



A STUDY OF TECHNOLOGICAL EDUCATION SYSTEM IN INDIAN MUSIC AND ROLE OF TEACHER

Vandana Sharma, Ph. D.

Assistant Professor, Bhagini Nivedita College, Kair, Delhi University, Delhi

Abstract

Present conceptual research paper based on technological education system in our Indian Music. Today, everyone enjoys the convenience of technological devices such as cell phones, computers, i-pads, i-pods, notebooks, and faxes etc. which allow us to communicate globally within seconds. However, internet is the most popular form of communication at present in society due to its ability to interact globally from any location. The internet has changed broadcasts media in a most intriguing way. It has enabled everyone to create produce and share ones opinions, music, videos, thoughts etc. Technology should, however, not become the master; it should rather serve as a servant. Formerly known as IIMP, Music Database covers a broad cross-section of music periodical sources, from the most scholarly studies to the latest trends, including classical music, pop and popular music, rock, rap and hip-hop, blues, jazz, traditional and folk music, world music, music equipment and technology, recording techniques and technology, and the music, radio, and music video industries. On-line Conferencing Systems, sometimes referred to as Electronic Meeting Systems (EMS), are Internet-based services offering a virtual environment for real-time remote meetings between geographically dispersed participants. EMS are part of the broader field of Collaborative Internet Systems that encompasses the use of computers and Web technologies to support coordination and cooperation of two or more people attempting to perform a task or solve a problem together. The musical communication is the process of imparting/interchanging of thoughts and opinions through various Medias e.g. textual, audio, video, images etc. Communication is a constant process thought our lives both professionally and personally. The most important part of the internet is that it has made all these mediums readily available twenty four hours as long as one has internet connection. It seems to be taking over broadcast media in term of popularity and effective communication.

The present paper focused on the study of Role of Information and Communication Technology (ICT) in Indian Music and Role of Teacher with prime objectives are (i) To understand the concept of ICT & Music in Education. (ii) To discuss the Role of Teacher in ICT Music in Education. (iii) To discuss the Self-Learning Resources (SLR) related to Musical Education.

The methodology of the research is a different type involving an interpretative, conversation, observation and study secondary sources, like books, articles, journals, thesis, university news, expert opinion, and websites, etc.

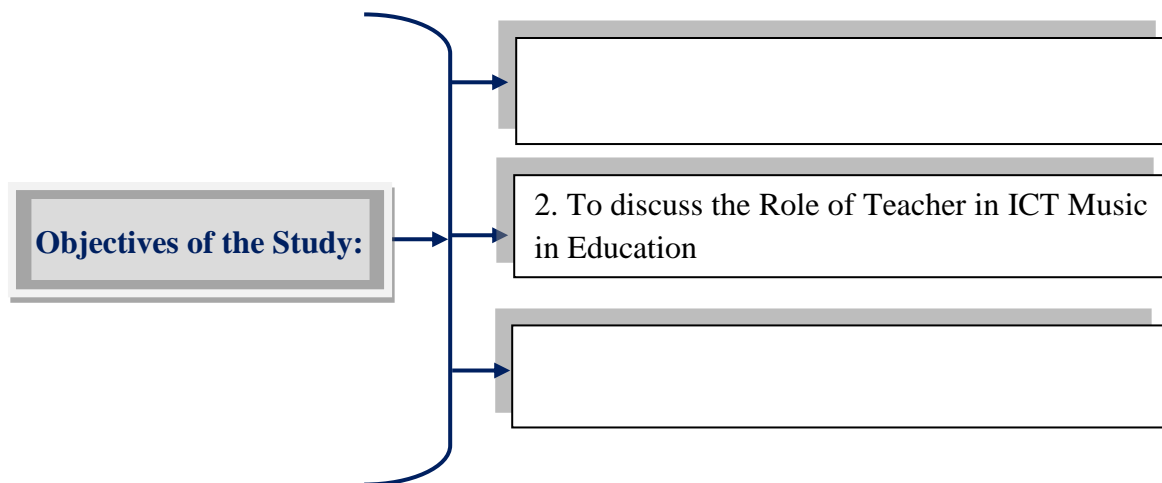
Key words: - *Technological Education and Music*



