RESULTS OF MODERN SCIENTIFIC RESEARCH

Published: January 30, 2023 | Pages: 178-180

DIGITAL TECHNOLOGIES IN MUSIC

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ABSTRACT: Great opportunities for creativity, accessibility and attractiveness make digital instruments for a wide range of students a new and extremely effective teaching tool in the system of additional music education, which allows us to rethink its goals, poses special tasks and methodological problems, and makes the development of a new model urgent.

KEYWORDS: Digital instruments, music education, computerized instruments, instrumental sounds, musical and creative practice.

INTRODUCTION

With the help of computerized musical instruments, it is possible to introduce a large mass of students to effective musical creativity in its most diverse forms, and thus to "equalize" it with the performance and listening of educational activities. Thanks to this, the goal of musical education, which is defined as the formation of musicality from a psychological point of view, is realized at a much higher level. In the younger generation, there are real music lovers, that is, people who like to play and listen to music, who are able to deeply understand this art in the unity of content and form, and at the same time have a broad musical outlook and developed taste will appear.

The use of electronic digital instruments in music lessons also seems very promising. With its help, the teacher can get closer to the original sound created by the composer in his performance, because he has at his disposal a variety of keyboards, strings, wind and percussion instruments of different eras and peoples. It should be noted that sound production in modern synthesizers is based on working with digital encoding and formatting of "live" instruments, so emulating them here is much more realistic than using the "invented" sound of analog synthesizers from the 70s or 80s, which On the ground, the sound is generated using frequency modulation. Because of this, music has great artistic power. Students will be introduced to previously unknown instrument sounds.

But most importantly, digital instruments allow students to better understand the logic of musical thought and feel its image more clearly. Thus, by simultaneously revealing contrasting timbres in the sound, the teacher emphasizes the "layeredness" of the music, changes the color of the melody, and highlights its various figurative and semantic aspects. In addition, based on their ideas, students can propose an instrument scheme for a piece they are familiar with during the lesson, and the teacher will immediately demonstrate the sound result and explain which performance option is most suitable for this work.

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MAIN PART

Wide prospects of using electronic digital instruments in various fields of music education pose a number of new tasks for pedagogy. This is, first of all, to reveal the artistic possibilities of digital instruments in the educational process, to determine the musical and pedagogical features of all the disciplines of intonation provided by computer technologies, and to find ways of their interaction, with each other and related to their integration into the educational process.

Another important task is the formation of a system of knowledge, skills and competences suitable for the new musical-creative practice. The most important problem here is the pedagogical interpretation of music theory, which is an important assistant in solving the multifaceted problems of creating electronic music and significantly accelerates the process of developing students' creative abilities.

In the supplementary education system, creativity based on digital instruments can be divided into a specialized course, but at the same time, it enriches the functions of traditional musical instruments, replacing the common piano, while learning to play and supporting it. can become a science. If training on general musical instruments helps to develop harmonic hearing and holistic perception of multi-element musical texture of performers in one-voice musical instruments (wind, string, percussion and other instruments), digital musical instruments, in addition to polyphony of many other expressive abilities, help to significantly expand students' understanding of the phenomenon of music.

In addition, all these new expressive possibilities are learned by students in the process of effective creative activity (arrangements for electronic musical instruments), unlike general piano lessons. Therefore, in the educational process, it will be possible to combine performing activities (in specialized classes) and creative activities (in auxiliary activities common to all students), which is an important condition for the development of musicality. Thus, one of the new tasks facing music pedagogy is the search for an effective interaction of teaching based on traditional and digital means.

All this creates many methodological problems for the teacher. How to effectively reveal the artistic possibilities of new generation tools in the educational process? On the basis of these tools, how can students be introduced to the system of theoretical concepts that have increased in size and changed in quality, necessary for creativity? How to combine learning and student's independent creativity? How to make him interested in creative activities, stimulate his development and form the student's ability to self-manage? Based on the above, what are the optimal forms of teaching? Answers to these and other questions of creativity pedagogy in the context of mass education based on new digital tools have their own character and together constitute a new direction of development of mass music education.

CONCLUSION

Therefore, the development of the theoretical foundations of the pedagogy of electronic music, its content and methods, the creation of training programs, training manuals, textbooks and other educational materials is one of the important directions of fundamental and practical

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activity and the next ten There is every reason to say that it constitutes practical scientific-methodical research in pedagogy.

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