



 Research Article

THE USE OF GAMING TECHNOLOGIES IN THE MUSICAL EDUCATION OF PRIMARY SCHOOL STUDENTS

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ABSTRACT

This article discusses effective ways of teaching music in elementary grades through games.

Keywords

Music, junior schoolchild, musical abilities, games technologies.

INTRODUCTION

The use of technology in music and education can no longer be described as a recent development. Music learners actively engage with technology in their music making, regardless of the opportunities afforded to them in formal settings. This volume draws together critical perspectives in three overarching areas in which technology is used to support music education: music

production; game technology; musical creation, experience and understanding. The fourteen chapters reflect the emerging field of the study of technology in music from a pedagogical perspective. Contributions come not only from music pedagogues but also from musicologists, composers and performers working at the forefront of the domain. The authors examine



pedagogical practice in the recording studio, how game technology relates to musical creation and expression, the use of technology to create and assess musical compositions, and how technology can foster learning within the field of Special Educational Needs (SEN). In addition, the use of technology in musical performance is examined, with a particular focus on the current trends and the ways it might be reshaped for use within performance practice. This book will be of value to educators, practitioners, musicologists, composers and performers, as well as to scholars with an interest in the critical study of how technology is used effectively in music and music education.

THE MAIN RESULTS AND FINDINGS

Game technologies are one of the unique forms of learning that makes it possible to make interesting and exciting not only the work of students at the creative and exploratory level, but also everyday steps in learning the Russian language. The amusement of the conditional world of the game makes the monotonous activity of memorization, repetition, consolidation or assimilation of information positively emotionally colored, and the emotionality of the game action activates all the mental processes and functions of the child.

Another positive side of the game is that it promotes the use of knowledge in a new situation, thus. the material assimilated by students goes through a kind of

practice, brings variety and interest to the educational process.

In this paper, the process of psychological and pedagogical support of junior schoolchildren with developmental disabilities is considered as an objective necessity for organizing their school life, while the form of organization of such support may be different, in our study this form is a specially organized musical activity that has an educational impact on deficit properties and compensatory mechanisms of the child's personality.

I would also like to note that some students learned for themselves new musical instruments or new features of hidden instruments.

A+B game. The group was divided into teams of several people. The teams chose a commander and a name for their group, and then they thought of one musical instrument each. Then, according to the drawing of lots, the “Cool Rockers”, after conferring, loudly pronounced the 1st syllable of the hidden words (screy ... (pka); ro ... (yal); ma ... (rakasy)). The other team was given three seconds to think and the Star Gang said the end of the words. Then it was repeated, but with a different order. For each correct answer, the student received a chip. And the team with the most wins. In this case, friendship won.

Echo game. This game is aimed at developing musical ear. To conduct a lesson using this game, audio



recordings with the sound of notes were prepared in advance. Then the group was divided into three teams and they were given the installation: the first had to repeat the sounds very loudly (f), the second - medium (mf), and the third - quietly (p). Then, the students listened to selected audio recordings and repeated them. At first, this was done in turn, and later everyone joined in. The execution order was constantly changing. After the third change of order, the children began to get confused, but did not interrupt their activities.

Loud and Quiet Game. The purpose of this technology is to consolidate the ability to distinguish the dynamic shades of music: soft (p), loud (f), not too loud (mf). The students were asked to choose colors that would match the dynamic hues.

A lot of students chose red for loud sound, orange for not too loud, and blue for quiet. After that, they were given twice to listen to a pre-selected composition. After the composition fell silent, the students began to draw how it changed over a given time. Both by the tone of the sound, and by the change in mode and tempo. The drawings are picturesque. Many children have completed this exercise. And those who failed to portray dynamic shades did not hesitate to approach with questions and with requests to listen again.

There is a significant role for sound and music in video games, as there is in other media forms such as film and

animation (Collins 2008). Its inclusion in mainstream music educational practices has, however, been slow to gain acceptance. This is most likely the result of several factors; a lack of familiarity and expertise amongst educators, a perception that the practice was popularist and therefore trivial and unworthy of a place in the curriculum, and a lack of accessible tools and resources appropriate for students.

This chapter will examine how creating sound and music for video games can be part of the music classroom. It will discuss how design patterns in music and audio can be taught using computer game development as a paradigm.

Game engine technology, and in particular game design tools that make those engines available to non-programmers, are no longer just used by game industry professionals.

CONCLUSION

Software such as Unity has made previously industry-specific knowledge and tools available to amateur programmers. Simpler gaming platforms such as Game Salad provide highly scaffolded environments for game design and easy integration of sound assets. Accessible media programming environments like Scratch allow students to explore quite advanced concepts such as generative music and interactive audio with relative ease.



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