Scholarly Research Journal's is licensed Based on a work at www.srjis.com

Introduction: -

Music is a Science , an interesting past of natural past of natural Philosophy which by mathematical deductions from constant phenomena ,explains the causes and properties of sound ,limits the number of mixed or harmonic sounds to a certain series ,which perpetually recurs and fixes the ratio ,which they bear to each other or to one leading term ,but considered as an art. The expansion of technology within society is a defining feature of the twenty-first century, revolutionizing how people work, learn, communicate, and spend their leisure time. This is particularly true in the domain of music, where technology has become a presence, if not a requirement, in musical creation, production, expression, dissemination, promotion, and consumption (Hugill, 2012). ICTs are a potentially powerful tool for extending educational opportunities, both formal and non-formal, to previously underserved constituencies scattered and rural populations, rousps traditionally excluded from education ability to transcend time and space. ICTs make possible asynchronous learning, or learning characterized by a time lag between the delivery of instruction and its reception by learners. Online course due to cultural or social reasons such as ethnic minorities, girls and women, persons with disabilities, and the elderly, as well as all others who for reasons of cost or because of time constraints are unable to enroll on campus.



The methodology of the research is a different type involving an interpretative, conversation, observation and study secondary sources, like books, articles, journals, thesis, university news, expert opinion, and websites, etc.

ICT & Music in Education:

ICTs stand for information and communication technologies and are defined, for the purposes of this primer, as a “different set of technological tools and resources used to communicate, and to produce, circulate, store, and manage information.” These technologies include computers, the Internet, broadcasting technologies (radio and Television), and telephony. In recent times there has been a swell of interest in how computers and the Internet can best be exercised to meliorate the effectiveness and effectiveness of education at all situations and in both formal and non-formal settings. But ICTs are further than just these technologies; aged technologies analogous as the telephone, radio and Television, although now given lower attention, have a longer and richer history as educational tools. For case, radio and Television have for over forty times been used for open and distance knowledge, although print remains the cheapest, most accessible and therefore most dominant delivery medium in both developed and developing countries. The use of computers and the Internet is still in its childhood in developing countries, if these are used at each, due to limited structure and the attendant high costs of access. Also, different technologies are generally used in combination rather than as the sole delivery medium. For case, the Kothmale Community Radio Internet uses both radio broadcasts and computer and Internet technologies to grease the sharing of information and give educational openings in a pastoral community in Sri Lanka. The Open University of the United Kingdom (UKOU), established in 1969 as the first educational institution in the world wholly devoted to open and part knowledge, still relies heavily on print- predicated paraphernalia supplemented by radio, Television and, in recent times, online programming. Also, the Indira Gandhi National Open University in India combines the use of print, recorded audio and video, broadcast radio and Television, and audio-conferencing technologies.

ICT Music in Education:

Why is it important in music, why is it important for scholars who will presumably noway work with music on a professional position; why is important thus in public music education; and how can ICT enhance compositional exertion in the music assignment? It's important to state at the morning that the structure of music education moment is basically predicated on, in terms of musical exertion, listening to and singing music; and focuses, generally speaking, on measurable factors. Composition, by its nature, is truly different from any other kind of musical exertion this is the only exertion where the party plays an active part in the musical process, where the party's position is within the music, not outside of it. The party is not a receiver of an formerly being reality, but rather, the creator of it. This factor makes the party suppose of

music on a different position, on a different way; it changes (modifies) the musical thinking. In comparison with other academe- exertion, composition is the only one, which is not measurable by undoubted morals. ICT will seriously contribute to composition in music assignments. Every child is suitable to compose on a computer; numerous pens have theorized that the capability to compose music is present in all people. The cut, dupe and paste functions make a simple but important form of composition, available to everybody." Musical composition is not just for the chosen numerous but for every normal person." (P. Creston).

