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Abstract

„Language-game voice lessons“

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In classes and in occupations that employ consultative conversation, the empirical investigation of real, contextual language has long been part of the self-reflective repertoire. In the field of education, this type of approach has been incorporated in the continuing systematic development of didactics and methodology. For reasons that are not relevant to this investigation, music pedagogy, including instrumental music pedagogy, has as yet been waiting to be awakened from its slumbers in this respect. The projected study intends to close this gap.

The subject of the investigation, "Language-game voice lessons," are singing lessons that have been recorded by video and transcribed using the transcription system *Halbinterpretative Arbeitstranskription* (Ehlich and Rehbein 1976). The transcriptions are the starting point for developing a theory using the methodology of *Grounded Theory* (Strauss and Corbin 1999). The results from the empirical section of the study will be applied to pedagogical reflection using Ludwig Wittgenstein's language-game analogy, taking into account his work in analytic philosophy.

The aim of the research is to make an empirically and linguistically sound contribution to the discourse about terminology in voice science ("register", "support", etc.). The direct observation of singing lessons is essential to the approach of the study. It is assumed that relevant answers about the negotiation of meanings can be found in the teacher-student setting rather than in the scientific dialogue between health professionals and voice physiologists.



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