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The illustrative material in an electronic music textbook for the 6th grade of the Secondary School

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Abstract

Electronic music textbooks for the secondary school in Bulgaria contain all the pages of the relevant printed textbooks, the musical works for listening, the songs for performance. In the electronic textbook I will examine – part of the learning kit for 6th. class (Mincheva, P. et al., 2017), the songs for performance are recorded both with solo party and, separately, only instrumental accompaniment so that students can sing with the ready accompaniment. The tasks, that are also included in this electronic textbook are numerous and varied and the illustrative material is rich, informative, aesthetically influential, of high technical quality and used for diverse purposes in the electronic tool. Illustrations used are schemes, photos, appropriately decorated note scores, and a video on a taught musical work, created by three-dimensional computer animation. The aim of this study is to explore opportunities for the most clear, accessible, intriguing and attractive presentation of the taught subject, which will assist in improving the quality of its mastering by learners. The experimental work outlined the conclusion that the illustrations in the electronic music textbooks have obvious contribution to understanding and memorizing the information taught and also contributes to practical implementation and restructuring of acquired knowledge.

Keywords: Electronic Music Textbook; Illustrative Material; Creative Tasks; General School; Mass Musical Education

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1. Introduction

Electronic music textbooks for the secondary school in Bulgaria contain all the pages of the relevant printed textbooks, the musical works for listening, the songs for performance. In the electronic textbook I will examine – part of the learning kit for 6th. class (Mincheva, P. et al., 2017), the songs for performance are recorded with solo party, and separately, only the instrumental accompaniment so that students can sing with the ready accompaniment. Added are also diverse in structure and content tasks, questions, puzzles, crosswords, additional information on the subject of the particular class. In order for the electronic textbooks to be as helpful as possible for the learning process, a rich and varied illustrative material, which has diverse purposes according to the theme of the particular lesson, is included. Illustrations used are schemes, photos, appropriately decorated note scores, and a video on a taught musical work, created by three-dimensional computer animation. The illustrative material has the following applications:

- Clarification of new learning information;
- Rationalization and memorizing the taught;
- Checking the level of mastering the learning material;
- Enhancing the emotional impact of the theme of a particular lesson or of assigned creative task. The latter is necessary to use the pupils' emotional response as an incentive for an effective and beautiful solution, because in art, the basic criterion for a properly solved task is the beautiful outcome.

This article examines the illustrative material as well as its assessments of pupils and experts. The conclusions are based on:

- The analysis of the illustrations;
- The opinions of the users and leading specialists;
- Literary sources where the authors support individual elements of the ideas set out in this article.

The study was not examined the auditory-illustrative material, due to its different role in the educational process. The perception of music is one of the three main musical activities (composition, performance, perception). For this reason, the illustrative material for listening has a fundamental role in the music classes, and the analysis of its significance and impact can not be covered in an article. It is necessary to devote more voluminous scientific work to it. Such is one of my ideas for future research on the illustrative material in electronic textbooks.

The other tasks presented in various forms in the electronic textbook for 6th grade (a total of 256 e-resources), which I have analyzed in my other studies, have also not been considered in this article.

There is also another important reason to focus my attention on a 6th grade textbook. Due to age specifics, sixth and seventh grade students are most attracted to entertainment musical genres. Thus, classical music, the knowledge of which is an inalienable element of the common culture of the individual, remains to a great extent out of interests of these students. The electronic textbook, as a modern learning tool increasingly used in educational practice, if it is beautiful, attractive for young people and influencing by means of the allure of the visual images included in it, is a powerful means of provoking interest in classical music and music lessons at school. Since the electronic textbooks for the 7th grade have not yet been prepared, in this article I

only analyze an electronic textbook for the 6th grade, and educational tools for the 7th grade I will examine in my future research.

2. Literature review

2.1. About music and intellectual development of students

Yastrebova (1968), talks about the close connection of architecture, sculpture and music in terms of the aesthetic impact on the perceivers. Dimitrova (2016) examines the importance of metrorhythm in art in general and specifically in music. Justifying the claims of the close relationship between different forms of aesthetic practice, these authors indirectly support the idea of illustrating the music material.

Manolova, C. (2014) finds that musical intelligence is measurable, amenable to development through training, moreover, unlike cognitive abilities, it can develop throughout life.

In a thorough study of the creative development of preschool children by creating music on a given poetic text, i.e. experimenting with children's musical creativity on the relationship between music and other art – poetry, J. Kolev (1995) points out that in children observed an ascending development of emotionality, imagination, analytical skills, interests to creation and to musical activities, creating a criterion for the artistic qualities of a perceived musical work.

Mincheva, P. (1994) proves the following benefits of music lessons on the development of learners:

- Activating the hearing which is not the primary analyzer in humans, but is in the second position in comparison with vision;
- Mastering the note script - a sign system where one sign (note) means simultaneously two independent elements - height and durability;
- All of this is beneficial to the intellectual development of learners.

In other studies, Mincheva, P. (2009, 2015) brings a number of examples of a connection between music and fine arts in the music lessons of the general education school, affirming that the creation of such a connection is of great importance for the learning of the teaching material, the musical means of expression, for insight into character of a musical work perceived in the music lesson and hence – to enhance the emotional intelligence of the students. These conclusions of Mincheva served me as a support and inspiration for both the creation of the electronic textbook, in which co-authors of the 6th grade learning kit Mincheva, P. et al., (2017) recognize my 100% participation and the study described in this article.

2.2. About illustrations in textbooks

Yanakieva, Z. (2017) asserts that in the secondary school - grades 5-8, students' perceptions of proportions, color harmonies, nuances, chiaroscuro complicate and enrich, which is the basis for complication also of the pictorial tasks. In a study of the illustrations in the fine art textbooks for general education schools, Yanakieva (2014) concludes that the illustrations have both immediate emotional impact and positive effect

on the uptake of school information, and also in the long term - on the intellectual and emotional development of adolescents.