Role of Teacher in ICT Music in Education:

School teacher report that the use of ICT has vastly changed the scholars' stations toward contriving conditioning. Whereas ahead, scholars were lower than thrilled at the prospect of contriving, now it's seen as' one of the most instigative effects that they really want to do. "Whenever you mentioned contriving their faces fell now there's a feeling that, indeed using commodity as straightforward as "Band in a Box", contriving has for some come the icing on the cutlet."-says a school teacher in composition it's especially important that the high quality sound is a motivational factor in itself, and it also gives the scholars confidence to work with music. The variety of sound also provides confidence; besides this, it creates a situation where demanding and precise work can be done. Clearly, too numerous options are rather confusing also helping. The same applies to the software (or software- package) being used the diversity of musical features is motivational, but too numerous features will the scholars (especially the newcomers)' lost in the timber'. Regarding the software, it's pivotal that the compositional conditioning shouldn't concentrate on the features of the software, but on the features of music. Clearly, it's essential to know the software, but the conditioning should always be considered from a musical and not from a specialized point of view. Not the music should be used to work with a software, but the software should be used to work with music; the specialized features of the software should be learnt by working with music. Since the children begin the compositional conditioning without any former experience, it's also important that there's a kind of administrator who can bandy the musical features, musical problems with them. This administrator is naturally the music schoolteacher. Thus it veritably helpful, if the schoolteacher has not only high standard musical knowledge, but also some experience in composition. Gestes confirm that the chance to record the compositions on CD makes the scholars agitated about their work. (This is what they're used to hear around themselves outside academy.) They're willing to be more demanding, more precise. Analogous provocation comes from the fact that the scholars can hear incontinently what they compose;

they want to think and revise their workshop to meet advanced conditions, they're now not only willing but also suitable to be more demanding, more precise. The fact that at the end scholars can hear and introduce what they've created also encourages and motivates them. This also encourages them to work together.

Provocation and Scholars:

The provocation of the scholars is essential in every assignment, in every subject. So is it with music. Didactical and pedagogical styles are always combined in a good assignment. ICT, as part of the moralistic conception, can enhance scholars' provocation. In the high quality specialized terrain that computers and software give, children are suitable to do conditioning that aren't possible (or veritably delicate) without ICT; the same conditioning can also be worked out on a different way. Computers are also natural and 'friendly' tools for them, it's easier and more comfortable for them to work with the computer. This terrain makes the children want to achieve further. The immediate feedback the children admit from the computer makes them want to work further and work indeed better. This feedback can be different of nature in music history or observance- training it's principally a yea/ no answer, while in composition it's that the children can see all composed corridor together, and, more importantly, they can also hear all corridor played together. This feedback makes them conscious and demanding about their own workshop. The particular feedback creates a situation where they're more suitable to work singly. The possibility of working singly (or in small groups, but in any case without direct and constant supervision) gives the children comfort to work and develops their confidence in music. The music that the children work with (in composition, as well as in ear training, etc.) is played on high performing quality (and frequently also on high sound quality) in a computer- grounded music assignment. This, especially (but far not only) in composition, is also veritably motivating. An important side effect is that this sound automatically makes the composition simpler "I have been getting into sounds recently ... realizing that if commodity has an intriguing enough sound, you do not have to play as much on the instrument. However, you do not have to play a lot of notes on it, If you get a keyboard that has an intriguing sound. The sound takes over ..." (Markus Miller, jazz musician) The high quality performing and sound reduplication, and the fact that they can hear each other now, makes the children interested in other workshop as well; it enhances co-operations. Children understand snappily that there are more and more possibilities in composing and arranging with the computer. Different ways are available indeed for lower

educated or lower talented scholars to ameliorate and develop their compositions, or to get to a advanced position, observance- training.

