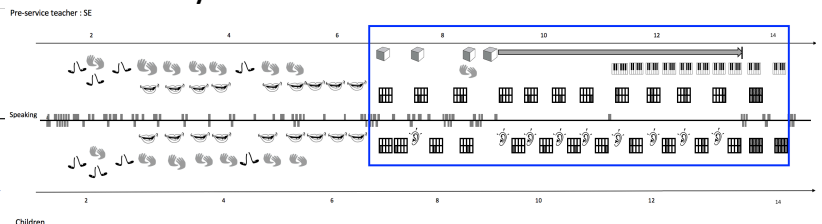
Icon	Concept	Definition
	speaking	verbal interaction between pre-service teacher and children – and also simultaneous alternated with speaking about semantics of lyrics
	single verse, melody and lyrics	singing the whole song with lyrics, one verse or more
	single verse, lyrics only	lyrics recited, i.e., verse meter is implicitly present
	single verse, melody only	singing the melody without lyrics by producing single syllables, e.g., la-la-la
	sounds with voice and body	sound production with the voice and/or the body without meter.
	listening	Explicit and attentive listening to the song introduced by verbal or non-verbal instruction
	gestures and/or body percussion	gestures in reference to the lyrics' semantic content and/or metric sound production by body percussion
	movements	Large movements not related to the lyrics' semantic content (dancing, marching, etc.)
	material support	use of material such as pictures, tissues, puppets etc.
	CD	song reproduced and/or accompanied by a CD
	piano accompaniment	song accompanied by the piano by the pre-service teacher and/or the class teacher
	guitar accompaniment	song accompanied by the guitar by the pre-service teacher and/or the class teacher

We then analyzed the number of repetitions appearing during the teaching of the song. Repetition is often used as a mean of learning by heart or perfecting skills. We observed that the use of repetition is not always successful. As shown below in example a: pupils can't follow along or need speech interruption during and /or at the end of the repetition process. Whereas in example b): pupils are able to sing the song on their own at the end of the repetition process. Thus, we were able to differentiate between (a) *repetition* and (b) *redundancy*. We use the term *redundancy* as defined in linguistics i.e. a simplification of the form of grammatical description, generative of meaning, a feature that can be predicated on the basis of other features. It is not to be confused with redundancy in rhetoric, where repetition does not add meaning to the speech.

a. Repetition



b. Redundancy



Conclusion

How to empower pre-service teachers to engage redundancy process during their song leading activities ?

References

Campbell, P. S., Scott-Kassner, C., & Kassner, K. (2006). *Music in Childhood: From Preschool Through the Elementary Grades*. Thomson Schirmer.
Liao, M.-Y., & Campbell, P. S. (2016). Teaching children's songs: a Taiwan–US comparison of approaches by kindergarten teachers. *Music Education Research*, 18(1), 20–38.