2.3. About the electronic music textbooks

Dimitrova, S. (2016) explores and compares electronic music textbooks of three publishing houses on the base of 22 indicators, among which the tasks for logical thinking and presentation of theoretical-cognitive texts.

3. Ethics

The 6th grade music education kit, including the electronic textbook, was approved by the Ministry of Education and Science in Bulgaria for use in general education schools, and then assessed as "applicable" by music teachers – in accordance with article 59, paragraph 6 of Ordinance No 6/2015 on cognitive books, textbooks and teaching aids (MES, 2015: 19) teachers can evaluate projects for educational kits as "applicable" or "not applicable". Rated as "not applicable" project for learning kit does not disseminate.

This article is approved by the Rector of the Academy of Music, Dance and Fine Arts - Plovdiv, Bulgaria.

The names and details of the workplace of the experts, expressed opinions about the illustrations in the electronic textbook, I publish with their consent.

The survey, conducted with students is anonymous. A written form is selected (underlining the answers that the participant considers appropriate; it is allowed more than one answer to be chosen, and the possibility of no answer is also given). Written standardized form is needed, so that respondents do not fear that the anonymity of their answers may be disturbed. Because of the possible concerns of the participants that their handwriting can be recognized, in the survey are not provided opportunities for non-standardized responses, comments and additions to standardized answers.

4. Subject, aims, tasks of the study

The subject of the present study is the electronic music textbook for the 6th grade of Mincheva, P. et al., (2017). I choose this electronic textbook because the tasks in it are the most numerous and varied and the illustrative material is rich, informative, aesthetically influential, of high technical quality and used for diverse purposes in the electronic tool.

The object of the study is the expected emotional impact of the illustrative material on learners and their assessment. When an interesting and beautiful image created specifically for the needs of a particular lesson does not only illustrate the learning matter to which it relates but also excites the perceivers, this activates their emotional memory, the inclusion of which, in the process of interiorizing and memorizing the information, enhances the efficiency of its mastering.

The aim of the study is to provide opportunities for the most clear, accessible, intriguing and attractive presentation of the taught subject, which will assist in improving the quality of its mastering by learners.

Additionally, their opinion about the effectiveness of methods used to illustrate, as well as the opinion of leading experts with great pedagogical experience, is explored.

The methods of study are:

- Analysis of the relationship learning information - illustrations - expected immediate and lasting effect;
- Experimental introduction of students from the 6th grade with electronic resources of the four main types in which illustrations were used – for clarifying the new information, for rationalizing and memorizing knowledge, for review and a creative task. The experimental introduction includes the work of the students on the four types of resources and was carried out with students from the 6th grade of secondary school - two classes of a total of 62 students;
- Standardized, written anonymous survey conducted with the same students for assessment of the illustrative material;
- Consultation with a teacher and two experts. The opinions of teachers and experts set out in appendix;
- Analysis of the results.

5. Applications of the illustrative material

5.1. Illustrations for elucidation of the educational material taught

In order to create an effective visual support in teaching new information, video clip, schemes, photo galleries are used. For illustrating the variation principle in studying the musical form theme with variations (which is scheduled to take place in 6th grade) a fotogallery is created. In it on a main motif of Bulgarian national embroidery, presenting the theme, in each subsequent image-“variation” a new element has been added to enrich, decorate the basic. Some added elements are larger, others are smaller, some are brighter, others are in more muted colors. This illustrates the more significant or less noticeable changes in metrorhythm and melodic graphics, as well as changes in the character of the melody-theme. The last image - the "final variation" - shows the embroidery finished.

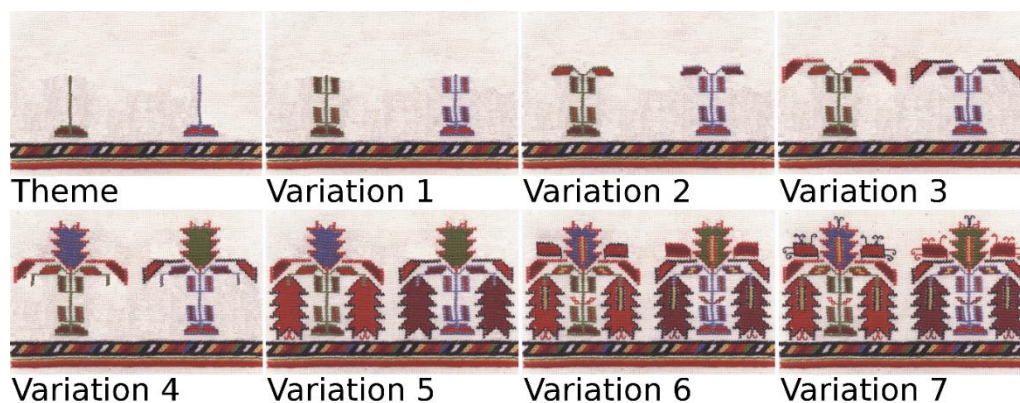


Figure 1. Photogallery "Theme with variations"

A spectacular photogallery presenting dances from Brazil, Chile, Venezuela, Colombia, Mexico, is featured in the theme of Latin American dances.



Figure 2. Photogallery "Latin American Dances"

The complex ternary musical form, the introduction of which, according to the curriculum, is also scheduled for 6th grade, has a hierarchical structure, since its three large partitions represent simple binary or simple ternary musical forms (whose two or three partitions are the small partitions of the structure). The perception of such a musical construction is more difficult for learners, and the flow of the tonal work in time, when it can not be "covered" at the same time with all its elements and its partitions can not be compared, makes it even more difficult to perceive. For this reason, its teaching is richly illustrated in the electronic textbook. The first type of visualization is through a scheme that presents the three most common complex ternary structures in the musical practice. The first line of this scheme shows a complex ternary form in which the third large partition, like the three small third partitions, repeats the respective first partitions. The second line of the scheme depicts a complex ternary form with two-partitional large partitions, and on the third line a complex ternary structure with three large partitions is again presented, but each (large and small) third partition is similar but not the same as the first one.