Self-Learning Resources (SLR) related to Musical Education:

1. Slide Casting and Music Education:

A slide cast is a term that is used to describe an audio podcast that is combined with a slide show presentation. It is similar to a video podcast in that it combines dynamically generated image with audio synchronization, but it is different in that it uses presentation software, such as PowerPoint, to create the image and the sequence of display separately from the time of the audio podcasts original recording. Slide casting may be useful for the display of relevant photographs or text and are an alternative to camera video recordings. It is the online distribution and syndication of video recordings of live slideshow presentations and accompanying narrations. Everyone can use Slide share for creating all sorts of slideshows and audio files can also be added with them about anything like songs, musicals, recorded talks, voice narrations, instrumental music, talk shows, podcast interviews, news bulletins, speeches, advertising jingles etc.

2. Screen casting:

Screen cast is nothing but a screen recording accompanied by an audio commentary done by the screen caster explaining what is happening on the screen as it happens and distributed through RSS. A screen cast is like a movie that captures the display from a computer screen along with someone talking about, is beginning shown. This might take the form of a formal narrated power point presentation, a software demo or an informal walk through of a particular concept. Software like Techsmith-Camtasia studio is used for creating screen casts. It can be used in libraries for user orientations regarding how to use the library resources effectively and efficiently. It also reduces the workload of the staff for repeated users queries for searching the resources of library.

3. Mobile Casting and Music Education:

Mobile casting or mobile cast is a podcast file that can be transmitted to a user via cell phone. The added convenience of portability is quickly gaining popularity as more and more people have begun to use their cell phones as portable audio players. These portable podcasts are downloaded from a PC to a portable device of it can be transmitted over the air. Like Voice casting, Mobile casting refers to downloading and listening to podcasts on cell phones. When we compare this with voice casting where the user dials a number to get the podcast, in Mobile casting, the user subscribes to the podcast feed and automatically gets the contents on their

phone without making a separate request. For some creating recording mobile casts umbrella. G Cast is one such service that allows users record their podcast via a toll-free call from any phone.

4. Skype Casting and Music education:

Skype is a software application that allows users to make voice calls over the internet. Skype casting means recording your Skype conversations, conference calls and interviews for inserting in podcasts. The person who does the recording is known as a Skypercaster while the recorded audio is called a Skype cast. It is version of podcasting, a kind of real time blogging event with audio.

5. Voice Casting and Music Education:

Voice casting is a vital preproduction process for selecting the voice talent for radio and television commercials documentary and corporate narrations, audio books and online tutorials. It involves a series of adaptations in front of a producer/director. Voice casting is rarely used on websites for audio massagers about a person or product. Voice casting is sometimes referred as phone casting.

Conclusion:

Studies of the music and use of electronic sources corroborate the importance of convenience as a factor in searching for information. The search engine is perceived as an “easy” tool and requires little specialized knowledge or skills. Google searching produces immediate results with instant access to documents whereas others imply wait time, delays, and the need to have a specific skill set. Such types of tools are self-directed learning sources which are useful for students to take their education easily.

References:

- Aggarwal Sandhya. Mrs. *Library services Challenges and solutions in Digital Era. Ess Ess Publications, New Delhi (2012)*
- Ashok (1984) *On Music and Musicians Of Hindoostan* , Promilla & Co., Publishers ,New Delhi.
- Dharwad. B. Chaitanya Dev,(1993), *Vadya Yantra* ,National Book Trust.
- Jones William, Willard N. Augustus (2006), *Music Of India* ,Vishwabharti Publications ,New Delhi.
- Karnad Vasant (2011), *Hindustani Classical Music* ,Krishnai Publication,
- Kadel, Robert., 2006. *Course casting: The wave of the future? Learning and Leading with Technology*, 33.
- Iyer Padma (2004) *Music Perception and Cognition* ,Vishwabharati Publications ,New Delhi.
- Manya Mohan. 2009. Available at: <http://slide.share.zendesk.com/entries/57601-what-is-slidcasting>.
- Patnaik Praveen (2006), *Music : Cross- Cultural Perception*, Common wealth Publishers ,New Delhi .