Displaying the three types of complex ternary form in one scheme allows the visual perception of their constructions, their comparison and a clear distinction of their peculiarities, but also the realization of the common, most essential for the complex ternary musical structure. This also enables the pedagogue to offer his own musical example for one of the most widespread complex ternary forms, sounding of which may be accompanied by a selection of the corresponding line of the scheme and an indication of the appearance of each subsequent element of the musical structure on the selected line. Presentation through such schemes as well as the following illustrating approaches have also a long-term goal – it contributes to the development of

the thinking operations analysis and synthesis, as well as to the building of habits these thinking operations to be applied to the "nontraditional" type of matter - musical work.

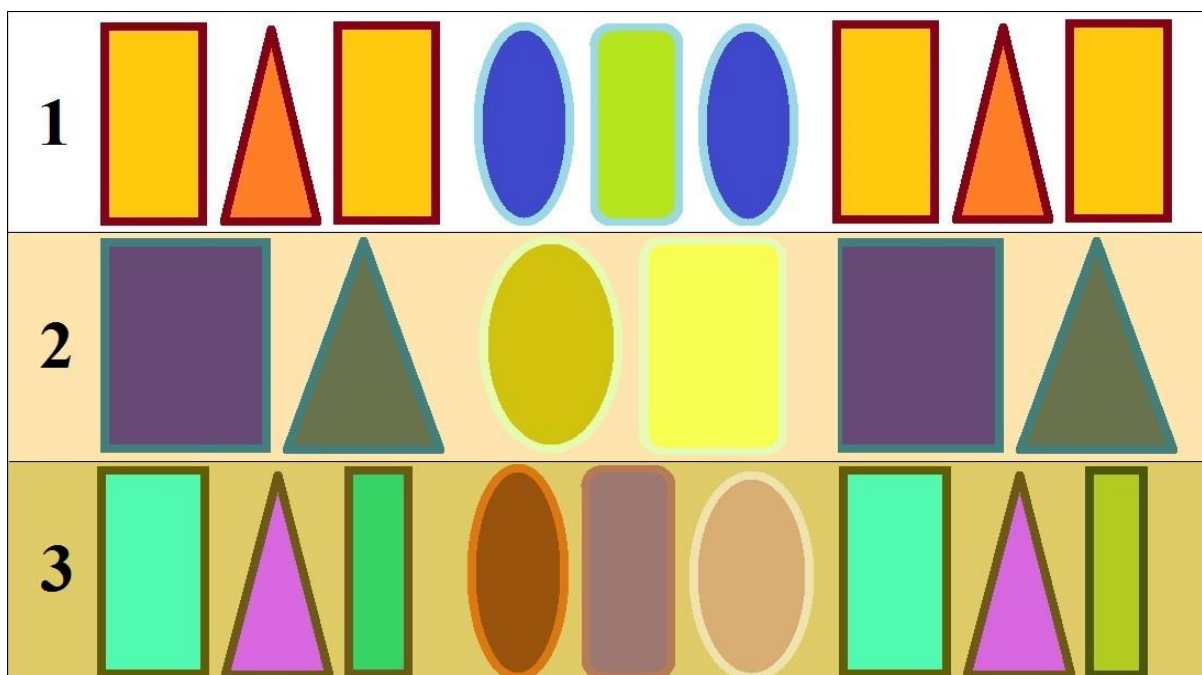


Figure 3. Scheme of the most common types of complex ternary musical form

Another scheme presents the structure of the musical work chosen by the authors of the textbook as an example of a complex ternary form - "Scherzo" - the third part of Sonata for piano № 2 by L. van Beethoven. It is characteristic of the construction of the musical work that the first and third large partitions are the same, and within the limits of each large partition, the third small partitions are similar to the first, but do not repeat them, in addition, the third partitions of the first and third big partitions are also significantly shorter than the corresponding first small partitions. This structure, which is chosen so as to differ from the ones explained by the first scheme, also needs to be visualized in order to promote the perception of the musical structure. The scheme, designed to illustrate the structure of the tonal work, clearly shows the similarity of the small first and third partitions of each large partition, the shorter third small partitions, the equivalence of the first and third large partitions, and the contrast of the second large partition with the first and third. It is even thought of to portray the character of each large partition. The brilliant and ethereal staccato, a typical technic mark of the partition "A", of the scheme is illustrated with sharp shapes - triangles and rhombus, in the cold color gamma - blue tones (for even clearer perception in the colors used for the scheme, is deliberately sought resemblance to the coloring of the video created on the same work, sounded with it and also included in the electronic textbook). The small partitions "a" within the large partition "A" are represented in blue with white, "air" points, and for the small "b" partition, somewhat contrasting with "a", a more subdued nuance is sought - violet blue. The partition "B" in the graph is shown in more rounded shapes - ellipses and a rectangle with rounded corners; for the whole large partition is used a warmer coloring -

yellow and pink, with the small partition "b" of partition "B" represented in pink, and for its small partition "a¹", which contains some common features of the two previous small partitions within the partition "B" - both colors are used to highlight these similarities. Since the third large partition repeats exactly the first, in the scheme it is shown in the same way.

The approach chosen for the presentation of learning information is directed both to the immediate perception (depicting the character of each partition with colors, textures and shapes is immediately perceived) and to logical thinking (unity, similarity and contrast are realized not only as figures, but also as relations of elements, in a logical way) of the perceivers. The long-term goal of the presentation of the educational material in this way is to create a habit of combining an concretely figurative and logical approach in the future activity of learners.

Since the perception of the complex ternary musical form impedes students, a video clip has been developed for its reliable clarification. I created it with the means of three-dimensional computer animation and sounded it with the same work, which is selected as a musical example in studying the tonal structure. In the video story, as well as in the scheme, is sought a way for clearly enough recreating the contrast of the two partitions "A" with the middle large partition, the same first and third large partitions, the similarities between the small first and third partitions within each large partition (the small partitions "a" and "a¹"). There is also a solution to present the different level of contrast - this between the first and the third small partitions and the partition "b" within the large, where the contrast is less pronounced than the one between first and third large partitions and the middle large partition. Thus, in the partition A, "the main character" is a fountain in park of the Schönbrunn Palace in Vienna, i.e. an environment that is characteristic of the time of the creation of the sonata was sought. This helps the "immersion" in the atmosphere of the Beethoven composition. At the beginning of the clavier work, the utmost frugal texture (in many moments one-voiced), gives a graphic sharpness of the contour of the melody. To create an unambiguous association with the transparent texture, the sharp staccato, the "indented" leap melodic movement on chords' tones, the agile tempo, partitions "a" and "a¹" of the "A" are represented with daily picture, bright sunlight, sparkling water splashness of the jets of the fountain. Five cameras are used, located in different places in the scene and presenting different viewpoints. Switching from one camera to another is sharp, without transition (as in a reportage) and is accomplished on every new musical phrase. The small partition "b" of the partition "A", recognizable by the change of the mode - minor, the mysterious atmosphere and flexible, undulating melodic line is recreated with a change in coloring - night picture amid the ghostly illuminated palace, in the fountain is turned on only rotating jet. In it gradually acquires a density ethereal blue ballerina that rotates on her thumbs. The impression of unreality, fabulousness is complemented by the fact that the figure of the ballerina does not get full density, she keeps translucent, as created by moonlight, and its contours remain vague. Gradually the lights of the palace extinguish, the moon and the stars in the sky fade, the ballerina quietly disappears and the sun rises. Thus is illustrated the transition from the middle small partition to the "a¹" of the first large partition. Since this partition "a¹" is shortened, this makes it a variant of the first small partition. To represent this, as well as to emphasize the concluding function of the small partition (since the first and third large partitions are identical, the partition "a¹", subsequently, as an element of the third large partition will complete all Scherzo), the action in the third small partition is captured by this camera, which

shows a farther plan of the fountain and the viewpoint is positioned higher (the distant plan lowers the tension in the viewer, and the over-view of the whole environment gives a sense of stability), but at the very fountain all jets turn on gradually.

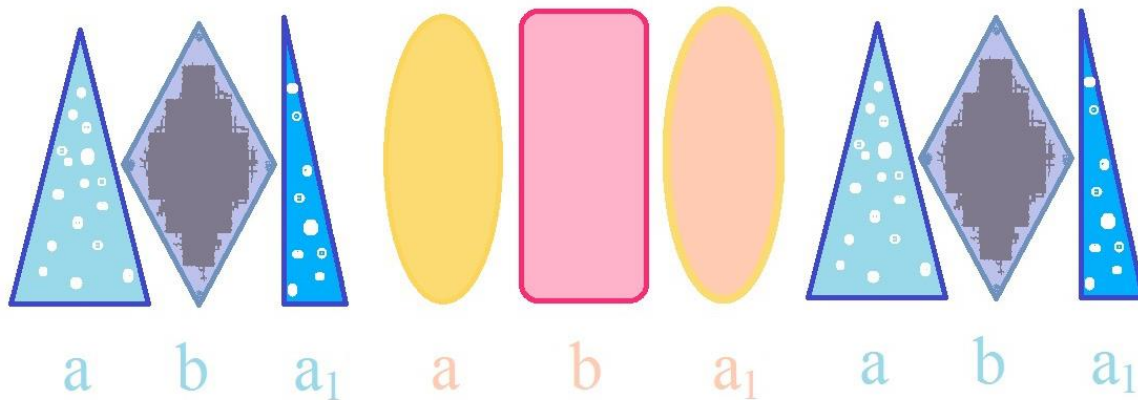


Figure 4. L. van Beethoven - Sonata № 2, III part, "Scherzo", a scheme of the musical form

The higher level of contrast in the structure of the clavier work - that between the large partitions "A" and "B" is represented in the video image, as both the environment and the characters are changed for the second large partition. Now the action develops in sidewalks of the palace garden, the characters are a man and a woman dressed in the fashion of 1794 - the same year in which sonata is created. The camera, which filmed, is located at the level of observer's eye and the point of view remains unchanged in the duration of the whole partition. This mode of presentation is consistent with the different character of the music in partition "B" - a smooth melodic line with predominantly step-by-step movement and technic mark legato, a uniform melodic curve of the three small partitions. Since in the piano work the small partitions within the middle large partition are distinguished by modal contrast, in the partition "a" in the video the male figure was filmed against the backdrop of a narrow alley surrounded by two rows of trees in soft autumn colors with braided crown peaks so as to form arches on the alley. Thus a subdued light falls on the character. This presentation is in harmony with the smooth melody and the minor mode of the small partition. In the next small partition (partition "b" of the partition "B"), which differs in that it starts in major, but the similarities in the melodic movement soften the differences; in the video story the female figure is represented in a more spacious side alley, with bright, unshaded sunlight, more colorful shrubs blooming in gentle and fresh spring colors. The differences in the music example between small partitions in the limits of the partition "B" are significantly smaller than those within the partition "A" and to illustrate this, in the corresponding time slice in the computer clip is not used contrast of day and night picture, i.e. the softness of the distinctions in the musical work, apart from the other means of expression, also reflects in the softness of the contours of the video-scenes. In the third small partition in the composition of the middle large partition containing features from the previous small partitions of the partition "B" the two characters are shown together. In the video, just like in the musical work on which it was created, the third large partition repeats the first.

As the electronic textbook software allows two different resources to be displayed simultaneously, the scheme can be seen while tracking the "action" in the video story sounded with the musical work. This, as well as the similarities in coloring between the scheme and computer video further facilitates students' understanding of the complex ternary musical form.

The attractive way of presenting the musical structure through animation, fun "matchings", such as the synchronicity of switching the jets of the fountain and the main contours in melodic graphics of musical phrases, water splashes and technic mark staccato in the music, the sunset and the appearance of a minor mode, the coincidence of the next sunrise with the major small partition "a¹" of partition "A", vivid contrast between video scenes depicting large partitions, excite and provoke the imagination, attract the attention and sympathy of six-graders. With the help of the teacher, the youngsters summarize the observations made, mark each of the elements of the musical structure, which, after prominently displayed different levels of contrast in video story, they have already learned to distinguish clearly. The relationship between the three types of examples:

- The musical example;
- The illustrative in nature scheme;
- The computer clip, i.e. two of the three illustrative elements through which the musical structure is visualized, are unfolding over time and ensure its traceability, brings to a new level the emotional and logical awareness of the learning matter. As regards the intellectual development of adolescents tasks like this are an exercise to extract the essentials from the less important and to summarize diverse as material information by scheme.

5.2. Illustrative material - an element of tasks for rationalization and memorization

Once the complex three-dimensional form is presented to the six-graders, they need to be helped to understand and remember the new information, to apply it in practice, to refer it to a different matter, to reorganize it. For this purpose in the electronic textbook are created various resources. Such is, for example, the task of composing a "complex ternary form" of photos. Nine images are proposed, with eight of them on the right-hand side overflowing into another image, one darkening to black. Six of the pictures are of flowers and the other three are of leaves. Three of the flower images are in pink, the other three in blue. The autumn tones predominate in the coloring of the images of leaves. According to the condition of the task partitions "A" and "A¹" are in relations of similarity, but the partition "A¹" sounds warmer. This suggests that it is appropriate to compose the first and third partitions from the six photos on a similar theme - those of the flowers, as for the third large partition should be selected those in warmer color - pink, while from the other three (in blue) will be composed the partition "A". In the condition it is noted that the third small partition of the partition "A¹" completes the construction. It is then appropriate to start the arrangement from this picture, which differs from everyone else - i.e. the image whose right end darkens to black, by association with the technique, applied at the end of a movie. Since the condition contains the information that the small first and third partitions in the large partition are similar to one another, for partition "a¹" an image is already selected, then for the partition "a" should be sought the most similar to it. For partition "A" a close

organization is sought with that of "A¹" because, according to the task, these partitions are similar to each other. The last hint of the condition is that each of the images overflows into the next one. This allows to arrange also the photos that build the middle large partition – the partition "B", as in the three images of leaves such consistency is sought, and also to verify the decisions for partitions A and A¹.



Figure 5. Screen view with the condition of the task of arranging a complex ternary form from photos

This emotional-logical approach to arranging the task, somewhat similar to a puzzle, allows the rationalization and reliable memorization of the main distinctive features of the musical structure complex ternary form, handling its different levels, transferring mastered information on a new type of matter – pictures, while nice-looking images and entertaining activity puzzle arrangement in turn helps to cope with the task and the experience of the beautiful with its neatness and symmetry musical structure. In perspective, tasks such as this, aimed at uniting an immediate-emotional and logical approach, are related to building a habit of combining both types of approach in various types of activity.

5.3. Illustrative content for verifying the level of learning of the school matter

Besides the obligatory input and output level, which are established by questionnaires, in the printed music textbook is given the opportunity to review and summarize each topic. In order to enrich the review lesson, to make some additional links, to summarize the information and to facilitate its application, the review lessons in the electronic textbook were developed with a large number of interesting tasks, questions, games. In one of the tasks next to the pictures of folk instruments there is brief information about each of them, and each of the texts contains one or two statements. Students are required, recognizing the musical instrument from the photo, to check the text beside it, to find out possible mistakes in its content, to explain what is wrong and why, to mark the correct texts in one click, and the inaccurate texts - by double-clicking. The task

is misleading because at least in one of the statements in each text an error has been made, i.e. there is no correct answer, and all must be marked as wrong.

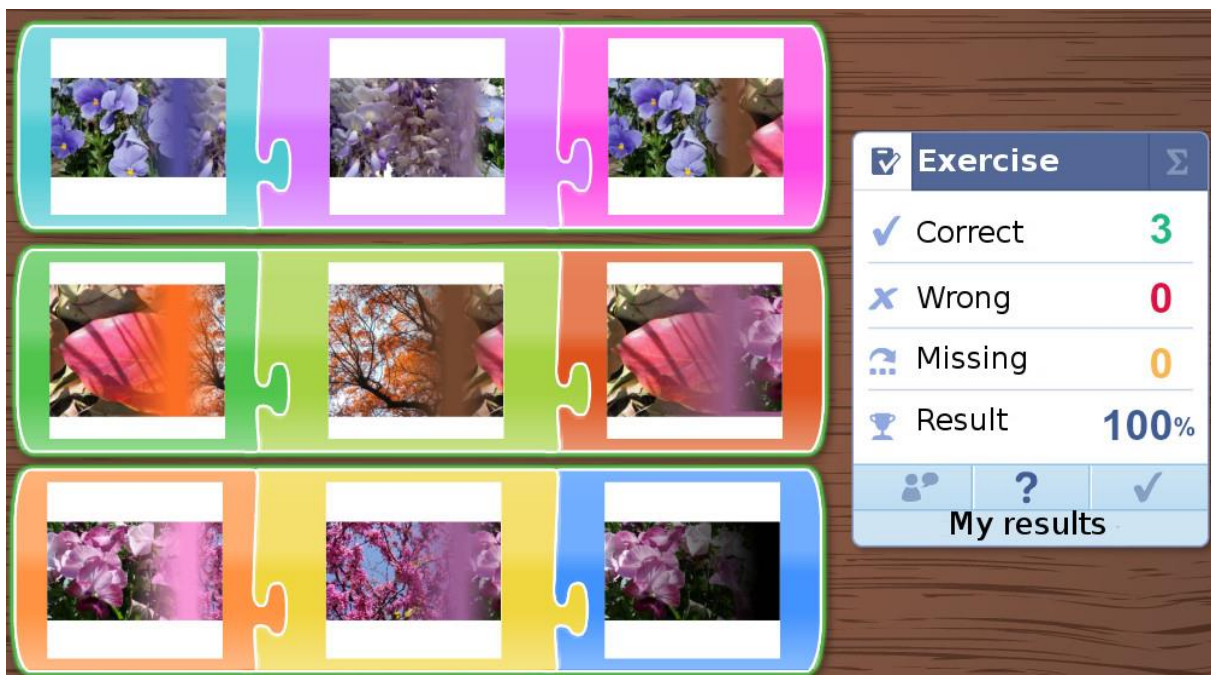


Figure 6. Screen view with the correctly solved task

One of the aims of this exercise is for students to memorize and recognize images of folk musical instruments, characteristic of the folklore areas studied in a series of lessons, to link the images with the essential knowledge of each of the musical instruments displayed and to assimilate this information accurately and securely. Another, no less important, goal is to build confidence in the knowledge and statements of the sixth-graders, which is a necessary quality of any educated person

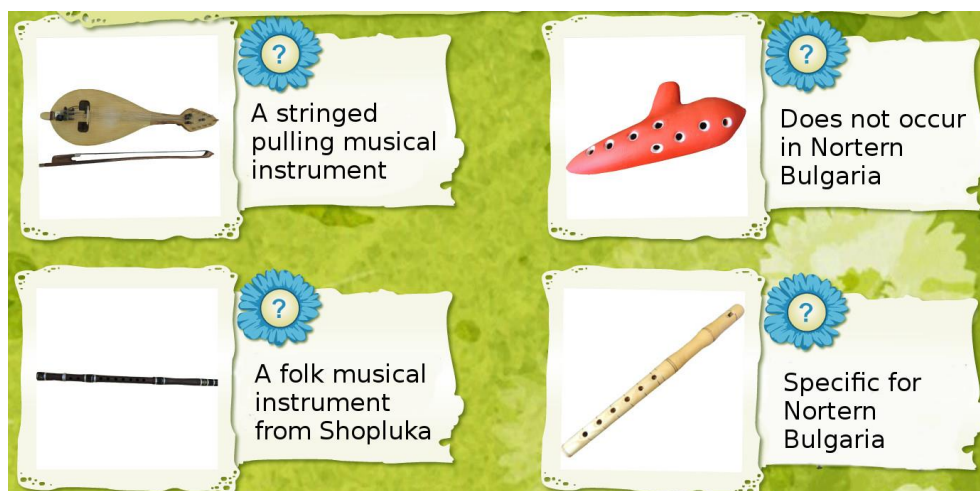


Figure 7. Screen view of misleading claims for folk musical instruments



Figure 8. Typical female folk costumes for the six folklore regions of Bulgaria

In the table the costumes are represented by pictures and the folk singers - only by their names as they were studied. The columns of the table present the folklore areas, on the first row have to be placed the images of costumes, on the second row - the names of the performers from the respective folklore area (Figure 9). In a separate table are arranged photos of folk musical instruments typical of a folk region.

	Shopluka folk region	Nortern Bulgaria folk region	Dobrudzha folk region	Trakia folk region	Rhodope folk region	Pirin folk region
Folk costumes						
Folk performers						
					Giurgya Pindzhurova	Mita Stoychev

Figure 9. The condition of the table for the arrangement of folk costumes and known folk performers

In another task included in the lesson, which summarizes and reviews the information about the three musical-folklore regions in Bulgaria, studied in the 6th grade, should be arranged in a table characteristic folk costumes (Figure 8) and famous folk artists from each of the three musical-folklore areas studied during the year, as well as those studied in the previous school year.

	Shopluka folk region	Northern Bulgaria folk region	Dobrudzha folk region	Trakia folk region	Rhodope folk region	Pirin folk region
Folk costumes						
Folk performers	Giurgya Pindzhurova Kremena Stancheva	Mita Stoycheva Boris Mashalov	Denislav Kehayov Verka Siderova	Nadka Karadzova Kalinka Zgurova	Valya Balkanska Kushlevi sisters	Biserovi sisters Ilia Lukov

Figure 10. The correctly filled table

Arranging in a table contributes to compare the individual elements of the information that is handled, to systemize and summarize the knowledge, and in this case also for the revision and consolidation of the information about the folklore regions studied in the previous year and the integration of old and newly acquired knowledge. In the long term discussed tasks are exercises for systematization of information.

5.4. Illustrative material for enhancing emotional impact of a creative task

In musical classes are assigned many creative tasks to stimulate the imagination and creativity of learners. To relief teachers, such tasks are provided in the music learning kit for 6th grade. Of course, the electronic textbook does not make an exception. It includes a variety of tasks for composing music, for creating and performing accompaniment to a studied song, for changing a simple melody so as to get a popular song, for changing the metrum of a melody so as to obtain melodies in irregular metrums, for composing a melody by a set start, for editing a recorded sound (the latter is a requirement in the 6th grade music curriculum). Solving such tasks can be fostered by creating the appropriate mood. For example, the task of changing the metrum of the melody to get six Bulgarian folk dances in the irregular meters $\frac{5}{8}$, $\frac{7}{8}$, $\frac{9}{8}$ with three-beat group in the last metric partition ($\frac{9}{8}$ ♩ ♩ ♩ ♩), $\frac{9}{8}$ with three-beat group in the second metric partition ($\frac{9}{8}$ ♩ ♩ ♩ ♩), $\frac{11}{8}$, $\frac{13}{8}$, the note sheet on which the melody is written is colored - in fresh green, and decorated with a colorful apron of Bulgarian folk costume. In a task where a condition is set to change a melody rhythmically and to compose an accompaniment to it to obtain an elegant waltz, the note sheet where the melody is written is purple and delicate pink roses are mounted in it. A beautiful butterfly is perched on a note sheet where a melody is written with the requirement to change the rhythm to get a popular song. With a butterfly, that often appears in the picturesque gardens of the Bulgarian yards, is decorated the note sheet, in which a melody in folk style is written, which pupils have to complete so that the created conclusion does not disturb the impression of a folk song. Effective samba dancer embellishes the bright yellow-colored score with a samba musical phrase accompanied by a maracas. This phrase, the six-graders have to rewrite, using a computer program for

notation, to save as a sound file and to edit that file (by adding simulated accompanying instrument and new effects) in a computer program for audio editing.

The colorful note sheets and the illustrations on them contribute to acquiring a more complete impression of the characteristic sound of the musical example on which learners have to work in each of the tasks, to establishing a creative atmosphere, to unleashing the imagination of young people. The long-term goal of such illustrations is to build habits for creation and love for creative activities.

In many cases it is necessary to intensify the emotional impact also in classes devoted to a specific holiday. For example, Bulgaria celebrates its union on September 6 (to this date in 1885 a large part of the country had not yet been free) and on 22 September – its independence (obtained in 1908). As the school year in Bulgaria begins on September 15, it is suitable both important to our nation historical dates to be marked in the same lesson. At the lesson whose theme is related to those holidays in the electronic textbook is published a photogallery showing reconstructions of events. The series of images can be displayed simultaneously with musical works intended for listening in the lesson, as they are also selected in accordance with the theme. In printed edition to students has assigned the task to draw up a scenario for a festive concert in which to include appropriate music and poetry.

The photos from the photogallery, apart from their contribution to the emotional saturation of the class dedicated to significant events in Bulgarian history, may suggest some ideas about the structure of the script, its content, the emotional response that is expected the concert to trigger. In perspective, such illustrations are beneficial to the patriotic upbringing of adolescents.

Other images are proposed to enhance the suggestion of musical works that students listen to or perform. To the song "Fatherland", expressing admiration of the natural beauty of our country, in the electronic textbook is attached a fotogallery containing pictures of beautiful natural and cultural attractions. The natural sights are from different regions of Bulgaria – sea shore with impressive rock formations, scenic river gorge, cave with beautiful limestone "draperies", an alpine lake with crystal clear waters against the backdrop of towering marble peaks, steep mountain rocks that are legendary (Orpheus rocks). The cultural sights that are presented cover different periods of the ancient and newer history of our country. Not the most popular sites are selected for the photogallery to have cognitive benefit.

Amid the mass emigration and the depopulation of Bulgaria, it is of paramount importance not to miss the occasion to raise the national self-esteem of adolescents. In this case, it is important to maximize the emotional impulse of the song by showing beautiful natural sights and ancient monuments of culture, proud witnesses of our dramatic history.



Figure 11. Colored note sheets, decorated according to a specific task

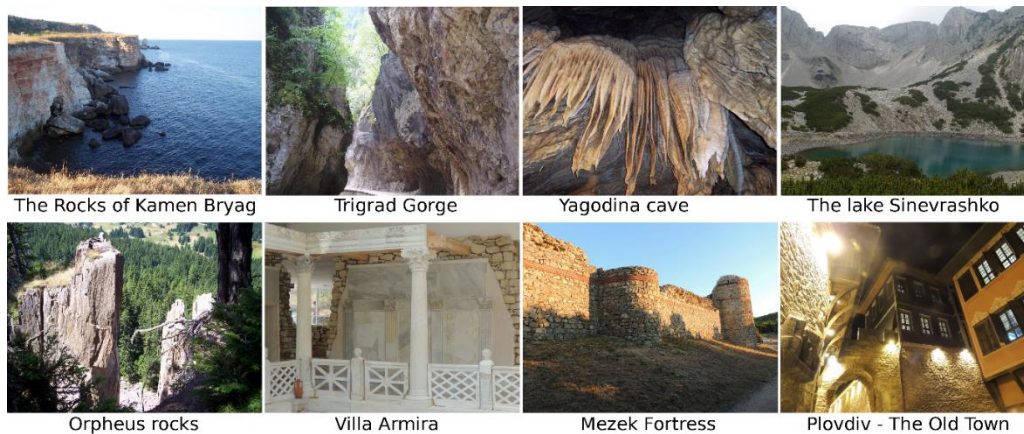


Figure 12. Photogallery "Fatherland"

6. Experimental work

6.1. Conditions of the experiment

The experiment was conducted with two classes of six-graders (a total of 62 pupils) and is divided into two stages. The first stage is introducing students to the resources of the electronic textbook, including illustrations for different purposes. Six graders work on mastering a complex ternary form (resources for

initial clarification and for rationalization of learning information), review of musical folklore regions (test tasks), a creative task. Students learn and fulfill the following specific tasks in the electronic textbook:

- Perceive the schemes of the most widespread complex ternary musical forms (Figure 3), the scheme of the complex ternary musical structure of Scherzo - III part of Sonata № 2 for piano by L. van Beethoven (Figure 4), the video to the same musical work and build a complex ternary construction of fotos (Figures 5 and 6);
- Arrange photographs of costumes (Figures 9 and 10). The task is limited to placing in the chart only the images of national costumes from the three studied to date musical folklore regions - Pirin, Thracia and Rhodope.
- Fulfill the creative task of making metric variants of a folk song (Figure 11, the first note sheet).

Written anonymous standardized survey is conducted by an independent music teacher so as not to influence the author of the article or the pedagogue, who teaches the particular students, on student answers. Apart from ethical considerations, the written inquiry is preferred to the oral version also for each participant to work independently, i.e. to prevent students from influencing one another.

An all-year training experiment was not conducted due to the inability to isolate the effect of the illustrations on efficiency of the learning process than that of the other pedagogical tools applied in the electronic textbook.

6.2. Results of the survey

How do you assess the proposed illustrations:

1. They make difficult to me.	0	0
2. They distract me.	1	1,6%
3. They help understanding.	60	96,6%
4. They help memorization.	60	96,6%
5. They complement my knowledge.	58	93,5%
6. They are interesting.	56	90,3%
7. They are beautiful.	57	91,9%
8. I'm not interested.	0	0
9. They are inappropriate.	1	1,6%
10. Not underlined any answer	1	1,6%

6.3. Discussion

No student noted that the illustrations made it difficult for him. One participant - 1.6% - points out that the illustrations distract him/her. The high activity of the participants in the survey - only one sixth grader does not underline any answer - indicates that they are intrigued, attracted by the illustrative material.

Two respondents - 3.2% - believe that although they contribute to understanding and memorizing the learning material, the illustrations do not complement with information the teaching with other approaches

(no answer "e"). One participant - 1.6% - finds the visualization beautiful, but not interesting, nevertheless the visual material is necessary for mastering the learning information. For three participants - 4.8% - illustrations are helpful but do not cover their aesthetic notions. Four - 6.4% - indicate that visualization is useful, i.e. helping to understand and memorize, but the illustrations were not intriguing enough to mark this answer as well. However, the categorical view that the illustrating material in the electronic textbook is uninteresting is not stated, and as inappropriate, it has defined only by one participant, the same whom the illustrations dissipate. Since this respondent did not express an absence of interest in the illustrations, it can be assumed that he/she's interested in them, but considers them inappropriate because they distract him/her.

As 60 students - 96, 7% have expressed the opinion that visualization is useful, i.e. contributes to understanding and memorizing the new knowledge, and to 93% it also brings new information, it can be argued that the illustrations have a positive effect on the learning of the study material. The high number of respondents - 56 participants - 90.3% said explicitly that the illustrations were as useful ("c", "d", "e"), as well as beautiful and interesting (underlined answers "f" and "g"), proves unequivocally the applicability, the utility and the aesthetic satisfaction of the presented illustrations. An important argument in favor of a positive assessment of the illustrative material is provided by the fact that no pupil has shared, that the illustrations make it difficult for him/her, as well as the fact that only for one respondent visualisation has a distracting effect. The comparison of pupils' assessments with experts' opinions gives reason to assert that the illustrations in the electronic textbook can fulfill all their purposes.

Students' answers also contain indirect recommendations - the illustrative material have to be presented even more exciting and beautiful to have a full aesthetic impact also on that comparatively small group of students - a total of 5 respondents - 8.1%, who have not expressed a positive attitude towards the illustrations, as well as on this respondent who has not marked a single answer.

7. Summary and conclusions

7.1. Summary

The present study examines the main uses of the visual illustrative material, included in the electronic music textbook for the 6th grade of the general school in Bulgaria (Mincheva, P. et al., 2017). The results of a poll with students, who used textbook resources experimentally, are analyzed. Their opinions - the illustrations are useful, necessary, interesting and beautiful - are confirmed by the opinions of three experts (professor of pedagogy, professor of methodology of music education and teacher) independently both of each other and of the pupils acquainted with the textbook. The object of future research may be the auditory illustrative material, and the role of musical works for listening can be summarized and compared to the role of the visual illustrative material.

7.2. Conclusions

1. The illustrations in the electronic music textbook for the 6th grade of the general school have obvious contribution to understanding and memorizing the information taught.
2. The visual material contributes to rationalization, systematization, practical implementation and restructuring of learning information.
3. The inset in the electronic textbook images are useful for training students' confidence in their knowledge and claims.
4. Photographs and video material are attractive, which contribute to building a creative atmosphere in the music lessons.
5. Various means of visualizing are used. Through them, it is enough informativeness and flexible organization achieved, that gives the teacher the freedom to use them in a variety of ways, to combine them to "create up" the lesson.
6. The images are presented in a fun and fascinating manner.
7. Illustrative material is selected and used in a way that promotes the development of emotional intelligence, musical intelligence, logical thinking and creativity of learners in a long term.

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Appendix – Expert opinions

1. *OPINION by Professor PhD Kapka Solakova, lecturer in Pedagogy at the Academy of Music, Dance and Fine Arts - Plovdiv, Bulgaria*

The proposed illustrative material is suitably selected and aesthetically precise in its capacity as a visual support in the presentation of educational content. In this case, it makes an impression that linking the theme of variations in the study of the musical form with the rationalization of the variation principle in general, by adding new and complicating elements - different in shape, size and color shades in the embroidery chosen for illustrative material. Thus, through the principle of visibility, a better understanding of different changes in the metrorhythm, melodic graphics and the character of the melody-theme is achieved. Provided in this way, the illustrations stimulate the intellectual activity of the students and the better mastering the educational content.

Photogallery on latin american dances has not only informative value, but also creates the necessary emotional background and a positive attitude in mastering the relevant learning content.

2. *OPINION BY PROF. SEVDALINA ILIEVA DIMITROVA, PhD, SHUMEN UNIVERSITY "BISHOP K. PRES LAVSKI", Department for Information Qualification and Lifelong Learning, VARNA - METHODOLOGY OF MUSIC TRAINING*

I got acquainted with the illustrative material included in the 6th grade e-textbook. I find that the illustrations placed in the textbook are very intelligently composed. The illustrative material would help raise pupils' interest for awareness, mastering and memorizing of the learning material.

I recommend it to all teachers as a particularly necessary teaching aid.

3. *OPINION by Diana Katsarova, Chief Music Teacher at "SVETI PATRIARH EVTIMIY" SECONDARY SCHOOL*

I am acquainted with the illustrative material included in the electronic textbook for the 6th grade of the authors' team Mincheva, P., Fileva, K. and Christova, S. I find that the illustrative material is useful both for learning the specific educational information and for developing the emotional-empathic abilities of adolescents. The impact of the illustrative material helps achieve a creative atmosphere in music lessons.

I am delighted to observe the reactions of students when working with the illustrative material in the textbook.